

In February of 2011, we had the privilege to hold our thirteenth annual conference of the Society for Phenomenology and Media in Freiburg, Germany. The venue was most appropriated since Freiburg is internationally known as a city of science, especially in the field of Phenomenology. Husserl himself, with a new group of followers, most notably Edith Stein, Oskar Becker, Martin Heidegger, and Fritz Kauffmann, had settled here almost one hundred years ago. Given the city's rich history in the field of Phenomenology, it was an apt setting for discussing further the study of conscious experience in fields as diverse as dance and medicine. The following pages attempt to capture briefly the eclectic themes we addressed at our conference.

Mónica Alarcón in "Here and Now Is Everywhere" addresses the question of migration encounter. As she notes, though these encounters are nothing new, they are an integral part of our history. Her analysis questions drawing clear demarcations between 'own' and 'foreign' as recognizable, given that the transformation of space and time in light of global communications media and mass transport reveal a new type of *placelessness*. Accordingly, the 'Here' is no longer connected to a particular place, but can be anywhere. Given these considerations, Alarcón posits that a new definition of culture is needed; one which is no longer associated with particular territories, religions or ethnicities, but circulates freely in the world.

Mindaugas Briedis' article, "Phenomenology and the "Science of Medical Imaging," presents a phenomenological analysis to medicine by exploring it from the standpoint of Husserlian phenomenological perspective. Briedis applies three major Husserlian projects, Categorical intuition, Image Consciousness and Constitution of the Other (phenomenological aspect) to radiological diagnostics, based on the various modes of medical imaging (media aspect). Her unique perspective opens up the way to distil transcendental conditions of the "radiologist at work" (identity aspect), especially its importance of mediating intentionalities.

In "The Politics of Revelation: On Television and the Internet," Gregory Cameron explores why the concept of revelation plays a limited role in social and political theory. Though there are multiple reasons for this limitation, Cameron identifies two that are both self-evident and

problematic. First, the concept of revelation is firmly situated to Abrahamic religious traditions – Judaism, Christianity, Islam. Second, revelation has been defined from within enlightenment traditions as that which counters the political; the political being predicated on the rationality of the subject. His analysis considers the implications that these considerations, especially how the political subject engages through this access to information.

Kurt Cline provides a unique and engaging perspective on Orson Welles' last major theatrical release *F for Fake*. In his essay, "Orson Welles, Alchemy and the Lie that Tells the Truth," Cline considers how a collage of footage shot by the director in his editing studio intersperses with footage shot by film director Francois Reichenbach for a film-biography about art forger Emyl de Hory and a film short about girl-watching. Cline argues that Welles's film is really about the director himself and his own relationship to the hoax, as psychophysical phenomenon, media construct and mode of artistic investigation

Stephen Croker in "Interrupting Images: The Life of Broken Machines in and after Bergson" discusses how life has ceased to be an inert substrate of the political, and has become the very thing that power seeks to administer and regulate. As such, life inhabits a duality in the object of study – it is an apparatus and a trap through which control is extended while also being a source of vitality and life. We may not be able to overcome the contrivances we impose on being, but we can become aware to those moments when a space opens between machine and vitality, or signal and noise.

Drawing on Coleridge's central themes of the processes of understanding, primary imagination and theoretical and practical reason, Friedrich A. Uehlein's essay, "The Medium: S. T. Coleridge's Concept of the Human Person," provides an exploration on the uniqueness of the body as medium. Whereas one medium can mediate another and effectively be substituted by other media, Uehlein makes the compelling case, through a detailed analysis of Coleridge's works on the theme, that the body is itself the medium, the lived medium because ultimately we are mediating beings.

With the emergence of the Web, internet art galleries have become popular spaces for young, aspiring artists to represent and share their works.

In “The Internet Art Gallery as an Aesthetic Free Space for the Youth,” Päivi Granö’s investigation explores the culture of the popular Finnish Internet art gallery, *Harhakuva.org*. Her analysis looks at the relationship between online drawing activities and art education in schools. Granö’s findings indicate that the online forum teaches young students to draw in a realistic manner and that these students receive more honest and relevant feedback for their work than in the traditional classroom setting.

Even though Turkish theatre in the Federal Republic of Germany has been around for many years, the German public has been scarcely aware of its presence. Hasibe Kalkan’s paper explains this irony in his “Searching for Identity” by looking at how Turkish theatre ensemble and Turkish theatre, *Tiyatrom*, gave way to a new kind of post-migrational theatre. This new theatre occupies a new space, different from previous productions whose themes were inextricably connected with Turkey, the home country. This new theatre, rather than represent the traumatism of migration and its digestion, presents a new, German perspective. These new representations from artists, who have always lived in Germany, bring forth a complex dimension to the question of identity.

Marta Graciela Trógolo and Alejandra Fernández’s essay, “Media Deconstruction of the Myth of Communication and Sedentarism,” describes the interpretation of reality that is currently imposed as a way of life, a pedagogy of “know-how-to-be”, “know-how-to-do.” This search for information within a milieu that invariably presents new challenges for adaptability is a key consideration in their analysis, given that communication itself is the myth that conjugates the group of beliefs. Moreover, this information is comprised of idealized images that form around a phenomenon and make it into a model or paradigm to be realized. Within this context, media plays a central role by assuming a *télos*, a total communication, which is brought into question in their analysis.

Mihail Evans’ essay “The Media of the Spectral: Derrida and Baudrillard” discusses the implications that ensue when media becomes increasingly a self-regulating machine, moving with a perpetual motion of limited engagement. Of special interest is Evan’s discussion on how

Derrida’s Husserlian analyses of the media at once opens the possibility of an engagement of alterity while also potentially closing it off. In this regard, this space can become the medium of the spectral while also opening up the possibility of elaborating concrete analyses of media institutions and practices.

Shoji Nagataki and Satoru Hirose in “On What Mediates Our Knowledge of the External World: Body, Technology, and Affordance,” discuss the structure and functions of the interface between the cognitive subject and the world. This interface or media are primarily the body, bodily skills, and the technologies which extend them. As a point of departure on the interface between the cognitive subject and the world, they begin their exploration by drawing on phenomenology and Gibson’s work on ecological psychology.

Naomi Segal’s paper, ‘Sculpting the strange statue’: Sartre, Merleau-Ponty, Anzieu & *The Piano*,” draws on a section of her book, *Consensuality: Didier Anzieu, gender & the sense of touch*, introduces us to the study of the psychic skin with particular emphasis on Didier Anzieu’s theory of the *moi-peau* [skin-ego]. According to Segal, the skin-ego is both a metaphor and a reality comprising of a dual surface turned both inwards and outwards, and a number of ‘functions’ including containment, holding, protection, sexuality, toning and ‘consensuality’ [consensualité], which stands for the coexistence and correspondence of the bodily senses, all sited on the skin.

In the research field of “Human Digital Memory,” systems for everyday use are constantly appearing that allow the life of a person to be captured in real time by recording data and behaviour in a storage memory system where it is retained for future recall. These services are at present subsumed under the term “lifelogging.” Stefan Selke’s essay, “Identity in the ‘Loggosphere’: Recalling Daily Life with Human Digital Memory,” examines the various accounts of the technological aspects of lifelogging: miniaturization of cameras; growth of digital storage capacity; and the convergence between media and people. As Selke acknowledges, there has been work on the use and on the methodological, legal, social-psychological and epistemological problem dimensions; however, this technology of recall has not yet been

recognized as a research field in the media. Selke's essay addresses this captivating field that examines one's own life and the memory created by lifelogging.

In his book *The Biotech Century*, Jeremy Rifkin asserted that the industrial age had come to an end and that we are now embarking upon a new era that will be radically informed by biotechnology. This new era will radicalize the way we perceive ourselves and the field of biotechnology will open the doors to the possibilities of deciphering the genetic code of life. Building upon Rifkin's predictions on the field of biotechnology, Polana Tratnik's essay, "Slovenia Rhizomatic Body: The Shift in Comprehension of Life and Body with the Turn of the Biotechnological Paradigms," examines the paradigm shift that this new era has for our understanding of life and body.

As society depends more on electronic information and entertainment, there is an ever increasing demand for our lives to keep up with this accelerated pace, especially since our economic and emotional existence is wired into its circuitry. In an attempt to adapt to this ever increasing tempo, our bodies structurally couple causing us to be vulnerable to the amount and speed of this information. Randall Dana Ulveland's essay, "Poetic Advertising: Listening Toward the Hypercultural," addresses some of the current notions as to the causes and effects of hyperculture by probing experientially into hyperculture's media. Ulveland's analysis is especially concerned with the assumption that this acceleration of speed and volume of information is primarily responsible for the perceived unhealthy and undesirable effects of hyperculture. His paper argues that it may be more a case that these negative effects may have more to do with an *implosion* of language and activity.

As Jarmo Valkola points out, "Phenomenological Ideas on Hypercultural Images," forms convey meanings, through recollection or they function symbolically on the level of the mind and bring in emotions. In the twenty-first century, there have been radical changes in the role of images on technological, aesthetic, political and social levels. These changes have directly transformed the ways of viewing and spectatorship within and between all forms audiovisual disciplines. Valkola's analysis

in "Phenomenological Ideas on Hypercultural Images" explores how fidelity of representation in digital media is as much in the mind of the beholder as it is in the relationship between a camera and its subject.

Though there has been ample twentieth century critiques on the relationship between philosophy and media, Yoni Van Den Eede's essay, "A Philosophy of Media: A Medium Itself," takes this basic coupling between philosophy and media one step further by asserting that philosophy *is* a medium itself. Drawing on the likes of Feenberg's, Larry Hickman and Richard Rorty, Eede's essay makes a compelling case that philosophy *is* philosophy of technology, or at least should be. In other words, what if philosophy is a medium onto itself? And if so, how can philosophy retain its relevance in a world replete with attention-seeking and resource-devouring "media"? These considerations are at the heart of Eede's essay on the philosophy of technology.

Our last essay in our selection discusses how print, photography and film have had a profound effect on shaping and perpetuating societal values and attitudes. As I point out in my piece, "Technology and Stereotypes: The Medium is the *Mass Age*," all three of these forms of representation have had a profound impact on increasing the presence of the stereotype and doxa because they have enabled the dissemination of commonplace ideas and values. Drawing on Barthes' critique in *Mythologies* in which he critiques the power of photographic images to perpetuate stereotypes, I expand on the implications of his text to reveal how literary texts and film as mediums also serves to perpetuate and reinforce long standing myths about the institution of marriage and the question of immigration.

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