

SCHAUFLER LAB
TU DRESDEN

PHASE 2

ANNUAL REPORT 2024-2025



SCHAUFLEER LAB TU DRESDEN

a project of



TECHNISCHE
UNIVERSITÄT
DRESDEN



THE SCHAUFLEER
FOUNDATION

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Photo:
Kirsten Vincenz, Orit Halpern,
Moritz Ingwersen, April 2024
credits: A.Schneider

FOREWORD

In April 2024, the Schaufler Lab@TU Dresden entered its second funding phase and as the new team of speakers we are pleased to offer a report on the activities and developments that have shaped this year at the Schaufler Kolleg and the Schaufler Residency. Alongside Kirsten Vincenz, Director of Office for Academic Heritage (Kustodie), who remains the Speaker of the Schaufler Residency, Moritz Ingwersen, Junior Professor of North American Literature with a Focus on Future Studies, and Orit Halpern, Professor of Digital Cultures, joined the Schaufler Lab as elected co-speakers of the Schaufler Kolleg. Additionally, Özgün Eylül İçen has joined the team in a newly established postdoc position, contributing expertise in Digital Studies, Science and Technology Studies, and Cultural Theory.

Together, we are committed to further developing the Schaufler Lab as an innovative platform for interdisciplinary research, graduate education, artistic practice, and public engagement, integrating humanities, social sciences, and artistic perspectives on the societal and cultural dimensions of science and technological change. Our guiding

theme, **Data↔Worlds**, has attracted an engaged cohort of seven PhD candidates who explore the complex worlds and worldviews shaped by contemporary data practices, drawing on a diverse range of disciplines, including literature, design, art history, communication studies, law, politics, and theology. The simultaneous arrival of the new Schaufler Kolleg members and the appointment of sculptor and conceptual artist Lena von Goedeke for the 2024 Schaufler Residency created an excellent opportunity to foster constructive dialogues between art and research from the outset. Lena von Goedeke's evocative work on environmental sensing and the embodied dimension of climate science in the Arctic made the materialities of **Data↔Worlds** tangible, shaping the conversations that emerged throughout the past year.

Our first term was organized through a structured graduate seminar where members of the Kolleg and Residency came together to discuss foundational and emerging research perspectives in Science and Technology Studies, focusing on the social, cultural, political, philosophical, and ecological infrastructures of data practices

and technoscientific worldmaking. These theoretical engagements were compounded with experiments in practice-based field research. Selected sessions were held outside TUD and combined with a visit to Lena von Goedeke's studio in Berlin. In June 2024 we visited multiple locations of the German Center for Astrophysics (Deutsches Zentrum für Astrophysik, DZA) to reflect with scientists and artists on the challenges of regional sustainability transformation and the infrastructures of planetary sensing. Another highlight was the Schaufler Lab's visit of THE SCHAUFLEF FOUNDATION (TSF), which included a tour of the Bitzer facility and SCHAUWERK Sindelfingen in January 2025. At these sites, we exchanged ideas on automation and **Data↔Worlds** with engineers, data scientists, and curators. Over the past year, the new members of the Schaufler Lab have also initiated various public outreach and interdisciplinary research formats, contributing to TUD's vibrant scientific community and its close partnerships with institutions such as the Dresden State Art Collections (Staatliche Kunstsammlungen Dresden, SKD), Dresden University of Fine Arts (Hochschule für Bildende Künste Dresden, HfBK), and COSMO Science Forum (COSMO Wissenschaftsforum).

The Schaufler Residency team was expanded to include a curatorial assistant position for the second funding phase, which was filled by art historian and curator Pauline Hohn. This expansion reflects the growing significance of the residency program, which gained international recognition through the nomination of award-winning artists in the first funding phase, including Christian Kosmas Mayer, Anton Ginzburg, Esmeralda Conde Ruiz, and Rosa Barba. The Schaufler Residency has since established itself as a key platform for dialogues between art and science and, after just four years, is mentioned in the same breath as the residency programs at CERN, Geneva.

Since 2024, the Office for Academic Heritage has become a partner of S+T+ARTS (Science, Technology, and Arts), an initiative by the European Commission aimed at combining technology and artistic practice in innovative ways. As part of the S+T+ARTS Ec(h)o Program, the Office for Academic Heritage oversees three out of a total of ten residencies. This development in the field of Art and Science also greatly benefits the Schaufler Lab@TU Dresden, fostering exciting interdisciplinary connections and further expanding the exchange between artists and the scientific community. One example of this was the S+T+ARTS Kick-Off in December 2024 at TUD, which was linked to the exhibition GROUND TRUTH by Lena von Goedeke and included a panel discussion with Kolleg co-speaker Orit Halpern.

With the nomination of Dresden-born filmmaker Mario Pfeifer by the selection committee in December 2024, an internationally renowned fellow has been appointed for the 2025 Schaufler Residency. Pfeifer will begin his residency in April 2025 and present his exhibition in October 2025 at TUD's University Gallery.

The call for applications, published in October 2024, garnered worldwide attention, receiving a total of 77 applications from 26 countries and 38 nationalities, and highlighting the significance and visibility of the Schaufler Residency@TU Dresden within the global art context.

We would like to thank the TSF, especially Chairman of the Management Board Ingo Smit, and the Extended Rectorate of TUD, namely Rector Prof. Dr. Ursula M. Staudinger and former Rector Prof. Dr. Hans Müller-Steinhagen, for their generous support and guidance. We also extend our gratitude to the partners, supervisors and PhD candidates for their commitment in the ongoing realization of our project. Looking back on the first year of the second funding phase we are, above all, encouraged by the sense of community, collegiality, and interdisciplinary curiosity that has shaped all engagements between the Kolleg's PhD cohort, the Residency artist, the expanded Schaufler Lab team, the TSF, and the wider TUD research community.

We look forward to continuing and expanding our collaborative interdisciplinary research in the upcoming years, confident that we are well-equipped to face the disruptive challenges of our time and that the ongoing dialogue between art and science is more crucial than ever.

Orit Halpern

Moritz Ingwersen

Kirsten Vincenz

GUIDING THEME DATA↔WORLDS

**Socio-technical and Cultural Syntheses
of New Realities.**

Data shapes worlds and worlds shape data. Today we live in digitally mediated environments driven by big data. Social networks, smart cities, cyber wars, AI art, climate modelling, and digital healthcare are all examples of how big data and digital technologies are transforming policy, politics, human relations, science, and the environment. The new planetary scale of computation and its impacts on contemporary societies demands, therefore, a critical engagement with the material and immaterial infrastructures of data and digital media.

Our approach is to understand data as dynamic and world-making. Data has to be collected, analyzed, and visualized in order to construct the narratives and meanings that make up our world and shape human actions. These processes are never purely technical; they are embedded within historical, social, environmental, and political-economic contexts. While data seeks to make the world comprehensible by capturing and classifying, historical and cultural factors continually shape how data is gathered and interpreted. In turn, data reshapes the very realities from which it originates. The ongoing datafication of society reshapes how we perceive the world, make decisions, design cities, and relate to one another and the planet. It creates a self-reinforcing cycle of data production and interpretation, while the mechanisms behind these increasingly complex and abstract systems often become harder to grasp. Challenges arise not only around the accuracy and reliability of data but also concerning the distribution of power in their collection, administration, and use. Ecological implications are also pressing, as data storage and management consume energy and resources. These interconnected challenges highlight the transformative power of data and the need for critical engagement to shape equitable and sustainable futures—where the intersections of art, science, and technology play a vital role.

Key questions guide our inquiry into the material and social conditions of data practices: How do our methods of collecting, storing, and processing data shape the realities we live in? What cultural norms, narratives, and models influence how data systems operate and are understood? How do historical data practices, like statistical methods or colonial bureaucracy, continue to shape today's data landscapes? What ruptures or continuities exist in these practices, and how do they influence contemporary issues like surveillance and discrimination? How do virtual experiences relate to material realities, and how do they shape individual and social experiences in a datafied world? How do large-scale, data-intensive projects, such as digital

twinning and geoengineering, impact sociopolitical and economic structures? How can data infrastructures be leveraged to build more equitable and sustainable futures? In what ways can dialogue across art, science, and technology support critical reflection and actively contribute to societal transformation in a data-driven world?

Through these expansive inquiries, **Data↔Worlds** seeks to cultivate a nuanced understanding of contemporary data practices and planetary conditions by moving beyond simplistic, techno-deterministic frameworks. The Schaufler Lab's second phase encourages historically, theoretically, and empirically grounded research into data and world-making practices. Drawing on established and emerging disciplines such as Science and Technology Studies and Critical Data Studies, researchers engage with a wide range of pedagogical and methodological approaches. These include site-specific field schools, research studios, and socially engaged artistic practices. The Lab environment promotes collaborative, critical, and speculative research methods, encouraging the development of innovative outputs. Collectively, these efforts contribute to envisioning alternative planetary data futures and promoting interdisciplinary dialogues that address the complex realities of the digital age.

Recognizing how vital data is to making our worlds and shaping our actions, we understand that we need new methods that bridge practice, aesthetics and interdisciplinary research. To this end, the Schaufler Lab takes the language and practice of experiment and laboratory seriously. As the historian of science Hans-Jörg Rheinberger writes: "Research systems are tinkered arrangements that are not set up for the purpose of repetitive operation but for the continuous re-emergence of unexpected events. Experimentation, as a machine for making the future, has to engender unexpected events." Our goal is to engender such events by experimenting with place, intersectionality, and different mediums.

We understand the scholarship and artistic practice at the Schaufler Lab as an experimental machine for future world-making. To this end we work both within the dedicated space of interdisciplinary workshops, but also affirm the necessity of site-based research whether in archives, cities, landscapes, or scientific installations. We create infrastructures for cross-disciplinary discussion by bringing scientists, planners, and engineers into the space of the Schaufler Lab to share their work, and hopefully, hear our viewpoints. Finally, we re-imagine research output, experimenting with different publishing formats, artistic exhibitions, and curatorial initiatives. We do so to move back and forth in the interest of building new imaginaries, stories, and temporalities by which to encounter our environments and each other.

Illustration: KI generated with Adobe Firefly

»We create infrastructures for cross-disciplinary discussion by bringing scientists, planners, and engineers into the space of the Schaufler Lab to share their work, and hopefully, hear our viewpoints.«



PROJECT STRUCTURE AND COMMITTEE WORK

At the start of the second funding phase, the Schaufler Lab@TU Dresden underwent significant structural changes affecting both its staff and committee work. These fundamental changes were formalized in the revised regulations of the Lab, ratified by The Council of the School of Humanities and Social Sciences on June 5, 2024, and approved by The TUD Rectorate on June 25, 2024.

On March 25, 2024, the election of the Kolleg speakers for the second funding phase took place. For this purpose, the supervising professors elected speaker and co-speaker from among their ranks. The Schaufler Kolleg is now represented by a dual leadership consisting of Jun.-Prof. Dr. Moritz Ingwersen, Junior Professor of North American Literature with a Focus on Future Studies, and Prof. Dr. Orit Halpern, Professor of Digital Cultures.

For the Kolleg, the previous doctoral scholarships were converted into seven research associate positions. The primary motivation for this change was to align financial support and benefits for early-career researchers in accordance with the standard recommendations of the German Research Council (Deutsche Forschungsgemeinschaft, DFG) and to attract a broader pool of qualified candidates.

With seven doctoral projects spanning the fields of Cultural Studies (Niklas Egberts), Theology (Marie Briesse), Literary Studies (Andrew Erickson), Political Science (Nelly Saibel), Communication Studies (Johanna Grosche), Art History (Jasmin Höning), and Law (Alexandra Lorch), both the Faculty of Philosophy and the Faculty of Linguistics, Literature and Cultural Studies are represented in the Kolleg. The newly established postdoc position at the Kolleg is held by cultural and media theorist Dr. Özgün Eylül İçsen. In addition to pursuing her own research project and developing high-profile research grants from within the Schaufler Lab, she contributes to the Kolleg's training program alongside the two Kolleg speakers and supports the interdisciplinary collaboration between the Kolleg and the Residency.

The Schaufler Residency, which continues to be led by speaker Kirsten Vincenz, has also expanded its team: Gwendolin Kremer, who has curated and overseen the residency program from its inception as a research associate and curator at the Office for Academic Heritage, now receives support from Pauline Hohn, who has been serving as curatorial assistant for the Schaufler Residency since May 2024.

Both pillars, the Kolleg and the Residency, are managed operationally and administratively by the Lab's coordinator, Dr. Anke Woschek, who joined the Schaufler Lab in June 2022 and will continue in this role. Carolin Kost,

who joined in May 2024 as communication manager, is responsible for press and public relations. Finally, since January 2025, Celina Wagenknecht has been supporting the team as a student assistant.

The committee work at the Schaufler Lab during the first year of the second funding phase primarily focused on establishing and further refining the Lab's strategic orientation.

On April 17, 2024, the fourth advisory board meeting took place. As an advisory body, it contributes to the fundamental planning and direction of the Lab. During the second funding phase, the advisory board, which meets annually, was composed as follows:

- _ Prof. Dr. Ursula M. Staudinger, Rector TUD
- _ Prof. Dr. Hans Müller-Steinhagen, Former Rector TUD, TSF Board of Trustees
- _ Ingo Smit, Chairman of the TSF Management Board
- _ Prof. Dr. Christian Prunitsch, Chair of Western Slavic Literatures and Cultural Studies, Institute of Slavic Studies, Speaker of the School of Humanities and Social Sciences and Dean of the Faculty for Linguistics, Literature and Cultural Studies, TUD
- _ Prof. Dr. Wolfgang E. Nagel, Chair of Computer Architecture at the Institute of Computer Engineering, Director of the Center for Information Services and High-Performance Computing (ZIH), TUD, Director of the Center for Scalable Data Analytics and Artificial Intelligence (ScaDS.AI)
- _ Gerfried Stocker, Artistic Director Ars Electronica, Linz (AT)

During the fourth advisory board meeting, the highlights and milestones of the first funding phase were first summarized—always with a focus on the project's thematic continuation and further strategic direction. Following this, the speakers of the second funding phase presented their program in relation to the new guiding theme of Data↔Worlds. They outlined their vision of the Schaufler Lab as a platform for transdisciplinary experimentation, historical and cultural analysis, artistic mediation, critical theory, and speculative methods. The advisory board generally agreed with the new program and discussed potential areas of focus in light of the broadly defined guiding theme, particularly regarding economic, corporate, and technology-centered aspects, as well as potential synergies and collaborations in relation to the TUD Excellence Strategy.

With its inaugural meeting on June 26, 2024, the new board of the Schaufler Lab commenced its work. The board oversees the operations of the Lab and is responsible for all its affairs. At the start of the second funding phase, the committee was expanded and now consists of the following voting members:

_ Jun.-Prof. Dr. Moritz Ingwersen, Speaker Schaufler Kolleg

_ Prof. Dr. Orit Halpern, Co-Speaker Schaufler Kolleg

_ Kirsten Vincenz, Speaker Schaufler Residency

_ Prof. Dr. Lutz Hagen, Jun.-Prof. Dr. Katharina Kaesling, Prof. Dr. Sabine-Müller-Mall, Prof. Dr. Birte Platow, Prof. Dr. Kerstin Schankweiler, main supervisors of the doctoral students

_ Gwendolin Kremer, representative of the Residency

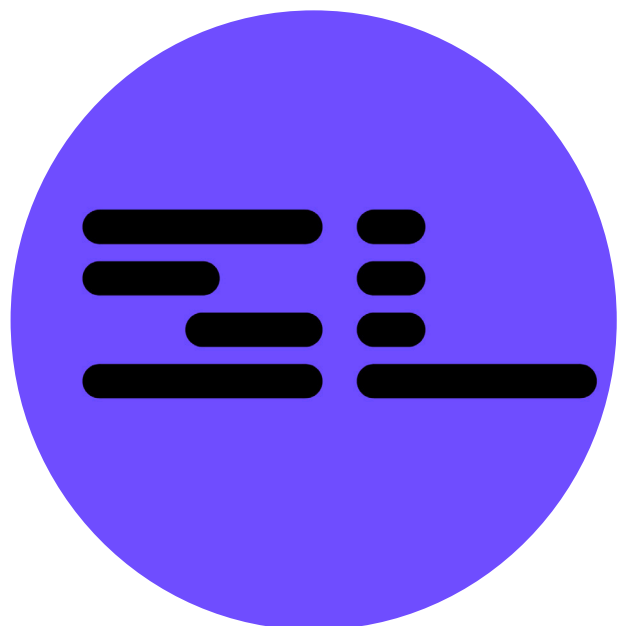
_ Dr. Özgün Eylül İşcen, postdoc researcher, Schaufler Kolleg

_ Alexandra Lorch, representative of the doctoral students

_ Dr. Anke Woschech, coordinator Schaufler Lab

The board typically meets twice a year. Additional meetings can be convened by the speakers, if necessary. During the reporting period, the board met on June 26, 2024, and January 14, 2025.

Both board meetings covered key updates and strategic discussions regarding the Lab's finances, programs, and future planning, with focus on acquiring cooperation partners to strengthen the Lab's network and support its initiatives. The board also started to address the roadmap and key steps for a possible third funding phase, identifying structural issues observed during the identification process of the guiding theme and the selection procedure of the second phase: As the current Schaufler Board lays the groundwork for the next funding phase, the question arises of how to ensure the targeted and effective involvement of future stakeholders—supervisors, speakers, and cooperation partners.



COOPERATIONS AND EVENTS



Photos left: COSMO, credits: D. Brand

Photos right: Galerie Ursula Walter, credits: SLAB;
Görlitz Kahlbaum-Areal, Senckenberg Museum, drone
flight, credits: T. Fissler

The new guiding theme of the Schaufler Lab and the newly elected dual leadership of the Schaufler Kolleg with Moritz Ingwersen and Orit Halpern established a programmatic reorientation of the Lab's research program, which was also reflected in a large number of new collaborations, exchanges, and event formats. Highlights included the Schaufler Lab's excursion to the German Centre for Astrophysics in Görlitz in June 2024, the kick-off of the S+T+ARTS residency program of the Office for Academic Heritage, which was linked to the exhibition GROUND TRUTH by Lena von Goedeke, and the intensified collaboration with the EXU measure "Disruption and Societal Change" (TUDISC), which was reflected in the participation of doctoral students from the Schaufler Kolleg at the 5th TUDISC joint conference 'Disrupting scientific Boundaries' in September 2024. A joint Artistic Research Conference on the topic 'Performing Transformation: Shifting Landscapes in Art, Science, and Technology' is also being planned with TUDISC for October 2025. Furthermore, collaboration with the Center for Interdisciplinary Digital Sciences (CIDS), founded in 2021, will be further expanded as a strategic partnership.

At the same time, existing networks from the first funding phase were also maintained. This concerns established partnerships of the Schaufler Residency with the Saxon and Dresden art and culture scene, such as the SKD and the HfBK Dresden. On the Kolleg's side, further exchange with ScaDS.AI and the Centre for Tactile Internet with Human-in-the-Loop (CeTI) is ongoing through the Lab's Advisory Board member Wolfgang Nagel and board members Birte Platow and Katharina Kaesling.

The individual events, exchanges, and cooperation formats of the Schaufler Lab are described below.

MAY 15, 2024

**LENA VON GOEDEKE, SVENJA ENGELMANN-KEWITZ
AND GWENDOLIN KREMER AT COSMO SCIENCE
FORUM, KULTURPALAST DRESDEN**

The first event of the Schaufler Residency@TU Dresden 2024 was a talk with the artist Lena von Goedeke and the TUD literary scholar Svenja Engelmann-Kewitz, moderated by Gwendolin Kremer. The focus was on the significance of the Arctic in the context of the climate crisis and extreme futures. Lena von Goedeke talked about her artistic work on Svalbard (Spitsbergen) and her observation and monitoring of current Arctic research. Svenja Engelmann-Kewitz, who is working on her dissertation on contemporary literature from the circumpolar North within the TUDISC project "Disrupt! Research," spoke about narratives of the Arctic in literature.

JUNE 4, 2024

PECHA KUCHA NIGHT WITH LENA VON GOEDEKE

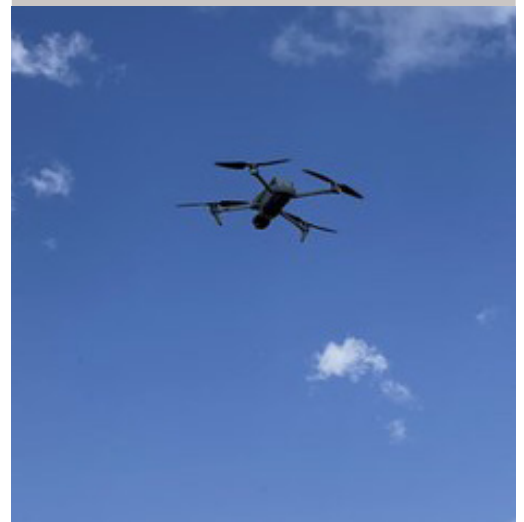
Pecha Kucha (Japanese for "constantly chattering") is an open stage for a wide variety of projects with just one simple rule: the presentation is accompanied by 20 images that change every 20 seconds. In this format, Lena von Goedeke talked about working, researching and living on Svalbard with all its extremes in the Dresden art space GEH8. Her stories merged with impressive drone shots of the place, which are part of her artistic work. At the event, the Schaufler Residency@TU Dresden was presented to a broad, art-interested audience in the city.

JUNE 6, 2024 CULTURAL BIKE TOUR

The Cultural Bike Tour, organized for both pillars of the Schaufler Lab, featured local cultural and art projects, presented by Gwendolin Kremer. The group began with a guided tour of the "TECHNO WORLDS" exhibition at the Robotron Kantine on Lingnerallee. Afterwards, they continued cycling to Galerie Gebr. Lehmann, Galerie Ursula Walter at Neustädter Markt, and Galerie Stephanie Kelly. The tour ended at the Goldener Reiter/Neustädter Markt, allowing the group to attend the opening of the exhibition "Dangerous Borders" at the Kunstverein Dresden.

JUNE 27-28, 2024 EXCURSION TO GÖRLITZ AND UPPER LUSATIA

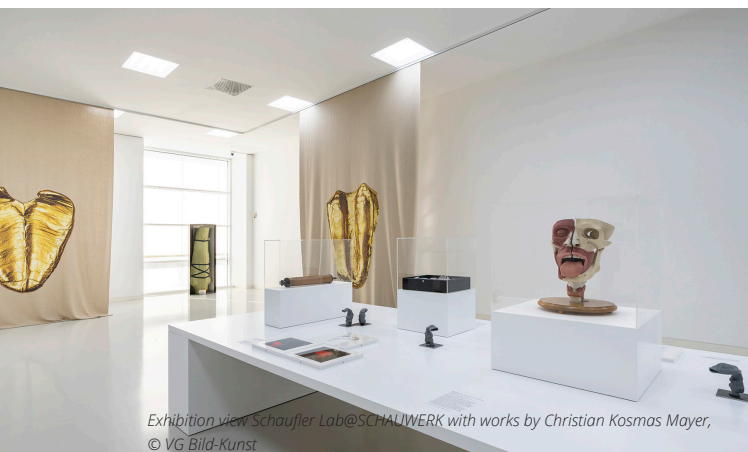
The Schaufler Lab@TU Dresden went on a two-day excursion to Görlitz and Upper Lusatia, which took place at the end of June. The focus of this experiment in field research was a visit to the DZA in Görlitz, a large-scale research center for astrophysical and astronomical research and associated technology development initiated in 2022 and under construction since 2024. Led by astrophysicist and science communicator Dr. Stefan Ohm and accompanied by other DZA scientists, the excursion began with a guided tour by Daniel Breutmann from the goerlitz21 e.V. association through the future site of the DZA in Görlitz, the Kahlbaum-Areal. Today a "lost place," it was founded in the 19th century by the physician and therapist Dr. Karl Ludwig Kahlbaum as a mental hospital and used as a psychiatric and medical facility before the building ensemble was vacated in 2002. The group then took a motorcade to Ralbitz-Rosenthal in Upper Lusatia to visit the drilling site for an underground research laboratory planned by the DZA, the Low Seismic Lab. According to the DZA, the subterranean granite dome of Upper Lusatia offers excellent conditions for the development of new measurement and production technologies and innovative gravitational wave detectors. The depth of the test drillings, which had already reached 200 meters, was promptly translated into a vertical drone flight controlled by Lena von Goedeke. Schaufler Kolleg and DZA employees discussed the interweaving of new high-performance technologies and data streams with social and cultural transformation processes in post-industrial landscapes such as Upper Lusatia. The visit to the Senckenberg Museum of Natural History in Görlitz on the second day of the excursion followed suit: Dr. Olaf Tietz, section head for the museum's geological and palaeobotanical collections, provided an overview of the history and composition of the Upper Lusatian granite stock, permitted drilling depths and palaeontological finds from the former open-cast mining areas. Alongside the astrophysical objectives of the DZA, the excursion participants of the Schaufler Kolleg and the Schaufler Residency engaged deep time data in two directions: geological and cosmic.



SEPTEMBER 22, 2024–APRIL 27, 2025
EXHIBITION SCHAUFLEER LAB@
SCHAUWERK, SCHAUWERK
SINDELFINGEN

Works by the four artists in residence Christian Kosmas Mayer (2020), Anton Ginzburg (2021), Esmeralda Conde Ruiz (2022), and Rosa Barba (2023) of the first funding phase are presented in the joint exhibition "Schaufler Lab@SCHAUWERK" at SCHAUWERK Sindelfingen. They are showing works that were created during their six-month research stay at the Schaufler Lab@TU Dresden.

Christian Kosmas Mayer creates installations and cross-media works at the tension-filled nexus of nature, culture and science. In 2020, as the first artist in residence, he explored ideas of immortality. Here, the focus of his research was on the voice and its meaning in concepts of the afterlife—from ancient Egypt to the present day. For his multi-channel sound installation "Maa Kheru", Mayer used acoustic speech synthesis to create sounds that date back to the 2000-year-old vocal organ of an Egyptian mummy. Thus, he also refers to the voices of the deceased, which can be revived today via the use of AI in digital form.



Exhibition view Schaufler Lab@SCHAUWERK with works by Christian Kosmas Mayer,
 © VG Bild-Kunst

The New York-based artist Anton Ginzburg works with film, sculpture, painting and graphic art. In 2021, he created a series of algorithm-based color studies in Dresden. For SCHAUWERK, Ginzburg further developed these studies and realized them as large-format murals. Additionally, he applied a combination of sentiment analysis and mathematical algorithms to create 3D sculptural forms inspired by the film scripts of "American Psycho" and "Trainspotting." These sculptures were then produced using large-scale 3D printing technology, continuing the tradition of modernist formal experimentation rooted in technology and concrete data.

Esmeralda Conde Ruiz is an award-winning interdisciplinary composer and audiovisual artist. Recurring themes in her work are language, the individual and the collective as well as the role and effect of technology on our changing society. She predominantly uses the voice as material, specializing in large-scale choirs and pairing singers with field recordings of unacknowledged, man-made noises in our everyday environments. During Conde Ruiz's residency at the Schaufler Lab, dealing with AI and sound led her to explore server farms which contain the sonic traces of our digital footprints.

Rosa Barba's interest focuses on the relationship between film, space and the viewer. Her films move between experimental documentation and fictional narrative. In 2023, the artist explored the concept of the archive and the possibilities of AI in the Lab. Another project is still being implemented. SCHAUWERK presents her video work "Inside the Outset: Evoking a Space of Passage" (2021), which was created in Cyprus. Barba investigates states of limits in landscape photographs that manifest themselves in embattled spaces.



Esmeralda Conde Ruiz, 24/7, 2023,
 © Esmeralda Conde Ruiz credits: F.Kleinbach



Rosa Barba, Inside the Outset (Evoking a Space of Passage), 2021
 © VG Bild-Kunst





Lena von Goedeke at the roundtable
"COLLABORATIVE PRACTICES"
© A.Garbe

SEPTEMBER 25, 2024 JASMIN HÖNING AND ANDREW ERICKSON AT THE 5TH TUDISC JOINT CONFERENCE

Two research associates of the Schaufler Kolleg@TU Dresden gave lectures on disruptions of science in the fields of society, art and activism as part of the 5th TUDISC conference "Disrupting scientific Boundaries" at TUD. In her lightning talk "Reframing Faces", Jasmin Höning discussed the means by which artists criticize AI technologies, applications and their effects. Her presentation of three strategies of disruptive criticism showed how AI art influences the reception of AI technologies and thus blurs supposedly existing boundaries between technology policy, art and activism. Andrew Erickson presented in the "World Café" on "The Science Fiction Fact of Dark Matter and/as Transformation." His talk focused on W. E. B. Du Bois's 1920 short story "The Comet", in which the main characters survive the end of the world due to their proximity to the "dark matter" of blackness and are transformed through the experience. Erickson investigated this powerful metaphor to highlight the disruptive potential of post-apocalypse narratives in speculative fiction by Black authors.

SEPTEMBER 26, 2024 LENA VON GOEDEKE AT THE ROUNDTABLE "COLLABORATIVE PRACTICES"

The Albertinum of the Staatliche Kunstsammlungen Dresden (SKD) hosted the roundtable titled "Collaborative Practices: Cross-encounters between Art and Science in University Collections" as part of the joint annual conference of ICOM-UMAC and UNIVERSEUM. This event brought together internationally renowned artists, distinguished researchers, and prominent experts from the field of university collections to explore the potential of artistic-scientific collaboration.

OCTOBER 12, 2024 "THE ARTIST" - PANEL DISCUSSION WITH JASMIN HÖNING

To introduce their 2024/25 season theme "THE ARTIST", DIE BÜHNE - DAS THEATER DER TU DRESDEN hosted a panel discussion at the start of the semester, which included a contribution by Schaufler Kolleg research associate Jasmin Höning. Together with Prof. Dr. Florian Alexander Schmidt, Chair of Design Conception and Media Theory, HTW Dresden, Dr. Lars Engeln, postdoc researcher at the Chair of Media Design (TUD), Prof. Dr. Stefan Scherbaum,

Chair of Psychological Methods and Cognitive Modelling (TUD) and Dr. Gunter Lösel, research associate at the Zurich University of the Arts, Jasmin Höning gave a talk titled "THE ARTIST: Being an artist in times of 'intelligent' technology". Her lecture took a close look at Identity negotiations through self-portraits in AI art: Self-portraits have a long tradition in art history, which in the current digital age has led to new types of self-portraits thanks to the recent emergence of AI technologies. What possibilities of identity representation arise from generative AI? Jasmin Höning's art-historical contribution explored such questions relating to the interweaving of the artistic self with AI technology, within the context of current societal debates.

NOVEMBER 13, 2024 SCHAUFLE KOLLEG RESEARCH ASSOCIATES INVITED TO U.S. ELECTION NIGHT "SHOW AND TELL"

Marie Briesse and Andrew Erickson of the Schaufler Kolleg@TU Dresden joined the North American Studies colloquium to introduce and discuss cultural artifacts related to American politics on the eve of the American presidential election. They were joined by Speaker of the Schaufler Kolleg and Junior Professor of North American Literature with a Focus on Future Studies, Moritz Ingwersen, and Prof. Dr. Carsten Junker, Chair of American Studies with a Focus on Diversity Studies, as well as colleagues from the two departmental chairs and their students: What does a U.S. election ballot actually look like? How do election campaign ads from Republicans and Democrats play into and establish a political imaginary? These and other questions were considered alongside the presentation of cultural artifacts as a method to engage in broader discourses surrounding the cultural implications of the election.

NOVEMBER, 2024 GENDER AMBIGUITY AND AI IN JOURNALISM: LECTURES WITH SCHAUFLE KOLLEG FELLOW SANDRA MOOSHAMMER

Voice assistants now offer not only male and female voices, but also options that cannot be easily assigned to either of the two binary gender images. In her lecture "Gender Ambiguity in Voice-Based Assistants" on November 5, 2024—part of the "GenderLectures" series by the TUD Gender Concept Group in cooperation with the Chair of Romance Linguistics, TUD—Sandra Mooshammer explored the nature of this gender ambiguity and its effects. On November 28, 2024, Sandra Mooshammer gave a lecture on "Automation and AI in journalism" as part of the event series "medienkundig!" [media savvy!] of the Medienkulturzentrum Dresden and the Volkshochschule Dresden: How is Artificial Intelligence used in newsrooms? Are articles now being written by AI, or are processes merely being automated? Does it look the same in every newsroom or are there differences? And how trustworthy is news content created with the help of AI or automation?



Kick-off meeting for the S+T+ARTS Ec(h)o Residencies
Photo: DS storytellers (Délío Sá)

DECEMBER 4–6, 2024 GROUND TRUTH EXHIBITION TOUR AND ROUND TABLE AS PART OF THE S+T+ARTS EC(H)O KICK-OFF

As part of the S+T+ARTS Ec(h)o Program, the Office for Academic Heritage organized the kick-off meeting for the S+T+ARTS Ec(h)o Residencies at TUD. The international partner including its involvement at Schaufler Lab@TU Dresden was presented. The curators and Prof. Dr. Heiner Siedel, Chair of Applied Geology, Collection Manager of the Geological Collections, and collaboration partner of Lena von Goedeke, guided the participants through the exhibition GROUND TRUTH. The three-day event included a roundtable on “Science, Technology and Art”, moderated by Dr. Robert Fischer, senior research associate, CIDS, TUD, with Kolleg co-speaker Prof. Dr. Orit Halpern, Veronika Liebl, Ars Electronica, Linz, and Prof. Nicole Vögele, HfBK Dresden.

JANUARY 23–25, 2025 SECOND SCHAUFLEER LAB EXCURSION TO SINDELFINGEN

Cooling and refrigeration technology, art, and the dialogue across disciplines—this is what the TSF stands for. During the Schaufler Lab's second excursion to Sindelfingen, which took place at the end of January 2025, the seven PhD candidates of the Schaufler Kolleg, the artist Mario Pfeifer for the Schaufler Residency 2025, and the Lab team received insights into the work of the foundation and Bitzer, the foundation's associated company.

The excursion started with a visit to the SCHAUWERK Sindelfingen museum and a guided tour of the “Schaufler Lab@SCHAUWERK” group exhibition, featuring works from Christian Kosmas Mayer, Anton Ginzburg, Esmeralda Conde Ruiz and Rosa Barba from the 2020–2023 Schaufler Residencies. At the evening event on “Art and Science”, Christian Kosmas Mayer, Prof. Dr. Rüdiger Hoffmann, Chair for Speech Technology and Cognitive Systems, TUD, Schaufler Residency Speaker and Office for Academic Heritage director Kirsten Vincenz, former Kolleg speaker Prof. Dr. Lutz Hagen, Chair of Media and Communication, TUD, and Ingo Smit, Chairman of the TSF Management Board, discussed the complexity of interdisciplinary collaboration, using the example of Mayer's Schaufler Residency@TU Dresden 2020.

Another highlight was a visit of the BITZER Kühlmaschinenbau GmbH in Rottenburg, followed by a discussion with the company's IT managers on various aspects of digitalization, automation, supply chain management, and future strategies for compressor production. The excursion was rounded off with a visit and guided tour of the Media Solution Center Baden-Württemberg e.V. at the High Performance Computing Center (HLRS) of the University of Stuttgart, an innovative data center servicing the interface between the creative industries and high-performance computing. The Media Solution Center is a partner of the Office for Academic Heritage in the EU funded project S+T+ARTS Ec(h)o.



Photos left: Visit of the BITZER Kühlmaschinenbau GmbH in Rottenburg - discussion with the company's IT manager, Media Solution Center Baden-Württemberg e.V. credits: C.Kost

Photos right: evening event on “Art and Science”, group photo Schaufler LAB@TU Dresden und TSF credits: F.Kleinbach © THE SCHAUFLEER FOUNDATION

KUNST TRIFFT WISSEN SCHAFT



Anton Ginzburg Dresden Modular



Voice without breathe

Christian Kosmas

24/7 Big
Data

Emeralda Conde Ruiz

PUBLICATIONS

ARTIST BOOKS

Artist Books on the artistic research residencies at the Schaufler Lab@TU Dresden by Christian Kosmas Mayer (2020), Anton Ginzburg (2021) and Esmeralda Conde Ruiz (2022) were published in November 2024 by Sandstein-Verlag, Dresden. They provide insights into the respective residencies and the resulting artistic works.

VOICE WITHOUT BREATH, CHRISTIAN KOSMAS MAYER

*Publisher announcement: Artificial Intelligence (AI) is currently a key topic—in futurology and the visual arts. At the Schaufler Lab@TU Dresden, AI was researched at the first funding phase from both a humanities and social science perspective as well as from an artistic perspective. The Lab includes a graduate college and an artist-in-residence program that offers established international artists the opportunity to conduct research at TU Dresden. In 2020, the first artist in residence—Christian Kosmas Mayer (*1976 in Sigmaringen, lives in Vienna)—examined traditional cultural-historical ideas of immortality against the backdrop of changes in the field of biotechnology and AI. With texts by Barbara Bergmann, Rosi Braidotti, Abou Farman, Michael Klippfahn-Karge, Kirsten Vincenz.*

*Publisher: Schaufler Lab@TU Dresden, 100 pages, 42 color illustrations., 27 x 22 cm, hardcover
Publication date 11/11/2024, ISBN 978-3-95498-689-7, 28,00 €*

DRESDEN MODULAR, ANTON GINZBURG

*Publisher announcement: In 2021, the artist Anton Ginzburg (*1974 in St. Petersburg, lives in New York) explored concepts of creativity and cultural work in a historical context as part of the Schaufler Residency@TU Dresden, with Artificial Intelligence primarily functioning as an overarching social narrative between utopia and disruption. His works are thus animated by the spirit of machine participation, which is increasingly inscribing itself into the processes of its organization in the public sphere and changing them. With texts by Barbara Bergmann, Gwendolin Kremer, Lev Manovich, Rebekka Roschy, Kirsten Vincenz, Axel Voigt.*

*Publisher: Schaufler Lab@TU Dresden, 96 pages, 76 color illustrations., 27 x 22 cm, hardcover
Publication date 11/11/2024 ISBN 978-3-95498-684-2, 28,00 €*

24/7 BIG DATA, ESMERALDA CONDE RUIZ

*Publisher announcement: In 2022/23, the Spanish artist and composer Esmeralda Conde Ruiz (*1981, lives in London) explored Artificial Intelligence and sound as part of the Schaufler Residency@TU Dresden. The focus of her installative and performative works created during the research fellowship at the TUD is on humans and their data, which create a very unique sonority as an echo in the data centers. The catalog provides an insight into her works presented at HELLERAU - European Center for the Arts and at SCHAUWERK Sindelfingen. With texts by Barbara Bergmann, Esmeralda Conde Ruiz, Kersten Glandien, Natalie Sontopski, Kirsten Vincenz.*

*Publisher: Schaufler Lab@TU Dresden, 96 pages, 29 color illustrations, 27 x 22 cm, hardcover
Publication date 11/11/2024 ISBN 978-3-95498-832-7, 28,00 €*

PUBLIC RELATIONS

The establishment of the Schaufler Lab as a platform for dialogues with the public plays a central role in communication with regard to TUD's Excellence Strategy. Another concern is to communicate the innovative potential of the interplay between science and art taking place in the Lab to various target groups. The target groups include both the interested local urban community and the national and international scientific community from the humanities and social sciences, from the STEM subjects and from the field of transdisciplinary research on the effects of current technologies. An important sub-segment of this group, in turn, are the students of the TUD and other local universities. Another central target group is the art world. Through its artist residencies, featuring high-caliber talent, the Schaufler Lab@TU Dresden reaches a local, national, and international audience interested in contemporary art. The Lab's collaborations have resulted in beneficial multiplier effects in terms of both press work and presence in the public and digital spheres, for example in its collaboration with the Office for Academic Heritage. The exhibition GROUND TRUTH by Schaufler Residency artist Lena von Goedeke was opened as part of the Annual Conference "Shaping Transformation. University Collections in a Changing World". From September 24 to 29, 2024, the Office for Academic Heritage welcomed academic heritage experts from all over the world in the capital of Saxony. For the first time, the Committee for University Museums and Collections of the International Council of Museums (ICOM-UMAC) and the European Academic Heritage Network UNIVERSEUM, two of the major international professional associations for university collections and academic heritage, came together for a joint annual meeting on site.

Internal university networking with the central and decentralized public relations departments also increased the reach of our own communication measures.

CORPORATE DESIGN

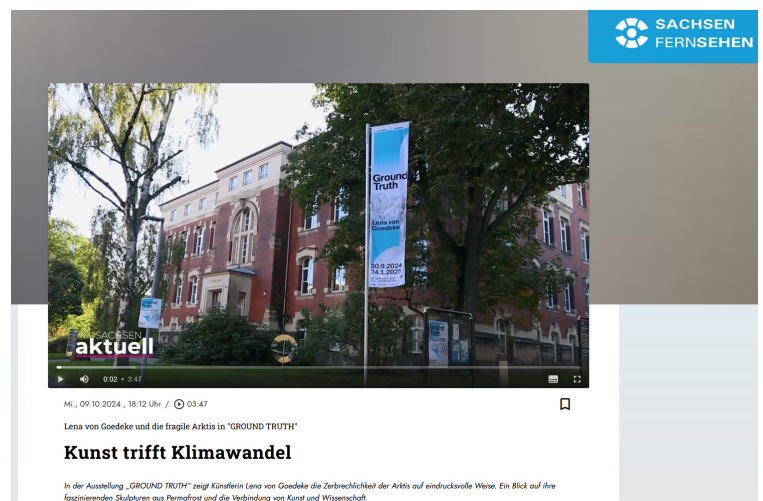
A key element in the ongoing establishment of the Schaufler Lab@TU Dresden brand remains its distinctive corporate identity, which reflects both the uniqueness and modernity of the collaboration between TUD and TSF. In the current funding phase, the visual identity has been consistently maintained and adapted for new formats related to the new guiding theme **Data↔Worlds**. The design agency Happy Little Accidents (Leipzig) has once again produced a variety of promotional materials for the Lab's events, including flyers, posters, conference programs, advertisements, as well as digital assets for the website, social media, and online banners. The Lab's visual identity continues to receive highly positive feedback both within and beyond TUD, significantly contributing to the visibility and profile of Schaufler Lab@TU Dresden.

THE SCHAUFLEL LAB@TU DRESDEN IN THE PRESS

In particular, the Artists in Residence Lena von Goedeke with her work and her exhibition GROUND TRUTH in the University Gallery were honored with numerous reports in the print and online media as well as on the radio.

The joint exhibition of the four artists from the first project phase at SCHAUWERK Sindelfingen from September 22, 2024 to April 27, 2025 also received extensive press coverage.

Examples of coverage in selected print and online media can be found on the following pages.



Schutzgebühr € 3,00 • m-art-magazin.de • Ausgabe 1.2025 • Dez., Jan., Feb.

M ART



Sachsen

Dresden

Galerie der Kustodie im Görges-Bau

Technische Universität Dresden, Helmholtzstr. 9, 01069 Dresden

Mo-Fr 10-18 Uhr, Eintritt frei

Sonderausstellung „GROUND TRUTH“ der Künstlerin Lena von Goedeke,

Schaufler Residency@TU Dresden 2024, bis 24.1.25

Von Mai bis Oktober 2024 forschte die Künstlerin Lena von Goedeke im Schaufler Lab@TU Dresden zu den Dimensionen von „Daten ↔ Welten“ im Kontext der fortschreitenden Transformation der Arktis. Ihre Ausstellung „GROUND TRUTH“ in der Galerie der Kustodie gibt einen Einblick in die Themen und Fragestellungen, welche die Künstlerin während ihrer Residency an der Technischen Universität Dresden beschäftigt haben. Im Mittelpunkt ihrer poetischen und zugleich analytischen Skulpturen, Installationen sowie filmischen und fotografischen Arbeiten steht die prozesshafte Untersuchung materialisierter Datenspeicher sowie ein kritischer Blick auf unser durch Drohnen- und Sensoraufnahmen, mikroskopische Visualisierungen usw. geformtes Bild des hochkomplexen arktischen Lebensraums.



Lena von Goedeke, „Trümmer“, 2023/24
Permafrost, Plexiglas, Stahl, 18 x 60 x 22 cm
Courtesy the artist. Foto Caroline Schlüter.



DRESDEN CONTEMPORARY ART



GALERIE DER KUSTODIE DER TU DRESDEN

Görges-Bau · Helmholtzstrasse 9 · 01069 Dresden

Phone: +49 351 463 36405

www.tu-dresden.de/kustodie/ausstellungen

open: Mo-Fr 8-18 Uhr

30.09.2024-24.01.2025

GROUND TRUTH

Lena von Goedeke, Schaufler Residency@TU Dresden 2024

Eröffnung: 27.09.2024, 19:30 Uhr

Wie ephemere sind Daten? Seit Mai 2024 forschte die Bildhauerin und Konzeptkünstlerin Lena von Goedeke im Schaufler Lab@TU Dresden zu den Dimensionen von „Daten ↔ Welten“ im Kontext der fortschreitenden Transformation der Arktis. Im Mittelpunkt ihrer künstlerischen Auseinandersetzung mit der Arktis steht die prozesshafte Untersuchung materialisierter Datenspeicher sowie deren Fragilität und Flüchtigkeit. Ihre poetischen und zugleich analytischen Skulpturen, Installationen sowie filmischen und fotografischen Arbeiten machen die materielle und haptische Dimension und Bildgewalt des Nordpolargebiets anschaulich und vor allem unmittelbar körperlich erfahrbar.

Ground Truth

Lena von Goedeke

30.9.2024 - 24.1.2025

OKTOGON · KUNSTHALLE DER HFBK DRESDEN

27.09.-01.12.2024

Tiefe und Fläche, Im Dialog: Wissenschaftliche Tableaus und Olaf Holzappel

Eröffnung: 26.09.2024, 19 Uhr, Lüthhof des Albertinum, Staatliche Kunstsammlungen Dresden

Ausgangspunkt der Ausstellung sind die 40 universitären Lehr- und Forschungsansammlungen der TU Dresden und der HFBK Dresden. Diese Sammlungen beherbergen Modelle, Lehrtafeln, Schaukästen und Objekte weiterer Gattungen, die über die letzten 200 Jahre hinweg mit speziellen didaktischen Absichten angefertigt oder zusammenggetragen wurden. Im Zusammenspiel mit den „Objekt-Tableaus“ werden im Oktagon, Kunsthalle der Hochschule für Bildende Künste Dresden eigens für das Projekt geschaffene und arrangierte Werkguppen von Olaf Holzappel (*1967 in Dresden, lebt in Berlin) präsentiert. Das Ensemble bildet eine komplementär angelegte Inszenierung, welche das Tableau als Ordnungs- und Zeigeform sowie Holzappels künstlerische Bezugnahme aus mehreren Blickwinkeln beleuchtet.

uni SAX





Residency 2025



GROUND TR...



Kolleg



Residency 2024



Exhibition A & I

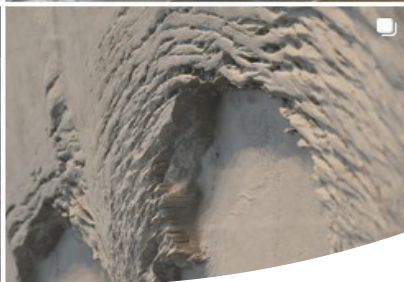
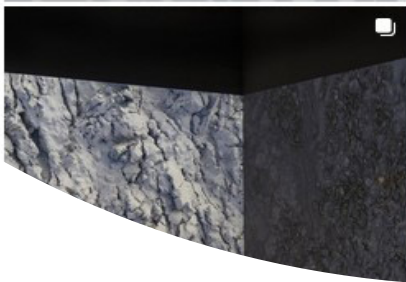


Highlights

BEITRÄGE

REELS

MARKIERT



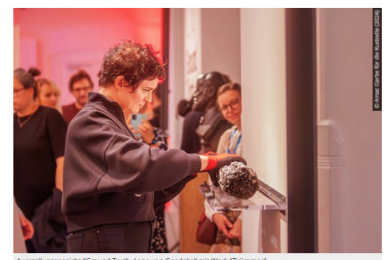
THE SCHAUFLE LAB@TU DRESDEN ONLINE: WEBSITE, SOCIAL MEDIA AND NEWSLETTER

Social media, in particular Instagram, also play a central role in online communication. The Platform X is no longer used. Over 60 German-speaking universities (including TUD) and research institutions have decided to take a stand and collectively announce their decision to cease activities on Platform X (formerly Twitter) on January 10, 2025. This withdrawal comes in response to the platform's current direction, which is incompatible with the core values of the participating institutions: openness to the world, scientific integrity, transparency, and democratic discourse. On Instagram, on the other hand, the focus is more on the—visually compelling—content of the Residencies. The Lab's Instagram channel currently has 1004 followers (as of 14 March 2025). The call for the Schaufler Residency also achieved a wide reach. The most influential institutional followers include the Austrian Federal Cultural Foundation, Ars Electronica Linz, the Falling Walls Award and Arts at CERN.



23.10.2024

KLIMAKRISE UND ENTFREMDUNG: AKTUELLE AUSSTELLUNG GROUND TRUTH DER SCHAUFLE RESIDENCY@TU DRESDEN LENA VON GOEDEKE IM GÖRGES-BAU



Die Arktis steht wie kein anderes Ökosystem für die fortschreitende Transformation des globalen Klimas. Zahlreiche Disziplinen von den Umweltwissenschaften bis hin zur Informatik beforschen diese Region intensiv, um Erkenntnisse und Daten zu sammeln. Gleichmaßen ist das nördliche Polargebiet aber auch von großem Interesse für die Bildenden Künste.

About three to four times a year, the Schaufler Lab@TU Dresden sends out a newsletter to around 350 subscribers with current announcements, references to new media library contributions and a press review. The Schaufler Lab website is continuously updated and supplemented with event information, news on collaborations or publications by the Schaufler Kolleg's research associates, etc., which in turn is also published on other TUD websites.



23.01.2024

Installations- und Konzeptkünstlerin Lena von Goedeke für Schaufler Residency@TU Dresden 2024 nominiert

[> Weiterlesen](#)



25.09.2024

Ausstellungseröffnung am 27. September: GROUND TRUTH - Lena von Goedeke, Schaufler Residency@TU Dresden 2024

[> Weiterlesen](#)



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ABOUT

SCHAUFLEER KOLLEG@TU DRESDEN

SCHAUFLEER RESIDENCY@TU DRESDEN

EXPERIMENTS

PUBLICATIONS & PRESS

PUBLICATIONS & PRESS

PRESS & MEDIA LIBRARY

With its event formats, the Schaufler Lab@TU Dresden would like to invite a broad public to engage in discourse around its guiding themes.

The media library offers an insight into our events and the research practice of our fellows and artists-in-residence.

Press



Mario Pfeifer, Schaufler Residency@TU Dresden 2025, Portrait

Schaufler Residency 2025 Mario Pfeifer: [Press release and images for download](#)



Ground Truth: [Press releases and images for download](#)

Faculties & Units

TECHNISCHE UNIVERSITÄT DRESDEN

TU DRESDEN

STUDIES

RESEARCH & TRANSFER

INTERNATIONAL

COOPERATION

STUDY AT TUD

[> MORE](#)

WOMEN IN SCIENCE

[> MORE](#)

“ We live in the age of the Anthropocene! Technology, nature, and society are now deeply intertwined and rapidly changing. Prof. Orit Halpern is a historian of science who holds the chair of digital cultures in linguistics, literature and cultural studies. She is also the co-director of the Schaufler Lab@TU Dresden. Her research sheds light on how AI and digital media impact our ideas of the human, the environment, and politics - and the future consequences for society.

Introducing [TECHNICAL FUTURE](#)

Against Catastrophe [WATER RESOURCES](#)

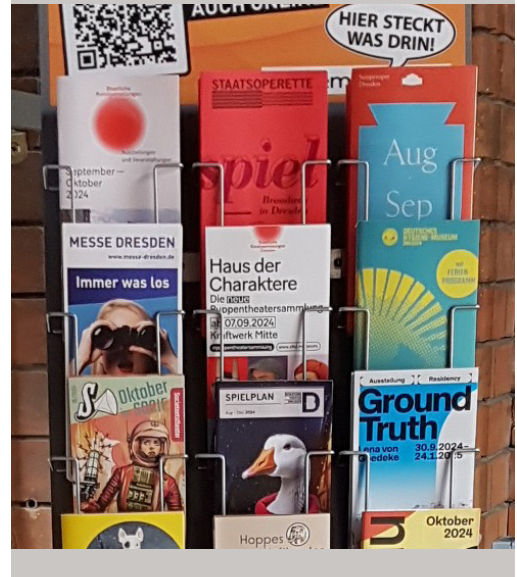


CROSS MEDIA MARKETING: RESIDENCY EXHIBITION “GROUND TRUTH”

The GROUND TRUTH exhibition was widely publicized in the city in order to achieve a high level of visibility and reach. Various measures were implemented for this purpose:

- _ Passenger advertising on the bus and tram lines, particularly at the stops on the TUD campus, near the University Gallery
- _ DIN A1 Posters both in the city area and specifically on the campus
- _ Distribution of exhibition flyers in cultural institutions and restaurants within the city of Dresden
- _ Large-format poster at Dresden Neustadt railway station
- _ Publication of exhibition dates and accompanying events such as guided tours and talks in web and print diaries and Instagram stories
- _ TUD internal communication channels (newsletter, website, campus monitors; reach: 30,000 students, 8,700 employees)
- _ Social media presence, through stories and posts on Instagram, which provided continuous information about the exhibition's content and events
- _ Instagram story ad on “So lebt Dresden” (86,000 followers)
- _ Opening of the exhibition as part of the Conference ‘Shaping Transformation. University Collections in a Changing World’, embedding it in a larger scientific and artistic context

The campaigns were flanked by adverts in local event and international art magazines and online publications on e-flux, an important information channel in the art world.



e E-Flux

Schaufel Residency@TU Dresden 2025: Mario Pfeifer

Socio-technical and Cultural Syntheses of New Realities - With his film project, "Beyond the Binaries," Mario Pfeifer plans to develop an AI-driven, dynamic...

21.01.2025

e E-Flux

Schaufel Residency@TU Dresden 2025

A six-month Artist in Residence at the interface of art and science position for the year 2025, which is connected to the university's Office for Academic...

06.11.2024

e E-Flux

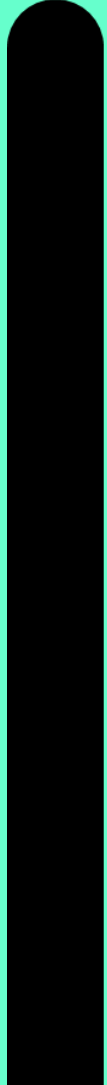
Lena von Goedeke: GROUND TRUTH

Lena von Goedeke: GROUND TRUTH Exhibition for the Schaufel Residency@TU Dresden 2024. September 30, 2024–January 24, 2025. Exhibition opening: September 27, ...

20.09.2024







SCHAUFLE KOLLEG@TU DRESDEN

EDUCATIONAL PROGRAM

In April 2024, eight young academics from the fields of politics, urban and environmental planning, law, theology, literature, art history, design and cultural theory started their research projects at the Schaufler Kolleg@TU Dresden to investigate the material and social infrastructures, as well as the societal and planetary implications, of the growing presence of data-driven technologies and their associated imaginaries. Postdoc researcher Eylül İçsen as well as the seven PhD candidates are actively involved in shaping and developing the thematic focus of the Lab and play a pivotal role in communicating its topics to the University and the wider society.

The graduate education includes interdisciplinary research seminars that draw on current directions in fields such as Science and Technology Studies and Critical Data Studies, site- and practice-based engagements with **Data↔Worlds** in innovative research studios and field schools, as well as general doctoral qualification training, provided by the TUD Graduate Academy, which supports early career researchers in successfully mastering their doctoral phase specifically tailored to the next steps in their career. All of the doctoral students receive support for their dissertation by two supervisors from different disciplines.

The Schaufler Kolleg's educational program started in April 2024 with bi-weekly seminars focused on the guiding theme **Data↔Worlds**. Led by Eylül İçsen, Orit Halpern and Moritz Ingwersen, these thematically clustered seminars aimed to create an interdisciplinary research setting where the PhD students explored the dynamic relationship between data and worlds. The extensive bibliography supported a critical examination of the material and sociocultural infrastructures of contemporary data practices and environments. Some key questions that have been addressed include: How do the historical roots of "datafication", from the rise of statistics to colonial biopolitics, shape current data applications? How do recent large-scale, data-driven technologies promote new planetary experiments and futures while posing additional challenges? And how is the growing impact of data transforming the ways in which we produce and share knowledge? The doctoral students of the Schaufler Kolleg, along with the Schaufler Residency artist Lena von Goedeke, brought their diverse research backgrounds and interests, adding depth and variety to the discussions. Notable highlights were a visit to the Berlin studio of Lena von Goedeke, the first full-day dissertation workshop in October 2024, and a workshop on keywords led by Canadian cultural historian Prof. Dr. Jonathan Bordo from Trent University.



HIGHLIGHTS

APRIL 22, 2024

WORKSHOP: HOW TO WRITE A PHD? – ORIENTATION AND PLANNING, TUD GRADUATE ACADEMY

This introductory workshop led by Dr. Katharina Ulbrich focussed on the orientation and planning phase of the PhD writing process with its specific challenges. It offered the opportunity to practice appropriate writing techniques for that phase. Moreover, the workshop introduced the exposé/research proposal with its specific functions and structure as a first reader-oriented text resulting from the PhD orientation phase.

JUNE 12, 2024

STUDIO VISIT IN BERLIN: LENA VON GOEDEKE

In mid-June, the Kolleg's research colloquium on the topic of "Sensing Data Environments" was moved to the Lena von Goedeke's Berlin studio. This was a fruitful way of combining a cultural studies-based reading with a guided tour of the artist's current research work.

JULY 11, 2024

TUD CAMPUS TOUR

In mid-July 2024, the Schaufler Kolleg, most of whose members had just moved to Dresden to begin their dissertation projects, embarked on a Campus Tour. The tour began at the Astronomical Art Clock (Astronomische Kunstuhr) at Willers-Building, a striking example of "Art in Architecture" (Kunst am Bau) at the university. Dr. Hagen Schönrich, Scientific Coordinator of the research project "Technical College of Dresden under National Socialism", used this and other concrete examples to explain the specific architectural history of TUD in relation to its various political turning points.

OCTOBER 28, 2024

WORKSHOP: GOOD SCIENTIFIC PRACTICE, TUD GRADUATE ACADEMY

All TUD members are obliged to adhere to the statutes of Good Scientific Practice (Gute Wissenschaftliche Praxis, GPS) and to actively contribute to the prevention of scientific misconduct. To this end, the Schaufler Kolleg, together with PhD students from TUDiSC, attended a half-day introductory workshop led by Dr. Barbara Könczöl. The workshop dealt with issues of authorship, data ownership and data management, dealing with ChatGPT, predatory publishing and open access formats.

NOVEMBER 13, 2024

WORKSHOP: KEYWORDS AS OBJECT AND METHOD IN THE INTERDISCIPLINARY HUMANITIES

This seminar, led by Prof. Dr. Jonathan Bordo (Department of Cultural Studies, Trent University, Canada) showed the importance of keywords for advanced interdisciplinary inquiry. Such work requires a thick account of select words or concepts to ground a research claim and to advance shared discourse across fields, disciplines and even faculties. The practice of keywords provides a special role for the philological, conceptual and semiological dispositions of the humanities since its province is the protection and advancement of language itself.

DECEMBER 18, 2024

GUIDED TOUR "///DATASPACE. EXPERIENCE SCIENCE"

The pilot exhibition "///DataSpaces. Experience Science" (November 15, 2024–February 28, 2025), planned and curated by the Interactive Science Lab, brought together current research from CIDS and the TUD with interactive elements and the historical computing and computer technology of the TUD. With the help of prototypes and demonstrators, visitors could try out numerous applications and playfully discover how AI systems work or the mathematics behind complex systems, as well as discussing ethical issues surrounding the topic of data traces and data protection. The theme of the exhibition was thus closely related to both the Schaufler Lab's guiding theme **Data↔Worlds**, and the specific research projects of the Kolleg. Curator Monika Reich gave a guided tour of the interactive exhibition, providing background information on its planning and construction, the challenges of handling and maintaining interactive exhibition, providing background information on its planning and construction, the challenges of handling and maintaining interactive digital objects, and future exhibition activities. The tour ended with an intensive exchange in which the PhD students systematically gave feedback on the exhibition from their specific academic discipline.



Photo: at Lena von
Goedeke's studio
credits: T.Fissler

POSTDOC POSITION

DR. ÖZGÜN
EYLÜL İŞCEN

BEYOND DATAFIED FUTURES:
POSTMIGRANT AESTHETICS IN
CONTEMPORARY EUROPE

In April 2024, Dr. Özgün Eylül İşcen joined the Schaufler Lab@TU Dresden as a postdoc researcher and Kolleg training coordinator. Her recent research explores the intersection of data worlds with urban, migrant, and environmental movements that challenge profit-driven and extractive modes of futurity. She is also a member of the multimodal project “Against Catastrophe”, led by Prof. Dr. Orit Halpern and part of “Governing Through Design”, a collaborative research initiative supported by the Swiss National Science Foundation Sinergia Grant. Eylül İşcen earned her PhD in the Program of Computational Media, Arts and Cultures at Duke University.

Her dissertation examines the geopolitical aesthetic of computational media, focusing on media histories and artistic practices within the context of the Middle East. Previously, she was a postdoc research fellow at the “ICI Berlin Institute for Cultural Inquiry”. Eylül İşcen has published extensively in edited volumes, art catalogs, and academic journals, including “Ethnic and Racial Studies”, “Media Theory”, and “Organised Sound”. She co-edited the volume “Displacing Theory Through the Global South” with Iracema Dulley, published by ICI Berlin Press in 2024. She has taught courses on digital media and arts at Berlin University of the Arts (Universität der Künste Berlin) and Humboldt-Universität zu Berlin, where she collaborates with Shintaro Miyazaki on alternative futures of computing through the web-based research exchange platform “Counter-N”.

PUBLICATIONS (2023 - 2024)

Edited Volume

Iracema Dulley and Özgün Eylül İşcen (Ed.), *Displacing Theory Through the Global South*, ICI Berlin Press, 2024.

Other Publishing

Özgün Eylül İşcen and Shintaro Miyazaki, “Counter-Futuring the Internet: A Conversation,” In *TECH | IMAGINATIONS*, ed. by Christian Schulz, Jens Schröter, Christoph Ernst, *Navigationen - Zeitschrift für Medien und Kulturwissenschaften*, 2023, 2.

CV

Since 2024

TUD, Schaufler Lab
Postdoctoral researcher
and Kolleg
training coordinator

2020-2022

Against Catastrophe
(PI: Prof. Dr. Orit Halpern,
part of "Governing
Through Design," funded by
SNSF, Sinergia Grant)

2020-2022

**ICI Berlin Institute for Cultural
Inquiry** Affiliated research fellow

2020-2022

ICI Berlin Institute for Cultural Inquiry
Postdoctoral research fellow

2014 - 2020

Duke University, Durham, United States
PhD, Computational Media, Arts and Cultures

2011 - 2014

Simon Fraser University, Vancouver, Canada
MA, Interactive Arts and Technology

2006 - 2011

Koç University, Istanbul, Turkey
BA, Psychology; Sociology (double major)



Photo: A. Schneider

RESEARCH PROJECT:

The project BEYOND DATAFIED FUTURES: POSTMIGRANT AESTHETICS IN CONTEMPORARY EUROPE examines the historical conditions and cultural politics surrounding the rise of the terms "postdigital" and "postmigrant" in Europe since the late 2000s. The "postdigital" refers to the pervasive integration of digital technologies into all aspects of life, while the "postmigrant" emerged from artist-led discussions within Germany's cultural landscape to describe the cultural production of second and third-generation immigrants in Europe. The term has quickly expanded to address the increasing participation and visibility of migrant communities more broadly. The current project positions these two popular and yet contested terms as reflections of societal shifts following the 2008-2009 global financial crisis—an era marked by the rise of technology-led, technocratic solutions to escalating crises that have reshaped finance, labor, migration, and urban and environmental planning. Taking the urban scale as a starting point—where the abstracting forces of capital and data intersect with the material realities and cultural encounters that shape them—this project investigates the intersections of materialities and imaginaries surrounding postdigital and postmigrant conditions as they manifest in artistic and cultural production. Rather than categorizing specific artists or art practices within rigid labels, it explores how these frameworks are continuously negotiated and redefined on the ground. In doing so, the project critically unpacks the conditions from which these terms emerge and explores alternative future narratives for Europe and beyond.

DOCTORAL PROJECTS

A portrait of Marie Briese, a young woman with long, wavy blonde hair and glasses, wearing a dark green button-down shirt. She is standing in front of a wooden cabinet with glass doors, which contains various decorative items like vases and bowls. The image is framed with a large white circular cutout on the right side.

MARIE BRIESE

DATA WORLD SYNTHESSES
OF THE INCOMPATIBLE?
STYLES, CONTENT, DYNAMICS
AND MOTIVES
OF COOPERATION BETWEEN
RIGHT-WING POPULIST AND
CHRISTIAN STAKEHOLDERS
ON INSTAGRAM

Subject area

Protestant Theology

Supervisors

Prof. Dr. Birte Platow

Prof. Dr. Simon Meier-Vieracker

CV

2023

M. Ed. Educational Sciences, German, Protestant Religious Education, University of Siegen

2021 - 2023

Research Assistant, DFG Collaborative Research Center 1472 "Transformations of the Popular", University of Siegen

2021

B. A. Educational Sciences, German, Protestant Religious Education, University of Siegen

2019-2021

Student Assistant, Research Unit "Computational Socio- and Discourse Linguistics", University of Siegen

"You can guess which party I would root for," says a fundamentalist influencer in his Instagram story. He is against abortions, queer orientations and Islam.

This doctoral project investigates the question of interactions between stakeholders from fundamentalist Christians and right-wing milieus. The aim is to use the (AI-supported) analysis of social media publications to work out under which conditions and from which motives the synthesis of right-wing populism and fundamentalist Christianity arises.

The respective world (view) of the content creators flows into their own publications, which, however, overlap in terms of style and content. On this technically mediated basis, alliances seem to form that generate additional data. Through joint publications, right-wing populist and Christian stakeholders create synthetic worlds online. These worlds are characterized by certain conventions, styles, content, and dynamics that also influence larger realities.

Through their postings, religious populist stakeholders technically convey a reality for which they (and their followers) claim truth. At the same time, such publications indirectly shape a larger reality, as they influence social developments, religious cultures and political elections. Only with the help of technical implementation as well as the styles and content in graphics, images and videos do religious and right-wing populist stakeholders create a synthetic reality.

The dissertation is guided by questions on the construction of religious-right-wing populist data worlds, their relationship to reality, and the social consequences that arise from this. I want to investigate how foreign worldviews (Christian vs. right-wing) intersect in data worlds in the real world, how new worlds (Christian-legitimized right-wing populism) are created in this way and how this diffuses into our reality.

MEDIA AND TALKS (SELECTION)

"Fundamentalistisches Influencing und Rechtspopulismus bei @ketzerderneuzeit, @liebezurbibel & Co.", Presentation at the Networking Workshop "Weltanschauliches Influencing", Aachen, November 22, 2024.

"Biblically Legitimized Right-wing Populism on Instagram. An Example-based Analysis of Postings by Christian and Right-wing Actors", Paper presented at the EABS Annual Conference 2024, Sofia (BG), July 15-18, 2024.

"Netzphänomen propagiert traditionelle Geschlechterrollen", Radio Interview Deutschlandfunk Tag für Tag, April 4, 2024.

"Wie viel Pop steckt in RTLs Passionsgeschichte?", Radio Interview Deutschlandfunk Corso, March 27, 2024.

A man with light brown hair, wearing glasses and a black polo shirt, stands in front of a large wooden cabinet. The cabinet has glass doors and contains various objects, including a white spiral sculpture, a red and white geometric object, and a book titled 'Geometrie'. The man has his hands clasped in front of him and is wearing a black watch on his left wrist. The background is a warm, orange-toned wooden cabinet.

NIKLAS EGBERTS

**THE SOCIOTECHNICAL
IMAGINARIES OF ARTIFICIAL
GENERAL INTELLIGENCE**

Subject area

Cultural Studies

Supervisors

Prof. Dr. Orit Halpern

Dr. Andrea Augsten

CV

2023-2024

AI Foresight Lead
One Thousand GmbH, Berlin

2022-2023

Research Fellow
Transformations
of the Human (ToftH)
Berkeley, USA

2021-2022

UX Design Expert
Tållbeard GmbH, Berlin

2019

M.A. Cultural Theory
and History
Humboldt-Universität zu
Berlin

2015

B.A. Communication
and Cultural Management
Zeppelin University

This dissertation research project critically examines the sociotechnical imaginaries of Artificial General Intelligence (AGI). Drawing on Sheila Jasanoff's conceptualization of sociotechnical imaginaries as "collectively held and performed visions of desirable futures" (2015), the project investigates how AGI is imagined as achieving human-like, superhuman, or radically non-human forms of intelligence.

Through a series of case studies, the research traces the historical lineages and contemporary manifestations of three key imaginaries: Common Sense, Superintelligence, and Planetary Intelligence. By analyzing these discourses, the project aims to elucidate the ways in which AGI functions as a site of speculative projection, shaping not only technological development but also broader sociopolitical and epistemological frameworks. Ultimately, this study seeks to contribute to a deeper understanding of how technological imaginaries mediate the co-production of knowledge, power, and future-making in the context of Artificial Intelligence.

PRESENTATIONS AND TEACHING

"Techno-ecological Storytelling in Ian Cheng's Emissaries", Presentation at the International Symposium "The Great Environmental Switch: Technology, Ecology and Thinking", University of Stockholm, May 21, 2019.

"Soft Technologies", Interdisciplinary Project Tutorial, Humboldt-Universität zu Berlin, 2017-2018.

A man with dark hair, wearing a black polo shirt and a yellow watch, stands in front of a large wooden display case. The case contains various objects, including a white spiral sculpture, a wireframe model of a DNA helix, and a mechanical device. The man is smiling slightly and has his hands clasped in front of him.

ANDREW ERICKSON

ALTERNATIVE WORLDS:
POSTAPOCALYPTIC
AFROFUTURISM
AS A DATASET FOR
CRITICAL ANALYSIS

Subject area

American Studies/
Literary Studies

Supervisors

Jun.-Prof. Dr. Moritz Ingwersen
Prof. Dr. Nicole Waller
(Universität Potsdam)

CV

2023-2024

Instructor

University of Potsdam

2019-2022

Doctoral candidate and Instructor

Europa-Universität Flensburg

2016-2019

(Senior) Customer Success Manager

Market Logic Software AG, Berlin

2016

**M.A. Anglophone Modernities in
Literature and Culture, University of
Potsdam**

2010

**B.A. Theater and German,
Modern Foreign Languages
Augustana College
Sioux Falls, USA**

This project advances the evolving discourse on the construction of worlds through data to privilege a corpus of texts that challenge dominant narratives of progress and consumption. The underlying assumption is that contemporary worlds are unequally threatened by the apocalyptic violence of the end of the world due to climate change and the legacies of both colonization and enslavement. Looking at end-of-the-world narratives and world-building provides a dataset that utilizes a speculative literary mode to create scenarios with forward-looking potential. This is the remit of post-apocalyptic narratives and Afrofuturism—a cultural, artistic and speculative movement that explores the entanglements of African diasporic cultures with futuristic technologies and science fiction themes that often problematize dominant narratives while imagining parallel, self-determined and empowered futures for Black individuals and (living) societies.

Examples from post-apocalyptic Afrofuturism reveal those parallel worlds that become visible through the exploration of data sets for the purpose of subverting historical and ongoing processes. The examples subvert historical and ongoing processes that shape—and sometimes threaten—worlds. As such, “post-apocalyptic Afrofuturism” offers the potential to expand notions of technology and the intersections of data, world-making and forms of knowing and being in the world. The epistemological intervention of Afrofuturism allows us to rethink the relationality inherent in the creation of worlds and their knowledge systems through data. The resulting data set offers alternatives (parallels) to the dominant Western models of existence and improves our understanding of the destruction of the world in the past, present and potential future scenarios.

TALKS AND PUBLICATIONS (SELECTION)

“Shaping the Future, Restoring the Past”, Presentation at the PGF Conference “(Re-)Shaping the Public Sphere: Cultural Productions as/and Interventions”, University of Erlangen-Nuremberg, November 22, 2024.

“A World of Mutants, For Mutants: Self-governance and Posthumanism in Jonathan Hickman's X-Men”, Presentation at the Conference “Farming the Unreal: Exploring Graphic / Visual Science Fiction and Fantasy” by the International Comparative Literature Association and the Università Ca' Foscari Venezia (IT), November 12, 2024.

“Refusing American History: Non-participation and Narrative Resistance in Ta-Nehisi Coates's The Water Dancer.” Participation in American Culture and Society, edited by Philipp Löffler, Natalie Rauscher, and Welf Werner, Heidelberg: Winter Verlag 2024, pp. 181-192.

“Transnational Literatures and Literary Transfer in the 20th and 21st Centuries”. Co-edited with Margot Brink, Matteo Anastasio, Isabelle Leitloff, and Jan Rhein, Bielefeld: Transcript 2023.

“Sister Cities.” City of Hustle: A Sioux Falls Anthology, edited by Jon K. Lauck and Patrick Hicks, Cleveland, OH: Belt 2022, pp. 220-223.

“Refusing American History: Non-participation and Narrative Resistance in Ta-Nehisi Coates's The Water Dancer.” Participation in American Culture and Society, edited by Philipp Löffler, Natalie Rauscher, and Welf Werner, Heidelberg: Winter Verlag 2024, pp. 181-192.

“Transnational Literatures and Literary Transfer in the 20th and 21st Centuries”. Co-edited with Margot Brink, Matteo Anastasio, Isabelle Leitloff, and Jan Rhein, Bielefeld: Transcript 2023.



JOHANNA GROSCHKE

PIXELS AND PAVEMENTS:
HOW URBAN DIGITAL TWINS
SHAPE SUSTAINABILITY,
GOVERNANCE, AND THE
FUTURE OF CITIES

Subject area
Communication Sciences

Supervisors
Prof. Dr. Lutz Hagen
Prof. Dr. Orit Halpern

CV

2022-2024

**Research Associate,
Institute for Climate Protection,
Energy and Mobility (IKEM), Berlin**

2022

**M.Sc. Environmental Studies
and Sustainability Science,
Lund University (SE)**

2020

**B.A. Communication
Management,
Osnabrück University of Applied
Sciences**

The convergence of digital technology and environmental sustainability offers a potential approach to addressing climate change challenges. Digital twins, which are virtual replicas of physical systems, could significantly contribute to urban planning and sustainable development. However, realizing their full potential necessitates overcoming several challenges related to data collection, privacy, security, implementation, and inclusivity.

This PhD project aims to elucidate the multifaceted implications of employing digital twin technology in sustainability initiatives, particularly focusing on climate change mitigation and urban planning. The research will explore the societal and governance aspects of digital twin integration, as well as the impact of deep mediatization in urban environments. It seeks to identify the challenges and barriers to implementing digital twins and to examine the profound changes occurring in communities due to the widespread adoption of digital technologies.

By investigating these areas, the project intends to understand how digital twins and smart cities influence society and to provide actionable recommendations for stakeholders. These recommendations will aim to ensure the effective utilization of digital twins in fostering sustainable urban development and promoting a just implementation of digital technologies. Ultimately, this research aspires to contribute to the development of more resilient, efficient, and inclusive urban environments, addressing the critical intersection of digital innovation and environmental sustainability and to contribute to the advancement of scientific theory in this area.

TALKS AND PUBLICATIONS (SELECTION)

“ENGAGE STUDIE: Soziale Innovationen und Beteiligung von Bürger:innen an der lokalen Energiewende in Deutschland”. Together with Kathleen Pauleweit, Marieke Koopmann, Freya Endrullis, edited by IKEM, Berlin 2024.

“Fünf Fragen an Berliner Macher*innen für den Klimaschutz”. energie impulse 1/2024, p. 17.

“Soup & Science: Klimakommunikation für mehr Akzeptanz der Energiewende”, rbb24 Inforadio Podcast “Wissenswerte”, October 15, 2023.

“New Platforms for Change: Innovative Digital Formats to accelerate Climate Action”, Panel at IKEM Academy “Earth 2050: Transformative Strategies for a climate-positive Planet”, Berlin, July 7, 2023.

“Next & New: Update Klimakommunikation”, Panel at Berliner Energietage, May 23, 2023.

A portrait of Jasmin Höning, a young woman with long, wavy brown hair, wearing a white button-down shirt. She is standing in front of a large wooden cabinet filled with various objects, including books, a stack of white plates, and small figurines. The lighting is warm and indoor.

JASMIN HÖNING

HUMAN PORTRAITS IN AI ART

Subject area
Art History

Supervisors
Prof. Dr. Kerstin Schankweiler
Prof. Dr. Carsten Junker

CV

2021–2023

**Research trainee,
Municipal Gallery
Bietigheim-Bissingen TUD**

2021

**M.A. European Art History,
Classical Archaeology, Heidelberg
University**

2018–2019

**Research Assistant,
Heidelberg University Museum**

2017

**B.A. European Art History,
English Studies,
Heidelberg University**

Based on art historical research perspectives and methods, this doctoral project aims to investigate human portraits in AI art. The research work thus contributes to the analysis and categorization of artworks that use AI technologies to generate synthetic human portraits and thereby reflect on these technologies in the work itself. The selection of case studies focuses on the artistic examination of (re)presentations and phantasms of identity and reality.

The representation of people in art has always been practiced in a wide variety of techniques for the benefit of the most diverse visual statements and can be read as a mirror of our society. With the advent of AI-generated art in recent years, existing research debates have been changed and intensified. Images become (training) data, which in turn generate new images. The resulting new aesthetics, multifaceted pictorial statements and socio-political issues will be explored by combining interdisciplinary research perspectives.

When looking at human portraits in AI art, discrimination phenomena in training data sets and technical processes of facial recognition play a role, as does the entanglement of the artistic self with AI technology. Furthermore, the use of canonically established human portraits in training corpora raises the question of the extent to which the art-historical canon can be paraphrased and thus confirmed or opened up in favor of a more inclusive representation. The dissertation thus provides suggestions for the categorization of human portraits in AI art, which enables a fruitful comparison of individual examples and thus embeds questions about the possibilities and risks of AI-generated human portraits in an overall social context.

TALKS AND PUBLICATIONS (SELECTION)

"Being an Artist in Times of 'Intelligent' Technology", Panel "THE ARTIST", DIE BÜHNE - DAS THEATER DER TU DRESDEN, October 12, 2024.

"Reframing Faces", Lightning Talk at the 5th TUDiSC Conference "Disrupting Scientific Boundaries", TUD, September 25, 2024.

"Patrizia Kränzlein. Linie – Fläche – Raum", edited by Kultur- und Sportamt der Stadt Bietigheim-Bissingen – Städtische Galerie, Bietigheim-Bissingen 2023.

"Die Suche nach 'dem Absoluten, dem Klaren'. Wobbe Alkema". Avantgarde in den Niederlanden, edited by Kultur- und Sportamt der Stadt Bietigheim-Bissingen – Städtische Galerie, Bietigheim-Bissingen 2022, pp. 158-161.



Subject area
Legal Studies

Supervisors
Jun.-Prof. Dr. Katharina
Kaesling

ALEXANDRA LORCH

THE ROLE OF THE LEGAL
SYSTEM IN VALUE CREATION
FROM DATA: HOW DOES
THE EUROPEAN LEGISLATOR
PROMOTE INNOVATION?

CV

2022-2024

**Legal Research Assistant at
Linklaters LLP, Frankfurt a.M.**

2022

**First Exam, Law,
University of Freiburg**

2018-2020

**Semesters abroad,
Keio University Law School,
Tokyo (Japan),
and Tsinghua University,
School of Law, Beijing (China)**

Data is collected, stored, processed, and disseminated. Although it was long considered a “given,” the European Commission now sees it as something that needs regulation. In its European Data Strategy, the Commission emphasizes that access to and use of data are crucial for innovation and growth. Based on this, this doctoral project analyses how the European legislator controls data flows with regard to the training of AI systems. Will the EU become an incubator for data-trained AI systems through European legislation?

To clarify the role of the legal system in value creation from data, the European Data Act and AI Act will be examined for their balance between data protection and data use. How do you ensure that legislation is designed to create the best possible conditions for innovation to flourish? A classification of European regulatory approaches in a global context, including regulatory regimes in Common Law and from the Asian cultural sphere, should help answer this question.

The aim is to answer the question of how the European regulatory mechanism can enable a balance between data protection and agile data utilization for AI systems. The project therefore ideally fits into the theme of the Schaufler Kolleg@TU Dresden by examining the socio-technological interaction of “Worlds↔Law↔Data”.

TALKS AND PUBLICATIONS (SELECTION)

“Is the data revolution starting in Europe? A European Legal Framework for AI Training Data”. CTRL Magazine 02/2024 (October 2024), pp. 7-16.

“KI Reallabore nach der europäischen KI-Verordnung”, Presentation at the Digital Service Act PhD Workshop, Institute for Digital Law, University of Trier, November 29, 2024.

Speaker “Women in Legal Tech and AI Speed Dating”, Clifford Chance, Frankfurt a. M., September 10, 2024.

“Innovation and EU Regulation: The Role of the EU Legislator in data-driven Value Creation”, Poster Presentation at the International Joint Conference “Perspectives from In- and Outside the New EU Patent System”, Charles University Prague / TUD, Dresden, June 19, 2024.



NELLY SAIBEL

**POLITICAL THEORY OF
THE BLOCKCHAIN**

Subject area
Political Science

Supervisors
Prof. Dr. Sabine Müller-Mall
Prof. Dr. Orit Halpern

CV

2017-2024

**Research Assistant
Chair of Legal and Constitutional
Studies with interdisciplinary
Relations, TUD**

2023

**M.A. Politics and the Constitution
TUD**

2018-2023

**Study Grant
Hans Böckler Foundation**

2021

**B.A. Linguistics, Literature and
Cultural Studies, TUD**

2019

B.A. Political Science, TUD

The project examines the current socio-technical challenges of liberal democracy from an interdisciplinary perspective, focusing on the nexus of anti-democratic political forms, authoritarian neo-/liberalism and the blockchain technology. In this context, a form of political thought is developing that is to be explored in this dissertation project both, genealogically and in terms of political theory and is situated between the 1990s and the present. The question here is what kind of political models have been formulated at the interface of politics, economics and technology since the 1990s and what role blockchain technology plays in this formation.

PUBLICATIONS (SELECTION)

“Ambivalente Vergangenheit. Über das Erzählen der post-/sowjetischen Vergangenheit in Svetlana Aleksievičs Secondhand-Zeit. Leben auf den Trümmern des Sozialismus (2013)“. Generationswechsel in den Osteuropastudien. Studentische Perspektiven auf Bruchlinien und Kontinuitäten in Osteuropa, edited by Nada Arbesmeier, Anni-Lotta Hamer, Stefan Strietzel and Sarah Walger, Bielefeld: Transcript, pp. 143-154.

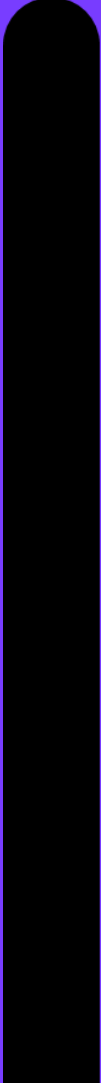
STATUS OF DISSERTATION PROJECTS OF THE FIRST FUNDING PHASE

In the first funding phase, seven dissertation projects were pursued that dealt with the topic of “Artificial intelligence as a Factor and Consequence of Social and Cultural Change” from a Humanities and Social Science perspective. The status of this research work funded by doctoral scholarships will be briefly explained below:

Scholarship holders Gina Glock and Michael Klippahn-Karge defended their dissertations in May 2024 with the top grade of “summa cum laude”. Gina Glock wrote her doctoral thesis in the field of Sociology on the topic of “Algorithmic Decision-Making in Service Work: An Analysis of Changing Job Autonomy”. The dissertation was reviewed by Prof. Dr. Antonia Kupfer, Chair of Macro-Sociology at TUD, and Prof. Dr. Sabine Pfeiffer, Chair of Sociology with a focus on Technology–Work–Society at University of Erlangen-Nuremberg. Michael Klippahn-Karge wrote his dissertation in Art History on the subject of “Contemporary Conjurations: AI and Magic in Art”. Prof. Dr. Kerstin Schankweiler, Chair of Visual Culture in the Global Context, TUD and Prof. Dr. Angela Matyssek, Chair of Art history with a Focus on Modern and Contemporary Art, HfBK Dresden, awarded the top marks.

In August 2024, Philipp Preußger submitted his dissertation in Protestant Theology on the topic “Hidden from View. On the Ethics of Autonomous Weapons Systems”. The defense is expected in spring 2025. In October 2024, Miriam Gorr moved from Schaufler Lab@TU Dresden to the Centre for Philosophy and AI Research (PAIR), University of Erlangen-Nuremberg, where she is continuing her dissertation project on “How can Moral Obligations towards Artificial Intelligent Machines be Grounded? On the Moral Significance of Empathy with AIs”.

Thanks to available funds, it was possible to finance a three-month completion scholarship beyond the actual funding period, following an application to and approval by the Schaufler Lab board, and upon proof of delaying circumstances such as long-term illness, caregiving responsibilities, and committee work. This option was utilized by the fellows Richard Groß (Sociology), Rebekka Roschy (History of Technology), and Sandra Mooshammer (Communication Sciences), who (as of March 2025) are still working on finalizing their dissertation projects.



SCHAUFLENER RESIDENCY@TU DRESDEN

ARTIST IN RESIDENCE 2024: LENA VON GOEDEKE



Lena von Goedeke (*1983 in Duisburg, lives and works in Berlin and Spitsbergen) is an internationally successful and award-winning sculptor and conceptual artist. Her installations and objects have been shown at the Museum Marta Herford, the Museum August Macke Haus in Bonn, the Kunsthalle Münster and in numerous gallery exhibitions. Von Goedeke has already been awarded various prizes, including the Kallmann Prize of the Kallmann Museum Ismaning and the DEW21 Art Prize Dortmund as well as the annual scholarship of the Kunstfonds Foundation.

From May to October 2024, the sculptor and conceptual artist Lena von Goedeke was Artist-in-residence at Schaufler Lab@TU Dresden. For years, she has been working closely with scientists from various disciplines. The results of this collaborative research find expression in critically reflected and at the same time sensually articulated works: in detailed, fragile silhouettes that refer to geographical land surveys and mapping methods or in photographic and installative explorations of satellite images, she transforms complex, abstract data and research results into poetic and at the same time profound works. Her artistic work focuses on Arctic research, in particular the technologies, potentials and challenges applied here. For several years now, von Goedeke has been collecting information and thoughts on the ethical and technological aspects of generating images of the world using satellites. Based on the guiding theme of the second funding phase **Data↔Worlds**, the artist devoted herself to the following topic during her residency at the Schaufler Lab@TU Dresden:

"For two years I have been observing the development and application of Earth Observation satellites, as well as the people who develop and control them and process the collected data. The closer we zoom in on our planet, the more what we see becomes blurred: a kind of coastline paradox, which means that more images and more information do not lead to more knowledge or understanding - and certainly not to an understanding of a hyper-object such as the climate catastrophe. In dialog and exchange with the researchers at TUD and the Schaufler Lab@TU Dresden network, I [deepened] my understanding of the technical requirements and basics of earth surveying and data processing in order to develop aesthetic forms of expression and ideas for interfaces between our satellites and our self-image as earthlings. When and how do we have to put our feet in the water of the coast in order to understand it?" (Lena von Goedeke, 2024)

At Schaufler Residency@TU Dresden, Lena von Goedeke explored the dimensions of **Data↔Worlds** in the context of the ongoing transformation of the Arctic. During her residency, the artist cooperated with humanities scholars, geologists, geodesists and geoinformaticians. She also worked with teaching and research objects from the TUD's Geological Collections and the Palaeobotany section of the Museum of Mineralogy and Geology at the Senckenberg Natural History Collections in Dresden.



RESEARCH PARTNERS OF LENA VON GOEDEKE

_ Prof. Dr. Heiner Siedel, Head of Chair of Applied Geology and Head of the Geological Collections, TUD

_ Svenja Engelmann-Kewitz, scholar in American Studies and doctoral researcher in the TUDiSC Project „Disrupt!Research. Dynamic Collaboration under the Conditions of Disruption“, TUD

_ Prof. Dr. Hans-Gerd Maas, Chair of Photogrammetry, TUD

_ Prof. Dr. Matthias Forkel, Professorship for Environmental Remote Sensing, TUD

_ Dr. Lutz Kunzmann, Head of Section (Curator) of Paleobotany, Senckenberg Natural History Collections Dresden

_ German Center for Astrophysics (DZA), Görlitz



EXHIBITIONS GROUND TRUTH – SCHAUFLEER RESIDENCY@TU DRESDEN 2024

September 30, 2024 – January 24, 2025
TUD's University Gallery at Görges-Building

At the conclusion of Schaufler Residency@TU Dresden 2024, the solo exhibition GROUND TRUTH dedicated to the work of Lena von Goedeke was held at the TUD's University Gallery.

The exhibition GROUND TRUTH with around 15 works and series that were created over the past four years, provided an insight into her collaborative research. Particularly, it questioned the fragility of materialized data storage such as rock, fossils and permafrost. The image of the highly complex Arctic habitat shaped by the media is primarily influenced by a digital, positively and negatively colored view: Drone and sensor images, microscopic visualizations, etc. almost inevitably lead to a simplifying reduction, which also applies to the stylized visual equivalents. The heart of the show was the 2023/24 spawned group of works "Trümmer" (Debris), an artistic soil sample that impressively demonstrates the endangerment of the Arctic Ocean and its ecosystem. Sculptors reminiscent of branches lied on displays, their surface was finely grained, we recognized pores, knotholes, annual rings. If our gaze lingered longer, we realized that the texture of the branches changes. "Trümmer" was made of permafrost, i.e. frozen ground, whose structure dissolved over hours and turned into mud, which was collected again. The setting included an imposing refrigerator, in which the damp ground material freezes in molds and is then subjected to the melting process again. In this from the artist conceived scenario we observed a physical circuit, guaranteed solely by the electricity-powered freezer. But how stable is the state of aggregation of the Arctic?

The imagery between remote sensing technologies and permafrost mud could hardly be more contrasting. Lena von Goedeke emphasized that we must bring these world views together in order to confront the "extreme futures" (Orit Halpern) with the duality of data and material.

The opening of the exhibition GROUND TRUTH was part of the international annual conference "Shaping Transformation. University Collections in a Changing World" of ICOM-UMAC and the UNIVERSEUM European Academic Heritage Network, which was organized by the Office of Academic Heritage. This allowed to reach an international audience with already on the opening night. In addition, numerous interested visitors were guided through the exhibition with regular curator tours.



Photo left: Credits Lena von Goedeke
Photo middle: Credits Roland Baege
Photo right: Credits Lena von Goedeke



Photo: Impressions of the exhibition opening
Credits A.Garbe



PREVIEW ARTIST IN RESIDENCE 2025: MARIO PFEIFER

The internationally renowned visual artist and filmmaker Mario Pfeifer (*1981 in Dresden, lives and works in Berlin and Dresden) has been nominated for the Schaufler Residency@TU Dresden 2025. From an abundance of 77 applications from all over the world, the prominent selection committee, consisting of Gerfried Stocker, Artistic Director of Ars Electronica, Linz (AT); Dr. Svenja Frank, Director of SCHAUWERK Sindelfingen; Prof. Oliver Kossack, Rector of HfBK; Prof. Dr. Manuel Frey, Director of the Cultural Foundation of the Free State of Saxony (Kulturstiftung des Freistaates Sachsen); the Chancellor of the TUD, Jan Gerken, and representatives of the Office of Academic Heritage, TUD, Mario Pfeifer was selected.

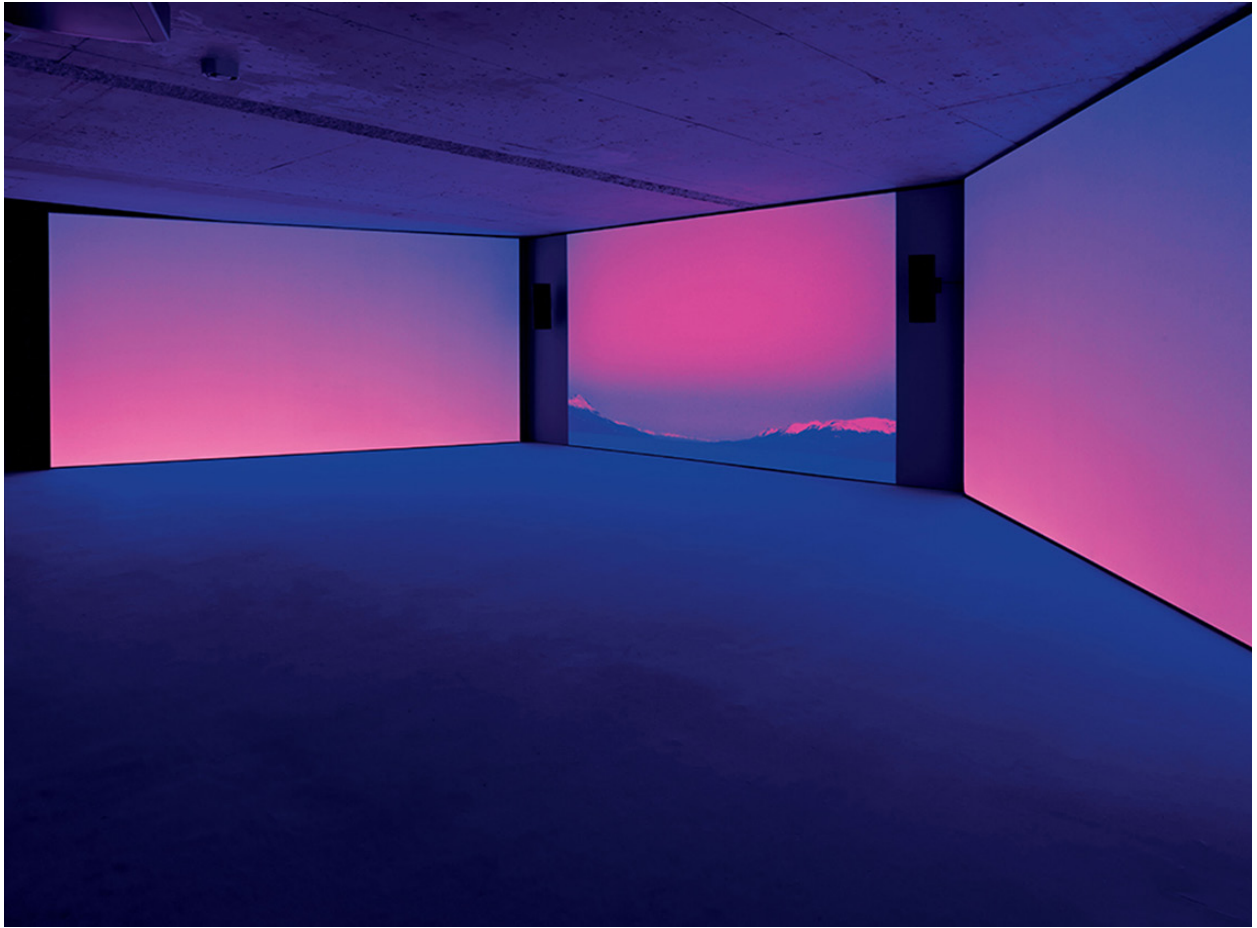
In his work, he deals with current discourses and social disruptions, placing at the center of his work the understanding of democracy, racism, technology, and artistic research with regard to socio-political, ecological, technological and economic realities of our time.

Between April and September 2025, Mario Pfeifer will conduct artistic research at Schaufler Lab@TU Dresden on the main theme of the second funding phase **Data↔Worlds**. Socio-technical and Cultural Syntheses of New Realities.“ With his film project “Beyond the Binaries”, Mario Pfeifer plans to develop an AI-driven, dynamic video installation that focuses on the complex relationship between humans and Artificial Intelligence. The focus is on the question of how data create realities of their own and how, conversely, reality is constantly transformed by data.

In autumn 2025, Pfeifer will present the first results of his collaborative research conducted at TUD's University Gallery at Görges-Building.



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© Courtesy the artist & KOW, Berlin (*Approximation in the digital age to a humanity condemned to disappear* (2015), installation view, KOW Berlin) © Ladislav Zajac

"In my works I am particularly concerned with social fractures, which are equally reflected in technological developments. We live in an increasingly data-driven world. (Self-) optimization and the pursuit of perfection play a crucial role here. In cooperation with scientists from TUD, I would like to conduct research at Schaufler Lab@TU Dresden on the relationship between humanity, AI and data worlds. I am particularly interested in how dynamic data and information can create constantly changing narratives in a cinematic work." (Mario Pfeifer, 2025)

COLOPHON

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