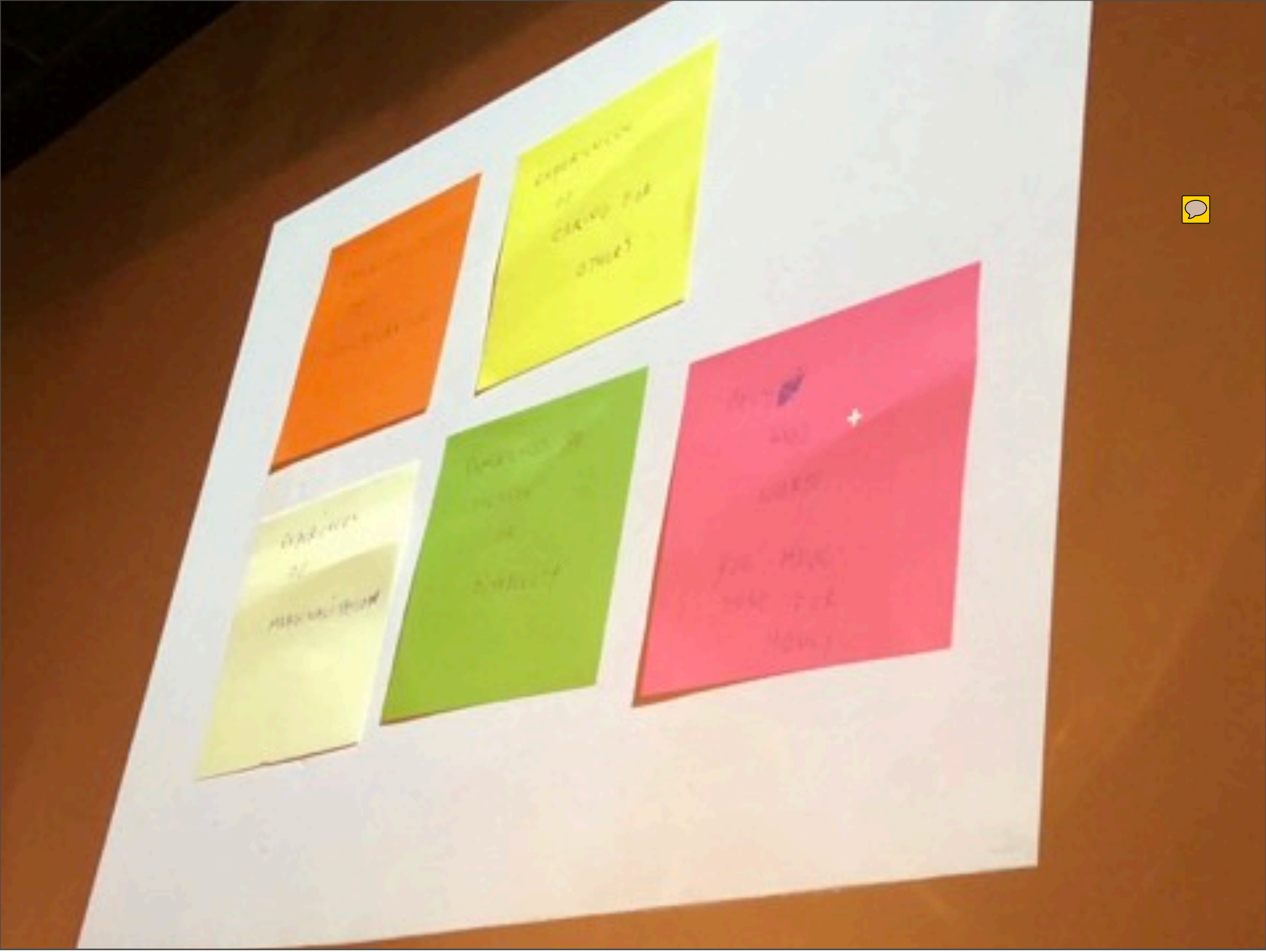
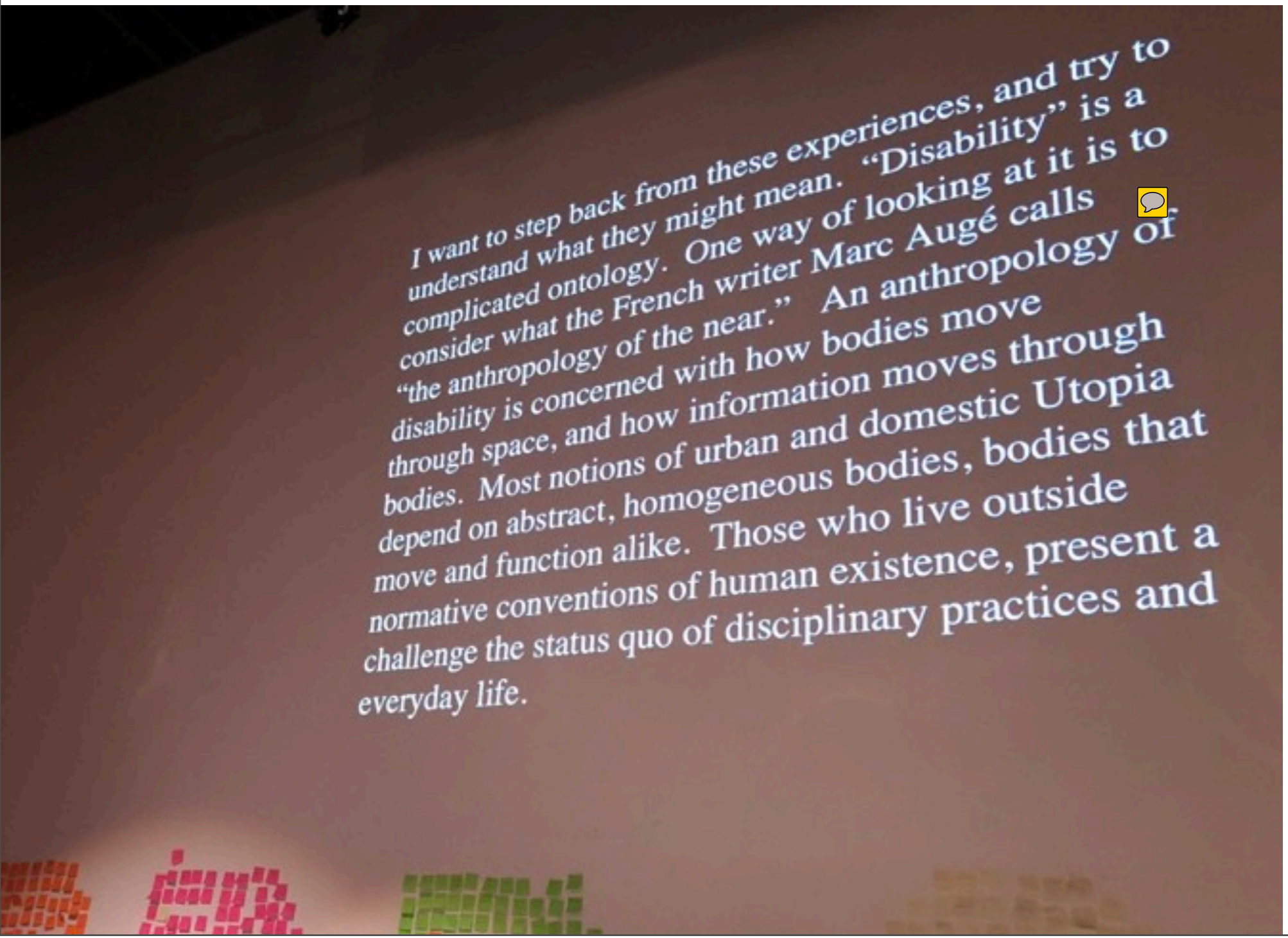
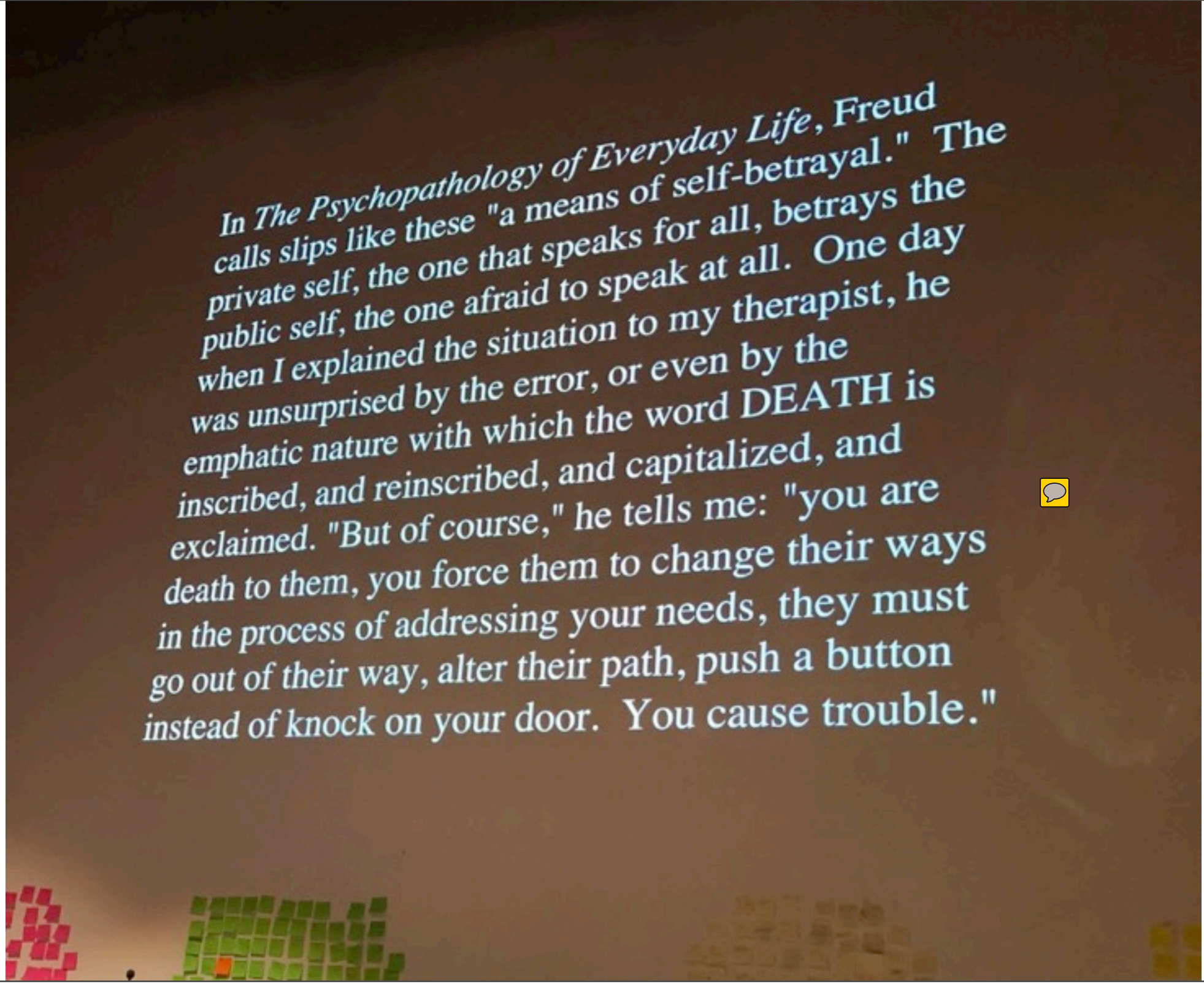
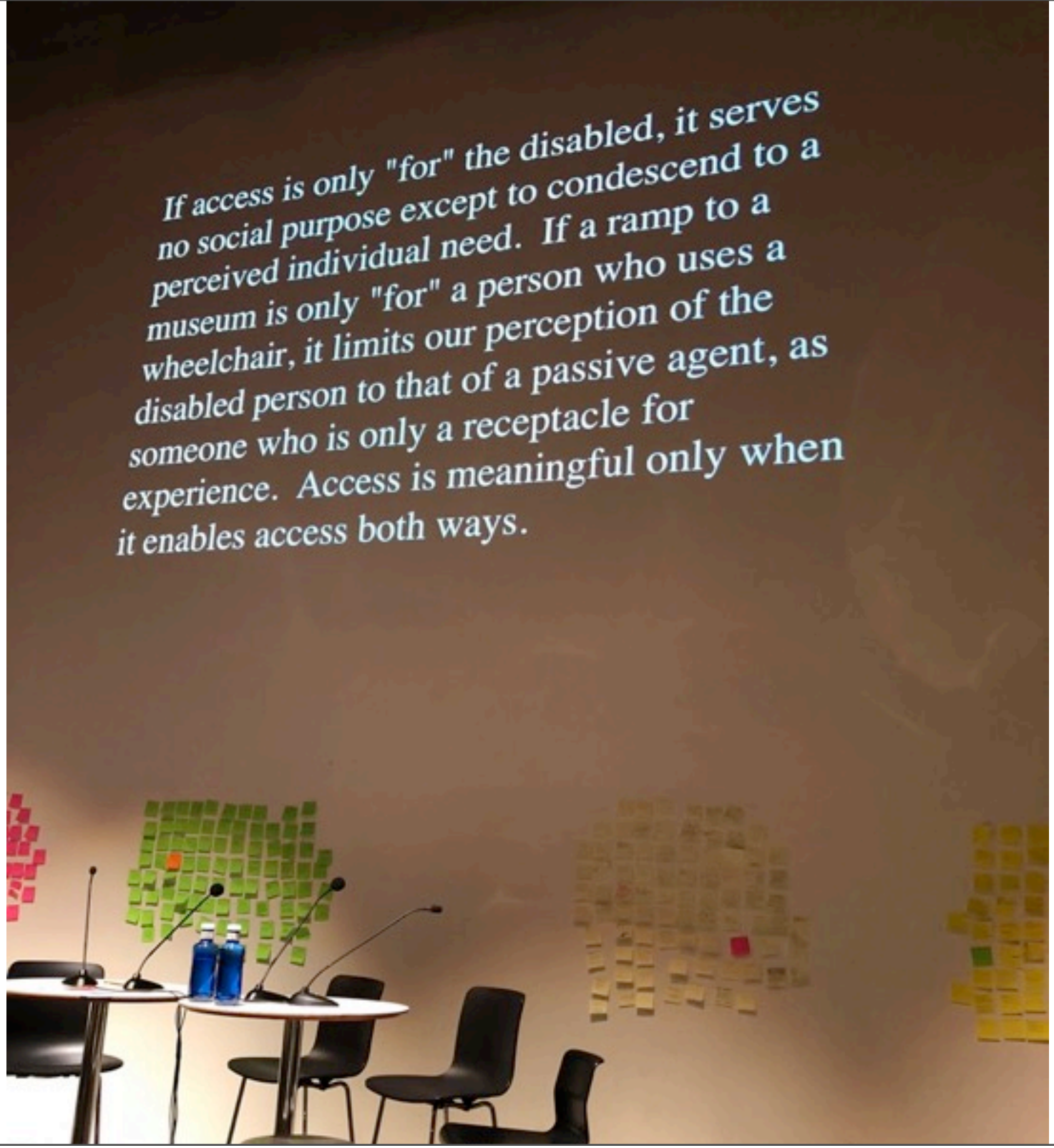
- Woensdag 21 Maart
- Karen Archey (curator)
- Luke Willis Thompson (foto's)
- Jesse Darling (vragen en post-its)




I want to step back from these experiences, and try to understand what they might mean. "Disability" is a complicated ontology. One way of looking at it is to consider what the French writer Marc Augé calls "the anthropology of the near." An anthropology of disability is concerned with how bodies move through space, and how information moves through bodies. Most notions of urban and domestic Utopia depend on abstract, homogeneous bodies, bodies that move and function alike. Those who live outside normative conventions of human existence, present a challenge the status quo of disciplinary practices and everyday life.


In The Psychopathology of Everyday Life, Freud
calls slips like these "a means of self-betrayal." The
private self, the one that speaks for all, betrays the
public self, the one afraid to speak at all. One day
when I explained the situation to my therapist, he
was unsurprised by the error, or even by the
emphatic nature with which the word DEATH is
inscribed, and reinscribed, and capitalized, and
exclaimed. "But of course," he tells me: "you are
death to them, you force them to change their ways
in the process of addressing your needs, they must
go out of their way, alter their path, push a button
instead of knock on your door. You cause trouble."

As an artist with a disability, you are almost always causing trouble. It's not just about the 'art', but, increasingly, about the public presence of the artist, and this is where the body of the artist becomes part of the body of the work. Making art and being an artist are not the same thing. Making art is a very intense pleasure. It's often just you and your medium. But being an artist is largely about bringing work to the public—it means interacting with gallerists, curators, and other people on a constant basis. It means phone calls and conversations and meetings and site visits and airports and hotels and installations and openings and dinners after the openings. It means, inevitably, of becoming an activist on behalf of yourself. The art world never lets you forget your difference: you are constantly subject to the gravitational pull of rationalizing about it.


If access is only "for" the disabled, it serves no social purpose except to condescend to a perceived individual need. If a ramp to a museum is only "for" a person who uses a wheelchair, it limits our perception of the disabled person to that of a passive agent, as someone who is only a receptacle for experience. Access is meaningful only when it enables access both ways.

Beauty is Difficult

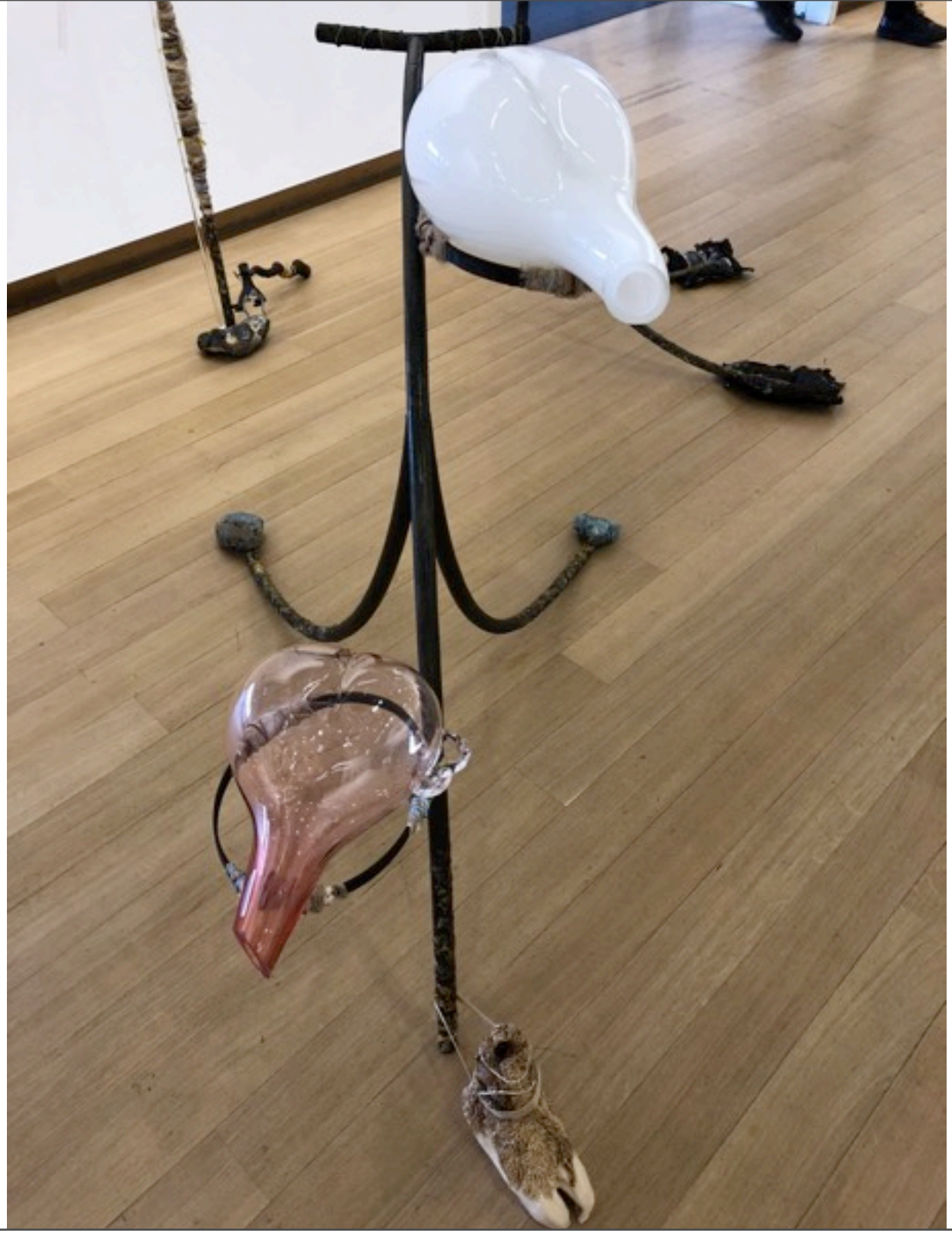
Judith Halberstam in the *Queer Art of Failure*:

"Under certain circumstances, failing, forgetting, unmaking, undoing, unbecoming, not knowing may in fact offer more creative, more cooperative, more surprising ways of being in the world."

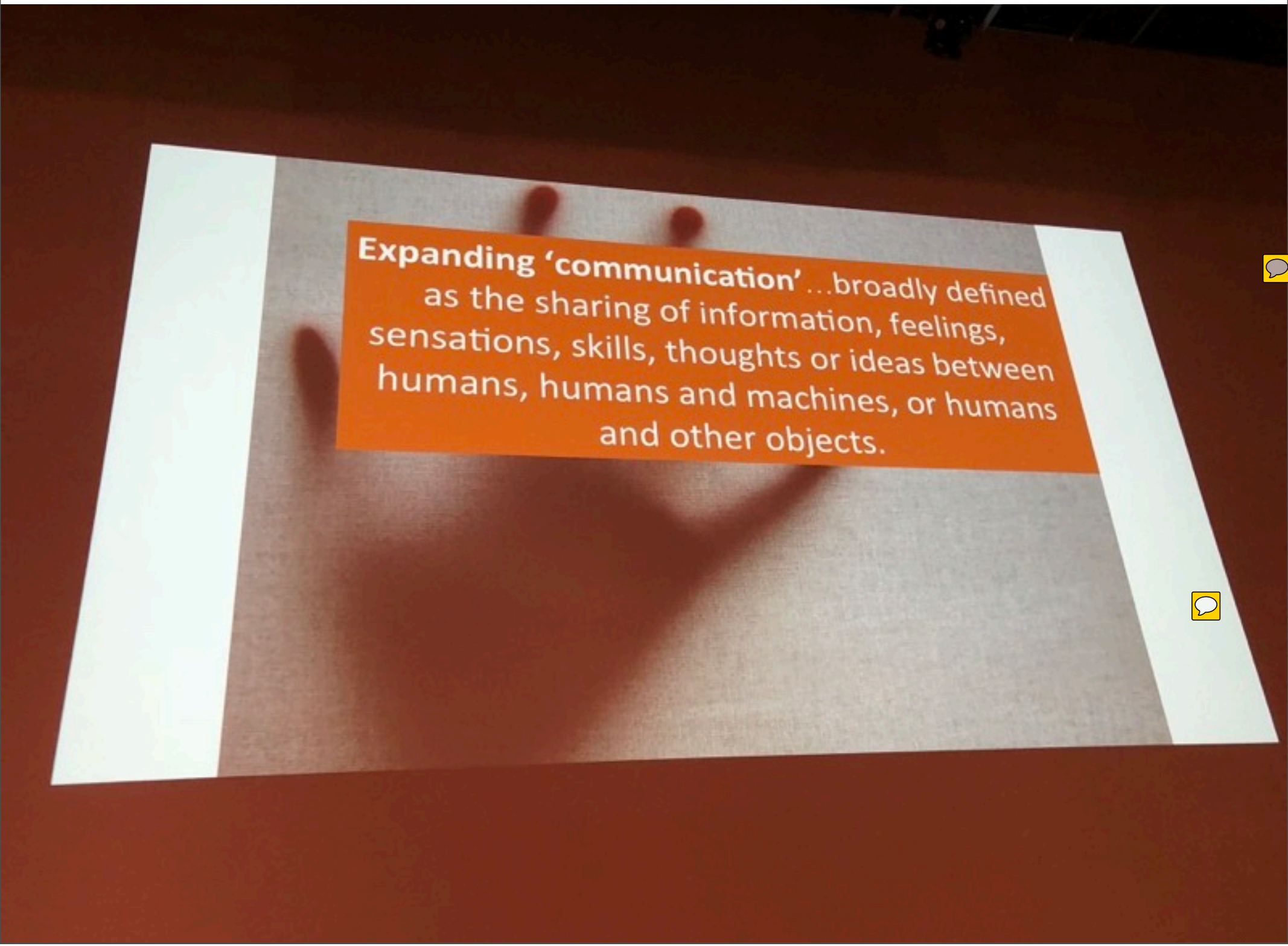
Mirthe Berentsen, schrijver, residency at the mental health department of Kings County Hospital

Carolyn Lazard: Skype call met medicijnendoosjes

Joseph Grigely: dove schrijver (beetje audio)



- Donderdag 22 maart
- Mark Paterson (curator)
- Carey Jewitt: Imaginations of Remote Personal Touch Communication
- IN-TOUCH

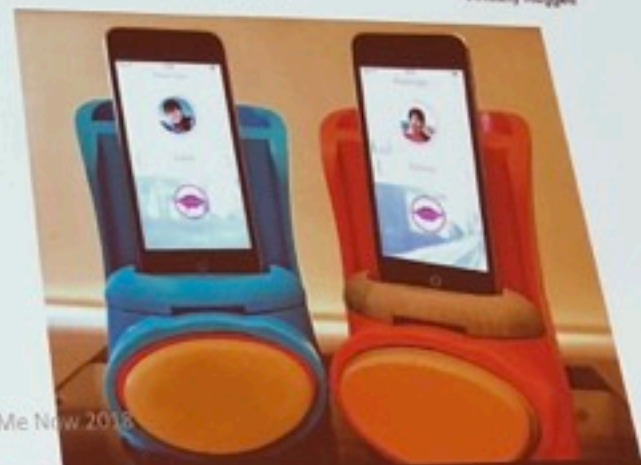

Expanding 'communication' …broadly defined as the sharing of information, feelings, sensations, skills, thoughts or ideas between humans, humans and machines, or humans and other objects.

The communicational ebb & flow of touch
15th C Europe
Hold Me Now 2018

Contemporary social conditions
Shifts in how social relations are conducted
Connection at a distance
Globalization
Migration & labor
Family reconfigurations
Portability, connectivity, and power of the digital
Communicational materiality & affordances of digital touch are a part of the broader changing digital communicational landscape
Hold Me Now 2018

Technologies seek to "...give tactility a new utility in a political economy of sensations vital to a society of growing dependence on the efficient circulation of information through sensing bodies."
David Parisi, *Archaeologies of Touch* (2017:4)
Hold Me Now 2018

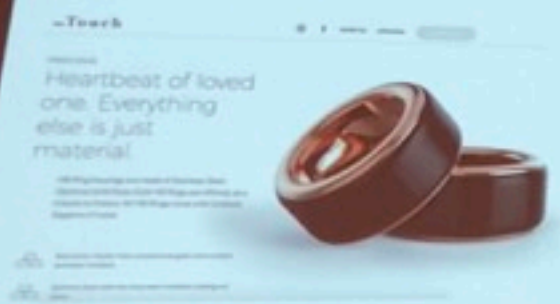
Landscape of digital touch communication: Haptic devices



Hold Me Now 2016

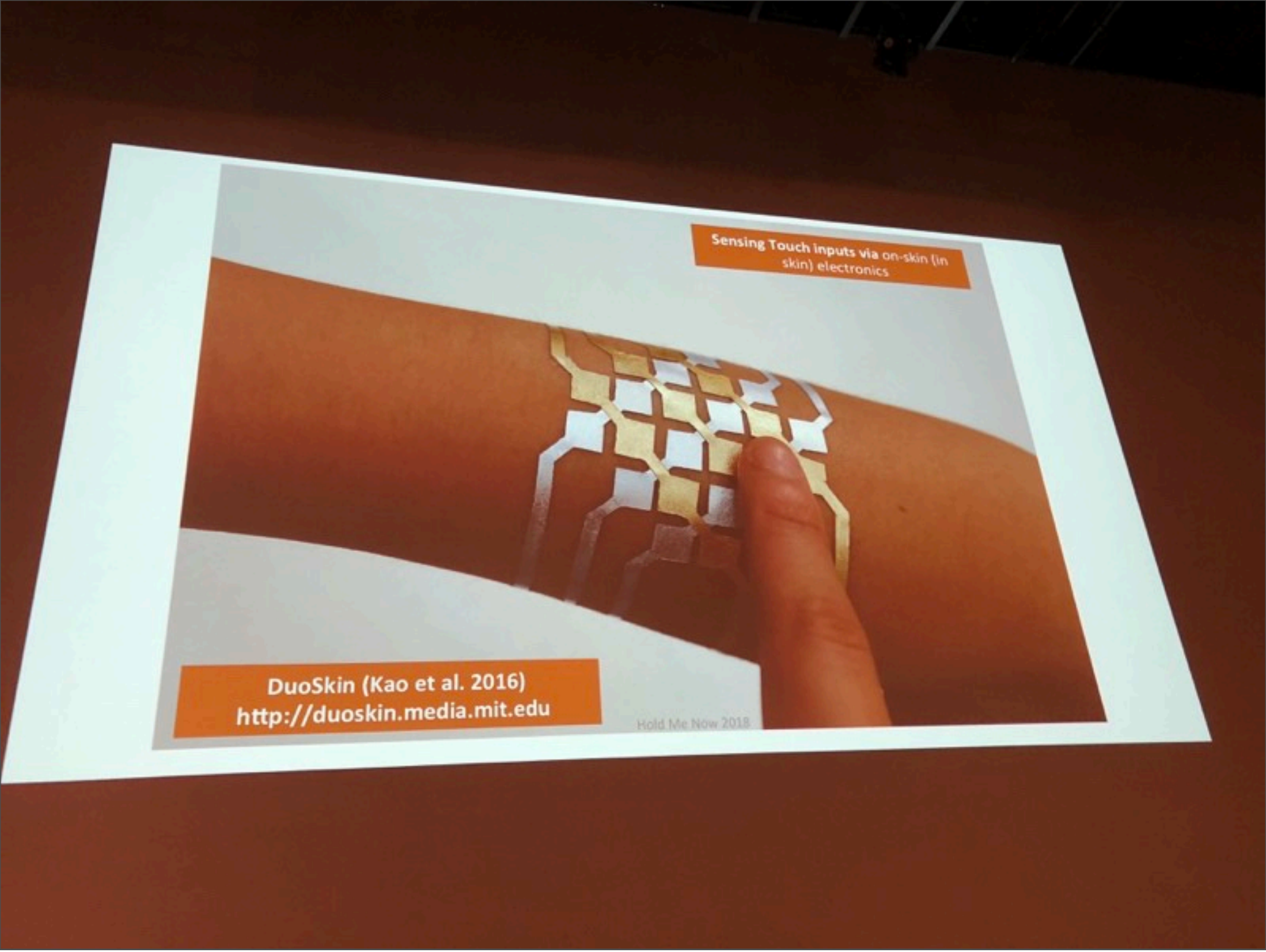
Wearables

HEY'S DESIGN



© Hey

Hold Me Now 2018


Sensing Touch inputs via on-skin (in skin) electronics
DuoSkin (Kao et al. 2016)
http://duoskin.media.mit.edu
Hold Me Now 2018

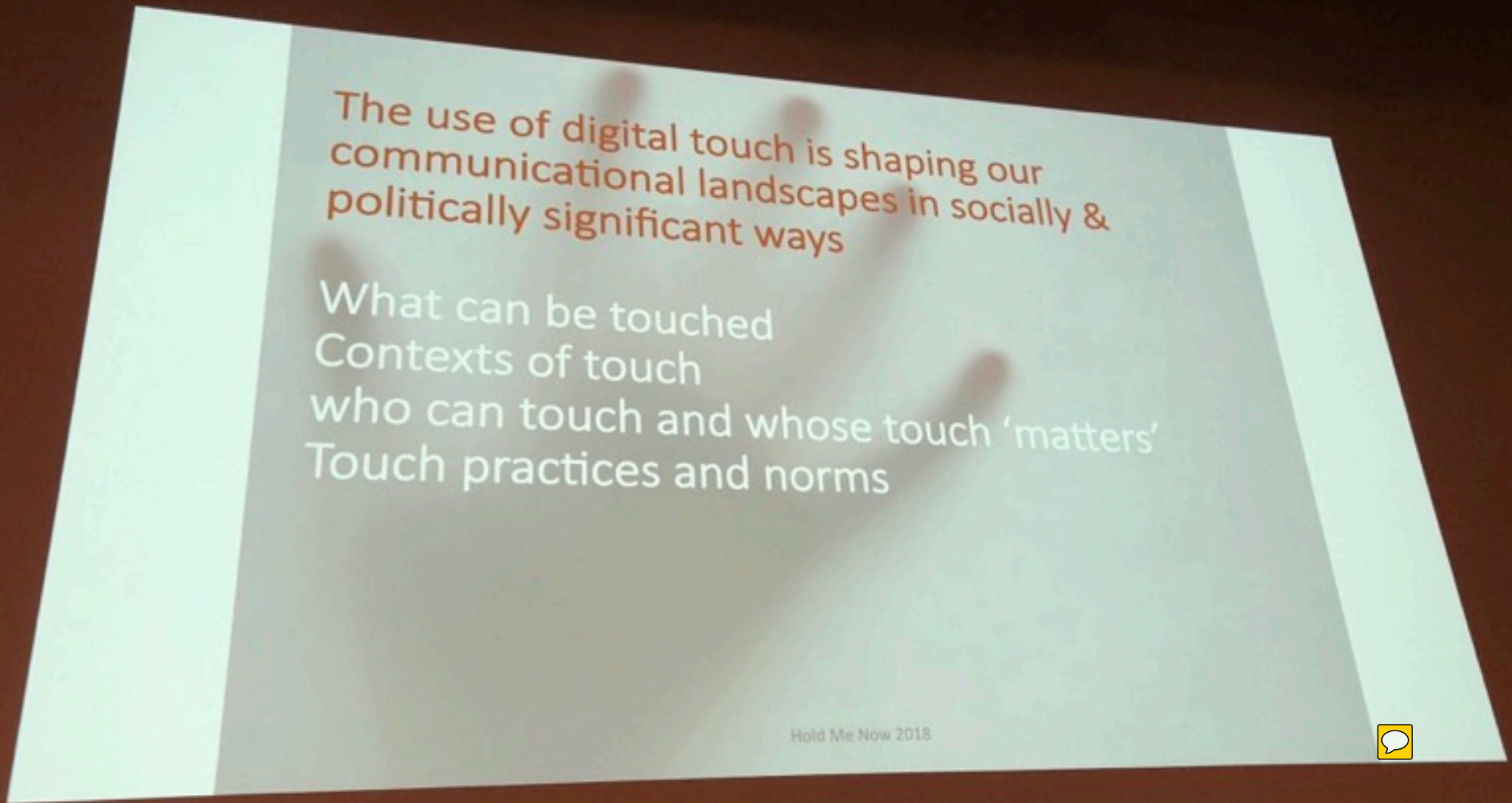
Bio-sensing

Owlet baby care

Hold Me Now 2018

Virtual Touch

Hold Me Now 2018


The use of digital touch is shaping our communicational landscapes in socially & politically significant ways
What can be touched
Contexts of touch
who can touch and whose touch 'matters'
Touch practices and norms
Hold Me Now 2018

Researching touch

Social: neglected
Individual
Physical & perception
Quantitative
Linguistic

Re-count
FEEL
Using touch to research touch
'Listen to bodies'
'Materialize' sensory knowing

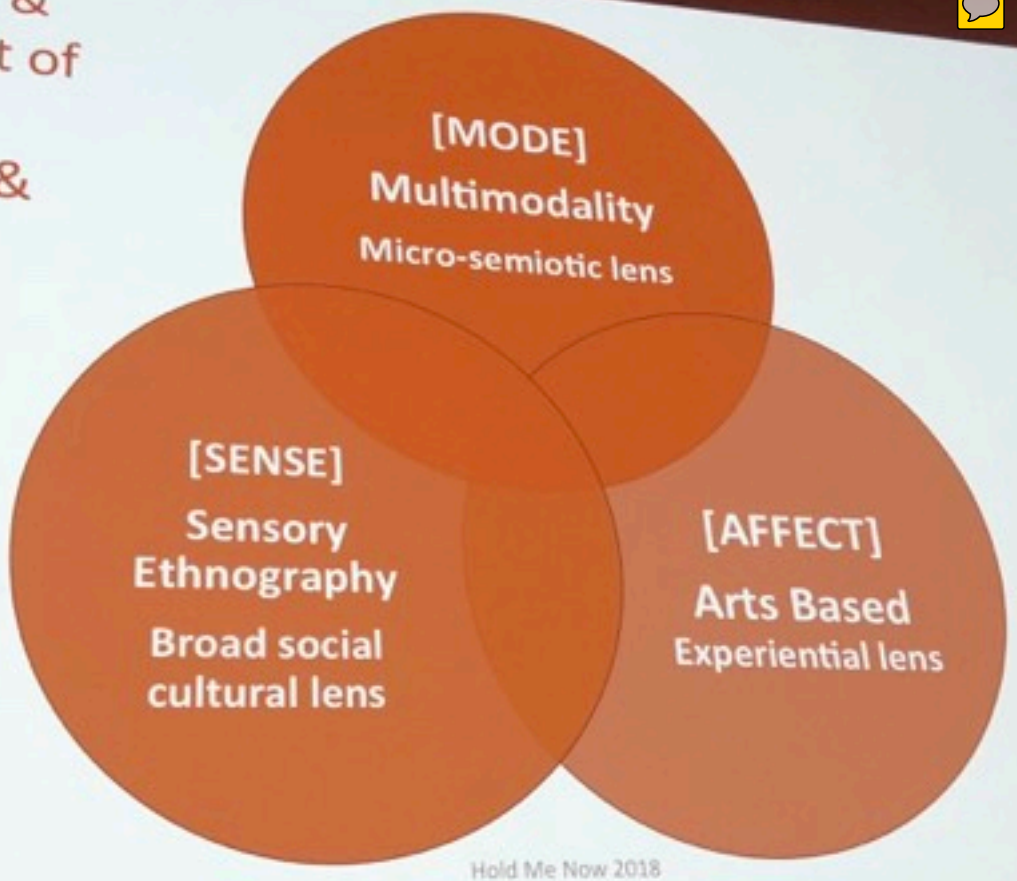
'Hard to access'
Future facing experiences
Research through design
Discourses
Imaginations
Speculative-futures

Researching digital touch experiences at the edge of people's lived experiences requires the development of inventive 'live' methods

'Research becomes an active engagement with an ever-changing social world rather than an investigation of a static reality...[enabling] ongoing-ness, relationality, contingency and sensuousness – to be investigated'

(Lury and Wakeford, 2011: 2)

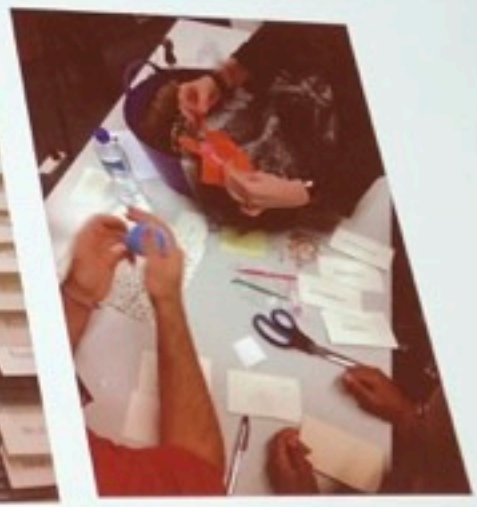
Inter-relation & entanglement of people, technologies & environment



A thick textured social account of touch

Hold Me Now 2018

Remote Digital Touch (Experience) Prototyping workshop



Speculative discourses and imagined technological regimes

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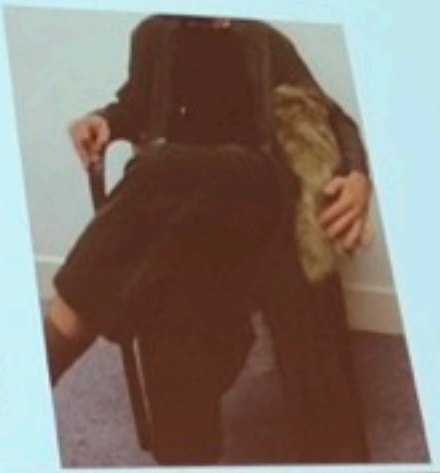
Haptic-chair



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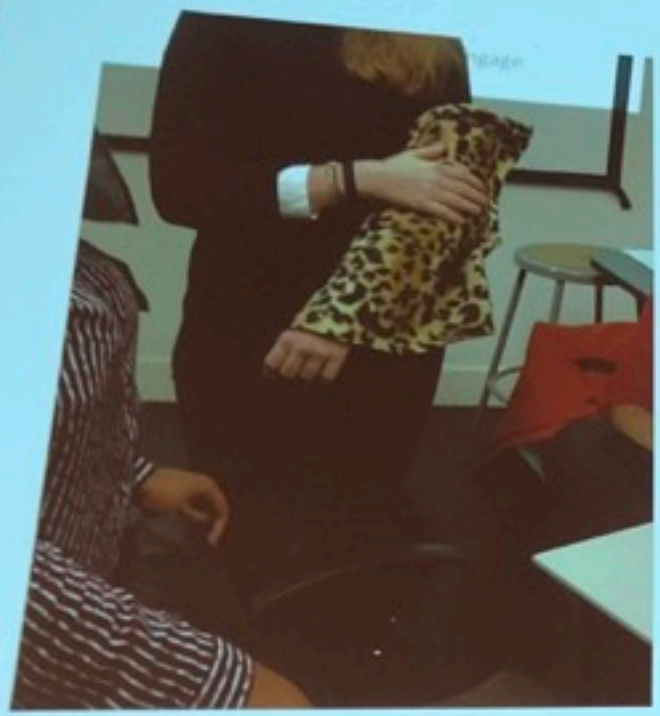
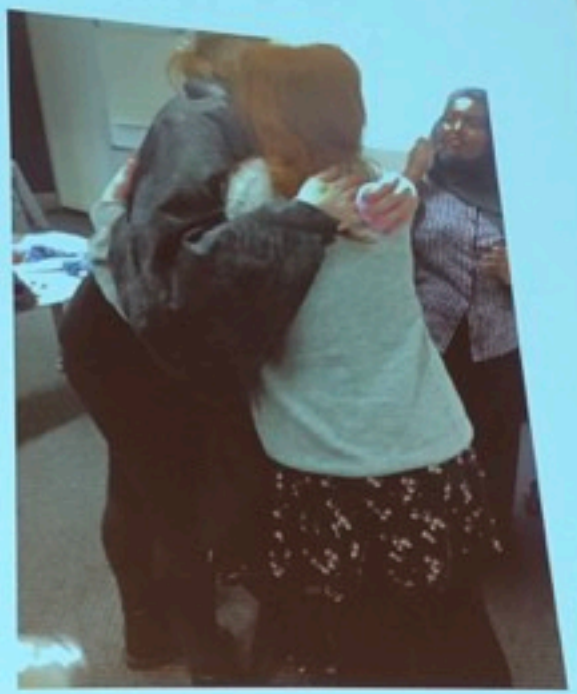
Touch-Cape





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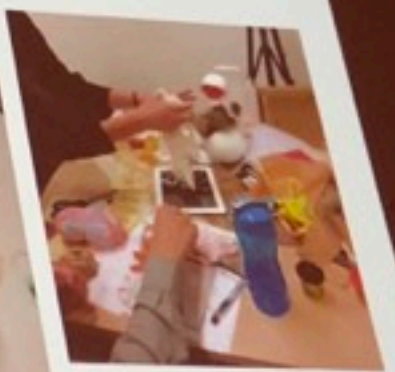
Remote feelers: emotion morpher

Hold Me Now 2018

Re-designed communicative affordances & properties of touch

- Interpreting (knowing) touch in digital 'contexts' with separated bodies
- Digital sending and sharing of tactile experiences: *'Digital body messages'*
- Personalizing digital touch
- Reconfiguring explicit/implicit digital touch
- Symbolic & standardized digital touch
- Digital prompting heightened 'awareness' of touch changing its place in communication

Making explicit the implicit

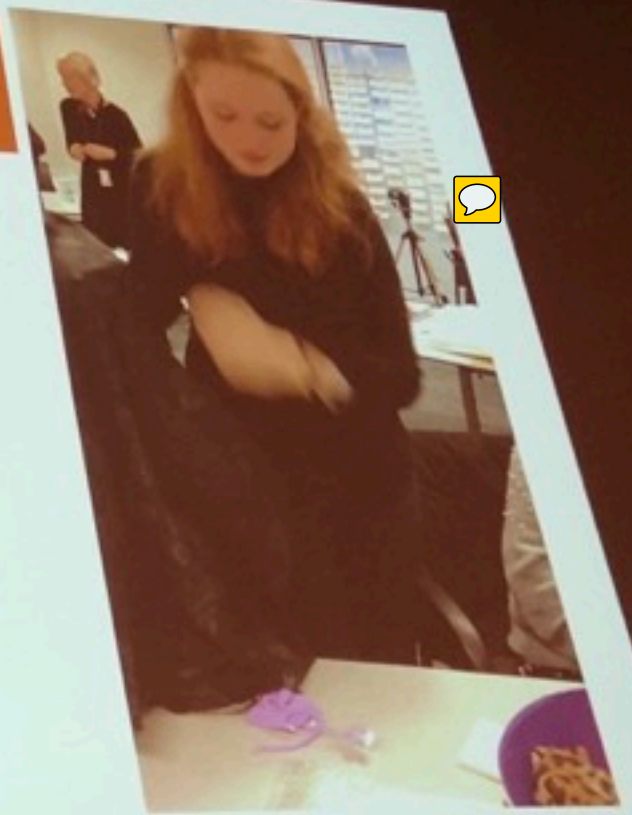


sending emotions to be felt

Hold Me Now 2018

Changed touch skills and capacities

- Digital touch interpretation
- Recognition of new entry points to the self, other, meaning and experiences
- Ability to attribute and distinguish digital touch agents
- Configuring touch to the body: mapping digital touch sensation
- New conceptualizations of digital touch as exchange/ network
- Remaking boundaries of feeling between self and others
- Newly trained touch sensitivities



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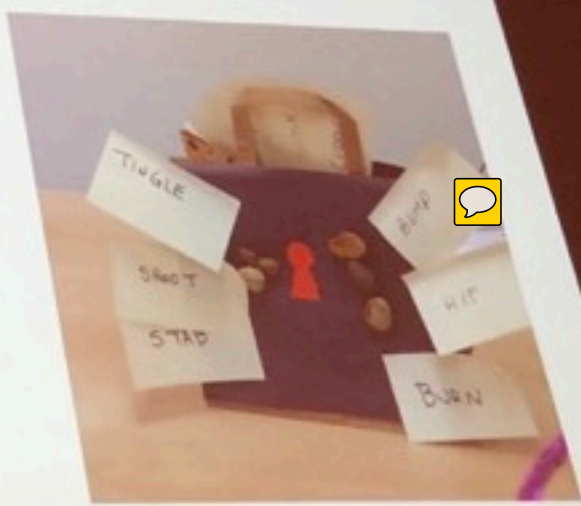
Social practices, norms, rules, protocols / resistance & disruption

- Strategies to manage different touch norms
- Emerging norms/etiquette (e.g. digital touch record, play, delete)
- Digital temporalities: scheduling, time-responsive touch, frequency
- Digital touch expectations: initiation, response, ignore-effort
- The emergence of digital touch communication rituals
- Touch 'politeness' and interactional sensory values
- The political work of persistent touch norms in digital spaces

Hold Me Now 2018

Ethics of touch

- Evaluating touch: validating, authenticating digital touch
- Ambiguity of touch: 'sending' and 'feeling'
- Digital touch consent & control
- Touch filters: block/ de-re-sensitize the body
- Digital touch permissions & touch ownership
- Sensing other bodies when not present – how translate visual sensitivities (trigger warnings/ privacy) to touch
- The 'risk' of touch



Hold Me Now 2018

Exploring touch through touch & bodies

The materiality & physicality of prototyping within a social science frame provoked touch & bodily experiences that supported participants socially orientated felt explorations and imaginations of future facing personal remote touch communication

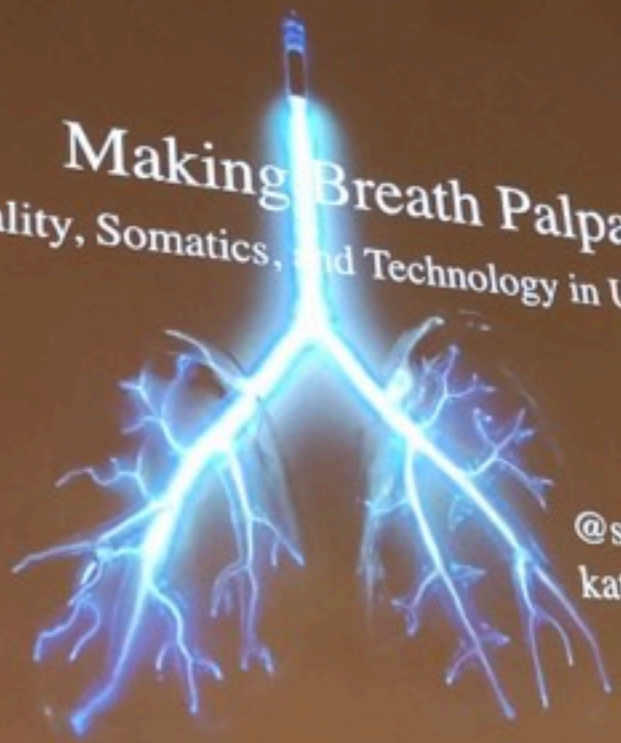
- Kate Elswitt: Making breath palpaple, theatricality, Somatics, and Technology in Uncertain Archives

Breath and Permeability
art/design
Annie Cattrell; Fritz Kahn; Ryan Gerdes
Amylin Loglisci; TBWA/Paris

Breath as Data and
(Theatrical)Experience

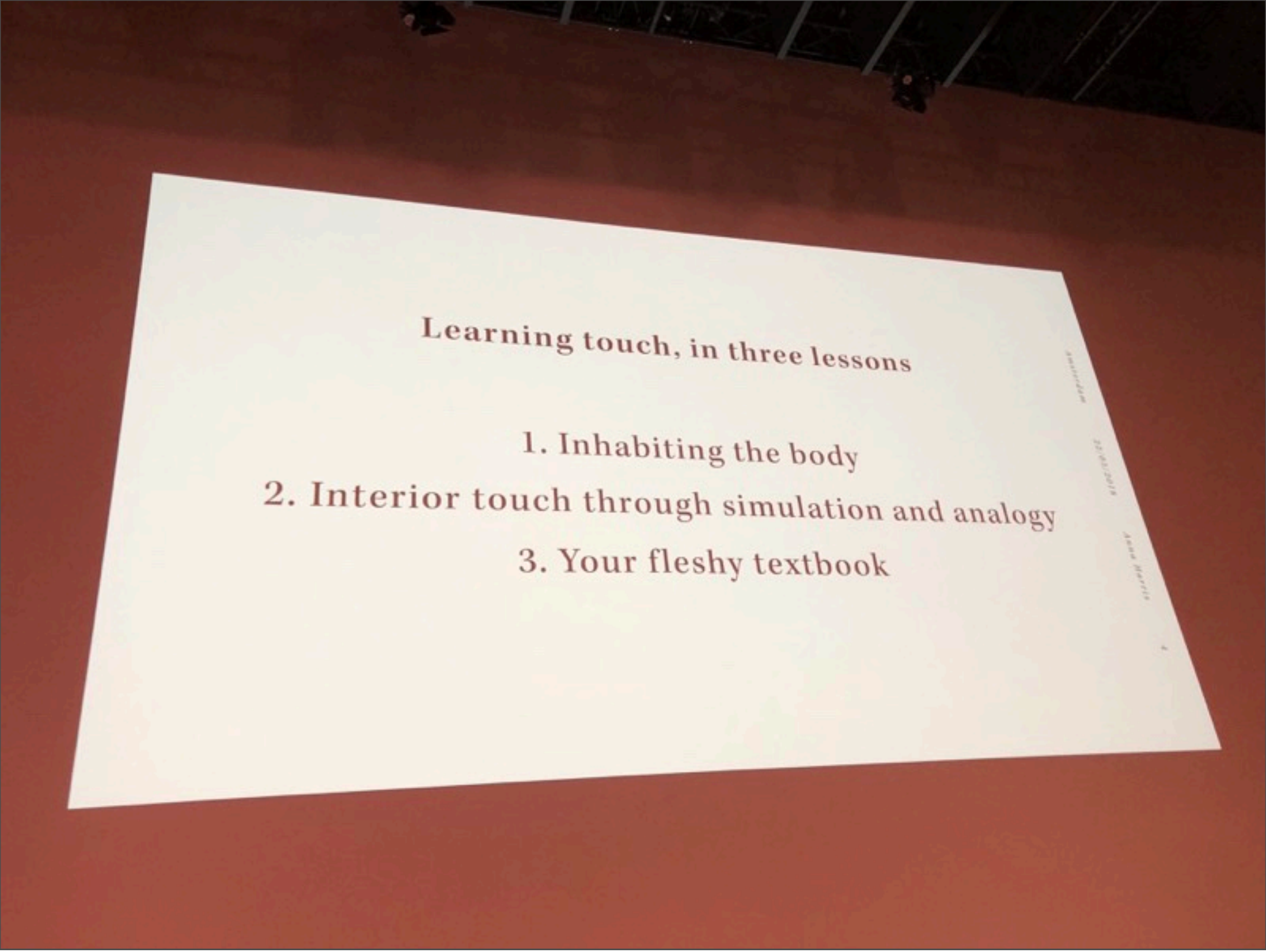
Making Breath Palpable

Theatricality, Somatics, and Technology in Uncertain Archives



@somethingmodern
kate.elswit@cssd.ac.uk

- Simulating Touch, learning tactility through analogy in Medical Eduation, Anna Harris


Learning touch, in three lessons
1. Inhabiting the body
2. Interior touch through simulation and analogy
3. Your fleshy textbook

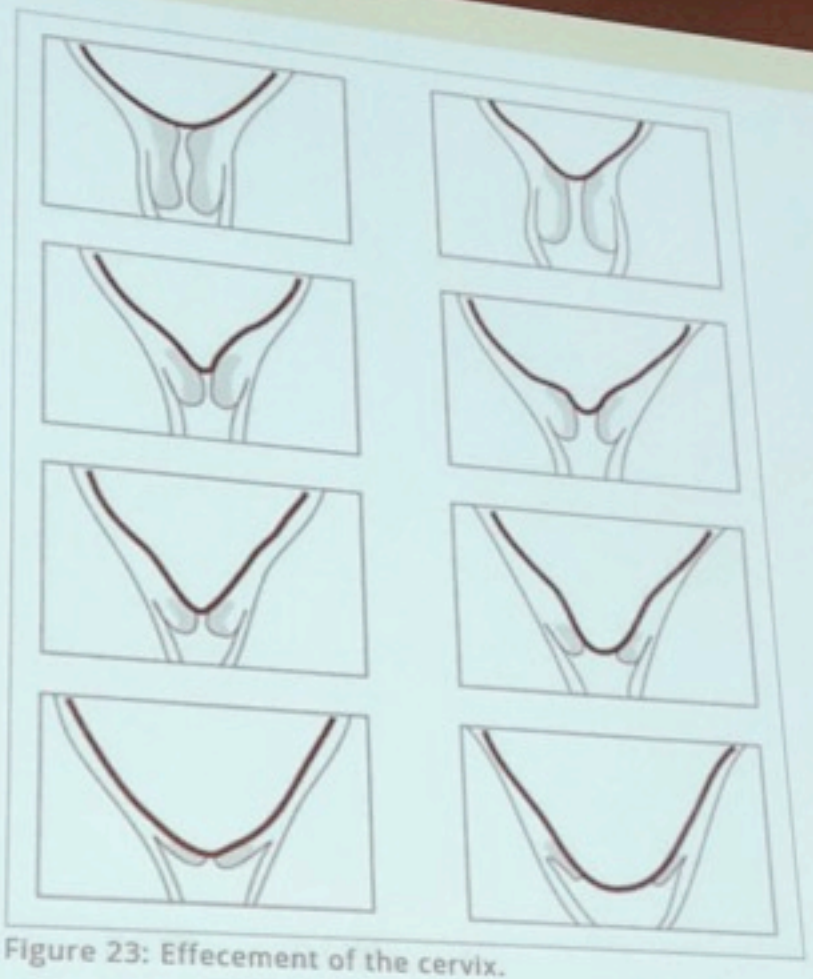
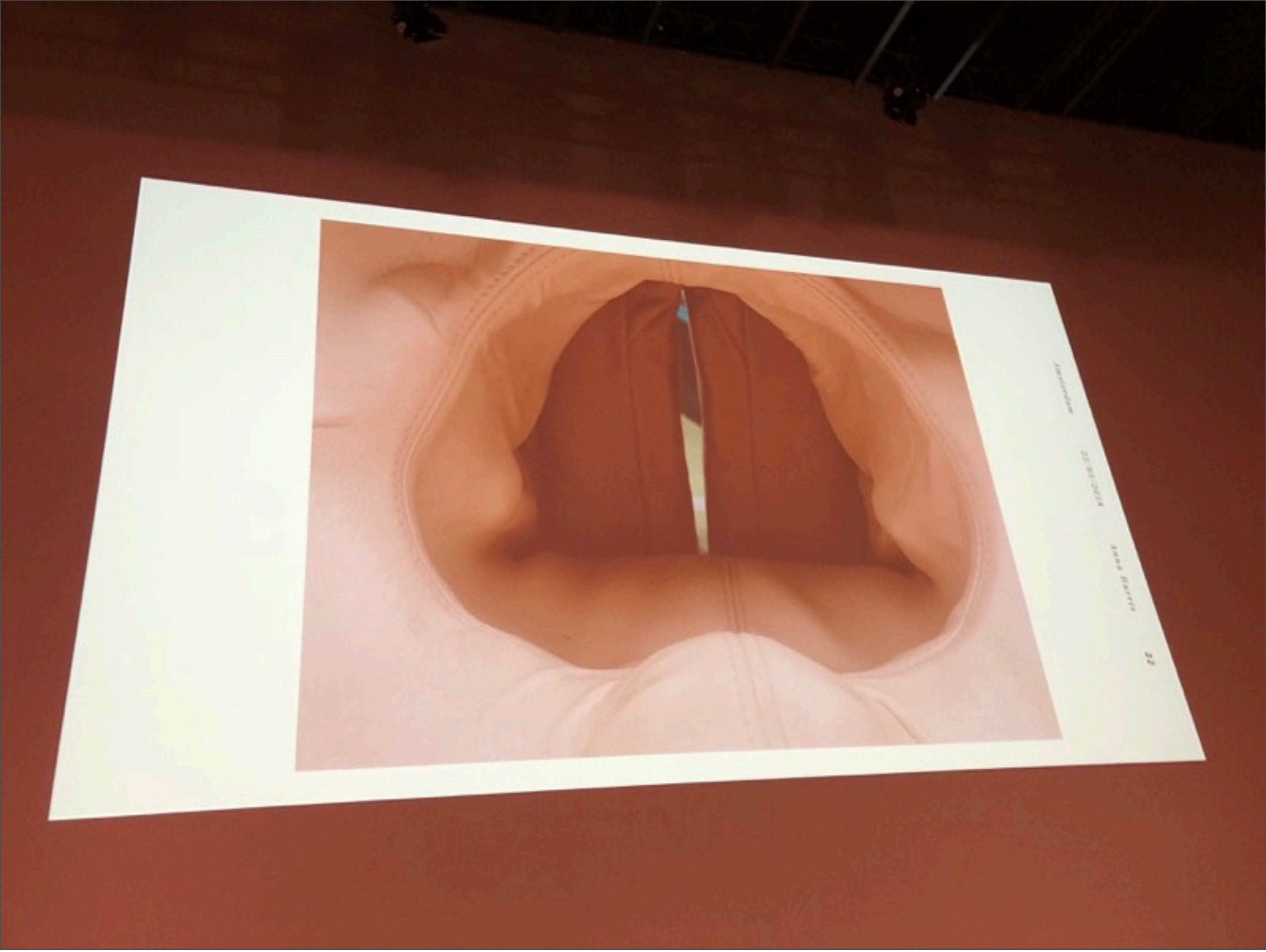
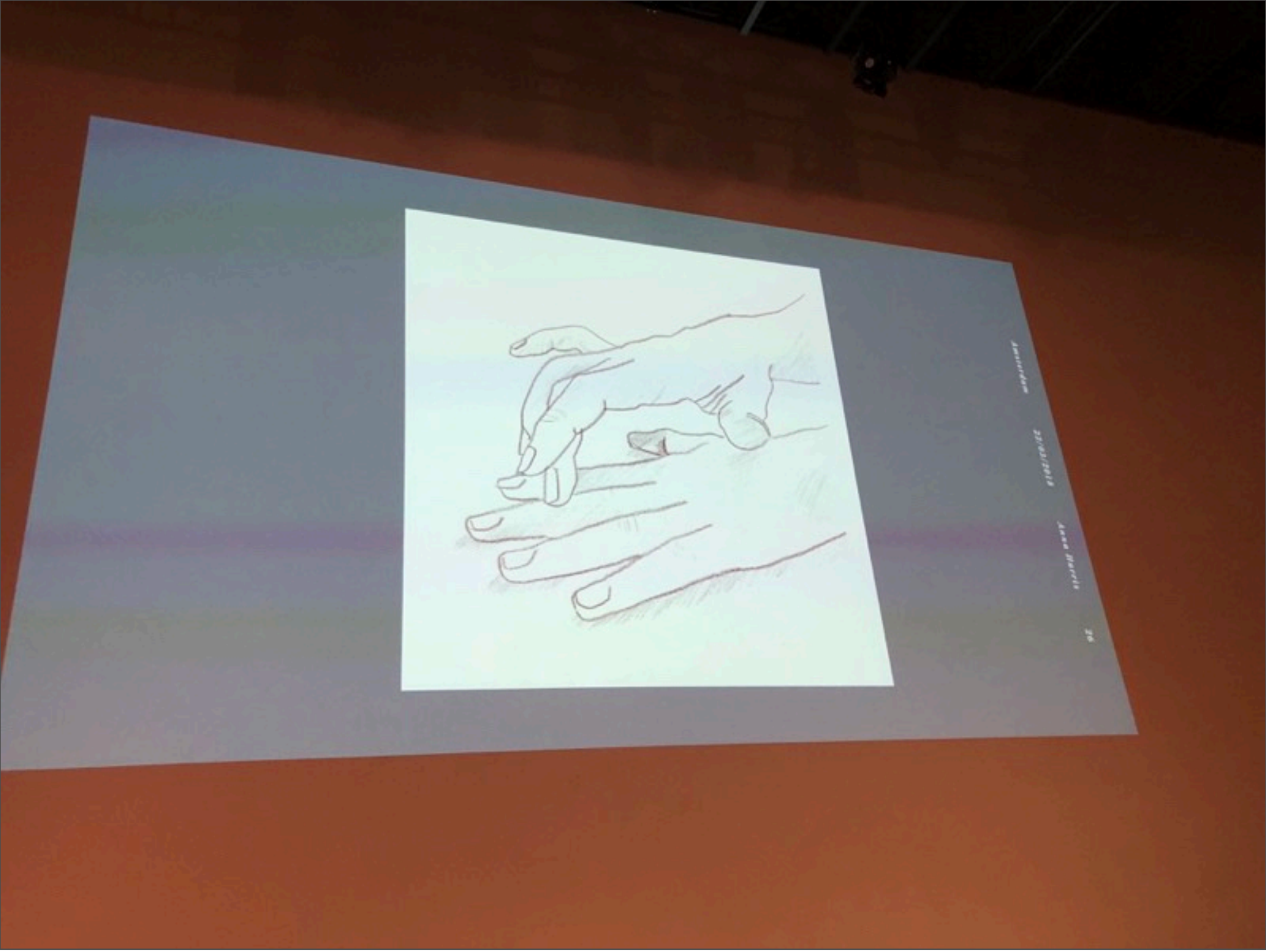


Figure 23: Effecement of the cervix.

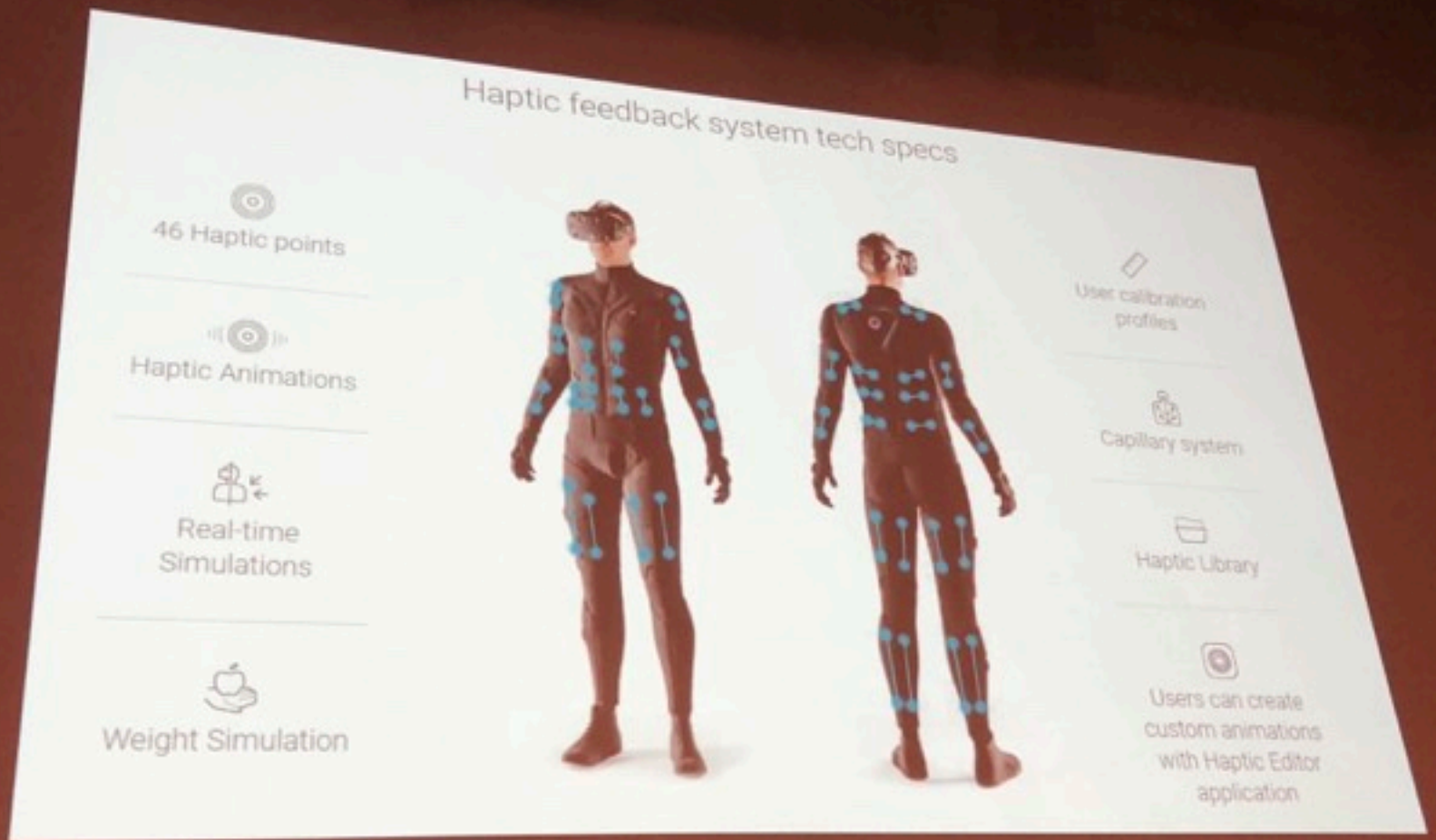
- *Left-hand column: from top to bottom: in nullipara effacement prcedes dilation.*
- *Right-hand column: in multipara dilation of the vaginal portion of the cervix starts during effacement.*

A
B
C
D
E
F
G
H

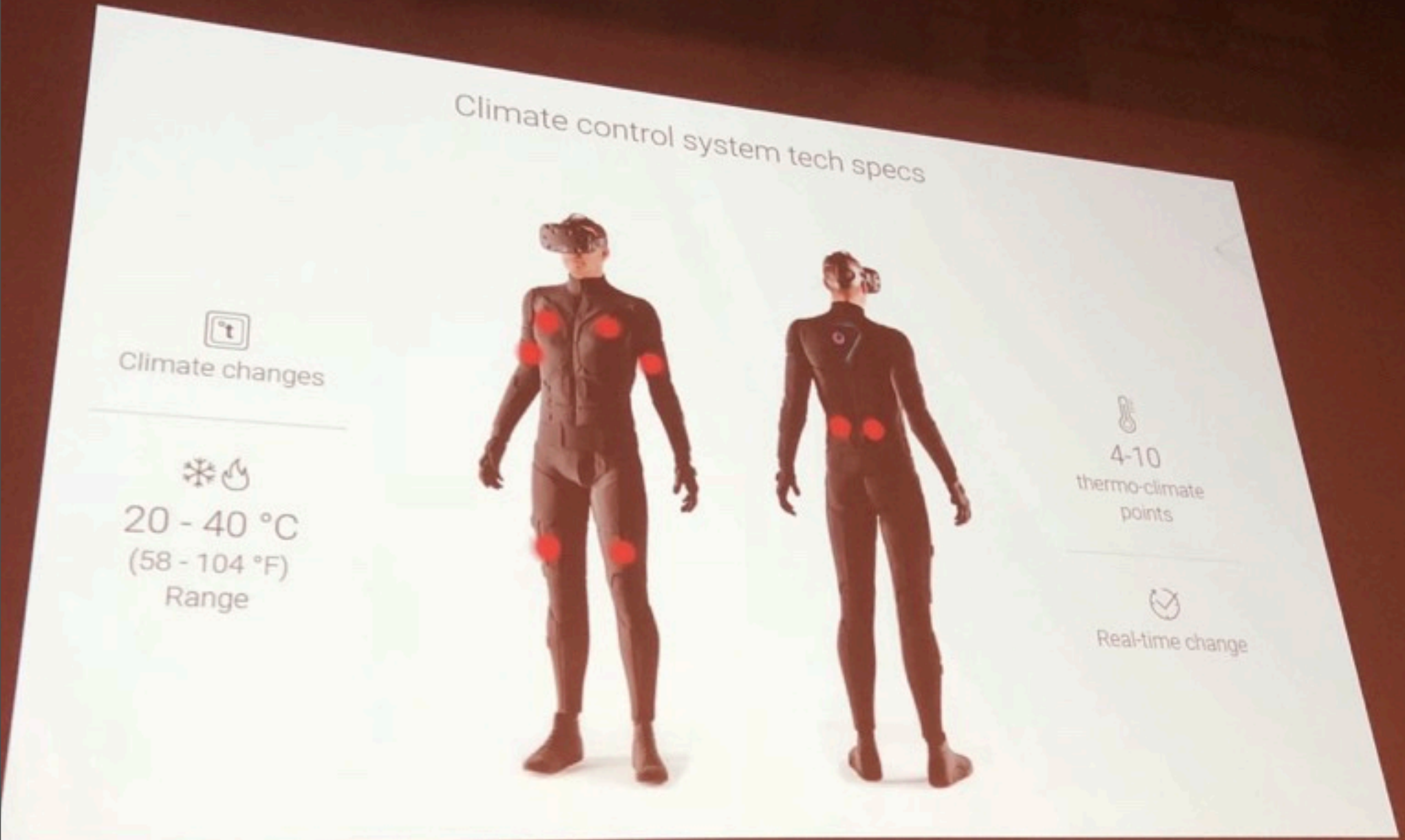




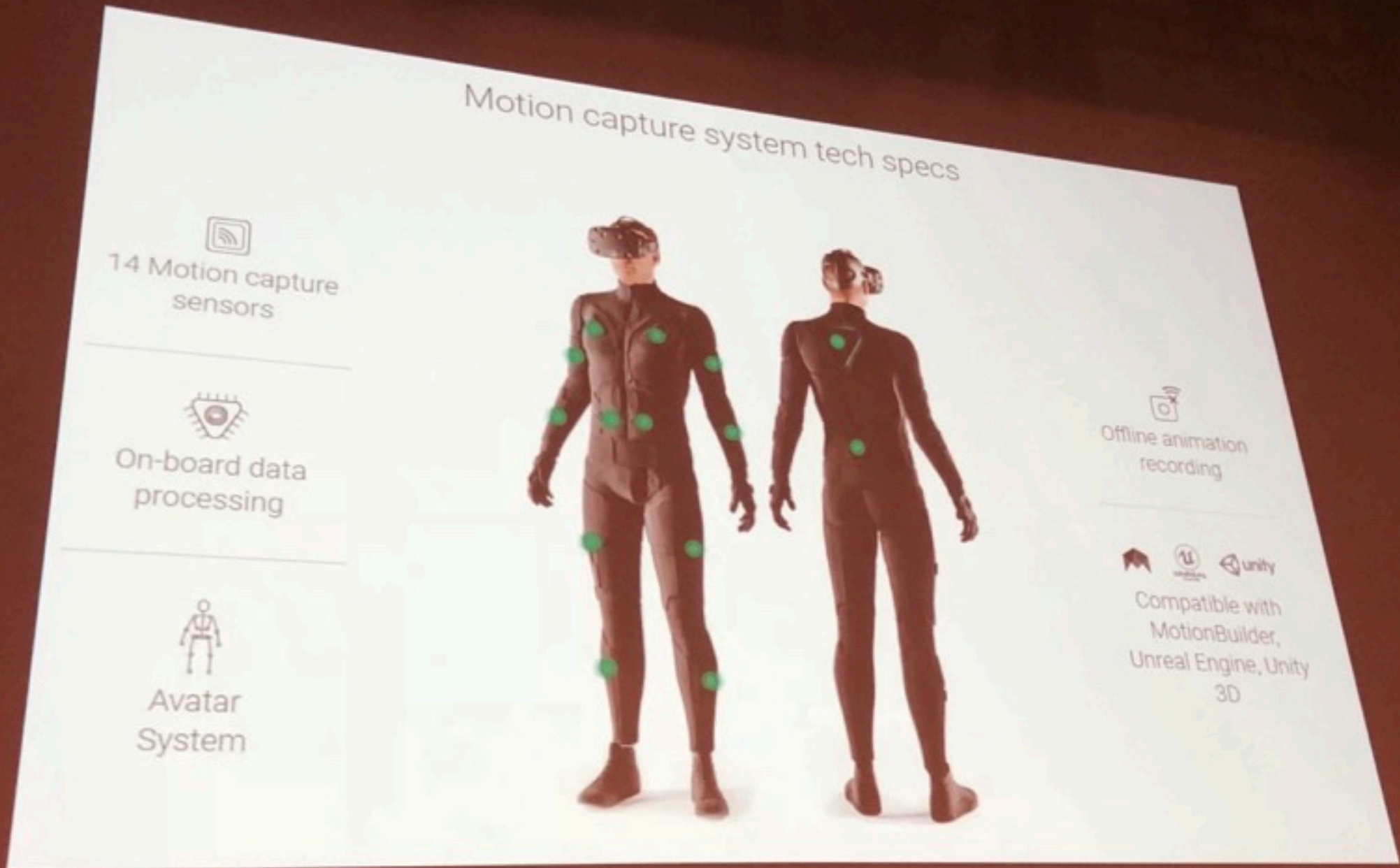
- On Algorithms of Immediate Contact: On touch and its virtualizations, David Parisi



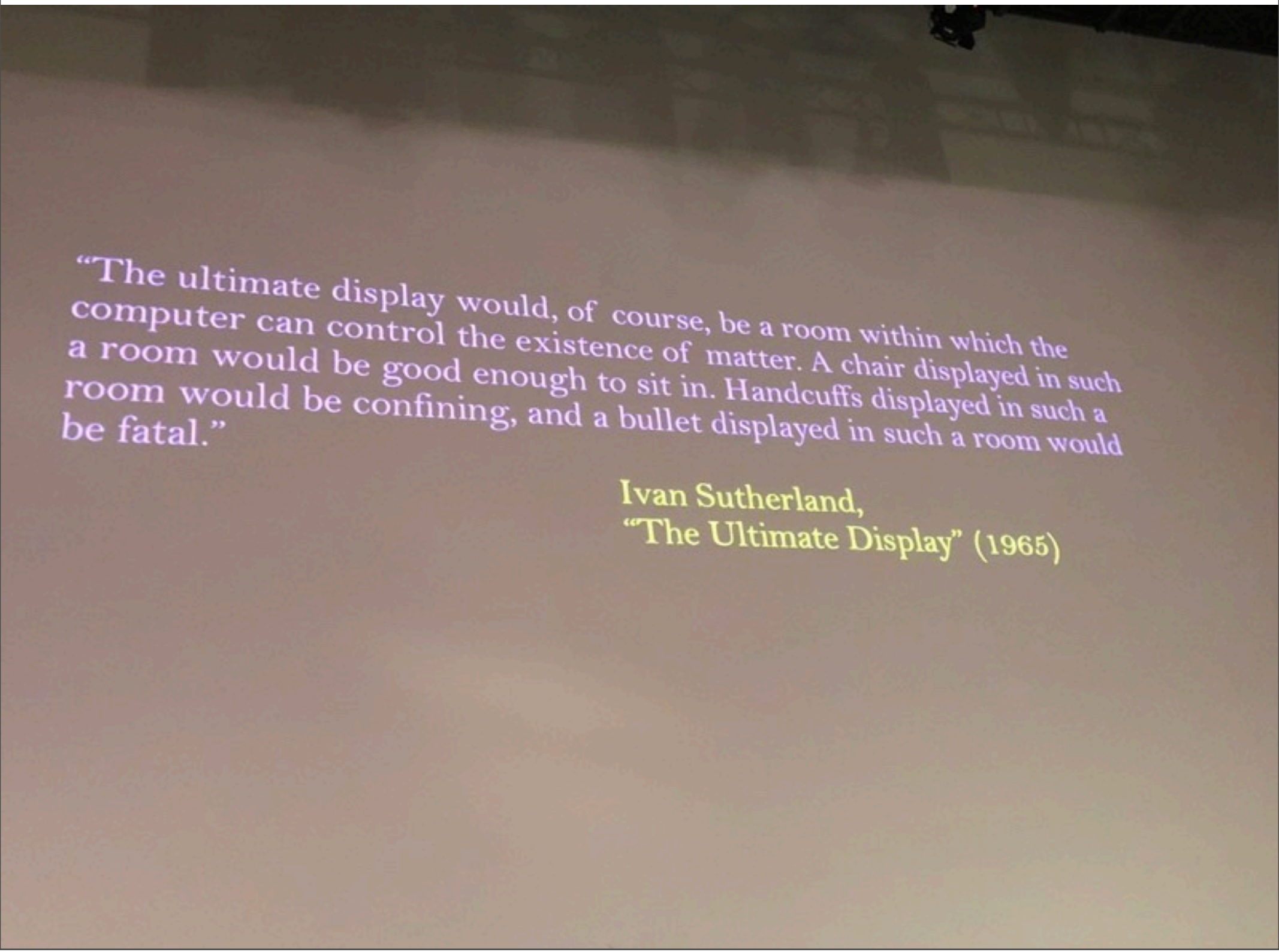
Haptic feedback components, TeslaSuit (TeslaSuit, 2018)



Climate control tech system tech specs, TeslaSuit (TeslaSuit, 2018)



Motion capture system tech specs, TeslaSuit (TeslaSuit, 2018)


"The ultimate display would, of course, be a room within which the computer can control the existence of matter. A chair displayed in such a room would be good enough to sit in. Handcuffs displayed in such a room would be confining, and a bullet displayed in such a room would be fatal."
Ivan Sutherland,
"The Ultimate Display" (1965)

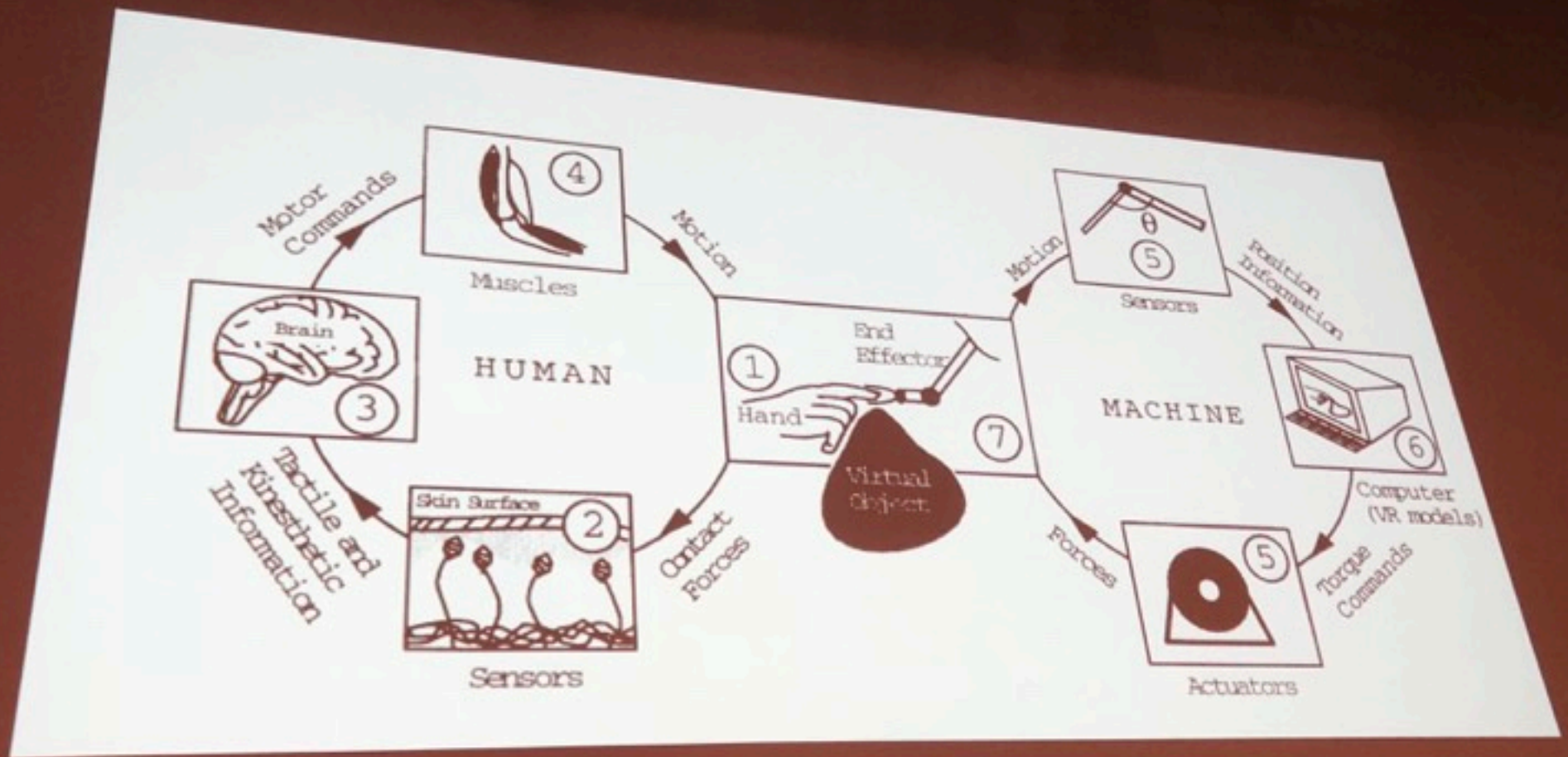
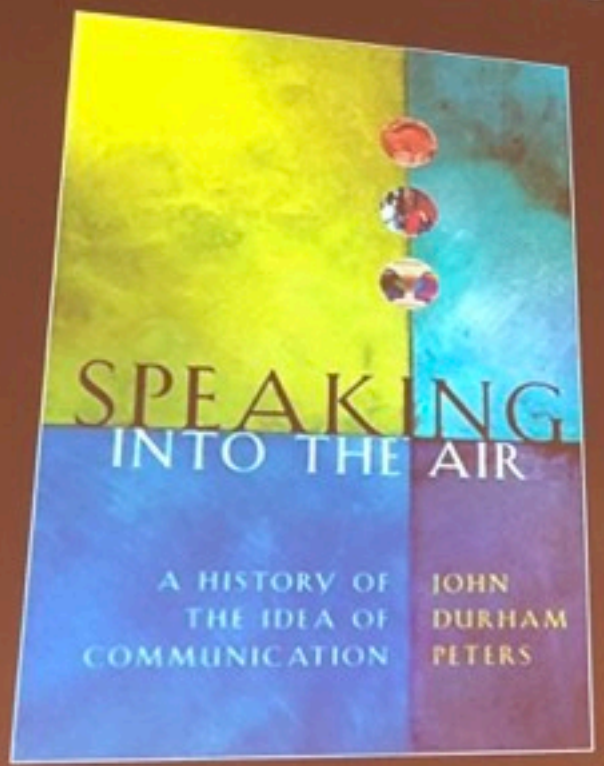


Diagram of an end effector system (1997)
Courtesy of Madayam Srinivasan

It is a pretext to bring up another challenge, a supplementary one, of the technical supplement challenging the discreet, discrete, and calculable multiplicity of the senses-and the assurance that touch is on the side of the act or the actual, whereas the virtual partakes more of the visual, with the appearing of phainesthai, that is, with the phantasm, the spectral, and the revenant. One spontaneously has the tendency to believe that touching resists virtualization. And if [...] haptocentric intuitionism is indeed a dominant tradition, which I have taken as my theme here, then philosophy, as such and constitutively, may be subjected to this very belief. To this credulity. *How is one to believe that touch cannot be virtualized? And how can one fail to see that there is something like an "origin of technics" there?*

Jacques Derrida,
On Touching—Jean Luc Nancy (2005)

John Durham Peters on touch & mediation



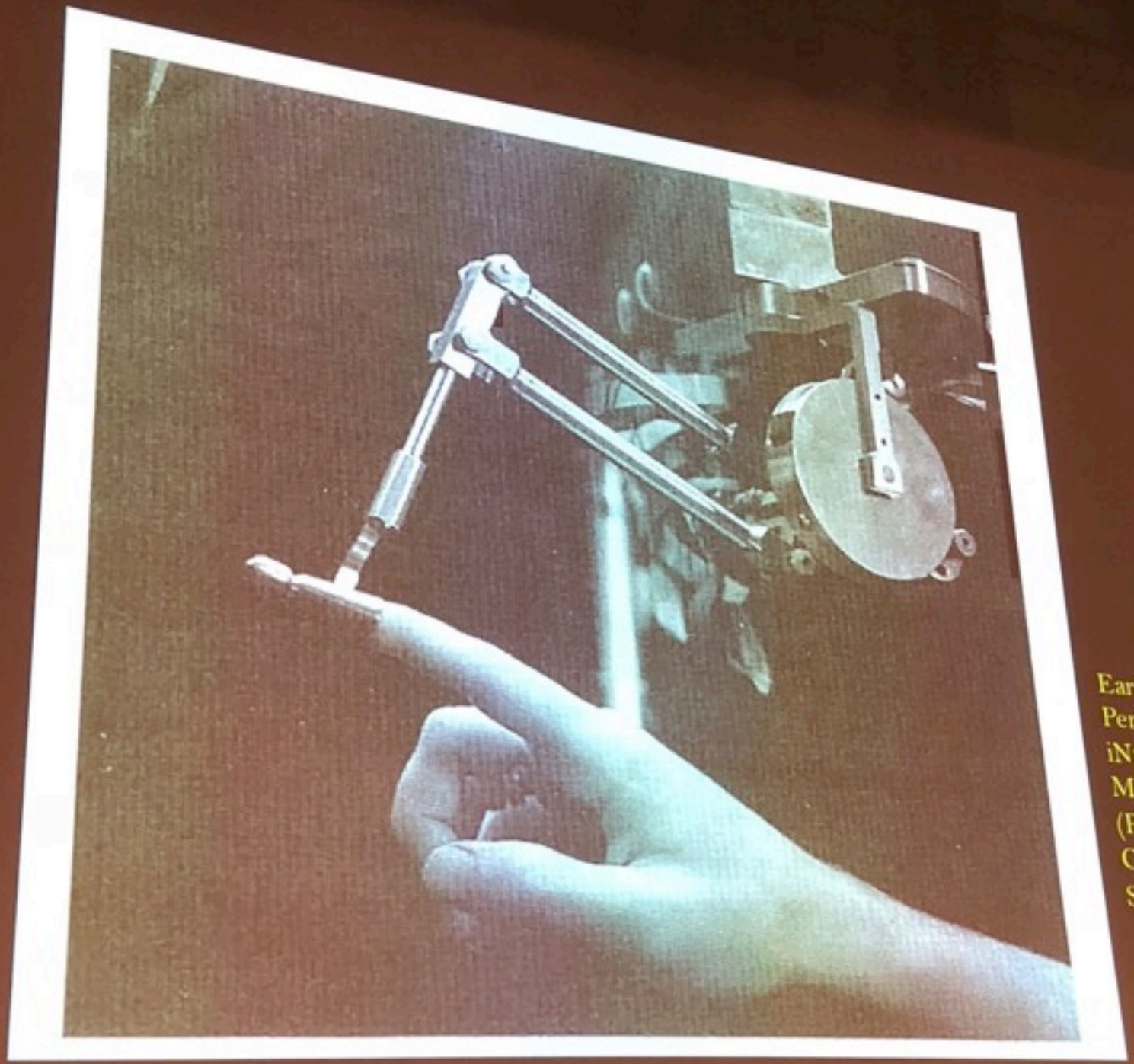
Speaking into the Air (1999)

Touch:

"defies inscription"

"remains stubbornly wed to the proximate"

"has no remote capacity"



Early version of the Personal Haptic iNterface Mechanism (PHANToM) Courtesy of Kenneth Salisbury

Fig. 160. L'abbé Nollet fait éprouver la commotion électrique à une compagnie de gardes françaises.

Fig. 108.

DOUBLE UTERINE ELECTRODE.

Fig. 109.

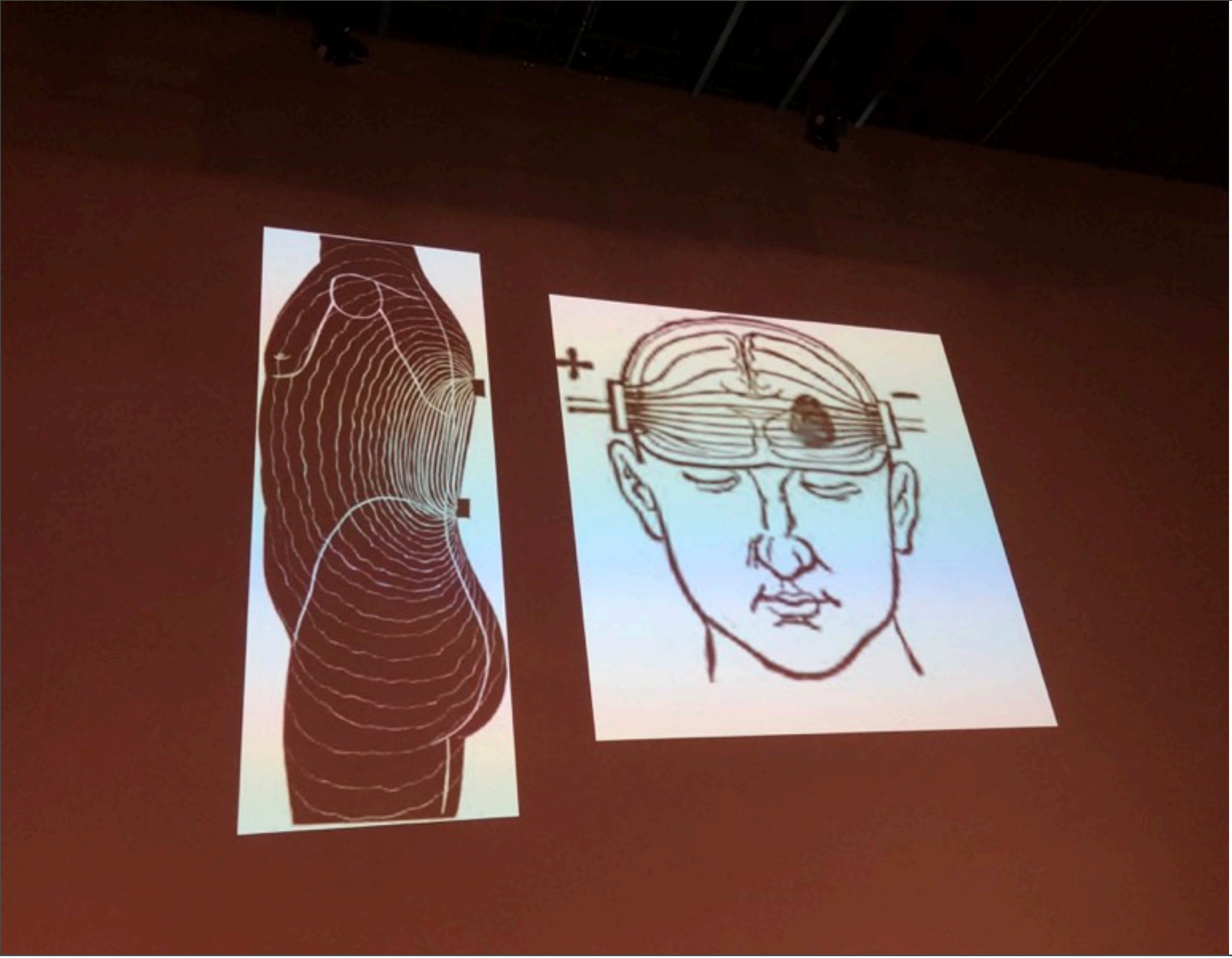
TONSIL ELECTRODE.
Length, 5 inches. Diameter of cup, 1 inch.

Fig. 112.

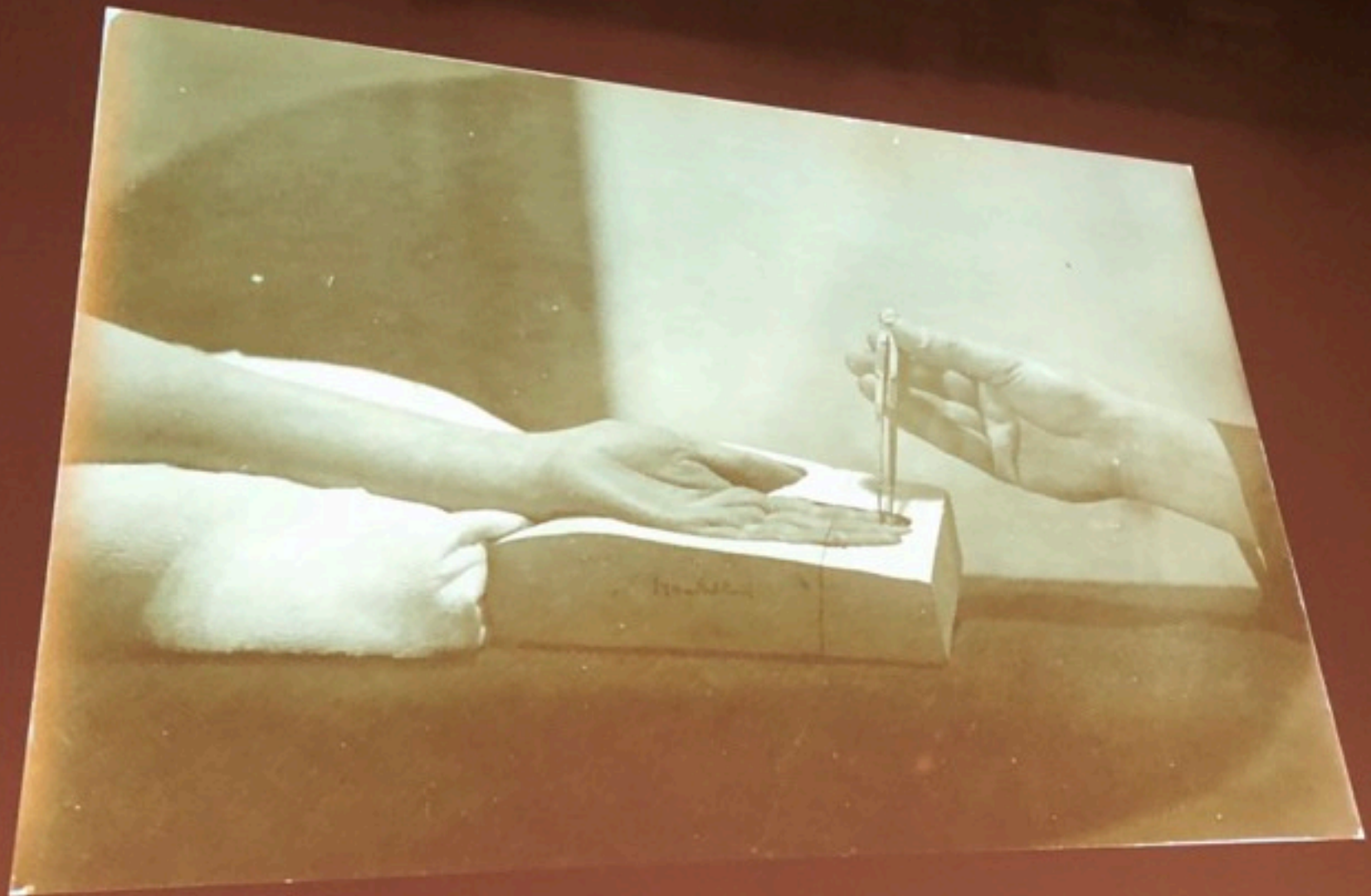
NEW STYLE RECTAL ELECTRODE.
Length, 2¾ inches. Diameter, ¾ inch.

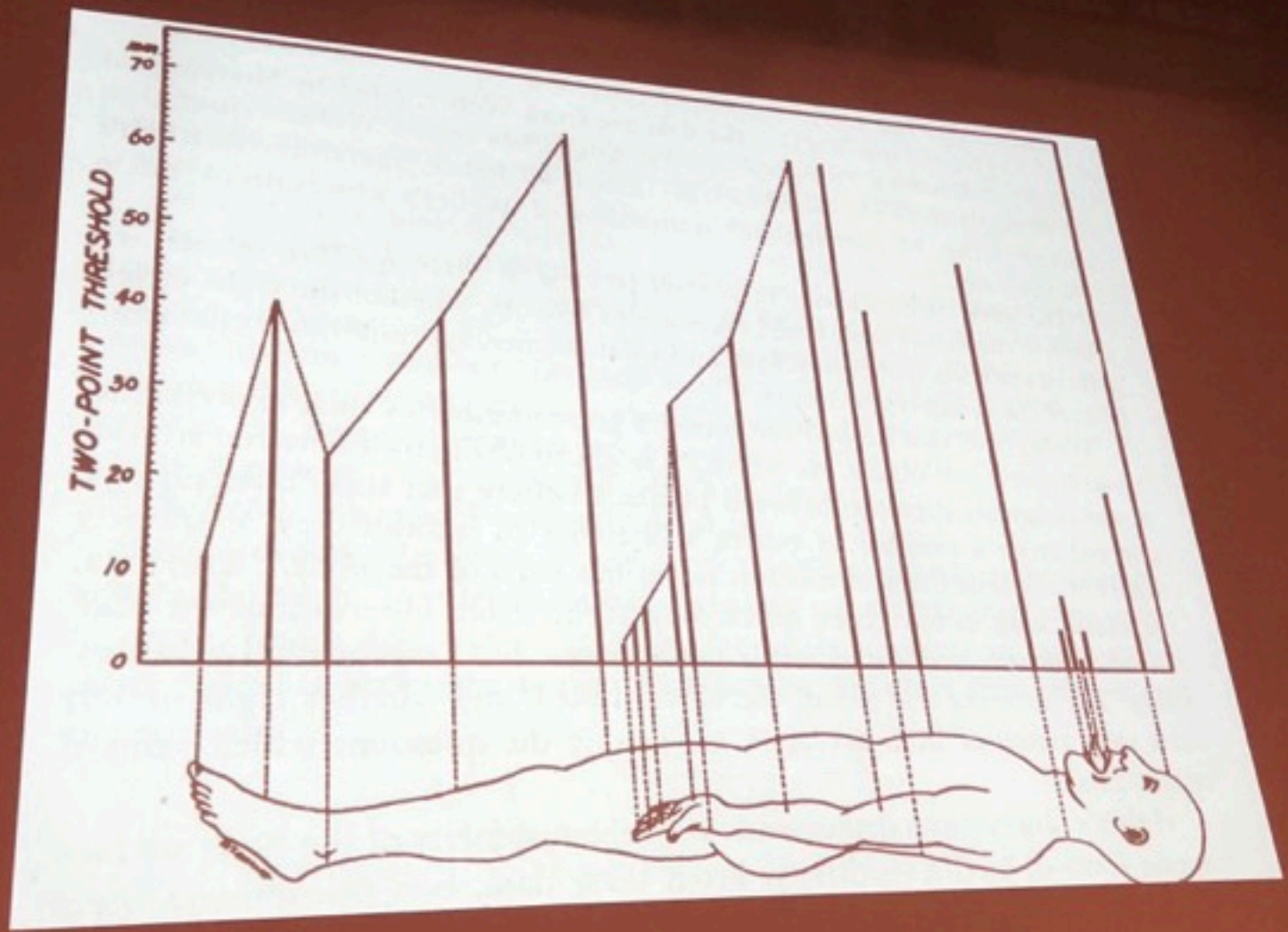
Fig. 90.

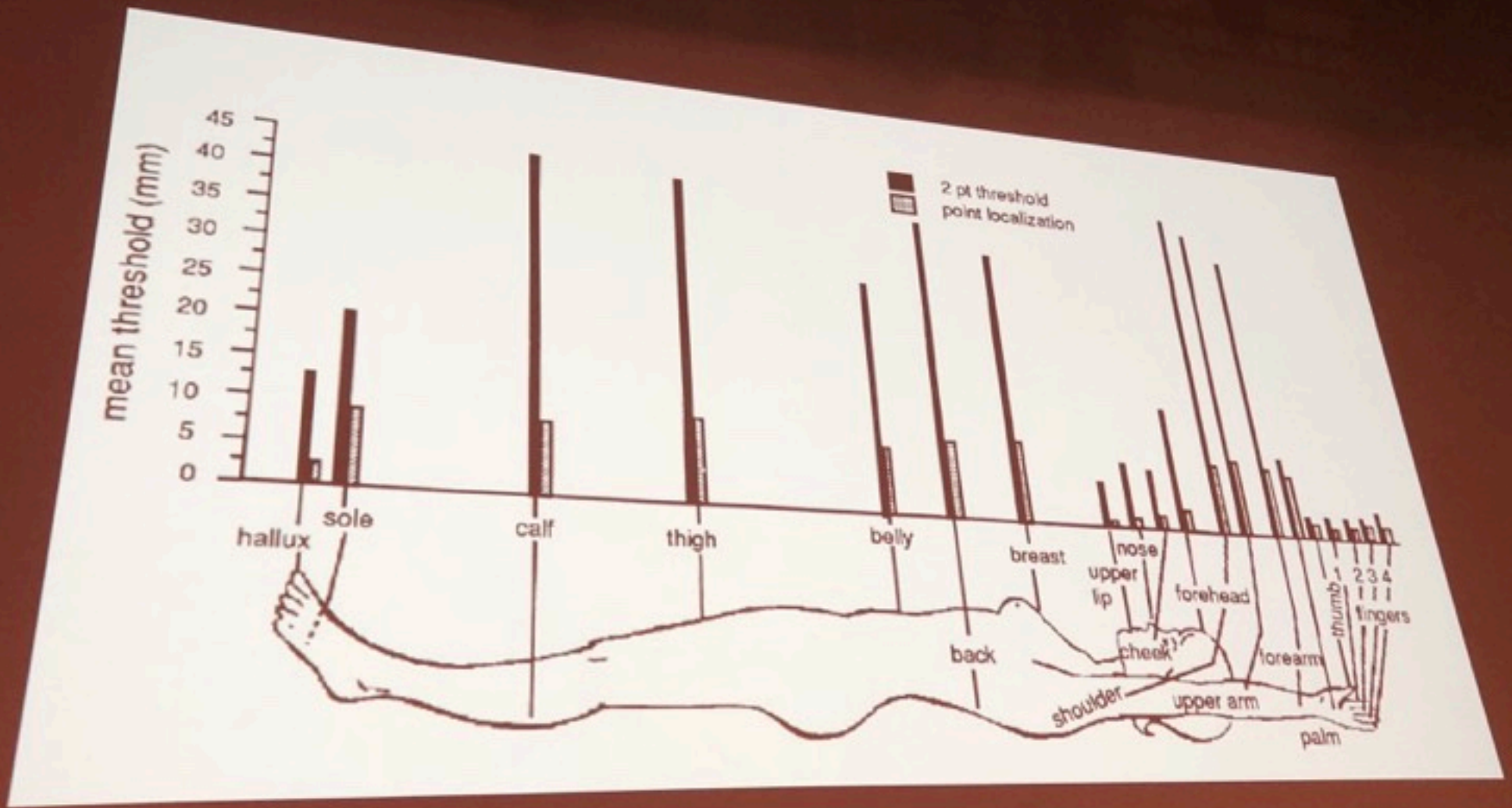
SPONGE-COVERED EYE ELECTRODE.



"Take a Shock and Look Pleasant,"
The Mills Imperial Shocker (c. 1908)

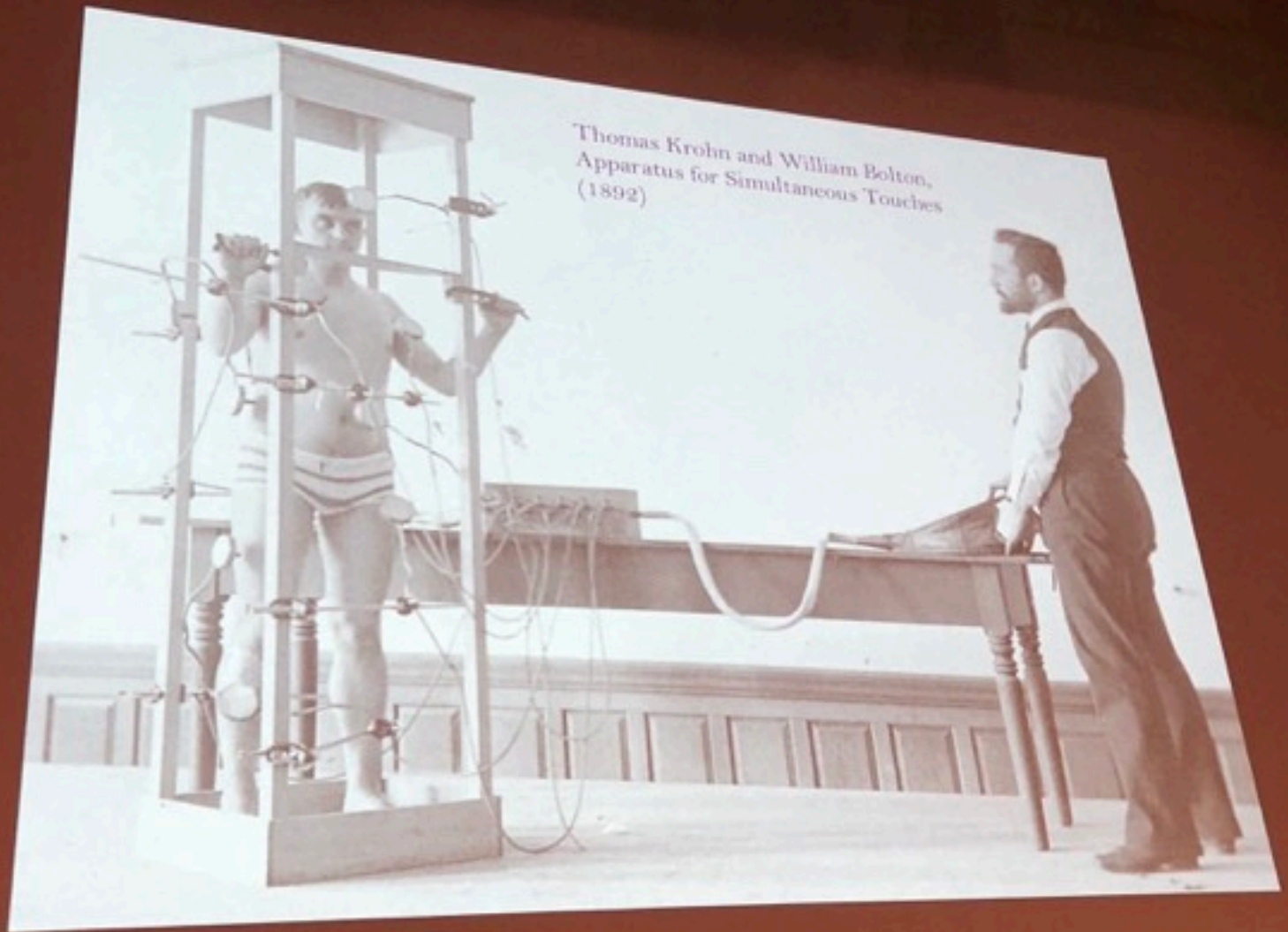


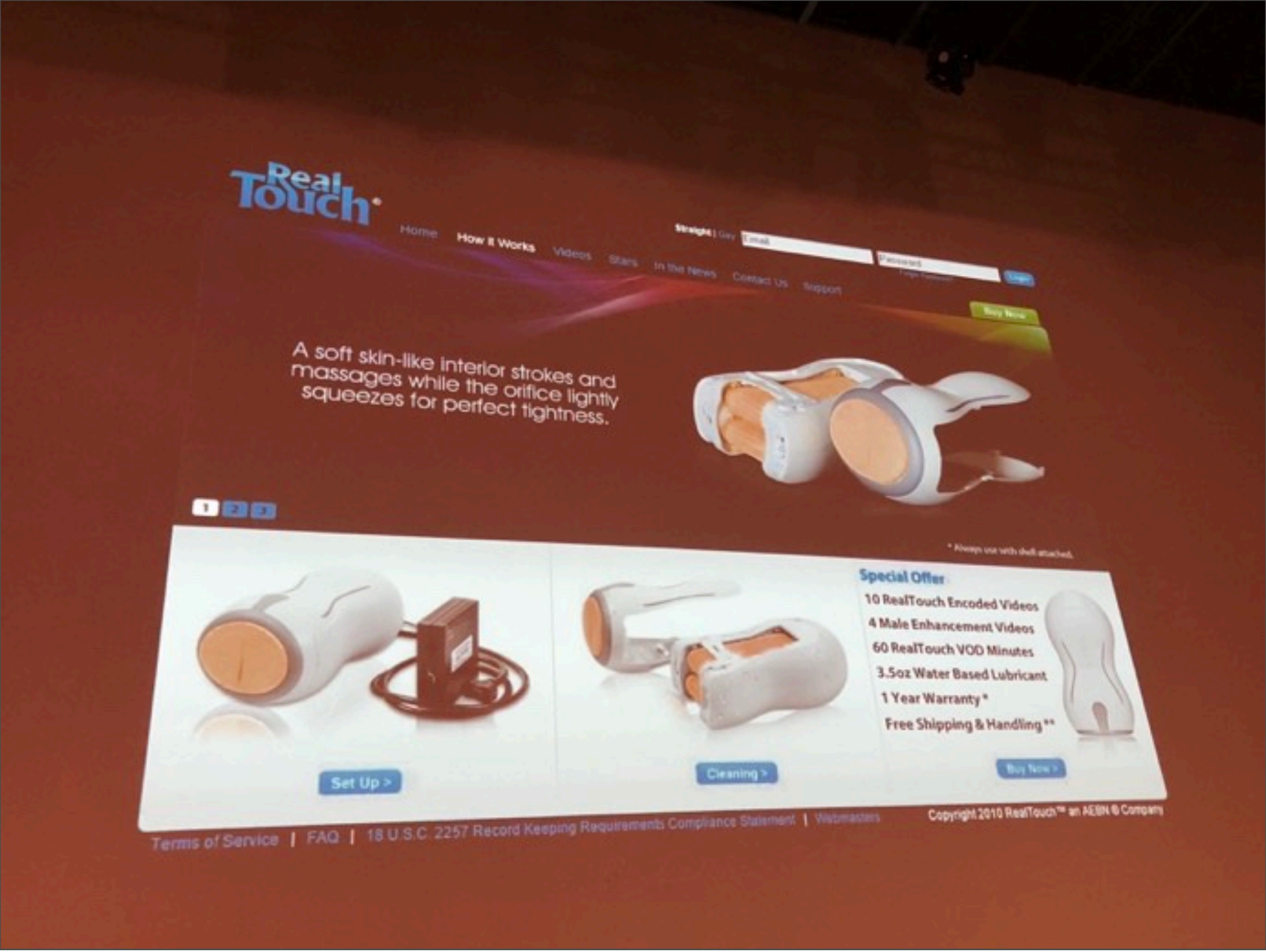

TWO-POINT THRESHOLD
0
10
20
30
40
50
60
70


mean threshold (mm)
45
40
35
30
25
20
15
10
5
0
2 pt threshold
point localization
hallux
sole
calf
thigh
belly
back
breast
nose
upper lip
forehead
cheek
forearm
thumb
1 2 3 4
fingers
shoulder
upper arm
palm

Haptics [Gr. ἁπτειν, to touch]: Ger. Haptik; Fr. *haptique* (not generally used—L.M.); Ital. *teoria del tatto*, *aptica* (suggested—E.M.). The doctrine of touch with concomitant sensations and perceptions — as optics is the doctrine of sight, and acoustics that of hearing.

Edward Bradford Titchener, "Haptics"
Dictionary of Psychology and Philosophy (1901)


Thomas Krohn and William Bolton,
Apparatus for Simultaneous Touches
(1892)


RealTouch
Home
How it Works
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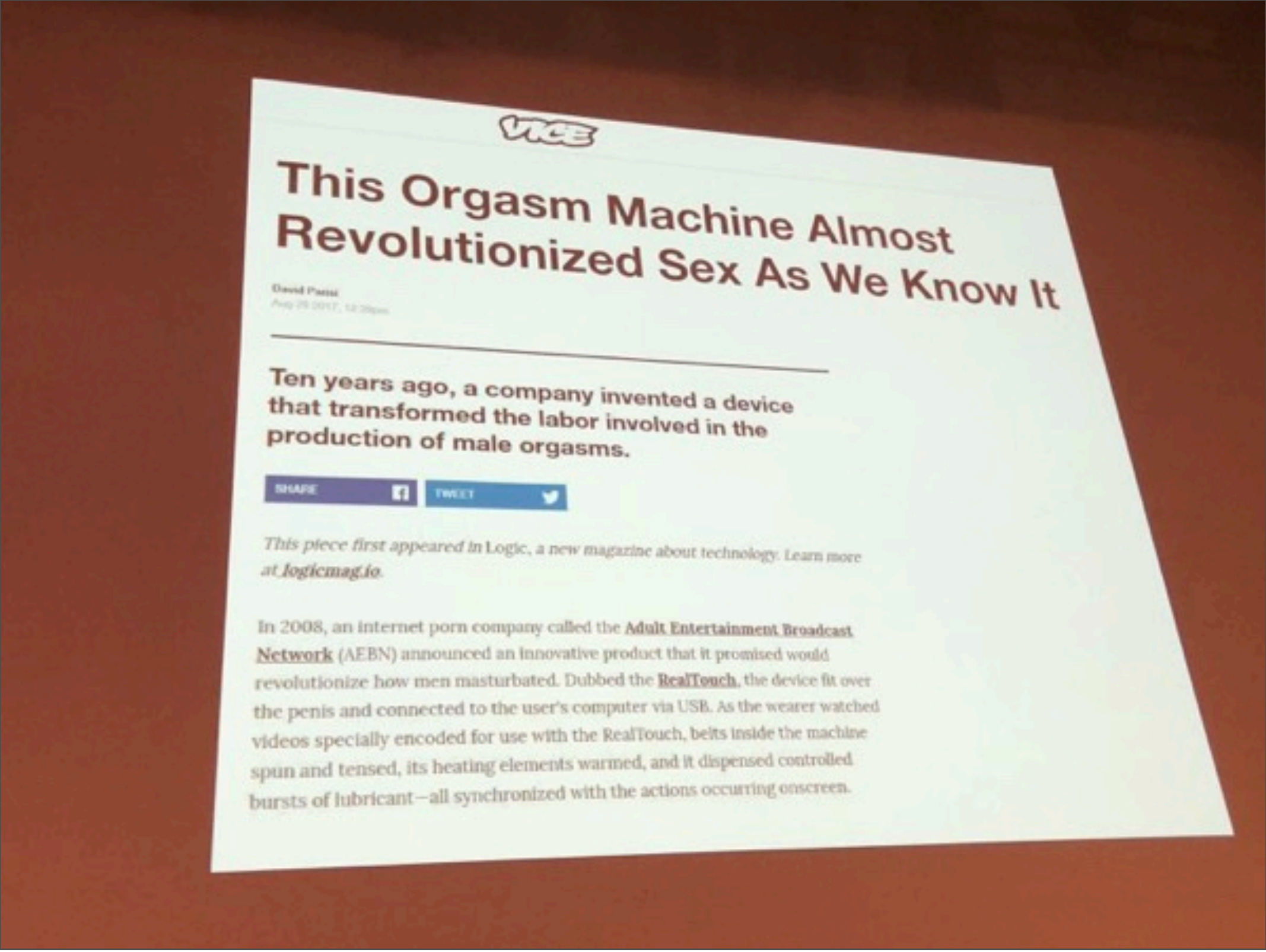

VICE

This Orgasm Machine Almost Revolutionized Sex As We Know It

David Parisi
Aug 29 2017, 12:39pm

Ten years ago, a company invented a device that transformed the labor involved in the production of male orgasms.

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This piece first appeared in Logic, *a new magazine about technology. Learn more at* ***logicmag.io***.

In 2008, an internet porn company called the **Adult Entertainment Broadcast Network** (AEBN) announced an innovative product that it promised would revolutionize how men masturbated. Dubbed the **RealTouch**, the device fit over the penis and connected to the user's computer via USB. As the wearer watched videos specially encoded for use with the RealTouch, belts inside the machine spun and tensed, its heating elements warmed, and it dispensed controlled bursts of lubricant—all synchronized with the actions occurring onscreen.

Interior

Made from a highly-specialized, custom-made material, the RealTouch interior is soft and supple. Its realistic texture makes it the closest thing to actual skin for an unmatched level of excitement and comfort. Using a process called rotative motion, RealTouch gently strokes your entire length at variable speeds, effectively stimulating touch receptors in the skin. You'll enjoy a heightened level of sensitivity while getting the results you desire.

Heat

Inside are two heating elements that gradually warm the RealTouch to actual body temperature during use. RealTouch distributes the warmth evenly throughout, penetrating your body deeply to sooth and relax, while reproducing the sensation of real skin-to-skin contact.

Lubrication

The lube reservoir holds a generous quantity of recommended RealTouch lubricant, releasing it in precisely the right amount, at precisely the right time, every time you use RealTouch. Lubrication adds not only a dimension of realism to the RealTouch experience, but it intensifies and enhances the sensation of pleasure during use, helping to prolong your performance for maximum satisfaction.

Tightness

RealTouch has a specially tailored orifice which gently flexes and squeezes to create a comfortable hold around you during use. Able to accommodate men of almost any size, the orifice and its dynamic feedback provide a snug fit to feel like actual penetration.

How it Works

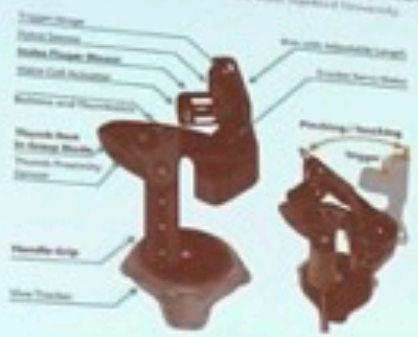
RealTouch

Our patented technology synchronizes the movements, warmth and wetness you feel to match the onscreen events in real time. The interior of the RealTouch feels soft, with motions that gently flex and squeeze like the real thing. You'll feel the wetness during penetration and orgasm, thanks to a lube reservoir that knows when and how much to release. You're feeling the action, not just watching it.

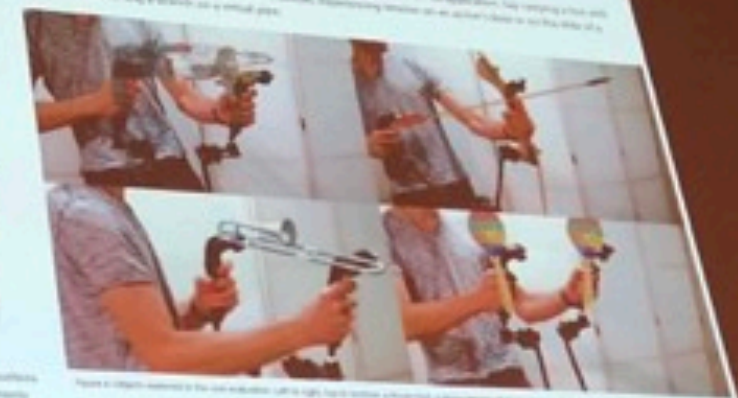
The JoyStick

The RealTouch Joystick is a sensory interface that captures the location, tenderness and direction of a model's touch in lifelike resolution up to 40 times a second. RealTouch interactive instantaneously transmits that signal across the Internet and creates an immersive sensory experience. You won't just see and hear what the model does — you'll feel it, live.

CLAW



Haptic Links

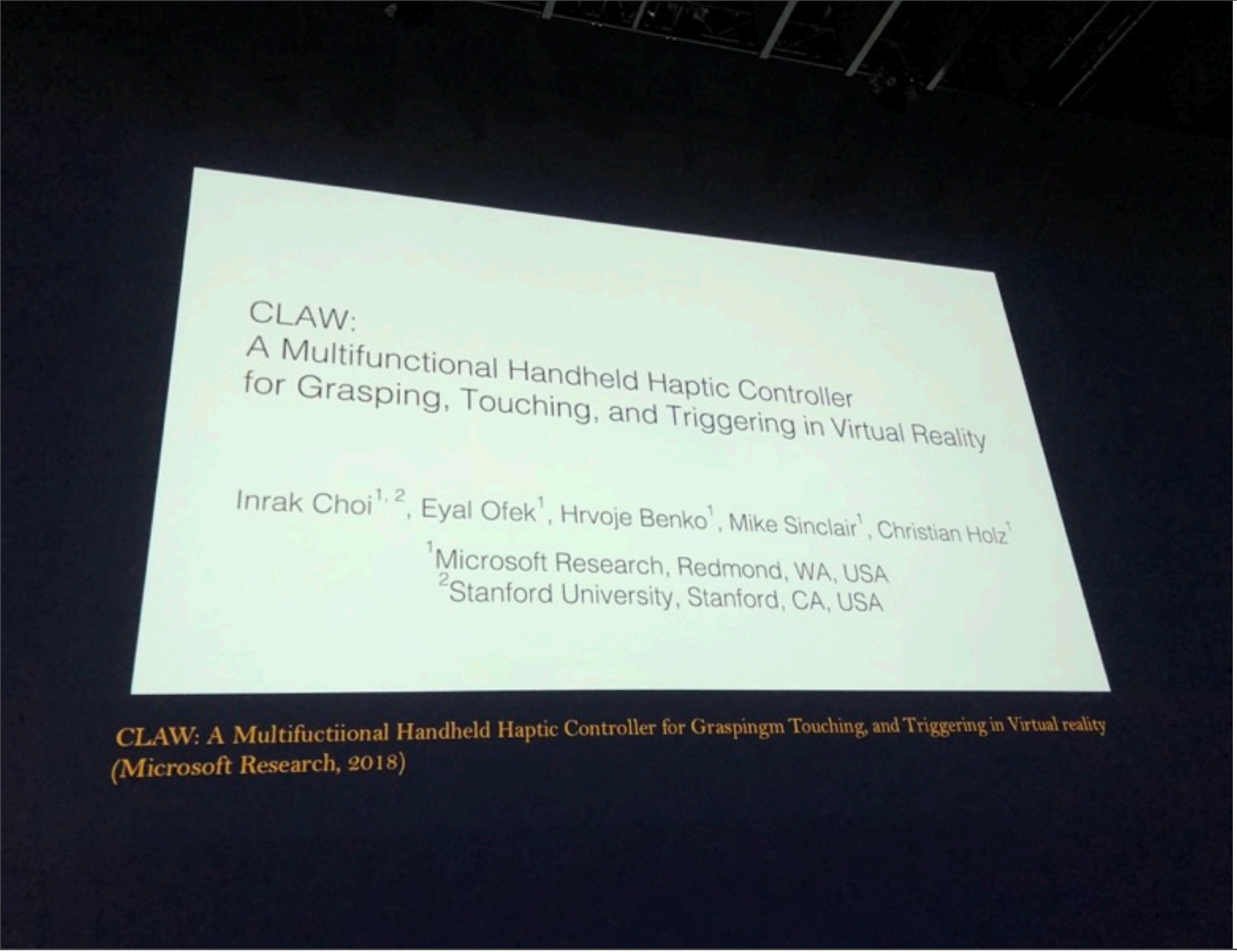


Haptic Revolver

Touch, Shear, Texture, and Shape Rendering on a Reconfigurable VR Controller

Eric Whitmire[1], Hrvoje Benko[2], Christian Holz[2], Eyal Ofek[2], Mike Sinclair[2]

[1]Paul G. Allen School, University of Washington
[2]Microsoft Research, Redmond



CLAW: A Multifuctiional Handheld Haptic Controller for Graspingm Touching, and Triggering in Virtual reality (Microsoft Research, 2018)

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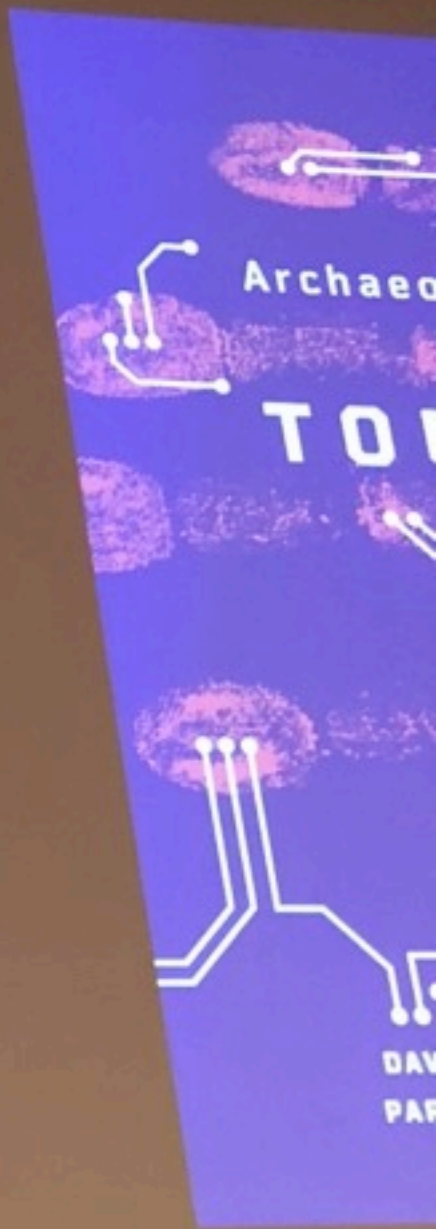
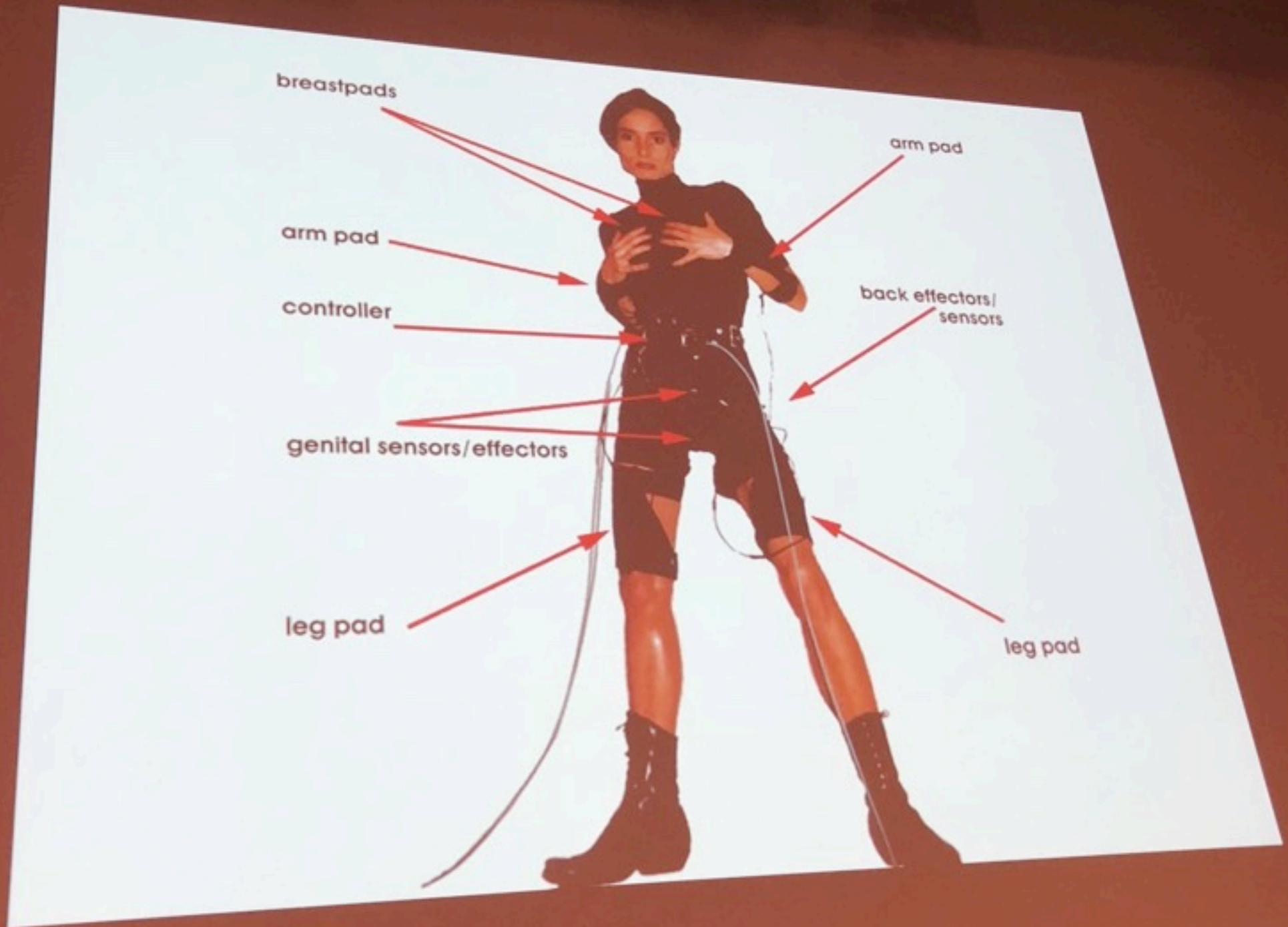
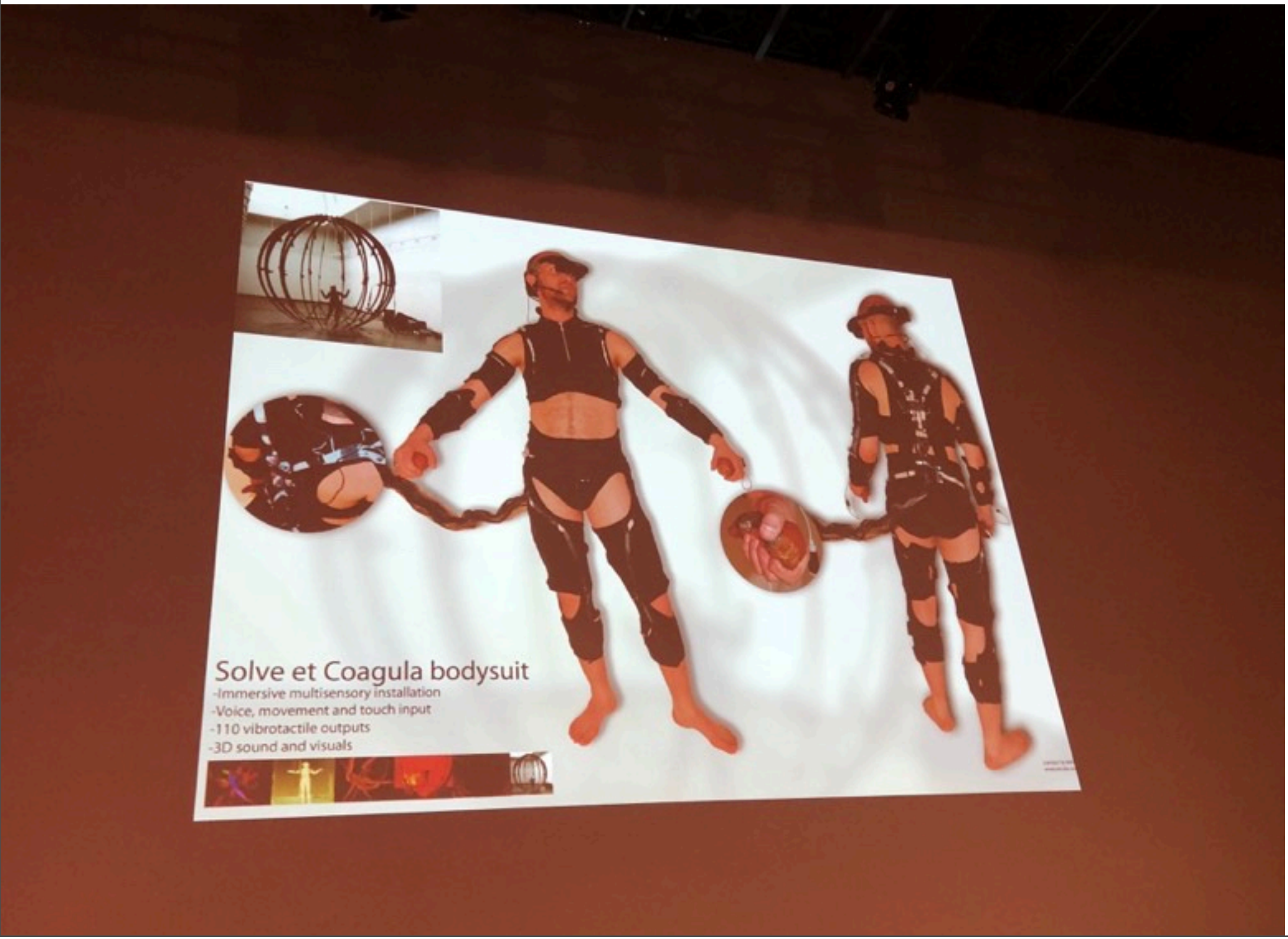
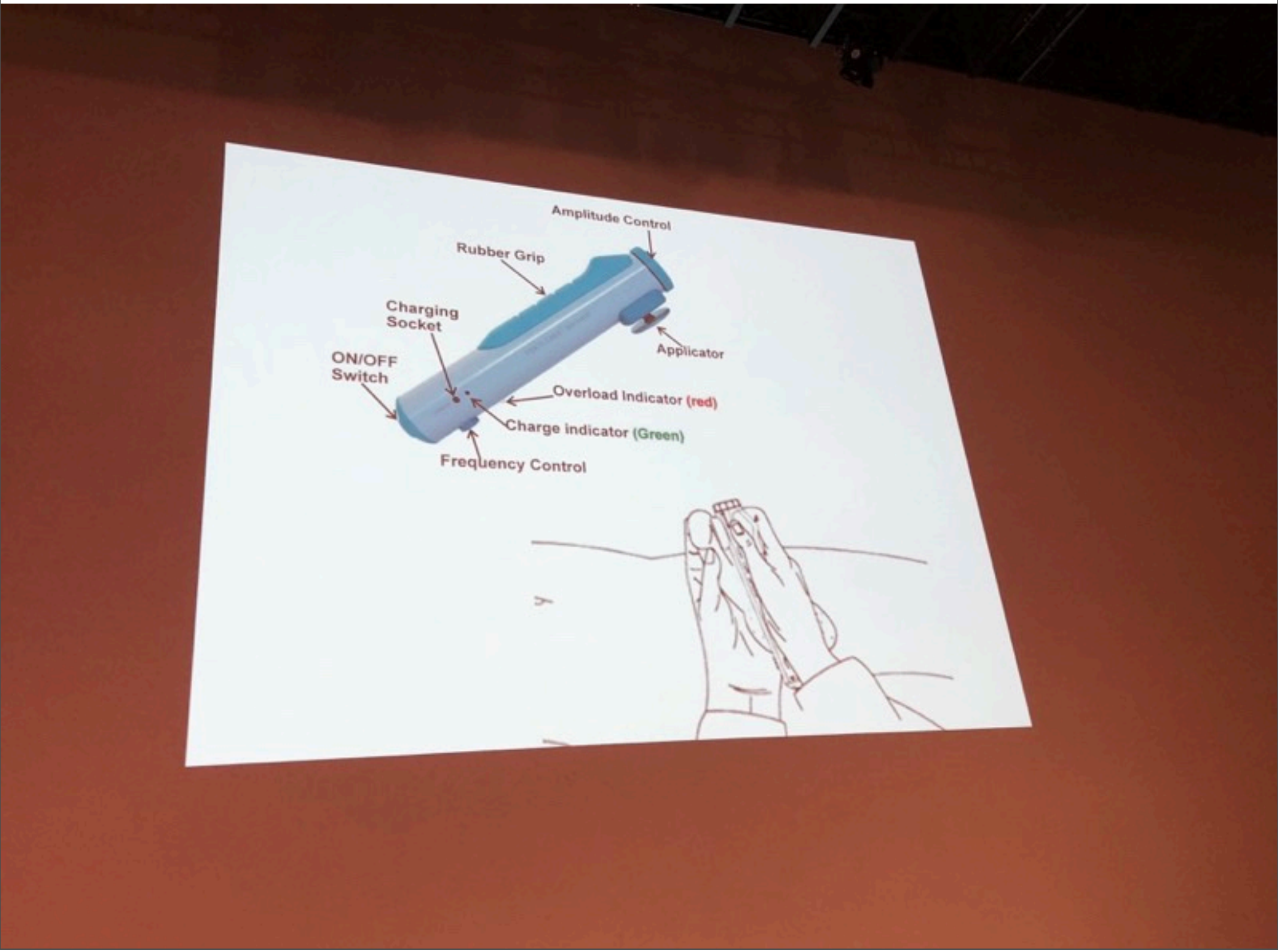


- Artgasm - Orgasms as Art, Stahl Stenslie

Coca-Cola


breastpads
arm pad
arm pad
controller
back effectors/
sensors
genital sensors/effectors
leg pad
leg pad


Solve et Coagula bodysuit
-Immersive multisensory installation
-Voice, movement and touch input
-110 vibrotactile outputs
-3D sound and visuals


Amplitude Control
Rubber Grip
Charging Socket
ON/OFF Switch
Applicator
Overload Indicator (red)
Charge indicator (Green)
Frequency Control

Artgasm

- Recombines aesthetics with ecstatics and ascetics
- Engineers the pleasure of joy
- Art as pure physical pleasure.
- Questions the control of pleasure
  – by making it uncontrollable.

- Invisible Flock - theatergroep die iets maakt bij IN-TOUCH
- Bruna Petreca - onderzoekster touch and materiality