

Sybille Krämer. Bibliography (English)

Julia Mierbach, Gabrielle Reid

1) Book:

Medium, Messenger, Transmission. An Approach to Media Philosophy. Amsterdam University Press 2015.ⁱ

2) Edited books:

Krämer, Sybille/Weigel, Sigrid (eds.): Testimony/Bearing Witness. Epistemology, Ethics, History and Culture. Rowman & Littlefield International, London 2017.ⁱⁱ

Krämer, Sybille/Ljungberg, Christina (eds.): Thinking with Diagrams: The Semiotic Basis of Human Cognition. De Gruyter, Berlin/Boston 2016.

3) Papers:

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Alexander Rehding/Gundula Kreuzer/Peter McMurray/Sybille Krämer/Roger Moseley: Discrete/Continuous: Music and Media Theory after Kittler. In: Journal of the American Musicological Society, Vol. 70 No. 1, Spring 2017, pp. 221-256.

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Mathematizing Power, Formalization, and the Diagrammatical Mind or: What does 'Computation' Mean? In: *Philosophy & Technology*, 2012, Vol 94, pp. 1-13.

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Information Measurement and Information Technology: A Myth of the Twentieth Century, in: C. Mitcham / A. Huning (eds.) (=Boston Studies in the Philosophy of Science 90), *Information Technology and Computers in Theory and Practice*, Dordrecht: Reidel 1986, pp. 17-28.

ⁱ This rich study provides a comprehensive introduction to media philosophy while offering a new perspective on the concept and function of transmission media in all systems of exchange. Krämer uses the figure of the messenger as a key metaphor, examining a diverse range of transmission events, including the circulation of money, translation of languages, angelic visitations, spread of infectious diseases, and processes of transference and counter-transference that occur during psychoanalysis.

ⁱⁱ What is the epistemological value of testimony? What role does language, images, and memory play in its construction? What is the relationship between the person who attests and those who listen? Is bearing witness a concept that is exclusively based in interpersonal relations? Or are there other modes of communicating or mediating to constitute a constellation of testimony?

Testimony/Bearing Witness establishes a dialogue between the different approaches to testimony in epistemology, historiography, law, art, media studies and psychiatry. With examples including the Holocaust, the Khmer Rouge and the Armenian genocide the volume discusses the chances and limits of communicating epistemological and ethical, philosophical and cultural-historical, past and present perspectives on the phenomenon and concept of bearing witness.

ⁱⁱⁱ Something like a phonographic dogma dominates the theory of writing: writing is considered to be a fixed version of spoken language. This essay intends to overcome the speech-oriented concept of writing by conceptualizing the idea of 'notational iconicity'. Being hybrids, written texts embody both, linguistic and iconic attributes. The decisive argument in favour of 'notational iconicity' is not only its visuality, but the two-dimensional spatiality and operativity of writing. This kind of operational iconicity is inherent to almost all written texts and is based on the fact that written texts materially and perceptively present themselves synoptically and simultaneously. Inscribed surfaces open up a neatly arranged and controllable space of aesthetic presentation and tactile manipulations: Every written configuration can be reconfigured; thus writing is a paper-tool, a laboratory for cognitive and aesthetic activities. At this point the connection between writing and other forms of graphical media like graphs and diagrams matters: The cultural technique of 'flattening out' constitutes an important strand in our media evolution, for communication as cognition, for composition as computation.

^{iv} Leibniz's goal is to transfer a novel form of nonlinguistic, operative writing, practiced in sixteenth- and seventeenth- century mathematics and written reckoning, to cognition and research in general. "Operative writing" is inspired by three attributes: (1) Symbolic language can be used as a technique for problem solving. (2) The rules of manipulating symbols can be independent of their interpretation. (3) Symbols do not only depict, but constitute knowledge. By introducing this kind of operative procedure, Leibniz hopes to reduce truth to correctness. Kurt Gödel in the twentieth century demonstrates the impossibility of the Leibnizian program. But its ongoing inheritance is that all reasoning depends on and is constituted by symbolism, be it linguistic, iconic, or written signs.

^v Originally published in 2003, this article presents one of the first attempts to provide a systematic summary of the new concept of cultural technique. It is, in essence, an extended checklist aimed at overcoming the textualist bias of traditional cultural theory by highlighting what is elided by this bias. On the one hand, to speak of cultural techniques redirects our attention to material and physical practices that all too often assume the shape of inconspicuous quotidian practices resistant to accustomed investigations of meaning. On the other hand, cultural techniques also comprise sign systems such as musical notation or arithmetical formulas located outside the domain of the hegemony of alphabetical literacy. The rise of the latter in particular is indebted to the impact of

the digital - both as a domain of technology and a source of theoretical reorientation. Together, these aspects require a paradigmatic change that challenges and supersedes the traditional discursivism' of cultural theory.