

Call for Papers WORKING TITLES #2

COMPROMISED VISIONS: “Lately,
she's been seeing things differently”⁹⁹

Who is she, though? A prophet, awoken, touched by God? A newly elected leader of the people on a quest to overthrow kings? A queen, tired of the carnage, now keen on striving for peace? An underfunded ambitious scientist who has finally put it all together under her microscope or a scared confused child, trembling under the covers after a haunting dream?

Is she even human? Maybe she's the lens at the back of a sniper's rifle, having second thoughts while the commander is yelling take the bloody shot? Or maybe the sniper is a revamped drone called Lucy, that can assess all alone, the collateral damage of a locked-on target?

Depending on where she's standing, all these may apply. Depending on how she looks at it. And the odd thing about it all is that she might not even have eyes. And yet she sees quite fine.

Does her vision make her weaker or ten times stronger? Is her “seeing differently” a mark of exclusion or a sign of divinity? Is it a distortion or an augmentation? Vision can mean delusion or foresight, it can imply a wholesome grasp or a partial glance through a crack; a collective picture put together by a fragmented many, or a collective's blind faith in a single p.o.v that binds them.

By now, vision is such a prevalent metaphor that it can be all these things at once. More than anything, it implies one's position, one's circumstance and situation—and one's ability to interpret situations—within a dynamic of power—a dynamic that oftentimes dates way-way back.

Here's what a few visionaries said about vision:

The field of vision has always seemed to me comparable to the ground of an archaeological excavation. (Paul Virilio)

Vision is always a question of the power to see – and perhaps of the violence implicit in our visualizing practices. With whose blood were my eyes crafted? (Donna Haraway)

So with all that in mind, when a visionary negotiates, when she settles, is she more pragmatic, more calculated? Or does it mean she lost her edge, is her vision now impaired, not as sharp? In other words, what exactly are “compromised visions”? Then again, what types of vision aren't?

We admit, as an editorial team, we so far couldn't meet around one worldview. The way we see it, though, it's up to you to show us.

We encourage (but do not limit) submissions on the following topics:

- Physics of vision: optics, AI
- Biology of vision: bodily arrangements, senses
- Psychology of vision: mental imagery, dreams, hallucinations
- Politics of a situated point of view
- (Pop) cultural appropriations of the theme
- Processes of cognizing the visual
- Methods of making visible

The call is open to all academic and non-academic practice-based researchers whose field of interest lies within the above outline. By “Working Titles,” we hint at the journal’s main objectives: To serve as a platform for the presentation of research carried out through any practice – from oil painting to anarchist urban plumbing – and to facilitate the self-publishing of practice-based working papers. Contributors submit their contributions to a non-blind peer review by those they deem suitable, regardless of their academic affiliation, and based on friendship and trust. Types of contributions include:

- **Research papers**, that is, scholarly articles on original practice-based research, methods papers, or review articles.
- **Perspectives and provocations** that unpack an existing research topic and provide a new perspective to it or engage with a particular discourse in a provocative way.
- **Visual essays**, i.e. image or graphic-based and non-exclusively textual pieces, that unfold an argument. Be advised that general artist portfolios will be rejected.

Scope for all written entries should be up to 4500 words including footnotes and image captions, not including references.

Submissions for abstracts & papers may be made in English or German. Proposals should be sent via email to workingtitles@gestaltung.uni-weimar.de and include: a 250-word abstract, a title, and a specification of contribution type (research paper, perspectives and provocations, visual essay), up to 5 keywords, and a 100-word biography.

Deadlines are as follows: Abstracts may be submitted by 30.09.2022, 23:59 CEST. Notifications to the applicants on their submission status will be sent by 31.10.2022. Final peer-reviewed contributions are expected by 31.01.2023. Expected issue launch: 30.04.23.

Make sure that your contribution respects our [author and submission guidelines](#).

For more information visit: <https://www.uni-weimar.de/projekte/workingtitles>.

Questions may be directed to workingtitles@gestaltung.uni-weimar.de. [Working Titles](#) is run by a group from the Ph.D. programme Art and Design at Bauhaus-Universität Weimar.