

DIGITAL AESTHETICS

Interdisciplinary Perspectives on Artistic
Practices as Applied Technologies

Book of Abstracts

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Registration via email:

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RALF ADELMANN & BASTIAN AUGUST: "THE GLOBAL TRUTH MACHINE IS HERE, POWERED BY THE PEOPLE." MEDIA LOGICS OF PREDICTION MARKETS

Abstract:

Powered by the promise of the "wisdom of the crowd," prediction markets such as Kalshi and Polymarket have emerged not only as sites of large-scale value circulation but also claim to forecast future events through collective intelligence. Their aesthetic construction and platform elements, however, combine established media logics with techno-ideological promises. Prediction markets reduce complex social, political, and cultural developments to binary outcomes, from major events to speculative questions such as "Will the US confirm that aliens exist by December 31?". At the same time, they offer radical transparency through the visibility of transactions, betting behavior, market movements, and news sources that may influence decisions. Dashboard logics of live tracking, statistics, and comment sections transform forecasting into a social and participatory practice. Our presentation deconstructs the aesthetics and infrastructures of prediction markets, examining how they combine and reconfigure media logics such as journalistic sourcing, simulation, gambling, liveness, time and space manipulations etc. within an emerging forecasting and betting ecosystem.

Bio:

Ralf Adelman is a professor of Media Theory and Media Culture in the Department of Media Studies at the University of Paderborn. Among other works, he has published books on television studies, visual cultures, and the knowledge and organizational systems of the internet. His current research interests include reality media and a theory of media logics.

Bastian August is a PhD candidate and lecturer in Media Theory and Media Culture in the Department of Media Studies at the University of Paderborn. His research examines how digital platforms shape societal epistemes, culture and practices. Beyond social media, he investigates the role of chatbots in shaping, curating, and governing knowledge production.

JUDITH ASTON: THE INTELLIGENT USE OF ALGORITHMS: KEEPING INTERACTIVE STORYTELLING HUMAN

Abstract:

This presentation will offer a critically engaged walkthrough of Voices of Avonmouth, an interactive documentary project which has been explicitly designed as a tool for dialogue in polarised times. It has been created following principles that have emerged from the Polyphonic Documentary project using the interactive authoring platform Stornaway.io. The creators of this Bristol-based platform have made an active choice not to add any built-in AI features within the authoring platform, for ethical, sustainability, reliability and data security reasons. Instead, they allow access to external AI media creation tools and LLMs through the Stornaway.io interface, with a view to giving makers the option of whether or not to use AI within their content generation and interactive workflow processes. This is important to the poetics and politics of the Voices of Avonmouth project, which strives for authenticity, using testimony layered in place as a catalyst for community-led dialogue around just transition to net zero.

Bio:

Dr Judith Aston is Associate Professor in Film and Digital Media at the University of the West of England in Bristol. She is Co-founder of the i-Docs Research Group, Co-convenor of the Polyphonic Documentary Project and Chair of the Royal Anthropological Film Committee. She has published widely on interactive documentary and on the poetics and politics of polyphony, around which her curatorial and practice-led research is orientated. Voices of Avonmouth is her current and ongoing project, bringing together insights from many years of critical engagement with digital platforms, dating back to Hypercard and the BBC's Interactive Television Unit in the mid-1980s.

SOLVEIG DAUGAARD:

**THE DIGITAL DARK AGES OF LITERATURE? ON THE
TRANSFORMATIONS OF LITERATURE'S CULTURAL HERITAGE IN
A POST-DIGITAL MEDIA ECOLOGY**

Abstract:

This paper examines how platform-dependent literary practices reshape – and unevenly jeopardize – what becomes cultural heritage in a post-digital media ecology. While the proliferation of born-digital and hybrid literary forms challenges the institutionalized archiving of literature's cultural heritage shaped by print-culture, pointing toward a broader “digital dark age” of potential loss, this loss is not evenly distributed. Rather, it reflects systemic biases in what is captured, institutionalized, and preserved.

Drawing on the concept of infrastructural poetics, the paper explores how literary works unfold across platforms, formats, and interfaces that remain largely outside established archival frameworks. Through the case of the Danish poet with Somalian background, Amina Elmi, it shows how literary interventions spanning social media platforms and established print media produce asymmetrical archival traces: while institutional criticism is preserved, platform-based exchanges – central to the work's infrastructural aesthetic and its political impact – are often lost. The paper argues that digital infrastructures not only condition preservation but actively reproduce racial and gendered inequalities in literary memory, calling for an expanded, aesthetically attuned understanding of cultural heritage.

Bio:

Solveig Daugaard is an assistant professor in Comparative Literature at Aarhus University. Her research field is avant-garde and contemporary North American poetry, contemporary Scandinavian art and literature informed by affect and media theory and infrastructural studies. Her current research focused on the infrastructural conditions of literature in the post-digital and she is finalising on a monograph on the aesthetic reception of Gertrude Stein which will be forthcoming on Edinburgh University Press. Her research and literary criticism have appeared in journals and papers in Denmark, Sweden and abroad.

FELIX HASEBRINK: THROUGH THE CRACKS OF THE WORLD. MACHINIMA AND THE BACKSIDES OF MEDIA

Abstract:

So-called machinima films are prime examples for what it means to “apply” cinematography to digital culture. ‘Shot’ entirely in video games via screencasts, machinima’s moving imagery is entirely derived from virtual environments, characters and movements. The result are scenes that may deviate significantly from normal gameplay.

My talk aims to relate this mode of digital filmmaking to contemporary theories of infrastructure. In particular, I focus on moments when machinima’s virtual environments appear porous or cracked. Various films strive to move beyond these fractures and bugs to explore hidden backsides of video game architecture. I suggest that these scenes can also be read as a reflection on the infrastructural condition of the present. In times of transportation crises and a growing awareness of the “brutalistic” flipside of logistical mega-projects, machinima show us terrains in which infrastructure no longer covers everything, but reveals more and more gaps. But perhaps that isn’t so bad.

Bio:

Felix Hasebrink is a postdoctoral research fellow at the Institute for Media Studies at Ruhr-University Bochum and a principal investigator of the DFG-funded research group “Infrastructure: Aesthetics and Supply.” He published his dissertation on the aesthetics of film production in “making-of” documentaries with transcript in 2024. Current publications include the collection “From Debris to Sediment: Unearthing Imperial Geology”, co-edited with Petra Löffler, and the special issue “Animation Redux” of the journal montage AV (1/2026), co-edited with Marion Biet und Kristina Köhler. Felix’s research focuses on cinematic aesthetics of infrastructure, media and physical remains, and the history and theory of animation.

ANGELA JOUINI: SIMULATION, SPECULATION, GENERATION. DIGITAL IMAGING PROCESSES AND CINEMATIC VISIONS OF THE FUTURE

Abstract:

Digital technologies play a crucial role in making possible futures imaginable and conceivable. Examples include simulations and models for prediction, based on data that illustrate possible scenarios; experimental films that use digital methods to create alternative, future worlds situated between documentary and speculative fiction; or blockbuster cinema and science fiction films that depict spectacular futures using computer generated images and visual effects. Simulation, speculation and science fiction are based to a greater or lesser extent on scientific evidence and facts. The paper will address the relation between evidence-based sciences and the digital aesthetics of (fictional) cinematic concepts of the future. These approaches to digital aesthetics of cinematic visions of the future are based on different technologies, embedded in different modes of production and result in different aesthetics that will be discussed using selected case studies.

Bio:

Dr. Angela Jouini is a postdoc researcher in film and media studies at Freie Universität Berlin. In 2024 she completed her PhD on Digital Aesthetics of Cinematic Realism at the University of Bremen. She completed her master's degree in Media Studies at the Ruhr-University Bochum and was a fellow at MECAM in Tunis in 2021 in the Interdisciplinary Fellow Group Aesthetics & Cultural Practice. Moreover, she is editorial board member at online journal nach dem film and was project coordinator of the International Bremen Film Conference (2017-2022). Further research interests include smartphone films, documentary films, queer/feminist cinema, film/migration, filmic concepts of the future.

JASMIN KERMANCHI:

AI-GENERATED DOCUMENTARIES.

**[RESEARCH PROJECT FUNDED BY THE GERMAN RESEARCH
FOUNDATION (DFG), UNIVERSITY OF HAMBURG, 2026-2029]**

Project Launch

Abstract:

The proliferation of AI technologies is transforming documentary practices and their media manifestations in documentary films, documentary videos, interactive web-documentaries, and VR projects. The research project "AI-Generated Documentaries", funded by the DFG from October 2026 to September 2029, examines how artificial intelligence is changing forms of expression, design possibilities, credibility strategies, and functions of documentaries. It focuses on how documentaries are created, distributed, and experienced, as well as on related questions of trust, responsibility, and transparency. The project aims to map emerging practices of using AI in the documentary field, such as human-AI collaboration, and to develop a theoretical framework for understanding these developments and their ethical implications. It combines perspectives from media and (documentary) film studies, new media studies, art history, literary studies, ethics, and media informatics.

Bio:

Dr. Jasmin Kermanchi is a senior researcher at the Institute of Media and Communication at the University of Hamburg and PI of the DFG-funded research project "AI-Generated Documentaries" that explores the theory, practice, and ethics of artificial intelligence in the documentary field. She earned her doctorate in media studies with a dissertation on the political potential of interactive documentaries. Her research interests include digital media cultures; theories of documentary film; praxeology, media ecology, and media ethnography; digital media technologies and questions of democratization and participation; artificial intelligence in audiovisual media. For more information, see:
<https://www.slm.uni-hamburg.de/imk/personen/kermanchi.html>.

**ALISA KRONBERGER:
ANIMATING FORCES IN THE AI HERBARIA OF OUR TIME.
BETWEEN LIFE-MOBILIZATION AND FRICTION**

Abstract:

Through taxonomic classification, preservation, and archiving, the herbarium draws upon Western instruments of power and control. Contemporary media art subverts this documentary order by entangling AI, blockchain technology, and physical random processes with biological logics. Drawing on the works of Rasa Smite, Joan Fontcuberta, Primavera De Filippi, Anna Ridler, and Mathias Gartner & Vera Tolazzi, my presentation examines how organic and technological principles are critically contextualised through the hybrid figure of the plant. These artistic positions challenge Western concepts of intelligence that are traditionally tethered to human consciousness. Whether through AI-speculated botany, photographed pseudo-plants, or blockchain-based Plantoids, they decentre the human, model money, data, and nature as interwoven flows, and render tangible the invisible abstractions and immaterialisations of digital capitalism. The presentation thus reveals the animating forces in the AI herbaria of our time, operating within an unresolved tension between life-mobilization and friction.

Bio:

Jun-Prof. Dr. Alisa Kronberger is an Assistant Professor at the University of Konstanz for „Critical Aesthetics in the Age of AI“. Most recently, she served as a Visiting Professor of Media Theory at the University of Arts and Design, HfG Offenbach and the Ruhr University Bochum. Her research interests in media, art, and cultural studies focus primarily on (eco)feminist and post/decolonial (media) theories, media ecology and media philosophy, as well as the discursive field of New Materialism. Currently, she is working on a project exploring apparatuses and aesthetics of trust in digital cultures.

STEFFEN KRÜGER:

MANIC/DEPRESSIVE – PSYCHOANALYTIC THEORY OF INTERNET-MEMES

Abstract:

Building upon media studies works on meme aesthetics and rhetorics, I develop the outlines of a psychoanalytic theory of Internet-Memes that aims to condense the major – transhistorical and cross-cultural – trends and tendencies of Meme culture into a coherent theoretical proposition so as to create a plateau from which to enable the analysis of Meme politics. My core thesis is that Memes operate in the modes of the “manic” and the “depressive.” However, whereas in the clinical picture of “manic-depression”, there is a buildup and a curve leading from one to the other, in the case of Internet-Memes the two modes, I argue, are forced together to occupy the same point at the same time. I will unpack this constellation and discuss its effects and consequences.

Bio:

Steffen Krüger is Professor at the Dept. of Media and Communication, University of Oslo, Norway. His research interests are located at the intersections between media and psychoanalysis, psychosocial studies and critical theory. Recent publications include the monograph *Formative Media – Psychoanalysis and Digital Media Platforms* (2025) and *Media and Psychoanalysis – a critical introduction*, together with Jacob Johanssen (Karnac 2022).

PETRA MISSOMELIUS: IMAGE GLITCHES, INTERFERENCES, AND VISUAL HACKS

Abstract:

Digital images rarely appear as stable visual objects. They are continuously processed, compressed, filtered, reformatted, and recontextualized as they circulate across platforms, interfaces, codecs, and AI systems. Yet these computational transformations are not merely technical operations: they become aesthetic resources in their own right. Glitches, compression artefacts, synthetic inconsistencies, interface remnants, and visual disruptions have evolved from accidental by-products into deliberate aesthetic practices that make digital infrastructures perceptible.

The paper proposes an analytical framework for understanding image glitches, interferences and visual hacks as aesthetic operations situated between platform affordances, computational image processing, and creative user practices. Drawing on media aesthetics, visual culture studies, platform studies, and postdigital theory, I distinguish between glitches as unintended computational events, aestheticized glitches as stylistic resources, and visual hacks as deliberate interventions that redirect platform logics. Rather than treating these phenomena merely as failures, I argue that they constitute a vocabulary through which creators make otherwise invisible technological infrastructures perceptible.

Bio:

Associate Professor at the University of Innsbruck since 2012. She works at the intersection of media studies, media aesthetics, and education. Her research focuses on infrastructural and material conditions of digital media, examining how interfaces (like electronic monitoring), visual cultures (drone visuals), and technological environments (AI epistemology) shape aesthetic experience, knowledge production, and educational practices.

YUJI NAWATA:
BIOLOGICAL COMPUTING, ANIMISM AND POLYTHEISM:
REFLECTIONS FROM CONTEMPORARY JAPANESE CULTURE

Abstract:

In this talk, I will analyse the novel *Cornutopia* (Tokyo, 2017) by Itsuki Tsukui, set in near-future Tokyo. The narrative imagines a ring of green spaces surrounding the city centre that serve as a large-scale 'computing resource'. Known as Flora, this system processes information by exploiting the modes through which plants communicate with their surrounding environment. Tsukui's conception of Flora draws on traditions of Japanese forest worship, animism and polytheism, a lineage that becomes evident when the novel is read alongside other contemporary works in Japanese culture. The author also alludes to ancient Greek mythology: the title *Cornutopia* derives from *cornucopia*, the horn of the goat said to have nourished Zeus with milk. This interweaving of cultural references suggests that animism and polytheism—understood here as reverence for nature conceived as a complex system of information and energy—may be experiencing a renewed relevance in the digital age.

Bio:

Yuji Nawata is Professor of German Literature and Culture in the Faculty of Letters at Chuo University, Tokyo, Japan. After receiving his PhD in German Studies from the University of Tokyo, he conducted research at Humboldt University in Berlin under the supervision of Friedrich Kittler, supported by scholarships from the DAAD and the Alexander von Humboldt Foundation. He subsequently obtained his habilitation in cultural studies (*Kulturwissenschaft*). His selected publications include *Vergleichende Mediengeschichte* (Munich: Fink, 2012); *Kulturwissenschaftliche Komparatistik* (Berlin: Kadmos, 2016); and *Performance Spaces and Stage Technologies* (Bielefeld: transcript, 2022), co-edited with Hans Joachim Dethlefs.

**JESPER OLSSON:
ALGORITHMIC POETRY, RECURSIVE READING: MEDIA
ARCHAEOLOGICAL PERSPECTIVES ON DIGITAL AESTHETICS**

Abstract:

coming soon.

Bio:

Jesper Olsson is Professor of Literature at the Department of Literature and Rhetoric, Uppsala University. His research focuses on the intersections of literature, art, and media. He has published books and essays on, e.g., concrete poetry, literature and the tape recorder, and post-digital literature. For the moment he is engaged in two research projects – one on poetry and sound recording, and one on small scale poetic book practices in Sweden. His latest book is (in Swedish), Teknoekologi. Litteratur, medier, miljö (Technoecology. Literature, Media, Environment) (2025).

LOTTE PHILIPSEN: THE AESTHETICS OF AI-GENERATED METABOLIC PERSONS

Abstract:

AI-generated images and videos have been described as “metabolic images” that are excreta from billions of other, absorbed and digested, images (Crawford, 2024). This paper asks what personas and subject positions are prompted by current AI-governed visual culture and whether they may be aesthetically understood ‘metabolic personas’? The paper unravels the most dominating subject positions that are at work in different AI image practices. Seemingly, two overall persona categories are generated by contemporary AI-systems: On the one hand persons visible in images and on the other persons creating, looking at and responding to images. Building on Goriunova’s notion of Ideal Subjects (2025), the EU code of transparency practice (2026), and Della Ratta’s work on ‘visual politics of tomorrow’ (2026), the paper considers some of the ways the two categories overlap, reciprocally form each other, and merge into subject positions particularly oriented towards an aesthetically imagined future.

Della Ratta, D. (2026) “Speculative violence and the future archive: Generative AI, memory and the visual politics of tomorrow”. Cambridge Forum on AI: Culture and Society. DOI:

<https://doi.org/10.1017/cfc.2026.10020>

Goriunova, O. Ideal Subjects: The Abstract People of AI. University of Minnesota Press. 2025

European Commission. Code of Practice on Transparency of AI-Generated Content, 10 June 2026.

Crawford, K. “Metabolic Images”. *Aperature* no. 257, 2024

Bio:

Lotte Philipsen is associate professor in Art History at Aarhus University, Denmark. Her research focuses on art theory, contemporary art, and visual cultures of AI, and her recent publications include “‘No Children Were Harmed: aesthetic structures and ethical implications of AI-generated portraits” (Visual Studies, 2026) and “Aesthetic Protocols of Popular AI Art” (in AI Aesthetics, Routledge, 2025). Philipsen is director of AIIM – Centre for Aesthetics of AI Images, and PI of the research project “New Visions: image cultures in the era of AI” and of “Aisthesis – network for research on the aesthetics of AI imagery”.

**ANNA POLZE:
RE-ARRANGING THE ARCHIVE. POST-DIGITAL AESTHETICS IN
ARTISTIC RESEARCH BY SARAH CWYNAR AND ALESSANDRA
FERRINI**

Abstract:

This paper explores the potential of post-digital approaches within contemporary artistic research on image archives. Rather than conceiving digital aesthetics as purely „virtual“ or „dematerialized,“ it argues that the works of Sarah Cwynar and Alessandra Ferrini demonstrate how digital and analogue objects, discursive orders, and regimes of knowledge intersect in productive ways. While Cwynar assembles found images and objects in her encyclopedic Alphabet, whose entries resonate with digital culture through terms such as „Disinformation,“ Ferrini critically engages with the archive of Italian coloniality, whose histories are marked by absence, fragmentation, and continual withdrawal. In both practices, images are approached as material objects that must be located, collected, and assembled across heterogeneous sources, including digital platforms such as eBay.

Through strategies of arrangement, montage, and collage, they probe the epistemic and political logics of digital search engines and image databases, while simultaneously testing the possibilities and limits of representation within digitally mediated visual cultures.

Bio:

Anna Polze is a scholar of media studies. As of April 2026, she works as Postdoc at the RTG „Technologies of Witnessing“ at Johannes-Gutenberg-University Mainz. Anna gained her PhD in 2024 at Ruhr-University Bochum, where she was affiliated with the CRC „Virtual Lifeworlds“ and at the RTG „Documentary Practices. Excess and Privation“. Her monograph *Fragile Evidenz. Videodokumente illegaler Zurückweisungen an Europas Grenzen* was published with meson press in 2024. Her research interests include forensic aesthetics, digital image cultures and post/eastern spaces in the 1990s. Anna is a member of the editorial team of the *Zeitschrift für Medienwissenschaft* (ZfM).

OLIVER RUF:

**AESTHETICS OF LAYERS: VISIBILITY AND OPACITY THROUGH
DIGITAL-ARTISTIC MATERIALITY**

Abstract:

The talk explores how digital aesthetics emerge from the interweaving of different technological layers—from code and interface to infrastructure—and how these layers can be rendered perceptible through artistic means. At its core, the analysis focuses on media-aesthetic strategies that do not seek to dissolve technological opacity (such as in machine learning or algorithmic image processing) but rather translate it into aesthetic experience. It further asks how these “layers” can be methodologically described without presupposing technical expertise, and which artistic strategies (e.g., glitch, layering, translation, fragmentation) are employed to make digital depth structures sensually tangible. Building on the concept of the “layer” as both an aesthetic and media-theoretical principle, the talk investigates how artistic works do not merely employ digital technologies but actively produce visibility for their structural depths—code, storage, interface, and data flow. Drawing on selected examples, including from the author’s own artistic practice, it demonstrates how aesthetic strategies such as transparency, superimposition, and algorithmic disturbance can be understood as forms of critical media reflection. The aim is to outline a poetics of digital layering that conceives aesthetic practice as a mode of access to technological complexity.

Bio:

Prof. Dr. Oliver Ruf is Professor of Media Aesthetics at Bonn-Rhine-Sieg University of Applied Sciences. His research focuses on aesthetic theory, research on contemporary media and design practices, and media archaeology. Currently, he is also spokesperson of the *Rhine Ruhr Center for Science Communication Research* (RRC), funded by the Volkswagen Foundation, and PI of the sub-project “(Per-)Forming Formats: Understanding Aesthetic Characteristics and Media Cultural Contexts in Science Communication.”

HANS KRISTIAN S. RUSTAD: THE UNKNOWN. WHAT POETRY CAN TEACH US ABOUT (THE BOUNDARIES OF A BOUNDLESS) AI

Abstract:

To deepen our understanding of technologies, AIs, and plural, divergent phenomena, Yuk Hui argues that “we must develop a new critique of economic policy that specifically highlights the technological problems of the present in order to understand the new forms of alienation ushered in by contemporary technology” (Hui 2026).

It seems fair to claim that contemporary discussions of AI, including AI, art, and literature, largely adapt utopian or dystopian imaginaries that outline idyllic or catastrophic futures. These imaginaries typically construe the future as calculable and present both AI and the future in the singular, rather than as multiple “AIs” and “futures”.

In my paper, I will localize technological thought, more specifically cosmotechnical and technodiverse thinking, within and beyond “Western poetry” to suggest how poetry can help us deepen our technological imagination beyond what is often referred to as ‘the capitalist hegemony of colonialism’, and to engender localized understandings of technology rooted in particular historical, cultural, and technological relations and developments.

Bio:

Hans Kristian Strandstuen Rustad, Professor of Nordic Literature, University of Oslo, engages in poetry research in digital, intermedial, posthuman, and media-ecological perspectives. His latest monograph, *Situating Scandinavian Poetry in the Computational Network Environment* (2023) links poetry to media ecology and network circulation, examining transaesthetic relations between literature and other art forms within posthuman and technological frameworks. He is currently working on a book manuscript on poetry as event, and the edited volume *Exploring Poetic Experiences*.

BIRGITTE STOUGAARD PEDERSEN: RHYTHM AND TACTILITY IN CURRENT DIGITAL AUDIO READING PRACTICES

Abstract:

Rhythms are necessary for humans to create and maintain a structure in everyday life, as well as rhythms take part in structuring and distributing the sensible. This presentation will use the concept of rhythm to discuss digital audio reading practices with attention to the analysis of material and tactile aspects of 'reading with the ears'. Audiobook reading practices are both used to structure as well as to qualitatively modify the everyday experiences belonging to a late modern life.

Does rhythm analysis offer the potential of becoming a catalyst for discussing digital reading, including the relationship between visual, auditory, and multisensory reading? Many nuances and differences exist in the way informants describe printreading and audio reading, which points in the direction of the need for a more varied vocabulary to describe the qualitative character of literary reading practices across media. The paper will reflect the advantages and disadvantages of using the concept of rhythm to study audiobook reading methodologically.

Turning to rhythm analysis reveals that listening to audiobooks may offer a specific material, tactile, and aesthetic experience that can nuance current societal debates on digital reading and book culture.

Bio:

Birgitte Stougaard Pedersen is Associate Professor at Aesthetics and Culture, Aarhus University. Head of Research Program "Arts, Aesthetics, Communities". Editor of the international peer-reviewed online journal SoundEffects, co-author of *Digital Audiobooks – New Media, Users, and Experiences* (Routledge 2016), and *The Digital Reading Condition*, (Routledge 2023). As a literary soundstudies-scholar, she has published articles in leading international journals on rhythm, the voice, aesthetics, digital reading, and meaning theory in the interrelationship between literature and music.

HENRIK WEHMEIER:

**FORMATIERUNGEN DES FLOW. DIE MEDIALE ZIRKULATION
ZEITGENÖSSISCHER LYRIK. [FORMATTING THE FLOW: HOW
CONTEMPORARY POETRY CIRCULATES IN MEDIA] DE GRUYTER
2026. [MONOGRAPH]**

BOOK LAUNCH

Abstract:

This volume examines contemporary poetic practices characterized by their media circulation: (1) the mediatization of performed poetry circulating across platforms such as YouTube and TikTok; (2) printed poetry collections that circulate on social media platforms such as TikTok and Instagram, as well as the situatedness of their poems across diverse materials, including clothing and tattoos; and (3) digital interfaces that become part of printed poetry collections or are accessed through QR codes. Investigating these forms of circulation promises new perspectives in two respects: on the transformations of contemporary poetry in the wake of digitalization, and on the operations and aesthetics of digital media.

Addressing these phenomena requires an interdisciplinary approach that brings together Literary Studies, Film Studies, and Media Studies while drawing on concepts from emerging fields such as Interface Studies, Platform Studies, and App Studies. This interdisciplinary perspective reveals how digital media shape contemporary poetic aesthetics through operations such as lossy reformatting, tactile modes of reception, and poetic practices that foreground glitches and disruptions in digital data processing.

Bio:

Henrik Wehmeier was a research associate in the ERC project "Poetry in the Digital Age" at the University of Hamburg (led by Prof. Dr. Claudia Benthien). He was a fellow at the Humanities Graduate School at the University of Hamburg and a research assistant in the Department of Media Studies at the University of Paderborn. His dissertation dealt with the cinematic staging of intoxication (*Rausch und Film. Die performative Wahrnehmung filmischer Rauschszenen*, Hamburg: Avinus 2022). He is currently researching how contemporary poetry circulates in media.

ROBERT WILLIM:

NET ORDER AND ITS DISCONTENTS: ABOUT BRANDVERSES AND THEIR MESSY FRINGES

Abstract:

Networked digital devices and systems have been increasingly integrated into the mundane and taken-for-granted dimensions of everyday life. As this happens, a life entangled in the internet becomes full of Alignment Incentives (AI). There are proponents who order, arrange and nudge elements into position, yet divergent ordering principles of different stakeholders frequently lead to friction. Staying connected requires constant adaptation and synchronisation to these sometimes conflicting orders. One organisation's order might well be another organisation's disorder. One person's order might be another person's mess. Under these circumstances, Net Order becomes a matter of constant negotiation. This presentation explores these dynamics by introducing the concept of brandverses and juxtaposing it with discussions on the interplay between mess and order in digital cultures.

The point of departure will be taken in a series of video essays called The Mundania Files.

Bio:

Robert Willim is associate professor of Ethnology and senior lecturer in Digital Cultures at Lund University, Sweden. He also works as an artist. This positions his practice in the intersection between art and research, and in his work, he often experiments with new forms of expression involving everything from electronic music performances and video essays to mixed media works. Lately, he has used the concept Mundania to examine the ways emerging technologies are entwined with people's everyday life and how technological imaginaries unfold.