



Eine minimale Enzyklopädie zur Archäologie
und Variantologie der Künste und Medien

A Minimal Encyclopedia on Archaeology and
Variantology of the Arts and Media

EDITH
RUSS
HAUS für Medienkunst

im Rahmen der Zeitschrift *Documents* Ende der Zwanziger Jahre des letzten Jahrhunderts (1929–1930) so mutig – wenigstens fragmentarisch – realisiert wurde.⁶ Die *Da Costa Encyclopédique* knüpfte 1947 mit erheblich erweiterter Autorenschaft daran wieder an.⁷ Und seit einigen Jahren wird die Herausforderung einer horizontalen rhizomatischen Darstellung unterschiedlichster Denkdinge von jungen Künstlern und Intellektuellen wieder aufgegriffen. Marc Matters *feinmotorik kompendium* (2005) oder das phantastische Wörterbuch, das Werner Nekes seit einigen Jahren für seine Sammlung von Artefakten zur Anarchäologie des Sehens mit technischen Mitteln generiert, sind nur zwei gegensätzliche Beispiele.

Die dichotomische Gegenüberstellung von Text (als Praxis der Kritik) und Bild (als eher dem Magischen und der Mythologie verpflichtete Praxis) haben wir bei mehreren Einträgen aufgehoben, indem wir auch Abbildungen zu Wort haben kommen lassen. Peter Blegvad, den Brothers Quay und Jeff Hoke danken wir für ihre Zeichnungen und Lubov Pchelkina für ihr besonderes Engagement, eines der Diagramme des Projektionisten Solomon Nikritin (1898–1965) drucken zu dürfen, die im Besitz der Tretjakov-Galerie in Moskau sind.

Einige der Autoren (Li Zhenhua, Peter Lilienthal und Elisabeth von Samsonow) haben uns kurze

Geschichten geschickt, die quantitativ aus dem definierten Rahmen des Glossars herausfallen. Sie sind als mikro-narrative Heterotopien in das Glossar integriert.

„Seltsam..., alles, was sich bezog, so lose im Raum flattern zu sehen“ schrieb Rainer Maria Rilke in der vierten Strophe der ersten der *Duineser Elegien*. Das kritische Wörterbuch begründet in offener Form die Idee für eine Ausstellung. Sie ist noch nicht realisiert, existiert aber bereits in unseren Köpfen. In meiner Einbildungskraft flattern darin im Entrée Hunderte – wenn möglich Tausende – von Overheadfolien aus dem Anarchiv. Sie werden im leisen Takt von 64 klickenden Relais, die einst Turingmaschinen schalteten, projiziert. Ihr Rhythmus wird von Anthony Moore und Peter Simon akustisch gestaltet und algorithmisch von Jörg Lindenmaier ausformuliert. Damit wäre gewährleistet, dass die projizierten Denkbilder genügend stochastisch aufeinander treffen, um deutlich zu machen, dass es sich um eine unvollständige, fragmentarische, poröse Sammlung handelt, die nur über eine Co-Autorenschaft, die sich hinein begibt, zu einer sinnvollen Aussage verdichtet werden kann.

Siegfried Zielinski, Berlin im März 2014

⁶ Rainer Maria Kiesow und Henning Schmidgen haben das *Kritische Wörterbuch* 2005 für den Berliner Merve Verlag übersetzt und herausgegeben und mit einem hervorragenden Nachwort versehen, von dessen Gehalt wir auch für unser Projekt profitiert haben.

⁷ Ebenfalls für Merve übersetzt und 2008 zusammen mit Tom Lamberty von Ronald Voullié herausgegeben als *Le DA COSTA encyclopédique – Die DA COSTA Enzyklopädie*.

It began as a game with words and concepts in the endless semantic field of the storage of art, media, and knowledge. The lexical game prompted questions such as these: What does it mean when the *bank*, which refers, for example, to a moneychanger's table or a money market institution, is associated with translations of information in the form of *data*? Are there things that are similarly as powerful as the 'mystic writing pad' [Wunderblock] described by Sigmund Freud that can depict the interrelationship between memory and the present or between things conscious and things unconscious? What might be the avenue of escape from the dilemma that the *ars memoriae* as conceived by the Greek poet Simonides in principle amounts to a practice of identifying the dead in a defined space? On the path towards the large-scale digital architecture of research processes, are alternatives conceivable that do not declare standardisation and universalisation to be the preeminent qualities in the global system? Where are the escape routes from the all-encompassing *authorities*, which by definition are equipped to exercise *authority* in the form of power and control?

When artists and thinkers, makers and memorisers carry out their passions and professions intensely over several decades and do not pack their worldly goods and move house all too often (which regularly compels them to throw things away), enormous numbers of all manner of things accumulate: bulging index-card boxes, diskettes and various drive formats, as well as tapes and cassettes with recorded video or video signals, sketches, manuscripts, correspondence, hanging files with or without an index, writing tools and projection instruments, endless metres of notes and publications, letters, postcards, paintings, drawings, atlases, photographs, gadgets... We have

no precise labels for these heterogeneous conglomerates of evidence of anterior presents. We come to our own aid by summarily calling them all archives and thus in doing so move them down to the level of highly sorted and administered orders – or raise them to this level: it depends on your point of view.

The archive, as we know from Michel Foucault and all of those who essentially followed him conceptually, stands both for the entirety of what can be expressed and documented as well as for all of the technologies that have been invented and employed to preserve what was formulated, including the technologies of the media of the archive. The traditional archive is there to ensure that categories that have become law and are enforced are permanently available in the form of appropriate structures and to preserve the memory of past structures with enormous effort. It is a powerful institution that serves the maintenance and expansion of the power of those who established and control it.

However, what might be the possible ways out of the labyrinth of categories, of hierarchies of classification, shelves, terms, catalogues of operational truths, command structures that are alien to experimental artistic and scientific work and will essentially remain alien?

In summer 2011 students at the European Graduate School (EGS) in the Swiss town of Saas Fee had the opportunity to become acquainted with two alternative solutions from different perspectives that lead both a peaceful as well as a suspensible co-existence. Giorgio Agamben set forth his theses for an *Archaeology of Commandment*, in which he deconstructed the key concepts of archaeology and commandment/command yet at the same time left them untouched verbally. In a parallel seminar I had introduced the ideas

I developed for an anarchiv – along the lines of artist's repositories and projects such as Jean-Luc Godard's 'Histoire(s) du cinéma' or collections by Fluxus artists such as Nam June Paik. Both thought alternatives intersected in the clear and thin air of the Swiss High Alps in the silent understanding that Nietzsche and Foucault left behind for genealogical research: from the perspective of a logic of multiplicities, the search for *one* origin is just as senseless as the definition of *one* genuine future. As a temporal mode, according to Emanuel Lévinas the latter always embodies the Other, to whom we, insistently in the present, can find no access. Traditional historiography and prophecy are intimately connected. Those who profess to know where something definitively comes from also normally act with the knowledge of where something is to go. The deterministic systems in physics are good examples from the natural sciences for such cultural technologies of knowledge.

By contrast, keeping origins and futures configurable and developing them in the sense of suspenseful, open possibility spaces and in a dynamic time machine is not intended to elicit the replacement of established archives. That would not only lie outside my sphere of influence. Rather, I advocate effective supplements that may also be reflected in other nomenclatures. In Greek, *archein* (ἀρχεῖν) means to begin, but also being first, leading someone or something. *Arché* stands for origin, the beginning; but leader also resonates in the noun, and according to Foucault, it has often been pointed out that as a location, *archeio(n)* meant the seat of a government or even its administrative building.

By placing the prefix *an-* in front of the construct with the obsessive sense of order and the detailed claim to leadership, I am creating a neologism. It is capable of suspending both the obsessive sense of order and the claim to leadership. I liberate the suspended things into an open interaction between remembering and forgetting. Only, in the case, for example, of a sculpture by Dieter Roth that has been fashioned out of chocolate or cheese, by leaving open the artist's intended perspective, namely that it not only undergoes a substantial transformation but eventually completely disintegrates into dust, I help it to develop its own temporality and affectivity.

Anarchival placement on the basis of a conservatorial intervention in the material and the isolating storage of the same transforms the object at an arbitrary point in time, namely that point at which it falls into the hands of its new owners, the archivists and conservationists. A recent example for this is the exploitation of Harald Szeemann's curatorial cabinet of wonders *la fabbrica* in Maggia, Switzerland, and its fragmentation for the archival and library-related purposes of the Getty Center in California. Szeemann's extremely 'individual methodology'¹ in the development and organisation of exhibitions has now been disintegrated into the universal order of a large container reserved for the arts and cultural sciences and placed on metre upon metre of immaculate white shelves.

In our case, I do not see the prefix *an* – like in the German language – as the marker of a *chronological* anteriority, but rather as analogous to its Greek meaning, thus as an alternative that allows for the disposal

of the most important institutional entanglements into which the archive has been integrated historically. Anarchy would be the expression for the liberation of the human being from the three tin gods that dominate us: the state, the church, and capital. This is what the Jewish anarchopacifist and philosophical writer Gustav Landauer (1870–1919) proclaimed in the early 20th century. The way I understand the arts, there is no reason for them to be in the service of any one of these tin gods, much less two or all three at once, which is the case for some of the most powerful institutionalised archives. The museum and archive founded by the oil magnate Jean Paul Getty belongs to the mundane world of high finance (Texaco), fulfills what were once governmental functions in California and meanwhile the world over, and has become a cathedral of modern education.

I understand anarchives as an alternative activity to the archive. They only exist as *modi operandi*, and I deliberately use them in the plural, in the same way Knut Ebeling formulates his *Wild Archaeologies* in the plural.² Anarchives develop in the perspective of a logic of multiplicity and a wealth of variety. They are particularly suited to be able to deal with events and movements, hence time-based sensations. Anarchives make no claim to leadership. They lay no claim to knowing the truth about where things come from and where they might go. Origin is and remains a trap. As a matter of principle, anarchives do not pursue a fixed design. They are luxurious through and

through and allow themselves overspending as an extravagance. Anarchives are playful practices. They give gifts. They are essentially obligated to a single economy, namely an economy of friendship. According to the philosophy of Georges Bataille, friendship is characterised by a feeling shared with others of being foreign in and towards the world. The anarchives of artists and writers tell endless tales about this feeling. Not the one big story (of ideas, of class struggles, of two cultures). These times are coming to an end. Rather, they organise micro-narratives, but ones not necessarily less effective in their intervening impact.

It may be that we require both: on the one hand archives in which things are collected, selected, preserved, restored, sorted from the perspective of an (apparatus-related) whole.³ On the other hand, there is the autarkic, resistant, easily perishable, autonomous anarchiv that is geared towards individual needs and working methods and is constantly reactivated and changes. Anarchives are necessary challenges to, indeed provocations for the archive; otherwise they make no sense. The care of the anarchiv may help to prevent the transmutation of idiosyncratically orientated and particularistically organised collections of material into veritable interwoven administrative apparatuses. They may now and then even enable us to celebrate the past as a regained or even newly acquired present.

¹ For the discussion on the original structure, cf. the experimental magazine *Harald Szeemann – Individual Methodology*, ed. François Aubart, Julija Cistiakova et al. (Zurich, 2007).

² Knut Ebeling, *Wilde Archäologien – Theorien materieller Kultur von Kant bis Kittler* (Berlin, 2012). Ebeling uses this term to make reference in particular to the metaphorical uses of the concept of archaeology, including media archaeologies.

³ The catastrophic collapse of the Historisches Stadtarchiv in Cologne, whose consequences are far from having been rectified and are still not foreseeable even after five years, also brings home that the duration and consistency of preservation is above all a promise.

What constitutes the interface between the thought objects produced in the course of our archaeological and variantological research and an interested public comprised of students, colleagues and visitors to our discourses is, among other things, a collection of well over 10 000 transparencies that I have produced over the past approximately 40 years for presenting by means of an overhead projector.⁴ They are stored vertically in hanging file folders made of brownish card that have transparent tabs with exchangeable labels on which themes, facts, persons and places are noted. This variable index has steadily expanded over recent decades. However, the A4 transparencies do not necessarily always remain in a particular folder. They constantly move around, because the interests and curiosity of its anarchist change. The conglomerate is regrouped, re-assembled, de-collaged, depending on how presentational perspectives shift and condense over time. The first home of the Rick-enbacker patent for the electric pickup that advanced to become the heart of the electric guitar was in the study of an archaeology of sound, moved to the grand field of a genealogy of electricity, from there to advanced telematics, until it finally found shelter in its own phylum, the *electric guitar*, where a great deal of material from other areas had already accumulated.

The book on anarchives is in preparation for an exhibition and will accompany this event and comment on it in retrospect. What connects the authors of the present book as well as the artists being featured in the planned exhibition is the knowledge that anterior and posterior presents can be related to one another in reciprocal energies and charges. They not only con-

sider it possible to perform projections in the direction of both arrows of time, they also permanently practice this in their experimental activities. If we want to preserve scope for what occurs in the future, to preferably keep it open as a space of thought and action, we have no choice but to allow this openness to apply to the past as well – except by forcefully bringing the presents that lie in our past into the multi-variant game, not seeing the old borne out in them, but time and again discovering something new, something different, a time machine is at work that makes the present worth experiencing, and occasionally makes this experience a pleasure, hence worth living. Dialectics of forgetting and remembering, of consistency and excursiveness, or risk and reliability, of promise and delusion are necessary components of a logic of multiplicity in the way it long since also co-determines subject identities. Elisabeth von Samsonow titled her wonderful book from 2010 about the Austrian painter-genius Egon Schiele *Ich bin die Vielen* – I am the many.

I am deeply indebted to the authors who accepted our invitation to write contributions for the small glossary of anarchaeological and variantological entries. They have brought the idea to fruition through their concrete thoughts, their metaphors and images, their conceptual reflections and their micro-narratives and in this way turned the glossary into a wondrous collage of highly different characters of thought, disciplines, representational perspectives and individualism. They set a ball rolling that may possibly be picked up and moved further in another place and in different thematic contexts. This small encyclopaedia is

a beginning. Multiplicity in the best sense of the word: thus in the most concise form conceivable, many things evolve that concern the arts and media as well as their relationships among one another.

Some of the authors of this critical glossary are my admired teachers, such as Hans Belting, Hinderk Emrich, Friedrich Knilli, Peter Lilienthal and Otto E. Rössler. Many of them have accompanied our research for many years or even decades, including Claudia Giannetti, Boris Groys, the Quay Brothers, Nils Röllner, Elisabeth von Samsonow, Amador Vega and Peter Weibel. It is especially delightful that so many of those raised their voices who gear their projects towards the future of the arts and the media, including Andrés Burbano, Alberto de Campo, Florian Hadler, Yuk Hui, Daniel Irrgang, Franziska Latell and Li Zhenhua.

On the one hand, the miniature, versatile glossary we are presenting here sees itself as a toolbox, quite in the sense of Michel Foucault's essay 'Sur la sellette', in which he describes himself as a 'cartographer', 'draughtsman' und 'seller of tools'.⁵ On the other hand, the miniature is committed to the concrete idea of a *Dictionnaire critique* as it was so courageously – at least fragmentarily – realised by Georges Bataille, Carl Einstein, Michel Leiris and other authors in the magazine *Documents* in the 1929–30.⁶ In 1947, the *Da Costa Encyclopédique*⁷ took this up again with a

considerably larger number of authors. And for several years now, the challenge of a horizontal, rhizomatic representation of a wide spectrum of thought objects has again been taken up by young artists and intellectuals. Marc Matter's *feinmotorik kompendium* (2005) or the fantastic glossary that Werker Nekes has been generating for some time now for his collection of artefacts on the archaeology of vision with technical means are only two contrasting examples.

In several entries, we suspended the dichotomic comparison of text (as a practice of criticism) and image (a practice that is committed more to the magical and mythology) by also allowing illustrations to have a say. We would like to thank Peter Blegvad, the Quay Brothers and Jeff Hoke for their drawings and Lubov Pchelkina for her special involvement in enabling one of the diagrams by the projectionist Solomon Nikritin (1898–1965) to be printed, which are in the possession of the Tretyakov Gallery in Moscow.

Some of the authors (Li Zhenhua, Peter Lilienthal and Elisabeth von Samsonow) sent us short stories that in terms of their length fall outside the defined scope of the glossary. They have been integrated into the glossary as narrative heterotopias.

'Strange to see all that was once in a place, floating so loosely in space' wrote Rainer Maria Rilke in the fourth verse of the first *Duino Elegies*. For the exhibi-

⁴ Marcel Marburger is publishing 111 of these transparencies in a book entitled *Over the Head – Projecting Archaeology & Variantology of Arts & Media* (Cologne, upcoming).

⁵ Translated from Michel Foucault, 'Die fröhliche Wissenschaft des Judo' [Sur la sellette], in id., *Mikrophysik der Macht: Über Strafrecht, Psychiatrie und Medizin* (Berlin, 1976), pp. 124–129, esp. p. 129.

⁶ Rainer Maria Kiesow and Henning Schmidgen translated the *Kritisches Wörterbuch* in 2005 for the Merve publishing company in Berlin and supplied it with an outstanding afterword, from whose content we also benefited for our project.

⁷ Also translated into German for Merve in 2008 and published in collaboration with Tom Lamberty: *Le DA COSTA encyclopédique – Die DA COSTA Enzyklopädie*, ed. Ronald Voullié.

tion, which already exists as an imaginary one, it is planned to stream and project hundreds – if possible, thousands – of overhead transparencies from the archive in quiet sequences of 64 clicking relays that were once operated by Turing machines. In terms of sound, their rhythm was configured by Anthony Moore and Peter Simon, and formulated algorithmically by Jörg Lindenmaier. This ensures that the projected

information meets stochastically enough in order to make it clear that it is an incomplete, fragmentary, porous collection that can only be condensed into a meaningful statement by way of a co-authorship that steps into it.

Siegfried Zielinski, Berlin, March 2014

ctice of alchemy was discredited
ic and its principal writings fraud-
eless has numerous direct and
sors. Neither metallurgical nor
research can be clearly separat-
history, but the economies of the
ed with alchemy carry on in the
ontemporary scientific research.
alchemy does not meet the epis-
ents of modern science, impor-
inciples of the present age are
history. Even today, the culture
nt in particular, which was cru-
cal practice and made many of
victims of the Inquisition, proves
ant instrument for countering the
test – not only in science, but
d in art as well (Zielinski 2013).

on „al-Khwārizmī“, dem Na-
l-Khwārizmī aus dem neun-
n Buch *Das Handbuch zum*
n Bagdad veröffentlicht wur-
adratische Gleichungen auf
enfalls den Begriff „al-jabr“
Teile), der als „Algebra“ in
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chen Codes generiert. Die so
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nen, doch die sie erzeugenden
s kausalen linearen Denkens
ten in der kausalen Logik der
evolution geeignete Kommu-

Algorithm

The word algorithm is a corruption of ‘al-Khwā-
rizmī’ from the name of the 9th century math-
ematician Muḥammad ibn Mūsā al-Khwārizmī.
Al-Khwārizmī, in his book *The Compendious*
Book on Calculation by Completion and Balanc-
ing published in Baghdad in 830, demonstrated
systematic solutions to linear and quadratic
equations in Arabic. The title of this book in
Arabic also contains the term ‘al-jabr’ (the reun-
ion of broken parts) which would be passed on
to European languages as ‘algebra’ when the
book began to be translated in the 12th century.
¶ Algorithms are mathematical functions often
used to transform or reconfigure data. When
text appears on a computer screen in a human-

legible form, it must first be rendered legible
through algorithms from the electronic numeri-
cal data form in which it is stored. In this sense,
technical images, including electronically pub-
lished texts, are always algorithmically gener-
ated from mathematical codes. Though the
technical images they produce may appear like
the iconic, mystical and mythical images of pre-
literate times, the algorithmic code-apparatus-
es which generate these are products of causal
linear thinking of the literate Enlightenment. Al-
gorithms work in the causal logic of literacy as
they produce communication forms appropriate
to the information revolution.

Anarchiv

Moritz Hiller

Der Begriff Anarchiv bezeichnet eine Form der Organisation von Objekten zu ei-
nem bestimmten Zweck. Diese Form ist die Sammlung. Sie muss keiner erkenn-
baren Ordnung folgen, ist jedoch nicht willkürlich; ihr Zweck ist stets selbstbe-
züglich. Ein Anarchiv unterläuft damit die Logik des Provenienzprinzips, die das
Archiv bestimmt. Die Sammlung eines Anarchivs bildet keinen Dokumentati-
onsbereich einer ihr vorgeschalteten Institution, deren Historiographie sie er-
möglichte. Als ungebundene Maschine der Produktion ungeschriebener Zukünf-
te im Jetzt, unterläuft sie die Idee eines historischen Aprioris dessen, was sagbar
ist. Insofern bedeuten Anarchive die Entmachtung der *arché*, von Ursprung und
Kommando, die dort, wo sie im Archiv zusammenfallen, auch die Interpretations-
hoheit über Vergangenheit, Gegenwart und Zukunft garantieren. Ein Anarchiv
ist mithin die paradoxe Verkörperung des Gedankens, dass jedes Archiv immer
schon „anarchivarisch“ ist: Als Hypomnema – das in Form eines Versprechens an
die Zukunft hervorbringe, was es reduziere: Gedächtnis –, setze ein Archiv stets
eine Technik der Wiederholung voraus, die den Archivinhalt zu einem absolut
homogenen Zeichenkorpus konsigniere. Allen Archiven sei mit der prinzipiellen
Wiederholbarkeit aber der Todestrieb Freudscher Prägung eingeschrieben, der
seine eigene Spur auszulöschen suche. Archive würden so *en arché* die Bedingung
ihrer eigenen Möglichkeit – die Struktur der Konsignation – unterlaufen. Der
Versuch, diesen Text über den Anarchivbegriff einem Zeichenkorpus wie der vor-
liegenden Enzyklopädie einzuverleiben, ist der buchstäbliche Beweis dafür.

Anarchive

The term anarchive denotes a form of the organisation of objects for a specific purpose. This form is the collection. It does not have to adhere to a recognisable order. However, it is not arbitrary; its purpose is always self-referential. An anarchive therefore subverts the logic of the principle of provenance that governs the archive. The collection of an anarchive does not constitute the documentation area of a superintending institution whose historiography made it possible. As an independent machine for the production of unwritten futures in the present, it subverts the idea of a historical apriorism of what can be said. In this respect, anarchives mean the disempowerment of the *arché*, of origin and dictate, which in those places in which they coexist also guarantee the interpretational

sovereignty over the past, the present and the future. An anarchive is therefore the paradoxical embodiment of the thought that any archive is all along '*anarchival*': as a hypomnema – which in the form of a promise to the future yields what it reduces: remembrance – an archive invariably presupposes a technique of repetition that consigns the content of an archive to an absolutely homogeneous body of signs. With their principal repeatability, all archives are inscribed with the death instinct as characterised by Freud, which seeks to cover its own tracks. Archives would thus *en arché* subvert the condition of their own feasibility – the structure of consignation. The attempt to incorporate this text on the term anarchive into a body of signs such as the present encyclopaedia is literal proof thereof.

Animation

Suzanne Buchan

Animation ist eine Form der Produktion von sich von Einzelbild zu Einzelbild fortschaltenden Bildern, die es dem Betrachter erlaubt, eine scheinbare Bewegung unbewegter Formen wahrzunehmen. Anders als beim fotochemischen Realfilm, der in derselben Geschwindigkeit von normalerweise vierundzwanzig Bildern pro Sekunde (fps) aufgenommen und projiziert wird, erlaubt bei der Animation ein Intervall zwischen jedem gezeigten Einzelbild die Bearbeitung der profilmischen Illustrationen oder Objekte. Zwölf bis vierundzwanzig einzelne Bilder werden benötigt, um bei einer Projektion von 24fps eine Sekunde projizierten Film zu erzeugen, und Bewegung ergibt sich dabei aus schrittweisen Veränderungen. Norman McLaren behauptete, Animation sei „die Kunst, die Unterschiede zwischen aufeinanderfolgenden Bildern oder das Dargestellte auf jedem einzelnen Bild zu bearbeiten“ (McLaren 1995: 64). Animatoren nutzen eine breite Palette an profilmischen Medien wie Zeichnungen, gemalte Bilder und Graphiken, formbare Medien (Sand oder Farbe auf Glas), Marionetten oder Objekte, sowie den Filmstreifen selbst (direkte Animation). Der Begriff „Animation“ wird häufig verwendet, um ein auf Technik basierendes Genre zu beschreiben, lässt sich jedoch nicht auf den technischen Prozess reduzieren. Er kann zahlreiche Genre-Definitionen basierend auf historischen, ideologischen, ästhetischen oder inhaltlichen Terminologien oder Deskriptoren erfüllen. Die Hegemonie, unter der Animation theoretisiert wurde, beschränkt sich nicht auf Probleme