taking sides

programme

Dear Conference Participants,

We warmly welcome you to Konstanz and our international conference on "Taking Sides – Theories, Practices, Cultures of Participation in Dissent".

During the event, we will explore different perspectives on dissent, while understanding practices, cultures and theories of resistance, dispute and opposition as inherently participative. The concept of side-taking will hence be investigated in different facets. Firstly, as assuming a position/opinion in opposition to another or even the affiliation with a cause or unpopular standpoint. Secondly, in a play on words, thinking about side-taking also includes the taking of sites as a manner of protest, occupation, appropriation or acquisition. Thirdly, taking a side implies an active decision, rather than a circumstantial factor, that involves subjects' positions as well as their subjectification as such.
We are looking forward to the next days with inspiring talks from our keynote speakers and productive workshops on the topics of Queer Thinking, Decolonizing Knowledge, Media Activism and Theories of Critique. We are convinced our joined discussions will further our understanding of contemporary issues, recent protests and movements, artistic subversion and dissent, online activism as well as historic developments and elemental theories of dissent.

We wish you all a pleasant and successful conference

Elke Bippus, Sebastian Dieterich, Anne Ganzert and Isabell Otto with the research group "Media and Participation"

[welcome]

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Keynotes

Athena Athanasiou
[Athens]
18:00 – 19:00

Dinner at the
venue
19:30

29.06.2018

Keynotes

Emma Perez
[Tucson]
09:00 – 10:00

Gabriella Coleman
[Montreal]
10:15 – 11:15

Judith Revel
[Paris]
11:45 – 12:45

Lunch
12:45 – 14:30

14:30

Parallel Workshops

Queer Thinking
with
A. Athanasiou &
Julia Bee

led by
Isabell Otto

ECRs
Kamran Behrouz
Nadine Hartmann
Lisa Andergassen

Decolonizing Knowledge
with
E. Perez &
Sebastian Dieterich

led by
Elke Bippus

ECRs
Sophie Vögele
Nina Bandi

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Media Activism
with
G. Coleman &
Christoph Brunner

led by
Anne Ganzert

ECRs
Louise Haitz
Julia Ihls

Theories of Critique
with
J.Revel &
Roberto Nigro

led by
Erich Hörl

ECRs
Michel Schreiber
Mathias Denecke
Lena Götz
Jonas Kellermeyer

Dinner
17:00

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30.06.2018

Performance Lecture
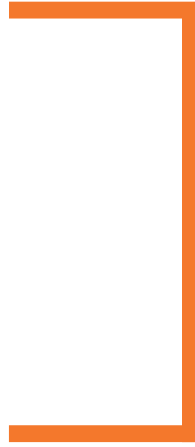by ‚Geheimagentur'
10:00 – 11:00

Final Discussion
with all participants
11:30 – 12:30

End of the
Conference

venue:
Hedicke's Terracotta
Luisenstraße 9
78464 Konstanz

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Athena Athanasiou

Taking sides, or what
critical theory can (still) do

Taking sides raises the questions of how bodies come to inhabit and materialize space, who is fighting whom and why, whose side are we on, what other sides are put aside or left out, from which place and in which epistemic and political framework we take sides. In other words, taking sides involves becoming situated in space and time through the collective work of always figuring out what's at stake. In this paper, I will take the opportunity of theorizing the question of taking sides to think again about critique and critical theory. My wager is to propel a reflection on the question of what critical theory can do in these times of ongoing crises. Criticality involves the ex-centric and dispossessed structure of the subject vis-à-vis the conditions of its emergence, which has thorough-going implications for situated epistemologies and resistances-to-come. And so I ask: how can we rethink the political implications of crisis/critique/criticality in instating a possibility for decolonial, counter-nationalist, feminist/queer, anti-fascist social and political life in our times.

Athena Athanasiou is Professor of Social Anthropology and Gender Theory at Panteion University of Social and Political Sciences, Greece. She has been a fellow at the Center for the Study of Social Difference, at Columbia University. She is a member of the editorial advisory board of the journals Critical Times and Feminist Formations. Recent books: Agonistic Mourning: Political Dissidence and the Women in Black (Edinburgh UP, 2017); Life at the Limit: Essays on Gender, Body and Biopolitics (Athens, 2007); Crisis as a 'State of Exception' (Athens, 2012).

keynote speaker

Julia Bee

Writing through the Milieu: Social Mobility and Feminist Critique as Existential Practices

The ability and the right to take a side_site is distributed very differently among the social world. In our professional careers taking a side_site is a practice of writing: We articulate a place we inhabit, often a position in our work without naming it, often without perceiving this act consciously. Taking a side_site is speaking_writing (from) a site_side. It is an act of gendered and gendering speech as it is a social one (among many others).

It seems to me to be a pressing issue in recent feminist theory as well as in STS to take partial perspectives and make the place visible where one speaks from. This critique articulates at the same time the necessity of integrating the place and the position one speaks from. One does not speak from nowhere but articulates always a social position, a positon in a social milieu. In Academia these discursive power relations are also gate keepers for the production of knowledge. Taking a side is also what is expected from our professional practice as scholars. In this we create sites, habitats of thinking and discussing. How can we take a side_site without occupying it as colonizers? How can we think of social positions without taking them as eternal, unchangeable or worse: reproducing the very power relations we want to analyze? I propose to think about the immanence of critique in relation to processes of taking a side_site as a political practice in our own writing. In combining queer, feminist and social theory I ask myself how can we articulate a social and gendered place without fixing it by reproducing the existing power relations? How can we share partial perspectives wi-

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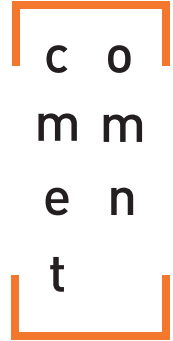
thout denying the social world to speak up when we speak, in our speaking? In my thesis, I turned to micropolitics, performing my own writing as a feminist practice of desire and writing myself into what is traditionally called analysis. In recent years, I became more and more interested in methods as a creative mode of existence in media theory.

Writing can become an existential territory. "A critical thinking finds hold in itself" (153) Didier Eribon writes in *Principes d'une pensée critique* (2016) about writing as a technique of emancipation. How can a critical thinking today become a hold, an infrastructure of existence without denying the fundamental social ontology, i.e. relationality that Judith Butler as well as Butler and Athena Athanasiou brought forth in their recent publications? How can we construct methods of social immanence in our practice as researchers and teachers giving hold and consistency to one's upspeaking and protest without once again foregrounding the autonomy of the subject? That also involves taking a position in which I see the danger of splitting up into individual strong subjects that already have a position. In Butlers and Athanasious Dispossession: The Performative in the political (2013) it is precisely this struggle of building up a movement neither being rooted in a strong subject nor in the unity of same subjects but in heterogeneity and in the insight of being constructed by others, made by various forces, and speaking as an interpellated subject in an always already existing discourse. Donna Haraway (in: "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", 1988) and Didier Eribon, two thinkers speaking from very different genealogies, places and traditions, both underline the importance of situated knowledge and a voice that is situated and not speaking from a universalist point of view (often the white, male, heterosexual, bourgeois point of view). In their very different yet connectable ways, Eribon and Haraway speak to

the point of the relation of the production of knowledge and pla-ce-making. In Eribon I understand situatedness as being a method (technique) of what could be termed "writing of social immanen-ce" and through which he writes (about) his milieu and biogra-phy without taking it simply as an example of oppression but as a complex scene in which he is involved and which constituted him. Here, theory and experience are sides of a complex and ongoing dialogue. The site becomes a side of writing par le milieu. Thinking through the milieu is how Isabelle Stengers describes scientific practices by which she does not only mean the social but the non/human milieu. Based on thinking though the milieu writing through the milieu is a technique combining queer and class movement in Eribon. For him the place of childhood, Reims, did not facilitate a milieu he could exist in and he had to leave this place to survive.[1] As a gay man his social milieu forced him into denial and flight. This writing about the past is also directed towards the future since it enables him to take a position and a side_site of articulation: a technique of existence as a mode of immanent critique.[2] In his semi-biographical and semi-theoretical books he starts his analysis with a situation and a place and this leads him to his life today. All his writing is a movement back and forth in between place and time, Paris, Amiens and Reims, a cons-tant struggle for a position and a side of articulation. He is writing himself in and out of his childhood milieu. He is writing himself from a precarious side_site, a position of being hurt and of exis-tential vulnerability.
Writing in and with vulnerability is an existential technique. Eribon starts with his family foremost his mother and his grandmothers living and working conditions. By doing this he repeatedly writes about (subjective) lived experience as a starting point for (objecti-ve) power analysis. Rooted in the social world
and the everyday life as a side_site of constant struggle he reports scenes of power from school, the factory, and the retirement home

in which his mother lived in her last years. During his career as a scholar and author it was his class background that caused his painful shame not his homosexuality he stated in various interviews. This is also what can be termed "writing shame": In his latest book *Principes d'une pensée critique*" (2016) the affect of shame caused by his class background stimulates and modulates positions of critique. Critique does not start from a detached and distanced analysis, but with one's affective existence in the social world: A feeling that makes the site of existence felt.

Writing one's place (site) is a feminist practice in the first place and Eribon situates himself in this tradition. Obviously, this is a strategy of undoing the boundary in between the private and the political: Today, the politization of one's own biography could even be a site of experimentation to resist neoliberal forces of individualization.

Eribons self-analytics are never just objective and neutral self-rationalizations enabling a masculinist selfcreation.

They are creative and emancipatory practices, as he underlines: Writing a self-analysis is a practice, which radically thinks through one's social make up without reproducing its underlying dynamics of self-determinism. Additionally, the self-analysis is also a precarious form of resistance against the neoliberal regime of self-improvement and identity management.[3] It could be related to what Judith Butler famously wrote in *Gender Trouble* in the beginning of the 90s about the subject of feminism never constituted on sameness and identity as its bases, but on difference and heterogeneity.[4]

What does it mean to speak and write one's place into one's research making it perceivable as site of precariousness and as site of contingency? How to create a side_site for the new to happen, a site_side to evolve? How does writing a site into one's work can function as an emancipatory practice? How does writing a side_site change our practice as scholars without ending up in

self-confessions and privatizing the political instead of the other
way around? How can we mobilize the process of taking a side as
process of struggle, that does not only rationalize and reflect, but
mobilizes political affects and that is deeply related to places and
situations (=sites) we speak from? How can we invent existential
modes of placespeaking,
time-writing that create collective sites_sides of social
change?

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[1] In Bourdieu, the concept of habitus is developed in relation to space and time: In
the colonial situation Bourdieu first introduced his notion of a habitus that
cannot actualize itself in relation to space and place any more since French
colonialism destroyed the subjects milieu fundamentally. Pierre Bourdieu: *Alge
rische Skizzen*. Aus dem Französischen von Andreas Pfeuffer, Achim Russer,
Bernd Schwibs u. a. Frankfurt am Main 2010.

[2] For the discussion of immanent critique see Brian Massumi: "On Critique." Infle
xions 4, "Transversal Fields of Experience" (December 2010). 337-340.

[3] The German title of Butlers/Athanasious Dispossession expresses this more cle
arly than the English one: Die Macht der Unterdrückten. Aus dem Englischen von
Thomas Atzert. Zürich, Berlin 2014.

[4] And as Eribon writes very similar to Butler today: It is the assembly itself, that is
contested in today's politics on the streets. Eribon obviously writes from a dif
ferent conceptual background than Butler but in La question gay as well as in
Retour à Reims and La socièt comme verdict (2013) there is an insistence on the
performative act of assembly in contrast to a politics of representation of already
existing subjects like Butler does in Notes toward a performative theory of as
sembly (2015).This might seem a dangerous point of comparison since Eribon ba
ses his writing on a critique of psychoanalysis, which is key for Butlers writing
and understanding of precariousness.

Julia Bee is assistant professor for image theory at Bauhaus University Weimar. She works on perception and desire, gender media theory, visual anthropology and image based research practices. Recent publications: „Erfahrungsbilder und Fabulationen. Im Archiv der Visuellen Anthropology", in: Lena Stölzl/Vrääth Öhner (Hg.): Sichtbar-machen. Politiken des Dokumentarischen. Berlin: Vorwerk 8 2017, (transl.: „Experience-Images and Fabulation. In the Archive of Visual Anthropology", in: Lena Stölzl/Vrääth Öhner: Making Visible. Politics of the Documentary, Berlin Vorwerk 8,); „,Die Welt spielt'. Spiel, Animation und Wahrnehmung", in: Astrid Deuber-Mankowsky/Reinhold Görling (Hg.): Denkweisen des Spiels, Berlin/Wien: Turia und Kant 2017 („The World Plays. Play, Animation and Perception", in: Astrid Deuber-Mankowsky/ Reinhold Görling: Modes of Thinking Play); „Dramatisierungen des Anfangens. Die Intros von Homeland, True Blood und True Detective." („Dramatization of Beginning. The Intros of Homeland, True Blood and True Detective", in: Gerko Egert/Adam Czirak (Hg.): Dramaturgien des Anfangens, Berlin: Neofelis 2015; „Gewalt, Begehren Differenz. Zu einer Politik der Wahrnehmung" („Violence, Desire, Difference. Toward a Politics of Perception"), in: Jochem Kotthaus (Hg.): Sexuelle Gewalt im Film, Weinheim/Basel: Bertz& Fischer 2015.

We apparently live in the time of digital disrupture. A notion born out of the merging of mathematical "objectivity", the equalization of computers and brains and utopian dreams of equality and user-agency, as well as dystopian visions of control loss, AI "on the lose" and the disappearing of a haptical perceivable world. This division gave way for a particular discourse about the material and the immaterial, which is pitting the dumpy, stubborn materiality of the analog, against the airy, flexible immateriality of the digital. A division, which counterparts were later attributed with oppositional notions like the old and the new, the irrational and the rational, body and mind, hardware and software, as well as the real and the "mediated".
These contiguities had a particularly strong impact on photography theory, since the notion of a direct (causal) relationship of the depicting medium with the depicted object (and therefore mediating the "real") falls within photography's remit. So much so that the characteristic closely tied to the photographic truth claim has become a distinguishing term of its own
: The index – as a trace left behind by the photographed object on a material surface – serves as the distinguishing feature, which not only divides the history of photography in pre and post-digital, but helped cementing the analog-digital-divide itself.
In my current research I am describing the announcement of the "post-photographic era" in the early 1990s as a discoursive event, which has functioned (and still does) as a marker of the asserted gap between the analog and the digital. By looking at the reflections on the changed status of photography's truth claim I am describing the "post-photographic" as an example for a specific discourse which has its origins in early cybernetic definitions of the "analog" and the "digital"

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and naturalizes ontological implementations which are shaping the understanding of our current digital culture.

My interest in the workshop is therefore twofold. Firstly, I am very interested in discussing understandings of knowledge making by taking a position/counterposition, bringing about meaning through demarcation. And secondly, I am hoping to tackle the question of how dissent can be possible within a medial dispositive (aka the internet and internet of things), which participative aspects have not delivered freedom but control and paranoia.
My research follows in a tradition which questions the possibility of taking an external position, and I do share the idea that critique is only possible „from within" by reflecting „its situation, 'ecologies of practices' and partiality." (et. Judith Revel)

Lisa Andergassen is an academic researcher and writer based in Berlin. Her research focuses on the relationship between photography and the digital and and Porn Studies. She was a member of the the DFG Research Training Centre Visibility and Visualisation – Hybrid Forms of Pictorial Knowledge at University of Potsdam and has co-edited "Neue Perspektiven auf Pornografie und Gesellschaft" (published in 2014 with Berz & Fischer) and „Raumdeutung. Zur Wiederkehr des 3D-Films" (published in 2012 with transcript). She teaches classes on porn studies and photography theory at Potsdam University and University of Applied Sciences Potsdam.

Truth-Telling in Feminist Practices

Feminism has reached a new visibility in public discourses which are decidedly shaped by media-specific forms of avowal and confession – culminating in the ultimate density and terseness of #metoo, a formula which is at once universal and singular. This activism can be placed within a feminist tradition, which originates in practices of the 1960s and 1970s, in consciousness-raising groups, as well as in radical artistic practices.

I am interested in asking whether the staging of female solidarity and feminist mobilization in this dramatically pointed yet ultimately reduced gesture of avowal serves as evidence of empirical foundation, as attestation of authentic knowledge or absolute credibility, or even as a code for an identity politics.

While Michel Foucault famously places the confession within the discourse of truth and sexuality and accuses psychoanalysis of perpetuating this discourse in a "mandatory production of confessions," Jacques Lacan claims that what happens in the "talking cure" brings about a kind of jouissance which can never be "forced" into taking place and makes us "feel the weight of our speech." While for Foucault confession, even as an act of "telling one's own story" is an "obligatory act of speech," an "imperious compulsion," Lacan insists that there is an unbridgeable gap between knowledge and truth in language. The act of speaking produces knowledge but language at the same time poses an impossible ambition of knowledge for truth.

I am interested in examining the implicit promise of feminist practices of "speaking up" with these two positions in mind. I would highly appreciate to discuss my reading of feminist practices of dissent in the context of this conference. Athena Athanasiou's work (especially her edited volume on the philosophy of

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Luce Irigaray) has been very helpful for my research. I believe that my project would qualify as a thinking of "the body as political instance," specifically the gendered body.

Nadine Hartmann is currently finishing her Phd thesis in aesthetics on the topic 'Thinking Like a Girl' – Thinking the Girl: Figuration, Philosophy, Sexual Difference at the Bauhaus Universität Weimar. She is a member of the DFGNetzwerk Anderes Wissen and has taught art and design theory at Universität Potsdam, Bauhaus-Universität Weimar, and the Berlin University of the Arts. She has published several articles on the theoretical works of Georges Bataille as well as on Freud and Lacan. Her current research focuses on feminist philosophy, psychoanalysis, and aesthetics.

Rejected Bodies

The following essay is a hazardous attempt to break out of the bubble of identity politics[1] and investigate the fragments of micropolitics[2], in order to connect the dots and trace the mismatches between the desire and the commodification of sexuality and pleasure within the Modern queer culture, a process which has been forged and enabled by capitalist structures. This essay includes a series of illustrations based on real images of either friends or people who I met or spoke to on dating apps, as a reflection on the mechanism of desire in our contemporary digital culture.[3]

In fact it's impossible to deny that the emergence of capitalism was beneficial for queer movements especially with how it helped to decode the notion of sexuality and heterosociality. As we know, capitalism is a regime of decoding. Jonathan Roffe argues; *„For example, the coding of sexual relations through marriage, the church, morals and popular culture – which in different societies locate the practice of sex in certain contexts, whether that is marriage, prostitution or youth culture – has been decoded in capitalist societies. This is first of all, for Deleuze and Guattari, a good thing, making possible new kinds of relations that were excluded by the coding regimes in question. In capitalism, however, a correlative axiomatization has taken place making possible the sale of sex as a product (what Karl Marx called a 'commodity)"*.4 In capitalism, desires, frustrations and identities are commodified within the market which has clearly made our body as part of the chain of profit. Our bodies literally help to generate profits for shareholders. The following essay forms part of an artistic research project and is an analytical endeavor to decode our queer-digital culture. The corner stone of queer

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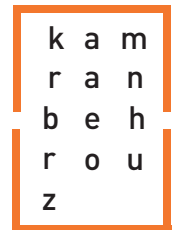
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politics was a protest against former codifications and binaries, a protest against the hegemony. In addition how come the queer culture has been re-coded again within the capitalist market?

¹ As a queer-gender/non-binary, multi-disciplinary, Nomadic artist, born in Tehran
² A thousands plateaus, capitalism and schizophrenia, Giles Deleuze, Félix Guattari, transl. by Brian Massumi, Bloomsbury academic, 2014, pp.208
³ https://www.365efcp.ch/boys-dont-cry/
⁴ Deleuze dictionary, Ed. by Adrianne Parr, Edinburgh University Press, 2010, pp.40

Kamran Behrouz is a Visual Artist, born and raised in Tehran, currently working and living in Zurich. He works with multiple medias, and combines the act of painting with animation, installations, costumes, and performance. His works deal with 'politics of location' in association with Cosmopolitics. Kamran saturates the Queer Identity throughout his art, in order to draw a cartography of belonging and displacement. Politics of image center his visual practices, transfigured in his theoretical works, as cultural translations and textual trafficking. His latest publication is a translation of Sara Ahmed's latest essay in Persian language, a language that does not register gender.

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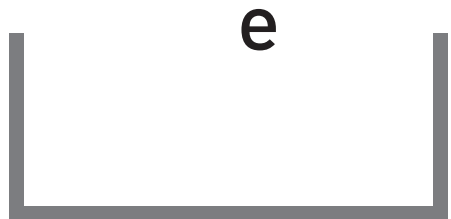
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Emma Perez

The will to feel: decolonial affective knowledges

In my current work, I am interrogating the coloniality of feelings, which I define as feelings that emerge from the darker side of the U.S. political terrain during this historical "Trump" moment. Racism, sexism, homophobia, transphobia, ableism— I identify as coloniality of feelings, which must be decolonized to create a hopeful future.

keynote speaker

Dr. Emma Pérez earned a PhD in history from the University of California, Los Angeles. She recently joined the University of Arizona as a Research Social Scientist at the Southwest Center and a Professor in the Department of Gender/Women's Studies. Pérez has published fiction, essays and the history monograph, The Decolonial Imaginary:
Writing Chicanas into History (1999). Pérez's first novel, Gulf Dreams, was published in 1996 and is considered one of the first Chicana lesbian novels in print. Her second novel, Forgetting the Alamo, Or, Blood Memory (2009) earned the Isherwood Writing Grant (2009), 2nd place in Historical Fiction from International Latino Books (2010) as well as the NACCS Regional Book Award for fiction (2011). She continues to research and write about LGBT Chicanx/Mexicanx through a decolonial queer of color lens.

The topic of resistance as simultaneously taking sides / taking part has been crisscrossing my research on different levels. I am in the third year of my PhD in philosophy and my research interests are located at the intersection of philosophy, aesthetic practices, and political questions. I am working on a notion of non-representation conceived as a political and as an aesthetic-material figuration. While I started to develop the notion of non-representation from the philosophy of Gilles Deleuze (Difference and Repetition, Bergson, Bacon) I went on to look at different constellations (social and political movements, artistic practices, queer feminist and materialist concerns) in which I aim at tracing these instances of non-representation. Mainly stemming from this research, I will shortly point out three ways in which the topic of the workshop relates to my research.

Resistance as an ecology of gestures: The question underlying my intention to invoke the concept of the gesture is how to resist in times of all subsuming capitalism and fascist tendencies while trying to join thought and practice, to connect different kinds of practices (political, aesthetic, …) and think beyond the inside/outside institutional divide. For this I propose the concept of a political ecology of gestures. On the hand I refer here to Giorgio Agamben's definition of a gesture as "… the exhibition of a mediality: […] the process of making a means visible as such." (Agamben 2000) However what is lacking there is a perspective in time that goes beyond a mere concatenation of instances. Therefore, on the other hand, I refer to Isabelle Stengers who uses the notion of an ecology of practice which holds open the possibility of a relation of practices as 'cosmic event', "a mutation which does

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not depend on humans only, but on humans as belonging,…",
belonging to this world (Stengers 2005).

Taking sides / nonperformance: While the term ecologies of
practices involves a perspective of different times and their beco-
mings, there remains another issue with time and history when it
comes to resistance and dissent. In a talk Fred Moten (25.09.2015,
MoMA) proposes the notion of nonperformance as a way to resist
that is not caught up in the narrative of the either/or, either ac-
cept or resist, agency or subjugation. The example he uses is the
freed woman slave who chooses in court to remain with their "ow-
ners" and thus rejects the subjectivity proposed to her within the
given framework that is still caught up in the colonial pattern. The
grounding of the question of resisting in the history of coloniality
asks in Moten's terms for a different register on the level of lan-
guage, aesthetics and politics. This is for me an ongoing question
and process of questioning that involves the interrogating of its
own positioning and taking sides.

Epistemology of ignorance: I have been involved in several artistic
research projects in collaboration with the artist duo knowbotiq
(Yvonne Wilhelm, Christian Hübler). Most recently the research
has turned around the issue of post/colonial amnesia in Switzer-
land and the question of how to intervene, how to counter or oppo-
se it. By post/colonial amnesia I mean "an epistemology of igno-
rance" (Gloria Wekker) that runs through bodies, technologies and
subjectivities and materializes in our sensations, thoughts and
desires. Given this sturdy and flexible texture, it seems that com-
mon ways of engaging are futile. I therefore propose a feminist
material reading of possible interventions and suggest that inter-
vening involves acting on the onto-epistemological level following
Donna Haraway's and Karen Barad's concept of diffraction which
opens up to possibilities of entanglement and response-ability.

Nina Bandi is a philosopher and doctoral researcher at Lucerne School of Art and Design and teaches at Zurich University of the Arts. Since 2015 she has been part of the research project 'What Can Art Do?' funded by the Swiss National Research Fund on the relevance of politically engaged art. Her research interests include the interplay of aesthetics and politics, the relation between gendered bodies, technology and materiality, as well as queer feminist and post/colonial thought. She regularly collaborates with the artist duo knowbotiq.

Critique through dissident participation: an endeavour bearing multiple challenges

I would like to address specific challenges that seem to be inherent to the project of critiquing power relations, privilege, and discriminatory processes. The discussion presented here is inspired from experiences in higher education institutions, whereby my positioning is twofold: on one hand, from a researcher's and theorist's perspective, and on the other, from an activist's and practitioner's stance (Saner/Vögele/Vessely 2016).

By way of understanding the location of critique, Sabine Hark states that an inclusion into the structures subject to critique is a necessary condition to be able to produce other than hegemonic findings and understandings (2005, 68):

"To change a field means to first of all change the rules of the game. The transformation of the rules, however, does not only demand a certain degree of virtuosity in understanding and navigating them, but it asks for – and this is precisely where the challenge and precarity of an ascertained critical project is located – the acceptance of the rules – and be it out of pragmatic necessity." (Hark 2005, 70, my translation).

Thus, although the entry into the structures seem to be a fundamental necessity for the development of a ground-breaking critique of them and for achieving change, by this move we necessarily acknowledge the very structures subject to our critique. Hark subsumes this as a "dissident participation":

"Dissidence and participation are, in other words, intricately enmeshed: Participation, and yes, acceptance of the reigning rules of the game is the paradoxical premise for achieving change. [...] We (would like to) actually object the powers from which our being is de-

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pendent" (Hark 2005, 73, my translation).

It is not the primary goal of dissident participation to abolish the structures. Rather, if we are to understand and develop effective possibilities of critical practices of knowledge, we are forced to work within the structures. This paradoxical positioning, however, entails major challenges that are intricately interwoven with the functioning of a) institutions and b) the intersectional working of societal discrimination.

a) Institutional structures produce a specific norm, entity, and continuity. Thereby, the structures do not confirm a value but rather contribute widely to the values' creation (Boltanski 2009, 122). Thus, beyond their reproduction, they first and foremost have the function of self-justification (Bogusz 2010, 139f) which effects a naturalizing of the structures and a concealing of their ongoing and active reproduction. It is, then, a task of dissident participation to uncover their workings and systematic obscuring and to, instead, search for ways that offer other dealings with them (Hark 2005, 392). This is most effectively achieved through a critique that not only is familiar with institutional structures and norms, but also speaks from a position of power: the more critique is articulated from powerful positions within that can also translate into numbers, the more it becomes potent and able to address such endeavours. However, the attainment of power within the structures requires a specific anchorage into them. This means that blind spots, which never are totally avoidable, from a more powerful stance, are not lapses, but actually inevitably part of a strategy allowing a more enabled participation within the dominant discourse (Thompson 2004, S. 39). This means that on one hand, the intervention into the structure is more effective, and on the other that the ability to question power relations and privilege diminishes. Luc Boltanski explains that this very back and forth actually is necessary for the existence of institutions: he states that an established order and its critique actually condition each other (2009, esp. 152). Critique, if accepted by the structures, al-

ways remains tied to the institution it criticizes – eventually op-
timizing it – and reigned by its hegemonic structures (Boltanski
2009, 156). This observation renders the proximity of affirmation
and dissidence, participation and transformation, subversion and
normalizing, critique and regulation palpable and reveals how
dissident participation is challenged to constantly be aware of an
own immanence privilege, cooption, and blind spots (Hark 2005,
250) – but still has to navigate all these contradictory dimensions
believing in an own critical agency. To be able to take on this defi-
ance, Hark suggests locating oneself on the margins between the
inside and the outside of the institution; and thus, to also oscilla-
te between scientific and activist positions. Indeed, in my own ex-
perience there is a great necessity of a continuous self-criticism
that can be facilitated by the position in-between. Furthermore,
an ongoing development of a sensibility for discriminating and op-
pressive processes as well as an understanding of their historicity
is fundamental for being a dissident participant and for avoiding
at most to get caught up in a reproduction of the structures that
initially are the subject of critique.
b) The discussion so far suggests that critique is positioned. It is
within a specific positioning that dissident participation cautious-
ly and with a ready awareness of an institutions' functioning can
attempt to navigate it. I would like to suggest here to further a
discussion on this specific positionality of critique that allows for
dissident participation: who can be a dissident participant within
which structures? And for what kind of critique? Especially on the
backdrop of societal and historically embedded power relations,
as well as intersectional workings of differing forms of discrimi-
nation, it seems to be necessary to look into identity markers that
enable dissident participation and others that are rejected by in-
stitutional structures such as of Swiss Higher Art Education. Re-
jected identity markers are relegated to subversiveness. In some
cases it is their mere survival and existence that is challenged

and thus will never be able to take on a position of critique from within. For Swiss art schools, the difficulty of people from lower classes or with migration experiences to be accepted as students or hired as faculty provides an illustrative example. The questions I would like to address here are: what exactly is the premise of dissident participation? and: in what ways do historically grown power-relations grounded in colonialism with effects on current racism, classism, sexism, and ableism enable or hinder the critique of (western) institutional structures?

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Sophie Vögele is research associate at the Institute for Art Education (IAE) at the Zurich University of the Arts (ZHdK) where she also holds teaching assignments. She namely co-directed the research project Art.School.Differences. Researching Inequalities and Normativities in Higher Art Education with Philippe Saner from 2014–16 and currently pursues related research in the field of Higher Art Education. Currently, she furthermore is pursuing a PhD in Sociology from York University Toronto on social inequality, processes of Othering, and critical theories grounded in the field of Higher Education. Earlier, she conducted research in Rajasthan and within the Swiss Asylum seeking process. She has varied teaching experience and delivered talks and workhops widely. One of her recent publications „Dissidente Teilhabe, Verrat und die Verortung von Kritik. Selbstreflexive Bemerkungen zu einem Forschungsprojekt" is forthcoming in: Migrationsgesellschaftliche Diskriminierungsverhältnisse als Gegenstand und strukturierende Größe von Bildungssettings edited by Paul Mecheril et al.

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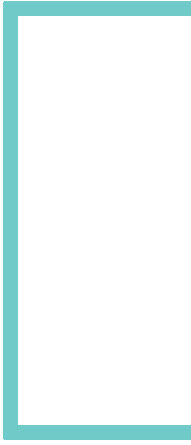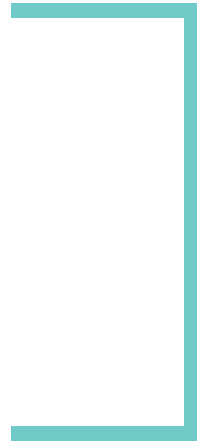
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Gabriella Coleman

Hacking Ideological Purity

In this talk I turn to hacker-based politics, activism, and hacktivism to probe the theme of the conference: taking sides. Hackers, I've argued elsewhere, distinguish themselves by their avid embrace of political intersectionality: hackers exhibit a high degree of tolerance for working across ideological differences. In many projects, pragmatic judgments or other considerations often trump ideological ones—leading to situations where, say, an anticapitalist anarchist might work in partnership with a liberal social democrat without much friction or sectarian infighting. There are, to be sure, many counter-examples, past and present: some hacker-based projects stake a clearly demarcated political position thus limiting the sort of participants who can contribute but many projects whether concerning Free Software development or straight up hacktivism as is the case with Anonymous exhibit significant ideological elasticity. In this talk I map some of the distinctive characteristics defining hacker political action before turning to some of the possible causes behind and limits to hacker political intersectionality.

keynote speaker

Gabriella (Biella) Coleman holds the Wolfe Chair in Scientific and Technological Literacy at McGill University. Trained as an anthropologist, her scholarship explores the intersection of the cultures of hacking and politics, with a focus on the sociopolitical implications of the free software movement and the digital protest ensemble Anonymous. She has authored two books, Coding Freedom: The Ethics and Aesthetics of Hacking (Princeton University Press, 2012) and Hacker, Hoaxer, Whistleblower, Spy: The Many Faces of Anonymous (Verso, 2014).

Christoph Brunner

Activist Sense: Infrastructures of Resistance and Differentiation

During the G20 2017 in Hamburg an alliance of local and translocal activist networks planned, built and ran the alternative international media center FC/MC. In close proximity to the locus of the summit, the Hamburg fair, the center was situated at the ballroom of the St. Pauli football stadium. Over the course of 96 hours the center sustained an online live stream, hosted six press conferences, provided 400 work stations for journalists, activists, hackers, bloggers and media producers, and engaged itself in the production, commenting and informing on the protest throughout the city and beyond. Apart from its aim to support "critical journalism in times of affective populism" the center also built material and sensuous infrastructures of resistance and provided a space of affectively engaged practice and care. While the positioning of the center was more open than former Indymedia projects during such summits, its trajectory targeting not only counterinformation and alternative media production but a specific and affective re-distribution of the sensible across times, bodies and spaces, I will ask if "taking sides" might be less a figure of opposition but rather a continuous practice of differentiation.

Christoph Brunner is Assistant Professor in Cultural Theory at Leuphana University Luneburg. In his work he investigates affective and media dimensions of social movements. He initiated the ArchipelagoLab for Transversal Practices, and is part of the SenseLab in Montreal, the European Institute for Progressive Cultural Policies (eipcp) and the editorial collective of transversal texts. His writings have been published in fibreculture, Third Text, Open!, transversal and Inflexions amongst others.

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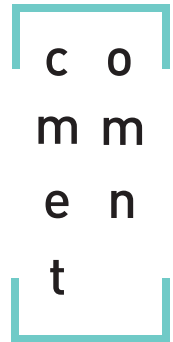
Hearing Both Sides and the Maintenance of Silence

Cases of sexual violence, if (publicly) talked about, usually result in a "he said – she said". This highly gendered scenario comes with the legal proposition in dubio pro reo (If in doubt for the accused). In discourse on sexual violence these two structuring paradigms are connected so close-ly that doubting the (mostly female gendered) accuser(s) comes to be the obligatory approach. The gendered contradiction of testimonies, the legal proposition and the obligatory hypothesis of possibly lying accusers are not only to be found in court but also in media reporting on- and of-fline, and in everyday debating of sexual violence, pre-structuring and determining the debate. Sexual violence as a mediated discourse, as something we know and (don't) understand, some-thing we debate and/or ignore is therefore closely connected to the problems of in-/credibility. I.e. the question of who 'we', ourselves subjects of a media culture and society, find credible, whose words we believe, and whose we dismiss, for reasons that are, as I want to argue, con-nected to the intersections of institutionalized discrimination and to mediating, highly productive paradigms or narratives, such as those mentioned above, producing subjecti-vities and determin-ing approaches. Analyzing their functioning and productiveness in TV talkshows and several news articles concerning debates following the #Metoo movement, I have made two observations: 1.Paradigms of obligatory doubt function as the main-tenance of silence. The paradigm of hearing two sides and not taking one, but staying in doubt, reproduces the no-tions of objectivity and constitutionality, ergo, a good and serious citizen is objective and nonpar-tisan, stays in doubt and leaves the judging to the court. Structured by this kind of rationalized disbelief, hea-ring both sides, results in hypothesizing the existence

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of concrete violence. The strik-ingly abstract hypothesizing rather than straightforward accusation of lying works like a logical routine of legitimate ignorance. It results in the sociocultural maintenance of silence even if the victims/survivors talk about what happened/happens to them.

2.ʺWe areʺ at the site of not taking sides

Hearing two contradicting sides and not or only ever hypothetically taking one, produces the site for the innocent and irresponsible centrist society. A ʹWeʹ constitutes as the disconnected middle of the two sides. If ʹweʹ want to stay in the center of the constitutional society, we need to sepa-rate: from the (ʹextremeʹ) sides, from each other. We therefore are not a community, dealing in solidarity, but disconnected. The rationality of doubting credibility results in irelationality – it dis-connects.

To dissent, to oppose these structures that, in my analysis, work as silencing mechanisms we need to leave the site of not taking sides, pre-structured by judicial paradigms. We need to lose the structuring paradigms that build the ʹinnocentʹ undecidedness and mistakes hearing (questioning) with listening. Can and does feminist media activism like the #Metoo movement create different sites of listening and talking that do not need to repeat the judicial logics of the hearing, doubting, judging? Are the social media platforms different sites of resistance against the sociopolitical and judiciary systems of silencing?

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Louise Haitz is university assistant at the University of Vienna at the institute of theatre-, film- and media studies. She works on her dissertation concerning the media production of in-/credibility in cases of sexual violence. She did her Bachelor (2013) and Master (2017) in literature-, art- and media studies at the University of Konstanz. She worked as research assistant in the subproject 2 of the "Media and Participation" DFG research group: Recht auf Mitsprache: Das Cochlea-Implantat und die Zumutungen des Hörens (The Right to a voice: The Cochlea Implant and the impositions of hearing).

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Judith Revel

Resistance and subjectivation: from „I" to „We"

Judith Revel is full professor of contemporary philosophy at the Université Paris Nanterre, and member of the Sophiapol research team (EA 3932). She is a specialist of French and Italian thought after 1945. She is also member of the scientific boards of the IMEC (Institut Mémoires de l'édition contemporaine) and of the Collège International de Philosophie, and member of the Centre Michel Foucault. Last book published: Foucault avec Merleau-Ponty. Ontologie politique, présentisme et histoire, Paris, Vrin, 2015.

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Roberto Nigro

In the History of Sexuality volume one Foucault writes: "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power. Should it be said that one is always „inside" power, there is no „escaping" it, there is no absolute outside where it is concerned, because one is subject to the law in any case? [...] This would be to misunderstand the strictly relational character of power relationships. Their existence depends on a multiplicity of points of resistance: these play the role of adversary, target, support, or handle in power relations. These points of resistance are present everywhere in the power network".

A few years after Foucault's death, Deleuze tried already to make clear what was at stake in Foucault's last production. By citing some beautiful texts of Foucault, he clarifies the switch from an analytic of power to a topic centered on the question of subjectivation: "the most intense point of lives, –Foucault writes– the one where their energy is concentrated, is precisely where they clash with power, struggle with it, endeavor to utilize its forces or to escape its traps".

Deleuze can tentatively conclude that power does not take life as its objective without revealing or giving rise to a life that resists power. Deleuze's remark is highly important, since it stresses a crucial passage in Foucault's thought, pertaining to the role the question of subjectivity came to play in his last reflection.

In an interview published in 1984, Foucault introduced a differentiation between power and domination that was only implicit in his earlier work. He asserted that we must distinguish the relationships of power as stra-

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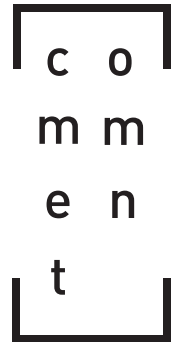
tegic games between liberties – strategic games that result in the fact that some people try to determine the conduct of others – and the states of domination, which are what we ordinarily call power. Furthermore, we have to acknowledge that between the games of power and the states of domination, there are also governmental technologies.[1]

In doing so, Foucault identifies three types of power relations: strategic games between liberties; government; and domination. Power as strategic games is an omnipresent feature of human interaction, insofar as it signifies trying to determine the conduct of others. This can take many forms, from ideological manipulation to rational argumentation, from moral advice to economic exploitation, but it does not necessarily mean that to determine the conduct of others is intrinsically "bad". Government refers to more or less systematized, regulated, and reflected modes of power (one could say, it is a "technology") that go beyond the spontaneous exercise of power over others, following a specific form of reasoning (a "rationality") which defines the télos of action or the adequate means to achieve it. Domination is a particular type of power relationship that is stable and hierarchical, fixed and difficult to reverse. Foucault reserves the term "domination" to what we ordinarily call power.

Domination refers to those asymmetrical relationships of power in which the subordinated persons have little room for manoeuvre because their margin of liberty is extremely limited. But states of domination are not the primary source for holding power or exploiting asymmetries. On the contrary: they are the effects of technologies of government. Technologies of government account for the systematization, the stabilization, and regulation of power relationships and may lead to a state of domination.

This differentiation between three types of power relations is all the more important for it questions a simplistic use of the notion

of resistance. If one keeps on using the notion of resistance, one risks coming back to an interpretation of power in terms of repression. The reactive conception of
resistance undermines and masks the productive character of power.

By setting out from these accounts we will also raise questions about the relationship between resistance and transgression; resistance and outside, resistance and subjectivation as political production of an excess (Revel). To break through the crust of a mechanism of domination is a political process that can be referred to as a political subjectivation. This includes the dissolution of the subjectivity, that is to say a process of disidentification, a removal from the naturalness of a place, or a movement that extricates the subject from itself and from its actual condition.

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[1] Michel Foucault, "The Ethics of the Concern for Self as a Practice of Freedom," in id., Ethics. Subjectivity and Truth: Essential Works of Michel Foucault 1954-1984 (Volume 1), ed. Paul Rabinow (New York: The New Press, 1997), 281-302.

Roberto Nigro is full Professor of philosophy, in particular continental philosophy at the Leuphana University in Lüneburg. He also is an ancien Directeur de programme at the Collège International de Philosophie in Paris. Before coming to the Leuphana University he taught at the Zurich University of the Arts (ZHdK) (2009-2016). His areas of research and teaching interest include aesthetics, political philosophy, and cultural theory with a special focus on French and Italian contemporary philosophy and the legacy of German philosophy (in particular Marx, Nietzsche, and Heidegger) in contemporary thought.

Dissent is a term of counterrevolution

Discussing dissent in a bipolar distinction creates an understanding of the term as a simple being against somebody or something else with no chance of creating a notable otherness. This discussion is at least as old as deconstruction itself. Derrida highlighted this idea in "Politik und Freundschaft" (Jaques Derrida, 2000), Chantal Mouffe and Ernesto Laclau (Chantal Mouffe; Ernesto Laclau, 2006) discussed it in length throughout their respective bodies of work and Deleuze gave us the most striking narration in his discussions of Kontrollgesellschaft (Gilles Deleuze, 1993). Poststructualist theories provide us with a variety of possible proof that there is no possibility to think inclusion without exclusion, dissent without consent, power without oppression or power without resistance and vise versa. I would suggest that these analysis of modern day societies are not only correct but show us that dissent understood as a simple "being against" is a term of counterrevolution, counterinsurgency. It generates possibilities to create and recreate positions of power and thus enforce oppression. So I not only suggest that any being against is worthless, I state outright: Being against is counterrevolutionary. There is no winning in fighting against within any given order and there is no winning in fighting for within and there is no winning in fighting for a new, an other or different outside of recent power relations (tiqqun, 2013). Politics of identity e.g. are part of an ever growing counterinsurgency. Politics of individuality wear the most ugly masks of counterinsurgency. They both are losing battles in the war for a possibility to once again shout "I am!" (tiqqun, 2000). But I is no more, the idea of self is an imaginary episode of a history lost to the nameless winners of Empire. So Tiqqun found the-

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se struggles to be the most recent and disturbing emanations of Bloom: "French, excluded, wife, artist, homosexual, Breton, citizen, fireman, Muslim, Buddhist or unemployed, all is acceptable that permits the mooing on one mode or on another, eyes blinking in the face of the infinite, the miraculous "I AM…" (tiqqun, 2000). If dissent can not be understood as a position one takes or a role one plays, as one is now and always lost to Empire, we need to discuss ways to think dissent as a possibility to find and define different modes of existence (Souriau, 2015). Not in trying to escape an absolute lack of distinction or meaning by fighting to find a name, face, mask or role in struggles for identity or worse individuality, but in trying to destroy and recreate all current modes of existence lies the great opportunity of dissent. So the struggle is not to take a side, which is ridiculously easy as sides appear and disappear every second within the defining logic of difference that structures all so called democratic societies of our time. The struggles of dissent are those of finding any opportunity to create and recreate areas, moments, situations in which new, other or different modes of existence become possible. To create moments in which we are not trying to flee what we call Bloom in defining new identities but to face it and eventually destroy it and all its forms of identity and all its lies of individuality. Or as Jeans-Luc Nancy put it: The question we should ask can not be "Who am I" but how can we enable ourselves to face the gap, the against-each-other that defines our communal beings in being communal?! (Nancy, 2007)

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On (Not) Taking Sides

Asking from which position critique is possible, the ‹perspective of dissent› I want to take into account points towards contemporary's cybernetic regime of control in digital cultures. Addressing the intertwining of scientific, technological, economic and political conditions, cybernetics has become a contemporary mode of governmentality. Starting from this point, I want to take a closer look at the relationship of critique and the logics of cyberneticization (Galloway 2014; Hörl 2013).

Specifically, I want to focus on cultural and media scholarly endeavours which discuss the (im)possibilities of practices of resistance and dissent. Exemplarily, besides concrete formulations on a «Digital Resistance» (Caygill 2013) and strategies of resisting the panoptical gaze by ‹blinding› it (Ippolito 2014), there is the «intervention» into the contemporary realm of fabricating (non-)knowledge (Kaldrack 2017) or the utilisation of the «border as a method» (Mezzadra /Neilson 2013). Since these approaches discuss different modes to ‹resist›, to ‹intervene›, and to ‹demarcate›, they all have in common the question of the possibility of making a difference ‹from within›. Also, they relate to the problem of the ‹representability of power structures› which is connected to the question of the possibility of critique. Correspondingly, Galloway calls for the need of a «critical or poetic language» through which power structures could be represented in digital cultures. (Galloway 2011, 99) In regards to the partially metaphorically fueled conceptualisations of critique, I eventually want to discuss the potential of these ‹alternative narrations› of digital cultures in detail. Linking to my doctoral thesis, one chapter investigates such «counter-aesthetic[s]» (ibid., 100) in terms of

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alternatives to merely positively connotated ‹flows› and ‹streams of information›. Instead of «the image of regulated, omnipresent, uninterrupted, and continuous flow» (Sprenger 2015, 88) which pertains to the cybernetic logic sketched above, I want to ask for different connotations of flows. Thus, I propose to read information flows before the backdrop of another imaginary «reference system» (Blumenberg 1971, 173). Concretely, flows and streams are made readable in regards to ‹sewerage› by including literary scenes on ‹waste water› (Mersch 2013, 33).

Altogether, addressing the question of critique in a contemporary cybernetic regime of control I want to discuss both the possibility of critique from within the cybernetic regime of control as well as contemporary ‹counter-narratives›.

Mathias Denecke is a doctoral student at Leuphana university of Lüneburg. After finishing his B.A. and M.A. in literature-arts-media studies at university of Konstanz he received a doctoral scholarship at university of Lüneburg and was subsequently junior research fellow at the Centre for Digital Cultures (CDC) Lüneburg. In his doctoral project «Stream metaphors in digital cultures – scenes on the knowledge of mediation» he works on a history of knowledge. Focusing on theoretical positions in cultural and media studies describing technically mediated communication, the project maps discursive shifts concerning the relationship of user and environment. Here, stream metaphors serve as an access to the narrative fabrication of knowledge formations on digital cultures.

Participatory artistic practices of dissent in (post-) digital media

Media art's constitutive use of digital and often mobile media establishes complex spaces of negotiation. Current artistic practices are reflecting and enacting ways of overcoming established industrialized and commercialized (social) media infrastructures. Artists such as Aram Bartholl, Trevor Paglen, Miranda July, UBERMORGEN, Christoph Wachter & Mathias Jud use mobile technologies, develop apps, use collaborative open-source software, or offer the use of peer-to-peer networks and sharing platforms to encourage participation in their artistic production processes. They dissent highly regulated spaces in search of alternative, "open" networked ones – as sites for claimed participation and critique in a "postdigital"[1] context. Their practices raise relevant questions: To what extent do the dissenting structures enable room for actual shifts in perception and action? Or are they rather claims and strategies with means to other ends? How do communication and collaboration processes change and in what ways do they challenge institutional and digital infrastructures? In what ways do boundaries of binary distinctions such as digital and analog, online and offline, public and private become increasingly interwoven and how can these entanglements be accounted for? Under what structural conditions is participation possible or denied within digital network contexts and increasingly within a platform culture?

Understood as "disruptions in participation processes, which can be located in the media configurations themselves"[2], studies on dissent and participation need to critically analyze the complex interrelations of the involved practices. The described complexities and

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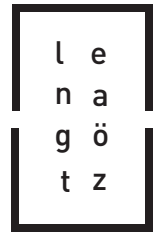
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raised questions make it necessary to closely take account of the configurations of participatory artistic practices conceptualized and realized within the context of mobile digital media. Consequently, the spatially distributed practices of current participatory media art and its reciprocal production need to be situated within socio-technical power relations of digital cultures and technologies and in regards to (media art) institutional framings. Conceiving artistic practices of dissent in (post-)digital media contexts as tactics questioning media industrial entanglements requires to position discourses, practices and cultures of partaking with a decisively critical understanding of the notion of participation.

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[1]   For the notion of the „postdigital" compare for example: Cramer, Florian (2014): "What Is 'Post-Digital'? A Peer-Reviewed Journal About, Post-Digital Research 3, no. 1: http://www.aprja.net/what-is-post-digital/?pdf=1318 (19.04.2018).

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Critique is a main driver of progress. It is necessary to reflect upon a taken step and subsequently evaluate it, in order to keep on developing. This reflexion and the ability of recognizing the very own wrongdoings and/or mistakes can be viewed as a basis for consciousness. In order for me to apply the topic of reflexion and especially the notion of self-critique to the broader area of machine learning, I am asking the question: Is there something as corrective critique carried out and subsequently processed by machines? Can there be a discourse amongst automated systems and if so, can machines be thought of as capable of making their own mistakes in the first place? Of course there is always the notion of malfunction within an automated process, but machines are never observed as structural flawed entities — as long as they are "working" properly. In contrast, human beings seem to be rather unstable in the sense that they take part in "life-long learning". To err is human is the beginning of a famous saying that goes on as follows: to forgive divine. The divine appears to be an irrational joker to cope with an existence dominated by the omnipresence of the possibility of something going horribly wrong. It is the equivalent to a reset button you can press, if something has gone so terribly wrong that it is not possible to repair/restore it, but rather a good idea to start from the scratch. Still, it is the individual itself that is taking this reset step, no one else is pushing it[1], unlike with the machine, an external entity is needed to control the way things work out.[2] The condition for autonomy can thus be seen in the fundamental possibility of being (objectively) wrong about the issue in question and thus being able

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of critique

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to argue with others and most importantly with oneself. Questio-
ning the very own position (in the world/the milieu) and drawing
conclusions (thus learning) from mistakes is the first step. The
possibility of hesitation (Zaudern) completes the context by adding
the idea of an active non-action to the catalogue of possibilities.
Trying to understand critique as a functional component may seem
paradox at the first glance. It is then that we have to ask oursel-
ves what constitutes our ability of questioning the presumptively
"obvious" state of the world and our respective roles in its course.
Critique, I want to sum it up, is thus an end in itself. A sustainab-
le and robust A.I. must, just like human beings, keep up with the
highly contingent constitution of the world, translated by an inter-
facial structure that focusses on handling exceptions rather than
"normal" situations. Introducing the issue of critique to the realm
of machine learning is not a radically new idea, still it means put-
ting aside the functional thinking of most engineers and start che-
rishing problems rather than answers.

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[1]   Even if there was a God, it would still be up to the individual to deny the offered
      forgiveness.
[2]   In most cases, a human being would immediately play this part. Yet, it can be
      thought of a program or algorithm that kicks in according to the parameters set
      by the (human) instructor.

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[notes]

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