

CONFERENCE

**at TUD Dresden University of Technology,
Andreas-Pfitzmann-Bau**



PERFORMING TRANSFORMATION:

SHIFTING LANDSCAPES

in Art, Science, and Technology

SEPTEMBER 29-30, 2025

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Welcome and Introduction

10:30-11:00

E023

INTRODUCTION: Özgün Eylül İşcen
WORDS OF WELCOME: Orit Halpern, Moritz
Ingwersen, Christian Prunitsch, Kirsten Vincenz
ORGANIZATIONAL NOTES: Clara Jacobi

Artist Talk

11:00-12:00

E023

SKELETAL IMAGES OF A VEGETAL BODY: ON NUCLEAR AFTERLIFE

Susanne Kriemann

In her long-term project *Pechblende*, Susanne Kriemann investigates the entanglement of radioactivity, photography and landscape. The starting point is the mineral pitchblende, mined between 1946 and 1989 in the Ore Mountains under hazardous conditions to fuel the Soviet nuclear program. While the industrial past is increasingly overlaid by an apparently pristine mountain landscape, radiation remains invisible yet active. Kriemann brings together archival materials, literary sources and found objects with analogue photographic methods. At the core is autoradiography: a cameraless process in which light-sensitive paper is directly exposed to radioactive samples. The resulting "skeletal images" are at once indexical and abstract—traces of a nuclear afterlife that persists in bodies and ecosystems. The lecture introduces this artistic research into the visibility of the invisible and is followed by a workshop on the second day (please see below).

MODERATION: Gwendolin Kremer

12:00-13:00

E08 Lunch on Site

13:00-14:30

Parallel Panel Sessions

① **PERFORMING ENCOUNTERS: SCIENCE,
ARTS, & PUBLIC ENGAGEMENT IN SAXONY**

[In German]

E023

***Neues Großes Landschaftstheater -
Shiftings and Landings***

Julia Gabler & Stefan Nolte

Die Soziologin Dr. Julia Gabler und der Theatermacher Stefan Nolte von recherchepraxis e.V. im spielerischen Dialog über das Lausitzer Kohlerevier, das Neue Große Landschaftstheater dort und ein artenübergreifendes landschaften nach der Apokalypse.

E023

***Wie im öffentlichen Raum mit Kommunen/
Communities durch Partizipation zu
Transformationsprozessen arbeiten?
Eine Annäherung aus der künstlerischen
Praxis und partizipativen Forschung
heraus***

Nica Junker

Auf der Grundlage verschiedener Modelle gibt der Vortrag zunächst einen Einblick in das partizipatorische Arbeiten innerhalb der eigenen forschenden künstlerischen Praxis. Im Zentrum stehen dabei verschiedene Herangehensweisen und Methoden, die in der Zusammenarbeit mit Kommunen in dem künstlerischen Projekten remembrance in white in Weißwasser in der Oberlausitz angewandt wurden. Zuletzt wird ein Ausblick zur partizipativen Forschung im aktuellen Projekt als Postdoc an der Hochschule Magdeburg-Stendal im EU-Projekt

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#DemocracyinAction (<https://idk-lsa.de/dia/>) zur Erforschung von Grassroot-Organisationen auf Metaverse-Plattformen gezogen, also inwieweit die Erfahrungen aus den künstlerischen Projekten innerhalb einer partizipativen Forschung an einer Hochschule nun weiterentwickelt werden können.

E023

Pop-up Science for the Innovative Transfer between Administration and Society

Arne Petersen, Anne Heinze, and Oliver Jokisch

The panelists discuss Pop-up Science as an innovative transfer format within our 4transfer network. Contracted artists transform scientific results and administrative processes into creative works to stimulate public discourse. The resulting interactive, temporary format enables dialogue, participation, and feedback in public spaces, promotes social inclusion and transdisciplinary collaboration, and strengthens the democratization of knowledge. The 4transfer innovation network promotes knowledge transfer between society, politics/administration, science, and business using the quadruple-helix approach.

MODERATION: Lucas von Ramin

② PERFORMING ART-SCIENCE AT THE LIMITS OF ECOLOGICAL UNCERTAINTY

E05

Performing Ecological Thought: The Artist as Adventurer

Michael Klippahn-Karge

Since the 2010s, artists have engaged with environmental crises by incorporating materials from vulnerable regions. While often framed as 'critical' or 'activist', such works can reinforce tropes of imperial power and heroic masculinity, echoing colonial tropes under an ecological guise. Through case studies, this

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presentation examines how these practices perpetuate aesthetics of exploration and extraction. While investigating institutional and economic contexts, the assumption that ecological art is inherently progressive becomes tenuous, revealing alignments with neoliberal valorizations of mobility, techno-optimism, and the Global South as an aesthetic resource.

E05

We are Your Primates

Emanuel Mathias

We Are Your Primates explores intersections between field primatology and artistic research, highlighting global challenges such as climate change and the shrinking timeframe for observing great apes in the wild. By combining ethnographic methods with artistic practices—photography, performance, exhibitions—the study reflects on relations between observer and observed. It demonstrates how artistic perspectives can enrich scientific knowledge, open aesthetic spaces, and foster new modes of science communication.

E05

Speculative Performativity in Algae-Based Art–Science Installations

Emre Sünter

This paper explores algae-based art–science installations as speculative performative experiments. Through *Algae Chorus* (2023), Hidaka Ohmu (2020), and *Algae Kin-Gatherer* (2023), it shows how living media stage futures beyond human-centered temporalities while enacting embodied rituals of care, reciprocity, and decay. These works demonstrate how art–science practices mobilize algae to imagine and materialize ecological futures as collaborative, processual, and transformative events.

MODERATION: Robert Fischer

14:30-15:00

E08 Coffee Break

15:00-16:15

Parallel Workshop Sessions

① TRANSFORMATION I A COLLABORATIVE ARTISTIC EXPLORATION OF THE COAL, SOLAR POWER AND HYDROGEN TRANSITION IN HAMBURG-MOORBURG

E023

SCREENING AND DISCUSSION led by Axel Dürkop,
Vlatko Kučan, Leonie Sens

How are knowledge, beliefs and attitudes changing in the context of the energy transition? What effects do politically initiated transformation processes have on the identity, work ethic and individual views of the involved collectives? How does resistance inscribe itself into the transformation? This transdisciplinary artistic research project invites participants to search for answers and raise new questions in a collaborative manner.
<https://wattwanderungen.hooou.tuhh.de/>

② BEYOND THE HUMAN HAND – ROBOTIC PAINTING AND POSTHUMAN (RE-)EMBODIMENT

E05

APPLIED WORKSHOP led by Yvonne Förster
& Liat Grayver

This workshop begins with a hands-on exercise in calligraphic brushstrokes, inviting participants to engage with embodiment, perception, and algorithmic practice. Building on this shared experience, philosopher Yvonne Förster and artist Liat Grayver will explore robotic painting as a collaborative paradigm between human and machine. Moving beyond conventional notions of authorship and creativity, they propose a redistribution of artistic agency across human intention, machinic execution, and material resistance—reframing creativity as an emergent

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dialogue among diverse intelligences. The session concludes with an open discussion on posthuman embodiment and the future of artistic production.

16:15-16:45 ————— Break

16:45-18:00 ————— Panel Session

① PERFORMING TRANSMEDIAL HISTORIES IN GERMANY'S POST-INDUSTRIAL LANDSCAPES

E023

The Field as Method: Artistic-Scientific Experiments in Post-Industrial Spaces

Michaela Büsse

How can we study extractive infrastructures that are at once hyper-visible and structurally concealed? Drawing on two research studios that brought together scholars and artists to explore the material and affective legacies of extraction, this presentation examines the layered histories and ambiguous futures of post-industrial spaces in Saxony. I argue for a conception of the field not as a fixed location but as a methodological proposition, attuned to both what is present and what has been erased or obscured.

E023

Researching Radio Mende by Fragmente & Frequenzen

Ronja Sommer and Robert Schmock

We meet you at the club, which is where this story starts. Told by waves of bass and radio transmission. Archival dust

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and contaminated earth. Transformed into voices and AR constructions, imagining the past. The result is a long-term project: a website, panel discussion, exhibitions, performances, and an audio walk about forced labour, the Volksempfänger, and continuity of sound and violence. We leave you with an invitation to tune in.

E023

IN CONVERSATION WITH

Su Yu Hsin

MODERATION: Nelly Saibel

17:30-18:00

Performative Lecture

E05

✧ THE SPECTACULAR TURN ✧

– or – Academics 🤖 vs The Spectacle!

🏆 Who's Winning?!

Gabriel S Moses

Dominated by low-effort podcasts, X and TikTok jabs, and snarky YouTube digests, today's sensationalist "knowledge economy" favors persuasion via emotive self-spectacle over rigorous academic explanation. The same conservative performances used to legitimate science now ultimately stifle its broader popular appeal. Or rather, if all the world is a stage, what kind of theaters are universities, and why are ticket sales at an all-time low? Bring on the fireworks, baby!

18:00-18:30

E08 Break with Refreshments

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18:30-20:00

Keynote Lecture

E023

COUNTERHEGEMONIC EPISTEMOLOGY OF SPECULATIVE RELATIONS IN THE RUINS OF EXTRACTIVE MODERNITY

Antonia Majaca

This talk proposes a counterhegemonic epistemological framework based on the Indigenous agricultural practice of companion planting—where corn, beans, and squash grow in symbiotic relation—to challenge the classificatory violence of Western modernity's knowledge systems. Tracing a genealogy from 16th-century Wunderkammern through Linnaean taxonomy to contemporary machine epistemology, Majaca reveals how the institutionalization of "logical order" emerged in parallel with the systematic suppression of vernacular ecological knowledges held primarily by women and agricultural communities. The analysis situates this alternative framework within what Marisol de la Cadena and Mario Blaser call "a world of many worlds," opposing both the "closed world" of extractive capitalism and its correlative epistemologies.

MODERATION: Özgün Eylül İşcen

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9:00-12:00 Parallel Workshop Sessions

[In German & English] with pre-registration

① **SKELETAL IMAGES OF A VEGETAL BODY: ON NUCLEAR AFTERLIFE**

SITE-SPECIFIC WORKSHOP by Susanne Kriemann
with Bernd Richter at COSCHÜTZ-GITTERSEE

COSCHÜTZ-
GITTERSEE

Subsequent to Susanne Kriemann lecture on the first day, this workshop takes place on-site at Coschütz-Gittersee, a former uranium mining area now remediated, in collaboration with Dr. Bernd Richter, who oversaw its ecological restoration. Here, histories of extraction, contamination and transformation intersect with questions of regeneration and future landscapes.

② **SILBERSCHEIBEN IM WANDEL - WISSENSCHAFT TRIFFT KUNST**

WORKSHOP by Detlef Schweiger with Tobias Antrack
at ANDREAS-PFITZMANN-BAU

E023 & E07

Der 90-minütige Lichtbildvortrag umfasst eine Darstellung der Arbeit von Detlef Schweiger sowie einen Kurzbeitrag von Tobias Antrack aus dem Institut für Angewandte Physik, sowie ausreichend Zeit für Fragen aus dem Publikum. Nach dem Vortrag werden die Teilnehmenden angeleitet, gemeinsam eine Bodeninstallation aus den CDs zu legen. Die „Silberscheiben“ – einst Sinnbild digitaler Speicherung – werden dabei gemeinsam künstlerisch umgedeutet und entfalten durch ihr irisierendes Schimmern neue Ausdrucksformen.

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12:00-13:00 — **Lunch at “Alte Mensa”**

13:00-14:00 — **Parallel Sessions: Meet the Artists**

① PERFORMING EARTH, SPACE, PLANETARY

GÖRGES-BAU
Helmholtzstr. 9

Exhibition Visit **CELESTIAL CLASSROOMS**

with Sophie Lindner

Sophie Lindner's *Environment Observatory* focuses on the relationship between man and the cosmos in the context of science and art, presenting artistic-speculative appropriation practices of worldviews and new conceptions of the planet-human relationship in the Anthropocene. Her fictional characters, such as 'Spiritual Astronaut' or 'Planetary Nurses', are concerned with the well-being of planetary relationships when attempting to make the interaction and relatability between humans and the Earth visible and tangible in all its forms. As representatives of a new knowing entity, they develop a planetary outlook.

Lecture Performance **SUPRASPECTIVES - ORBITING POWERS ON STAGE**

by Quadrature (Juliane Götz & Sebastian Neitsch)

GÖRGES-BAU
Helmholtzstr. 9

Quadrature's lecture performance tracks the real-time paths of currently 992 military and spy satellites, a third now defunct yet still circling Earth. Live trajectories, intercepted signals, and speculative imagery from above converge while the artists voice the satellite's mission details as they pass overhead. Between wonder and unease, the artwork reveals the militarized sky as a fragile and contested common, highlighting the issue of control and care of outer space.

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② ONGOING SHOWING

in ANDREAS-PFITZMANN-BAU with artists on site

SCREENINGS

Carolyn Melia Brendel, Su Yu Hsin, Monika Huber,
Philipp Schmitt

POSTER

Martin Kriemann, Stephanie Freide, Petra Mattheis

INTERACTIVE INSTALLATIONS

Małgorzata Łuczyna & Jacek Złoczowski
Interactive Science Lab (Center for Interdisciplinary
Digital Sciences)
Against Catastrophe

* For further details, please see the list of exhibited works at
the end of the program.

14:00-14:30 ————— E08 Coffee Break

14:30-16:00 ————— Parallel Panel Sessions

① PERFORMING DEEP TIMES OF IMAGE AND ARCHIVE

[In English & German]

EO5

Convenient Truths: Photography and the Performativity of (Social) Reality in the Post-Factual Era

Kata Katz

This contribution explores how the photographic medium performs social reality and becomes a “world-making tool for fiction”. Focusing on a close analysis of artworks, vernacular photographs and news images, it examines how the medium exploits the performative nature of scientific factuality to construct social realities. The project demonstrates how alternative narratives can critically reconfigure relationships between art, science, and society, offering speculative approaches to future knowledge practices.

GO5

Hypervisual Historical Knowledge: AI-Generated Social Media Content as a Challenge for Digital Public History

Roman Smirnov

This paper examines AI-generated history-related content on Instagram and TikTok as a product of the transformation of historical knowledge into a hypervisual form. Based on a dataset of several hundred posts about World War I and II, it applies close and distant reading and viewing to analyze temporal dynamics, genres, and epistemic implications. Results highlight entertainment-driven, realism-oriented imagery, low transparency, and the challenges this phenomenon poses for digital public history.

GO5

IN CONVERSATION WITH

Monika Huber

MODERATION AND DISCUSSION: Till Ansgar Baumhauer

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② METABOLIC ENTANGLEMENTS AND PERFORMATIVITIES OF TECHNOLOGY

E023

Deep Time Relations of Arts, Sciences and Technologies: Transcultural, Diachronic and Interdisciplinary Manifestations of 'Indra's Net'

Isabel Seliger

This paper builds on media theorist Siegfried Zielinski's conceptualization of "deep time relations of arts, sciences and technologies" [Zielinski 2005/2006/2008/2010/2011] by introducing the collaborative research of mathematicians David Mumford, Caroline Series and David Wright on the mathematical ideas of German geometer Felix Klein (1849-1925), in which they identified similarities between Klein's calculations of repeated reflections of identical structures and the reflecting process expressed in the Buddhist metaphor of 'Indra's net'.

E023

Vaginal cycle (un)written: Microbiome as Method and Metaphor

Mehrta Shirzadian

This performance lecture explores the body as a site of ecological transformation through the lens of my own vaginal microbiome. Drawing on methods from both molecular biology and artistic practice, I present microbial images, video, and narration that intertwine scientific process with intimate storytelling. The work reflects on cyclical bodily changes as sites of resistance and renewal, foregrounding the politics and poetics of feminist science.

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E023 **IN CONVERSATION WITH**
Carolyn Melia Brendel & Philipp Schmitt

MODERATION: Clara Jacobi

16:00-16:30 **Break**

16:30-17:30 **Roundtable**

E023 **ART IS NOT A SOFT DRINK**
with S+T+ARTS Residency Artists: Johanna Bruckner,
Carolyn Kirschner, Theda Nilsson-Eicke

IN CONVERSATION WITH Pauline Hohn and
Gwendolin Kremer

17:30-18:00 **E08 Break with Refreshments**

18:00-19:00 **Film Screening and Q&A**

E023 **APPROXIMATION IN THE DIGITAL AGE TO
A HUMANITY CONDEMNED TO DISAPPEAR
(2014/2015)**

with Mario Pfeifer, Schaufler Residency@TU Dresden
2025

Mario Pfeifer's film (3 channel video, color video, 5.1 surround
audio; 4096px x 2160px, 26') was produced on Shunuko, today Isla
Navarino, in the southernmost parts of Patagonia, Chile. Since the

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founding of Puerto Williams as a military base in 1953, the native Yaghan population has been resettled. A civil settlement followed in 1973, accompanied by new infrastructure and the Museo Antropológico Martin Gusinde. While the anthropologist's estate is preserved in Germany, the museum in Puerto Williams exhibits only digital reproductions of his documents. The film interweaves episodes that portray the layered realities of the region: manual and industrial labor, wildlife, nightlife in Puerto Williams, and the activities of Yaghan descendants in Katushawaia Bay. Two women study digitized photographs on an iPad, retracing the family relations of the last free-living Yaghans. The work thus connects Gusinde's ethnographic archive with contemporary life in a community marked by displacement and transformation. Through an observational approach, Pfeifer creates a portrait of a nation and culture on the verge of disappearance. His images highlight both the violence of anthropological practices and the possibility of new, self-determined forms of representation. In autumn 2025, he will present first results of his Schaufler Residency@TU Dresden at the University Gallery of the Office for Academic Heritage.

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EXHIBITED WORKS

The exhibited works will be located in rooms E06, E07, E023, and IXLAB. Please follow the directional signs at the venue.

SCREENINGS

Carolín Melia Brendel ***Time Value (2025, 11')***

By taking an onto-epistemological approach to the digital, the video brings together the deep sea as new extraction site for critical metals and the zombie e-waste afterlife of digital materialities, allowing to discuss the multiplicities of their metabolic entanglement and performativity. It intersects the gazes and temporalities of marine geosciences, financialization practices of the ocean floor and e-waste reporting to interrogate infrastructural conditions and (d)evaluation processes in digital capitalism.

Yu Hsin Su ***Blast Furnace No 2. (2022, 13')***

Billions of years ago, when the solar system emerged out of dust clouds, iron was among the elements that shaped the planet Earth. The Ruhr valley's heavy industry drew on the deposits hidden under the Earth's crust. At the end of the 1980s, the Henrichshütte was shut down and with it, the "blast furnace No.2". For its demolishment, alongside 100 workers, the translator Lin came from China. "Blast furnace No.2" was shipped to Hunan and rebuilt there. Lin left behind an unfinished science fiction novel in which the heroine takes a spaceship on the opposite way of an iron meteorite back into space, "to the molten core of an asteroid between Mars and Jupiter."

Monika Huber

RIOTS (2018, 12')

RIOTS draws on media coverage that relentlessly presents us with images of violent demonstrations and civil war scenarios on a daily basis. In rapid succession, photographs from the EINSNDREISSIG series are combined with edited video sequences, confronting the viewer with the violence that is visible every day. Since early 2011, the artist has been photographing images from daily news reports that bear witness to protests, unrest, war, violence, and their consequences. She stores the images digitally, prints them out, and edits them using painting and drawing techniques. Over the years, this has resulted in an archive that reveals a "grammar" of news images.

Philipp Schmitt

How Does Thinking Look Like (2021, 28')

How Does Thinking Look Like is a lecture performance turned essay film that explores the role of gesture, body, and diagram in scientific inquiry, particularly artificial intelligence research. The work draws on archival material, generated texts, and insights from a two-year residency in AI pioneer Yann LeCun's machine learning research group at NYU. By placing the artist's own body in direct relation to these scientific rituals, the work reveals how thinking is not only cognitive but performative, enacted through material and bodily processes.

POSTER

**Martin Kriemann, Stephanie Freide,
Petra Mattheis**

***Bewegte Orte – bewegtes Wissen:
Raumproduktion im postsozialistischen
Alltag in Zeiten des regionalen
Strukturwandels***

Unser Projekt sucht nach regionalen Narrativen, die den braunkohlebedingten Strukturwandel im südlichen Sachsen-Anhalt aus situierten Innenperspektiven neu lesbar machen. Hierzu haben wir gemeinsam mit Jugendlichen Orte besucht, die für sie eine besondere Bedeutung haben. Unser Poster präsentiert zum einen erste Ergebnisse dieses Projekts in Form von Kartenausschnitten, Zitaten und visuellen Dokumentationen. Zum anderen lädt ein weiteres, leeres Plakat dazu ein, mit Zeichen-Kohle(!) eigene Affektionen, Zeichnungen, Anmerkungen und Gedanken dazu zu ergänzen. In diesem Sinne zielt unser Projekt auf eine performative Kartografie: Statt vorgegebene Räume zu analysieren, rekonstruieren wir, wie Räume durch Erzählen, Gehen und Erinnern hervorgebracht werden.

INTERACTIVE INSTALLATIONS

Małgorzata Łuczyna & Jacek Złoczowski
*unLoc | Exploring the synergy of human
and machine creativity in architecture.
Redesigning urban space through machine
learning, artistic expression, and community
collaboration*

The project critically explores Socialist-era architecture of power in Eastern Europe, using AI-driven speculative design, artistic practice, and participatory methods. It aims to reframe dissonant heritage, reimagine urban spaces, provoke dialogue between residents and their cities, and prototype inclusive futures for post-socialist contexts.

Against Catastrophe **Selected Works from *Reclaiming Futures***

Against Catastrophe is a multimodal project led by Orit Halpern that interrogates the salience of catastrophic thinking while highlighting practices that expand epistemic horizons and imagine alternative futures. Over two years, the project has commissioned seven works by international artists, architects, and designers—Solveig Qu Suess, Antonia Hernández, Dele Adeyemo, Michaela Büsse, Paulo Tavares, Bahar Noorizadeh, and Yelta Köm and Agit Özdemir of Arazi Assembly. Drawing on extensive research, these works examine neoliberal transformations of resource management and ecosystems; planetary urbanization and urban lived realities; and state-led development, settlement policies, and activist solidarities. Presented across three online exhibition dispatches—*Reclaiming Futures*—at againstcatastrophe.net, the first two installments, *Water Sovereignties* and *Planetary Urbanisms*, feature audiovisual works and essays that foreground situated ecological knowledge,

challenge official modes of apprehending and managing nature, consider planetary phenomena in their local manifestations, and reimagine value, the commons, and forms of social organization.

ISL/Kazoosh

Physarium – Infinite Patterns

Immerse yourself in the fascinating universe of Physarium – one of the most extraordinary fungal organisms on our planet. This immersive installation by the Kazoosh team transforms scientific findings into a sensory experience of light, sound, and movement. What looks like a yellowish-reddish carpet on the forest floor is the largest living single-celled organism in the world: a mushroom. Let yourself be enveloped by spherical sounds while your movements influence the organic network. Physarium makes the elegant logic of life visible – from single-celled organisms to cancer research. Here, art and science merge. You become part of the living system!

Synosys

Understanding Life as a Fungus

What is it like to live as a fungus? Without eyes, brains, or central control, fungi create complex networks of microscopic threads—the mycelium. This installation by Dr. Carlos Aguilar-Trigueros, Dr. Pascal Klamser, and Isin Koseman visualizes time-lapse images of growing fungi as fascinating road maps of life. Discover their silent intelligence: some species grow in a targeted manner, others in a spiral pattern. Completely different strategies of life!

Interactive visualizations transform time-lapse videos into rich data sets: every movement of the fungal networks is mapped and made visible as road maps through data visualization. This exhibit reveals the surprising complexity of fungal behavior – from methodical growth to explosive spread. The findings are already inspiring future technologies: intelligent materials and efficient transport systems. Experience how nature creates optimal networks without central control!

ISL

Circuit Flowfields – A data sculpture

TUD's high-performance computers continuously process huge amounts of data. Countless processes run through the clusters. The speed is hard to imagine. As part of their complex practical course, media informatics students Peter Hilgenfeld and Robert Ludwig have created a visualization that shows parallel processes from different departments in colored lines.

ISL & ScaDS.AI

Magic Mirror – Tell me what you want to wear

Mirror, mirror on the wall – what does AI reveal about us? This interactive installation shows how algorithms alter your image and reproduce social norms. Take a photo, give voice commands, and watch state-of-the-art AI segment and transform your picture in real time. Each change exposes built-in biases. Experience how AI reinforces stereotypes and reflect on its social impact.

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THE ORGANIZING COMMITTEE

Robert Fischer, Pauline Hohn, Özgün Eylül İşcen,
Clara Jacobi, Gwendolin Kremer, Lucas von Ramin,

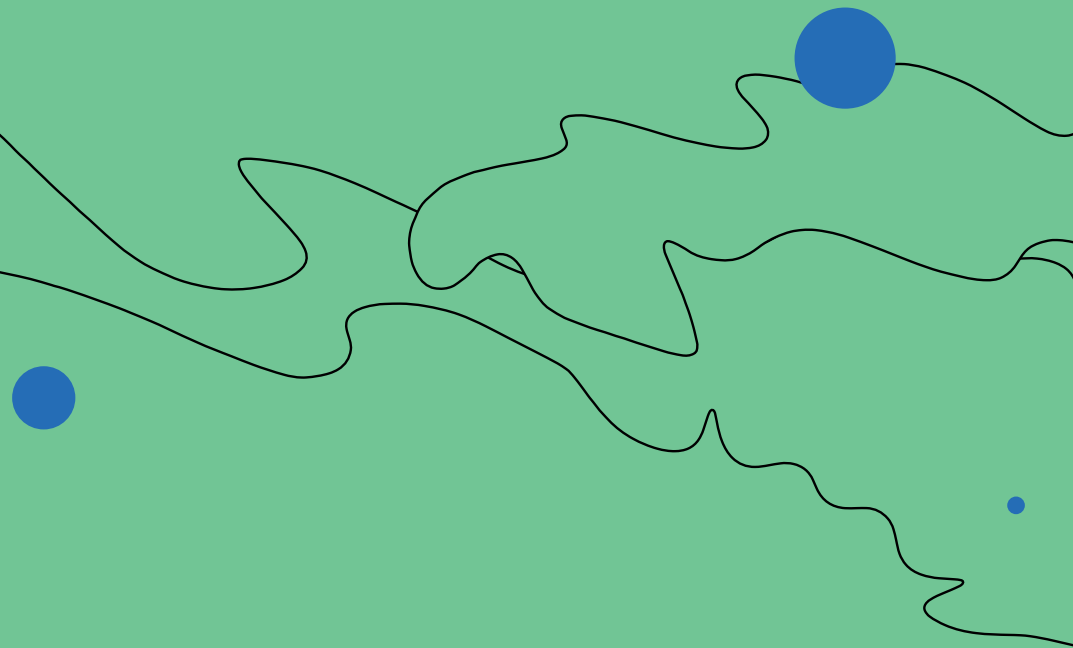
SPECIAL THANKS

Paul Barsch, Orit Halpern, Moritz Ingwersen,
Carolin Kost, Mario Pfeifer, Christian Prunitsch,
Monika Reich, Kirsten Vincenz, Patricia Ward,
Celina Wagenknecht, Anke Woschech,
and Schaufler Kolleg@TU Dresden

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Andreas-Pfitzmann-Bau
Nöthnitzer Str. 46, 01187 Dresden



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S+T+ARTS

TUD|SC
Disruption and
Societal Change



Center for
Interdisciplinary
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Walter de Gruyter
WALTER DE GRUYTER
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