What does the world picture want? On the history of spinning globes, animated maps and GIS imagery in film.
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In 1938, German philosopher Martin Heidegger famously proposed that we were living in the "The Age of the World Picture". This epochal transformation brought about by a specifically modern scientific rationality consisted in the (visual) conception and grasping of the world as picture, i.e. as an external object presented to the subject's gaze.

Even though Heidegger was careful to specify that the world picture is not (just) a picture of the world, geographer Franco Farinelli has observed that to grasp the world as image is a fundamental cartographic problem and that the geographical map materialises the intellectual operation to which Heidegger's notion refers (Farinelli 2003). Unlike Heidegger however, Farinelli doesn't correlate the "World Picture" to Modernity: according to the Italian geographer, western reason itself is the protocol of geographical presentation, i.e. of the cartographic image. In other words, Western thought is, from its classical antique beginnings, nothing other than a form of cartographical reason – going, today, through an unprecedented crisis (Farinelli 2009).

Drawing both on Heidegger and Farinelli (as well as on other contemporary proposals around the notions of the "world as exhibition [Mitchell 1988] or the "age of the world target" [Chow 2006], the aim of this paper is to revisit the long history of spinning globes, animated maps and GIS imagery in film. On the one hand, the filmic medium seems to demonstrate perfectly Heidegger's accent on visuality, seeing and objectification, being clearly traversed by what we could call, after (among others) Farinelli, a mapping impulse (Castro 2009; 2011). Film historian Tom Gunning in particular has noted how travel images of the nineteenth and twentieth centuries exemplified Heidegger's thesis, occurring "within a context of feverish production of views of the world, an obsessive labor to process the world as a series of pictures", (filmic) images becoming, "rather than ersatzes", "our way of possessing the world, or the universe" (Gunning 2006). On the other hand, and despite their obvious differences, the motifs of the spinning globe, the animated map and GIS imagery seem to embody the notion of "World Picture", literary responding to (modern) Western men's desire to envisage the world as something that can be appropriated through becoming a picture.

By focusing on these objects, my aim is not to draw an exhaustive, linear history of these three different motifs, but instead to understand how they served specific purposes within the filmic text throughout different periods and genres. Gaining a historical perspective will hopefully allow us to understand the interplay of continuities and discontinuities at stake within these motifs, understood as embodiments of the World Picture. More than their "World" dimension (the way in which they refer to a form of totality that *is* – or that it appears to exist as such), it's their Picture nature that will interests us. In this sense, the subject of this paper is less the specificity of certain "World Pictures" than their specific as *pictures* of the World. In this sense, our reflection is grounded within the field of Visual Studies (the pun in the title referring to W. J. T. Mitchell's well know book, *What Do Pictures Want?* [Mitchell 2004]). Considering these three motifs as "pictures" will allow us to question not only the way in which they mirror the world, but also the way they *make* the world, determining very particular relationships between self and environment, among others.

The following case studies will be addressed in this paper (this being a preliminary list):

- logotypes from early film studios and companies: the spinning globe (and sometimes other cartographic objects) was the preferred logotype of many early companies and studios, both in France and the United States;
- animated maps in cartoons, and more specifically Walt Disney productions from the 1930's to the 1940s;
- GIS imagery pertaining to military drones in contemporary film.

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