

**Synaesthesia.  
Discussing a Phenomenon in the Arts,  
Humanities and (Neuro-)Science**

International Interdisciplinary Conference  
5/6 July, 2013

**Abstract & Short Biographies**

**Hinderk M. Emrich**

***Synaesthesia, Synaesthesia and the Enhancement of Coherence***

**Abstract:**

Neurobiological aspects of synaesthesia are discussed under the perspective of the broader philosophical topics of „syn-aisthesis“ and the basic fundamentals of a neuropsychological understanding of perceptual intermodal integration. Herein the predominance of conceptualization-processes in regard of top-down-functions of the brain appears as a prerequisite for perception. fMRI-data of synaesthetes are discussed, pointing to the view that prefrontal conceptualization processes by themselves exert transmodal functions and thus contain properties of “binding”. A partial hyperactivity of such processes in synaesthesia may thus be a causal factor of this condition.

**Bio:**

Hinderk M. Emrich, born 1943; 1968 MD (University of Bern); 1998 PhD (University of Munich); 1972 Habilitation in Molecular Neurobiology (Technical University of Berlin); 1973-1974 pathophysiological studies at the Pediatric Hospital, University Munich in collaboration with the Department of Physiology of Munich; 1975-1978 Postgraduate training in psychiatry, neurology and clinical psychopharmacology; 1979-1987 Group and later Department Leader of clinical psychopharmacology at the Max-Planck-Institute for Psychiatry; 1991-1992 Fellow at the Wissenschaftskolleg zu Berlin; from 1992 to 2008 Chair of the Department of Psychiatry at the Medical School, Hannover. March 1995 Guest Professorship Ben-Gurion-University of the Negev (Philosophical Psychology); 1995 – 1997 Guest Professorship Kunsthochschule für Neue Medien, Köln; 1996/97 Guest Professorship Ben-Gurion-University of the Negev (Philosophical Psychology); 1997-2002 Guest Professorship Universität Witten-Herdecke; since 1999 Guest Professorship Dt. Film- und Fernseh-Akademie Berlin (Tiefenpsychologie der Medien); since 2002 Guest Professorship Hochschule für Gestaltung Karlsruhe; since 2008 Guest Professorship Muthesius Kunsthochschule Kiel.

**Ditte Lyngkær Pedersen**

***Why is Green a Red Word?***

**Abstract:**

“Why is green a red word?” is the question I asked myself in 2003, which triggered my choice of incorporating explorations on synaesthesia into my art practice. In the aftermath of my now 10-year-long inquisitive and artistic research into synaesthesia, I am happy to show a large body of work at Art Laboratory Berlin. At the conference, as an artist and a synaesthete, I will talk about the exhibition and present some of the video works. I have been attracted to the ultimate subjectivity this phenomenon suggests, and the relationship between description, illustration, art and translation.

As every synaesthete I meet, come up with new spectrums of aesthetic sensations, I realise there is probably no collective imaginative space to be found, but only solitary ones. Therefore I will here quote Kandinsky: "Don't philosophize about it, just simply understand and imagine". Hopefully, I will offer a complementary view of a possible artistic knowledge of synaesthesia, by sharing my thoughts and ideas next to the ongoing exhibition.

**Bio:**

Ditte Lyngkær Pedersen (from Denmark, b. 1977) is a multidisciplinary artist working in video, installation, and with collaborators. She is invested in deconstructing the intersections of the subjective and the objective perspectives, in order to pose alternative narratives and forms of representation. The work explore the dynamics of language, synesthesia, identity, critical strategies and how the media influences our perception of our selves and the world. In conjunction with her individual work she has been engaged in a number of long-term international artist-collectives and curatorial projects, they include The Production Unit (SE/DK), HOMEWORK (NYC/DK) and the artist-run exhibition space rum46 in Århus (DK). She holds an MFA from Malmö Art Academy in Sweden in 2004, and several grants, exhibitions and residency programs (Mukoujima Program in Tokyo, Cite des Arts in Paris and Flux Factory in New York). She is based in Berlin and in Århus in Denmark where she holds a part time position as the head of the video department at Århus Art Academy. In 2012/2013 her works has been shown at Flux Factory Gallery in New York, Oder, Water, Limo exhibition in Norway, Cultural Factory Osan and at Daegu Young Artist Project 2012 both in South Korea and her current show is at Art Laboratory Berlin.

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**Sina A. Trautmann-Lengsfeld*****Multisensory Processing in Synaesthesia*****Abstract:**

Synesthesia is a fascinating phenomenon: the stimulation of one sense can evoke a sensation in the same or different sense. Consequently, synesthesia is a multisensory process itself. Synesthetes are able to take advantage of this mixing of the senses, e.g., for memorizing events. In addition, previous studies have reported that synaesthetes show better processing of visual, hence unimodal, stimuli in comparison to non-synesthetes. The question arises whether multisensory processing (e.g., the combination of visual and auditory stimuli) in synaesthetes is also enhanced compared to non-synesthetes. In our present studies, we measure brain activity with MEG (magnetencephalography) during different multisensory tasks in grapheme-color and audio-visual synesthetes in comparison to matched control participants and try to answer the latter question.

**Bio:**

Sina A. Trautmann-Lengsfeld was born in Bremen. She studied psychology and focused on the neuroscience of emotion perception during her Ph.D. at the University of Bremen. In 2010, she started her first Postdoc at Prof. Christoph Herrmann's lab in Oldenburg where she explored the neural correlates of social conformity with Electroencephalography (EEG). End of 2011, she started her second Postdoc at Prof. Andreas Engel's Department of Neurophysiology and Pathophysiology at the University Medical Center Hamburg-Eppendorf. Here, her main scientific interest became the investigation of the neural correlates of synesthesia, especially grapheme-color and sound-color synesthesia, during multisensory processing examined with Magnetencephalography (MEG).

**Larisa Prokofyeva**

***Integrated Text Analysis with Phonosemantic Characteristic Consideration***

**Abstract:**

The report introduces the results of a complex phonosemantic analysis of a range of literary and nonliterary Russian language texts based on linguistic, psychological, and cultural viewpoints and through the lens of modern technology. Using the data obtained during the analysis, a new way for text interpretation were offered.

We developed a holistic methodology which uses phonostylistic methods and psycholinguistic experiments to estimate text perception, in particular how a writer's individual style can elicit underlying sound-colour associations and consistent patterns as motivated by Russian and English language consciousness.

**Bio:**

Larisa P. Prokofyeva, Linguist, Doctor of Philology, Professor of Saratov State Medical University, Head of Russian as a Foreign Language Department has studied problems of synaesthesia as a psycholinguistic and culturology phenomenon since 1985, when the first experiments on sound-colour correspondences were conducted. She defended my PhD thesis, "Colour-Sound Symbolism as a Component of Idiostyle of Poets," in 1995, and her doctoral thesis, "Sound-Colour Associativity in Language Consciousness: Universal, National, Individual Aspects," continued this topic from the different points of view. In addition, some special methods (including psycholinguistic experiments about perception Russian and English Graphemes by native speakers, computer programs of text analysis, principles of interpretation of correspondences, among others) were created. She is a member of the American Iconism Association, International Association of Teachers of Russian Language and Literature.

**Polina Dimova**

***Synaesthesia at the Fin-de-Siècle: Art and Science***

**Abstract:**

The paper explores the intellectual history of synaesthesia at the fin de siècle, by engaging with the theoretical works of Richard Wagner, Max Nordau, and Wallace Rimington and situating them within a larger context of fin-de-siècle and current scientific studies and theories of synaesthesia. My talk examines how the eclectic discourses of aesthetics, mysticism, science, and technology overlap and struggle with each other to account for and reflect on the concept, metaphor, and physiological condition of synaesthesia. By drawing on artistic material by Baudelaire, Wilde, Scriabin, and Rilke, I show that synaesthesia thus shaped interartistic Modernism while the Modernist fascination with the conflation of the senses invigorated and perpetuated the interartistic endeavors of the fin de siècle. I argue that, by bridging multifarious discourses, the synaesthetic metaphor anticipated the exchanges among the literature, music, and the visual arts at the fin de siècle.

**Bio:**

Polina Dimova received her doctoral degree at the University of California, Berkeley and is currently a Mellon Postdoctoral Fellow and an Assistant Professor of Comparative Literature and Russian at Oberlin College. Her research focuses on the discourses of synaesthesia and the exchanges among the arts in early European Modernism. Her recent publications include "Decadent Senses: The Dissemination of Oscar Wilde's Salomé Across the Arts" in Ashgate's *Performing Salome, Revealing Stories* and "The Apocalyptic Dispersion of Light into Poetry and Music: Aleksandr Skriabin in the Russian Religious Imagination" for the ASP volume *Shapes of Apocalypse*. Originally from Bulgaria, Polina Dimova is also a proficient violinist and a composer.

**Eva-Maria Bolz**  
*Der Innere Monitor*

**Abstract:**

The paper describes the creation process and background of the work "Der Innere Monitor" exhibited at Art Laboratory Berlin. Grapheme synaesthesia is an unchanging association of colors to numbers, letters and whole words (the latter is also called lexical synaesthesia). The work is based on the hypothesis that grapheme, and in particular the lexical synaesthesia, enables the visualization of text content for a fixed system of meaning. This is also based on individual experiences, but is constant and involuntary, so is not an expression of current metaphorical allocation. Eva-Maria Bolz, herself a graphemic synaesthete, has over several years created an archive of synaesthetic color-grapheme and color-word pairs. This has led to an algorithm in which selected texts were translated into large-format color plates.

**Bio:**

Eva-Maria Bolz is a communication designer and lives and works in Berlin. In the centre of her creative activity is the intensive study of typography and its implementation. In recent years she has been involved in commercial work, free art projects and teaching (the latter at Burg Giebichenstein Art Academy, Halle and other locations).

**James Rosenow**

*Translated Modes of Poe-etic Synaesthesia in Early Amateur Cinema (Charles Klein's "The Telltale Heart" and J. Sibley Watson's "The Fall of the House Usher")*

**Abstract:**

Stéphane Mallarmé found in Edgar Allan Poe words' power to crystallize human experience. For Mallarmé and many after him, Poe's lesson was to privilege sensation—especially sound—over narration. Oddly, Poe inspired two early experiments in American silent cinema—Charles Klein's *The Telltale Heart* and James Sibley Watson and Melville Webber's *The Fall of the House of Usher* (both 1928). Both works elicit intra-sensory responses. German-born Klein migrated to Hollywood with his mentor Lee DeForest, who was negotiating with several studios for his Phonofilm technology. This proximity to sound technology has never figured in readings of Klein's film. Watson and Webber's *Usher* had a rarely mentioned collaborator, the poet e.e. cummings, who reminded his audience that art should excite effects, not interpretations. "It's a PLAY, so let it PLAY; and because you are here, let it PLAY with you..." Both films remain true to Poe by creating vague narratives around effects. I trace the techniques the directors used to translate Poe's effects to the screen. Despite differences of milieu, the works share ideas about the effect of senses on cinema's audience.

**Bio:**

James Rosenow's work is focused on reassessing and possibly redefining amateur film production in America during the twenties and thirties. Rather than looking at the extant films in isolation, he examines the tightly bundled modern culture out of which these filmmakers and their films developed. His bachelor degree was awarded from Johns Hopkins University and in 2010 he received a masters in art history from Williams College. He is currently working on my Ph.D. at the University of Chicago in the Cinema and Media Studies department. This talk comes from an in progress dissertation chapter.

**Birgit Schneider*****On Hearing Eyes and Seeing Ears. Berlin Optophonia in the 1920s.*****Abstract:**

The talk analyzes the efforts to bridge hearing and seeing in terms of the aesthetic concepts and ideas for coupling sounds and images in the 1920s. It asks in what form and with what aesthetic result they were implemented. The focus is less on a general history of color-light music than on the various technical apparatuses used to produce a correlation of colors, forms, and sounds. In order to make the parallelism of media history and color music tangible, projects like the optophones of Raoul Hausmann and Fritz W. Winckel are given as examples of efforts to achieve the transfer of sounds into images and vice versa directly by means of transfer and connection using early media technology. The role of media technology is explored as an interface between genres in terms of its tendency to create an aesthetic of technology.

**Bio:**

Birgit Schneider studied art history and media studies, philosophy, and media art and multimedia at the Karlsruhe University of Arts and Design, Goldsmiths College, London, and the Humboldt University of Berlin. From 1998 to 2003, she worked as a graphic designer. From 2000 to 2007, she was a research associate in the project "Das Technische Bild" at the Hermann von Helmholtz-Zentrum für Kulturtechnik, Humboldt University, where she wrote her dissertation on the history of punched-card weaving, which was published in 2007 under the title *Textiles Prozessieren: Eine Geschichte der Lochkartenweberei*. Since 2008, she has been Diltney Fellow of the Fritz Thyssen Foundation at the Institute for Arts and Media, University of Potsdam. In 2009, she was a substitute professor at the Bauhaus-Universität, Weimar. Her current research project is tentatively entitled "Images of the Climate: A Typology of Climate Visualization and Its Changes Since 1800."

In addition to her academic work she has performed since 2002 in artistic performances in the area of interference and sound & vision as well as technical synesthesia as part of "mikomi-kona" (at ars elektronica, shift Basel, club transmediale Berlin among others)

**David Strang*****Transmission+Interference*****Abstract:**

This paper is based on the ongoing collaborative project *transmission + interference* (t+i) between artists David Strang and Vincent Van Uffelen. The project has taken on many shapes since 2009 consisting of installation, workshop (theory and practice) and performance. This paper is an unpacking of some of the key themes in the research including broadcast / transmission, reception, interference, noise, electromagnetism, signal and emissions. At the very core of the project is the transmission of sound within light waves creating a direct connection between the physics of analog sound and light. This is built upon for performance purposes where the only "sound" sources are lights captured by solar cells. The use of solar cells also enables the project to "charge and release" sound using light.

**Bio:**

David Strang is an artist who works with sound and interactive elements. His work looks closely at the natural surroundings we live in and amplifies certain aspects to heighten our perception of space/place. Recent work includes site-specific installation, performance, field-recording, networks, appropriating media objects, hacking and noise. David works across multiple disciplines, such as architecture and sciences, exploring data to create artistic outputs.

As part of his practice David runs various experimental workshops exploring aspects of sonic arts/hacking/sensors in a multi strand collaborative framework. These workshops are aimed

at the transfer of knowledge throughout the group to create an artwork/performance/object in a few days.

[www.davidstrang.co.uk](http://www.davidstrang.co.uk)

<http://www.transmit-interfere.com/>

### **Eva Kimminich**

#### ***The Five Senses: From Cooperation up to Specialization. Observations on a Historical Development in the Occident***

#### **Abstract:**

Although the term synaesthesia exists only since the 19th century and has been controversially discussed since, reflection about the five senses and their development of knowledge production has a long history in the Occident. Since antiquity explanatory models from philosophy, theology and medicine have allowed for the observation of instructive developments. Especially since the 18<sup>th</sup> century, mediological, technical and technological innovations have made a specialization of our senses possible. The presentation traces the defined uses of the five senses and their metaphorical staging over a specific epoch. The shifts and entanglements of both levels are indicators for how the once bodily act of sensed perception developed into a spiritualization and internalization, accompanied with a specification of individual senses. This initially represented process of disembodiment, whose synaesthetic moment was considered to be the instruments of a divine perception, became in the 19th century a poetic bauble and was considered to belong to the realm of curiosities, which science has returned to only since the 20<sup>th</sup> century.

#### **Short Bio:**

Eva Kimminich studied in Freiburg im Breisgau, receiving her doctorate in 1985 in European Ethnology and finished her habilitation in 1992 in Romance philology at the University of Freiburg on the topic of a collective reformulation theory of social realities in the example of censored chansons from Parisian cafés-concerts of the 19<sup>th</sup> century. From 1993 to 2009 she held various visiting professorships at German universities. In 2009 she was appointed to the Chair of "The Cultures of Romance Countries" at the University of Potsdam. In 2000 with *Tongue and Sign*, the first volume of currently twelve volumes of her interdisciplinary series of writings "World – Body – Language" appeared. The volumes reflect different cultural trends and phenomena under certain thematic emphasis. In 2002 she founded the section "semiotics of youth and subcultures" as part of the German Society for Semiotics, which she was president of from 2009-2011, and for which she is currently acting as an advisory board member for youth and subcultures.

<http://www.romanistik.uni-freiburg.de/kimminich/>

**Caro Verbeek*****Inhaling History of Art: On the Role of Olfaction during the Avant-Garde*****Abstract:**

One sense is all too often overlooked in history of art: olfaction.

Nevertheless smell as one of the 'lower senses' was the main focus of several manifestos, theories and works of art by famous artists such as F.T. Marinetti (Futurist) and Marcel Duchamp (Dadaist and Surrealist).

In this paper I will describe the context that paved the way for the interest in these senses, focusing on smell. Three historical examples of olfactory works of art will illustrate this development and demonstrate how the senses cooperate:

1. Synaesthesia and Futurism; corresponding senses:  
Manifest 'Arte degli Odori', Giacomo Balla. Ca 1916 (found after his death in his studio).
2. Dynaesthesia and Surrealism ; creating a sense of displace :  
The 'International Surrealist Exhibition', 1938, Galerie des Beaux-Arts, Paris.
3. Identity as multisensory concept? An olfactory self-portrait:  
'Belle Haleine', Marcel Duchamp, 1921.

**Bio:**

Caro Verbeek (1980) is an art historian, author and researcher with a focus on the lower senses. Her aim is to (re)construct a more sensory history of art by collecting and creating historical scents and tactile impressions. She teaches the preliminary course 'The Other Senses' at the Royal Academy of Arts (The Hague) and creates olfactory tours for museums. She has published on kinaesthesia, olfactory and tactile art and has lectured widely on these subjects. She has worked at the Stedelijk Museum Amsterdam and is now affiliated with the Rijksmuseum Amsterdam.  
[www.caroverbeek.nl](http://www.caroverbeek.nl)

**Gertrud Koch*****Word and Object in Film - a Synaesthetic Presentation*****Abstract:**

In my lecture I will discuss synaesthetic aesthetics as a poetic procedure in the essay film. This aims at the role of written and spoken language as being part of filmic montage that goes far beyond the informational aspects of language and meaning. The lecture aims to understand the relationship between word and image in the film as a synesthetic phenomenon beyond the common dichotomy of word versus picture. The synaesthetic context of graphemes, phonemes and semantics are redefined with reference to Sigmund Freud's complex analysis of the presentations of words and things.

**Bio:**

Prof. Dr. Gertrud Koch. Professor of Film Studies at the Free University of Berlin. Research at the Humanities Institute in Essen, the Getty Research Center in Los Angeles, among others. Monographs: Herbert Marcuse. an Introduction (together with Hauke Brunkhorst), Hamburg 1987; "What I loot, are pictures." A cinematic Representation of Gender Difference, Frankfurt aM 1988, The Attitude is the Attitude. Towards a Visual Construction of Judaism, Frankfurt a.M. 1992; Siegfried Kracauer an Introduction, Hamburg, 1996; Editor of numerous anthologies, inter alia on synaesthesia. Co-editor of numerous German and international magazines.

**Sabine Flach*****Laboratory of Senses - James Turrell*****Abstract:**

Experiential spaces seems to be an adequate description for the installations by James Turrell. The talk discusses these artworks as laboratories of the senses. The lecture's argument is based – on the one hand – on a phenomenological approaches like embodiment theory and – the other hand – on current art theory. The emphasis of the talk's investigation is the verification, that these installations can not be experienced with the sense of sight alone, but offer sensations that can only be detected by a plurality of the senses. This plurality is - against amplifying sensualist theories of perception - not to mediate between various present and remembered sensory fields, in an additive or associative meaning as a passive unit of meaning. The talk shows that it is the modal multiplicity of meaning that built's the center of these artworks. The lecture follows moreover the argument, that it is a personal experience that is the center of such installations. And therefore experience expects to use a body as a medium to interact with the materiality or intangible materiality of installations in a specific spatial situation which is – again – physically grounded. Therewith the talk want to give evidence to the hypothesis, that contemporary artworks like James Turrell's are a extraordinary and unique interplays between aesthetics, aisthesis and media.

**Bio:**

Sabine Flach is currently Professor for Contemporary Art and Art Theory at the School of Visual Art, Fine Arts Department & Art History Department, New York City, USA.

**Madi Boyd*****The Point of Perception – On Collaborations Between Artists and Neuroscientists*****Abstract:**

Since 2009, I have worked with neuroscientists and psychologists as collaborators in my artwork. This is an important part of my artistic process as it helps me to understand how the elements I work with primarily (motion, light, pattern, form, space) are received and interpreted by the brain, allowing me to better predict how someone might perceive and experience the work. I will discuss the nature of these collaborations, how ideas about perception inspire me to create experiences and how both theories about and personal experience of synaesthesia influenced the development of my installation shown at ALB this year. I will also briefly refer to future projects.

**Bio:**

Madi Boyd is an installation artist, fusing large scale sculpture with projected moving image to create performing environments. Her work explores interactions between physical space and moving image, and often uses technology and digital media, as well as taking inspiration from immersive theatre and experimental film. Since graduating in sculpture from The Slade School of Art in London in 2005, she has exhibited extensively both installations and short film works, including at The Science Museum in London, Kinetica Art fair, the British Film Institute, Art Laboratory Berlin, and at international events such as The Vancouver Olympics. Later this year she will exhibit an installation at The Science gallery, Dublin.

**Agnieszka Janik**

***Synaesthesia for Colour is Linked to Reduced Motion Perception.***

**Abstract:**

Synaesthesia has been linked with facilitated sensory processing in the modality of the evoked synaesthetic experience. E.g. synaesthetes who experience colour as their concurrent show superior colour perception ability (Yaro & Ward, 2007), whereas synaesthetes who experience tactile evoked sensation show facilitated tactile processing (Banissy et al., 2009). Recent findings also indicate that synaesthesia for colour is linked to a reduction in the magnocellular visual pathway, involved in motion processing, and facilitation in the parvocellular pathway, involved in colour processing (Barnett et al., 2008). Given these findings, we wanted to establish whether synaesthetes who experience colour as their evoked sensation would also display reduced motion perception abilities compared to non-synaesthetic participants. Our findings show that synaesthesia for colour is indeed associated with reduced motion perception ability, indexed by higher motion coherence thresholds. This study demonstrates wider differences in visual perception associated with synaesthesia, which in this instance results in negative consequences for this aspect of perceptual sensitivity.

**Bio:**

Agnieszka Janik is an Economic and Social Research Council-funded PhD student in the Department of Psychology at Goldsmiths University of London. The main focus of her doctoral thesis is on the neurocognitive basis of synaesthesia and its implications for social cognition and cross-modal interactions in perception. In her research she implements electrophysiological techniques, noninvasive brain stimulation, and psychophysics to explore these relations.

**Katharina Gsöllpointner & Romana Schuler**

***Digital Synaesthesia – Introduction into a New Project***

**Abstract:**

DIGITAL SYNESTHESIA is a transdisciplinary research project — funded by the Austrian Science Fund FWF — which focuses on the media and technological possibilities of digital art to provide synesthetic experiences. The presentation will give an overview of the idea, concept and aims of the DIGITAL SYNESTHESIA project in the context of the historical and current state of the art in artistic and scientific research. With the example of art works by pioneers of digital art (e.g. By Ruth Schnell, Jeffrey Shaw, Peter Weibel) as well as by young artists we will show how digital technologies can be used to provide synesthetic experiences also for non-synesthetes. The emphasis will be put on exploring the aesthetic (“aesthetics“ in its original meaning as “perception“) strategies of these art works.

**Bios:**

**Katharina Gsöllpointner** is a media & art theoretician who is specialized in digital arts & media aesthetics. She is experienced in the transdisciplinarity of art and sciences and has developed and accomplished various university courses about the interfaces between arts-based research and sciences. One of her latest works focuses on the research of cross-modal perception as well as inter-media transfers of language media in art. As the director of LOOP, the Institute for Systemic Media Research in Vienna, she has conceived and managed a three-year research project on language media in art, the results of which have been published as the multimedia online project sprachmedien.at. Since 2010 she has been the owner and director of mediengarten Institut für systemische Medienforschung GmbH (Institute for Systemic Media Research) in Vienna. She has carried out a number of research projects on digital arts and media theories since the 1990s. From 1991 to 1995 she was the manager and curator of the Ars Electronica Festival in Linz (with P.

Weibel). Aside from her long-term experience in the artistic and scientific fields, her skills are backed by her professional training as an executive coach and organizational developer.

After completing her studies in art history (1993), **Romana Schuler**, wrote a dissertation on experimental perception in the sciences and arts with an emphasis on oscillopsia in virtual reality. In addition to her own artistic work in the fields of painting and sculpture, from 1987 she was increasingly occupied with new media in contemporary art. In connection with her activities as a research assistant for a project on Austrian media art from 1992 to 1994, she mainly studied the concept of sculpture in digital media. She was instrumentally involved in the development of the Leopold Museum at the MuseumsQuartier Wien as a member of the Board of Artistic Directors and curator from 1995 to 2005. In 2006/07 she was responsible for the development and conception of the new Hermann Nitsch Museum and Museumszentrum Mistelbach as sole director. Since 2010, Schuler has been lecturing on the history of experimental perception in the sciences and arts in the Digital Arts department at the University of Applied Arts in Vienna. Despite her many years of experience in the cultural industry and her writing activities, Schuler has always considered her own research in the fields of art and science the primary focus of her many different activities.

### **Romi Mikulinsky**

#### ***From Page to Screen – The Present and Future of Reading***

##### **Abstract:**

In an age of connectability, when streams of images are intertwined with an overflow of textual data, we find ourselves touching screens more and more often. New sets of relations between the body and the image/ word are being conjured parallel to changes brought to the act of reading by technological advent. Vision has already been conceived in analogy to the sense of touch (see Jonathan Crary's manuscript on visuality in the 18th and 19th centuries), furthermore, I argue, another dramatic shift is taking place these days in the bind between text and image. My lecture will problematize conceptions of the human body and the act of reading. Drawing on Johanna Drucker, I shall analyze possible structures of "electronic spaces" (e-space), attempting to facilitate an "interpretative activity" that goes beyond vision. Using examples from literature, visual art and technology I shall demonstrate the ways in which reading is becoming increasingly synesthetic.

##### **Bio:**

Romi Mikulinsky (Ph.D) is a researcher, writer and lecturer. Her dissertation was dedicated to photography, memory and trauma in film and literature at the University of Toronto's English department. She is currently a lecturer at the Bezalel Academy of Arts and Design, Jerusalem and an honorary research fellow at Macquarie University in Sydney. Among her fields of research are the future of reading and writing and the various interactions between words and images, texts, codes and communities in the networked society. Dr. Mikulinsky has worked with various start-up companies and media websites and has, until recently, served as the director and creative director of The Shpilman Institute for Photography in Tel Aviv (The SIP).

*rominska.tumblr.com*

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Concept of the Conference & Moderators of Conference: Regine Rapp & Christian de Lutz**Regine Rapp****Bio:**

Regine Rapp is an art historian and curator. She co-founded Art Laboratory Berlin in 2006 where she since then curates interdisciplinary exhibition series. She works as well as Assistant Professor at the Burg Giebichenstein Art Academy Halle, where she teaches Art History and curatorial practice. Currently she is researching on the spatial aesthetics of Installation Art of the 1990s. Further fields of specialisation include image and text theory, Russian modern and contemporary art as well as the artist book in the 20th century. She is a member of the *International Association on Word and Image Studies* (IAWIS) and *Synapse* (Haus der Kulturen der Welt). In 2011 during the exhibition *Sol LeWitt. Artist's Books* she conceived and realized the international interdisciplinary *Sol LeWitt\_Symposium* at Art Laboratory Berlin.

**Christian de Lutz****Bio:**

Christian de Lutz is a visual artist and curator, originally from New York, working in photography, new media, video and installation. His artworks deal with social, political and cultural themes, with an emphasis on technology, migration and cultural borderlines. He has collaborated with artists and institutions in Germany, Spain and Southeast Europe as well as exhibiting in Europe, the USA and Japan. His curatorial work concentrates on the interface of art, science and technology in the 21st century.

Moderators in the Synaesthesia – Conference:**Olga Shmakova****Bio:**

Olga Shmakova is an art historian from Moscow. She studied Art History at the Russian State University for the Humanities in Moscow, with a research focus on modern and contemporary art (visual arts, installation art, art in context). In 2008/2009 she researched at the Humboldt University, Berlin on her project "The Search for an Ideal Artistic Language in the Multimedia Projects of the Russian Avant-garde and the German Bauhaus." She is currently a Masters candidate at the Humboldt University in Fine Arts and Visual History and is responsible for press and PR for Art Laboratory Berlin.

**Chiara Cartuccia****Bio:**

Chiara Cartuccia is an Italian art historian and independent art writer. She studied Art History at the University of Rome, La Sapienza, and completed a period of study and research at Freie Universitaet Berlin. In 2012 she completed a Master Degree in Contemporary Art Theory from Goldsmiths College, University of London, presenting a final dissertation focused on the construction of artistic subjectivity in the Postmodern context. Chiara Cartuccia is currently collaborating with Art Laboratory Berlin on the project "Time & Technology".