
GermanDepartmentPrinceton

THE AUTOMATED CONDITION

MANIFESTATIONS AND NARRATIVES
IN ART, LITERATURE AND CULTURE

MAY 11-13
2022

PRINCETON, NJ

 @AUTOCON2022

THE AUTOMATED CONDITION

WEDNESDAY MAY 11 ZOOM

12.00 OPENING ADDRESS

Robert Felfe Art History, University of Graz

Co-operative Art Techniques – before and at the Beginning of Modernism

Moderated by **Carolyn Yerkes** Art and Archaeology, Princeton

1.30 LUNCH BREAK

2.30 WORKSHOP FOR CONFERENCE PRESENTERS

Grant Wythoff Digital Humanities, Princeton

Writing with AI

THURSDAY MAY 12 EAST PYNE 012 / ZOOM

9.15 PANEL I / AUTOMATING LIFE

Sean Lambert German, Berkeley

Kleist's Brood: Graceful Automata from the Mechanical Turk to Digital Dali

Rebecca Uliasz Media Studies, Duke

Larger than Life: Automation and Influence in the Wake of Creative AI

Fabian Ebeling Media Studies, Eichstätt

Nicolas Schöffers' Aesthetic Machines as
Preconfigurations of Smart Environments

Moderated by **Mary-Grayson Brook** German, Princeton

10.45 BREAK

11.00 PANEL II / AUTOMATED LIFE

Elisa Riga German, Boulder

The Art Instinct in Animals

Yorick Joshua Berta Art History, Linz

Automated Endings: Transient Art in the 1960s

Moderated by **Ameli M. Klein** Art History, Graz/Collective Rewilding

12.00 LUNCH

12.45 PANEL III / AUTOMATED LABOR

Dennis Schäfer German, Princeton

From Script to Print: The Scales of Automation

Livia Foldes Design and Technology, Parsons

NSFW Venus: Archives, Automated Censorship, and the Encoded Gaze

Moderated by **Diana Little** English, Princeton

1.45 BREAK

2.30 ARTIST TALK

Aarati Akkapeddi, in conversation

with Mona Schubert Art History, Cologne/Graz

Tender Taxonomies: Reflections on Working with
Personal Materials as Training Data

FRIDAY MAY 13 EAST PYNE 012 / ZOOM

9.15 KEYNOTE LECTURE AND FILM SCREENING

Joanna Zylińska Media Philosophy & Critical Digital Practice, King's College London

AUTO-FOTO-KINO: Imaging after Cinema and AI

Moderated by **Nikolaus Wegmann** German, Princeton

10.45 BREAK

11.00 PANEL IV / (NON-)HUMAN AUTOMATIONS

Paul Labelle Music, Bonn

(Re)discovering the Human in History through Machine Learning –
Jennifer Walshe's *A Late Anthology of Early Music Vol.1*

Mona Schubert Art History, Cologne/Graz

Open Circuits. Conceptual Art and the Agency of the Camera

Moderated by **Elisa Purschke** German, Princeton

12.00 LUNCH BREAK

12.45 PANEL V / PSYCHOLOGY OF AUTOMATION

Manuela Mohr French, Montpellier

A Life other than Human: The Evolution of Psychological Automatism in mid-19th century French Fantastic

Marie-Louise James German, Princeton

Automatism Meets Intermediality: On the Cutting Table of Max Ernst's *La femme 100 têtes* (1929)

J.C. Moran Gender Studies, Cambridge

Clouds of Desire: Automating Love as Narrative Promise

Moderated by **Xiaoyao Guo** German, Princeton

2.00 BREAK

2.30 PANEL VI / AUTOMATION ANXIETIES

Hagen Schmitz Politics, Berlin

Friedrich Pollock on Automation: Critical Thought on Technical Progress Between Karl Marx and Aldous Huxley

Verena Wolf German, Berkeley

Narratives of Risk: Control and Automation in Christa Wolf's *Störfall*

Julia Irwin Media Studies, Berkeley

Object Recognition, 'Cratology,' and the Discursive Field in the Making of Cold War Military Image Intelligence

Moderated by **Florian Endres** Comparative Literature, Princeton

3.45 BREAK

4.00 FINAL DISCUSSION / ROUNDTABLE

CO-SPONSORED BY the Departments of Art & Archaeology, Classics, Comparative Literature, French and Italian, Music, Slavic Languages and Literatures, the Programs in Cognitive Science, Early Modern and Renaissance Studies, European Cultural Studies and Media + Modernity, the Centers for Collaborative History, Information Technology Policy, Migration and Development, the School of Architecture, and the Council of European Studies.

In collaboration with the FWF-funded project "Co-operative Art Techniques" at the Center for Cultural Studies, University of Graz.