TEACHING LIES

SAJARKPPDRBVMY_TL_609#_FALL18

Instructors

Jamie Allen — ja@jamieallen.com
Selçuk Artut — sartut@sabanciuniv.edu
Rebekka Kiesewetter — rebekka.kiesewetter@gmx.ch
Paolo Patelli — paolo.patelli@me.com
Donato Ricci — donato.ricci@sciencespo.fr
Zeynep Talay Turner — zeynep.turner@bilgi.edu.tr
Benoît Verjat — benoit.verjat@sciencespo.fr
Michael Edward Young — michael.young@ieu.edu.tr

Office Hours

by appointment only

Days/Times

1–3.11.2018,
Yapı Kredi Kültür Sanat
İstiklal Cd. No:161

Course Description

Teaching Lies is a public School of Schools, a class about illusory deceptions at work in the modern world. The scope of the class is to identify, expose, discuss, make public and elaborate these modes. We will analyse, negotiate and re-compose the material strategies behind communication, design, media, technology and art, as part of our presumed, or pronounced, post-factual condition.

The class centres on thematics, each addressing different conditions of ambiguous, creative orientations toward truth: Calibration, Manipulation, Encapsulation, Projection, Abstraction, Justification. These orientations revolve around pragmatic experiences, interests, curiosities, case studies — lies we tell ourselves and others — and seeks to ground the role that deception and illusory strategies play in modes and environments of doing, teaching and communicating art, design, creativity and research.

Pedagogical Goals and Objectives

The class takes up participative production and play, modulations and dis·simulations. It is geared to students who have interest in discovering, analysing, and transforming truth, untruth, nontruth, and lies as an expressive behavior. The true goal of the class is to build authentic collectives who mutually understand that "Truth is a matter of the imagination" (Ursula Le Guin) and that "Reality is fascinating because it's more inventive than fiction" (Umberto Eco).

Learning Outcomes

In successfully completing this course, students will be able to demonstrate strength and facility in learning how to position themselves in a contradictory world, vis a vis producing lies or debunking them; articulating design, art, media and communications related arguments that are both logical and counter-intuitive.

Course Outline

An overall structure for the course is given below. Adjustments may occur through the semester according to your research plans and progress, which you will be able to develop with advice from the instructor.

Date	Topic / Activity	Due on the day of the class
Week 1	Introduction meeting, discussion of the preliminary mutual interests in the topics of design, art and their pedagogy, the development of falsity and extatic truths, the orienting of vectors. Proposals for the constitution of a research community. Lay out of the semester and final outcomes.	
Week 2	**Calibration** Standards are used to establish common baselines employed in the practice of making. These are useful conventions (i.e. agreements; accords) that facilitate cooperation and precision. Such standards, while not patently "false," are truthful as long as they maintain as an "agreed upon truth." As such, standards constitute a category of minor deception. Furthermore, establishment of conventions and standards and "agreed upon truths" inevitably lead to an accumulation of power, which exposes itself as a control-based economy of information and opportunity. Case Studies: *"la pige," meter "stick, white cube galleries, professional "certification,"*	*Reading*: Easterling, Keller (2014). *Extrastatecraft: The power of infrastructure space*. New York: Verso Books. Ch. 5: Quality *Launch of the 1st Exercise:* **ISOs** Choose an ISO Standard and document its development and history legally and geographically
Week 3	Students presentations & In class discussion.	*Reading*: O'Doherty, Brian (1999). *Inside the white cube: the ideology of the gallery space*. Oakland: Univ of California Press. Ch. 1: Notes on the Gallery Space *Delivery of the 1st Exercise*
Week 4	**Manipulation** A reconfiguration of a situation, an interventionist and deliberate distortion of reality that brings about potentials for new interpretations and relations to materials. To manipulate is to change, alter and fiddle with the states of things. In so doing we expose the fact that there is no "direct access" to reality, and that access, if it comes at all, comes via a multiplicity of manipulations, reconstitutions, instrumentations, probing, poking, arranging and composing. Manipulations are compositional acts of historical fiction, reworked of evidence in the light of new interpretations. *Case studies*: Filter bubbles on Facebook, manipulating news, changing feature sets for product development testing (firmware update), doctoring the books.	*Reading*: Tuana, N. (2008). Viscous porosity: witnessing Katrina. *Material feminisms,* 188. *Media*: Kenner, R. (2014). *Merchants of doubt*. Sony Pictures Classics. *Launch of the 2nd Exercise:* **Pipes and arrays.** Select a situation to be enquired. Even mundane ones are suitables. How a kitchen works, a library, a chemical reaction, a love story. Describe the instruments and the tools you need to use/produce to gather data about them. Set them up and try to reflect about their agency and the manipulations that they are introduced into the situation
Week 5	Students presentations & In class discussion.	*Delivery of the 2nd Exercise*
Week 6	**Encapsulation** Issues of enclosing, enframing and blackboxing knowledge in a complex form to hide the detailed contents from the receiver or simplifying the complexity for conventional purposes. The paradox of how science and technology becoming a black box rather than opening the black boxes. Case Study: *Automobile as structural complexity, Volkswagen Emission Scandal*	*Reading*: Ewing, J. (2017). *Faster, Higher, Farther: The Inside Story of the Volkswagen Scandal.* New York: Random House. Chapter 10 - The Cheat. / Latour, Bruno (1999). Pandora's Hope: Essays on the Reality of Science Studies. *Launch of the 3rd Exercise:* **Analyzing a Scientific Paper**. Experimental and Numerical Investigation of Thermal Effects in End-pumped Cr/sup 4+: Forsterite Lasers Near Room Temperature. IEEE journal of quantum electronics, 34(10), 1996-2005. Harvard university press.

| Week 7 | Students presentations & In class discussion.

Guest Lecturer: Barış Pekerten | *Delivery of the 3rd Exercise* |
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| Week 8 | **Projection**
The tendency to perceive connections and meaning to support arguments, discourse and a particular view of reality. It is the interpolation and linking together of patterns and potentials, relieving responsibility from "what is really there". If you "see something", there "is something". Projection can be used to ground or explode a description or discussion. Images can be used to support or derail a lecture, explanation or talk. Diagrams can help add new dimensions or be seen as reductive, glossing mask or distraction. Projections are the fabrication of pseudo-proofs, images, objects, documents, slides, etc. that always seem empirical and substantiation, but where does this kind of evidence show up, in the world or in the mind? Is this kind of "evidence" impermeable, impervious? How can we make pseudo-proofs waterproof, and airtight? | *Reading*: Huston, Nancy. *The tale-tellers: A short study of humankind*. McArthur & Company, 2009.

Launch of the 4th Exercise: **In·proof·wise exercise**. A preselected set of photograph are used to build an argument, exploring the potential of representation to develop a story. Narrative dismantling and refabulation — Using a picture package from the reuters photo feed and explore the way the support a narrative. Then, using what can be seen in the image, build an alternative narrative |
| Week 9 | Students presentations & In class discussion. | *Delivery of the 4th Exercise* |
| Week 10 | **Abstraction**
The process by which a shareable knowledge is extracted from a specific situation. A distillation procedure. It refers to generalisations asserting what is relevant and what is not. Abstraction could be seen as strategy for deformation or for a loss of reality, an abusive simplification: everything that could have been taken into account for describing a situation has not taken into account.

In this module we will address and reclaim abstraction by experimenting how to leave or hide traces of the abstraction processes. We will learn about making claims with and without showing the abstraction mechanisms. The result of the exercises will be offered to be re-enacted and re-embodied.

Case studies:
Examples are the quintessential example of abstractions.
Zoom, magnification, granularity in cartographic and technical drawing practices | *Reading*: Daston, Lorraine (2007). *Objectivity.* New York: Zone Books CH7. / Peirce, Charles Sanders. "Signs and their Objects." from *Meaning* in CP (1910): 2-230.

Launch of the 5th Exercise: **Ab redactio reducere.** Abstractions are meant to push one version of a situation into the foreground. The exercise proposes to get used with the the two stages of abstraction. First to reduce, to select and to extract the meaningful element from a situation; then to redact its account. The exercise will address both the visual and textual facets of abstraction. |
| Week 11 | Students presentations & in class discussion.

Guest Lecturer: Lawrence Abu Hamdan | Polk, Dora (1995). *The island of California: A history of the myth.* Lincoln: University of Nebraska Press
Sinclair, David (2004. The land that never was: Sir Gregor MacGregor and the most audacious fraud in history. *Review*.

Delivery of the 5th Exercise |
| Week 12 | **Justification**
We justify in order to show something that has occured in the past to be reasonable and correct. Retroactively, we emancipate the truth in the present of a past we can no longer change, but only reinterpret. Self-deceptions, regret, and memory are all implicated in justificatory impulse, as we attempt to move beyond what we have learned, and always create "the new" in the delving ever backward. In composing good reasons for something that has has been done, we understand ourselves to be beholden to history, to owe ourselves to death and a need to make ourselves righteous in the sight of the gods.

Case Study: "Make America Great Again", a romantic critique of those who would propel themselves progressively forward while harkening to the past. Reverse-engineering the archive, fraud (e.g. Frank Abagnale), court cases (e.g. Alfred Speer). | *Reading*: Arendt, Hannah (1973). *The origins of totalitarianism.* San Diego: Houghton Mifflin Harcourt.

Launch of the 6th Exercise: **Ambiguous Morality**. Choose a character, historical or fictional, of ambiguous morality. Invent a "backstory" for that character as a justification for their questionable actions. Be sure to mention the psychological trauma they must have endured or psychiatric maneuvers they must make to "justify" their ambiguous moral stance.

Media: *12 Angry Men* (1957) / Mulligan, Robert (1962). *To Kill A Mockingbird* / Preminger, Otto (1959). *Anatomy of a Murder* / Cramer, Florian. "Meme Wars Internet Culture and the Alt-Right"(lecture) / Tuters, Marc, Emilija Jokubauskaitė, and Daniel Bach. *Post-Truth Protest: How 4chan Cooked Up the Pizzagate Bullshit*. M/C Journal 21, no. 3 (2018). |

Week 13	Students presentations & in class discussion.	
Week 14	*Collective Evaluation Workshop:* Through Peer-Assessment, students gain external evidence of their competences. Self-Assessment involves students in evaluating their own work and learning progress. *Peer-Assessment:* As one famous proverb goes: "No one is so much a fool as a willful fool" (cfr. Hieronymus Bosch, The Conjurer). As we approach the end of the course, we look at ways to captivate your audience, persuade your peers, "impress people who don't care" (cfr. Victor Papanek, Design for the Real World). "What else can you show me, kid? I've seen a lot of things, and this don't move the dial! […] Where do you get to stand up and speak? For what and whom? And how deep is your experience?" (cfr. Leonard Cohen, A Last interview). Show your work: demonstrate progress, or simulate, pretend, act as if it were true until it actually becomes true. Fake till you make it. Is it confidence, competence, an optimistic mindset or deception, fraud – a way out depression?	*Reading*: Victor Papanek, Preface to the First Edition of *Design for the Real World* (1971): Flusser, Vilém (1990). On the Word Design: An Etymological Essay. *Design Issues* Vol. 11, No. 3 (Autumn, 1995), pp. 50-53
Week 15	*Self-Assessment:* Applying knowledge gained through peer-assessment, students will reflect on their own gaps and track their own progress. They might attribute their success to luck, or as a result of deceiving others into thinking they are more intelligent than they perceive themselves to be. Some gender-specific phenomena might become evident: girls can and a lot of girls learn to hide their intelligence, or just abandon or devalue or doubt it (Rebecca Solnit, A Field Guide to Getting Lost). Given the lower expectancies women have for their own (and other women's) performances, they have apparently internalized into a self-stereotype the societal sex-role stereotype that they are not considered competent (Clance and Imes). Some say that while boys and men can be stigmatised as nerds, they can never be too smart, too ambitious or too hardworking. In any case, a vicious and pathological cycle of victim-blaming and self-abasement can result from transferring responsibility onto the individual, if we fail to keep our socio-political system into account (Mark Fisher, Capitalist Realism). After the final evaluation, education as a lifelong process will continue, as study that is already going on (Moten & Harney). Cheaters won't be able to hide, and we will not be able to conceal the truth from the "Control Addicts": power and control are in fact substances as deadly and addictive as junk (William Burroughs, The Naked Lunch).	*Reading:* Clance, P. R., & Imes, S. A. (1978). The Imposter Phenomenon in High Achieving Women: Dynamics and Therapeutic Intervention. *Psychotherapy: Theory, Research & Practice*, 15(3), 241-247 / Fisher, Mark (2009). *Capitalist Realism: Is There No Alternative?* London: Zero Books

Extended Bibliography

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Clance, P. R., & Imes, S. A. (1978). The imposter phenomenon in high achieving women: Dynamics and therapeutic intervention. Psychotherapy: Theory, Research & Practice, 15(3), 241-247

Daston, Lorraine (2007). *Objectivity.* New York: Zone Books

Drucker, Johanna (2013). Performative Materiality and Theoretical Approaches to Interface. digital humanities quarterly Volume 7 Number 1.

Dworkin, Craig (2013). No Medium. Cambridge MA: MIT Press

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Frankfurt, H. G. (2009). *On Bullshit.* Princeton: Princeton University Press.

Hafstein, Valdimar Tr (2000). The Elves' Point of View. Fabula 41, no. 1/2: 87.

Horne, V., Lloyd K., Richards, J., Spencer C. (2016). Taking Care: Feminist Curatorial Pasts, Presents and Futures. *On Curating* Issue 29 / Mai 2016

Latour, Bruno (2014). The More Manipulations, the Better. C. Coopmans,J.Vertesi, M. Lynch, S. Woolgar (eds.) (2014). *Representation in scientific practice revisited.* Cambridge MA: MIT Press.

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Mazé, Ramia (2016). Design Practices are not Neutral. Speculative. *Post-design Practice or New Utopia.* Retrieved from http://speculative.hr/en/

O'Doherty, Brian (1999). *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press

Peirce, Charles Sanders (1910). Signs and their Objects. from Meaning in CP [RK2] (1910): 2-230.

Pennycook, Gordon et al. (2015). On the reception and detection of pseudo-profound bullshit. Judgment and Decision making. 10(6):549-563

Polk, Dora (1995). The island of California: A history of the myth. Lincoln: University of Nebraska Press

Sinclair, David (2004). *The land that never was: Sir Gregor MacGregor and the Most Audacious Fraud in History..* Cambridge MA: Da Capo Press

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Van der Geer, J., Hanraads, J. A. J., & Lupton, R. A. (2000). The Art of Writing a Scientific Article. J. Sci. Commun, 163(2), 51-59.

Field Trips

- ❏ The Museum of Innocence is a museum in a 19th-century house in Istanbul created by novelist Orhan Pamuk as a companion to his novel The Museum of Innocence.
  Address: Çukurcuma Caddesi,Dalgıç Çıkmazı, 2, 34425, Beyoğlu, İstanbul, Türkiye
- ❏ Pera Museum - Scales School / AMBIGUOUS STANDARDS INSTITUTE
  Address: Meşrutiyet Caddesi No:65 34430 Beyoğlu - İstanbul
- ❏ Grand Bazaar, Eminonu, İstanbul
  https://www.theistanbulinsider.com/how-to-bargain-like-a-pro-in-istanbuls-grand-bazaar-and-elsewhere/
- ❏ Null Island, the area around the point where the prime meridian and the equator cross, a geometric and mapping reference for GPS, the fictional shelter for bad data.
- ❏ International Organization for Standardization, Central Secretariat. BIBC II, Chemin de Blandonnet 8, CP 401, 1214 Vernier, Geneva, Switzerland

Media Reference

Orson Welles, F for Fake (1973)
Umberto Eco, In the Name of the Rose (1986)
How I Faked My Way to The Top of Paris Fashion Week (2018)
Victor Fleming, The Wonderful Wizard of Oz (1939)
Arts.21, The World of Art Forgery (2016)

Materials and Supplies

Please bring for every class the necessary to deceive and to be deceived. During some classes more specific supplies is required. This will usually be reminded to you the class before but please pay attention to it.

Academic Integrity

Impostors are welcome, provided that they identify themselves as such upon entry. Additionally, authors should work to make themselves aware of any extant psychopathologies that may inhibit their inner sense of authority.