Book of Abstracts

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TALLINN UNIVERSITY

Keynotes

KATRIN TIIDENBERG

Professor of Participatory Culture at the Baltic Film, Media, and Arts School of Tallinn University in Estonia

Seeing is believing? Trust and visuality in everyday digital life

What happens to the 'realism heuristic' in the context of socially mediated communication and in the age of digital and AI-generative image making? Is seeing still believing? Are we still inclined to trust images? To make sense of our everyday experiences of trust in the context of visual social media, this talk will contemplate the complex relationships between visuality and digital media, visuality and trust and digital media and trust. How does visuality mediate our broader experiences and relations of trust? We'll talk about the visual affordances of social media are and what social media visuality itself affords and discuss the relational, situational and emotional aspects of people's trust experiences based on early findings from the ongoing international research project TRAVIS.

SARA HEINÄMAA

Professor of Philosophy at the University of Jyväskylä, Vice President of the Philosophical Society of Finland

Encroachment and Seriality: Parameters of Influencing and Control

The paper explicates the concept of *encroachment* of wills by which Beauvoir and Merleau-Ponty analyze human *intersubjectivity* and its violent dimensions. I will start by presenting the basic results of the existential-phenomenological theory of embodiment that lays the ground for all discussions and arguments about intersubjectivity in this tradition, so also discussion of human violence. I will then clarify Beauvoir's basic notion of oppression. These two notions – embodiment and oppression – allow me to explain what Beauvoir and Merleau-Ponty mean by encroachment. The main part of the paper illuminates the mediated and material character of encroachment and distinguishes between its different forms. Finally, I argue that the concept of encroachment as developed by Beauvoir and Merleau-Ponty is in a family resemblance relation with the political-philosophical concept of seriality, that Sartre puts forward in his *The Critique of Dialectical Reason*. I offer these explications and clarifications, since I believe that they can further our critical inquiries into the political aspects of contemporary media.

DERMOT MORAN

Joseph Chair in Catholic Philosophy at Boston College and visiting professor at the University College Dublin

Normality and Normativity in Husserl's Phenomenology of Perception

Normality relates to what is pre-given and taken-for-granted in experience. Husserl's phenomenology, which seeks a full description of the life of consciousness, the 'ABC of consciousness', is grounded on perception that is our anchor to the world. Within the basic connection of perception – there is an implicit valorizing or 'norming'. We have criteria for normality and within normality there are degrees of 'fit' which Husserl terms optimality. Perception is intrinsically normative. In this lecture, I will explain the relation between normality and normativity in Husserl's phenomenology of perception and its implication for his account of world-constitution.

The abstracts of the presenters are given in the alphabetical order by their first name.

Web sessions are marked with a camera icon 📷 *and blue text*

ABOOTALEB SAFDARI, Bremen University, Germany
Phenomenology of Interaction with Robots as Pseudo-Others

There is a growing tendency to view robots as companions or partners, requiring them to transcend as mere technological artifacts and become 'others' or 'pseudo-others.' This concept was initially proposed by scholars in post-phenomenology (Ihde, 1990; Rosenberger & Verbeek, 2015; Verbeek, 2005). Expanding on this line of thought, Hassenzahl and colleagues introduced the notion of "otherware," positing that people perceive autonomous robots as counterparts (Hassenzahl et al., 2021; Saßmannshausen et al., 2023). Finally, David Gunkel, influenced by Levinasian philosophy, argues against a sharp distinction between robots and persons, suggesting that robots could be considered as other forms of otherness (Gunkel, 2018, 2023). However, none of these resources have fully elucidated the underlying mechanisms that lead us to experience robots as others, pseudo-others, or otherwares. In this paper, drawing upon a phenomenologically inspired enactive approach to social cognition, I will propose a detailed mechanism for understanding this phenomenon.
Zahavi (2014, Chapters 167–168) proposes three levels for grasping an entity as an "other": the that level (experiencing it as minded), the what level (determining its specific mental state), and the why level (reasoning about its past and future mental states). Based on existing empirical literature, I argue that we experience robots as pseudo-others on the that level. This experience could be explained by the possibility for rich and harmonious interaction with robots, leading people to empathize with them as pseudo-others.

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WEB | **ADRIANA DURÁN GUERRERO, Benemérita Universidad Autónoma de Puebla, Mexico**
Technology and body in the creation of image movement – sound

Due to the growing use of technology, the experience in artistic creation is transformed. It is relevant to think about the human being, the body and its experience in the creation of image - movement - sound with the use of technology. This paper presents two types of experiences that occur between the user and the technology; on the one hand, the experience that operates as a form of telepresence of the user's body. On the other, those in which the user accesses a virtual world. The focus of analysis falls on the first to deepen the involvement of the body and technology in embodied creation. This analysis is based on the approaches of post-phenomenology that trace the experience of feeling and acting in an embodied way, as a point of study to continue building knowledge and determine the nature of the relationships between human beings, technology and the world they build.

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WEB | **AGOSTINO CERA, University of Ferrara, Italy**
The NFT Case. Towards a Digital Somatology

Starting from the official birth of Cryptoart (i.e. the auction sale for 69.3 million dollars, in February 2021, of Beeple's Everydays: the First 5000 Days), my paper investigates the aesthetic NFTs, i.e. NFTs as works of art. In my view, the aestheticizing of NFTs is not a "simple" de-materialization of the work of art, but its neo-materialization. To test this hypothesis, I will engage with Walter Benjamin's The Work of Art in the Age of Its Technological Reproducibility. The neo-aura produced by Cryptoart removes the taboo established by Benjamin, according to which technically reproducible art is post-auratic, i.e. devoid of hic et nunc. For Benjamin "post-auratic" means "an-auratic" (lacking in aura). Benjamin's aura equates to the somatization of an artificial object, because to provide an artificial

object with "hic et nunc factor" means individualizing it, allowing it to have a history. These are precisely the distinguishing features of a body, understood not only as "Leib" (in contrast to "Koerper") but as flesh. On this basis, an object can be defined as a work of art precisely when its material dimension acquires a somatic-carnal dignity. The material support of the work of art becomes its own body. The emergence of Cryptoart shows that the post-auratic dimension doesn't necessarily mean an-auratic. Cryptoart corresponds to a limit beyond which the "aesthetic dimension" discovers that even within animmaterial/digital space the aura represents a non-negotiable value. As a consequence, within the infosphere an unprecedented idea of immateriality takes place: something that overcomes the material dimension without losing its individualizing function. The aesthetic NFTs could represent the first case of techno-flesh.

ALBERTO J. L. CARRILLO CANÁN and BEATRIZ BERNABE LORANCA, Benemérita Universidad Autónoma de Puebla, Mexico
The West and China Social Media and Social Disruption

The well-known social psychologist Jonathan Haidt has promoted the discussion about a negative double effect of social media in the West. On the one hand, they have a damaging effect on the mental health of adolescents, on the other, social media have a dissolving effect upon liberal democracy. At first glance those are two very different issues, but we maintain that there is a close link between both effects which does not come from a reciprocal influence between the two but from the fact that both disturbing effects on Western sociality are made possible by the structure or architecture of social media. The problem can be understood by comparing the use of social media in the West and in China. There are studies that make such a comparison between the US and China, and correctly consider the cultural difference and how the respective culture is associated with divergences in the use of social media in both cases. However, until now the key factor that social media in the Chinese case have a different architecture or form from their Western counterpart, leading to other form of using them, has been left aside. We maintain that in the Chinese case there is a morphological correspondence between a) culture, b) politics, and c) the medium that is social media. It is the con-form-ity between three different social forms what precludes the disturbances that social media cause in the West. The effect of social media is different in the two cases because the medium is different, which not only explains what happens in the West but also provides a paramount illustration of the fact that not its use but "the medium is the message" (McLuhan).

ALEJANDRA DE LAS MERCEDES FERNÁNDEZ, Universidad Nacional del Nordeste, Argentina
Phenomenological review of estrangement: media experience through Eros

Nowadays the media have achieved totalizing power, fragmentation and interdependence that, far from being a paradox, constitute its effectiveness and realization as such. (McLuhan perhaps could not have imagined that his concept of extension would be corroborated in infinite directions as points of correspondence would contain a sphere)
If Phenomenology consists of an intentional recovery of the totality, where reality is the given as such, under universal principles of the structure of consciousness, the logic of the media is perfectly phenomenological. From Merleau-Ponty's deepening, the world includes the effects of networks that are as real as any material object, and with even a greater incidence of sensible inherence. Thus, sensitivity is not limited to a bodily morphology, but is triggered in multiple directions of sensations, equated in pure experiences and, therefore, evidence of being.
Estrangement on its part is the resource that the media has introduced as part of the fluid naturalness of its constitution. Estrangement allows us to preserve the distance from totality: that novelty is

possible, and that individuality becomes a realizable illusion, tentatively more qualitative than that of immediate experience referred to an "I" that says "I".

One can also think from this Husserlian imprint a kind of borderless alienation (Fernández, 2022) which would then consist of the lack of criteria of distinctive evidence regarding the flows of real media effects.

Consequently, the paradox of consciousness is to be totality and focal partiality; consciousness is completely given to the extent that it is constituted with units of meaning, with subjective and objective references in a network of retentions and protensions, which are always partial by virtue of the intentionality and potentiality of their being outside. The idea of totality is referred primarily to the self, but the self is impletive, that is, it is not completely given to any experience or by a confluence of experiences. The indications of a division of modes of consciousness concatenated between successive and juxtaposed experiential scenarios are the exponents of the current conditions of living as a continuity of the time of doing. Although the media dismantle the idea of totality, they put in fragmentation characters of totality because they cancel external references and condense in the fragmentary the intensity of each experience as "closed." Thus not only is the real not indivisible from the virtual, but it assumes it as the background of "feeling" (perceiving) real.

The overflow of the interactive media experience is of the order of patency, but it is an intangible patency, but "reheated" (McLuhan), thus the communication relationship is highly erotic in this same McLuhian sense: it does not depend on someone completing it. But it only requires great energy to prolong it to infinity. It can always be taken up and sustained with great intensity. From this perspective there would be no room for excess, since the experience itself is an experience of excess, complete in itself, almost ecstatic (of ecstasy) that annuls the temporality of "productive" passing. There would be no before or after, but rather a kind of interchangeable juxtaposition, which can be suspended and taken up from any point.

This work aims to deepen some aspects of McLuhan's theory on hot media and the Husserlian impletive experience of things and the self ("I"), introducing the concept of the erotic.

An example of this – just as an example and not as a paradigm or witness case – is the "OnlyFans" platform. There is an eros of looking but also of retaining, a way of possessing with no other response than the very concession of looking. But the logic of this looking (if it can be called that at the risk of being anachronistic) is of the order of estrangement, seeing what has already been seen as if it had never been looked at since the emergence of an experience that the more it is given, the further it moves away in its powerful completeness (reheated).

ALESSANDRO CARUANA, Goldsmiths, University of London, United Kingdom
Objectifs d'Identités: Applying Psychogenealogy to media and theorising Techanastasiology

The paper applies the core concept of Psychogenealogy, a synthesis of Psychoanalytic analysis and Genealogical tracing, to evaluate digital media development — speculated to stem from death's trauma and anxiety — within a Thanatechnological framework. Contrary to conventional perspectives that confine Thanatechnology within pedagogical software and hardware, this study re-contextualizes it as "any technological recording and reproduction device, acting as a 'container' — consciously or unconsciously — for otherwise overflowing anxieties arising from death and loss". By acknowledging the contemporary virtual space as a (neo)physical regenerative territory, the paper dissects the reconstruction of lost subjects through recorded multisensory data. It extends the genealogical discourse to past recording devices, categorizing them as proto-Thanatechnologies to evince analogue processes in digital media and unfold archetypal traumata shaping their evolution. The first part of the text substantiates these ideas through two case studies. The first examines the Plastered Skulls and Victorian post-mortem photography by drawing parallels with contemporary virtual technologies. The second analyzes the Titus Carvilius Gemello ring as a primitive virtual space, paralleling it with modern AI companions and the (neo)Crypt concept. The second part introduces Techanastasiology,

distinguishing it from Thanatechnology. The new term, Techanastasiology, describes the intricate process of reproducing multisensory data and creating "Hybrids of Truth", inhabitants of the virtual space. Inspired by Latour's theories, this investigative practice wants to engage with individuals' paradoxical ontology in virtuality, where subjects and objects blend and examine Digital Necromancy implications within society and its unconscious.

ANI THOMAS and BHARGHAVA RAJARAM, Ecole Centrale School of Engineering, Mahindra University, India

WEB | Evolving Interactions: Can AI Foster a "Presence of the Present" in Interactive Media?

This paper investigates the possibility of a "presence of the present" emerging within interactive media guided by generative AI models. We utilize Henri Bergson's concept of "durée" as a framework, emphasizing its link to consciousness and continuous experience. Generative AI's learning and interaction capabilities, similar to Bergson's critique of the static, challenge the gap between the fixed and the dynamic. As AI evolves, its real-time processing may enable a durational experience, obscuring the line between pre-programmed responses and genuine awareness. This potential durée raises questions about the "presence of the present" within interactive media. Inspired by Bergson's theories of memory and guided by the understanding of machine learning and LLMs of today, the study suggests that interactive media/AI's interaction with its environment, along with its vast memory, could soon create a unique temporal experience. This experience could involve the past permeating the present "dilation" or the continuous shaping of the present by new information "contraction". While acknowledging the challenge of defining consciousness in AI, the study aims to contribute to the ongoing dialogue on the possibility of a non-Cartesian form of consciousness arising in the future. By examining the potential emergence of durée and its implications for the "presence of the present," the paper calls for further research into this intersection.

CARLOS ALBERTO BERRIEL MASTRETTA and LUIS DANIEL HERRERA ROMERO, Benemérita Universidad Autónoma de Puebla, Mexico

WEB | AI, Promise of a New Humanism?: An Ethical Analysis from McLuhan to Nussbaum

At the threshold of the digital electronic era, fundamental questions arise regarding the nature of artificial intelligence (AI) and its impact on the human condition. Inspired by McLuhan's view that electric technologies like automation freed the individual from the use of physical force, and allowed him to think in terms of outcomes rather than separate processes, and guided by the ethical framework proposed by Martha Nussbaum in "Frontiers of Justice" (2006), this analysis seeks to explore how AI can act as a catalyst for the enrichment of our fundamental human capabilities. AI, by overcoming the barriers of language and the fragmentation of knowledge, offers us an unprecedented freedom: the ability to transcend our cognitive and emotional limitations. Furthermore, AI should not merely be viewed as a tool for efficiency but also as a means to expand these essential capabilities, promoting a more just and compassionate world. AI represents the pinnacle of the digital electronic era and automation, as it will enable, like never before, the reconstruction and unification of the fabric of human knowledge—not as an intrinsic quality of AI, but as an effect of it. The visions of McLuhan and Nussbaum offer us a rich and nuanced perspective on AI, highlighting its potential to enrich the human experience by expanding our essential capabilities.

CRISTINA P. BONFIGLIOLI, Centro Interdisciplinar de Semiótica da Cultura e da Mídia, Brazil
The body reduced to dopamine: can learning disorders be related to social media as self-stimulation of the adolescent brain's reward system?

The brain's reward pathway is a brain circuitry responsible for triggering the release of dopamine, an important neurotransmitter related to the feeling of pleasure. It has been studied in mammals – especially dogs, mice, and monkeys – since the 1950s. In the late 70s, with the development of brain imaging equipment, the human brain reward system started to be studied more closely. It was found that dopamine surges in response to natural rewards, which helps the human brain learn and adapt to a complex world. Feeling pleasure or anticipating it motivates us to repeat behaviors. What followed was the discovery of dopamine as a measure to indicate the addictive potential of any behavior or drug. In a world immersed in digital tools, such as social media platforms and popular AI applications, it has become more challenging to establish the limit of learning entertainingly and creatively or submersing in addictive behavior due to the self-stimulation of the meso-cortical-limbic circuit of the brain, the specific region of the brain's reward system. For teachers and professors in Basic Education and Universities, the last 15 years have been a hectic, challenging period that comprises the growth of social media such as Facebook, Instagram, X (former Twitter), and TikTok, together with the two-year pandemic social isolation restrictions, as well as an increase in learning disabilities and disorders and a fall in students performances in school exams, essays and presentations, to the point that in June 2023 UNESCO urged for a ban on mobile phones in Elementary and Secondary Schools, pediatricians in Germany recommend a complete ban on screens from 0 to 3-year-old kids and countries such as Finland, Norway, France, England, the US and China are introducing legislation or legal precedents in that direction. This article is a preliminary study of psycho-neuro-motricity and phenomenological approaches that may be the foundations to justify these bans ethically.

CYNTHIA VILLAGOMEZ, Guanajuato University, Mexico
Interaction, text, and image: intersecting resources in electronic art through new technologies

The present paper explores the intersection of electronic art and the redefinition of its scope, focusing on the utilization of new technologies and resources in the production processes. Specifically, it delves into the integration of interaction, text, and Artificial Intelligence (AI) in the development and final versions of artistic works. It investigates the shifts brought about by the incorporation of AI in the production processes of electronic artists, along with the associated opportunities and benefits. Recent studies have revealed that interaction often garners heightened interest from audiences towards electronic art, aligning with the artist's objective of making their work memorable and potentially prompting engagement with significant thematic elements. Furthermore, a selection of artworks combining text and image, predominantly generated with AI, is examined, highlighting their interaction with the audience. By shedding light on these aspects, this research contributes to understanding the evolving landscape of electronic art, particularly in terms of technological integration and audience engagement. This exploration not only underscores the evolving nature of artistic creation but also underscores the potential for AI to reshape the artistic process and audience experiences in profound ways.

DAKOTA ROOT, Université Grenoble Alpes, France

WEB

Imagining a quantum future and predictive technological mediation: a post-phenomenological case study on speculative user experience

Quantum computing enables problem solving at speeds that classical computers cannot match, (Lewis and Wood 2023). Although quantum computing remains in the development stage, recent research predicts wide-scale applications across fields, including energy efficiency (Fellous-Asiani et al 2023), carbon capture (Greene-Diniz et al. 2022), increased crop yields (Maraveas et al. 2024), and code breaking (Possati 2023). Quantum technologies are unique because quantum computers do not yet exist, and all predictions for their use remain speculative. Yet even before design and deployment, users seek to make sense of how quantum technologies can impact human life. Here, we use the Innovacs research lab project Quantum Explorations 2050 on quantum computing futures as a case study. In a series of eleven workshops between November 2022 and December 2023, participants considered how quantum computing would impact knowledge, practices, and society in 2050. 160 participants imagined five difference hypothetical societies, creating eleven fictional characters to develop and explore these societies, and evaluated possible transformations to politics, energy, healthcare, and culture (Favreau et al. 2024). The output of the Quantum Explorations 2050 project allows us to analyze what we term predictive mediation, user projections for how a technology will shape self and world.

We will consider the role of technological hype in interpretation, as well as the influence of previous experiences with technologies like AI. This analysis will engage with Kudina's appropriation concept to show how users integrate new technologies into "existing frameworks of understanding" (2021, 236). It will also into account the role of technological "imaginaries" in user understanding (Romele 2022). This discussion will show that even if a technology does not yet exist, it can still mediate the world for users via what they think it will do, how they think it will work, and the impact they expect it to have.

DAWID KASPROWICZ, Aachen University, Germany

Lived experience as scientific practice: Enactivism and Virtual Reality in Climate Science

The use of Virtual Reality (VR) in science has a long history, especially in engineering and in psychotherapeutic research. What has caught less attention in phenomenology and in science studies is, however, how VR has been applied in natural sciences. For instance, in heavily data-driven disciplines like climate science, to "know" the probability of extinction for certain species does not only require to model the data for the year 2070, but also to build VR environments that simulate experiences of what it would be like to embody an endangered species. These "lived environments" of virtual data-models pose epistemological questions like: How to describe a non-human causality? How to deal with the tension of empathy and validity of data in technologically mediated environments?

In my talk, I present an enactive approach that does not depart from a neutralized research object but from the coupling of collectively engaged, embodied and skillful agents (CEESA) within their technically mediated scientific worlds. To do so, I first refer to the extension of Husserl's concept of experience in the context of scientific practices as it was conceptualized by forerunners like Francisco Varela and Shaun Gallagher. Second, to underline this approach, I present a case study from a research group that used Virtual Environments to simulate the plausibility of their climate models for the year 2070 and to experience the embodiment of an endangered turtle species. This case study illustrates the tension between technically mediated environments that scientists engage with and the variations of scientific experience.

DENNIS WEISS, York College of Pennsylvania, United States
Dialogic Being and Technosymbiosis: Revisiting Human and Posthuman Identity in the Digital Epoch

It's commonplace to hear that technology plays a fundamental and constitutive role in the genesis of the species and the self. Theorists as diverse as Bernard Stiegler to Thomas Metzinger hold that technologies are at the origins of the human species, via originary technogenesis, and the origins of the self or subject, via technological mediation. Kathryn Hayles argues that the metaphor of technosymbiosis captures how computational systems have become pervasive in the Global North in which human beings are enmeshed with cognitive assemblages.

While recognizing the integral role of technology in shaping human consciousness and society, these claims often neglect the foundational stages of human development and the complex nature of human-media interaction. Drawing on the phenomenological insights of Beata Stawarska and Cynthia Willett, this paper proposes a critique of this oversight.

Stawarska emphasizes the dialogic interaction central to human development, which contrasts sharply with the unidirectional communication of digital technologies. Her perspective challenges the monologic nature of these technologies, highlighting a deficit in reciprocal 'I-you' interactions, fundamental in human linguistic and cognitive development. In tandem, Willett's biosocial phenomenology underscores the importance of interspecies relationships and embodied interactions in shaping human and posthuman identities.

This paper argues that the integration of Stawarska's and Willett's insights is crucial in understanding the impact of digital technologies and suggests that the current trajectory of digitalisation may reinforce an egocentric, non-dialogic approach to knowledge, neglecting the relational and embodied aspects of human understanding. Consequently, this paper advocates for a reimagined conception of posthuman second persons, one that acknowledges the vital role of dialogic and interspecies relationships in the age of digitalisation. Such a reconceptualization aims to guide the development of technologies that not only expand human capacities but also preserve the intrinsic qualities of human and posthuman interactions, thereby enriching our collective life-worlds.

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WEB | **DMYTRO MYKHAILOV, Shanghai Jiao Tong University, University of Michigan - Shanghai Jiao Tong University Joint Institute, China**
WEB | Techno-Existential Communication and ChatGPT

ChatGPT creates a new communication situation. Today, to communicate, we do not need another human being anymore. We can communicate directly with technology. This situation never existed before, creating new existential challenges that require new philosophical vocabulary. With this in mind, I am introducing the term techno-existential communication. To develop this term, I will rely on the philosophy of Karl Jaspers, who was one of the founders of the existential way of thinking in the 20th century. The notion of techno-existential communication extends Karl Jaspers's term 'existential communication'. In his philosophy, Jaspers didn't consider technology as a possible participant in communication. However, today's generative AI models, such as ChatGPT and Bart, can be interlocutors in almost any conversation. But is it possible to have an existential communication with this technology? I claim that such an existential conversation with technology is possible, and soon, we will communicate with AI as much as with humans. However, to understand the existential implications of this communication, we should reframe the notion of existential communication.

ELAD MAGOMEDOV, Catholic University of Leuven, Belgium
Digital Deception: Propaganda in the Age of Artificial Intelligence

The advent of AI-based digital technology occurs within a landscape increasingly dominated by political actors who exploit digital technology for propagandistic purposes. It is well-known that regimes recently labeled as "new authoritarianism," such as Putin's Russia, establish entire institutions engaged in meticulously organized political manipulation through social media. With the emergence of companies like Cambridge Analytica, we have witnessed this pragmatic approach to digital deception migrate to the Western world too, specifically during Donald Trump's 2016 presidency campaign in the US.

My paper provides a phenomenological investigation of this new phenomenon, where digital media is mobilized through political institutions with the aim to deceive on a massive scale. In particular, I will draw from Sartre's phenomenological analysis of the imaginary and Arendt's critical analysis of totalitarian propaganda to explore how political propaganda produces phantasms that establish a false representation of the world. The phantasm is an imaginary construct that conceals its own imaginary character and presents itself as reality. As Arendt observes, modern propaganda typical of authoritarian regimes consists precisely in their ability to corrode history by replacing it with phantasms.

Aside from the fact that AI-based technologies allow for a convincing simulation of phantasms (deep fakes, bots on social media, fake news, etc.), these technologies rely on data that forms the statistically average profile of people's discourse, values, and expectations. This enables new digital propaganda to tailor itself more efficiently to the expectations of its audience. In this way, AI-based technology produces an unseen form of deception.

◉　　**FILIP PIERZCHALSKI, Univeristy Of Warsaw, Poland**
WEB　Politics as emotional regime: media and creation of emotional visibility in political practices

In Hannah Arendt's phenomenological interpretation, politics is perceived as a space of exchange and confrontation between subjects, in which participants of political practices reveal themselves in the place of exhibition. At the same time, the philosopher perceived politics as a space-place in which theatricalization, diverse in form and content, takes place. We are talking here about performances with the participation of political actors, where political practices are defined as inauthentic activities. This lack of multi-faceted authenticity can be read as a manifestation of anti-ideological and affective-media content management in political communication. We are talking about here political communication that promotes banalization and trivialization. More importantly, it is political activity, where the sphere of ritualized spectacle, which is a media "game of appearances", begins to play an increasingly important role and importance. In such circumstances, the purpose of my speech (and ultimately the article) will be to discuss the following issues:

1. Gramscian category of cultural hegemony as a source of explaining political practices.
2. Politics as an "artificially enacted" performative practice in which political actors, wanting to effectively implement government functions, increasingly refer to multimedia visibility and emotionalization of the message.

GABRIELA FARIAS ISLAS, Benemérita Universidad Autónoma de Puebla, Mexico
Embroidery as means to contemplation

Embroidery is a mean to introspection and transformation to the embroiderer as it can be a contemplative process which allows to have a deeper understanding and knowledge of the

embroiderer. Thus, the object of research-creation for this project will be myself as an embroiderer, who through reflection generates texts in a poetic language.

The project combines embroidery and poetry to explore female lineage and identity as a woman in relation to its ancestors. Embroidery is used as a graphic gesture within a series of visual poems that express the experience and feeling through a medium that is graphic and tactile.

The research is based on reflecting on where I come from as a woman, what the women who formed me are or were, and who I start from to form my own feminine identity.

The exploration of the figure of my maternal grandmother and my mother leads me to find similarities and differences with myself. The similarities make me question whether I want to belong, whether I want to preserve something from my grandmother, or is it perhaps the repetition of patterns? It will be argued that women use textile practices as a narrative to tell experiences through a process of introspection and contemplation.

GALIT WELLNER, Holon Institute of Technology, Israel
Panel: Imagination, Technology and Ethics
Imagination in the age of AI

For philosophers, imagination is regarded as a unique human faculty. It is that which enables the human species to leap forward and create works of art on one hand and reach the moon on the other. In "The Age of World Picture," Martin Heidegger showed how imagination is an important meeting point between art and science, thereby making it unique for humans. Or so we thought until the emergence of generative AI. AI systems exercise basic imagination like recognizing faces, plants, or text from a given image. Whereas "regular AI" algorithms have been able to basically identify an object according to a pre-formulated schema that was produced in the training stage, generative AI seems to "transcend" the categories and come up with new schemes. The emergence of such algorithms does not need to be interpreted as the end of imagination or humanity at large. In this paper, I will offer to think of imagination in the age of AI through the concept of co-shaping, according to which humans and their technologies shape each other in an endless loop. The co-shaping paradigm helps us identify a cooperation that enhances human imagination and opens new horizons.

GEOFFREY DIERCKXSENS, PETR KOUBA, Czech Academy of Sciences, Czechia
Panel: Imagination, Technology and Ethics
Imagination and the Covid-19 Pandemic

In this panel talk, we discuss the role of imagination in health care. More specifically, we analyse how imagination is at play in global pandemic management, drawing on Covid-19 and earlier pandemics as examples. We argue that a typical reaction to a global pandemic is a phenomenon identified in scholarly literature as blame narrative. Blame narratives target certain social groups, particularly vulnerable ones, as being the source or catalyst of a pandemic outbreak (e.g., as in references to the so-called "Chinese" virus). This type of narrative is an expression of the imagination, not in the sense of a fantasy or a conspiracy, but in the sense of an expression of social imaginaries: certain social values associated with a group of people being identified as a source of disease (e.g. the systematic blaming of Roma people for spreading Covid-19 because of their nomadic lifestyle). We argue further that a more positive expression of imagination may be found in what we term "imaginative plasticity." Drawing on the works of Catherine Malabou and Paul Ricoeur, we make a case that imaginative plasticity is way of critically assessing pandemic management, finding creative alternative ways of responding to it that focus not just on curbing the pandemic but offer a voice to those who are most vulnerable instead of blaming them.

GERARDO DE LA FUENTE , National Autonomous University of Mexico, Mexico
The challenge of Artificial Intelligence. Chess, Text, Image, Philosophy and Phenomenology

Computers beat humans at the game of chess a long time ago; and yet, chess and its practice by people has not disappeared or been devalued. Apparently, on the contrary, more and more people in the world practice it, playing styles have multiplied and facing other people in the game continues to be highly satisfying. The thesis of this paper is that the observation of what has happened with the practice of chess in the face of the emergence of computers should allow philosophy to glimpse some of the paths that the relationship between individuals and society may have from now on. with machines in the new era of artificial intelligence development.

The mimetic capacity developed by contemporary Artificial Intelligence brings up the oldest and most traditional themes of philosophical reflection. It is inevitable, given the automatic production of texts and images indistinguishable from those produced by human agents, to bring up Plato's reflections on the fundamental ontological character of reality as a process of successive imitation; or the political-aesthetic reflections of modernity around the representation-expression of the subject through its political or artistic productions. The production of worlds, constructed through similarity, through processes without Subject or Ends - not attributable to individual wills or minds - was the theme of a wide range of philosophies of the 19th and 20th centuries: Hegel's Absolute Spirit; Schopenhauer's Will; the development of the Langue as opposed to speech by Saussure; Chomsky's transformational generative grammar; Althusser's history as a process without subject or ends, all these elaborations and many more focused in many ways on the possibility that machinic type processes produced realities similar to the human ethos, but that would be something essentially foreign to it. Turing's imitation game perhaps marked the limit of the issue: machines can certainly think, imitate thinking in the same way that the machines that are ourselves copy it.

What to do in the face of this reality expanded by the constant copying of itself? Is there any place for human "authors" – philosophers, artists, writers, filmmakers, etc. – to maintain a distinction, a specificity in the face of the machinic and the digital? Husserl's phenomenology acquires a new validity to the extent that, apparently, what is not imitable by the machine is the experience of producing something, of creating an image, of playing a game. But phenomenology requires recreating itself to think experience as action within the framework of networks or interfaces, and the reality of capitalism and commodification as a fundamental constitutive framework of contemporary reality.

The game has started and it's our turn to move. We carry the black pieces.

GIACOMO PEZZANO and MARCO PAVANINI, University of Turin, Italy
From the Empirical Turn to the Mediatic Turn: Philosophizing through Screens?

The daily ubiquitousness of screens is integrating and even replacing the role played by printed texts in our cognitive operations and mental habits: our presentation investigates how this phenomenon impacts on philosophical practice itself. Specifically, we argue that current philosophical understandings of technology do not draw all the consequences from claiming that humans are technical organisms—insofar as their faculties are constitutively shaped by their relation to technology—and that this condition also applies to their cognition, which is technologically mediated, enabled and constrained. We take the postphenomenological approach as a paradigmatic instance of such an ambiguity, maintaining that its characteristic "empirical turn" is not empirical enough, for it often neglects to reflect on its own media, i.e., to question its own conditions of possibility. However, we do not aim to revamp an essentialistic philosophy of Technology-with-a-capital-T, but rather to focus on the concrete materiality and potential plurality of philosophical media. Thus, we propose to further elaborate on the empirical turn in this field of study by integrating "philosophy of technologies" with "technologies of philosophy". We think that this perspectival shift should finally

enable us to ask which are the expressive and technical media that support ordinary philosophical practice and to appreciate how philosophy can be done not only with the traditional written texts, but also through graphic and visual media. We will conclude our presentation by discussing a few relevant case studies of screen-based philosophical works, assessing their advantages as well as their limitations compared to traditional, text-based philosophy.

HERMANNI YLI-TEPSA, University of Jyväskylä, Finland
On algorithmic affect regulation – the case of TikTok

The mobile app TikTok has been an object of a growing number of psychological studies. TikTok displays short user-made videos (15–60 seconds). The videos are not chosen by the user but an intelligent algorithm that measures the user's passive behaviors. Besides inducing addictive behaviors, TikTok using has shown to promote mental health problems especially amongst adolescents. In the paper I will focus on one aspect of the multi-faceted and complex phenomenon of TikTok-use, namely its algorithm-driven affect regulation. I will ask, what sort of regulation of the user's affective state is at play when the user scrolls TikTok videos.

In my analysis I lean especially on reported cases in which adolescent TikTok-users have developed some form of anxiety or depression. I will apply psychological and philosophical analyses of affect-regulation (Stern, Trevarthen, Krueger), and philosophy of emotions (Deonna & Teroni). The method of my study is a descriptive analysis of the structures of first-person intentional experiences. The interesting questions are the following: what kinds of affective phenomena are regulated, what sort of regulation is in question, and what aspect or component of the affective phenomenon is regulated? My claim is that comparison to the way in which listening to music regulates the listeners affects is here fruitful: just as the music one likes at a specific situation supports and enhances the listener's preferred mood, TikTok content detects, supports, and enhances the user's affective disposition. TikTok enhances and supports one-sidedly the affective atmosphere surrounding the user.

HYE YOUNG KIM, Ecole Normale Superieure, France
Can a machine be conscious?

This paper explores various ways of viewing artificial consciousness and sentience and poses again the fundamental question of whether a machine can be conscious and what that might mean for us. To answer this question, it is required to reflect on the idea of consciousness, i.e. what it means to be 'conscious', as well as the human-machine relation. In the era of artificial intelligence, which is 'more' than a washing machine that serves as a tool that functions basically as a 'slave', it seems to be necessary to understand the 'meaning' of a machine and our relationship to it from a different perspective which will encourage us to understand ourselves from a new perspective as well.

JACQUES IBANEZ BUENO, LLSETI Savoie Mont-Blanc University, France
Enriching multimodal methodology with phenomenology

The proposal is more in line with a process of epistemological and methodological reflection than research with a research protocol applied to a field with research questions. This interdisciplinary approach incorporates a partly phenomenological approach, both in terms of theoretical framework and methodological approach. The phenomenology of the 20th century provides us with formidable keys to better analyze our relationship with analogical images, as in the book L'Œil et l'Esprit (Merleau-Ponty: 1964). Phenomenology is today asserting itself as a determining factor in the attempt to understand the latest modes of digital and iconic interactions (Weissberg:1999). Within the

phenomenological tradition, methodological principles are used and enriched by methodological tools identified as visual and multimodal methods. This is why we postulate that such an epistemological and methodological approach is complementary to classic humanities and social sciences methodologies in its ability to obtain novel data. In the cases studied in an ongoing research project, the aim is to question the bodily dimension in the uses of digital communication. We can truly speak of phenomenological data. A transcendental empiricism is thus established (Depraz, Varela, Vermersch: 2002), enabling data to be built up from the search for the initial impressions that users have felt (Depraz: 2006) and the connections that are also at the origin of the first perception. The first visual and interactive results of this research are already available for projection at a conference.

◉ **JIE SHEN, University of Amsterdam, Netherlands**

WEB An organic turn in the intelligent transformation in China

With digital and intelligent technologies increasingly permeating today's Chinese cities, governments and companies are developing smart city concepts and practices. In terms of urban imaginaries, a shift is worthwhile to be noticed. A decade ago, Chinese cities were designed based on the concept of "mechanized cities". However, today's narratives imagine cities as "organic entities". Like a robot, the organic entities are anticipated to grow, sense and self-learn "people's well-being", make decisions in an ad-hoc way, and are dedicated to "serving the people". What does this new metaphor of "organic entities" entail? And how can we interpret the shift from mechanized cities to organic cities, like a robot? If the former sits in the domain of the modernization characteristic of mechanization, then where the latter--becoming organic and intelligent—position? To address these questions, this work critically examines the government and corporation's co-development of discourses and practices for China's smart city. Through interviews with the participating designers, on-site ethnographical observations of related sociotechnical systems, and participation in relevant conferences, this paper scrutinizes the discourses and technological projects at play.

This paper challenges the dominant critique that China's smart cities function as a disciplinary apparatus. Instead, it argues a novel vision behind the "organic living being" metaphor: a cybernetic vision. This paper delves into how cybernetics has been localized in Chinese smart cities. From this new angle, we could see how citizens, governance, and the society are perceived alternatively. This work moves beyond the Western universalism and could advance global debates of the new ways of thinking under the intelligent infrastructure.

◉ **JORDI VIADER GUERRERO, TU Delft, Netherlands**

WEB Beyond Proper Interpretation: The Limits of Technological Mediation as Social Media Literacy

In the past decades the post-phenomenological tradition has proposed the technological mediation framework (Verbeek, 2011) as a scheme to reflect upon how people use, misuse, reclaim and overall experience technology (Ihde, 1990). However, when confronted with digital technologies such as social media –an assemblage of software interfaces, statistic algorithms, and social practices in which individual interactions are a single element of lager operational data chains arranging people in time and space– post-phenomenology is constrained by its commitment to the micro perspective of individual users. In this paper I argue that mediation theory's shortcomings when dealing with social media spur from an image of agency with technology modeled after reading: that of a single user handling a well-delimited tool that stands in between them and the world and functions as a medium of meaning. In this scenario, the implicit normative goal of post-phenomenological analysis is enabling correct interpretation, that is, responsible user engagement (i.e., Kudina, 2022). Drawing an analogy

between mediation theory and discourses about media literacy as a departure point, I claim that both share the humanist and enlightened goal of "proper" interpretation as the ethical and political ideal of technologically mediated practices. In brief, that the problem of agency with technology is ultimately an epistemic and hermeneutic one. This paper thus offers a discussion on the advantages, limitations, and political implications of this hermeneutic and epistemic model of technological engagement in the case of social media.

🌐 **JUNICHIRO INUTSUKA, Jissen Women's University, Japan**
WEB | The Manifestation of "Us": Adjective Ontology and the Trajectory to Reality

Reflecting on the acts within both philosophy and art could forge new dimensions in ontology. This endeavor moves beyond a non-subjective/noun-centric ontology towards an adjective-centric ontology, challenging the noun-centric ontology prevalent in Indo-European philosophical traditions. Rather than interrogating the relationships between existences, this approach starts with the "manifestation" of meanings and states of actions and conditions, examining the trajectory through which subjects and objects, or existents, come into being both analytically and post facto. This also aims at redefining the concept of "phenomenon," a cornerstone in phenomenology.

This study particularly initiates with mathematical intuition and numerical reality, focusing on the plural first-person subject. For instance, the number "100" is not merely a collection of one hundred "1s," but can be understood as an entity with its own unique characteristics, perceived intuitively. Here, reality is not metaphysical, but rather rooted in epistemological intuition. Language is inevitably envisaged as the medium enabling its manifestation. Conversely, when considering the reality of this plural form, the structural and processual differences between languages with differing foundational principles, like between Japanese "私/私たち" and the Indo-European singular/plural first person, suggest a potential inversion in the relationship between abstract concepts and concrete entities, as well as between general nouns and reality.

How we conceptualize the world and form categories, and how language shapes our cognition and facilitates abstract thinking beyond actual experiences, remains a principal traditional challenge. The trajectory of ontology foundational to language is one method of exploration. The emergence of LLMs (Large Language Models) is believed to offer new avenues for this exploration. Despite the theoretical challenges in translating between diverse languages, LLMs appear to make this possible as an emergent feature from quantitative learning, bypassing the direct elucidation of principles. Investigating the potential and limits of this mechanism is anticipated as a reverse process towards elucidating principles.

This research probes into the potential of adjective ontology, exploring the plurality of subjects, numerical reality and general nouns, and the mechanisms of LLMs.

KEVIN RÄNDI, Tallinn University, Estonia
The Representation of Future Generations and Postphenomenological Ethics of Care

This presentation approaches the topic of future generations from the perspective of postphenomenological ethics, which emphasizes how technologies actively mediate our world and shape our possibilities for moral deliberation. I will explore how postphenomenology can address the ethics of care, specifically the question of expanding our circle of care to include future generations. Future ethics and intergenerational ethics have a long tradition across philosophical and other research disciplines. What does it mean to speak about future generations as technologically mediated? It is the vast history of conceptualizing and representing future generations—and the ways in which we relate to them—that provides a fruitful starting point for analysis. I will first explore how technologies play a key role in mediating these representations.

From a postphenomenological perspective, while future generations are temporally and morally distant, they are represented in various ways through current media, reports, plans, economic models, and discussions of anthropogenic climate change and resource depletion. While care for future generations has been discussed, it's considered problematic due to the temporal distance and the lack of direct relationships with those who are not yet born.

However, recent AI-generated forms of synthetic media, like found on the websites such as thispersondoesnotexist.com, can be approached from a postphenomenological perspective to analyze how technologies might further mediate our relationship with future generations and the possibilities for care toward them. I will conclude by arguing that postphenomenology offers a way to understand how representations are inextricably linked with moral deliberations concerning future generations.

KRISTJAN LAASIK, Zhejiang University, China
Placing Experience, Experiencing Place

I aim, in this paper, to define 'place' in Husserlian phenomenological terms, viz., as the environs of an intentional experience, playing a non-trivial constitutive role in the intentional experience, and to then use this definition to provide an explication of a notion of place articulated by Jeffery Malpas in his book Place and Experience. Malpas makes use of his notion in arguing that subjectivity is dependent, indeed, "founded" upon place. I believe that his argument encounters difficulties, but the Husserlian concept of place can be fruitfully used to argue for a similar foundation claim.

LARS BOTIN, Aalborg University, Denmark
Panel: Imagination, Technology and Ethics
Hybrid Imagination in Techno-Activism

Hybrid imagination as a way of enframing the world through and with technology is a question of actively addressing the problems and challenges that we as humanity face in relation to the grand challenges of digitalization, climate change and migration, just to mention the most important ones. We need to evoke forces and capacities that through hybrid imaginary approaches are qualified and endorsed. To do that we are required to re-think and re-design our ways of being-in-the-world and how this being is sublime, hybrid and technological in its essence. This paper will investigate the core concepts of hybridity and sublimity, and how these can lead to a focus on how we actively and through interventions pave the way for more responsible and sustainable solutions in relation to the grand challenges. Theoretically and philosophically the paper is hybrid, and a result of patch-working and doing bricolage. With an outset in central perspectives within philosophy of technology: phenomenology, post-phenomenology, and Critical Constructivism it is the aim to embrace both the ethical and political dimensions of hybrid imagination, because necessary for actions and interventions to become and to be performed. In this way, the paper could be read as some sort of political and ethical manifest for Techno-Activism.

LARS LUNDSTEN, University of Helsinki, Finland
Schematized aspects (schematisierte Ansichten) and Cultural Hegemony in mediated communication

The purpose of this paper is to discuss the instrumental value Roman Ingarden's concept of schematized aspects (Ge. schematisierte Ansichten) as a key to understanding the concept of cultural hegemony in media and mediated communication. According to this argument, Ingarden´s idea of a stratified structure of works or literary art can serve its purpose also as a general description of narrative texts regardless of their position on the fact–fiction axis.

The concept of cultural hegemony was introduced by Gramsci as part of his marxist analysis of society. As it is interpreted in this paper, cultural hegemony is understood in a more general sense as schematized or automatized meaning creation in discourse produced within a certain cultural context. In the Nordic countries, for example, there is an on-going debate about ethnic profiling in news. Mostly, the argument concerns the profiling of criminals but there are also examples of the opposite. Stories about benefactors, maybe reveal more about the underlying hegemonic understanding of society.

Recently, there was an Icelandic news report according to which "a Polish individual" had assisted a person who was involved in a minor traffic accident. As far as is known, the helpful by-passer was of Polish origin and had been living in Iceland for years. Thus, in a sense, the news report was telling the truth. However, the apparent need to underline the ethnicity of this benevolent by-passer shows that the hegemonic understanding of what type of people are supposed to assist in traffic accidents does not include inhabitants other that ethnic Icelanders.

This paper proposes that Ingarden´s concept of schematized aspects offers a conceptual tool for analysis of hegemonic meaning in narratives that de-couples the analysis for arguments about truth, fiction, and deception.

LAURA TRUJILLO-LIÑÁN, Universidad Panamericana, Mexico
The Age of Information Overload, Misunderstanding, and Communication Breakdown

We currently live in a society immersed in digital media, those that through data show us our tastes, needs and even our possible friends and partners. The data is so precise that we look in it for what we need. It is the time of dataism, the ideology that leads us to think that we are free and we can choose but, the electronic devices decide for us, a time in which we are more connected than ever, with people from all over the world but, we have more lonely people than ever before. According to some surveys, we currently have the highest rate of suicides due to loneliness than at any other time. The objective of this work is to show the effects of dataism in society from the perspective of the Korean philosopher Byung-Chul Han, to show that technology has permeated personal relationships and beyond helping us to improve as a society, its excess has made it worse.

LUIS ACEBAL, National University, United States
Henry David Thoreau and Martin Heidegger: Being in Nature as a Reprieve from Modern Technology

Though David Thoreau and Martin Heidegger are separated by time and culture, they both placed great importance on experiencing nature at a more intimate level. They sought solace in nature, in an abode that would allow them to experience a less mediated existence. Thoreau's years in his cabin at Walden's Pond provided him with a more intimate relationship with nature and individual experience. Heidegger's hut in Baden served as a place to explore more fully this "Being-in-the-world," which considered the interconnectedness of humans and their environment. Both were truly at home in nature, and it is from this strong sense of place that Thoreau and Heidegger were able to consider more fully their understanding of modern technology. My presentation will address Thoreau's critique of modern technology that "Men have become the tools of their tools." This statement expresses his concern that instead of using technology as a tool to improve their condition, individuals have become enmeshed by their reliance on it. In a similar vein, Heidegger's perspective on modern technology is rooted in his concern for the human condition. He views modern technology as an expression of our collective forgetfulness, a state where we lose touch with our connection to being and the world. Modern technology, fueled by the logic of scientific progress, results in a troubling reduction of everything around us. As with Thoreau, Heidegger's understanding of the role of modern technology invites the reader to reconsider their relationship with nature and existence.

LYAT FRIEDMAN, Bezalel Academy of Art, Israel
Panel: Imagination, Technology and Ethics
Technologically Assisted Imagination

Pliny the Elder, recounts a story of the very first artist. It is a tale rich with vivid imagination:
Butades produces clay portraits for roof tiles by replicating his daughter's drawing. Pliny tells us that
> modelling portraits from clay was first invented by Butades, a potter of Sicyon, at Corinth.
> He did this owing to his daughter, who was in love with a young man; and she, when he was
> going abroad, drew in outline on the wall the shadow of his face thrown by a lamp. Her
> father pressed clay on this and made a relief, which he hardened by exposure to fire with
> the rest of his pottery.

This tale of the first artist reflects multiple approaches toward art and imagination: mimesis, representative, creative, or compensatory. It enfolds philosophical debates about imagination being a depleted form of perception; occupying a mediatory role between perception and reason; or having a separate and independent function. In this presentation, I would like to draw attention to the role of technology in the invention of arts and the stimulation of imagination

MARC VAN DEN BOSSCHE, Vrije Universiteit Brussel, Belgium
Digital Art. Or do we need to rethink Heidegger's philosophy of art and technology?

A sharp contrast between the work of art and that of technology occurs in Heidegger's thinking. Both terms derive from the Greek technè, but have a completely different way of dealing with the world. Technology 'claims' (auffordern) things, art lets them be and founds a world, according to Heidegger. The essence of art for Heidegger then is a putting to work of the truth of being. In the work of art truth is at work, it comes into being, and in this way the being of being is opened. Thus we understand that for Heidegger art hides being. Also important, however, as indicated above, is Heidegger's use of the terms Welt and Erde. The work opens a world and work-being means: to establish a world. That the work of art opens the being of the being and establishes a world makes it clear that art is a reflection of what happens in a certain period, in a certain place. After all: die Welt weltet (world worlds) and is more being as that which we grasp and hear, that in which we feel at home. Indeed, the world 'worlds' where the essential decisions in our history are made, adopted and abandoned by us, misunderstood by us and questioned again. The work allows the earth to emerge and on the earth men grounds their dwelling in the world. Now how can we translate this to art created in a digital way? Does digital art escape a mere technical thinking? Can digital art still put truth to work, for example if we think about the possibilities of digital photography to create fake images? Not to mention the possibilities of AI. Could the conclusion be that we need to reformulate Heidegger's thinking of technology and see technology as the way we inhabit the world now, in digital times? The more recent philosophy of Paul Crowther on digital and postmodern art can be seen as an alternative.

MARIANO NAVARRO, Universidad Panamericana, Mexico
Social media as social archives: memory and biography in the digital age

"There is no political power without the control of the archive, if not memory"
Jacques Derrida
According to Kittler (1996) media and information systems in general provide possibilities of storage, processing, and transmission of data. This paper deals specifically with the storage (and thus history-generating) capabilities of digital media, and explores some changes in the way media, memory, and

values articulate in contemporary societies through the use of social media platforms. Out of the many effects brought by social media the focus will be given to the generation of a different historical collective consciousness that is embedded in its use (Birkner and Donk, 2020). In many instances media that are present-time-oriented (like newspapers or breaking cable news) later provide not only a source for the study of the (recent and distant) past, but also a storage of recorded events. While we may vernacularly think of archives as bodies of preserved material related to past events, the very concept of "archive" has been largely discussed and problematized from different disciplines (Manoff, 2004). A very influential account on the idea of the archive is found in Foucault, who sees it not as a sum of documents or the keeping institutions, but as the normative forces that govern the appearance of statements (Foucault, 1972). This latter formulation of the archive is as abstract as it has been influential in exploring the
connections between archives, history and memory, and will provide the approach used in exploring the archival affordances of social media.
Digital media has provided new ways of recording events and storing memories for many people, democratizing the idea of archives (Garde-Hansen, 2011; Worcman & Garde-Hansen, 2016). This democratization of memories storage, nonetheless, has equated to some extent the notion of social archives to social media platforms as norms of the emerging of social public discourses. This has deeply impacted not only the understanding of social memory in contemporary societies, but also of our own sense of biography.

MARLENI REYES MONREAL, ALBERTO J. L. CARRILLO CANÁN and MIGUEL F. PÉREZ ESCALERA, Benemérita Universidad Autónoma de Puebla, Mexico
Sound spaces in virtual reality art galleries

Listening has a fundamental role in the perceptive organization of human beings, whose bases rely on the multisensorial experience of being there. In the case of digital three-dimensional ambiances, one seeks the simulation of this experience. Therefore, it is mandatory to analyze the role of sound in the construction of the simulated space and the immersion experience of the user.
This work analyzes the space in Virtual Reality Art Galleries through the concept of illusion and its relationship with multisensorial to show the sound experimentation that has been done based on the study of the existing relations between simulated or illusory space and the real one to build sound atmospheres and digital-three-dimensional ambiances for VR devices applied in the art exhibition.
The space in digital three-dimensional ambiances can be perceived from distinct media, not just in VR. Digital ambiances are built upon 3D models generated in a computer, which can be perceived by the user through non-immersive devices, such as digital static images. Semi-immersive as special effects in cinema or some videogames; or in immersive in VR projected through stereoscopic headsets. The difference among the will show us the specificity of the spatial experience in digital VR ambiances and the relation with sound systems.

MARTIN RITTER, Institute of Philosophy, Czech Academy of Sciences, Czechia
How to bifurcate?

The work of Bernard Stiegler is one of the most serious efforts to think our being disruptively affected by digital technologies. In his latest publications, Stiegler put much emphasis on the concept of bifurcation. According to Stiegler and the Internation Collective, we must produce bifurcations, i.e., "opportunities to branch out in new directions". My talk seeks to answer two major questions: why we have to produce bifurcation, and how to do that. To answer them, I will briefly present some of the relevant elements of Stiegler's philosophy of technology and clarify how they help us to capture our current situation. Focusing on the relation between bifurcation and technology, I will bring to light

that bifurcation must be based on relating to the already given technological "system", and hence effectively consists in altering it, not leaving it behind. I will argue that the ability to produce bifurcations can be achieved by a process Stiegler describes as that of interiorization. Without interiorizing technology, there is no possibility of bifurcating it. But even more: the interiorization of the given (bifurcated system) can make (another) bifurcation redundant. According to my hypothesis, a technologically driven process called Anthropocene dislocates our psycho-social connection with the world because we are "belated" vis-à-vis "our" technology. The process of interiorization, when reinterpreted, offers a way of rectifying this, thus making possible to caringly live our lives by making our technology a functioning milieu of a human-world relation.

WEB | **MAURIZIO BALISTRERI, University of Tuscia, Italy**
Born by choice of algorithms

Artificial intelligence could change the face of medicine. Algorithms could play a very important role even at the beginning of life, helping healthcare providers identify human embryos with the highest chances of survival and successful pregnancy. But what does it mean to be born by algorithmic choice? And what are the most morally problematic and controversial aspects from a moral point of view? My talk will explore this scenario and what it might mean for humans to entrust reproduction entirely to intelligent machines.

MELINDA CAMPBELL, National University, United States
The Dreaming Mind: Intentionality Unbound

Consciousness enables us to construct and understand meaning in both our waking lives and in dreams. The dreaming mind, unlike the waking state, prioritizes associative processing over conscious control, creating vivid, emotionally charged simulations. Exploring the process of meaning-making in dreams versus waking life enhances our grasp of human cognition. We interpret and find meaning in visuospatial stimuli, from natural environments to artistic expressions, through a process termed "seeing-in." This ability is crucial for artists who transform materials into mediums of creative expression. The question of how meaning emerges in dreams, especially nonlucid ones where we lack control over narratives, highlights the complexity of human experience. It suggests a continuity between the intentional creation of art and the spontaneous generation of dream narratives. Our capacity to derive meaning from our environment, works of art, or dream images and scenarios is supported by neurophysiological systems such as the prefrontal cortex and the default mode network, pointing to a unified brain process across different experiences (Scarpelli et al.). Dreams, according to Windt, provide insight into our ability to simulate worlds and selves, underlining the role of the self in constructing meaning. This shifts the perspective from viewing ourselves as passive receivers to active creators of meaning, using mental simulations to navigate and interpret life's experiences. This unified approach to understanding consciousness and meaning-making emphasizes the interconnectedness of our cognitive processes, from the arts to the depths of our dreams.
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MINDAUGAS BRIEDIS, Universidad Panamericana, Mexico, Mexico
Embodied Cognition and Empathic Experiences in War Communication

Using the perspective of phenomenological-enactive embodied cognition, this paper examines the role of the body in constituting specific social interactions via specific media ecologies (war imagery) during times of (refugee) crisis. Such media ecologies give affordances that can amplify social beliefs and turn subjective judgments into intersubjective action. We consider the human body in relation to war media as playing an important role in sustaining social experiences and relations. To that end, the article explores the fundamental experience of empathy, combining the theoretical perspectives of phenomenology and enactivism with examples from war imagery and refugee embodiment. It is shown that the classical phenomenological tradition offers different yet useful conceptualizations of empathy. We also argue that war images and/or messages should be viewed as means/tools for, rather than representations of, the enaction of certain important experiences. Hence, the article connects the analysis of the affection by war imagery with the subsequent social interactions in the context of refugee crisis.

⚙️ **MINGRUI FENG, The University of Hong Kong, Hong Kong**
WEB
Playing with Animal MEGS in Online Communication: Rethinking Face and Alterity

As the contingent media for online communication, Memes, emojis, gifs, and stickers are sometimes abbreviated as MEGS, of which animal imagery has been popularly incorporated into the processes of MEGS production, re-production, and reception. This paper surveys that the current scholarship has paid almost all attention to those signs' linguistic and cultural functions in any possible cases of such communicative activities, but little to their role in representing the self in their users' digital socializing life. This paper intends to touch upon the latter by zooming in on two questions: (1) On an ontological level, how can such animal MEGS help their users conjure up their self in the AI interface via the human(I)-animal MEGS (me)-human (you) relationship? (2) On an ethical level, how do the users build up the face and alterity in digital interactions? This paper accordingly responds that the posthuman self in the digital environment is semiotic and pluralized as well as personal identity in this environment is manifested with the presence of alterity as well. With the aim of making this response more solid, this paper will rest on debatable posthumanism, Erving Goffman's face theory, and Norbert Wiley's I-me-you model of the semiotic self, which integrates Charles Sanders Peirce's I-you relationship and George Herbert Mead's I-me relationship.

MINNA-KERTTU KEKKI, University of Helsinki, Finland
The Perceived Object in Media-based Empathy: Applying Edith Stein's Concept of Wortleib

The question of how other consciousnesses appear via media has forced us to re-think the classical phenomenological accounts of sociality. However, the phenomenological discussion has not yet developed the concepts for describing the media-based empathy as a special case distinguished from the empathic experience in a shared physical space. In this paper, I provide such concepts for describing the perceived object in media-based empathy, by utilizing Edith Stein's analysis of verbal expressions in her early work On the Problem of Empathy (germ. Zum Problem der Einfühlung, 1917). I use her terms Wortleib and Wortkörper, which in English mean, approximately, a living word body and a physical word body. I divide the term Wortleib in two different cases—the empathic and non-empathic object—and thereby argue that, while the object of media-based empathic experience cannot be the other's body, it is an empathic Wortleib, a lexical empathic object. While Stein herself discussed media-based empathy merely in paper media, such as letters, books, or newspaper, due to

her writing more than 100 years ago, I demonstrate the unique usefulness of these concepts in analysing any media-based communication and thus the timeliness of her work in this respect.

MUDIT VYAS, Monash University, Australia
Diversity Washing of Privilege in Cultural Economics: An Indian-Australian Ideological Scrutiny

This theoretical analysis scrutinises the epistemological soundness of identitarianism in cultural economics. Contextualisation of identities in cultural economics is a multifaceted undertaking. Primarily because identities are multifaceted too. So are the variables of economics, especially those of economics of culture. Articulation of any cultural-economic framework largely relies on a value theory exploration of cultural input and output. An overlay of identity constructs over these frameworks creates a phenomenological impasse. An impasse between an essentialist versus a non-essentialist view of identities. At such an impasse, the identarian variables of diversity and privilege become subjective qualitative variables. Highly dependent on perception. Consequently, how identities are represented prior to cultural expression becomes a circumstantial ideological function of perception. This ideological scrutiny of diversity and privilege, thus, needs a circumstantial grounding – a time and a place. The temporal grounding for the following analysis is 2020-onwards, for reasons that will be expanded upon. The corresponding topographical grounding is the liminal transnational identity space of Indian-Australian-ness. Further key operational variables of this study will be identity constructs that are self-represented as essential to a cultural economic intermediary's claim to diversity. These identity constructs will be epistemologically problematised to gauge how cultural-economic actors of material and socio-structural privilege obfuscate or diversity-wash their privilege to justify their occupation of diversity spaces. This ideological scrutiny, grounded in the aforementioned cultural-economic context, will help us assess
1. What diversity-washing means.
2. What are its phenomenological mechanisms and ideological manifestations?

NATHAN MULDER, University College Dublin, Ireland
Three Approaches to the Digital Image: Nothing, Trace, Specter

In the ordinary use of the digital, one only encounters the 'interface', which is a sort of image. To account for one's peculiar engagement with the digital interface, I trace it back to its origin in the image phenomenon. I analyze the image according to three approaches: as a nothing, as trace, and as specter. For the early Heidegger, the nothing can be defined as the opening of experience which is caught sight of as the withdrawal of the world in anxiety [Angst].[1] Tracing a connection between the notions of the nothing and Levinas' notion of the trace, I show that the image, as a trace, must be understood as the "insertion of space in time, the point at which the world inclines toward a past and toward a time."[2] Understood as marking a certain absence, my third approach to the image is as a specter, understood as that which shows itself but is irreducible to its appearance.[3] On the basis of these three approaches, I describe the image as a semblance [Schein] wherein it is itself in showing something else. Rather than any determined meaning, the image is the movement of semblance, the unfolding of its sense which distinguishes its appearance in the world. I conclude by reappropriating my definition of the image for its possibilities as digital interface, wherein its openness is expanded to respond to manipulation.

1 Being and Time 231 (H. 186).
2 "The Trace of the Other" 358.
3 Specters of Marx 1993

NELSON CAMILO FORERO MEDINA, Bielefeld University, Germany
Fragmentation of common time from a Husserlian perspective: digital media as a condition of possibility for the rise of populism

Digital media have implied a deep transformation of our epistemological systems. Concepts like truth, veracity or falsehood are difficult to define beyond the abstract concepts. The impossibility arises from the primordial role of the media in the constitution of time. Following Husserl's theory, there are two temporalities experienced by the subject: memory/expectation and protention/retension. Digital media transformed the way these two temporalities are given to the subject in comparison to mass media. The distance between what is "past" or "happening now" depends on the distance between reduces implying a transformation in the way the subject experiences the world. Moreover, this implies a fragmentation of the common time constructed by mass times and we no longer share the present with "others", but that there is a constant doubt about what "is happening", or if it is "already happened". The impossibility of constituting a common past and present due to digital media, creates a doubt about the "world". That is, the impossibility of having a "truth". This has served as a condition of possibility for the arrival of populism that presents the past of the mass media as the only true one summarized by trump's slogan "make America great again". Thus, the paper seeks to point out, using the husserlian descriptions of time, the media as a condition of possibility for the existence of human experience and knowledge and how the introduction of a new media implies the transformation of our epistemological systems and therefore of all social systems. One of these systems is the political one, giving the possibility to the emergence of populism.

NICLAS RAUTENBERG, University of Hamburg, Germany
Towards a Phenomenology of Digital Conflict

Once praised as a beacon for open exchange, the Internet, with its echo chambers, conspiracy theories, and lack of accountability, is now often considered a threat to the very foundations of liberal democracy. Online discourse seems helplessly abrasive — and political conflict in the digital world (subsequently 'digital conflict') insurmountable. Technology 'pessimists' explain these shortfalls by the nature of the virtual: disembodied digital spaces simply do not allow for meaningful encounters between persons (e.g., Dreyfus 2009; Fuchs 2014). Other scholars hold that the body and other-understanding are still present in the digital world (e.g., Ekdahl & Ravn 2021; Osler 2019, 2021). Their work suggests that dysfunctional conflict is not inevitable. Yet, these "optimists" focus on the harmonious aspects of online sociality. How does conflict complicate the picture? This scoping paper gauges the themes relevant for a phenomenology of digital conflict. Departing from an existential-phenomenological account of political conflict as a co-occurrence of different types of claims, it begins to ask how we constitute space, time, and the other in digital conflict. What is needed in this process so that different forms of normativity — i.e., me-reasons, thou-reasons, we-reasons, they-reasons — can come to the fore? Additionally, the paper comments on the method supporting this analysis. Agreeing with efforts in 'critical phenomenology', it argues that (a) the phenomenological method needs to transcend the first-person perspective; and (b) that such a transcendence implies the integration of phenomenology and qualitative research.

NICOLA LIBERATI, Shanghai Jiao Tong University, China
Digital Intimacy: between wet circuits and intimate phenomenologies

In recent years, the widespread adoption of digital technologies has fundamentally transformed our understanding and practice of intimacy, as our interactions increasingly occur through digital devices. This shift underscores the need to recognize and explore the concept of "digital intimacy" to capture

this intertwining of digital connections. However, addressing this phenomenon from a philosophical standpoint presents significant challenges, particularly in reconciling the inherently dry nature of digital devices with the fluidity essential for genuine intimate connections, as proposed by Arts and Phenomenology.

Traditionally, digital technologies primarily deal with data, information, physical materials, and designed interactions, lacking the tactile and sensory "liquidity" characteristic of both metaphorical and literal intimacy. Not only do the expressions mediated by digital devices undergo a reduction to strings of data, but individuals engaging with these devices also lack direct contact with the physical presence of the other person involved in the interaction. Even in instances where digital devices interface directly with the body, such as with sex toys, discerning the depth of intimacy facilitated by these "dry" devices remains challenging. This presentation aims to explore potential frameworks for addressing these complexities, drawing upon Phenomenological and Postphenomenological perspectives, supplemented by examples from artistic practice. It will delve into bodily interactions and the incorporation of bodily fluids—integral aspects of intimate encounters—to shed light on how digital intimacy can be conceptualized and situated within the realm of literal liquidity.

WEB ◉ **OBIAGELI PAULINE OHIAGU, University of Port Harcourt, Nigeria**
Emerging Dimensions of Digital Divide in the Nigerian Society

Contemporary communication through digital technologies is relatively capital intensive both in acquiring the digital devices and in constantly funding the necessary data or content subscriptions. This accounts for the gap that exists between individuals who have access to modern technologies/information and those who have restricted access or none at all. Since the digital divide is first and foremost an economic inequality, the global economic recession induced by COVID-19 lockdowns in 2020 redefined the divide. Nigeria was drastically hit by the experience and the previously existing poverty level in the country escalated. This significantly widened the digital divide by increasing the number of individuals who cannot comfortably afford digital technologies such as smartphones, cable television subscriptions, personal computers and Internet connectivity. Against this premise of growing cost of digital communication and poverty levels, it is natural to imagine that the digital divide in the country has further widened and multiplied in various dimensions. This paper therefore, theoretically explored the emerging dimensions of digital divide in Nigeria by showcasing how the inequality gap is growing on one hand as a result of the snowballing effect of poverty; and, on the other hand, how the Internet and other digital technologies have contributed significantly to closing the divide. The paper concludes with an analysis of the implications of both dimensions on digital media management in Nigeria; that is the effects of the increasing poverty level resulting in wider digital gap and the technological reduction of the gap. This is significant since efforts to bridge the digital divide would be futile if the causes and manifestations of the divide remain unknown. Besides, effective media management in the country requires that specific efforts be made on how to further reduce the digital gap.

OLYA KUDINA, TU Delft, Netherlands
Navigating New Realms: Integrating Large Language Models in Higher Education through a Postphenomenological Lens

In the rapidly evolving landscape of higher education, Large Language Models (LLMs) such as ChatGPT have emerged as significant tools, reshaping the educational experience and pedagogical practices. This study presents the findings from an international questionnaire surveying higher education students' experiences with LLMs, grounded in the theoretical framework of postphenomenology. Postphenomenology, with its focus on the relational dynamics between humans and technology,

provides a nuanced approach to understanding the implications of LLM integration in educational settings. My paper aims to shed light on how LLMs are perceived, utilized, and experienced by students across various disciplines and cultural contexts. By analyzing responses from 60 students worldwide, I explore the multifaceted roles of LLMs in enhancing learning, facilitating academic research, and influencing study habits. The findings highlight a spectrum of engagements with LLMs, from instrumental use in research and writing assistance to ethical considerations and concerns about academic integrity. Leveraging empirically philosophical insights, this study proposes informed recommendations for the contextual integration of LLMs into higher education curricula. These recommendations emphasize a balanced approach that harnesses the potential of LLMs to enrich educational experiences while addressing the challenges they pose and taking into account a dynamic view on academic values.

PAUL CUSTER, Lenoir-Rhyne University, United States
Arendt, Authenticity, and AI

In 'Truth and Politics' (1967) and 'Lying in Politics' (1971), Hannah Arendt framed the phenomenon of lying in(to) the polis—and for her, 'politics' refers to our public life in a community—around the shifty and uncertain palter between 'facts' (saying what is) and 'opinions' (composed of images, and imaginaries). The wellspring of action, of which the polis stands both as facilitator and judge, is a certain angst attending both the desire to distinguish oneself in the polis, and the fear of failure, shame, and nobodyhood. Following Paul Ricoeur (a keen student of Arendt), I call this angst 'vehemence'—the desire that one's self-image should be recognized in the polis—that is, realized in a political sense. As a thought experiment, taking the Academy as a kind of polis, it seems clear that two of its basic functions—granting credentials (degrees) and distinguishing among polites (grades) represent the basic 'facts' of academe. Neither can serve its purpose unless they can be authentically attributed to known and named 'who's. Arendt's argument suggests that the anxiety surrounding the projection of self-image—the hope for its enhancement, the fear of shame or nobodyhood—will tend reliably to prevail over a concern for these 'facts'. In this case, wherein the academy ceases to distinguish among qualified 'who's, it will lose its primary underwriter, the market, which will look elsewhere for ways to identify them. Our brainstorming about AI should focus on practices and processes that permit us to make authentic judgments about students.

PETR KOUBA, GEOFFREY DIERCKXSENS, Czech Academy of Sciences, Czechia
Panel: Imagination, Technology and Ethics
Imagination and the Covid-19 Pandemic

In this panel talk, we discuss the role of imagination in health care. More specifically, we analyse how imagination is at play in global pandemic management, drawing on Covid-19 and earlier pandemics as examples. We argue that a typical reaction to a global pandemic is a phenomenon identified in scholarly literature as blame narrative. Blame narratives target certain social groups, particularly vulnerable ones, as being the source or catalyst of a pandemic outbreak (e.g., as in references to the so-called "Chinese" virus). This type of narrative is an expression of the imagination, not in the sense of a fantasy or a conspiracy, but in the sense of an expression of social imaginaries: certain social values associated with a group of people being identified as a source of disease (e.g. the systematic blaming of Roma people for spreading Covid-19 because of their nomadic lifestyle). We argue further that a more positive expression of imagination may be found in what we term "imaginative plasticity." Drawing on the works of Catherine Malabou and Paul Ricoeur, we make a case that imaginative plasticity is way of critically assessing pandemic management, finding creative alternative ways of

responding to it that focus not just on curbing the pandemic but offer a voice to those who are most vulnerable instead of blaming them.

RAIT ROSIN, Independent Researcher, Estonia
Trying to find help from the idea of owning emotionally wholesome feelings in the era of technical innovation

My conference paper I consider the newly advanced strategies that the more advanced technologies seem to offer for a variety of individuals. The promise of the last effects of the general advancements is offering more rich usages on all sidesof the lifeworld. The art profession is sometimes looking for solutions for fixing all the leaking cracks in professional positions in order to maintain solidarity with other professions. It seems that old patterns are not able to hide caps in this technologically enriched world. It is still the older ways of doing art and the art forms and practices that are in the process of innovation that are still covering the image of art-world institutions. There is a growing need to check if the worldorder is not helping us feel safe and secure. The innovation could offer the basis for those promises for long-lasting advancements. In another, more pessimistic understanding, those advancements are creating higher barriers between uswhile our quality is missing. I use my own in my master thesis-constructed notion of "whole emotion," which consists onone hand of John Dewey's attempts to characterise organic wholes and on the other hand of William James' definition ofemotion as a phenomenon of man's psychic condition. This research is also capable of being applied, to some extent, to some art fields and used as a consideration of art practices. Art's self-organising institution, the art world, consists of allkinds of individuals who, in their works and practices, are trying to find out ways in which some changes in the arts could be used to create new interests, but others controversially do not have such effects. Art's self-organising institution, the artworld, consists of all kinds of individuals who, in their works and practices, are trying to find out ways in which somechanges in the arts could be used to create new interests, but others controversially do not have such effects. The innovation, as is often seen in the light of it, seems to give all the individuals who are looking at and also defining themselves as consumers. In my pragmatic view, all kinds of attempts to take for granted the most advanced tools have much value in the need for more wholesome experiences that new technological innovation seems to offer for any kind ofindividual. The notion "whole emotional" is one such way to construct notions, which therefore are part of the attempts tocreate illusionary belief as a ground for one's ideals. Emotional reasoning is often seen here as the abstract manner ofindependent feeling explanations. If this kind of notion is understood in such a way that it is clearly separated from its surroundings as well as from concrete social situations, every action of an individual might be taken simply as atheoretical abstraction, purely recognisable as the consequence of an idealist mode of thinking.

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WEB   **ROBERTO REDAELLI, University of Milan, Italy**
From Intentionality to Preter-intentionality in generative AI. A Postphenomenological Approach

The advent of generative AI, such as Large Language Models and Text to Image Models, is having a profound impact on our society. The ability of these systems to simulate human capabilities such as text writing and image creation is radically redefining a wide range of practices, from artistic production to education.While there is no doubt that these innovations are beneficial to our lives, the pervasiveness of these technologies should not be underestimated and raises increasingly pressing ethical questions. For these reasons, the spread of generative AI models requires, alongside a reshaping of our habits, a radical process of resematisation of certain notions traditionally attributed to human beings, such as that of intentionality. The aim of this paper is to investigate the intentionality

embedded in generative AI models from a postphenomenological perspective. To this end, I will make use of the notion of composite intentionality developed by P.P. Verbeek (2011; 2008), which has the merit of illuminating the interaction between human intentionality and technological intentionality. However, the terminology employed by Verbeek leaves room for a number of misunderstandings and criticisms (cf. Peterson & Spahn 2011 and Coeckelbergh 2020) that compromise its correct application to AI. In order to avoid some misunderstandings related to the use of the postphenomentological term intentionality, I will propose a terminological modification, i.e. the employment of the notion of preter-intentionality, which refers to going beyond (preter) the human intentionality of intelligent systems. As I will show, this notion can better account for the inherently non-deterministic character of artificial intelligence systems and their generativity, highlighting what Verbeek calls emergent forms of moral mediation as a result of the composition of human and technological intentionality.

SHOJI NAGATAKI, Chukyo University, Japan
Conscious machine and morality

The purpose of this presentation is to give the basic conception of a new moral theory applicable to a society of diversity, which can include animals and intelligent machines, and to give a vision of the future of such machines. The human condition is shaped in an important way by having an awareness of our fundamental vulnerability and possible misfortune. The history of our species may be referred to as a journey of trying to overcome such weaknesses by making full use of tools and language. In that process, humans and animals not only came to share a living space, it also became clear that they share their origin. And now, "the fourth discontinuity" separating man and machine is eliminating [Mazlish 1967]. Therefore it is an urgent task to explore the possibility of coexistence with non-human entities from a moral perspective.

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WEB | **SOFIA ELENA NUÑEZ MANDELL, Edith Stein Archive Cologne, Germany**
What can we learn from the 1930s German female education crisis? A contemporary reading of Edith Stein's diagnosis through Weimar cinema

A critical reading of Edith Stein's thoughts on education prompts us to rethink the meaning of pedagogy, its foundation, and its methods. My objective in this article is to see what we can learn from Stein's diagnosis of how the post-war destabilisation of the traditional female and male roles, followed by the substantial advances in technology and mechanisation, transformed education and, most specifically, female education. After WWI, women's education became indispensable. Germany experienced a profound sociopolitical and economic upheaval that questioned the status of women, who proved themselves capable of more than just becoming mothers and wives. Stein denounces the 1930s German educational system for its complete male orientation and purely theoretically based curriculum, which left behind both feminine uniqueness and spiritual formation. Additionally, the phenomenologist adds, women faced another difficulty: they suffered from an 'unnatural division' between their professional and private lives. I propose we interpret Stein's reflections on the crisis in female education through the representation of women in Weimar Republic films. Women were visualised as teachers, reporters, and medics, as well as construction site workers and farmers. The large politicisation in Weimar cinema portrays the metamorphosis of the traditional female ideal and sheds light on the psychoanalytical consequences that the new twentieth-century 'career woman' brought onto modern society. Feminism, capitalism, and industrialisation are deeply linked to education; therefore, we must research how the motors of sociopolitical and technological progress —which thoroughly transform our worldviews and how we understand ourselves and others— penetrated and reshaped education as such.

SOHEIL ASHRAFI, University of Central Asia, Kyrgyzstan
A phenomenological-hermeneutic account of design thinking: four species of négatité: 'not being', 'non-being', 'absence', 'non-existence'

In this paper it is attempted to chart and exposit terra incognito of the transcendental intuition of 'non-being', a peculiar species of négatité and a form of consciousness which underpins the phenomenal capacity for design thinking and serves as the ground of the 'designing being-relation to the world'. The paper's contention is that the transcendental intuition of the non-being indwells the agent's being-relation to the world as a continual tension in that neither does the human agent relinquish their ontological leverage and submit altogether to the world's curbs and dictates, nor are they able to satisfactorily subdue or settle into the world once and for all. Through a phenomenological-hermeneutic analysis, the paper argues that the thinking proper to designing occurs by virtue of the phenomenal transition between the a priori 'not-being', the basis of 'that-which-is', and the transcendental intuition of non-being through which that-which-is-not-yet announces itself. For further clarity, the other two species of négatité as 'absence' and 'non-existence' are discussed and contrasted with not-being and non-being, between which no daylight has been exerted in the literature. In conclusion, it is argued that not only has design thinking in its unadulterated, originary mode historically preceded scientific thinking, but it also has served as the foundation of its formation. In short, scientific thinking has its roots in design thinking, it is derivative of its evolution as such fundamentally supervenes upon it.

STACEY IRWIN , Millersville University, United States
Techno-nostalgia in the age of video games

Techno-nostalgia is the fond remembrance and longing for retro technology. This paper delves into this idea with a study of video games like Fortnight, that share "retro" reboots and other "new" versions that attach nostalgia to the design and implementation. The study of embodiment and alterity are central to this phenomenological reflection that leans of phenomenology, postphenomenology and gaming studies through the work of Ed Casey, Catherine Hasse, and Melanie Swalwell for a nuanced and contemporary look at the nostalgic hook that keeps gamers remembering why they come back for more.

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WEB | **STANLEY KRANC, University of South Florida, United States**
The Art of Instructions

From a very young age we are taught to follow instructions: "NO" being our earliest introduction to social conventions. We are immersed in a sea of instructions. Think of unpacking and setting up to operate a newly purchased appliance: the small booklet included details a long protocol necessary for successful employment of the device (and setting the clock). These might be called operational instructions. Other instructions guide us through assembly (e.g. furniture), learning a skill (using an

axe) or performance (a musical composition). By carefully following the steps presented (so we don't "break it"), we re-create, for ourselves, an artifact that actually originated in prototype elsewhere. This paper analyzes the experience of instructions as constituting a unique form of Gibsonian affordances. As such, instructions offer opportunities that closely link humans to their rapidly changing technologies. User's guides, owner's manual, directions, and specifications comprise an important and diverse category of cultural imagery manifested in a variety of media formats. Moreover, there is an art to creating effective instructions: techniques to avoid frustrating the user. To communicate all required information rapidly and unambiguously, sequential steps are profusely illustrated with exploded diagrams and cutaway views, carefully correlated with an accompanying narrative. In extreme situations, the experience of instructions relates to the so-called "aesthetic illusion" where the intense visualization becomes an object of enjoyment in itself. Several examples are considered.

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WEB
THOMAS PAYRE, Cardiff University, United Kingdom, CY Cergy Paris Université
Unveiling the Intentional Dynamics of Internet Memes: A Sartrean Perspective on Affect, Image, and Text

My paper will adopt an intentional approach to internet memes – a framework that focuses on both creators' intentional construction and individuals' intentional engagement with memes –, aiming to account for the role of affects in deciphering the dialectics between image and text from a Sartrean perspective. In this context, the image in an internet meme is understood to be 'intentionally crafted' to evoke a certain affect, while the text serves to guide the meme towards that precise affect, thereby contributing to the humoristic tension inherent in the dialectics of internet memes. Rather than simply examining the textual and visual components separately, my paper will phenomenologically explore the complex interplay between them, analysing how they interact to shape the observer's interpretation and subjective experience across social media platforms.
Drawing upon Husserl's notion of 'intentionality,' I will scrutinise memes as intentional artifacts, examining how the deliberate construction of both text and image influences the observer's engagement. Through detailed case studies and examples, my analysis aims to underscore the combined role of text and image in shaping subjective responses to memes, ultimately asserting that the unique phenomenological experience of memes arises from the integrated and interdependent nature of these elements. Through a Sartrean lens, this paper aims to deepen comprehension of the cultural significance and evocative potency of memes within contemporary media culture by acknowledging the intentional construction of memes to elicit specific affectivity at play within internet memes.

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WEB
TRACY POWELL, Western Oregon University, United States
Irreal Perception: Compromised Authenticity Viewed through Frames

Frames influence our subjective perception of the lived experience whether it's from behind a camera lens, a computer screen, a psychiatric diagnosis or a federal law. Such lens act as invisible barriers creating distance between the knower and the experience. Enacting this experiential divide diminishes the horizonality of the lifeworld. The contextual richness of the phenomenal moment becomes reduced to the static confines of the frame. Consequently, the perceptual flow of the lived moment is disrupted as the subject becomes dislocated from all intersensory availability of the knower. The picture becomes imaginary, static and the narrative irreal, due to the interference of the barrier. This was my experience while on Safari in Tanzania when faced with the choice of observing wildlife through the lens of my camera or immersing myself in the sensorial lived moment through my body.

The experiential difference was profound and left me questioning what I'd lost in those moments and opportunities when I'd chosen to sacrifice authenticity in order to see through frames.

VALERIA MARTINO, University of Turin, Italy
Webfare: How to Solve the Welfare State Crisis through the Conceptualisation of Traces

The digital revolution, which Maurizio Ferraris has aptly named the "documedia revolution," has brought about an unprecedented surge in records, both in terms of quantity and accessibility (Ferraris 2017). This proliferation of digital information is now challenging the foundations of welfare policies. Indeed, the multiplication of information available on each citizen, together with the ease of access to it, is leading to the disappearance of the very premises of the welfare state (Iversen & Rehm 2022). In Doc-humanity (2021), however, Ferraris reminds us that the fundamental element of the revolution we are witnessing is not information, but documents, that is, the multiplication of the traces we leave on the web as users. This allows for a new form of capitalisation and redistribution, namely a "Webfare" system, which involves a reconceptualisation of the web and its constituent elements.
The paper aims to consider the advantages of using the notion of trace as an ontologically foundational element of the web (as well as of reality), and to confront this solution with the challenges to welfare policies, such as the phenomenon named "predictive optimization," (Wang, Kapoor, Barocas, Narayanan 2022, rev. 2023). Indeed, it changes the traditional ways of making decisions about people's lives, human judgment, and bureaucracy and ask us a reconceptualization of making public decisions to the benefit of actual citizens and future generations.

VINÍCIUS DE AGUIAR, Universidade de Lisboa, Portugal
Media analytics and the actuality of phenomenology

According to media theorist Lev Manovich, we are living in the age of media analytics — a stage of development of technological media characterised by the use of artificial intelligence (AI) to perform and act upon computational analyses of millions of digital or digitalised cultural artefacts (e.g., videos, images, text, music) as well as of human communication and behaviour. In this paper, I propose to address some of the epistemological principles that support media analytics. Besides economic motivations, I will argue that media analytics is legitimised by the presupposition that numerical representations of cultural artefacts are cognitively superior because (i) they can register, convert into an operational language, and process enormous amounts of data of cultural artefacts and experiences with extraordinary precision and richness of details, and (ii) they emulate how human sensorial apparatus registers information and derive meaning from cultural artefacts. Hence, the substitution of knowledge acquired through human experiences by knowledge acquired through computational analyses would be justified. However, from a phenomenological perspective, that presupposition is highly problematic. As is well known, the epistemological shift from experiences to mathematical representations, or from the so-called secondary to primary qualities, was one of the main targets of phenomenology (e.g., Stumpf, Husserl, Schütz). Therefore, phenomenology invites us to critically reconsider the epistemological foundations of media analytics and to ask what could be the implications of adopting such an epistemological tool to analyse cultural artefacts and aesthetic experiences. I will briefly illustrate the potential consequences of media analytics with the case of attention and affective manipulation.

WILLIAM HANFF, University of District of Columbia, United States
Phenomenological Explorations of Photomanipulation

Photomanipulation can be described and explained in a media-phenomenological sense using Heidegger's concept of 'ready-to-hand' along with Postphenomenological Embodiment Relations in photo pranks, hoaxes, propaganda and fraud. Susan Sontag observed "The norms of aesthetic evaluation worked out for painting depend on criteria of authenticity (and fakeness), and of craftsmanship—criteria that are more permissive or simply non-existent for photography."
This research will explore photomanipulation from a phenomenological position where evolving technologies have put satire and parody as an embodied relation with photographs for consumers in much the same way that scientific instruments created the embodied relations of using color/contrast, and other transformations to communicate findings of trained scientists. Examples include the media history of early scientific photos juxtaposed to early photo fakery and the 'composmographs'; the color of Neptune juxtaposed to early digital forgery; and algorithm-searching of photos (and crowd-sourcing) juxtaposed with deepfake technology.
In his chapter 'A Primer on Postphenomenology and Image Reading', Robert Rosenberger declares that "an image constitutes a curation", and from that posits multiple transformations occur in imaging technologies and reading images. This research will apply these transformations to intentional photomanipulation for various modes, purposes and genres; beginning with spatial and temporal transformations, but particularly focusing on constructional transformation, voluminal transformation, and morphological transformation.
Looking at the phenomenology of photomanipulation, suspension of disbelief can be located inside multistable embodiment relations of (I --- technology) --- satire/parody --- world (?) demonstrating a co-evolution of science imaging & photomanipulation as forms of instrumental realism.

ZORIANNA ZURBA, Toronto Metropolitan University, Canada
Romantic Assets: Assessing the Relationship Soft Launch

The soft launch is a contemporary phenomenon in which a budding romantic relationship is revealed on social media through a series of images that first contain clues about the presence of a new partner, and then clues about their identity. This phenomenon is named after a public relations tactic for a controlled release of information about a product to a limited audience. The images produced and procured for the soft launch offer a visual rhetoric premised on mystery and metonymy in which the part that stands in for the whole is unknown. What is known is that the hand is the Other, the second glass is the Other, etc. The romantic ellipsis must be interrupted by the production of an image for audience consumption, and the mystery of the Other is degraded to a mystery of user generated content. The soft launch as a phenomenon is not a phenomenology of romantic love as the erotics of love are eclipsed by the transformation of the romantic ellipsis into an asset of visual evidence. This paper will draw upon interdisciplinary sources: phenomenologists Jean-Luc Marion (2007), Luce Irigaray (1996, 2001, 2002, 2008, 2013), philosopher Byung-Chul Han (2005; 2017), and sociologists Eva Illouz (2007; 2019), and Nancy Fraser and Axel Honneth (2003).