"WORLDS OF OUR MAKING: REPRESENTATIONS & INTERPRETATIONS"

Fall term 2022/23 / Mon. + Wed. + Thu. 13:50-14:50 / mandatory / CPS Program 1st year / credits: 3.0 / ECTS: 6.0

[The course includes an excursion to the *Narrenturm* (Pathological-Anatomical Collection of the Museum of Natural History). Times/dates of the respective classes (Oct. 20+21) differ from the usual ones: please consult the weekly schedule below!]

Instructor: Ulrich Meurer

meureru@ceu.edu

Teaching Assistant: Vanda Derzsi

Derzsi_Vanda@phd.ceu.edu

Access to all readings, videos, web-resources via the course's central e-learning platform / MOODLE:

https://ceulearning.ceu.edu/login/index.php

Link for participation via ZOOM:

https://ceu-edu.zoom.us/j/97052332348?pwd=VTZmUjcwWE8ycjF3OW5uNzh6MWhiZz09

Meeting-ID: 970 5233 2348 / Password: 670202

The instructor will be available for individual questions immediately after every class.
You can also register for additional OFFICE HOURS (Tuesdays, 15:30-17:00) by sending an email to:

meureru@ceu.edu

Link for selecting a topic/date for your STUDENT PRESENTATIONS (*see also below: section on 'assignments'*):

https://doodle.com/meeting/participate/id/e1j52XZa

COURSE DESCRIPTION:

During their history, human cultures have developed ever-changing understandings of the world and ever-new techniques to represent it. From paleolithic cave paintings to digital search engines, concepts of reality are closely entangled with our basic ways of perceiving, ordering, and remembering. The course will explore some of the most significant phases and crucial turning points of this continuous 'world-making' process. Open discussions, close readings of text sources and the encounter with varying image material will enable students to decipher art works, artifacts, discourses, and technologies of the past and identify their lasting effects in contemporary cultures.
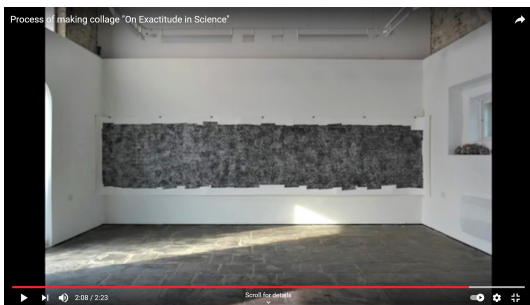
In the first instance, the course traces the evolutionary path and specificities of basic media for recording, storing, retrieving, or constructing reality. It addresses the world as it presents itself in a drawing or painting, in a manuscript or printed text, in photographs or film images, in computer programs or data clouds. Beyond that, and in more general terms, we will focus on the shifting dominants of (visual) perception that are incorporated in such concrete media: how are writing and the alphabet connected to overarching notions of *linearity*; how does 15th century *central perspective* invent both a new space and human subject; what arises from the idea of an all-seeing *panopticism* in the 18th century; what is the meaning of *visual objectivity* in 19th century science; are Google Maps and drone warfare related through their two-dimensional *aerial view*? (And finally: can we perhaps leave behind all these "Worlds of our Making", visual or not, to acknowledge a multitude of non-human agents and forces that make up the global sphere?)
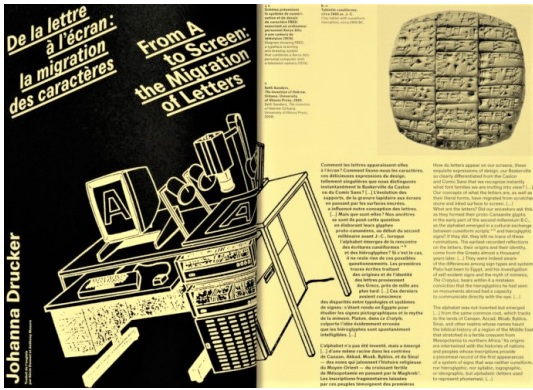
LEARNING OUTCOMES:

▶ Students will be introduced to significant developments, ruptures, and turning points in CULTURAL HISTORY from the paleolithic to the present.

▶ They will gain insight into the construction of 'self' and 'world' in Western civilizations with respect to their changing SCIENTIFIC, ARTISTIC, SOCIAL, POLITICAL, AND MEDIA OPERATIONS.

▶ The participants will establish meaningful connections between concrete HISTORICAL EVENTS, their reflection in WRITTEN SOURCES or AUDIOVISUAL REPRESENTATIONS, and their overall relation to wider THEORETICAL CONCEPTS.

▶ The discussion of articles, book chapters, and image material will contribute to their ability to STRUCTURE AND CRITICALLY ANALYSE (academic) arguments. (*A critical evaluation entails: 1] comprehending a text or artifact's composition and main objective / 2] being able to evaluate or make a claim about them based on justifiable criteria.*)

▶ The participants will train their SKILLS OF SYNTHESIS AND COMMUNICATION through discussions, in-class presentations and papers.

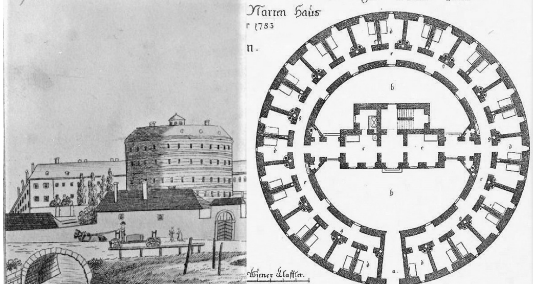▶ They will have the opportunity to APPLY PRACTICAL KNOWLEDGE in the form of image or video works.
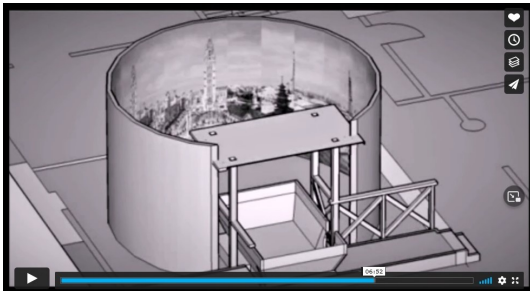

WEEKLY SCHEDULE + READINGS:

▶ PARTICIPANTS ARE EXPECTED TO PREPARE MANDATORY READINGS, VIDEOS AND WEB-RESOURCES (PRINTED IN BLACK IN THE LIST BELOW) PRIOR TO THE RESPECTIVE CLASS.

▷ GREY FONT INDICATES OPTIONAL READINGS AND MATERIAL: IT SERVES AS ADDITIONAL BASIS FOR STUDENT PRESENTATIONS, FOR A FURTHER EXPLORATION OF THE TOPIC, AND AS INSPIRATION FOR THE FINAL PAPERS …

▶ CLASSES TAUGHT BY THE TEACHING ASSISTANT ARE MARKED WITH "TA" IN THE LEFT COLUMN.

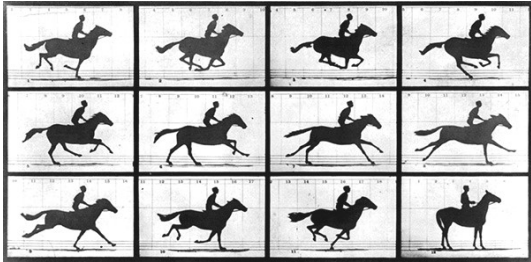| 01)	INTRO: "MAKING WORLDS?" The world is not "there" – it must be made / History as a series of varying worlds / Changing worldviews + [scientific] paradigm shifts / Methods and tools for making a world: discourses, media, technologies + Discussion of course methods / Weekly schedule / Assignments …
Sept.19 + Sept.21 + Sept.22	Readings + Resources: ▶ Jorge Luis Borges: "On Exactitude in Science", in *Collected Fictions*. Penguin 1999, 325. ▶ *Process of making collage "On Exactitude in Science"* (Hannah Downing, 2015): https://www.youtube.com/watch?v=NN47exMey2s ▷ Thomas S. Kuhn: *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press 1970, 111-135.

	Guiding questions: o What does Borges' text tell you about the relation between "real" and represented worlds? What are the features of a "useful" representation? o Can this story about map-making be understood as a general parable about world-making? o Does Hannah Downing's visual artwork add a new perspective to Borges' story? Does it surpass or fall short of the text's idea? o What is a "medium" – and (why) should it be necessary for making worlds?

PART I // MODELLING THE WORLD: REPRESENTATIONS

02)	PALEOLITHIC WORLDS Painterly depiction as a first impulse of world-making / European Prehistoric cave art: Lascaux, Altamira, Chauvet / Representations of the world how we *see* it – or representing what we *know* about it? / Inventing the human subject / The separation of man from nature / Our fantasies about the prehistoric era, our distance and our closeness …
Sept.26 TA	Readings + Resources: ▶ John Halverson: "Art for Art's Sake in the Paleolithic" [and Comments and Replies by Levon H. Abrahamian, Kathleen M. Adams, Paul G. Bahn, Lydia T. Black, Whitney Davis, Robin Frost, Robert Layton, David Lewis-Williams, Ana Maria Llamazares, Patrick Maynard, David Stenhouse], in: Current Anthropology 28/1 (Feb. 1987), 63-89; focus on: 63-71. ▷ Emmanuel Anati: "Archetypes, Constants, and Universal Paradigms in Prehistoric Art", in: *Semiotica* 100-2/4 (1994), 125-140. Guiding questions: o According to Halverson, what are the main features of cave art as "art for art's sake" (in contrast to other explanatory approaches like "hunter magic", etc.)? o Can you explain the connection between image production and the separation of early man from "nature"? o Do you find Halverson's arguments convincing?
Sept.28 + Sept.29	Readings + Resources: ▶ *Cave of Forgotten Dreams* (Werner Herzog, 2010): http://www.documentarymania.com/player.php?title=Cave%20of%20Forgotten%20Dreams ▶ Lutz Koepnick: "Herzog's Cave: On Cinema's Unclaimed Pasts and Forgotten Futures", in: *The Germanic Review: Literature, Culture, Theory* 88/3 (2013), 271-285. Guiding questions: o How does Herzog's documentary invite us into the cave and create an immersive experience? How does the film, at the same time, emphasize the distance of an unknowable paleolithic past? o How would you describe the film's relation to science? o In what way does Koepnick understand Herzog's film as draft for an alternative cinema? How does this involve sensory-somatic experience? o Can you explain how the film connects 'unclaimed pasts' and 'alternate, open futures'? o What does the film (and Koepnick's text) tell you about the reality and fictionality of past worlds?

| 03) | **ALPHANUMERIC WORLDS**

Writing as second impulse of world-making / The Phoenician + Greek invention of phonetic writing: from pictograms to the alphabet / Leaving the world of myth – entering the world of history / Writing as communication, knowledge, power, and violence / The end of writing, a world without writing … |
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| Oct.03 + Oct.05 | `Readings + Resources:`

▶ Vilém Flusser: "Inscriptions", "Notation", "Letters of the Alphabet", in: *Does Writing Have a Future?* Minneapolis, London: University of Minnesota Press 2011, 11-35.

▶ Marshall McLuhan: "The Written Word: An Eye for an Ear", in: *Understanding Media. The Extensions of Man*. London, New York: Routledge 2002, 89-96.
▷ Claude Lévi-Strauss: "Writing Lesson" in: *Tristes Tropiques*. New York: Criterion 1961, 286-297; *esp. 288-293*.
▷ Vilém Flusser: "Recoding", in: *Does Writing Have a Future?* Minneapolis, London: University of Minnesota Press 2011, 149-155.

`Guiding questions:`

o Why does Flusser refer to etymology (*scribere* = to scratch / *graphein* = to dig)? What does the fact that writing is a gesture of scratching or digging tell us about its "iconoclastic" nature?
o How can we describe the relation between alphabetic letters and numbers? And what is their relation to visuality and sound (*and why should this be important*)?
o What is the connection between writing and history? How is "history" made possible by the alphabet? Do writing and our notion of history share specific features?
o Can you imagine a culture (or a future) without writing? How could this culture/future communicate? |
| Oct.06

`TA` | `Readings + Resources:`

▶ Alfredo Ardila: "On the Evolution of Calculation Abilities", in: *Frontiers in Evolutionary Neuroscience* 2 (2012), 1-7 [Focus on human examples / paragraphs: *Calculation abilities in pre-historic man, Further development of arithmetical abilities, Conclusion*]
▷ "Ancient Civilizations Numeral Systems", in: *Ancient Civilizations World* (posted: 16 June 2017): https://ancientcivilizationsworld.com/number-systems/#Ancient_Civilizations_Numeral_Systems

`Guiding questions:`

o How convincing do you find Ardila's argument about comparing numerical development on an evolutionary and developmental level?
o What do you think about the connection between misrepresenting fingers in the Draw-a-Person test?
o What other examples can you name (either from the previous course materials or from your previous studies) for cultures using elements (sequences) of the body for mathematics/ arithmetic? |

`PART II // OVERSEEING THE WORLD: PERSPECTIVES`

| 04) | **RENAISSANCE WORLDS**

The (early) modern point of view / Central linear perspective / Eye point, vanishing point, and 'window' to the world / Putting the observer in the center of the universe / The Renaissance – its creation of new subjectivities and sciences / / Politics of rationalization / Alternative, non-Western, non-perspectival worldviews / The long (after-)life of linear perspective in modern visuality and technology … |
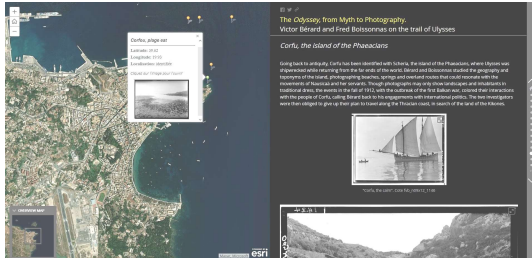|---|---|

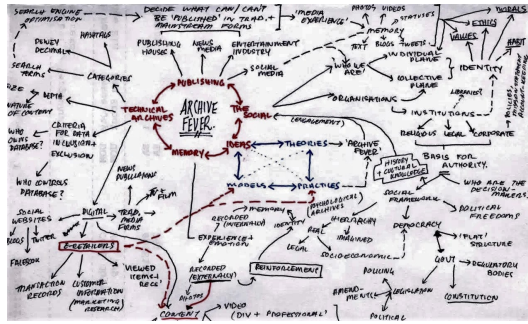|	
Oct.10 + Oct.12	Readings + Resources: ▶ Hans Belting: *Florence & Baghdad: Renaissance Art and Arab Science*. Cambridge, MA, London: Harvard UP 2011, 13-26. ▷ Erwin Panofsky: *Perspective as Symbolic Form*. New York: Zone Books 1991, 27-36; 67-72. ▷ Leon Battista Alberti: *On Painting*. Cambridge: Cambridge University Press 2011, 26-43; 50-52. Guiding questions: ○ Try to explain, as detailed as possible, the set-up and elements of perspectival space in painting. ○ Do you think that linear perspective imitates the visual perception of human beings? ○ Why do Belting (and Panofsky) discuss perspective as a "symbolic form"? What is that? ○ What is the impact of linear perspective on the self-image of man and the world? ○ How does Belting challenge the Western 'standard' and dominance of linear perspective?
Oct.13 TA	Readings + Resources: ▶ Antoine Bousquet: "The Perspectival Eye", *Glass Bead* – Research Platform (2017): https://www.glass-bead.org/research-platform/the-perspectival-eye/?lang=enview ▷ Kim H. Veltman: "Military Surveying and Topography: The Practical Dimension of Renaissance Linear Perspective", in: *Revista da Universidade de Coimbra* XXVII (1979), 263-279: https://www.yumpu.com/en/document/view/16303275/1-kim-h-veltman-military-surveying-and-topography-the-practical- Guiding questions: ○ Explain why Bousquet understands perspective as only *one* result of a general rationalization of space. Can you name related techniques, disciplines, technologies? ○ Where does Bousquet position man in a perspectival world? It it the same place as in Belting's view of perspective? ○ Does linear perspective still have significance today? Find examples.
05)	PANOPTIC [+PANORAMATIC] WORLDS *[EXCURSION TO THE 'NARRENTURM'?]* The enlightened point of view / Seeing everything at once: panoramic vision and society in the 18th century / Disciplining the subject: prisons, asylums, schools, hospitals, barracks / Visiting the panopticon: the Madhouse Tower in Vienna / Architecture as social metaphor / Aspects of sovereignty, equality and democratization / Comparison with current surveillance strategies and dynamics of control …
Oct.20 + Oct.21 13:00- 15:00	[FRIDAY, OCT. 21, 13:00-15:00 (2 COMBINED CLASSES): VISIT TO THE "NARRENTURM" / SPITALGASSE 2, 1090 VIENNA / THERE WILL BE NO 3RD (TA) SESSION THIS WEEK! / DETAILS TO BE ANNOUNCED] Readings + Resources: ▶ Michel Foucault: "Panopticism", in: *Discipline and Punish: The Birth of the Prison*. New York: Vintage 1995, 195-228. ▷ Jeremy Bentham: "Panopticon; or, The Inspection-House", in: *Works* Vol. IV, 1787, 39-66. ▷ *Collection of Anatomical Pathology in the Madhouse Tower – NHM*: Not for the faint-hearted: https://yourstage.wien.info/en-us/article/narrenturm

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Guiding questions:
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- o Can you link (Foucault's account of the) plague and leprosy to the panoptic principle?
- o How is this principle realized as a building? And how does it come to govern an entire society?
- o Try to explain the shift from an earlier model of absolute power, punishment, and centralization to the new one of sovereignty, discipline, productivity, and diffusion.
- o What are the similarities and differences between panopticism and linear perspective?
- o Do you think we live in a panoptic society? Are Foucault's model and critique still valid?

[THIS TA CLASS IS CANCELLED/REPLACED BY THE EXCURSION ON OCT. 21! HOWEVER, PARTICIPANTS MAY USE THE READINGS FROM THIS SECTION FOR THEIR 'SUMMARY' ASSIGNMENT – SEE BELOW, P. 13]

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Readings + Resources:
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- ▶ Denise Blake Oleksijczuk: *The First Panoramas: Visions of British Imperialism*. Minneapolis, London: University of Minnesota Press 2011, 1-22.
- ▶ *Panorama One to Three* (Ulrich Meurer, 2021): https://vimeo.com/511991118

- ▷ Alison Griffiths: *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*. New York: Columbia University Press 2013, 37-78.
- ▷ William Uricchio: "A Proper Point of View: The Panorama and some of its Early Media Iterations", in: *Early Popular Visual Culture* 9/3 (August 2011), 225-238.

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Guiding questions:
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- o What is the social and political function of the panorama? Can you relate it to urbanism, colonialism, nationalism in the 19th century?
- o Try to find connections between the layout of Foucault's panopticon and the panorama. What are the panorama's aspects of control, education, discipline?
- o Why does contemporary (visual) culture return to the panorama?
- o Can you name other modern entertainment complexes that build on panoramic vision?

06)	VERTICAL WORLDS
	The contemporary point of view / Normalization of the vertical perspective / Overview, objective distance, and de-humanizing effects / Connections between vertical perspective and military technology / Aerial photography (since the 1850s), drones, satellites / GPS – new ecologies of the world …

Oct.24	``Readings + Resources:``
	
	 o Hito Steyerl: "In Free Fall: A Thought Experiment in Vertical Perspective", in: *eflux* 24 (April 2011): https://www.e-flux.com/journal/24/67860/in-free-fall-a-thought-experiment-on-vertical-perspective/ https://vimeo.com/81109235
	 o Paula Amad: "From God's-eye to Camera-eye: Aerial Photography's Post-humanist and Neo-humanist Visions of the World", in: *History of Photography* 36/1 (2012), 66-86.
	
	 ``Guiding questions:``
	
	 o Can you delineate Steyerl's (very comprehensive) understanding of a 'horizon'?
	 o How does she describe the downfall of perspective in the 19th and 20th century (and why does she refer to Turner's painting of a slave ship)?
	 o Why does she speak of a new *vertical* policing and geopolitical structure?
	 o May the free fall and loss of horizons also imply something positive or utopian?
	 o Seeing a landscape or city from above, and seeing planet Earth from space – are there differences?

Oct.27 TA	Readings + Resources: ▶ *Drone* (Justin S. Lee, 2015): https://vimeo.com/185265101 ▷ Paul B. Rich: "Cinema, Drone Warfare and the Framing of Counter-Terrorism", in: *Defense & Security Analysis* 34/2 (2018), 144-160. ▷ Carla Benzing: *Artistic Politics of the Drone* (Exhibition catalog / Central Saint Martins Degree Show), London 2018. Guiding questions: o How is drone warfare depicted in Lee's short film? Can you make out connections between the topic, atmosphere, and plot of the film and its form (framing, image movement, coloring, editing …)? o Is there an inherent dramaturgical/historical/ethical problem for the depiction of drone warfare in feature films? o How does a world viewed from above differ from a perspectival or panoptic world?

PART III // MEDIATING THE WORLD: TECHNOLOGIES

07)	PHOTOGRAPHIC [+CHRONOPHOTOGRAPHIC] WORLDS The first 'seeing machine' / Photography as objective mode of scientific representation / Super-human sensitivity: revealing invisible worlds (micro-organisms, celestial bodies, ghosts) / Photography as basis for a new art, new society, new world? / Chronophotography / Eadweard Muybridge's encyclopedia of bodies …

Oct.31 + Nov.02	Readings + Resources: ▶ Dominique François Arago: "Report (of the Commission of the Chamber of Deputies)", in: Alan Trachtenberg (ed.): *Classic Essays on Photography*. New Haven: Leete's Island Books 1980, 15-25. ▶ Walter Benjamin: "Little History of Photography", in: *Selected Writings* Vol. 2, Part 2, 1931-1934. Cambridge, MA, London: Harvard University Press 1999, 507-530. ▷ Malcolm Daniel: "Daguerre (1787–1851) and the Invention of Photography", Website of the *Metropolitan Museum of Art*, New York, October 2004: https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm

Guiding questions:

- o According to Arago, what cultural fields and scientific disciplines will be enriched by photography? Why does he emphasize these?
- o Can you make connections between technological improvements (exposure time) and the use of photography?
- o What does the new photographic world include? What does it exclude?
- o Can you connect Arago's theses on photography with current photographic practices? Does the digital image create a new type or social use of photography?
- o According to Benjamin, how do capital and industrialization change the character of photography? What happens to former notions of 'aura' or 'art'? How can photography reflect modern society?

Nov.03 TA	Readings + Resources: ▶ *Eadweard Muybridge, Zoopraxographer* (Thom Andersen, 1975): https://www.youtube.com/watch?v=z6z-dXPXGIY ▷ Marta Braun: *Eadweard Muybridge*. London: Reaktion Books 2010, 133-158. ▷ Eadweard Muybridge: *Animals in Motion: An Electro-Photographic Investigation of Consecutive Phases of Animal Progressive Movements*. London: Chapman & Hall 1907: http://www.cineressources.net/consultationPdf/web/o000/019.pdf Guiding questions: o Can you name some of the 'scientific' features of Muybridge's photographic work? And some 'un-scientific' or unsystematic' ones? o Is Andersen's film essay just a collection of facts and photos? Can you describe how Andersen combines image and voice-over? o Does this 'documentary' make a specific argument about Muybridge or the Victorian age? o Can you make out elements of irony or critique?
08)	CINEMATIC WORLDS The second 'seeing machine' / A world of motion: time and temporality as basis of modernity / Realism of movement / Presence of 'This is', not evidence of 'This has been' / Modern perception: spectacle, distraction, shock / Fragmenting the world / Physical reality …
Nov.07	Readings + Resources: ▶ *Workers Leaving the Lumière Factory* (Auguste & Louis Lumière, 1895): https://vimeo.com/211209774 ▶ *Arrival of a Train at La Ciotat* (Auguste & Louis Lumière, 1895): https://www.youtube.com/watch?v=1dgLEDdFddk ▶ *New Black Diamond Express* (Thomas A. Edison, 1900): https://www.loc.gov/item/00694259/ ▶ *Uncle Josh at the Moving Picture Show* (Thomas A. Edison, 1902): https://www.loc.gov/item/00694324

	▶ Christian Metz: *Film Language: A Semiotics of the Cinema*. Chicago: University of Chicago Press 1974, 3-15. ▶ Tom Gunning: "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator", in: Leo Braudy, Marshall Cohen (eds): *Film Theory and Criticism*. New York, Oxford: Oxford University Press 2009, 736-750. ▷ Siegfried Kracauer: *Theory of Film. The Redemption of Physical Reality*. New York: Oxford University Press 1960, 285-311. ▷ Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction", in: *Illuminations*, ed. by Hannah Arendt. New York: Schocken Books 1968, 217-251; esp 232-241. Guiding questions: o What do the films show – a pure event, a staged story, technological movement? o How does Metz explain the specific impression of reality in film (regarding movement and form)? Compare it to the realism of photography. o According to Gunning, what is at the center of film perception in early cinema? Does Gunning's spectator believe in the 'reality' of cinematic depictions? o Why does he call cinema 'exhibitionist'? o How are cinema and urban industrialized society related? What is their common potential of technological shock and astonishment?
Nov.09 + Nov.10 TA	Readings + Resources: ▶ Karin Luisa Badt: "A Dialogue with Neuroscientist Jaak Panksepp on the SEEKING System: Breaking the Divide between Emotion and Cognition in Film Studies", in: *Projections* 9 (2015), 66-79. ▶ *Stalker* (Andrei Tarkovsky, 1979): https://www.youtube.com/watch?v=usB180xcYEY&t=235s [3:55-10:10] ▶ *Ladri di biciclette* (Vittorio De Sica, 1948): ▶ https://www.youtube.com/watch?v=wpj52n7onK4 [19:32-21:10] Guiding questions: o How would you define the role of excitement while watching movies? (Feel free to back up your reasoning with examples from the text!) o Carroll (cited by the author) postulates that moving image viewers' suspense originates from hoping the protagonists' fulfilling arch. Can you think of other elements that could sustain the suspense in films? o Can the text's distinction between films and books regarding their effect on the SEEKING system (and on cognition in general) also be applied to film and theater- or to 2D and 3D/ 4D/ 5D movies? o Regarding Anderson's argument (cited by the author) about affordances being "predetermined by the storyline; the spectator will seek what the script has programmed him or her to seek" (p. 74): would home movie viewers (who have their liberty to stop or rewind the footage any time) deviate from the director's/ editor's intentions? How much power does one have on the other's perception? o Why do we rewatch the same movie twice (or more)? o Are artists the "first neuroscientists"? (See footnote 3 in the text)
09)	DIGITAL WORLDS From visual media (in the plural) to the meta-medium of the computer / 'Database' as dominant structure of our world / The triumph of information over narration? / Connections between digital technology and data collection / Digital culture and its historical development (since the 18th century) / Collection of the world's knowledge / Digitization, accessibility, and ideas of global "democracy" / Digitizing books / Copyright and "fair use" …
Nov.14 + Nov.16	Readings + Resources: ▶ Lev Manovich: "Database as Symbolic Form", in: *Convergence* 5/2 (1999), 80-99.

	▶ "The *Odyssey*, from Myth to Photography: Victor Bérard and Fred Boissonnas on the Trail of Ulysses" (Research project, Department of Geography and the Environment, University of Geneva): https://www.arcgis.com/apps/MapJournal/index.html?appid=99391ae6c80e4845b7fb7a72f7de82bd ▶ Charlie Gere: *Digital Culture*. London: Reaktion Books 2008, 11-20. ▷ Lev Manovich: *The Language of New Media*. Cambridge, MA, London: MIT Press 2001, 18-48. **Guiding questions:** o What is the difference between a narrative and a database structure? o Is our present world a world of databases or of narratives? Is it possible to distinguish between historical 'database' or 'narrative' eras? o What does "digital" mean – in its original, narrow sense and in its wider cultural sense? o What are cultural presuppositions and precursors of the digital – does it come out of the blue? o Can you think of social and political advantages, downsides or dangers of 'digital culture'?
Nov.17 TA	**Readings + Resources:** ▶ Jesper Juul: "Virtual Reality: Fictional all the Way Down (and that's OK)", in: *Disputatio* XI/55 (Dec. 2019), 333-343. ▷ David J. Chalmers: "The Virtual and the Real", in: *Disputatio* IX/46 (Nov. 2017), 309-352. ▷ Carrie Heeter: "Being There: The Subjective Experience of Presence", in: *Presence Teleoperators & Virtual Environments* 1/2 (January 1992), 262-271: http://commtechlab.msu.edu/randd/research/beingthere.html **Guiding questions:** o Are virtual objects real? What is their difference to objects in physical reality? o What is the role of selection and interpretation in the perception of (virtual) worlds? o Are there other perspectives or possibilities for VR than perceptive realism? What could they be? o What are the chances and dangers (socially, scientifically, philosophically) of virtual worlds?

PART IV // INTERLINKING THE WORLD: COMPLEXITIES

10)	**ARCHIVED WORLDS** Collections of law and history / Archival practices in Early Modern societies / Justifying, stabilizing, and limiting power / The archive as concrete institution – the "archive" as metaphor / archive, state, bureaucracy / worlds of paper – worlds of clouds and server parks / Digitization, accessibility, and ideas of global "democracy" / Material and digital books / Digitizing books *and/while/as/for* collecting data / Copyright and "fair use" / A world to be browsed
Nov.21 + Nov.23	**Readings + Resources:** ▶ Markus Friedrich: *The Birth of the Archive: A History of Knowledge*. Ann Arbor: University of Michigan Press 2018, 1-15; 59-82.

> Jacques Derrida: *Archive Fever: A Freudian Impression*. Chicago: University of Chicago Press 1996, 1-5.
> Lester K. Born: "Baldassare Bonifacio and His Essay de Archivis", in: *The American Archivist* 4/4 (Oct. 1941), 221-237.

Guiding questions:

o Why does Friedrich's book start with an account of parchment theft in 1682? What do we learn from this episode about archives?
o In what ways are archives linked to the Early Modern period (~1500 to 1790)? Describe the new "world" and its understanding of history that give birth to the archive.
o How is the archive connected to political power? What is the role of memory and tradition in this context?
o You want to found an archive: what are the practical and organizational aspects that you have to consider?

Nov.24 TA	Readings + Resources:
	▶ *Google and the World Brain* (Ben Lewis, 2013): https://archive.org/details/GoogleAndTheWorldBrain_201611

▶ Marlene Manoff: "Archive and Database as Metaphor: Theorizing the Historical Record", in: *portal: Libraries and the Academy*. 10/4 (2010), 385-398.
> Tully Barnett: "The Human Trace in Google Books", in: Diana Glenn, Graham Tulloch (eds): *Border Crossings*. Mile End: Wakefield 2016, 53-71.

Guiding questions:

o What are the differences and similarities between utopian ideas of a "world brain" (since the ancient Library of Alexandria) and *Google Books* as their contemporary (commercialized) version?
o What social and legal issues are raised by the activities of *Google Books*? How would you judge their significance?
o How is our understanding of history impacted by the wide accessibility of digital source material? Is this just an increase in knowledge? How do we treat this material?
o What are the positive effects of digitization for scholars and the public? What are its downsides? (Think of your own academic work and use of digital repositories.)

11)	INTERSPECIES WORLDS
	The end of anthropocentrism / From the *anthropocene* to the *chthulucene* / Interdependence and interrelatedness of species / Migration as destabilization of bounded human subjectivity / humans and coral, jellyfish, algae … / Critters and tentacles as symbols for a new ecology / Dissolving 'man' in the Atlantic and Mediterranean

Nov.28 + Nov.30	Readings + Resources:
	▶ Ala Tannir: *Blood in the Water: Tracing an Interspecies Alliance between At-risk Humans and Jellyfish in the Mediterranean*. (Master Thesis, Rhode Island School of Design) Providence, Rhode Island 2017.

> ► Donna J. Haraway: *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, London: Duke University Press 2016, 30-33; 51-67.
> ▷ Paul J. Crutzen: "The 'Anthropocene'", in: Eckart Ehlers, Thomas Krafft (eds): *Earth System Science in the Anthropocene*. Berlin, Heidelberg: Springer 2006, 13-18.

`Guiding questions:`

- o Can you describe the 'constellation' formed by humans, algae, and jellyfish in Tannir's project?
- o Why is it important, according to Tannir, to think 'interspecies alliances'? In what way does this go beyond the social or political view of migration?
- o Are Tannir's interspecies complexes comparable to Haraway's? What is the respective place of man?
- o Can you name the main arguments of Haraway's text? Can you differentiate between autopoiesis and Haraway's notion of 'sympoiesis'? Or between the anthropocene and Haraway's 'chthuluene'?

`Dec.01`
 	
`TA`
	`Readings + Resources:`
	
	► *Jason deCaires Taylor Museo Atlantico / Atlantic Museum 2017* (Jason Taylor, May 6, 2017):
	https://www.youtube.com/watch?v=wUzjLAz9F4c
	► *Building Europe's Only Underwater Museum | Museo Atlántico | Jason deCaires Taylor* (The Talent Bank, June 17, 2020):
	https://www.youtube.com/watch?v=Xhxckg-_kdI
	
	► Elizabeth Deloughrey: "Submarine Futures of the Anthropocene", in: *Comparative Literature* 16/9 (2017), 32-44.
	
	`Guiding questions:`
	
	o How would you describe Taylor's intention? What is his artistic and political goal?
	o To what degree does the project react to the Anthropocene; to what degree does it leave anthropocentrism behind? How does it address issues of history (slavery), geopolitics (migration), and ecology?
	o Do you think that Taylor's project realizes complex interspecies relations?
	o Can you relate Taylor's artworks to Tannir's design project – and to Haraway's text? What is the most advanced or radical project?

`12)`	`EXTRO: POSTHUMAN WORLDS` A final critique of 'world-making' / Beyond the socio-economic and scientific world-making of Western cultures / Thinking against the human – materiality and the elemental / Non-human and inanimate actors in the world / From anthropocentrism to the posthuman / + Wrap-up / Discussion of final course projects

`Dec.05`
`+`
`Dec.07`
	`Readings + Resources:`
	
	► Michel Serres: *Times of Crisis: What the Financial Crisis Revealed and How to Reinvent our Lives and Future*. New York, London: Bloomsbury 2015, 27-48.

▷ Rosi Braidotti: "Post-Anthropocentrism: Life Beyond the Species", in: *The Posthuman*. Cambridge, Malden, MA: Polity 2013, 55-104; esp. 81-89.

Guiding questions:

- o What does Serres mean when he speaks about a game of two or three players? What is his notion of 'Biogea'?
- o How could we conceive a voice of the Earth itself? How does Serres portray the communication with non-human actors?
- o Does it still make sense, or is it adequate to conceive of the world as 'of our making'? Does the plural form 'worlds' in the course title help in this context?

ASSIGNMENTS:

Attendance and ACTIVE PARTICIPATION in discussions / close readings / image interpretations

15% of the final grade

▷ Students are expected ► to TAKE PART in the discussions, comment on the presentations, the instructor's input and questions, address the topic, readings and audiovisual material … Their ► participation is ASSESSED with respect to the relative QUANTITY AND QUALITY of their comments (targeted engagement with the concepts and/or readings, conclusiveness of argumentation, contextualization).

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1 SUMMARY (1-page max.) of one of the *optional* readings (article or book chapter)

10% of the final grade

▷ Every participant writes ► a brief 1-PAGE SUMMARY of one of the NON-MANDATORY TEXTS from the syllabus. The summary should ► present the overall TOPIC, ARGUMENTATIVE STEPS AND MAIN THESIS or conclusion of the respective work. It serves to inform the other participants about the content of the optional readings.

▷ The summary should be ► structured in SHORT PASSAGES, KEYWORDS OR BULLET POINTS – no continuous text! Ideally, the structure and central ideas of the summarized work should become visible at first glance.

▷ The summary is ► assessed with respect to its STRUCTURE, ACCURACY AND CLEARNESS (*visual material and critical statements can be included*).

▷ The short summary ► should be SUBMITTED NO LATER THAN 24 HOURS BEFORE the respective class. Please, send the summary as .doc/.docx/.pdf file to the TA who will add her comments and post the document on MOODLE.

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1 in-class PRESENTATION (20 minutes max!)

30% of the final grade

▷ The presentations ► assemble the MOST IMPORTANT ASPECTS FROM THE READINGS (mandatory and optional) and ► give ADDITIONAL INPUT when necessary (for instance, on historical contexts). They should ► engage with the topic in a CRITICAL WAY (*no mere summaries of the text material*), present the main argument/s of the texts or audiovisuals, reflect on their approach to the subject, assess its validity, ► give IMPULSES FOR DISCUSSION and point out which ► aspects are DIFFICULT TO UNDERSTAND, remain opaque or raise further questions.

▷ Ideally, after the 20-min. presentation, the presenting student/s act/s as 'co-instructor' for the session, for example by ▶ preparing some QUESTIONS OR ISSUES FOR DISCUSSION (which can be included in the handout [see below]).

▷ Every participant ▶ selects a DATE/TOPIC from the syllabus for presentation and enters their name in the respective DOODLE until September 23:

https://doodle.com/meeting/participate/id/e1j52XZa

▷ Depending on the number of participants, every topic can be ▶ presented BY 1 TO MAX. 3 STUDENTS (group presentation): in most cases, the list of readings will provide enough material for a general overview and discussion of individual aspects of the topic. *However, please do not select a topic/date already assigned to another student as long as there are still unallocated slots!*

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1 concise PRESENTATION HANDOUT
10% of the final grade

▷ Accompanying their presentations, the participants create a handout which shows ▶ the PRESENTED POINTS, the ORDER of the MAIN ARGUMENTS, CONCLUSION, and further QUESTIONS.

▷ The ▶ FORM of the handout should roughly follow the 1-PAGE TEXT SUMMARY: structured in short passages, keywords or bullet points – no continuous text. Ideally, the structure and central ideas of the presentation become VISIBLE AT FIRST GLANCE. It serves as ▶ a prior INFORMATION and, afterwards, as learning and memory aid for the other course participants.

▷ The ▶ handout is ASSESSED with respect to its STRUCTURE, ACCURACY AND CLEARNESS (*visual material and critical statements can be included*).

▷ The handout ▶ should be submitted NO LATER THAN 24 HOURS BEFORE the respective class. Please, send it as .doc/.docx/.pdf file to the instructor who will upload the document on MOODLE.

Final PAPER or final AUDIOVISUAL WORK
35% of the final grade

▷ Participants can produce either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.[1]

▷ The ▶ SUBJECT OF THE FINAL PAPER OR AUDIOVISUAL WORK is chosen by the student. A discussion of the subject with the instructor is not obligatory but recommended. ▶ It can ADOPT A SUBJECT FROM THE COURSE SESSIONS; in this case, it should clearly EXPAND THE APPROACH AND SCOPE of the respective in-class discussion and presentation, for example by introducing new readings and additional material, focusing on specific aspects, widening the perspective. ▶ It is also possible to CHOOSE A SUBJECT THAT HAS NOT BEEN PART OF THE SYLLABUS – however, it should be connected to the overall theme "*Worlds of Our Making*" (the construction of life worlds or significant shifts in perceiving or operating reality) and treat its topic in an 'academic' manner, i.e., refer to at least two or three titles of scholarly literature. ▶ In any case, students are required to DEVELOP AN EXPLICIT RESEARCH QUESTION that delineates their interest and goals.

▷ Searching for ▶ relevant BOOKS, SCHOLARLY ESSAYS, ACADEMIC ARTICLES, etc. is PART OF THE ASSIGNMENT. Students may consult the instructor, but are basically responsible for assembling their work material themselves.

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[1] For all written course work, please take note of CEU's PLAGIARISM POLICY: https://documents.ceu.edu/documents/p-1405-1

▷ Upon consultation, ▶ the final work CAN ALSO BE PRODUCED IN GROUPS OF TWO – in this case, you can opt for a SHARED OR INDIVIDUAL GRADE. For individual grading, you must clearly indicate who produced which part of the work.

▷ The final paper ▶ should have a LENGTH OF ~1.500 WORDS / in case of group work: ~ 3.000 WORDS (*excl. cover sheet, table of contents, list or references, etc.*). IMAGES should be inserted in the text (no separate part with illustrations). The STYLE FOR REFERENCING and quoting can be freely chosen but should be consistent throughout the paper. Papers should be in .doc, .docx or .pdf format.

▷ Papers are ▶ SUBMITTED VIA EMAIL; the students' ▶ DEADLINE FOR HANDING IN THE PAPERS will be DECEMBER 31, 2022 (*it is highly recommended that you start working on your papers early during the term*).

▷ Main CRITERIA FOR EVALUATION of the papers are:
  ▶ Choice of topic (connection to course subject / adequate breadth [*you only have 1.500 words!*] / sufficient range of source material)
  ▶ Originality of approach (subject, form of expression, combination of material and method that offer a 'new' perspective)
  ▶ Clarity of structure (the order of your points, examples, arguments should be motivated and transparent / avoid redundancies and repetitions)
  ▶ Conclusiveness of argumentation (no broad generalizations / illustrate your points with examples / verify them with scholarly sources)
  ▶ Development of own thoughts/conclusions (ideally, your work not only assembles theses from the [academic] sources but adds at least one original aspect …)
  ▶ Clarity of style / verbal expression (does *not* mean 'empirical', 'dry', 'academic')
  ▶ Formal correctness (compliance with the guidelines concerning word count / consistency of footnotes and bibliography)

▷ Instead of a written paper, ▶ students may also prepare an AUDIO/VISUAL WORK (PHOTOGRAPHY, VIDEO, INSTALLATION, PODCAST, WEBSITE, SCULPTURE, WEAVING A CARPET, ETC.): the work can be ▶ composed of SELF-PRODUCED MATERIAL AND/OR FOUND FOOTAGE. ▶ Formal and technical issues, extent or intended length should be coordinated with the instructor.

▷ Final audio/visual works will ▶ not be graded according to technical criteria but based on the ORIGINALITY OF THE APPROACH AND THE POTENTIAL TO VISUALIZE OR CONVEY THE MAIN ARGUMENT.

▷ Audio/visual ▶ theses MAY BE COMPLEMENTED BY A WRITTEN COMMENT (~1 page) to elucidate their conceptual or theoretical approach.

▷ Deadlines are the SAME FOR WRITTEN AND AUDIO/VISUAL works.