

CV

BASIC INFORMATION

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SUMMARY

In my research, I primarily cover areas of **environmental philosophy** and **philosophy of technology**. My areas of interest span **media theory, design theory, visual cultures, environmental humanities, ethnography of infrastructures, artistic research** methods, and questions of **climate change geopolitics**.

I engage with these areas through **teaching, exhibition curating, conference papers, public talks** as well as **publications**, such as my first monograph (*Introduction to Comparative Planetology*, 2019), contributions to edited volumes and academic journals, or online essays.

My commitment to transdisciplinary research and different modalities of broadcasting research outputs is underscored by contributing to artistic projects both as a conceptual collaborator and as a maker, engaging in activities such as **fieldwork, coding, or scriptwriting**.

Alongside my formal academic education, I've become proficient in media and design theory during research stays and postgraduate courses, allowing me to get familiar with **computational technologies both in theory and practice**.

During my engagements with independent art institutions and environmental sustainability initiatives, I have developed skills that allow me to organise **international exhibitions**, curate **discursive programmes**, participate in **book publishing projects**, develop **funding applications**, and design **budgets**.

CURRENT POSITIONS

Since 9/2022 **NYU Shanghai**, Global Perspective on Society Postdoctoral Fellow, Center for AI & Culture research affiliate
Since 7/2022 **Waag, Amsterdam**, working group convenor, More-than-Planet (Creative Europe project)
Since 6/2022 **Goethe Institut Slovakia**, curator of the lecture series The Gift That Keeps on Giving

PAST POSITIONS

6/2021-9/22 **IF LAB, Ji.hlava International Documentary Film Festival**, tutor
1/2020-8/22 **Display – Association for Research and Collective Practice, Prague**, curator
6/2019-7/22 **Center for Audiovisual Studies FAMU, Prague**, lecturer
12/2021-2/22 **Digital Arts, Academy of Fine Arts and Design, Bratislava**, visiting researcher
1/2019-2/22 **Strelka Institute for Media, Architecture and Design, Moscow**, faculty (terminated due to Russian war on Ukraine)
5/2020-7/21 **Digital Earth Fellowship, Hivos, The Hague**, faculty & conceptual collaborator
9/2018-6/19 **BAK, basis voor actuele kunst, Utrecht**, post-academic fellowship
9-11/2017 **The Hong Kong Polytechnic University, School of Design**, visiting researcher
2-3/2017 **Department of Socioeconomics, Wirtschaftsuniversität Wien**, visiting researcher
1/2016-1/18 **Friends of the Earth Czech Republic**, digital fundraising coordinator

PROFESSIONAL QUALIFICATION

- 2014-21 **Faculty of Social Sciences, Masaryk University, Brno**, Ph.D. in environmental studies
Dissertation: [Political and technological imagination of the Planetary](#)
- 1-6/2018 **Strelka Institute for Media, Architecture and Design, Moscow**, The New Normal
- 2012-14 **Faculty of Arts, Masaryk University, Brno**, Mgr. in philosophy (hons)
- 2009-12 **Faculty of Arts, Masaryk University, Brno**, Bc. in philosophy

ADDITIONAL EDUCATION

- 30/7-8/8/2018 **International Summer Academy of Fine Arts in Salzburg**, Thinking with works of art (instructors: Ruth Noack & Grace Samboh)
- 29/5-2/6/2017 **Eberhard Karls Universität Tübingen**, Political Ecology (instructor: Bruno Latour)
- 20-24/2/2017 **Eberhard Karls Universität Tübingen**, 'Phenomenology and the Framework of Givenness' winter school (instructor: Ray Brassier)

MEMBERSHIPS

- Memberships **POLLEN** – Political Ecology Network, **EAEPE** – European Association for Evolutionary Political Economy, **Czech Scientific Climate Forum**

ESTEEM FACTORS & COMMISSIONS OF TRUST

- 06/2022 **Transmediale & Pro Helvetia Digital Art Residency**, jury member
- 04/2022 **Dean's Award for Outstanding Ph.D. Students** at Faculty of Social Sciences, Masaryk University, Brno
- 10/2020 **Ji.hlava International Documentary Film Festival**, jury member
- Since 5/2020 Chair of the **Environmental panel of Academy of Performing Arts** in Prague
- Since 2017 Reviews for academic journals (e.g. **Journal of Cleaner Production**, **Ecological Economics**, **Filosofický časopis**)

PUBLIC LECTURES

- 4/9/2021 [The Metabolic Perspective](#), Planet Matters, Vienna Biennale for Change.
- 25/9/2021 [Planetary nomics](#) (with Benjamin Bratton), The New Centre for Research and Practice
- 26/11/2020 **Planetary imagination and philosophical topology**, Re: View from Nowhere, CERN Arts, Genève
- 13/11/2020 **The cosmic background of comparative planetology**, World.orbit, Het Nieuwe Instituut, Rotterdam
- 8/10/2020 **What is the Planetary?** Trondheim Academy of Fine Art
- 23/2/2020 [Introduction to Comparative Planetology](#), Sonic Acts, Amsterdam
- 8/10/2019 **Autonomy and Necessity**, 25th Festival of Computer Arts Maribor

CONFERENCE PAPERS

- 3/12/2021 **Cosmological shifts and artificial intelligence**, Schaufler Kolleg, TU Dresden
- 7/5/2021 [Intelligence and emancipation](#), Leverhulme Centre for the Future of Intelligence, University of Cambridge & Charles University in Prague
- 14/6/2019 **Twin Earth: Planetary Models, Operational Images and Non-Human Archeology** (co-author: Paul Heinicker), NECS Annual Conference, Gdańsk
- 25/4/2019 **The Convergence of Geological and Human Time in the Concept of the Planetary**, Delays/Retards, University of Cambridge
- 22/08/2018 **Fossil fuels as technologies of labour abstraction**, 6th International Degrowth Conference, Malmö
- 22/6/2017 **The great bifurcation: universal basic income, cognitive capitalism and post-growth future**, 12th ESEE conference, Budapest
- 6/6/2017 **Digital infrastructures and militarized environments**, 2nd Peaceful Coexistence Colloquium, Pyhä
- 19/5/2016 **Living in the age of inhuman reason: capitalism as an organization of nature**, Reason and Affect in the Anthropocene, University of Copenhagen

Publications

MONOGRAPHS & EDITED VOLUMES

- 2019 **Introduction to Comparative Planetology.** Strelka Press.
- 2017 **Mind in the field. Philosophical realism in the 21st century** (in Czech, co-editors: Jiří Růžička, Václav Janoščík). Display & VVP AVU.

RESEARCH ARTICLES

- 2022 **The Stack as an Integrative Model of Global Capitalism** (co-author: Manuel-Scholz-Wäckerle). *tripleC* 20(2), 147-162.
- 2020 **From Remediation to Digital Plenitude and Back Again. An Interview with Jay David Bolter.** *Illuminace* 32(2), 97-107.
- 2019 **Autonomy and Necessity.** *Šum* 12, 1740-1753.
- 2018 **Technologies of abstraction: On fossil fuels and cosmopolitan capital.** *Artalk Revue* 1.
- 2018 **Technology appropriation in a degrowing economy** (co-author: Manuel Scholz-Wäckerle). *Journal of Cleaner Production* 197(2), 1666-1675.
- 2018 **Digital infrastructures and militarized environments. Spaces of conflict in the (post-)Anthropocene.** *Cubic* 1, 196-209.
- 2016 **Aesthetics, Ecology and Google AI: Xenorationality.** *Sešit pro umění, teorii a příbuzné zóny* 21, 90-117.
- 2016 **Critical realism and ecological economics: counter-intuitive adversaries or ostensible soulmates?** *Teorie vědy* 38(4), 449-471.

FORTHCOMING

- 2022 **Cosmological shifts and artificial intelligence.** In Bratton, B. – Greenspan, A. – Konior, B. M. (eds). *Machine Decision Is Not Final.* Urbanomic.
- 2022 **Prototyping value.** In Crone, B. – El Baroni, B. (eds). *The Edinburgh University Press Companion to Curatorial Futures.*

CHAPTERS IN EDITED VOLUMES

- 2022 **Deep Politics.** In Dellanoce, L. et al. (eds). *Vertical Atlas.* ArtEZ Press.
- 2021 **Planetary diagrams. Towards an autographic theory of climate emergency** (co-author: Paul Heinicker). In Dvořák, T. – Parikka, J. (eds). *Photography Off the Scale.* Edinburgh University Press, 211-230.
- 2020 **Attrition and grace: Land and sea as logistical principles.** In Frejlachová, K. et al. (eds). *Steel Cities: The Architecture of Logistics in Central and Eastern Europe.* VI PER & Park Books, 190-194.
- 2020 **Geoglyphs to Live By.** In *Sonic Acts Academy 2020*, 53-56.
- 2018 **Seeing like a platform: Political epistemology of digital infrastructures** (in Czech). In Dvořák, T. (ed). *Epistemology of (new) media.* NAMU, 117-150.

ONLINE ESSAYS & CONVERSATIONS

- 2021 [Earthlings.](#) *Fotograf Festival.*
- 2021 [The Possibility of Cosmopolity](#) (co-authors: Digital Earth). *Digital Earth.*
- 2021 [Carbon Care.](#) *Octopus Press.*
- 2020 [Cosmo-engineers.](#) *Liquid Dogmas.*
- 2020 [Searching the Planetary in every grain of sand](#) (co-authors: Digital Earth). *Medium.*
- 2020 [Playing \(against\) extinction / It seems Kojima is the director of the game called reality](#) (co-author: Leonardo Dellanoce). *Tank Magazine.*
- 2020 [Face masks and politics of vulnerability](#) (co-author: Sofia Irene). *Strelka Mag.*
- 2020 [Automation with a Socialist Face](#) (co-author: Benjamin Peters). *Public Seminar.*
- 2019 [Spectral Earth, or Designing Culture for Extinction.](#) *Cabal.*
- 2017 [On computational layers and self-calculating nature. Review of The Stack by Benjamin Bratton.](#) *Hong Kong Review of Books.*

Selected artistic & curatorial projects

[FUTURE LANDSCAPES: EXPEDITION INTO THE SOUND](#)

(2021-22)

Researcher & protagonist with Pan Thorarensen, Magnús Bergsson, Sara Pinheiro & Václav Havelka + director Ivo Bystřičan

Locations:

Žarošice underground CO₂ storage (CZ), Kaly aquaponic farm (CZ), Milovice rewilding park (CZ), Tušimice coal power plant (CZ), Búðarháls hydropower plant (IS), Fagradalsfjall volcano (IS), Fjallsárlon glacier lagoon (IS), Hellisheiði geothermal power plant (IS), Carbfix carbon withdrawal facility (IS).

Annotation:

Multidisciplinary research project and documentary film about sonic profiles of infrastructural landscapes, which uses methods of field-recording for understanding the places where energetic, agrarian, natural and political processes take place. Sound is the starting point for revealing elements, relationships, and structures that are not visible and yet foreshadow the challenges of the near future, thus posing the question: What does sound tell us that image does not?



Shooting of Future Landscapes: Expedition Into the Sound (forthcoming in 2022, dir. Ivo Bystřičan) at Hellisheiði geothermal power plant in Iceland. Photo courtesy of Matěj Piňos.

FOTOGRAF FESTIVAL 11: EARTHLINGS (2021)

Chief curator

Locations in Prague:

National Museum of Agriculture, National Technical Library, Karlin Studios, Fotograf Gallery, Světova 1, lftost, Display, etc. gallery, GAMU, Artwall

Selected contributors:

Denise Ferreira da Silva & Arjuna Neuman, Amy Balkin, Gustafsson&Haapoja, Robert Zhao Renhui, Nico Alexandroff, Susan Schuppli, Haseeb Ahmed, Jenna Sutela, Tega Brain & Julian Oliver & Bengt Sjölén, Anetta Mona Chişa, Tomáš Kocka Jusko & Alex Selmecsi, Stano Filko, Michal Kindernay, Emilija Škarnulyté, Abelardo Gil Fournier, Lucie Rosenfeldová, Institute of Anxiety with Karolína Matušková & Lucie Zelmanová & Ondřej Šebestík, Denisa Langrová, Extrasensory Aesthetics Working Group, João Maria Gusmão & Pedro Paiva

Documentation:

Video documentation [here](#), photo documentation [here](#)

Annotation:

The eleventh edition of the Fotograf Festival tasks itself with uncovering the traces, perspectives, and signals offered by the planet itself, and their channelling into the broad field of aesthetic practices that help us understand what it means to be Earthlings – competent observers of the changes taking place in our immediate surroundings – both generally and here and now, in Central Europe.

At present, the public debate is dominated by the authority of expert images that describe ongoing changes and forthcoming catastrophes. Only seldom we encounter images that exceed the established norms of scientific representation. Moreover, those people who are directly affected by environmental changes are heard little or not at all. The presence of the planet as an active force producing its own images and means of disseminating them, however, gives power to these unheard voices and unseen images.



Installation view of Asunder (2019) by Tega Brain, Julian Oliver and Bengt Sjölén at National Museum of Agriculture in Prague during Fotograf Festival 11. Photo courtesy of Jan Kolský.

[THE MOONS OF PLUTO](#) (2021)

Co-author of audiovisual work with András Cséfalvay,
KW Institute for Contemporary Art, Berlin

Annotation:

“On behalf of what god does this ghost speak?”

The Moons of Pluto is an audiovisual commentary that recuperates – in the spirit of Sylvia Wynter's duality of *bios* and *mythoi* – the notion of the human as a storyteller, and it surveys narratives about ancestry and cosmic origins. By doing so, it mobilises mythical-poetical resources of Western science, usually obfuscated by modernist insistence on rationality.

Elements of astronomy, thermodynamics and metaphysics are enacted as ‘selenological’ figures – the five moons of Pluto (Charon, Kerberos, Nyx, Styx, and Hydra) – and their stories weave together a hidden web of associations that unveil the cosmic background of the Western culture.



Film still from *Moons of Pluto* (2021) by Lukáš Likavčan & András Cséfalvay. Photo courtesy of authors.

[ARCHITECTURES OF NATURE](#) (2020-21)

Curator of lecture series, VI PER gallery, Prague

Contributors:

Susanne M. Winterling, Michaela Büsse,
Elise Misao Hunchuck, Nashin Mahtani, Nabi Agzamov,
Paul Heinicker, Merve Bedir, Anastasia Kubrak

Annotation:

As the questions regarding climate change and human activity in nature intensify, Architectures of Nature lecture series comprises of contributions by contemporary architectures theorists.

The series focuses on how architecture influences construction of what used to be colloquially known as ‘nature’, both in reality and in various domains of cultural imagination.

[TECHNOLOGIES OF THE SACRED \(2020\)](#)

Curator of online exhibition, Display, Prague

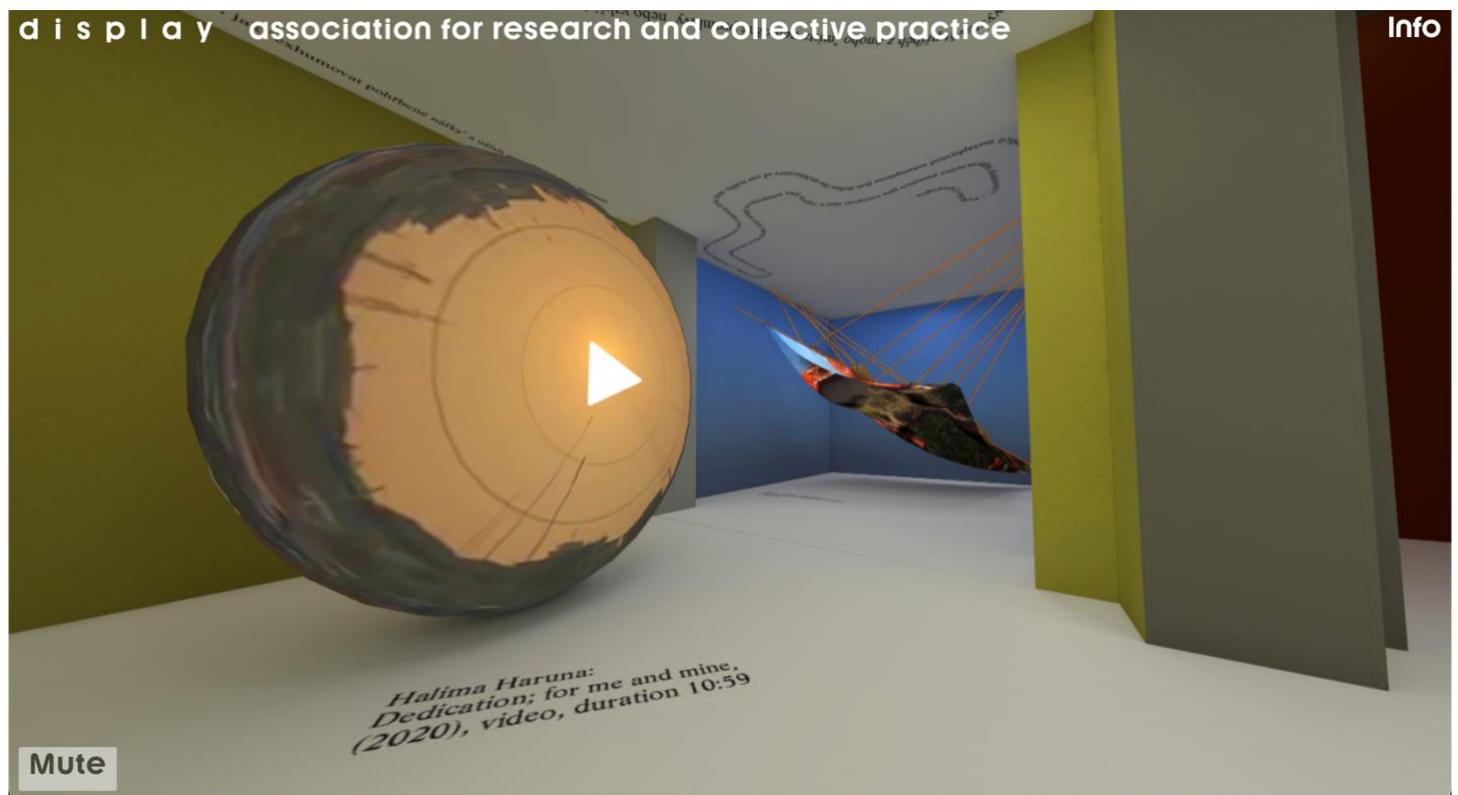
Contributors:

András Cséfalvay, Alice dos Reis, Halima Haruna, Holly Childs, Danae Io, Adéla Součková, Hana Janečková, K Allado-McDowell, Federico Campagna, The Rodina

Annotation:

The task of the research exhibition Technologies of the Sacred is to rethink the boundaries between technology and religion. It claims that the disenchanted world of the modern era is but a continuation of sacral tendencies otherwise. Magical thinking is camouflaged as technical rationality, which needs the sphere of the sacred as its hidden source of secular majesty.

This approach allows to reformulate our relationship to what technology essentially is, and to craft new cultural practices for an age when the world as we know it is irretrievably falling apart. What is it that we should be mourning, and what songs of praise should we be singing to the world to come?



Installation view of the online exhibition Technologies of the Sacred (2020). Artworks by Halima Haruna & Holly Childs.

[ALT'AI \(2018-19\)](#)

Co-author of computer simulation with Paul Heinicker, Qiao Lin & Daria Stupina + sound design by Mobilegirl, presented at xCoAx 2019 Milan & SIGGRAPH 2019 LA

Annotation:

Alt'ai is an agent-based simulation inspired by aesthetics, culture and environmental conditions of Altai mountain region on borders between Russia, Kazakhstan, China and Mongolia. It is set into scenario of remote automated landscape populated by AI-

powered sentient machines, where biological species, technologies and environments interact to produce unforeseeable visual outputs. The simulation deals with a question of designing future machine-to-machine authentication protocols, that are based on use of images encoding agent behaviour.

Teaching portfolio

1. FULL LIST OF PEDAGOGICAL ACTIVITIES

- 6/2019-7/22 **Center for Audiovisual Studies FAMU, Prague**, lecturer (courses 'Audiovisual cultures of Earth and nature', 'Machine audiovisual cultures', 'Politics of infrastructures', 'FAMU guest lectures')
- 1/2019-2/22 **Strelka Institute for Media, Architecture and Design, Moscow**, faculty + applications reviewer (The Terraforming), previously theory tutor (The New Normal)
- Since 2017 Panelist at mid-term and/or final reviews at **Royal College of Arts in London** (ADS7 studio), **Strelka Institute** (The New Normal & The Terraforming), **Academy of Fine Arts in Prague**, **Brno University of Technology**, **Center for Audiovisual Studies FAMU**
- 5-6/2021 **The New Centre for Research and Practice**, 'Philosophical topology and planetary politics' course instructor (part of 'Post-Planetary Universal Design' by Ed Keller & Carla Leitão)
- 2-6/2020 **Scholastika, Prague**, lecturer (course 'Visual Theory and Culture')
- 20/2/2020 **Aalto University, Helsinki**, 'Introduction to comparative planetology' workshop (MA in visual cultures, curating and contemporary art – ViCCA)
- 10/12/2019 **Brno University of Technology**, 'Planetary diagrams' PhD workshop instructor
- 1-6/2019 **Hogeschool voor de Kunsten, Utrecht**, guest teacher (MA in artistic research)
- 18-21/9/2018 **Bratislava BAK Summer School**, instructor
- 8/2018 **Datatopia Summer School, Berlin**, teaching assistant of Benjamin Bratton & Nicolay Boyadjiev (course 'The New Normal: Design, Modeling and Geopolitics at the City Layer')
- 9/2016-1/17 **Department of Environmental Studies, Masaryk University, Brno**, assistant lecturer (introduction to environmental philosophy)
- 9/2011-6/13 **Department of Philosophy, Masaryk University, Brno**, methodology tutor

2. SUPERVISION

- 9/2021-8/22 Aleš Zúbek (Center for Audiovisual Studies FAMU, Prague), **Aesthetics of the sublime in Hideo Kojima's *Death Stranding***, BA thesis supervisor
- 7-11/2021 Josef Mrva (Faculty of Fine Arts, Brno University of Technology), **Alternative ontologies: Topological imagination and topological materialism**, PhD dissertation advisor

3. TEACHING APPROACHES

The central quality I seek in my pedagogical work is **to find touchpoints between theoretical insights and personal intuitions** of the students. Throughout my teaching engagements, I have learned to mediate knowledge-exchange and in-depth conversation in larger groups of up to 30 persons as well as in small groups of max 10 students, with focus on text analysis and individual feedback. These abilities have been further fostered by participation in review panels and final design crits as well as by supervision of undergraduate and graduate projects.

You can watch an example of my teaching approach [here](#).

General philosophy

Philosophy is a method of systematization of pre-theoretical intuitions. Hence, the pedagogical contribution of a philosopher lies predominantly in elaborating on tools of intellectual navigation and conceptual innovation. For this reason, my teaching approach begins with **a self-reflexive understanding of the positionality of philosophy** vis-à-vis personal intuitions and experiences. I frequently introduce my courses with a disclaimer that there is an **irreducible multiplicity of knowledge-making**, and that philosophy is but one of its modalities. By doing so, my ambition is to attune the students to autonomy of different epistemic practices, as well as to their constraints and possible applications.

Formats

My favourite pedagogical format is a **reading group**. It offers a platform for in-depth knowledge exchange, and it allows to work with literature as a starting point for uncovering a whole landscape of interconnections, concepts, examples, and testimonies. Additionally, this setting allows me to individually approach needs and preferences of the students – I frequently develop

the course trajectory in conversation with the student group, and I encourage everyone to reach out for personal consultation.

Methods

I approach reading and writing as ways of cultivating specific soft skills. For this reason, I introduce my text seminars with not just *what* are we reading, but also **how one can read**. Building on my experience as methodology tutor focused on philosophical argumentation, I let the students work with techniques that allow them to identify most relevant parts of the discussed text, distil the structure of the argument out of it, prioritize their reading based on relevance and time constraints, connect the reading to personal research questions, and approach the transition between reading and writing (or other modes of knowledge-production) as a **smooth continuum** that starts with strategic choices about what to read, what to highlight and when to take a note, and ends with original projects or essays.

Fieldwork & guest contributions

I introduce the students to the basic methodologies in **anthropology** and **ethnography**, and I explain our research topics as a holistic field composed of literature, data from field research and aesthetic inputs. For example, the 2019/2020 cohort of CAS FAMU's 'Politics of Infrastructures' visited semi-automated container terminal in Rotterdam, where we have gathered visual and sonic materials for the final audiovisual project. An always rewarding effort is curating **guest contributions** to the curriculum, covering artists, design researchers, thinkers, or natural scientists.

Outcomes

- A. **Group projects** – example: [knowledge cards presentation 'Twelve Rules for Cybernetic Life' by 2021 cohort of 'Machine visual cultures' course](#).
- B. **Individual essays** – example: [student essays from the New Centre for Research and Practice course 'Philosophical Topology and Planetary Politics'](#).
- C. **Audiovisual projects** – example: [collective outcomes of all 'Politics of Infrastructures' cohorts](#).

Student evaluations

Can be shared upon request

4. COURSE EXAMPLE

Politics of Infrastructures

The course offers a *perspectival rotation* that consists in theoretical and audiovisual reflection of material infrastructures (rather than institutions) as conditions of the political economy of capitalism. Based on the discussion with the student group, the course covers topics as diverse as global logistics networks, digital platforms & planetary-scale computation, military infrastructures, special economic zones, industrial parks, geoenvironmental technologies and apparatuses of modern extractivism.

Methods

In-depth literature interpretation, fieldwork, audiovisual group projects, written literature reviews

Learning outcomes

Students, upon the end of the course, will have an overview of contemporary theory of planetary infrastructures. They will be able to independently develop their practice using artistic research methods. The course also aims to develop abilities of independent interpretation of literature and information skills.

Course plan

7/10 – Introduction: The aim of the session is to present the reading plan and to discuss field research.

14/10 – Experiencing the city otherwise: This session looks at architectural ways to read urban landscape.

- MANAUGH, Geoff. *A Burglar's Guide to the City*. FSG Originals, 2016, Chapter 1: Space Invaders.
- WEIZMAN, Eyal. Lethal Theory. In: *Log No. 7*, Winter/Spring 2006, 53-77.

21/10 – Container: The second reading session is focused on the history of container logistics.

- CHUA, Charmaine. The Container: Stacking, Packing, and Moving the World. In: *The Funambulist* #6, July / August 2016.

4/11 – Extrastatecraft: Analysis of infrastructures through Easterling's notion of 'active forms'.

- EASTERLING, Keller. *Extrastatecraft: The Power of Infrastructure Space*. Verso, 2014, 56-73.

11/11 – Dromology and habitable circulation: Looking at the city from the perspective of speed & circulation.

- BRATTON, Benjamin. Logistic of Habitable Circulation. In VIRILIO, Paul. *Speed and Politics*. Semiotext(e), 2006.

18/11 – Fieldtrip: Visiting Alza.cz distribution store in the logistical park outside of Prague.

25/11 – Infrastructural violence #1: Accounting for the 'slow violence' of coloniality and extractivism.

- NIXON, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard Uni Press, 2011, Intro.
- MBEMBE, Achille. Necropolitics. *Public Culture*, vol. 15, no. 1, 2003, 11-40.

2/12 – Guest lecture: Geocinema: What are the geopolitical implications of Earth sensing infrastructures? The duo Geocinema (Asia Bazdyrieva & Solveig Qu Sues) investigate the case of Chinese Digital Belt and Road Initiative and they excavate the feedback loop between mapping and managing the planet.

- KURGAN, Laura. *Close up at a distance*. Zone Books, 2013, 8-13.

9/12 – Infrastructural violence #2: Continuation of the seminar from 25/11.

- TSING, Anna. Earth Stalked by Man. In: *The Cambridge Journal of Anthropology*, 2016, 2-16.

16/12 – Militarization of ecology: In the past decades, armies around the world have been increasingly mobilized for emergency response to environmental disasters as well as for intervention into conflicts linked to ecological collapse. What is the future of environments managed by the military apparatuses?

- KEUCHEAN, Razmig. *Nature is a Battlefield*. Polity, 2016, Chapter 3.

10/3 – Digital platforms: How to define a platform? How does it differ from earlier business models? Does it bring any new institutional forms or power relations? By examining the concept of platform capitalism, this session introduces key questions we will tackle during the semester.

- SRNICEK, Nick. *Platform Capitalism*. Polity, 2017, 36-50.

17/3 – Prehistory of value: This session dives into economic anthropology to give us a solid background for understanding diverse mechanisms for the emergence of value, debt, money, and inequality in societies.

- GRAEBER, David. *Debt: The First 5000 Years*. Melville House, 2011, Chapter 2.

24/3 – The Stack #1: Continuing our investigation into the contemporary digital platforms, we are going to dive deep into one of the canonical works on the planetary-scale computation and its nomological power.

- BRATTON, Benjamin. *The Stack. On Software and Sovereignty*. MIT Press, 2015, Preface + Intro.

31/3 – The Stack #2: Continuation from 31/3.

- BRATTON, Benjamin. *The Stack. On Software and Sovereignty*. MIT Press, 2015, section 'The Models'.

7/4 – The Stack #3: Continuation from 14/4.

- BRATTON, Benjamin. *The Stack. On Software and Sovereignty*. MIT Press, 2015, one chapter according to student's preference from 'The Layers' section.

21/4 – Geoengineering discourses: Geoengineering is proposed as a tactic to be used alongside decarbonization

to prevent global heating beyond 1.5°C. Recently, there has been an upsurge in the discourse about geoengineering, centred around the question of control of the planetary environment.

- BUCK, Holly Jean. *After Geoengineering*. Verso, 2019, Introduction.
- YUSOFF, Kathryn. The geoengine: geoengineering and the geopolitics of planetary modification. *Environment and Planning A: Economy and Space*. vol. 45, no. 12, 2013, 2799-2808.

28/4 – Decentralized value systems: Seeing beyond the recurring hype around blockchain technologies, what is the technological background of cryptocurrencies and what political ideologies Bitcoin tacitly endorses? Can we reframe blockchain as a possibly post-capitalist value system?

- BREKKE, Jaya Klara. Guide to 'The White Paper' by Satoshi Nakamoto. Ignota Books, 2019.
- ROBINSON, Kim Stanley. *The Ministry for the Future*. TOR Books, 2020.

5/5 – Movie class: Big finance films: Analysis of aesthetics and ideological context of selected films about big finance. The assignment for this class is to watch and write a short review of one of the films.

- *Big Short*, 2015, dir. MCKAY, Adam
- *Margin Call*, 2011, dir. CHANDOR, J. C.
- *Wall Street*, 1987, dir. STONE, Oliver
- *The Wolf of Wall Street*, 2013, dir. SCORSESE, Martin
- *Oeconomia* (2020), dir. LOSMAN, Carmen