

PROFILE

My research is situated at the intersection of philosophy of technology and media theory. I investigate how neurotechnologies do not simply interact with the neuronal system but fundamentally restructure the conditions under which the world becomes accessible. By analysing the architectural logic of such systems, I show how perception, agency, and subjectivity are technologically conditioned, and how these configurations carry specific political and ethical consequences. My work combines philosophical inquiry with practice-based experimentation, treating technical artefacts not as illustrations but as epistemic instruments through which theoretical claims can be materially tested in concrete technological settings.

#mediatheory #postphenomenology #posthumanism #neuroethics #neurotechnology

RESEARCH INTEREST

- Philosophy of technology and technological mediation
- Media theory and the materiality of technological systems
- Neurotechnologies and the restructuring of sensory access
- Technologically conditioned perception and subjectivity
- Politics and ethics of technological infrastructures

EDUCATION

05/2022–03/2026

University of Western Australia (Perth, Australia)

PhD (Philosophy of Technology, Media Theory, Sound Studies)

Grade: Highest distinction without revisions; Dean's List.

Research thesis: *Phenomenology of (Bionic) Sensation: Insights from the Cochlear Implant on Being-in-the-World in the Age of Neurotechnological Sensory Restructuring*

10/2018–06/2021

Humboldt University of Berlin (Germany)

Master of Research in Media Theory

Grade: 1.0 (Highest distinction).

10/2015–09/2018

Humboldt University of Berlin (Germany)

Bachelor of Arts (Musicology; Media Studies)

Grade: 1.4 (Very good).

08/2006–07/2009

Rhön Hospital Hildesheim (Germany)

Apprenticeship as a nurse

State Examination

PUBLICATIONS

NOTES

- 5 peer-reviewed research outputs (journal articles, book chapters, edited volumes).
- Publications include *Techné: Research in Philosophy and Technology* (Q2) & Palgrave Macmillan (Springer Nature)
- Additional outputs include a doctoral thesis ([Phenomenology of \(Bionic\) Sensation](#), 2025) and the practice-based installation [Naughty Box](#) (2025), which integrates artistic and research-led investigation.

PUBLICATIONS

Friedrich, David. 2026. "Neurotechnologies and their Hardwired Politics: Insights from the Cochlear Implant on World-Becoming and its Ethical Implications." *Techné: Research in Philosophy and Technology* 30, no. 2. Peer-reviewed (accepted; in press).

Friedrich, David. 2026. "Embodied Agential Realism: Being-in-the-World with a Cochlear Implant." Chapter in *Automation Cultures*, edited by Sarah Collins, Ionat Zurr, Oron Catts, and Elizabeth Stephens. Palgrave Macmillan (Springer Nature). Peer-reviewed (accepted; in press).

Friedrich, David. 2025. "Beyond Acoustics: The Impact of Cochlear Implants on Sound Perception." *Nova Contemporary Music Journal* 4, no. 1: 34–41. ISSN 2795-4803. Peer-reviewed.

Friedrich, David. 2025. "Wax & Nickels: Die Aufnahme im Zeitalter der mechanischen Reproduzierbarkeit" [Recording in the age of mechanical reproducibility]. In *Technologien des Singens. Ergebnisse des Forschungsprojekts und Beiträge zum Detmolder Symposium 2018*, eds. Rebecca Grotjahn, Malte Kob, and Karin Martensen. Allitera. Peer-reviewed.

Napolitano, Domenico, David Friedrich, and Neta Alexander (Eds.). 2024. "Media and Disability – Part 2: Sensorialities, practices, representations." *PuntOorg International Journal* 9, no. 2. <https://doi.org/10.19245/25.05.pij.9.2.1>.

Napolitano, Domenico, David Friedrich, and Neta Alexander (Eds.). 2024. "Media and Disability – Part 1: Organizing between bodies and technologies." *PuntOorg International Journal* 9, no. 1. <https://doi.org/10.19245/25.05.pij.9.1.1>.

Friedrich, David. 2020. "Cyborg Voice. Der Auto-Tune Effekt als Klangästhetik des Humanoiden. Ein medienarchäologisches Statement" [The Auto-Tune effect as sound aesthetic of the humanoid. A media archaeological statement]. In *Wissen im Klang. Neue Wege der Musikästhetik*, edited by José Gálvez, Jonas Reichert, and Elizaveta Willert. Transcript. Peer-reviewed.

WORK EXPERIENCE

04/2026–Present

Western Sydney University (Sydney, Australia)

Casual Professional at the Institute for Culture and Society

03/2026–Present

University of Western Australia (Perth, Australia)

Lecturer at the School of Biological Science (Neuroscience)

01/2026–03/2026

Perth Festival (Australia)

Program Coordinator (Fine Music)

05/2022–11/2025

University of Western Australia (Perth, Australia)

Doctoral researcher & casual teacher

08/2021–02/2022

Wildstyle Network (Berlin/Dresden, Germany)

Creative Project Manager (International clients, including ZEISS and Fujitsu)

▸ Led large-scale international project (~46,000 participants; €200,000 budget)

10/2018–07/2021

Humboldt University of Berlin (Germany)

Research Assistant for Prof. Wolfgang Ernst (Department of Media Theory)

08/2009-03/2018

Registered Nurse (Intensive Care Unit), Germany

TEACHING EXPERIENCE

2022–Present

The University of Western Australia (Perth, Australia)

School of Biological Sciences

Module: Neuroscience in Society

Position: Lecturer (course co-designed and taught with Prof. Jennifer Rodger)

Conservatorium of Music

Position: Lecturer/ teacher for *Electronic Music: Methods and Means*; *Music, Society, and Ideas*; *Music Theory for Electronic Musicians*; *Sound Art: Major Project (one-to-one teaching)*

2020

Humboldt University of Berlin (Germany)

Department for Musicology and Media Studies

Module: Digital Media (undergrad course)

Position: Teacher (course designed and taught; formal co-teaching arrangement with Sebastian Kawanami-Breu)

ACADEMIC SERVICE

Peer reviewer for international journals in philosophy of technology and media studies, including:

- *Journal of Posthuman Studies: Philosophy, Technology, Media* (Penn State UP).
- *PuntOorg International Journal* (Naples, Editoriale scientifica).

PRESENTATIONS

Selected Conference Presentations (peer-reviewed):

Politics of the Machines: Synthetic Sentience. Perth, 2025.

"Hardwired Politics: Power, Authority, and the Ethics of Neuroimplant Control."

Diffractions: An International Symposium on Barad and Music Studies. Brisbane, 2024.

"The Entangled Relationship between Sound and Hearing: Introducing a Sense Ontology."

Arts and Humanities in Digital Transition. Lisbon, 2023.

"Beyond Biology: The Impact of Neurotechnology on Human Sensory Experience."

Automation Culture: Intersections Between Automation, Art, and Living Systems. Perth, 2023.

"From Gold to Naughtiness: Disclosing the Nature of the Cochlear Implant via the Sound Installation 'Naughty Box.'"

24th Annual Western University Graduate Symposium on Music (WUGSOM). London (Canada), 2023.

"Not without my discipline: Adding techno-philosophy to the multidisciplinary nature of the cochlear implant."

AWARDS & FUNDING

Research Funding & Scholarships

- GRS Local Travel Award, 2023. University of Western Australia.
- University Postgraduate Award, 2022. Competitive full stipend, University of Western Australia.
- University of Western Australia International Fee Scholarship, 2022. Competitive full stipend, University of Western Australia.
- Humboldt-Scholarship, 2020. Competitive full stipend, Humboldt University of Berlin.

Awards & Honours

- Dean's List, 2026. University of Western Australia.
- Der Internationale Deutsche PR-Preis 2023. Project: ZEISS Digital Anniversary Radio. Company: Wildstyle Network. Role: Creative Project Manager. Client: ZEISS. Category: Medien der internen Kommunikation.
- European Excellence Award 2022. Project: ZEISS Digital Anniversary Radio. Company: Wildstyle Network. Role: Creative Project Manager. Client: ZEISS. Category: Digital Event.
- INKOMETA Award 2022. Project: ZEISS Digital Anniversary Radio. Company: Wildstyle Network. Role: Creative Project Manager. Client: ZEISS. Category: International Internal Communication.
- PR Report Award 2022. Project: ZEISS Digital Anniversary Radio. Company: Wildstyle Network. Role: Creative Project Manager. Client: ZEISS. Category: Event- und Livekommunikation.

ENGAGEMENT

- Co-organiser, TEDx Humboldt University Berlin (2020-2021); coordination and production of live and hybrid public events.
- Academic governance and committee work, Humboldt University Berlin; including participation in appointment procedures and development of study regulations and equality frameworks.
- Program coordination and public-facing arts engagement, including roles at Perth Festival (2026) and Transmediale Festival Berlin.
- Research dissemination beyond academia through exhibitions, performances, and invited podcast appearances in the fields of neurotechnology, sound studies, and media culture.