To boldly go where no man has gone before
The Fascination with the Unknown: Time

Interdisciplinary conference
9th July – 11th July 2015
Einstein-Saal, Berlin-Brandenburg Academy of Sciences and Humanities
Jägerstrasse 22/23, 10117 Berlin

ABSTRACTS

SECTION 1: WHAT IS UNKNOWN TIME? CONCEPTS, THEORIES, METHODS

Katja Wehde (Giessen): Reintroducing Time to Ethnographic Displays: An Analysis of Current Strategies and Challenges of Narrating the Unknown in German Ethnological Museums

While ethnological museums have been criticised for relegating their exhibited Others to an "unspecified past" (Riegel 1996), some innovative projects are currently indicating a reintroduction of colonial and postcolonial time to the exhibitions: In Germany, for instance, a computer game recently published as part of a set of digital projects created by the *Ethnological Museum Dahlem* in collaboration with the *Humboldt Forum* in Berlin, introduces as its hero a collector who must gather as many objects from the source community as possible. Similarly, in a temporary exhibition on 'Stories you wouldn't tell a stranger', the *World Cultures Museum* in Frankfurt critically investigated matters of colonial subordination, resistance, and exotisation.

Such reintroductions of neglected colonial pasts raise several questions: First, how does this represented "new history" collide with understandings of colonial and postcolonial time as inauthentic? Second, how can exhibitions overcome the denial of coevalness of self and other (Fabian 1983) that has been built into the very disciplines of anthropology and structuralist ethnography? This is closely linked to the third question: How can such displays retrieve a past that has not been recorded? The lootings of artefacts during colonial encounters have not been documented, the voices and names of the colonial subjects remain largely unknown. How can their stories be told without again speaking for the Other, making broad generalisations and extrapolating the colonial subjects' views from impressions of the colonizers?
In the presentation, the narratives articulated within the mentioned museums' reintroductions of unknown time to their exhibitions are investigated: How is unknown time made known again and what implications of such reintroductions become clear? The paper looks critically at the strategies of reintroducing colonial pasts into museum displays and explains how fascination and othering are again woven into these new narratives of unknown time.

Marco Tamborini (Heidelberg): How to observe? Visualization and Conceptualization of Deep Time in Paleontological Practice

Paleontology is a historical discipline: it describes events in the past and seeks to explain them. However, the temporal dimension involved in its explanations is so vast that the human spirit seems to lose its way. The so-called deep time is immense: "in quantities no mind had yet conceived" (McPhee 1981). This immense quantity of time destroys the evidences of events that happened in the remote past. As a result, what happened in the past is underdetermined by its data and, consequently, paleontological data is always imperfect and incomplete. In other words, paleontologists have struggled for centuries to make something invisible (deep time), visible, by using incomplete and imperfect data. Scientists are therefore challenged in the search for valuable methods of dealing with deep time without losing their way.

My talk intends to historicize the practices of paleontology in order to point out the turning points in the visualization and conceptualization of deep time. I will address a simple question: how is it possible to represent and overcome the dark abyss of deep time? I will study how the visualization of deep time—the way it is represented as a visual narrative in geological and paleontological graphs and diagrams—has changed over time. That means, which kind of techniques have geologists and paleontologists developed in order to picture the "dark backward and abysm of time" (Shakespeare 1969) and how these have changed over time. Paleontologists came up with representational techniques to manage, shape, and

constitute their historical data in order to obtain a reliable degree of knowledge within the deep past: they comprehended that it was necessary to perceive time in the form of space in order to overcome its destructive nature. As a result, I will be able to provide some insights into the nature and the limits of deep time and historical data.

McPhee, John. 1981. Basin and range. New York: Farrar, Strauss, Giroux.

Shakespeare, William. 1969. The Tempest. London: Methuen.

Wendy Larson (Oregon): The Chinese Gorky: Comparative Optimism as a Temporal Discourse

In 1950s socialist culture in China and the Soviet Union, and in the same period of capitalist culture in the United States, optimism was officially and unofficially nurtured as the most appropriate emotional state. The value of optimism was touted in a range of cultural media, in professional medical circles, and in business. As a temporal discourse that molded an imagined, bigger-and-better future into a present state of mind, optimism had many implications, from the spiritual to the productive, from the individual to the national and global.

Chinese revolutionary optimism went farther in its comprehensive demands on subjectivity than did the same idea in the Soviet Union, where it was more closely connected to technological advances and the material advantages they would bring. In 1950s China, optimism was encouraged through literature, film, media, psychological theory and practice, workers' training, and many aspects of daily life, and Maxim Gorky became one of the most visible symbols of revolutionary optimism, in literature representing the general engagement of culture with this temporal vision. After inspiring Lu Xun 鲁迅, Ding Ling 丁玲 and other May 4th writers with his wide range of ideas—including bourgeois notions such as individual expression, pure literature, and the spirit of the era—that spanned the literary logics of different periods, the "Chinese Gorky" was reformulated with the goal of moving literature in front of rather than behind reality, as Zhou Yang 周扬 put it. Reconstructed as a beacon of the glorious future in the mid-1930s debate on typicality (dianxing lun 典型论) between Zhou Yang and Hu Feng 胡风, Gorky metamorphosed from a multi-faceted writer into a revolutionary tool. In this transformation, his work on the instrumental nature of literature as the eyes, ears, throat and tongue of class became paramount. This notion was so powerful that it pushed aside concern with the social role of literature, a theory that had been dominant in the 1920s and 1930s. In late 1950s and early 1960s Chinese literature textbooks *Wenxue gailun* 《文学概论》 _(Introduction to literature, Cai Yi 蔡仪) and *Wenxue de jiben yuanli* 《文学的基本原理》 _(The basic principles of literature, ed. Yi Qun 以群 _), both commissioned by Zhou Yang, Gorky's work was referred to more often than any single author other than Marx, Lenin, and other foundational revolutionary thinkers.

Under this temporal transformation, the Chinese Gorky became a touchstone for the fascinating allure of unknown time. While in the United States, inspiring and influential spiritual and business figures such as Dale Carnegie and Norman Vincent Peale were very active in the 1950s, promoting an optimism that increasingly lubricated the transactions of production, commerce, and labor, Maoist social practices such as self-criticism and mass criticism, institutionalized within schools and work places, pulled attention away from production and progress toward enhancing qualities of the mind. Under the relatively unproductive Maoist regime, forced to reconstruct after a half-century of war, optimism increasingly became unmoored from the material world from which it supposedly sprang. This propensity is recognized in a 1963 discussion in *China Youth* on happiness and youth, which marks the beginnings of criticism directed at the temporal implications of optimism and their incorporation into decades of revolutionary Chinese theory.

In this paper, I will show how a new temporal sensibility was developed through the role of the non-Chinese writer Maxim Gorky, whose reincarnation as the "Chinese Gorky" anchored a revolutionary theory of time that had widespread implications throughout the 1950s.

KEYNOTE

Walther Christoph Zimmerli (Berlin/Zurich): Are We Making Time – or Is Time Making Us? The Fascination of an Uncertain Relation

SECTION 2: PAST FUTURES

Anke Holdenried (Bristol): From Now until the End: The Reuse of Prophecies in the Eleventh and Twelfth Centuries

My paper examines the ways in which prophecy was repurposed in the period c.1050-1200. Often predictions were not novel inventions but in fact significantly older texts. This renewal of "past" prophecy involved revision and reinterpretation of existing material and can be observed across many different genres, from Last Emperor prophecy to commentaries on biblical prophecies. The scale of activity of this type shows that there was intense interest in such reinterpretations of the future.

I argue that the reframing of prophetic texts was not just about keeping them current. Instead, my paper treats the reuse of prophecy as a window onto medieval approaches to past, present, and future. As examples of this I will consider in particular the repurposing of the anonymous late antique Prophecy of the Tiburtine Sibyl and of the predictions of the Jewish prophet Isaiah. This will reveal the extent to which there were different approaches to the same endpoint (Judgement Day), derived from different concepts of the future and their use for different contemporary purposes.

Christian Hoffarth (Duisburg-Essen): *Wunschzeit* Jerusalem: Reconsidering the Distinction between Ideal Places and Ideal Times in Medieval Utopias

While the term 'Utopia' itself originated from the title of a novel first published in 1516, utopian thought as such seems to be a timeless phenomenon. At least since Alfred Doren's epoch-making essay "Wunschräume und Wunschzeiten" (1927), medievalists too became aware of past conceptions of a perfect society. Doren distinguished between spatial and temporal Utopias, considering the chiliastic expectation of a new earthly paradise the exclusive form in the Middle Ages. Later on, scholars of intellectual history convincingly showed that there actually had been medieval depictions of ideal places as well. The typological distinction between spatial and temporal Utopias in the Middle Ages, however, seems to be generally accepted to this day.

In my paper I will argue against the absoluteness of this distinction, claiming that in the case of Jerusalem, there was a close convergence of ideal place and ideal time in medieval thought. Not only is this reflected in the patterns of biblical exegesis throughout the Middle Ages, but also in the idea of crusade to recover the Holy Land. Perhaps, the best example, though, is Joachim of Fiore's conception of a future perfect community in his Liber Figurarum (late 12th century). Here, the Calabrian prophet in a quasi-architectural sketch heavily referring to the image of the heavenly Jerusalem as found in the book of Revelation pictures the order of society in a coming third age. In this concept the spatial and the temporal dimensions are indistinguishably fused together. Taking into account these observations, I aim to reconsider the distinction between ideal places and ideal times, trying to make suggestions towards a more differentiated typology of medieval Utopias.

András Kraft (Budapest): Living on the Edge of Time: Remarks on the Byzantine History of the Future

The Byzantines believed that their empire was destined to (ful)fil the transitory period between the incarnation and death of Christ and his eventual return at the Last Judgment. This historically most privileged position justified the Byzantine expectation to be the main protagonists not only of present events but also of all future ones up until the end of times. Contemporary scholarship shows an increasing interest in Byzantine prophecies, which are scrutinized primarily for historical data. Apocryphal apocalypses have been "mined" to gather new, otherwise, unknown historical information or have been identified and examined as motivating causes behind political decision makings and even revolutionary movements. Byzantine apocalypses, however, have not yet been studied in regard to their concept of time. This paper proposes to meet this desideratum. In particular, it aims at reconstructing the underlying fabric of future time in Byzantine prophecies, with a focus on the source material from the Middle-Byzantine period (ca. 867–1204).

Among others it will be shown how the linear flow of time towards the Last Judgment is structured along a typological pattern, which some prophecies present to increase proportionally to the proximity of the eschaton. Towards the very end, temporal irregularities like the shortening of days are believed to occur, which are accompanied by the disintegration of the physical world order when the heavens are being "rolled up"(cf. Rev 6:14). Moreover, the apocalyptic genre of heavenly visions goes beyond the limited scope of historical narratives and gives impressions about the time experience in the divine, otherworldly realm. When read together the various prophecies draw up a rather clear picture of the content and the structure of the not so unknown future. It becomes clear how the Byzantines constructed the history of their future, which informed their confidence to live at the edge of time.

Klaus Oschema (Heidelberg): Unknown or Uncertain? Astrologers, the Church, and the Future in the late Middle Ages

In spite of what has become a kind of "idée reçue" in studies on the medieval perception of time and the future, many (if not most) individuals living in the period we call the "Middle Ages", were keen to know about their future in a secular sense: When they faced moments in which they had to take fundamental or at least important decisions, they wanted to know about the potential outcome as best they could. Should they marry this or that person? Should they start a war today rather than tomorrow? Or should they seek to enter peace-negotiations after all? Although the Christian world-view did know about the future on a very large scale – i.e. about apocalypse, the end of time itself and the coming of the eternal kingdom of the lord – this did neither provide a practical means of orientation in everyday life, nor did it prevent people to think about the unknown future on a much smaller scale.

One means to answer the resulting desire to know about future events (in order to get some orientation, but probably also in order to satisfy a certain sense of curiosity and fascination), was to ask an expert: Towards the end of the Middle Ages, astrologers, often university-trained scholars, successfully established themselves in this role. Their services were appreciated and used by individuals from different social levels and contexts – in towns, at universities, at courts... In

spite of the sceptical or even openly hostile attitude of official church doctrine towards astrological prognostication, the astrologers' services clearly answered a demand than can be interpreted as a sign of the fascination with the unknown dimension of future time.

In my paper, I propose a brief introduction into the astrologers' role as "experts" towards the end of the Middle Ages. My main argument will then, however, focus on a detail that concerns the debate about the legitimacy and feasibility of astrological predictions. Christian religious doctrine mainly had two fundamental problems with the idea of precise predictions: On the one hand, the concept of a predictable (and thus fixed) future entailed a fundamental difficulty to attribute individual responsibility to the individual's acts; on the other hand, a set future seemed to imply that even God himself was unable to alter the course of events that the astrologers had foreseen. In order to answer these problems, without invalidating their own expertise, astrologers had to develop specific and very elaborate arguments that finally resulted in a somewhat ambivalent picture: they claimed that the future could indeed be known through the means of astronomical observations and their interpretation by experts, but that it remained uncertain (thus allowing for God's potential intervention and, more importantly, for his fundamental ineffability). While the argument itself gives the impression of a quite pragmatic (and somewhat cheap) compromise, the long and heated debate demonstrates, to which extent the contemporaries have been fascinated with an unknown time – in this case the future.

SECTION 3: PRESENTS

Filip Lexa (Prague): The Rearrangement of Time in Ge Fei's Novella *Flocks of Brown Birds*
The works of experimental fiction of the 1980s in China are often interpreted as reconstructing the past and wrestling it away from the prevailing teleological narrative of history and time. Through this process, a seemingly familiar linearity of time is often transformed into a strange labyrinthine structure, stimulating the reader to find different new ways through it. This paper uses Ge Fei's novella "Flocks of Brown Birds" (Hese niaoqun)—in which the protagonist retells his uncanny personal history—as an example to examine the techniques of how the past can be de-familiarized in literature to the extent that it is possible to perceive it as the future—i.e. something implicitly regarded as yet unknown. Time can hardly be grasped in language otherwise than by using spacial figures, therefore the paper inevitably focuses on how the unfamiliarity of time is represented in the novella by rearrangement of spacial elements. However, the close examination of this spatio-temporal structure gives rise to the question whether it is really pertinent to speak about familiarity of time in any literary works at all. It will be argued that the opposition between "known" and "unknown" time springs from our "real-world" experience, and if we assume that literature does not primarily refer to anything outside itself, then time in literature may always be unknown and inviting exploration.

Daniel E. Agbiboa (Oxford): 'God's Time is the Best'[1]: Exploring the Nexus between 'Cyclical Time' and 'Linear Time' in Everyday Life
Everyday life (*la vie quotidienne*) has been imagined as the most self-evident facticity, yet the most puzzling of ideas. Some regard it as that time when nothing happens. Others see it as *terra incognita* (unknown terrain) essentially because the time of the everyday 'escapes.' Still others perceive the everyday life as the repetitive, negative, residual, and 'taken-for-granted' time. If we imagine everyday life as that which happens day-after-day, it follows that it is a *temporal term* whose quintessence subsists in the 'cycle of repetition' and, *ipso facto*, bereft of critical reflection and transcendence. Thus, Henri Lefebvre associates the structure of everyday with the non-accumulative and remorseless routine of 'cyclical time' (immanence), which is seen as averse to the permanently progressive and accumulative 'linear time' (transcendence) of modernity. Drawing amply on seven months (July 2014–January 2015) ethnographic fieldwork in the public transport sector of urban Lagos, Africa's largest city, this paper finds that the immanent, 'cyclical' time of everyday life (imagined here as the physical and familiar) is inseparable from, and not necessarily at odds with, the so-called 'linear' time of transcendence (imagined here as the metaphysical and unfamiliar). The paper, as far as I know, is the first systematic attempt to adaptively explain, using an urban case study, the continuous interface between 'cyclical time' (the familiar) and 'linear time' (the unfamiliar) in the practice of everyday life, and to show how their abiding interaction and interconnection *affects* and shapes/redefines the very ground of our meaning(lessness), (in)security and sense of belonging to the universe (or lack thereof), our daily forms of sociability, our (in)capacity to aspire, desire and fear, and our ontological condition of *vital force*. To corroborate my thesis, I focus analytic attention on the commonplace, repetitive slogans and symbols which are so prominent and ubiquitous on the bodies/windscreens of commercial minibuses (*danfos*) in the congested roads of Lagos. Drawing on Lefebvre's analysis of 'daily life' as 'incomplete' spaces of *practice* (the perceived) and *representation* (the lived),

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[1] 'God's time is the best' is an everyday slogan displayed on the windscreen of a *danfo* (commercial minibus) during my fieldwork in the city of Lagos.

as well as his powerful methodological tools of 'transduction' and 'rhythmic' analysis of space, I sought to interpret the transcendental, temporal, and banal nature of these popular vehicle slogans and symbols using the transport worker's religious, social, cultural, economic and political *weltanschauung*, derived from 50 in-depth interviews with *danfo* drivers, conductors, and commuters. Slogans and symbols were also interpreted in the light of my own cumulative observation as an 'outsider within,' as well as my active participation as a *danfo* conductor in various motor parks in Oshodi – the key transport node of Lagos; the interface between time and the interchange between destinations.

Anna G. Piotrowska (Krakow): Perpetual wanderers – timeless heroes: Gypsies in European musical culture
In the European culture (literature, cinema and music especially) the stereotype of Gypsies as eternal wanderers has been fossilised as an image mostly appealing to the imagination of the audience. In my presentation I would like to discuss the sense of timelessness attributed to this stereotype, concentrating on musical works featuring Gypsy heroes (operas, operettas) as well as purely instrumental compositions entitled as Gypsy waltzes, polkas, etc.

It seems to me that we can talk about two dimensions of portraying Gypsies as perpetual wanderers. On the one hand they are pictured accordingly as people who appear on stage of musical productions quite suddenly, without warning, and vanish equally unexpectedly. It can be argued that this is a reflection of the fact that there is no certainty as to the time when exactly Gypsies had left the Indian Peninsula and arrived in Europe. Furthermore, as wanderers on the move they seem to be an embodiment of the timeless suspension between the ideal aim of their journey – the mystical, almost divine 'then and there', and mundane and prosaic 'now and here'. About their lot as wanderers for whom time does not count sing many Gypsy choruses and similar verses can be found in numerous songs composed in the 19th and 20th century (including pop-song).

On the other hand the specific understanding of Gypsies and their correlation with time is reflected in the musical language of compositions referring to Gypsies. By this I mean peculiar solutions concerning the flow of the musical material, where tempo rubato as well accelerando (fastening the tempo) play an important role in creating the so called Gypsy style of the composition. Hence I would claim that in musical culture the stereotype of Gypsies is closely connected with the sense of timing.

Caroline Rothauge (Eichstätt-Ingolstadt): Present and Future – 'Unknown Times' in the German Empire around 1900
In Germany, the turn of the century 1900 was felt as a caesura. Along these lines, statements and analyses about how to evaluate past, present and future were in great demand. In the face of the contemporarily prevailing developments of 'modernity', 'future' was increasingly perceived as a still unknown possibility space. This dimension of time exerted a particularly big fascination on those intellectuals who had an optimistic attitude towards progress in general. But the enthusiasm for scenarios that might be possible in the future also resulted in a large range of products belonging to the fields of popular science and popular culture – and this before the term *science fiction* established itself after 1926. In addition to that, 'present' evolved to a dimension of time with forms of appearance that pluralized in downright conflicting ways. Technical innovations led to media such as the telegraph and the telephone and thus to experiences of simultaneity on a daily basis. At the same time, socially, culturally and gender specific ways of using time diverged. Whereas the space for private time grew in general, the possibilities for its organization multiplied. Meanwhile, working routines became increasingly standardized due to mechanical rhythms. As a result of these contradictory processes, 'present' appeared to be a more and more unclear dimension of time and thus "unknown". It were above all contemporary philosophers and sociologists who dismissed the idea of time 'as such' according to which time is meant to exist *a priori* and to be homogeneous.

In the historical sciences, there have also been and still are occasional tendencies to not simply take 'time' as a given, but to turn interpretations of time into subjects of historiographical investigation. The latter is my paper's starting point. I want to demonstrate how, on the one hand, the radical changes that went along with 'modernization' in the late German Empire generated "unknown times" in the first place and, on the other hand, what kind of suggestions they offered about how to come to terms with these "unknown times".

SECTION 4: FUTURE PASTS

Sheldon Lu (Davis): The Time-Image and the Unknown in Wong Kar-wai's Film Art
Hailed as a leading art-house director in world cinema, Hong Kong director Wong Kar-wai（王家卫）is unique in the representation of filmic time. His films are not conventional narratives of the "movement-image," but excel in the depiction of the "time-image," if we use the vocabulary of the film theory of Gilles Deleuze. Time itself is the very theme of his films. Temporality is subject to construction, deconstruction, fragmentation, reconstruction, projection, and retrospection. The future and the present are often unknown. *Chungking Express* (重庆森林, 1994) is about the excitement of switching roles

and exploring the unknown future for the youthful protagonists of the film. It is a film about the projection of future possibilities. Characters in *Happy Together* (春光乍泄, 1997) face the uncertain future of Hong Kong's imminent return to mainland China in 1997. Will Hong Kong and China be happy together? *In the Mood for Love* (花样年华, 2000) is a retrospective film of nostalgia. It reconstructs a past time that has been forgotten by contemporary Hong Kongers. The past, unknown to the young generation, must be excavated, re-imagined, and reconstructed by way of mise-en-scène, music, costume, cinematography, atmosphere, and "mood." *2046* (2004) is, once again, as the very title tells, a film about time: the weaving of the multiple strands of the future-as-past and the past-as-future. His American film *My Blueberry Nights* (2007) deals with the anxiety as well as exhilaration of constantly travelling to unfamiliar territories and getting into unknown relationships. The paper examines the representation of temporality as an unknown in the film art of Wong Kai-wai.

Xiao Liu (Montreal): A Game of Time: Video Game, Algorithmic Temporality, and Cinema in the Digital Era
How do we experience time in an era of digital, networked communication? What if time becomes an algorithmic database that provides random accesses and entries to different moments in the past or the future? This paper focuses on a 2009 Chinese film, *Lee's Adventures*, to explore the intricate interrelations between digital media and the representability of time. The film features a young urban professional named Lee, who is frenetically obsessed with playing a video game in order to win over his lost time and love, as he believes that, once he cracks through the game, a door of time will open for him to get away from the present and reach a different "point" in the past or future. The film constantly highlights a suffocating, efficiency-centered corporate time schedule that Lee has to endure as a petty clerk in a cold, glassy surface office building.

The video game becomes Lee's fantastic "time machine" that helps him resist the relentless forwarding temporality and escapes from the homogenous, hollow present. In this sense, the film symptomatically reveals the disjunction between the high-speed developments of the country and the individual experience of time. Reading the film along with the phenomenon of prevalent time-travel themed internet novels in recent years, I ask what roles digital media plays in restructuring people's sense of temporality. Ironically, although the video game becomes a vehicle for Lee to travel to a different time, his access is structured by the algorithmic database of the game and thus random and not under his control. Tracing this tension between the determinacy and the play inherent in the standardization of time since the early modern period, this essay in the end asks how digital media redefines cinema's role in restructuring time with the transition from analog media to the digital.

Hauke Lehmann (Berlin): Suspense, Knowledge, and Time in David Fincher's *Gone Girl*
The relation of knowledge to time is central to suspense in the cinema. Rather than just playing with the spectator's fear of the unknown (as with the use of dark spaces in horror films), suspense suggests something far more radical: what is unknown, and what remains inherently unknowable, is not the future itself, but our *arriving there*, our *affective encounter* with it – not in spite, but in the very light of everything we may already know about what is going to happen (think of the shark attacks in *Jaws*). Suspense is not a matter of forecasting an outcome, but rather of negotiating for control over how we encounter the future. It refers not to what is represented in a given film, but to the very process of the film's temporal unfolding. As an "anamorphosis of cinematographic time" (Pascal Bonitzer), suspense combines two temporal perspectives that seem mutually exclusive: the "now" and the "not-yet".

This is also the reason why we can experience suspense again and again, even if we already 'know' a particular film. As Bill Schaffer writes, "What remains indeterminate even when the narrative outcome is certain [...] is not something in the film itself considered as an object kept at a distance, it is the film *in me*. Ultimately, it is myself". Suspense is thus not about the simple dichotomy between knowledge and ignorance, but rather about the unknowable dimension of time as it is lived by us while watching a film. It is about transforming our way of relating to ourselves as perceiving subjects. The presentation will reconstruct this understanding of suspense via close analysis of a representative example: Steven Spielberg's *Minority Report* (2002), a film that turns this epistemological problem into its proper subject.

Evelyn Runge (Hildesheim): un <FOCUS> ed. Time in Photography
One of the most cited and most influential phrases on photography refers to time: "The Decisive Moment", according to Henri Cartier-Bresson, can only be fixed by photography (1952). In photo theory, this statement – the title of Bresson's photobook – is generally not scrutinized and its rationale is often not taken into account.

This presentation will explore the aspect of time in photography, focusing on the decisive moment both in the act of photographing and in the act of viewing, which itself is fragmented: it might take place a very long time after the picture was taken and its duration is indeterminate. While photographing, the photographer experiences a flow of moments, the bodily encounter with others, and the challenge to react immediately to what's in front of him. Without perception of time, photography would be impossible, seemingly overcoming death and transience, or even depicting it. Technically, the relation between time and photography changed a lot, from the first cameras in the 19th century with time exposure, the

invention of serial photography (Muybridge), photography in science, to digital photography and its occurrence, for instance, in audio slideshows. Some recipients fail to distinguish freeze images from moving images in this kind of digital storytelling.

The presentation will focus on the following aspects:
- Time and bodily encounter: While the act of photography always entails a bodily encounter, negatives also point to a gap between time and space, mental and material memory. This can especially be seen in photos taken in traumatic situations. What is the connection between the time required for producing and viewing a photograph?
- Shared and divided time: The above mentioned (news) photographs picture "decisive moments": they freeze time in photographs. Hence, memories of the photographer a) disappear for self-protection; b) become materialized memories, which are stored in archives; or c) are stored for future use. A further question that arises in this context is to what extent photography might acquire a therapeutic function.

Kai Wiegandt (Berlin): How Unknown Things Make Science Fiction Fascinating
This paper seeks to explain the fascination exerted by science fiction through an examination of futuristic inventions featured by this genre. I will approach this topic with the help of Bruno Latour's actor network theory according to which things, as well as humans, are agents. Latour's theory takes into account that traditional social theories (discourse analysis, the theory of communicative action, systems theory, etc.) unduly prioritize interpersonal relations in their definitions of the social, and largely ignore the fact that human interactions with things – from clothes to PCs – are an important part of social life. These things are not merely means by which individuals accomplish preconceived tasks but define the way individuals exist in the world. Seen against this background, it is possible to identify an important source of the fascination we feel when reading science fiction. Science fiction can put the reader in a position in which s/he can vicariously experience implicit, embodied knowledge (knowing-how) of things not yet invented, i.e. things of which explicit, propositional knowledge (knowing-that) is not available. This works because knowing-that is not even required for competent interaction with things that exist now: we do not have to understand the mechanics of a car in order to drive it; nor does reading a textbook help in learning to play the piano. Science fiction puts the reader in the situation of characters with know-how of future things. As interactions with things define human modes of existing in the world (according to Latour's *We Have Never Been Modern* as well as his forerunner Heidegger's *Being and Time*), science fiction provides vicarious experience of unknown ways of being-in-the-world. This is fascinating. I will illustrate this by analysing selected passages from recent Anglophone science fiction.