

Michael Seh

Prof. Kalani Michell

German 104/German 213

18 November 2021

Michael Seh // The Plain Language Bureaucrat (2021)

Michael Seh //

The Plain Language Bureaucrat (2021)

My fantasy of film labor.

For fulfillment of 1 Final Essay Fall 2021: German 104/German 213

Prof. Kalani Michell

The following pages should be read in this context.

They represent the mark of a Bureaucrat, me.

What is even more important, the experimental scientist deals with systems of experiments that usually are not well defined and do not provide clear answers. Fleck even goes so far as to claim that “if a research experiment were well defined, it would be altogether unnecessary to perform it...”¹

¹ (Rheinberger 27). My fantasy of film labor: *Michael Seh // The Plain Language*

Bureaucrat (2021) is a possible system to caption a film. This example is similar to Rheinberger’s idea of what an experimental scientist deals with... sometimes experimental me acting not clear, sometimes experimental me writing on top of preexisting text —on top of preexisting captions in a film—. See also *A Recipe for Disaster* (Lazard), is a possible system to caption a film.

THIS SET OF ACTIONS IS A MIRROR.

WHAT IS PERFORMED IS WHAT IS DESCRIBED.²

² (Lazard). (see above): Lazard writes this caption over a tutorial of Julia Child cooking eggs. So if WHAT IS PERFORMED BY JULIA CHILD IS WHAT IS DESCRIBED BY CAROLYN LAZARD, then WHAT IS PERFORMED BY FAROCKI IS WHAT IS DESCRIBED BY MICHAEL SEH. Maybe... So then captions are implied to be plain in language, as the transaction of status (actions) between JULIA CHILD, CAROLYN LAZARD interprets as linear, like the routine of monitoring my appearance in a mirror every day, a constant routine. Hence, following this logic, Lazard's system of captioning can be called 'plain language'. But can I learn the imperfections and flaws in a mirror PERFORMED BY FAROCKI, using Lazard's system of captioning, captioning at myself or with and/or between Farocki? My fantasy of this film labor is not what it seems. The parameter of plain language to caption becomes an obsession, as the parameter of plain language exists to repeatedly judge itself: writing a caption to be certain of an action(s) has no end, as writing a caption is a subjective process.

The Plain Language Bureaucrat is perhaps like that of a female teleoperator.³ Such a Bureaucrat, allows the labor to caption a film without the danger of extra information to audiovisuals. The labor is closely related to transcription. But, the mark of a Bureaucrat, me, is weary. As the Bureaucrat attempts to caption the film using plain language: a choice which the mark of a Bureaucrat, me, believes is akin to athleisure, not the opposite using material language: a choice which the mark of a Bureaucrat, me, believes is akin to documents. Plain language is better fit for movement in a office, a school, or a [...] compared to material language that is stationary in a pen (a prop and a space of decoration in the bureaucratic office).

Such a Bureaucrat, allows the labor to caption a film to be done in the Bureaucrat's living room or on a moving train.

The Plain Language Bureaucrat occupies space at a distance, in hope his transcription of the film will interpret space as characteristic of humans people-watching each other.

³ See (Siegert 80-81) for an example of demanding a third person (like me, The Plain Language Bureaucrat) as mediating space at a distance between two signals (an audio signal, a video signal, yes, and...).

The film captioned is *Images of the World and the Inscription of War*
(Captioning // Michael Seh in 2021) Dir. Harun Farocki.

Dependencies:

- Screener of *Images of the World and the Inscription of War*⁴
- Adobe Premiere Pro (The Captions workspace to playback *Images of the World and the Inscription of War* and to caption *Images of the World and the Inscription of War*)⁵
- My plain language, captions in U.S. English (.srt⁶ converted to .txt⁷)
- Microsoft Word (.txt to .pdf)

Output:

- The following pages .pdf is the 1 Final Essay.

⁴ This film was downloaded as a screener from (Brooklyn).

⁵ For more information about the Captions workspace

See:<https://helpx.adobe.com/premiere-pro/using/working-with-captions.html>

⁶ An SRT file is one of the most common file formats used in the process of subtitling and/or captioning. See:<https://www.3playmedia.com/blog/create-srt-file/>

⁷A TXT file is a standard text document that contains plain text. It can be opened and edited in any text-editing or word-processing program. See:<https://fileinfo.com/extension/txt>

[left blank intentionally]

The waves are breaking against the land.

The room is not a real ocean but a simulated ocean.

The waves move at random, and allow one to think.

Machine is moving back and forth against a wall.

Again, the waves are breaking against the land.

The waves are infinite.

Location of waves: Hanover, Germany.

The boat is afloat.

Propellar rotates in the water.

Boat video camera is on.

Incoming boats...

Reflections in an industrial setting.



Technical illustration.

Application of makeup induces blinking in an adult female.

Two dimensional representation of a building.

Another technical illustration of a pulley system.

Year 1858

Page of handwritten document.

Application of makeup induces blinking in an adult female.

Person drawing on paper.

Machine drawing on paper with pencil.

The machine is making loud noises.

Fig. 19.

Photographs of a building pinned to a wall.

Measurement

Person wearing Adidas sneakers is operating a machine with their feet.

Nude figure drawing class.

Dr. A. Meydenbauer

1868.

Drawing of an eye, lines are drawn coming out of an eye.

Window

Woman operating technical instrument.

Machine drawing on paper.

Person wearing Adidas sneakers is operating a machine with their feet.

Street

Inspection of film on light table.



Nude figure drawing class.

Portraits of women.

Book of women.

Thermal shadows.

A pencil is pointing to a diagram on paper.

Algerian woman 1960

Hand covering mouth

New Caption



Makeup is being applied.

Instrument is on

Carrier Pigeon

Airplane over factory.

4 April 1944

Map of airplane trajectories.

Airplanes dropping projectiles.

Map of concentration camp.

Person looking at map of concentration camp.

Analyst

SS WAR INDUSTRIES (I.G. FARBEN ETC.)

Central Intellegence Agency

Tower

Commandants House

Registration Building

HQ

Admin

Fence, Execution Wall, "Block"

Gas Chamber

Aerial footage

Airplane lift simulation

Dr. Kassel

Road Map

Chemical Diagrams

Filling Drawer

Gas Chamber, Vehicle

slow zoom

Snow Paths

Medical Experiment Block

Fence, Penal Barracks

ambient machine noises

Lufthansa

Aerial footage

Airplane landing noises

Airplane wheel on ground.

Letter pigeon photography.

POV dog with camera attached to its body.

Woven carpet.

Haymaking

Man wearing mask.

Pilot wearing eye mark recorder.

Taking off for a short flight.

Snowing

Footpaths

Snow covered barracks.

Marine Latrine

Black Stars

Person wearing helmet.

Heads up display (HUD)

Destroyed land

ATTACK



Destroyed again

Destroying bomb

Flight Team

Part set up.

Partially Assembled

Partially Assembled

Partially Assembled



Door is OK.

Tools being hung.

Factory room

Lathe

Photographs of a workshop.

Working materials are placed in a yard.

Metal pressers are pictured in the frames.

Hammer blows

Person holding hollow form

Fig. 19.

Turning the machine on.

constant machine noise

Close up of machine operation.

Bowls and Vases

Introduction to area of photo.

vehicle

windshield

Pile of rubbish.

Pile of obsolete work tools.

Dice are thrown onto table.

Close-up of person pressing down on a keyboard.

Dice

Machine gripping onto a die.

Development of optical sensor.

Enlarging a photo.

Development of photos for sections of aerial photographs.

Surveillance footage of cars.

Automatically identify.

Top and Bottom

Red and Blue pixelation.

Person, PKW, RAD, Motor, Bus

Picture of liberation

Illustration of arrival at Auschwitz

Detail of typography on train.

Throw away all your luggage and hurry

Medical vehicle

Accurate illustration of camp fence.

Photographs taken by two SS men.

Repeated photograph.

The Auschwitz Album

Photograph taken by prisoner.

Documentation of selection process.

Woman arriving at Auschwitz

Woman glancing to something outside the frame.

Removal of makeup from a woman's face.

Turning the page of a photo book.

Prisoners for registration.

Writing Laboratory

Waves moving on the shore.

water

Aerial footage

Development of program.

Building site

machine drawing

scale measurement

interior views

Krista

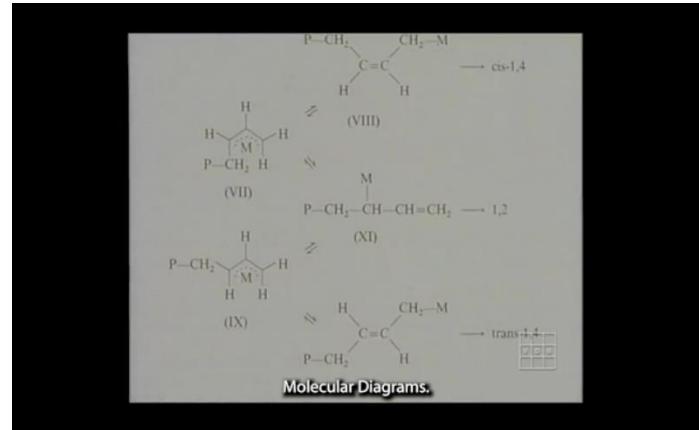
Abb. 28



Miniature town model.

Repeated photograph.

Filing drawers



Plan for New Berlin.

Molecular Diagrams.

SS War Industries (I.G. Fargen ETC.)

Repeated photograph.

Miniature town model.

machine whirring

Windshield placement.

Body measurements.

computing

Algerian woman.

Figure drawing.



Repeated illustration.

Perspectival diagram.

Lute

Fig. LXVII

Aerial refueling.

Horse

or Dragon

Isometric Perspective

Simulated thermal imaging system.

Two men looking at negatives.

tank simulation

Airplane flying overhead.

Railway station in Hamburg

C

B

A

Man in cockpit.

A

A B

B A

Abb. 59

Abb. 60

Aircraft hanger

Evidence in Camera

ISSUED BY AIR MINISTRY A.C.A. S. (1)

Dummy airfield

Man climbing into cockpit.

Man inside cockpit.

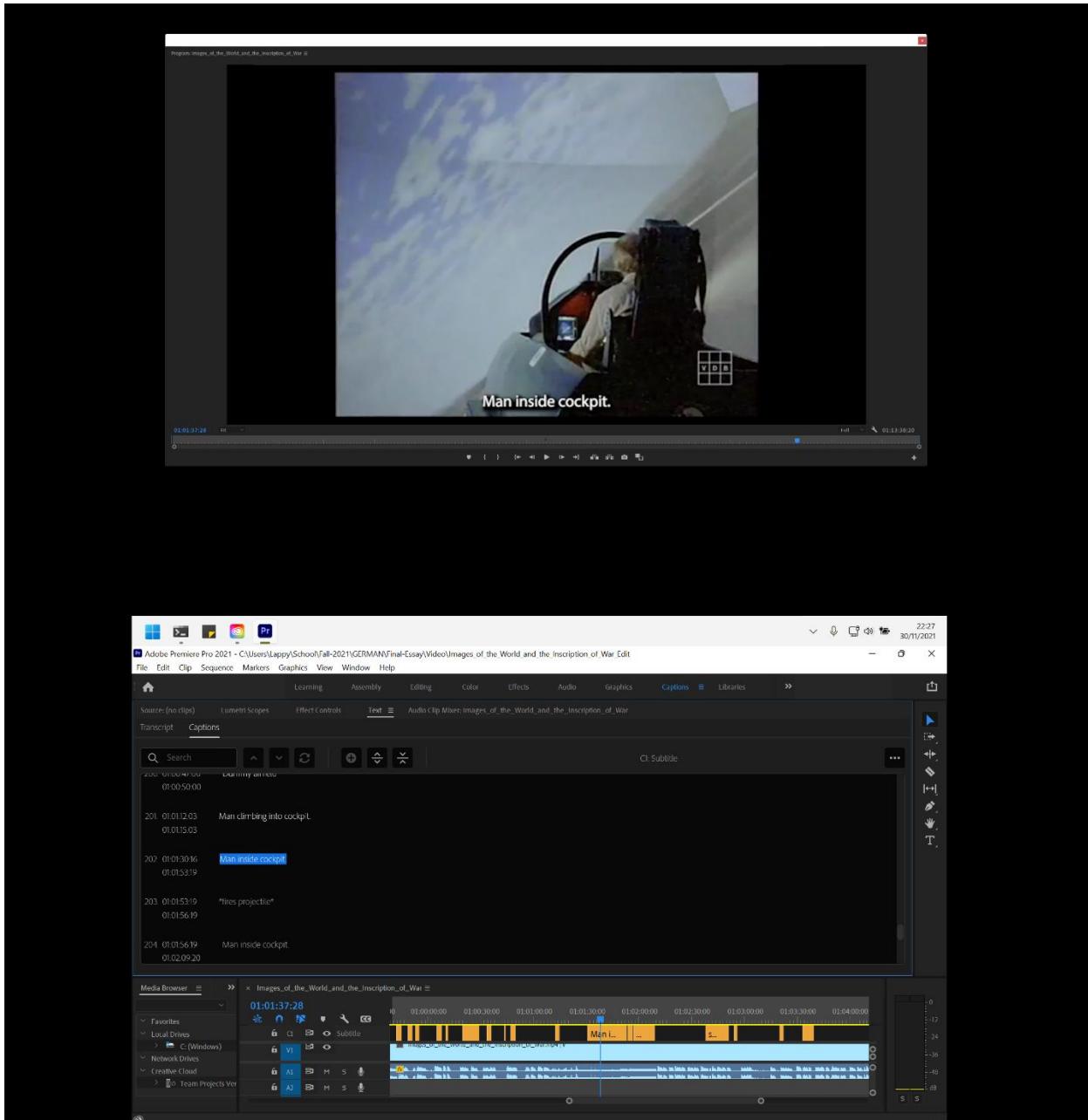


Fig 1. Michael Seh. using *The Captions workspace to playback Images of the World and the Inscription of War and to caption Images of the World and the Inscription of War* (2021). Screenshot of two computer displays, 2560 x 2640 pixels. C:\Users\Lappy\School\Fall-2021\GERMAN\Final-Essay\Video\Images_of_the_World_and_the_Inscription_of_War>Edit.

fires projectile

Man inside cockpit.

searching through possessions at the camp

VERGEBEN

Girl smiling

Date, Country of origin, Number of new arrivals

Picture of Gallows

Execution wall

TRAIN, PRISONERS ON WAY TO GAS CHAMBERS

GAS CHAMBERS AND CREMATORIA II, OPEN GATE

UNDRESSING ROOM, LANDSCAPING

GAS CHAMBER

SHOWER ROOM

VENT

VENT

REGISTRATION BUILDING

PRISONERS FOR REGISTRATION

PRISONERS FOR REGISTRATION

inspection

machine noise

AUSCHWITZ I

UNDER CONSTRUCTION

COMMANDANTS HOUSE

FENCE

EXECUTION WALL

"BLOCK"

GAS CHAMBER, VEHICLE

GAS CHAMBERS II & III

aftermath of accidental bombing

water moving

list of numbers

GAS CHAMBER IV DESTROYED

APPENDIX I

**CHECK
LIST**

Checklist

Screenshot (14), Michael Seh

CA 2021-14

PNG file. 30 November 2021

Screenshot (15), Michael Seh

CA 2021-15

PNG file. 30 November 2021

Screenshot (16), Michael Seh

CA 2021-16

PNG file. 30 November 2021

Screenshot (17), Michael Seh

CA 2021-17

PNG file. 30 November 2021

Screenshot (18), Michael Seh

CA 2021-18

PNG file. 30 November 2021

Screenshot (19), Michael Seh

CA 2021-19

PNG file. 30 November 2021

Screenshot (20), Michael Seh

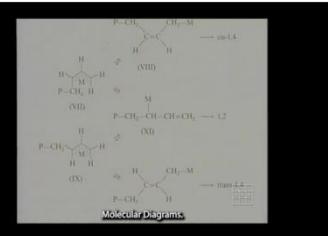
CA 2021-20

PNG file. 30 November 2021

Screenshot (21), Michael Seh

CA 2021-21

PNG file. 30 November 2021



APPENDIX II

**WORKS
CITED**

Works Cited

- Brooklyn Institute for Social Research. “Brooklyn Institute for Social Research - Film Screening: Harun Farocki’s Images of the World and the Inscription.” *Facebook*, Brooklyn Institute for Social Research, 29 Mar. 2021,
www.facebook.com/TheBrooklynInstitute/videos/film-screening-harun-farockis-images-of-the-world-and-the-inscription-of-war/259284139181616.
- Inc., Adobe. “Learn to Work with Captions in Premiere Pro.” Learn to Work with Captions in Premiere Pro, Adobe, 27 July 2021, <https://helpx.adobe.com/premiere-pro/using/working-with-captions.html>.
- Lazard , Carolyn. “A Recipe for Disaster.” A Recipe for Disaster — Carolyn Lazar, 2018,
<https://www.carolynlazard.com/a-recipe-for-disaster>.
- Mahoney, Kelly. “The Complete Guide to SRT Files: The What, How, and Why.” *3playmedia*, 31 Aug. 2021, www.3playmedia.com/blog/create-srt-file.
- Rheinberger, Hans-Jörg. “Experimental Systems and Epistemic Things.” Toward a History of Epistemic Things: Synthesizing Proteins in the Test Tube, Stanford University Press, Stanford, CA, 1997. pp. 24-37
- Siegert, Bernhard. “Switchboards and Sex: The Nut(t) Case.” Inscribing Science: Scientific Texts and the Materiality of Communication, Stanford University Press, Stanford, CA, 1998, pp. 78–90.
- “TXT File Extension - What Is a .Txt File and How Do I Open It?” *FileInfo.Com*, 8 Mar. 2021, fileinfo.com/extension/txt.

Peer Review Sheet
Grading Rubric for Draft of Final Essay

*Name of author: Michael Sch

Name of reviewer: Nikola Nikolic

Argument

- Clear, original, very persuasive, thoughtful, on topic.....8-9
Clear, somewhat obvious, well-argued, logical and on topic.....5-7
Clear, obvious, logical, somewhat on topic.....2-4
Unclear, ineffective, inconsistent and/or unrelated.....0-1

Total = 8/9

Structure

- Well-organized paragraphs, sophisticated analysis of viewpoints.....7
Organized paragraphs, analysis of viewpoints could be more distinguished.....5-6
Tendency to list viewpoints, rather than organize for the benefit of the reader.....2-4
Incoherent, repetitive, and/or carelessly conflating categories of arguments.....0-1

Total = 5.5/7

Secondary Sources

- Varied, relevant, convincing sources directly strengthen argument.....7
Relevant and convincing sources strengthen argument.....5-6
Relevant sources used, but run parallel to or do not fully support argument2-4
Irrelevant, unreliable and/or unconvincing sources have little or no bearing on argument.....0-1

Total = 7/7

Grammar and Style

- Elegant, apt word choices, free of spelling and grammar errors, properly cited.....6
Appropriate use of language, a few spelling and/or grammar errors, properly cited.....4-5
Clear use of language, some spelling and/or grammar errors, properly cited.....2-3
Wordiness, awkward syntax, inexact word choices, not proofread, not properly cited.....0-1

Total = 5.5/6

Revision process

- First draft completed by peer review deadline.....3
Comments by your peer taken into consideration, draft improved/revised.....3

Total = 6/6

Final Grade = 32/35

*You should return this sheet to the author of the paper you just reviewed. S/he will include it with the final version of her/his essay.

Comments for your peer:

I really enjoyed reading / analyzing of our artwork.
There were a few details I would go over (written in booklet).
Overall, look into furthering your argument → perhaps more specific or focused.
Also, caption specific artistic elements (such as lighting, music... what do they mean?)
Why caption one thing, but not another? → Do the if, then statements to further your argument.

-Some General Tips-

Before you write:

- Do some brainstorming on the topic: collect and write down all of your ideas and then sort and prioritize them.
- Gather materials: look through the syllabus for audiovisual materials and texts that might be helpful for your paper. Make notes to which you can refer as you write.
- Draft a provisional outline. This will only serve as a type of orientation for you during the writing process – things will of course change while you write, and you will often develop more ideas along the way.

While you write:

- Make sure you have identified a particular problem that you want to address. As with your presentations, a summary of ideas is *not* the task. Show me what your position is – what is your intervention in this issue? How precise is it? The problem you address should be specific, requiring additional materials (artworks, visual materials, theoretical texts, and secondary literature) to clarify, support or complicate your particular position.
- Pay attention to style and grammar: a) try to keep your sentences short; b) avoid the passive voice; c) ensure noun-pronoun agreement; d) be concise.

After you write:

- Print out your essay and read it out loud to yourself.
- Leave it for a day and then re-read it. Does it still make sense? Proofread carefully.

Re: Comments for your peer:

Do the if, then statements.

Also caption specific artistic elements (such as lighting, music...)

Format of the following, provided by Nikola Nikolic
the reviewer of *Michael Seh* //
The Plain Language Bureaucrat (2021)

IF <expression> THEN
<command1>

IF <Machine gripping onto a die.> THEN
<real-time measurement of grip strength>

IF <Two men looking at negatives.> THEN
<cut to profile shot of a man's reaction to negatives, cut to profile shot of a
man's reaction to negatives, repeat the cut(s) if necessary>

IF <*computing*> THEN
<light a dim room full of server racks>

IF <Top and Bottom> THEN
<Flash hand covering mouth>

IF <Fig. LXVII> THEN
<show scan of document LXVII on screen>

IF <Machine is moving back and forth against the land.> THEN
<An oscillator exists>

-

Michael

Seh 1

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Prof. Kalani Michell

German 104/German 213

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They represent the mark of a Bureaucrat, me.

What is even more important, the experimental scientist deals with systems of experiments that usually are not well defined and do not provide clear answers. Fleck even goes so far as to claim that “if a research experiment were well defined, it would be altogether unnecessary to perform it...”¹

Who is Fleck? why not cited?

¹ (Rheinberger 27). My fantasy of film labor: *Michael Seh // The Plain Language*

Bureaucrat (2021) is a possible system to caption a film. This example is similar to Rheinberger’s idea of what an experimental scientist deals with... sometimes experimental me acting not clear, sometimes experimental me writing on top of preexisting text —on top of preexisting captions in a film—. See also *A Recipe for Disaster* (Lazard), is a possible system to caption a film.

— Footnote numbers kept numbers in work cited?

THIS SET OF ACTIONS IS A MIRROR.

WHAT IS PERFORMED IS WHAT IS DESCRIBED.²

3

Based off of Lazard, this example provides the foundation for the rest of the work?

² (Lazard). (see above): Lazard writes this caption over a tutorial of Julia Child cooking eggs. So if WHAT IS PERFORMED BY JULIA CHILD IS WHAT IS DESCRIBED BY CAROLYN LAZARD, then WHAT IS PERFORMED BY FAROCKI IS WHAT IS DESCRIBED BY MICHAEL SEH. Maybe... So then captions are implied to be plain in language, as the transaction of status (actions) between JULIA CHILD, CAROLYN LAZARD interprets as linear, like the routine of monitoring my appearance in a mirror every day, a constant routine. Hence, following this logic, Lazard's system of captioning can be called 'plain language'. But can I learn the imperfections and flaws in a mirror PERFORMED BY FAROCKI, using Lazard's system of captioning, captioning at myself or with and/or between Farocki? My fantasy of this film labor is not what it seems. The parameter of plain language to caption becomes an obsession, as the parameter of plain language exists to repeatedly judge itself: writing a caption to be certain of an action(s) has no end, as writing a caption is a subjective process.

Example?

Seh 4

The Plain Language Bureaucrat is perhaps like that of a female teleoperator.³ Such a Bureaucrat, allows the labor to caption a film without the danger of extra information to audiovisuals. The labor is closely related to transcription. But, the mark of a Bureaucrat, me, is weary. As the Bureaucrat attempts to caption the film using plain language: a choice which the mark of a Bureaucrat, me, believes is akin to athleisure, ^{→ why} not the opposite using material language: a choice which the mark of a Bureaucrat, me, believes is akin to documents. Plain language is better fit for movement in a office, a school, or a [...] compared to material language that is stationary in a pen (a prop and a space of decoration in the bureaucratic office).

→ Is this a fact?

Such a Bureaucrat, allows the labor to caption a film to be done in the Bureaucrat's living room or on a moving train.

The Plain Language Bureaucrat occupies space at a distance, in hope his transcription of the film will interpret space as characteristic of humans people-watching each other.

³ See (Siebert 80-81) for an example of demanding a third person (like me, The Plain Language Bureaucrat) as mediating space at a distance between two signals (an audio signal, a video signal, yes, and...).

The film captioned is *Images of the World and the Inscription of War*

(Captioning // Michael Seh in 2021) Dir. Harun Farocki.

→ Why this film specifically?

Dependencies:

- Screener of *Images of the World and the Inscription of War*⁴
- Adobe Premiere Pro (The Captions workspace to playback *Images of the World and the Inscription of War* and to caption *Images of the World and the Inscription of War*)⁵
- My plain language, captions in U.S. English (.srt⁶ converted to .txt⁷)
- Microsoft Word (.txt to .pdf)

Output:

- The following pages .pdf is the 1 Final Essay.

→ I like the connection between the input + output

⁴ This film was downloaded as a screener from (Brooklyn).

⁵ For more information about the Captions workspace

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⁶ An SRT file is one of the most common file formats used in the process of subtitling and/or captioning. See:<https://www.3playmedia.com/blog/create-srt-file/>

⁷A TXT file is a standard text document that contains plain text. It can be opened and edited in any text-editing or word-processing program. See:<https://fileinfo.com/extension/txt>

Seh 6

[left blank intentionally]

The waves are breaking against the land.

The room is not a real ocean but a simulated ocean.

The waves move at random, and allow one to think.

Machine is moving back and forth against a wall.

An oscillator.

Again, the waves are breaking against the land.

The waves are infinite.

Location of waves: Hanover, Germany.

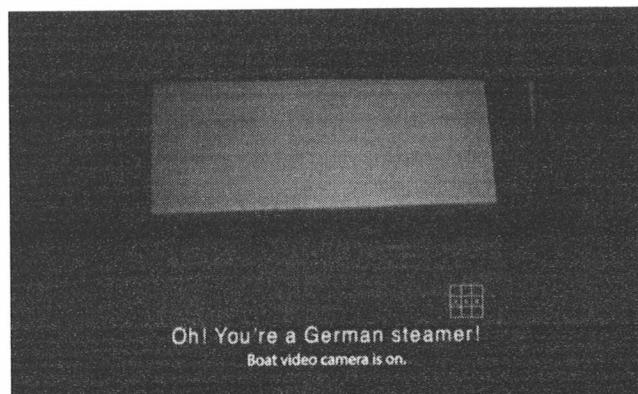
The boat is afloat.

Propellar rotates in the water.

Boat video camera is on.

Incoming boats...

Reflections in an industrial setting.



Technical illustration.

Application of makeup induces blinking in an adult female.

Two dimensional representation of a building.

Another technical illustration of a pulley system.

Year 1858

Page of handwritten document.

Application of makeup induces blinking in an adult female.

Person drawing on paper.

Machine drawing on paper with pencil.

The machine is making loud noises.

Fig. 19.
what
does this
refer to?

Photographs of a building pinned to a wall.

Measurement

Person wearing Adidas sneakers is operating a machine with their feet.

Nude figure drawing class.

Dr. A. Meydenbauer

1868.

Drawing of an eye, lines are drawn coming out of an eye.

Window

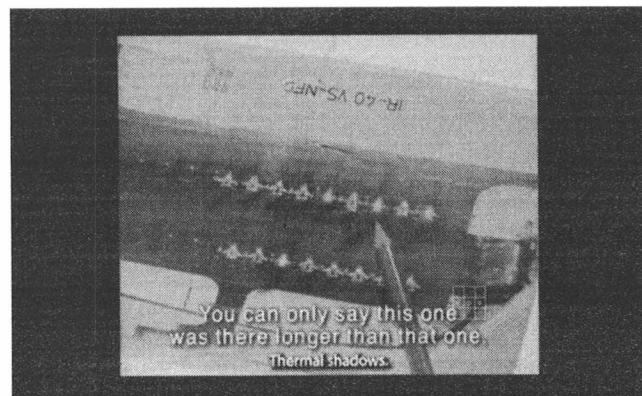
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Machine drawing on paper.

Person wearing Adidas sneakers is operating a machine with their feet.

Street

Inspection of film on light table.



Nude figure drawing class.

Portraits of women.

Book of women.

Thermal shadows.

A pencil is pointing to a diagram on paper.

Algerian woman 1960

Hand covering mouth

New Caption



Makeup is being applied.

Instrument is on

Seh 11

Carrier Pigeon

Airplane over factory.

4 April 1944

Map of airplane trajectories.

Airplanes dropping projectiles.

Map of concentration camp.

Person looking at map of concentration camp.

Analyst

SS WAR INDUSTRIES (I.G. FARBEN ETC.)

Central Intellegence Agency

Tower

Commandants House

Registration Building

HQ

Admin

Fence, Execution Wall, "Block"

Why do you have
periods somewhere and then
you don't?

Gas Chamber

Aerial footage

Airplane lift simulation

Dr. Kassel

Road Map

Chemical Diagrams

Filling Drawer

Gas Chamber, Vehicle

slow zoom

Snow Paths

Medical Experiment Block

Fence, Penal Barracks

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Lufthansa

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Airplane landing noises

Airplane wheel on ground.

Letter pigeon photography.

POV dog with camera attached to its body.

Woven carpet.

Haymaking

Man wearing mask.

Pilot wearing eye mark recorder.

Taking off for a short flight.

Snowing

Footpaths

Snow covered barracks.

Marine Latrine

Black Stars

Person wearing helmet.

Heads up display (HUD)

Destroyed land

ATTACK

Destroyed again

Destroying bomb

Flight Team

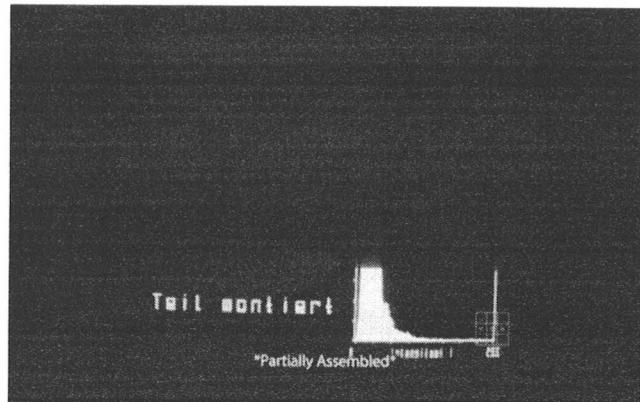
Part set up.

Partially Assembled

Partially Assembled

Partially Assembled

What is being assembled?



↑
can this be on
the previous page?

Door is OK. → How do you know
it's OK?

Tools being hung.

Factory room

Lathe

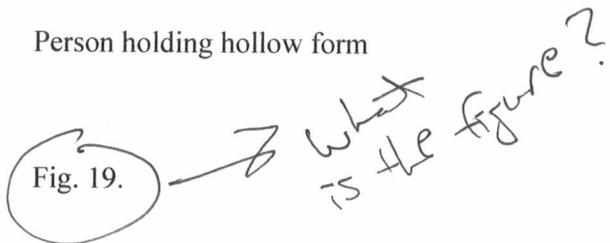
Photographs of a workshop.

Working materials are placed in a yard.

Metal pressers are pictured in the frames.

Hammer blows

Person holding hollow form



Turning the machine on.

constant machine noise

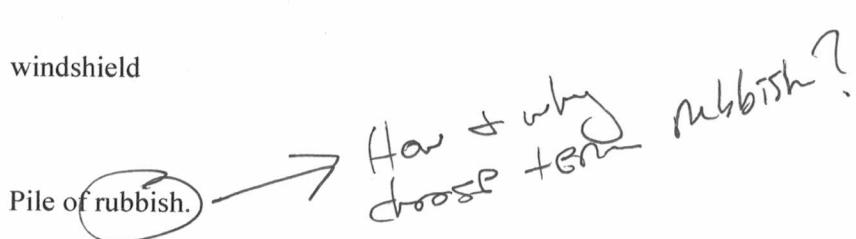
Close up of machine operation.

Bowls and Vases

Introduction to area of photo.

vehicle

windshield



Pile of obsolete work tools.

Dice are thrown onto table.

Close-up of person pressing down on a keyboard.

Dice

Machine gripping onto a die.

Development of optical sensor.

Enlarging a photo.

Development of photos for sections of aerial photographs.

Surveillance footage of cars.

Automatically identify.

Top and Bottom

Red and Blue pixelation.

Person, PKW, RAD, Motor, Bus

Picture of liberation

Illustration of arrival at Auschwitz

Detail of typography on train.

Throw away all your luggage and hurry

Medical vehicle

Accurate illustration of camp fence.

Photographs taken by two SS men.

Repeated photograph.

The Auschwitz Album

Photograph taken by prisoner.

Documentation of selection process.

Woman arriving at Auschwitz

Woman glancing to something outside the frame.

Removal of makeup from a woman's face.

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Prisoners for registration.

Writing Laboratory

Waves moving on the shore.

water

Aerial footage

Development of program.

Building site

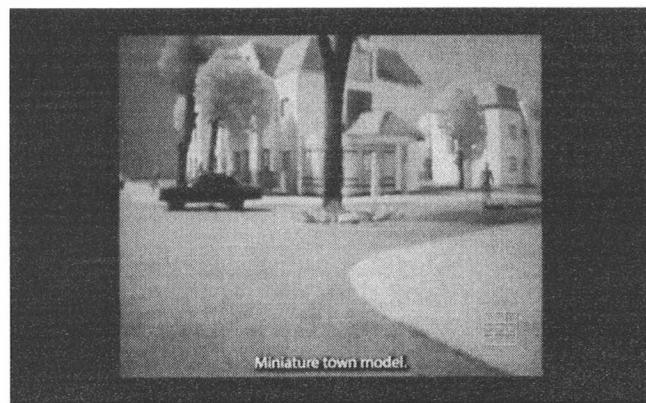
machine drawing

scale measurement

interior views

Krista

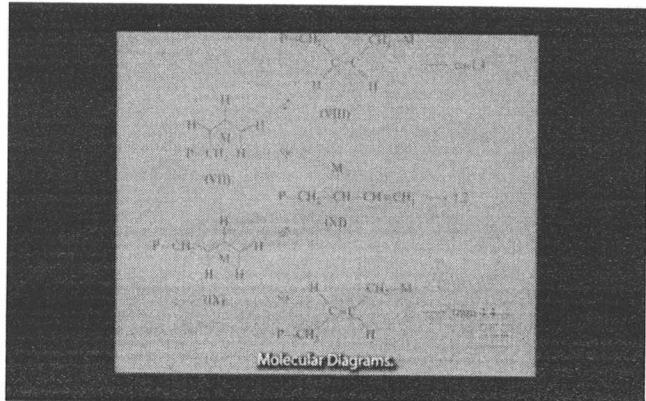
Abb. 28
Abb.
as in
abrevision?



Miniature town model.

Repeated photograph.

Filing drawers



Plan for New Berlin.

Molecular Diagrams.

SS War Industries (I.G. Fargen ETC.)

Repeated photograph.

Miniature town model.

machine whirring → what kind of machine?

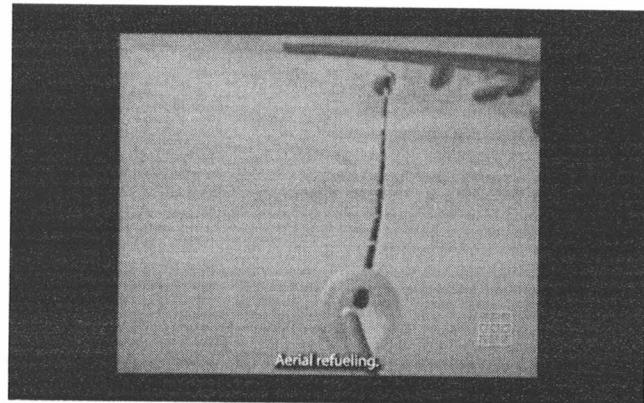
Windshield placement.

Body measurements.

computing

Algerian woman.

Figure drawing.



Repeated illustration.

Perspectival diagram.

Lute

Fig. LXVII

\hookrightarrow \hookrightarrow ? + don't
know w/ power
numericals :)

Aerial refueling.

Horse

or Dragon

Isometric Perspective

Simulated thermal imaging system.

Two men looking at negatives.

tank simulation

↓ define negative?

Airplane flying overhead.

Railway station in Hamburg

C

B

A

Man in cockpit.

* what are the
letters supposed
to mean?

A

A B

B A

Seh 25

Abb. 59

Abb. 60

Aircraft hanger

Evidence in Camera

ISSUED BY AIR MINISTRY A.C.A. S. (1)

Dummy airfield

Man climbing into cockpit.

Man inside cockpit.

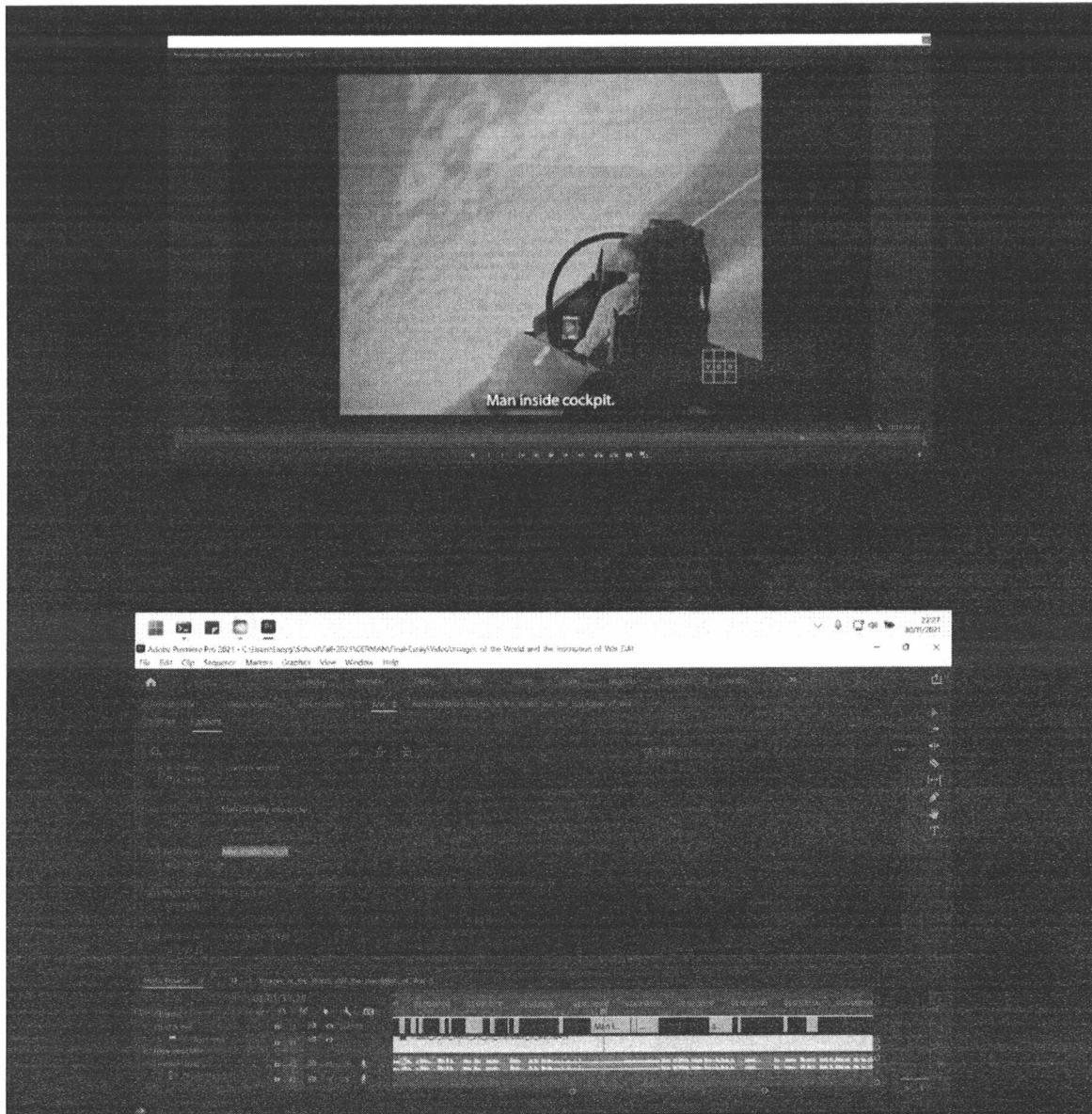


Fig 1. Michael Seh. *using The Captions workspace to playback Images of the World and the Inscription of War and to caption Images of the World and the Inscription of War (2021).*
Screenshot of two computer displays, 2560 x 2640 pixels. C:\Users\Lappy\School\Fall-2021\GERMAN\Final-Essay\Video\Images_of_the_World_and_the_Inscription_of_War_Edit.

fires projectile

why two
displays?

Man inside cockpit.

searching through possessions at the camp

VERGEBEN → Translate
into English?

Girl smiling

Date, Country of origin, Number of new arrivals

Picture of Gallows

Execution wall

why suddenly
all caps?

TRAIN, PRISONERS ON WAY TO GAS CHAMBERS

GAS CHAMBERS AND CREMATORIA II, OPEN GATE

UNDRESSING ROOM, LANDSCAPING

GAS CHAMBER

Seh 28

SHOWER ROOM

VENT

VENT

REGISTRATION BUILDING

PRISONERS FOR REGISTRATION

PRISONERS FOR REGISTRATION

inspection

machine noise → what kind of machine?

AUSCHWITZ I

UNDER CONSTRUCTION

COMMANDANTS HOUSE

FENCE

EXECUTION WALL

"BLOCK"

GAS CHAMBER, VEHICLE

GAS CHAMBERS II & III

aftermath of accidental bombing

water moving

list of numbers

GAS CHAMBER IV DESTROYED

APPENDIX I

CHECK LIST

Seh 31

Checklist

Screenshot (14), Michael Seh

CA 2021-14

PNG file. 30 November 2021

Screenshot (15), Michael Seh

CA 2021-15

PNG file. 30 November 2021

Screenshot (16), Michael Seh

CA 2021-16

PNG file. 30 November 2021

Screenshot (17), Michael Seh

CA 2021-17

PNG file. 30 November 2021

Screenshot (18), Michael Seh

CA 2021-18

PNG file. 30 November 2021

Screenshot (19), Michael Seh

CA 2021-19

PNG file. 30 November 2021

Screenshot (20), Michael Seh

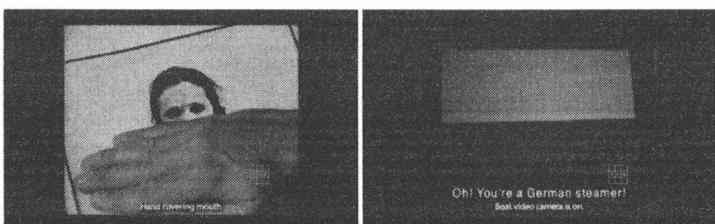
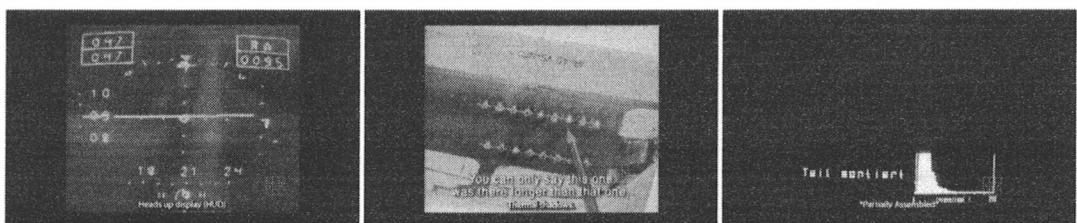
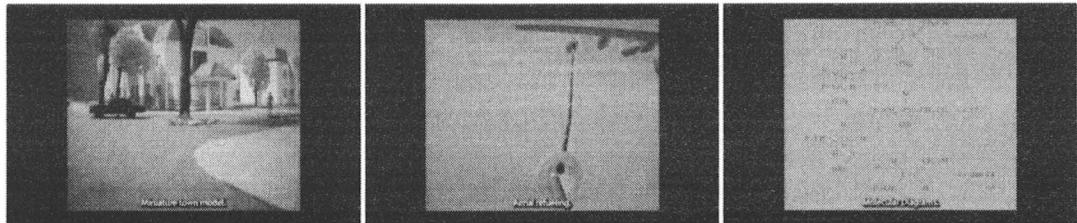
CA 2021-20

PNG file. 30 November 2021

Screenshot (21), Michael Seh

CA 2021-21

PNG file. 30 November 2021



APPENDIX II

**WORKS
CITED**

Works Cited

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AND
IE
ERY
EKDAY

MEDITATE
ONLY 15
MIN DAILY

I DO NOT KNOW WHY
I CAPTION ONE THING
BUT NOT ANOTHER

T
ING SIT
CHAIR,
ESK,
USE MY
UTERS

(OR ELSE.)

♥
RESPE
ME
AS
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AM



To accomplish these goals, this course proceeds thematically through a variety of recent
businesses and administrations. Students will read short readings, discuss each week and will examine
the history of entrepreneurship and film through a variety of recent
events. This course will also examine the role of media in various visual
formats. Students will learn how these formats demand different types of communication
and assess the cultural effects of certain types of media throughout the course.
The way.
While this course will do selectively, focusing on texts that best relate to each week's theme,
this means texts that best relate to each week's theme.
Students have the opportunity to interact with each other and the teacher in the groups and discussion
sessions that they find particularly interesting. A CLE site is set up for this course, providing
students with a platform for holding important course information, as well as for sharing their thoughts on the
course. Students can post in the section titled "discussions" and events and even links to outside
sources.

1. Be able to identify some key ideas, figures and objects associated with German and European cinema.

2. Be able to describe, analyze and interpret visual art, culture and film in a range of genres and visual forms.

3. Be able to characterize culturally-specific histories of labor, specifically film labor, bureaucracy and administration, and differentiate between theoretical positions that seek to understand them.

4. Film underpins and informs political, social and cultural life in Britain. It reflects the long-standing contributions to the production of British society and politics.

5. Be more likely to investigate film labor, as well as filmic oppositions and hierarchies between leisure, especially film labor, and leisure time.

6. Be more likely to question and critique existing thoughts about the history and essence of labor, especially film labor, as well as filmic oppositions and hierarchy between leisure, especially film labor, and leisure time.

7. Film as an industry and institution has been the subject of much debate over the last few years (on paper). Film is an industry and institution that needs to prove its worth in the modern world - what is film's place in our society?

8. Be more likely to question and critique existing thoughts about the history and essence of leisure, especially film labor, as well as filmic oppositions and hierarchy between leisure, especially film labor, and leisure time.

9. Film is an industry and institution that needs to prove its worth in the modern world (on paper). Film is an industry and institution that needs to prove its worth in the modern world (on paper).

10. Be better able to identify some key ideas, figures and objects associated with environmentalism and media environments.

After this course, students will:

Learning outcomes

