acssi 2013

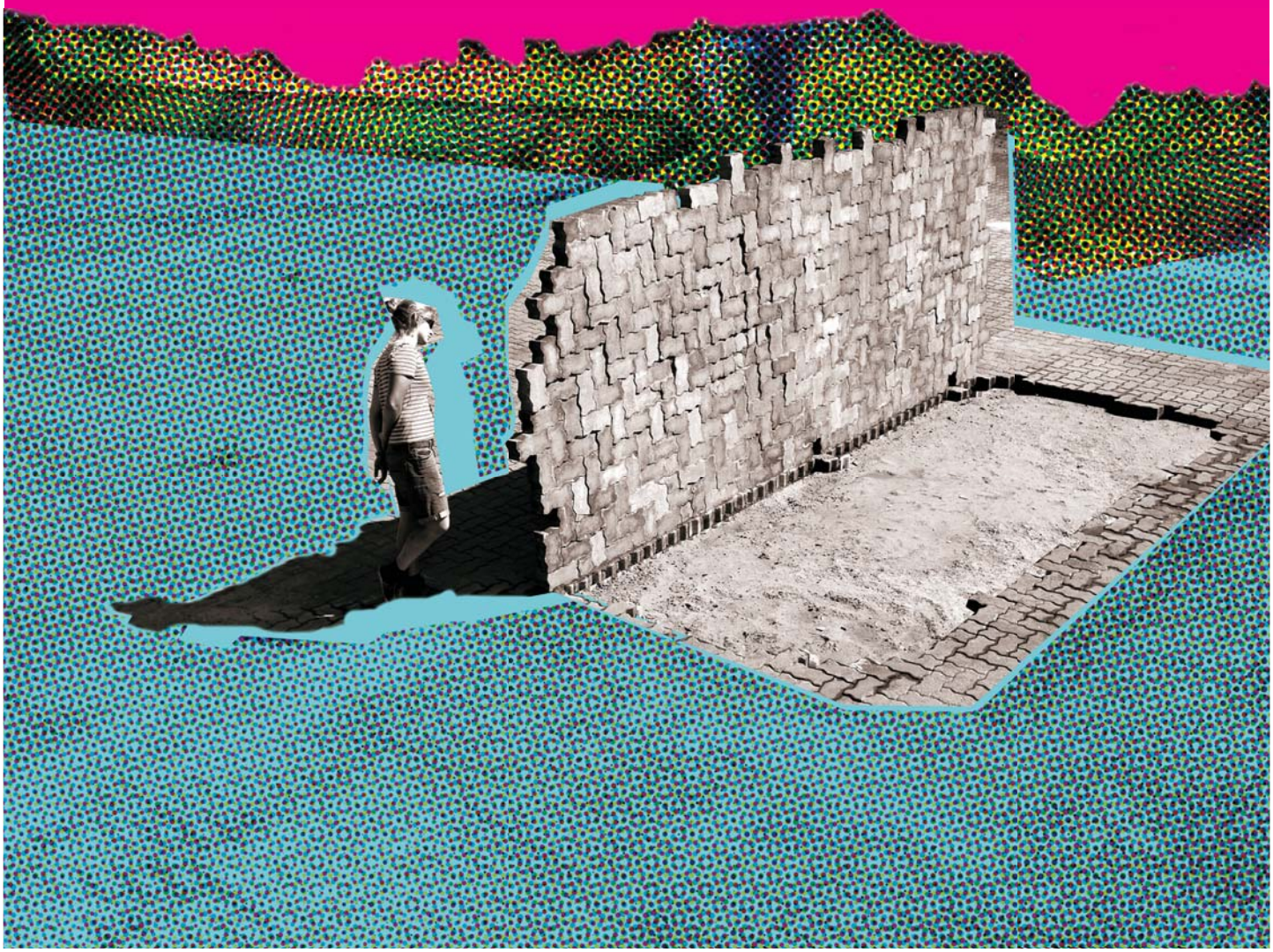
ACS Summer Institute

Alpen-Adria-Universität Klagenfurt, Austria

July 22-27

THE SIGHTS/SITES OF CULTURAL STUDIES

Program



acssi 2013

ACS Summer Institute

Alpen-Adria-Universität Klagenfurt, Austria

July 22-27

THE SIGHTS/SITES OF CULTURAL STUDIES

Program

Cover Photo by Brad Downey

Organizing Committee of Alpen-Adria-Universität Klagenfurt

Rainer Winter
Local Conference Director

Matthias Wieser
Vice Local Conference Director

Organizing Staff
Brigitte Hipfl, Andreas Hudelist, Eve Schiefer
Juergen Jessenig, Elena Pilipets, Monika Skazedonig
Department of Media and Communications

International Academic Committee

Gilbert Rodman
(University of Minnesota, USA)
Chair of the Association for Cultural Studies

Ahtziri Eréndira Molina Roldán
(Universidad Veracruzana, Mexico)

Kris Rutten
(Ghent University, Belgium)

Bassey Ubong
(Federal College of Education, Omoku, Nigeria)

Rainer Winter
(Alpen-Adria-Universität Klagenfurt, Austria)

Table of Contents

Welcome 6

Introduction 7

Schedule 8

Keynotes 13

Seminars 16

Faculty 31

Cultural Activities 38

Maps 40

General Information 41

Accommodation 42

Restaurants & Bars 43

Events & Places of Interest 44

Notes 46

Acknowledgement of Support 47

Welcome

The Alpen-Adria-Universität Klagenfurt, the Faculty of Humanities, the Department of Media and Communications and the "Research Group Visual Culture" welcome you to the Second Summer Institute of the Association for Cultural Studies. More than 100 people from 20 countries of all continents will participate in "The Sights/Sites of Cultural Studies".

The Faculty of Humanities in Klagenfurt is known for his inter- and transdisciplinary work in German speaking countries. For more than 15 years Cultural Studies has been a central part in teaching and research at the Department of Media and Communications which already hosted the international conference "The Landscapes of Cultural Studies" in 2005. Since 2001 the book series "Cultural Studies" (Bielefeld: transcript) is edited at our department. Until today more than 40 books have been published in this series. In 2005 the inter-facultary "Research Group Visual Culture" was founded and established visual culture as one of the main research areas of our university. In this context we have launched a new book series this year: "Klagenfurter Beiträge zur Visuellen Kultur" (Köln: Herbert von Halem Verlag).

We are proud to organize the Summer Institute in the name of the Association for Cultural Studies this year. "The Sights/Sites of Cultural Studies" will give the possibility to discuss new theoretical and methodological perspectives in cultural studies and different ways of doing cultural studies worldwide. The conference shall also foster conversations on visual culture in our more and more mediatized world.

We hope that you enjoy the Summer Institute and have a pleasant time in Carinthia.
Thank you for coming.

Yours sincerely,

Rainer Winter,
Local Conference Director

Introduction

The ACS Institute will be a forum for critical discussions of important perspectives on cultural studies today. Our paired theme is intended to forge productive and provocative conversations between two related, yet distinct, sets of issues. On the one hand, we will explore the question of where cultural studies can (and should) best be practiced in the 21st century, and what (if any) meaningful common ground exists between the different existing formations of cultural studies. On the other hand, we will engage in a special focus on visual culture, and the question of what cultural studies can contribute to a deeper understanding of a world dominated by images.

The Institute will provide an intense and rewarding pedagogical experience for postgraduate students and postdoctoral researchers who will have the opportunity to spend the week learning from lectures and seminars delivered by five keynote speakers and a faculty staff of leading cultural studies scholars from around the world.

Following on the great success of the inaugural ACS Institute in 2011 (at the University of Ghent, Belgium), the 2013 edition of the Institute will bring together people from a wide range of disciplines to explore what it means to conduct cultural studies.

The Association for Cultural Studies is the premiere international association for cultural studies and hosts the biennial Crossroads in Cultural Studies Conference since 1996.

Gil Rodman
Chair of the Association for Cultural Studies

Rainer Winter
Local Conference Director

Schedule

Monday - July 22

TIME	ROOM	TITLE
09:30 - 10:30	HS B	**Registration**
10:30 - 11:30	HS B	**Welcome Reception** Rainer Winter (Head of the Department for Media and Communications) Oliver Vitouch (Rector of the Alpen-Adria-Universität Klagenfurt) Brigitte Hipfl (Vice Dean of the Faculty of Humanities) Gil Rodman (Chair of the Association for Cultural Studies)
11:30 - 13:00	HS B	***Keynote I:*** **Ien Ang** (University of Western Sydney, Australia) *The Expanding and Contracting Sights and Sites of Cultural Studies*
13:00 - 14:00	V.1.27	**Lunch**
14:00 - 16:00	V.1.34	**Tanja Thomas** (Leuphana University Lüneburg, Germany) *Naked Protest, Vulnerability and Power: Gendered Scenarios of Visibility and Protest*
14:00 - 16:00	V.1.03	**René Schallegger** (Alpen-Adria-Universität Klagenfurt, Austria) *Homo ex Machina? – Transhumanism and Cyber-Citizenship in Video Gaming*
14:00 - 16:00	V.1.04	**Chantal Cornut-Gentille D'Arcy & Juan Tarancón de Francisco** (Universidad de Zaragoza, Spain) *Dancing on the Edge of Disciplines: Analytical Potentials at the Interface Between Cultural Studies and Film Studies (with Practical Case Studies)*
14:00 - 16:00	V.1.07	**Brigitte Hipfl & jan jagodzinski** (Alpen-Adria-Universität Klagenfurt, Austria & University of Alberta, Canada) *The sites/sights/cites of Migrant's Struggle in European Film*
16:00 - 16:30	V.1.27	**Coffee Break**
16:30 - 18:30	V.1.34	**Matthias Wieser** (Alpen-Adria-Universität Klagenfurt, Austria) *Assembling Culture – Connecting Sights/Sites*
16:30 - 18:30	V.1.03	**Dorota Golańska** (University of Lodz, Poland) *Seeing Differently: Affirmative Approach and its Implications for Feminist Study of Visual Culture*
16:30 - 18:30	V.1.04	**Sebastian Nestler** (Alpen-Adria-Universität Klagenfurt, Austria) *Transforming the Image-Space*
16:30 - 18:30	V.1.07	**Ien Ang** (University of Western Sydney, Australia) *From Cultural Studies to Cultural Research*
19:00 - 21:00	V.1.27	**Welcome Dinner**

Tuesday - July 23

TIME	ROOM	TITLE
09:30 - 11:00	HS B	***Keynote II:*** **Lothar Mikos** (University of Film and Television, Potsdam-Babelsberg, Germany) *Cultural Analysis of Film and Television Texts*
11:00 - 13:00	V.1.34	**Tanja Thomas** (Leuphana University Lüneburg, Germany) *Naked Protest, Vulnerability and Power: Gendered Scenarios of Visibility and Protest*
11:00 - 13:00	V.1.03	**Dorota Golańska** (University of Lodz, Poland) *Affective Landscapes/Traumatic Intensities: A Post-Deconstructionist Approach to Memory and Memorial Art*
11:00 - 13:00	V.1.04	**Chantal Cornut-Gentille D'Arcy & Juan Tarancón de Francisco** (Universidad de Zaragoza, Spain) *Dancing on the Edge of Disciplines: Analytical Potentials at the Interface between Cultural Studies and Film Studies (with Practical Case Studies)*
11:00 - 13:00	V.1.07	**Udo Göttlich** (Zeppelin University Friedrichshafen, Germany) *Images of Cultures and Nation in the European Public Sphere*
13:00 - 14:00	V.1.27	**Lunch**
14:00 - 16:00	V.1.34	**Kris Rutten** (Ghent University, Belgium) *Rhetoric as a Theoretical and Methodological Framework for Cultural Studies*
14:00 - 16:00	V.1.03	**Jiřina Šmejkalová** (University of Lincoln, UK) *De-Westernizing Cultural Studies?*
14:00 - 16:00	V.1.04	**Brigitte Hipfl & jan jagodzinski** (Alpen-Adria-Universität Klagenfurt, Austria & University of Alberta, Canada) *The sites/sights/cites of Migrant's Struggle in European Film*
14:00 - 16:00	V.1.07	**Lothar Mikos** (University of Film and Television, Potsdam-Babelsberg, Germany) *Local Adaptations of International TV Formats*
17:00 - 18:30	City Hall	**City Walk through the Old Town**
18:30 - 20:00	City Hall	**Welcome Reception at the City Hall** Andrea Wulz (City Councillor for Women, Family, Environmental Protection and Research, Klagenfurt am Wörthersee)

Wednesday - July 24

TIME	ROOM	TITLE
09:30 - 11:00	HS B	***Keynote III:*** **Gisela Cánepa Koch** (Pontificia Universidad Católica del Perú, Lima, Peru) *Nation Branding: On the Performativity of Images in the Contemporary World*
11:00 - 13:00	V.1.34	**Mirko Petrić** (University of Zadar, Croatia) *Intersections: Cultural Objects & Visual Identities*
11:00 - 13:00	V.1.03	**Jiřina Šmejkalová** (University of Lincoln, UK) *De-Westernizing Cultural Studies?*
11:00 - 13:00	V.1.04	**Ksenija Vidmar-Horvat** (University of Ljubljana, Slovenia) *Migration, Gender and Visual Culture: Framing the Debate on Identity and Belonging*
11:00 - 13:00	V.1.07	**Udo Göttlich** (Zeppelin University Friedrichshafen, Germany) *Images of Cultures and Nation in the European Public Sphere*
13:00 - 14:00	V.1.27	**Lunch**
14:00 - 16:00	V.1.34	**Gilbert Rodman** (University of Minnesota, USA) *On (Not) Seeing Race*
14:00 - 16:00	V.1.03	**René Schallegger** (Alpen-Adria-Universität Klagenfurt, Austria) *Homo ex Machina? – Transhumanism and Cyber-Citizenship in Video Gaming*
14:00 - 16:00	V.1.04	**Mechthild Hetzel & Andreas Hetzel** (University of Darmstadt, Germany) *"The Distribution of the Sensible": Jacques Rancière and Aesthetical Resistance*
14:00 - 16:00	V.1.07	**Gisela Cánepa Koch** (Pontificia Universidad Católica del Perú, Lima, Peru) *Images of the World, Images in the World: From the Visual Archive to Visual Repertoires*
16:00 - 16:30	V.1.27	**Coffee Break**
16:30 - 18:00	V.1.34 V.1.03 V.1.04 V.1.07	**Open Space: Discussion of Research Projects and Topics**
19:00 - 22:00	Lendhafen	**Concert at the Lendhafen**

Thursday - July 25

TIME	ROOM	TITLE
09:30 - 11:00	HS B	***Keynote IV:*** **John Clarke** (Open University London, UK) *Governing the Social: A Suitable Focus for Cultural Studies?*
11:00 - 13:00	V.1.34	**Gilbert Rodman** (University of Minnesota, USA) *Why Cultural Studies?*
11:00 - 13:00	V.1.04	**Mechthild Hetzel & Andreas Hetzel** (University of Darmstadt, Germany) *"The Distribution of the Sensible": Jacques Rancière and Aesthetical Resistance*
11:00 - 13:00	V.1.07	**Sebastian Nestler** (Alpen-Adria-Universität Klagenfurt, Austria) *Transforming the Image-Space*
13:00 - 14:00	V.1.27	**Lunch**
14:00 - 16:00	V.1.34	**Mirko Petrić** (University of Zadar, Croatia) *Intersections: Cultural Objects & Visual Identities*
14:00 - 16:00	V.1.04	**Kris Rutten** (Ghent University, Belgium) *Rhetoric as a Theoretical and Methodological Framework for Cultural Studies*
14:00 - 16:00	V.1.07	**John Clarke** (Open University London, UK) *Embodying the Public Interest: Governing and Evaluating Public Services*
16:00 - 16:30	V.1.27	**Coffee Break**
16:30 - 18:30	V.1.34	**Jeffrey Wimmer** (TU Ilmenau, Germany) *The Multiple Meanings of Engagement and Participation In and Through Game Worlds*
16:30 - 18:30	V.1.04	**Ksenija Vidmar-Horvat** (University of Ljubljana, Slovenia) *Migration, Gender and Visual Culture: Framing the Debate on Identity and Belonging*
16:30 - 18:30	V.1.07	**Carsten Winter** (University of Music, Drama and Media Hanover, Germany) *Studying Berlin Cultures and Economies of Music*
20:00 - 22:00	Lendhafen	**Film Screening at the Lendhafen**

Friday - July 26

TIME	ROOM	TITLE
09:30 - 11:00	HS B	**Keynote V: Constance Penley** (University of California, Santa Barbara, USA) *Pornography: A Limit-Case for Cultural Studies?*
11:00 - 13:00	V.1.34	**Jeffrey Wimmer** (TU Ilmenau, Germany) *The Multiple Meanings of Engagement and Participation In and Through Game Worlds*
11:00 - 13:00	V.1.03	**Carsten Winter** (University of Music, Drama and Media Hanover, Germany) *Cultural Studies Meets Management Studies – Perspectives, Problems & Projects*
11:00 - 13:00	V.1.04	**Matthias Wieser** (Alpen-Adria Universität Klagenfurt) *Assembling Culture – Connecting Sights/Sites*
11:00 - 13:00	V.1.07	**Constance Penley** (University of California, Santa Barbara, USA) *Cultural Studies of Pornography?*
13:00 - 14:00	V.1.27	**Lunch**
14:00 - 15:00	V.1.07	**Round Table**
15:00 - 16:00	V.1.07	**Closing Session**
18:00 - 22:00	V.1.27	**Farewell Dinner & Party**

Saturday - July 27

TIME	ROOM	TITLE
09:00 - 20:00		**Trip to Dordolla (Friuli-Venezia Giulia / Italy)**

Keynotes

Ang, Ien

(University of Western Sydney, Australia)

The Expanding and Contracting Sights and Sites of Cultural Studies

Cultural studies' vision – what it sees – has generally been rather expansive. Cultural studies claims to look far and wide into the world, exploring whole ways of life in all their situated differences and entanglements. This expansive way of seeing has also led to a proliferation of multiple areas of study: cultural studies scholars are not shy to set their sights on ever new sites of analysis. This expansiveness of the sights and sites of cultural studies is what makes the field so slippery: it remains difficult to define what cultural studies is. Paradoxically, this very expansiveness of cultural studies' intellectual habitus can also lead to a contraction of vision, even a blindness of the potential power of its own vision. This is debilitating for the way in which cultural studies might be practised. I will argue that in these neoliberal, globalised times it is essential for cultural studies to expand its sights and sites not just intellectually, but also institutionally and pragmatically, beyond its comfort zones, to fulfil its promise as a crucial intellectual discipline for engaging with the unprecedented complexities of our time.

Cánepa Koch, Gisela

(Pontificia Universidad Católica del Perú, Lima, Peru)

Nation Branding: On the Performativity of Images in the Contemporary World

This talk begins with an analysis of the documentary "Peruanos en Nebraska" (Peruvians in Nebraska) of the Peruvian nation branding campaign released in the year 2011. Its transmission through television and internet led to an intense public debate about the 'true' representation of Peruvian national identity. However this debate did not contribute to an understanding of the way in which the documentary operates as mechanism to the re-foundation of a new Peruvian community. Instead I propose a performative approach that is more suitable to pose questions beyond the issue of authenticity, and that allows to problematize the terms in which a new Peruvian community has been invented. This is a fundamental question to comprehend the role of Marca Perú and its marketing technics in the imagination of identities and national communities. From a more theoretical point of view the study of this particular case allows me to present some thoughts about the way in which visual images operate in the actual world. My main argument is that the definitions and uses of images respond to the transition of a representational model to a performative, and therefore demand a turn in the way we examine images. In the context of a representational order the image serves the objectification of the world and is consequently bounded to the modern institution of the archive. In the second case the image serves the constitution of an ensemble of repertories to intervene in the world in a sustained and productive way, responding to the postmodern imperative of participation. In this sense the forms of interrogating the visual image in the contemporary world require a performative focus.

Clarke, John

(Open Universität London, UK)

Governing the Social: A Suitable Focus for Cultural Studies?

This talk will explore what cultural studies can contribute to, and gain from, studying the field of social and public policies. Rather than unfocused claims about the end of welfare states, or even government from a social point of view, I approach this question through an interest in the ways that the social is imagined as a field of intervention. This orientation leads to a concern with the strategies, apparatuses and practices through which projects to govern the social are materialized. The talk will examine the tensions, antagonisms and contradictions that are put into play by projects that seek to govern the social. Recognising that the social is itself a contentious and unruly field, it becomes important not to assume that strategies are either coherent or effective. Finally, the talk will give some attention to the implications of 'Austerity' politics and policies for conceptions of the social and ambitions to govern it.

Mikos, Lothar

(University of Film and Television, Potsdam-Babelsberg, Germany)

Cultural Analysis of Film and Television Texts

Analysing films is becoming increasingly important in a mediatised society. As media of communication, films are embedded in the circumstances by which society communicates and interacts. Movies are part of discursive and social practices. They reflect the conditions and structures of society and of individual life. Movies have to be understood essentially as media of communication. Therefore the analysis of films should be a systematic investigation of the structures of film texts, their conditions of production and reception, and the societal contexts.

So analysis aims to observe how the structures of films function in the framework of the communications processes they are bound up in. Therefore, we are concerned with grounding film analysis in communication and cultural studies. That is what separates the film analysis presented here from other kinds of film analysis in film or literature studies. By film analysis I mean the analysis of moving images, including television. Fundamentally, film and television texts are aimed at an audience. For that reason, they are open to knowledge, emotions, affects, practical meaning and their recipients' social communication. It follows that four sorts of activity can be differentiated as playing a role in reception and appropriation: (1) cognitive activities, (2) emotional and affective activities, (3) habitual and ritual activities, and (4) social-communicative activities. All of them basically connect with two modi operandi, which define how we deal with film texts: understanding and experiencing film and television. So analysis is above all concerned with setting out these processes of understanding and experience. What is meant by 'understanding film' is the tackling of an audiovisual product to investigate how it is constituted as a meaningful text bound up in the cultural circulation of production and reception.

Penley, Constance
(University of California, Santa Barbara, USA)

Pornography: A Limit-Case for Cultural Studies?

Sexually explicit forms of media are ubiquitous, ephemeral, and sometimes illegal, making the usual forms of film and popular culture analysis including textual, historical, archival, and ethnographic study difficult if not impossible. How do we do the seemingly impossible? The first step is to locate pornography on the spectrum of all other forms of film and popular culture. Rather than start the inquiry by asking whether Pornography is art or not, deviance or not, we need to examine what lower-case pornographies actually consist of as film and popular culture. By taking the methods of film analysis and cultural studies to the study of pornography, we can not only make new discoveries about the role of sexually explicit media in our culture but also use that study to question the theoretical approaches and methods of both film theory and cultural studies.

Seminars

Ang, Ien

(University of Western Sydney, Australia)

From Cultural Studies to Cultural Research

Follow on from my lecture in the morning on the sights and sites of cultural studies I would like to discuss with the participants how people might see their own project the institutional context and politics of academic research today (in the context of requirements as 'usefulness' and potential 'impact'). During the seminar I would like to ask to actively consider how their own research projects might relate to the issues I discuss as 'interdisciplinarity' and 'community engagement'.

References

Ang, Ien (2006): From Cultural Studies to Cultural Research. Engaged Scholarship in the Twenty-first Century. In: Cultural Studies Review 12 (2): 183-197.

Cánepa Koch, Gisela

(Pontificia Universidad Católica del Perú, Lima, Peru)

Images of the World, Images in the World: From the Visual Archive to Visual Repertoires

Following the argument of Heidegger, who defined modernity as "the age of the world as picture", visual images operate as technologies of objectification that have shaped our notions and sentiments about nation, geography and race in the context of the colonial project and the formation of the nation states from the end of the XIX century to the mid XX century. Currently, where according to Lyotard knowledge is being legitimized in terms of its commensurability, that is, of its efficacy, efficiency and effectiveness, it is necessary to pose the question regarding the new mandates that this regime might be imposing on the definition and uses of visual images. The observation of a variety of contemporary visual expressions present in graffiti, performance art and activism, marketing campaigns, advertising and facebook show: (i) the increasing use of visuality in a performative sense, that is as a device to act in the world; (ii) the growing exploration and instrumentalization of other senses, that challenges the supremacy of the sense of seeing and its expressive repertoires; and (iii) the emergence of mediated forms of knowledge transmission of expressive repertoires like dance that before resisted objectification and textualization. In this regard, the aim of the seminar is to discuss the argument according to which, in the actual world the representational function of visual images (the visual image as text) has given place to its performative function (the visual image as event), responding in this way to the fact that knowledge and power do not operate anymore through technologies of objectification, but through performative technologies that impose on us the mandate to perform.

References
Berg, Ulla (2011): Videoculturas itinerantes: Visualidad y performance en el espacio diaspórico peruano. In: Cánepa, Gisela (ed.): Imaginación Visual y cultura en el Perú. Lima: Fondo Editorial de la PUCP.
Heidegger, Martin (1938/1977): The Age of World Picture. In: The Question Concerning Technology and Other Essays. New York: Harper and Row, 115-54.
Lyotard, Jean-Francois (1984): The Postmodern Condition: A Report on Knowledge. Minneapolis: University of Minnesota Press.
McKenzie, Jon (2001): Perform or Else: From Discipline to Performance. London: Routledge.
Poole, Deborah (1997): Vision, Race, and Modernity. A Visual Economy of the Andean Image World. Princeton: Princeton University Press.
Turner, Terence (1992): "Defiant Images. The Kayapo appropiation of video". Anthropology today 8 (6): 5-16.

Clarke, John

(Open University London, United Kingdom)

Embodying the Public Interest: Governing and Evaluating Public Services

Publics are understood to share a collective interest in the provision of public services. Reforms of public services during the last thirty years have changed the ways in which such services are produced, distributed and governed, including the rise of mechanisms for 'governing at a distance'. This seminar will examine how publics and their interests are imagined and instantiated in reformed and restructured public services. Who are the members of these imagined publics? What interests are they understood to possess? How are those interests represented and embodied in, and enacted by, the personnel, policies, practices and places of governing apparatuses? The seminar is designed to explore approaches to representing the public, in particular those concerned with the summoning, convening and mediation of publics. It will focus on discursive practices in text and talk around governing public services, supported by some empirical examples.

References
Clarke, John (2012): The Work of Governing. In: Coulter, Kendra/Schumann, William R. (eds.): Governing Cultures: Anthropological Perspectives on Political Labor, Power, and Government. New York: Palgrave Macmillan, 209-232.
Clarke, John (2010): Enrolling Ordinary People. Governmental Strategies and the Avoidance of Politics?' Citizenship Studies 14 (6): 637-650.

Cornut-Gentille D'Arcy, Chantal & Tarancón de Francisco, Juan

(University of Zaragoza, Spain)

Dancing on the Edge of Disciplines: Analytical Potentials at the Interface Between Cultural Studies and Film Studies (with practical case studies)

The aim of this workshop is to combine the variety and interdisciplinary nature of cultural studies with the exciting and intellectually stimulating study of film. Starting off from this premise and taking note of the valuable work carried out in the fields of cultural studies and film studies to date, our purpose is to move beyond the ineffectiveness of what might be perceived as an increasingly dominant form of analysis in both the classroom and in academic publications. More than ten years ago, Cary Nelson, for example, already denounced that

cultural studies was becoming, in his view, "an opportunistic umbrella" for anyone who wants to study film, while the history of cultural studies and its most basic tenets are ignored (1996: 274). In a similar vein, but from the perspective of film studies, David Bordwell condemned the preponderance of cultural approaches to film that rely on "loose and intuitive connections between film and society" but that ignore cinema's distinctiveness (2008: 31). Although the reactions of intellectuals like Nelson and Bordwell against studies of the type belong in different contexts and were no doubt triggered by different concerns, they do betray both the ineffectiveness of, and the dissatisfaction with, an ongoing mode of analysis that dispenses too rapidly with the most elemental tenets of cultural studies and with the narrative and aesthetic distinctiveness of cinema. Against this background, a central aspect of this workshop will be to identify the benefits of in-depth interactions between cultural studies and film studies in an attempt to clarify the ground for a more genuine and effective interdisciplinary methodology. Indeed, by drawing out connections between these two areas of study (through both theory and practical examples) students will be provided with the opportunity to develop new, novel, and more critically satisfactory explanations of the ways in which films and society relate.

References

Bordwell, David (2008): Poetics of Cinema. New York & London: Routledge.
Nelson, Cary (1996): Always Already Cultural Studies: Academic Conferences and a Manifesto. In: Storey, John (ed.): What is Cultural Studies? London: Arnold, 273-286.

Golańska, Dorota

(University of Lodz, Poland)

Seeing Differently: Affirmative Approach and its Implications for Feminist Study of Visual Culture

The study of visual culture is crucial for understanding its role as a key factor in processes of globalization, technologization, and multiculturalization, which are all part of our historicity. At the center of contemporary visual culture stands the image, yet the study of visual culture is not limited to the study of images, but also of their effects, material practices they entail, and creative potential they offer. One form of feminist work on the image is the critique of representation and deconstruction of its existing regimes with reference to gender, sexual difference, class, race, ethnicity, sexuality, etc. Although the emphasis on the meaning-making practices is important, it is obviously not enough if we want to truly understand the critical potential that the field offers. Hence, there is a need for new figurations to creatively think about the visual in order to get liberated from the ontological dichotomy of essence and representation. The seminar starts with revision of the philosophical groundings of mimetic, intentional, and constructionist paradigms of conceptualizing representation. It aims at exploring uses and abuses of ideological renderings of visual culture as well as at discussing their theoretical assumptions and methodological shortcomings. My goal is to challenge prevailing ways of reading visual culture by dint of ideology, discourse, or semiotics advocated by theorists working within the paradigm of the "linguistic turn". By claiming that visual language is irreducible to conveyance, discovery, or construction of meaning as these remain pertinent to representation, the seminar aims at encouraging a radical shift towards creational (i.e., affirmative) understanding of the visual.

References

Hemmings, Clare (2005): "Invoking Affect. Cultural Theory and the Ontological Turn." In: Cultural Studies 19 (5): 548-567.
hoogland, reneé c. (2009): "The Affective Turn and Visual Literacy." In: Oleksy, Elżbieta H./ Golańska, Dorota (eds.): Teaching Visual Culture in an Interdisciplinary Classroom. Feminist (Re)Interpretations of the Field. Utrecht: ZuidamUithof Drukkerijen (ATHENA), 163-174.
Pollock, Griselda . (2003). "The Visual." In: Eagleton, Mary (ed.): A Concise Companion to Feminist Theory. London: Blackwell, 173-194.

Affective Landscapes/Traumatic Intensities: A Post-Deconstructionist Approach to Memory and Memorial Art

The seminar explores the cultural studies approaches to diversified operations of memory as they are reenacted by memorials/monuments of events experienced as collective trauma. Within the seminar we will critically assess and discuss the usefulness of methodological approaches worked out within the cultural studies for investigations of the ways in which contemporary memorials operate. Postmodernism produced at least two contemporarily powerful explanatory critiques of art, that is, one having its origins in Marxism and one stemming from deconstruction. The latter (the negative critique par excellence) has become the dominant cultural studies approach applied to analysis of visual culture products. Its negativity notwithstanding, I am far from necessarily conceiving of deconstruction as a wrong or useless strategy. Instead what I want to make clear is that such (i.e., deconstructionist) interpretations of art are simply not sufficient, since after revealing its entanglement within particular discursive formations, art remains dynamic in a sense that it still affects us and mobilizes our (creative) responses. We do not become entirely immune to the workings of an already deconstructed artwork and—even adopting the position of resistance vis-à-vis ideological meanings conveyed thereby—we still actively engage in its affective operations, therefore, I believe, such artifacts constitute an interesting material for analysis of what Gilles Deleuze names "intensity" or "affect" (1997). Importantly, in this context it has to be underlined that trauma, as an experience, remains beyond representation; it is not possible to grasp and express traumatic experience in language, yet it is possible to activate it in an affective manner. Taking as an example a number of contemporary memorial artworks, the seminar aims at evaluating the post-deconstruction theoretical framework and a synaesthetic approach to art as well as at assessing their potential for academic investigations within the broad field of cultural studies.

References

Bennett, Jill (2002): "Dis/Identification: Art, Affect, and the 'Bad Death': Strategies for Communicating the Sense Memory of Loss." In: Signs. Journal of Women in Culture and Society 28 (1): 333-351.

Carroll, Noël (2005): "Art and Recollection." In: Journal of Aesthetic Education 30 (2): 1-12.

Deleuze, Gilles (1997): "The Shame and the Glory." In: Essays Critical and Clinical. London: Verso, 115-125.

Massumi, Brian (1995): "The Autonomy of Affect." In: Cultural Critique 31: 83-109.

Göttlich, Udo

(Zeppelin University Friedrichshafen, Germany)

Images of Cultures and Nation in the European Public Sphere

Stereotypes and images of "others" as well as of "ourselves" as national, regional or local groups are very common in our visual and textual culture. The seminar is interested in the changing role of these images and stereotypes of national cultures and identities for current aspects of national and transnational communication. In former times the production, exchange and reception of such stereotypes and images were mostly text-based and conveyed through literature or the press. The different European cultures were signified by assumed national or racial character traits such as "the punctual German" or "the brawling Irishman" as well as allegoric personifications such as the French "Marianne" or the German "Michel". The cultural construction of such stereotypes was (and still is) used for different reasons, ranging from political propaganda to marketing and tourism. These socially solidified images sometimes resist cultural and political change at large. With the advent of transnational visual media such as film and television, these images and stereotypes were no longer bound to national

languages and became signs and signifiers for culture and identity in itself. Presently, these images are still communicated within different sectors of society through various media. For example, entertainment media make use of cultural stereotypes by using certain stock characters; sports media attribute certain characteristics to athletes from different nations and political communication routinely evokes images of ethnic groups and nations. All these communications follow the common goals of inclusion and exclusion as they bind members of a society together and point out the differences of "the others". The seminar focuses on the construction, exchange and reception of these stereotypes. In methodological perspective, the seminar will draw on different approaches to analyse the role and function of such stereotypes and images over time and will ask for the role of such images in current communications and public spheres. One aim of the seminar is to show how these images developed within Europe, spread out and changed over the last years through different case studies. Questions of signifying Europe in its entirety will be a second focus, concerning problems for the building of a European public sphere.

References

Fornäs, Johan (2012): Signifying Europe. Bristol et al.: Intellect Press.
Hall, Stuart (Ed.) (1997): Representation. Cultural Representation and Signifying Practices. London et al.: Sage.
Hall, Stuart & Du Gay, Paul (Eds.) (1996): Questions of Cultural Identity. London et al.: Sage.
Leerssen, Joep & Beller, Manfred (Eds.) (2007): Imagology. The Cultural Construction and Literary Representation of National Characters: A critical survey. Amsterdam et al.: Rodopi.

Hetzel, Mechthild & Hetzel, Andreas

(University of Darmstadt, Germany)

"The Distribution of the Sensible": Jacques Rancière and Aesthetical Resistance

In his writings on aesthetics Jacques Rancière examines art's capacity of resitance beyond explicit political messages. He shows how the social order in modern societies that he calls 'police' uses regimes of visibility to assign individuals a social place by attributing or denying skills and abilities and thereby producing 'the part which has no part', those who can neither be seen nor heard. For Rancière interventions of art are genuinely politically because they make the regimes of visibility itself visible and expose them to a critical eye. Literature for example is a starting point of a transformation of the threshold of language and writing. Literature shifts the borderline between legitimate expressions that 'we' adequately make according to legitimate norms, and the sheer senseless noise of the 'others'. In a similar way he interprets movies as productions of a disagreement (mésentente), which rejects normalized orders of perception. In the seminar we will discuss the basic assumptions of Rancière's political aesthetics and relate them to similar considerations of critical theory and cultural studies. We will focus primarily on the question of the consequences of forms of aesthetic resistance for processes of subject-formation and subjectivization.

References

Rancière, Jacques (1999): Dis-Agreement. Politics and Philosophy. Minneapolis/London: University of Minnesota Press, 21-42.
Rancière, Jacques (2004): The Politics of Aethetics. The Distribution of the Sensible. London/New York 2004: Continuum, 9-45.
Rancière, Jacques (2010): Dissensus. On Politics and Aesthetics. London/New York 2010: Continuum, 115-168.

Hipfl, Brigitte & jagodzinski, jan

(Alpen-Adria-Universität Klagenfurt, Austria & University of Alberta, Canada)

The sites/sights/cites of Migrant's Struggle in European Film

In this seminar we will use two films, Import Export (Ulrich Seidl, Austria 2007) and Gypo (Jan Dunn, Great Britain, 2005) to discuss the ways in which the different conditions of precarity and marginalisation that migrants find themselves in are addressed within these two exemplary films. The analysis of the films is based on a relational approach where gender, race, sexuality and identity are seen as an effect of embodied relations, affects and events. So rather than questions of representational identity we will attempt to think through the forces that affect the spaces that migrants find themselves in, including the 'past' memories that press on them. By referring to the homology sites|sights|cites, we are attempting to consider the virtual dimension of the site as well as the actual empirical dimension of the sight; the two are informed by the discursive use of representational language (cite), which also skews the forces acting on these bodies in particular ways. We will argue that these films intervene in dominant discourses of migration but above all, they present moments of contingencies where new assemblages of living and potential processes of becoming emerge.

References

Bal, Mieke & Hernández, Miguel Á. (Eds.) (2011): Art and Visibility in Migratory Culture. Conflict, Resistance, and Agency. Amsterdam & New York: Rodopi.

Bignall, Simone & Patton, Paul (Eds.) (2010): Deleuze and the Postcolonial. Edinburgh: Edinburgh University Press.

Burns, Laura & Kaiser, Birgit M. (Eds.) (2012): Postcolonial Literatures and Deleuze: Colonial Pasts, Differential Futures. New York and London: Palgrave.

Butler, Judith (2006): Precarious Life. The Powers of Mourning and Violence. London: Verso.

Ponzanesi, Sandra & Merolla, Daniela (Eds.) (2005): Migrant Cartographies. New Cultural and Literary Spaces in Post-Colonial Europe. Oxford: Lexington.

Ponzanesi, Sandra & Waller, Marguerite (Eds.) (2012): Postcolonial Cinema Studies. London & New York: Routledge.

Mikos, Lothar

(University of Film and Television, Potsdam-Babelsberg, Germany)

Local Adaptations of International TV Formats

The global television landscape in the first decade of the twenty-first century is a complex terrain of contradictory developments and trends. On the one hand there are globally successful formats and series like Big Brother, Who wants to be a Millionaire?, or Sex & the City and Lost, on the other hand each national TV landscape presents a lot of national adaptations of successful programs from other countries. On the one hand the audiences are fascinated by such international program, on the other hand the same audiences are looking for local adaptations of the same shows. Without doubt there is a global television market, and international trade in television formats has become an important part of the television business (Havens 2006; Moran and Malbon 2006). The "global media flow" is mainly dominated by American products (Straubhaar 2007; Thussu 2007). Europe is the largest export market for US films and television formats. American television programs are broadcast in more than 125 countries (Thussu 2007). In recent years, however, the dominant position of the American film and television industry has been somewhat undermined. Britain leads the world in the export of television formats. Furthermore, there are a few other film and television genres that enjoy worldwide distribution: Japanese anime, Indian Bollywood films and Latin American telenovelas (ibid.; Straubhaar

2007; Waisbord 2004, Mikos & Perrotta 2013). The seminar will give some information on the strategic ways of buying and selling TV formats in different territories. The participants will investigate local adaptations of international formats like America's Next Topmodel, Pop Idol, Who wants to be a Millionaire?, Ugly Betty, The Killing or Britain's Got Talent. By using these examples the seminar will deal with theories of a global media market, of adaptations, cultural proximity, cultural contexts and challenges of international comparative research.

References

Havens, Timothy (2006): Global Television Marketplace. London: BFI.
Mikos, Lothar/Perrotta, Marta (2013): Global Ugly Betty. International Format Trade and the Production of National Adaptations. In: Mayer, Vickie (ed.): The International Encyclopedia of Media Studies. Volume II: Media Production. Malden, MA: Blackwell.
Moran, Albert/Malbon, Justin (2006): Understanding the Global TV Format. Bristol: Intellect.
Straubhaar, Joseph D. (2007): World Television. From Global to Local. Los Angeles, CA: Sage.
Thussu, Daya Kishan (2007): Mapping Global Media Flow and Contra-Flow. In: D. K. Thussu (ed.) Media on the Move. Global Flow and Contra-Flow, London: Routledge, 11-32.
Waisbord, Silvio (2004): McTV. Understanding the Global Popularity of Television Formats. Television & New Media, 5 (4), 359-383.

Nestler, Sebastian

(Alpen-Adria-Universität Klagenfurt, Austria)

Transforming the Image-Space

In the Arcades Project Walter Benjamin develops a notion of what can be called "image-space". Herewith Benjamin describes an increasing instrumentalisation of visual images as for example in public advertising. Finally he comes to the point where he states that history consists of images, not of stories, i.e. the image replaces the word. History, politics and visuality are concentrated to such an extent that they become an indissoluble entity. A logic of the spectacle operates through ubiquitous mediatized imagery which not only intrumentalises imagery but also the social. As media theorist Tom Holert puts it, in the image-space we are being governed by images full of ideology and power. Thus we could say that in a Deleuzian sense, ubiquitous imagery structures the social in terms of an "organism". This can be observed in the public space, which since Benjamin's times has become a "battleground" of commercialization where public advertising subjects us to the ideology of crude consumerism. Originating from street art movements, resistant visual strategies known as subvertising, adbusting or culture jamming—to name just a few—have become quite popular recently which is also due to widespread social media. These strategies attack the ideology of consumerism by transforming its images in a subversive way. Thus they break up the "organism" produced by consumerism and transform it into a Deleuzian "body without organs". Using this metaphor, our seminar intends to take a closer look at this phenomenon and discusses the critical potential of this "anti-spectacle".

References

Benjamin, Walter (2002): The Arcades Project. Cambridge, MA: Harvard University Press.
Deleuze, Gilles & Guattari, Félix (1988): A Thousand Plateaus. Capitalism and Schizophrenia. London: The Athlone Press.
Holert, Tom (2008): Regieren im Bildraum. Berlin: b_books.

Penley, Constance

(University of California, Santa Barbara, United States)

Cultural Studies of Pornography?

If pornography has been a limit-case for cultural studies, how do we approach writing about that very popular form of popular culture and its audiences? Penley's essay "Crackers and Whackers: The White Trashing of Porn," is offered as an example of a situated analysis of pornography looked at as male popular culture. What happens when one asks of pornography all of the questions cultural studies scholars are used to asking about other forms of popular culture that they have more readily accepted as sites of cultural studies? In turn, what can cultural studies learn about such issues as class, taste, agency, resistance, and even utopia in this form of popular culture considered to be "beyond the pale"?

References

Penley, Constance (2004): Crackers and Whackers: The White Trashing of Porn. In: Williams, Linda (Ed.): Porn Studies. Durham: Duke University Press, 309-331.

Petrić, Mirko

(University of Zadar, Croatia)

Intersections: Cultural Objects & Visual Identities

The initial phase of the Birmingham period of the cultural studies movement saw an intense exchange between the thematic interests of the newly emerging field and the well-established disciplinary routines of sociology. The post-1979 global migration of the cultural studies approach was marked by a strong textual turn that made the field drift away from some of the central methodological considerations of the social sciences. However, the 21st century advent of "meaning-making" cultural sociology has opened up new avenues of disciplinary cross-fertilization. The seminar explores this new thematic and methodological proximity between cultural studies and sociology by discussing two prominent intersecting topics: cultural objects and visual identities. To set the ground for the elaboration of these topics, the first session of the seminar discusses the changes of the concept of cultural industry from Horkheimer and Adorno's classical definition to Lash and Lury's recent account of its working as a mechanism of "the mediation of things". The second session examines the tensions emerging in the discussion of the modes of objectual and visual establishment of cultural and social presence. Topics such as epistemological vs. ontological power, hegemony vs. algorithm, and extensive vs. intensive politics are viewed from a perspective combining the insights and analytical strategies of sociology, cultural studies and semiotics.

References

Brighenti, Andrea Mubi (2010): Visibilities in Social Theory and Social Research. Basingstoke: Palgrave Macmillan.

Floch, Jean-Marie (2000 [1995]): Visual Identities (trans. Pierre Van Osselaer and Alec McHoul). London: Continuum.

Johnson, Richard (2007): "Post-hegemony? I Don't Think So". Theory, Culture, and Society 24 (3): 95-110.

Lash, Scott (2007): "Power after Hegemony: Cultural Studies in Mutation?" Theory, Culture & Society, 24 (3): 55-78.

Lash, Scott & Lury, Celia (2007): Global Culture Industry: The Mediation of Things. Cambridge: Polity Press.

Rodman, Gilbert

(University of Minnesota, United States)

On (Not) Seeing Race

Race is one of those "natural" categories of identity that people are socialized, almost from birth, to recognize instantly and automatically. Of course, for a "natural" phenomenon, the ways that racial categorization functions — what criteria are used to identify and sort people; how racial hierarchies are organized; what economic, political, social, and cultural imbalances result from those hierarchies, etc. — varies dramatically from one geopolitical and historical context to another. Enough so to effectively undermine the notion that race is a natural phenomenon at all. Still, despite being a socially constructed phenomenon, race has very real, material consequences — both locally and globally — for the distribution of resources, justice, education, healthcare, and so on. This seminar will examine the question of how race (and racial difference) is made to be visible in some contexts (and invisible in others) as part of larger efforts to keep those unjust racial hierarchies in place.

Why Cultural Studies?

From the very beginning (regardless of where one believes that to have been), the range of work done in the name of cultural studies has been too diverse to allow for simple and straightforward definitions of the enterprise. While cultural studies isn't completely unbounded, it also doesn't have a clearly identifiable center: there is no single object of study, body of theory, or methodological paradigm that lies at the enterprise's core. This seminar will engage the very old definitional question from a relatively new angle: i.e., not by trying to pin down the "what" (or the "where" or the "who") of cultural studies, but by wrestling with the slipperier questions of "why." Why do people claim "cultural studies" (and not some other, more traditional disciplinary identity) as the label for their work? Why did cultural studies' earliest practitioners (at Birmingham and elsewhere) make the specific choices (of research objects, theoretical frameworks, methodological approaches) they did for their projects? Why does the cultural studies "brand" matter today? In the very limited time available, of course, we will not be able to provide definitive, final answers to these questions. But our discussion will hopefully help us come away with a richer understanding of what makes cultural studies a unique and valuable approach to political and intellectual work.

Rutten, Kris

(Ghent University, Belgium)

Rhetoric as a Theoretical and Methodological Framework for Cultural Studies

There is a small but growing body of work that explores the "intersection" between cultural studies and rhetoric by addressing related questions about culture, interpretation and critical practice (Rosteck, 1998; O'Donnel, 2007; Strecker & Tyler, 2009). Although rhetorical studies and cultural studies have very different institutional and historical pasts (O' Donnel, 2007), they both aim at revealing how the symbols we use create a specific social order and focus on symbolic practices as forms of power and performance (Rosteck, 1998). In this seminar, we will specifically focus on 'new rhetoric', a body of work that sets rhetoric free from its confinement within the traditional fields of education, politics and literature, not by abandoning these fields but by refiguring them (Gaonkar, 1993). Moving away from a focus on rhetoric as 'mere' persuasion or as 'the icing to a cake' (Booth 2004: x), new rhetoric focuses on 'rhetoric as a means of understanding and living successfully in a world of symbols' (Herrick 2004: 223). Scholars within the new rhetoric tradition describe rhetoric as a tool for identification (Burke,

1969a,b), as a tool to enable our understanding of contextualized reasoning or argumentation (Perelman and Olbrechts-Tyteca 1969) and as a tool to build community through a listening rhetoric (Booth 2004). The shift from 'old' to 'new' rhetoric broadens the outlook from an emphasis on persuasion to an interest in how language functions in the establishment of social relationships. We will specifically focus on the theoretical and methodological framework developed by Kenneth Burke, one of the founders of this new rhetoric tradition. As a rhetorician and literary critic interested in how we use symbols, Burke described the human being as the symbol-making, symbol-using and symbol-misusing animal. He argued that our interpretations, perceptions, judgements and attitudes are all influenced and 'deflected' by the symbols that we make, use and misuse, and that we are at the same time used by these symbols. This implies that we can approach the world either symbol-wise or symbol-foolish. Burke focuses on language as the most fundamental tool by which people symbolically convey conceptions of reality to one another and he proposes the explicit study of language as the critical moment at which motives take form. From a methodological perspective, rhetorical criticism uses different tools to analyze the situated meaning and motive-generating functions that symbols perform in relation to specific contexts (Brummett, 2006). This seminar will explore how rhetorical concepts can be used as tools to develop critical engagement with, as well as on behalf of, those symbols and we will explore what a "full" rhetorical perspective (Lanham, 2006) can imply for the project of cultural studies.

References

Booth, Wayne C. (2004): The Rhetoric of Rhetoric. The Quest for Effective Communication. Oxford: Blackwell Books.

Burke, Kenneth (1969a): A Grammar of Motives (2nd ed.). Los Angeles: University of California Press.

Burke, Kennetz (1969b): A Rhetoric of Motives (2nd ed.). Los Angeles: University of California Press.

Brummett, Barry (2006): Rhetoric in Popular Culture. London: Sage.

Gaonkar, Dilip P. (1993): The revival of rhetoric, the new rhetoric, and the rhetorical turn: some distinctions. Informal logic, 1, 53-64.

Lanham, Richard A. (2006): The Economics of Attention. Style and Substance in the Age of Information. Chicago: The University of Chicago Press.

Perelman, Chaim & Olbrechts-Tyteca, Lucie (1969): The New Rhetoric: a treatise on argumentation. Notre Dame, IN et al.: University of Notre Dame Press.

Rosteck, Thomas (Ed.) (1998): At the Intersection: Cultrual Studies and Rhetorical Studies. London: Guilford Press.

Tyler, Stephen & Strecker, Ivo (2009): The Rhetoric Culture Project. In: Strecker, Ivo & Tyler, Stephen (Eds.): Culture & Rhetoric. New York: Berghahn Books, 21-31.

Schallegger, René

(Alpen-Adria-Universität Klagenfurt, Austria)

Homo ex Machina? – Transhumanism and Cyber-Citizenship in Video Gaming

Critics and audiences agree that DEUS EX: HUMAN REVOLUTION (Eidos Montréal/Square Enix 2011) is one of the central texts in its generation of video gaming and an exemplary achievement in game design. Its aesthetic, thematic, and philosophical frame of reference is a society on the edge of the transhuman divide: As technology cybernetically merges with our societies, our ways of life, and even the biological human body, questions of where one ends and the other begins surface, eventually destabilising the concept of humanity itself. Transhumanism, as defined by Nick Bostrom and other thinkers, is also deeply rooted in Renaissance Humanism that put the responsible individual at the center of its philosophical or ideological dimension, opening up the wide field of the socio-political relationship between the individual and the society it lives in. Using DEUS EX: HUMAN REVOLUTION and other

contemporary video games as examples, we will come to an understanding as to how game designers create interactive experiences that let the player explore complex issues of identity, free will and responsibility first hand on both levels, content and form. Videogames as transhumanist narrative architectures or spaces, intertextually connected to earlier literary and philosophical pre-texts, will emerge as attempts to address not only the increasingly blurred line between the human and the non-human on a psychological, cultural and political level, but also the question of personal and collective responsibility. As breeding grounds for the cyber-citizens of the (near) future, we will showcase the power of video games to contribute to both incipient and on-going contemporary socio-cultural debates.

References

Gray, Chris Hables (2002) [2001]: Cyborg Citizen. New York & London: Routledge.
Huges, James (2004): Citizen Cyborg: Why Democratic Societies Must Respond to the Redesigned Human of the Future. Boulder, CO: Westview Press.
McGonigal, Jane (2011): Reality Is Broken: Why Games Make Us Better and How They Can Change The World. London: Jonathan Cape.
Wardrip-Fruin, Noah & Harrigan, Pat (Eds.) (2004): First Person: New Media as Story, Performance, and Game. Cambridge, MA & London: MIT Press.

Šmejkalová, Jiřina
(University of Lincoln, United Kingdom)

De-Westernizing Cultural Studies?

In 2000 James Curran noted that much of cultural and media research is characterized by the "self-absorption and parochialism of much Western media theory" which is based on "universalistic observations about the media to be advanced in English-language books on the basis of evidence derived from a tiny handful of countries". We examine to which extent are the "de-westernising" practices still on the agenda in the context of current interconnections between the changes in "the West" and "the East" – in both political and geological terms – under globalisation, neoliberalism, liquid modernity, longtail/niche economics, etc.? We will ask how are the "de-westernizing" practices further challenged by the development of new media and cultural 'ecologies' which disturb established borders between the modes of communication in favour of multiplicity of contents, forms and tools of data exchange. The "de-westernizing" will be discussed not just as an intellectual intervention in terms of certain dominating conceptual networks and methodologies in cultural research, but also as an institutional one in terms of access to international research resources and publication outlets.

References

Bourdieu, Pierre (1984): Distinction: A Social Critique of the Judgement of Taste. London: Routledge and Kegan Paul.
Curran, James & Park, Myung-Jin (Eds.) (2000): De-Westernizing Media Studies. New York and London: Routledge.
Durham, Meenakshi. G. & Kellner, Douglas. M. (2006): Media and Cultural Studies: Keyworks. Maldon, MA & Oxford: Blackwell.
Fuller, Matthew (2005): Media Ecologies: Materialist Energies in Art and Technoculture. Cambridge, MA: MIT Press.
Lash, Scott & Lury, Celia (2007): Global Culture Industry: The Mediation of Things. Cambridge: Polity Press.

Thomas, Tanja

(Leuphana University Lüneburg, Germany)

Naked Protest, Vulnerability and Power: Gendered Scenarios of Visibility and Protest

'Allah made me visible'. This is what some young German women shouted while they were protesting IKEA's decision to remove all the women from the furniture catalogue for the Saudi-Arabian market. Protesting topless was meant to raise media attention and to get publicity; additionally it was unequivocally inspired by the Ukrainian feminist group 'Femen', which some have called one of the most successful campaigns of feminism in recent times. In this seminar I'd like to invite the participants to consider diverse examples of naked protests – e.g. fighting for peace and human rights in Liberia and Nigeria – from a transcultural perspective. In enacting nakedness as a performance of vulnerability and precariousness these examples draw our attention to particular corporeal actions, activities, practices, and events and they also clearly illustrate that 'the body'' signifies more than a site of cultural inscription. At the same time one can realize that such protest performances and their depictions in the media in particular have been criticized as self-commodification, as pornography reinforcing power structures of heteronormativity, and as the idea of the (post)colonial West and the Rest. I would hereby like to argue, that these examples make us well aware of the ambiguities and dilemmas of visibilities and that they point to the challenges that those in the public sphere, as well as cultural studies scholars, are confronted with by transcultural media.

References

Alaimo, Stacy (2010): The Naked Word: The trans-corporeal Ethics of the protesting Body. In: Women & Performance: a journal of feminist theory 20 (1): 15-36.

Brighenti, Andrea Mubi (2010): Visibilities in Social Theory and Social Research. Basingstoke: Palgrave Macmillan.

Butler, Judith (2004): Precarious Life. The Powers of Mourning and Violence. London: Verso.

Lunceford, Brett (2012): Naked Politics: Nudity, Political Action, and the Rhetoric of the Body. Lanham: Lexington Books.

Sutton, Barbara (2007): Naked Protest: Memories of Bodies and Resistance at the World Social Forum. In: Journal of International Women's Studies 8 (3): 139-148.

Baumgarten, Britta & Ullrich, Peter (2012): Discourse, Power and Governmentality. Social Movement Research with and beyond Foucault. Discussion Paper SP IV 2012-401. http://bibliothek.wzb.eu/pdf/2012/iv12-401.pdf

Vidmar-Horvat, Ksenija

(University of Ljubljana, Slovenia)

Migration, Gender and Visual Culture: Framing the Debate on Identity and Belonging

In this seminar, we will focus on media representation of women migrants in Europe. The emphasis will be on visual and narrative discourses of migrant women and their placement in symbolic and political space of national and trans-European public space. This will be done with the goal to address the following issues:

- What is the role of images of migrants in the construction of national and European identity and belonging
- What is the gender specific role of depiction of imigrant women in the cosntruction of national and Europea identity and belonging
- What is the role of mass media and visual culture in representation and construction of imigrant women
- How can critical cultural analysis contribute to reframing the European debate on heritage,

identity and belonging.

The seminar will be based on lecture and practical activities with the aim of:

- Learning the semiotic method of reading the meaning
- Applying the method to selected concrete images/examples of representation
- Articulating critical discourse in relation to the selected material with the goal of conceptualizing an alternative democratic politics of representation

References

Roland Barthes (1978): Image, Music, Text. New York: Farrar, Straus and Giroux.

Stuart Hall (Ed.) (1997): Representation: Cultural Representation and Signifying Practices. London: Sage.

Cartwright, Lisa & Sturken, Marita (2001): Practices of Looking: Introduction to Visual Culture. Oxford: Oxford University Press.

Wieser, Matthias

(Alpen-Adria-Universität Klagenfurt, Austria)

Assembling Culture – Connecting Sights/Sites

Within recent years there has been a growing attention between cultural studies and science & technology studies. Some are challenged by Bruno Latour and others in their work on the cultures of science, technology and medicine or in turn challenging STS by calling for a more critical and interventionist approach. Still others are using concepts established within science studies to explore indigenous cultures, media cultures or cultural institutions. This seminar will introduce to these conversations and relations between cultural studies and science studies. The focus will be on exploring ways of research into cultural assemblages. The following issues will be addressed:

- similiarities of cultural studies and STS in theory and research
- recent cultural studies of science and technology
- research on the materialities and topologies of culture

The seminar will be based on lecture, discussion and practical activities with the aim of giving students and scholars tools to study cultural assemblages by following (not only) sights and connecting sites.

References

Balsamo, Ann (Ed.) (1998): Cultural Studies of Science and Technology. Special Issue of Cultural Studies 12 (3).

Bennett, Tony & Healy, Chris (Eds.) (2009): Assembling Culture. Special Issue of Journal of Cultural Economy 2 (1-2).

Latour, Bruno (2005): Reassembling the Social: Introduction to Actor-Network Theory. Oxford: Oxford University Press.

Law, John (2004): After Method: Mess in Social Science Research. London: Routledge.

Lury, Celia & Parisi, Luciana & Terranova, Tiziana (Eds.) (2012): Topologies of Culture. Special Issue of Theory, Culture & Society 29 (4-5).

Wimmer, Jeffrey

(TU Ilmenau, Germany)

The Multiple Meanings of Engagement and Participation In and Through Game Worlds

In the face of an increasing convergence of communication and media, digital games by far extend media and genre boundaries. Hence, although digital games can be researched as a case sui generis, they also need to be understood as part of a massive process of change (e.g. processes of mediatization, globalisation, commercialisation and individualization of society). The fact that digital games should be seen as a special form of media entertainment which does not occur outside everyday life, seems decisive. Due to their interactivity, especially online games are strongly (and thereby visually) embedded into social interrelations and cultural practices, through which they win valence and significance without ever losing their character as economic (media-) products. Specifically and because of their overwhelming popularity, this also means that game worlds have become a moulding force for personality development and individual socialization. Using the case example of political engagement and participation the seminar will focus on the question which role these practices take on in game worlds, how they are visually represented and potentially appropriated by the gamers (e.g. phenomena like persuasive games, gamification or game protests). Because of the decisive character of digital games visualisation as well as playfulness play a central role for the attractiveness of engagement and participation. On the long run this could not only change the ways to participate but also the meaning of participation and engagement in general. The seminar will be based on lecture, discussion of case studies and practical activities.

References

Dyer-Witheford, Nick/De Peuter, Greig S. (2009): Games of empire. Global capitalism and video games. Minneapolis, MN: University of Minnesota.

Kücklich, Julian (2009): Virtual Worlds and Their Discontents. Precarious Sovereignty, Governmentality, and the Ideology of Play. Games and Culture, 4(4), 340-352.

Neys, Joyce/Jansz, Jeroen (2010): Political Internet Games: Engaging an Audience. In: European Journal of Communication 25, 227-241.

Simon, Bart (2006): Beyond Cyberspatial Flaneurie: On the Analytic Potential of Living with Digital Games. Games and Culture, 1(1), 62-67.

Wimmer, Jeffrey (2012): Digital game culture(s) as prototype(s) of mediatization and commercialization of society. In Fromme, Johannes/Unger, Alexander (eds.): Computer games/players/game cultures: A handbook on the state and perspectives of digital game studies. Berlin: Springer, 525-540.

Winter, Carsten

(University of Music, Drama and Media Hanover, Germany)

Studying Berlin Cultures and Economies of Music

The aim of the seminar is to discuss how to research and participate in creating the future of the "long revolution" of culture. Starting with Raymond Williams's premise the seminar is devoted to studying and discussing developments of some of Berlin's inextricably interwoven cultures and economies of music and the challenges those involved face when developing new possibilities to create not only aesthetic, cultural and social value but economic value as well. Thereby we will address the following issues:

- What is "culture" and what is "economy" within the ordinary lives of people related to processes of the production, allocation, perception and use of music in Berlin?
- How problematic is the separation of "base" and "superstructure" today (in the context of

the adoption of a long revolution of culture), in the light of arguments of Raymond Williams in Marxism and Literature (1979)?
- What drives cultural and economic change – not only that of music?
- What role does the development of media, as a means of production, play in the transformation of culture and economy?
- How to research and participate in creating the future of the long revolution of the lives of people related to professional music in Berlin?

References

Gay du, Paul et al. (1996): Doing Cultural Studies. The Story of the Sony Walkman. London: Sage.

Williams, Raymond (1961): The Long Revolution. Harmondsworth: Pelican Books.

Williams, Raymond (1977): Marxism and Literature. Oxford, New York: Oxford University Press.

Winter, Carsten (2012): How media prosumers contribute to social innovation in today's new networked music culture and economy. In: International Journal of Music Business Research 1 (2): 46-73. URL: http://musicbusinessresearch.files.wordpress.com/2012/04/volume-1-no-2-october-2012-_winter_.pdf

Cultural Studies Meets Management Studies: Perspectives, Problems & Projects

This seminar will identify the benefits of analyzing and developing practices of living culture and economy in an attempt to clarify the foundation for developing cultural studies and its methods and practices for a smarter, more inclusive and more sustainable civil society. Participants engage in developing their perspective on how to contribute to a better understanding of current developments of the cultures and economies of music on the way to a more networked "Pull-" or "On-Demand-Music-Networks" and of new threats and chances to contribute to a more inclusive and sustainable development. Participants will be provided with the opportunity to develop more adequate and satisfying understanding of the new ways in which cultures and economies of music relate. The following issues will be discussed:
- What do you/we expect after the music industry as we know it – and why?
- How to engage in the development of the cultures and economies of music in Berlin?
- What are new potentials and perspectives for music cultures as well as economies?
- What do we need to research and know to develop the culture and economy of music in Berlin – what politics, policies, actions, strategies and regulations are needed?
- What will the post-capitalistic future of culture and economy look like?

References

Lally, Elaine/Ang, Ien/Anderson, Kay (eds.) (2011): The Art of Engagement: Culture, Collaboration and Innovation. Crawley: UWA-Publishing.

Lull, James (2002): "The Push and Pull of Global Culture". In: Curran, James/Morley, David (eds): Media and Cultural Theory. London/New York: Routledge, 44-58.

Li, Charlene/Bernoff, Josh (2008): Groundswell. Winning in a World Transformed by Social Technologies. Boston, MA: Harvard Business Press.

Potts, Jason D./Hartley, John/Banks, John A./Burgess, Jean E./Cobcroft, Rachel S./Cunningham, Stuart D./Montgomery, Lucy (2008): "Co-creation and Situated Creativity", Industry and Innovation 15 (5): 459-474.

Prahalad, C. K./Ramaswamy Venkat (2004): The Future of Competition. Co-Creating Unique Value with Customers. Boston, MA: Harvard Business School Press.

Winter, Carsten (2012): How media prosumers contribute to social innovation in today's new networked music culture and economy. In: International Journal of Music Business Research 1 (2): 46-73. URL: http://musicbusinessresearch.files.wordpress.com/2012/04/volume-1-no-2-october-2012-_winter_.pdf

Faculty

Ang, Ien

Ien Ang is Distinguished Professor of Cultural Studies and the founding Director of the Institute for Culture and Society at the University of Western Sydney, Australia. Her books, including Watching Dallas, Desperately Seeking the Audience and On Not Speaking Chinese, are recognised as classics in the field of cultural studies, and her work has been translated into many languages, including Chinese, Japanese, Italian, Turkish, German, Korean, and Spanish. Her most recent book, co-edited with E. Lally and K. Anderson, is The Art of Engagement: Culture, Collaboration, Innovation (University of Western Australia Press, 2011). Her current interests include cultural diversity and cultural complexity, the cultural implications of the so-called rise of Asia, and carving out a meaningful, practical role for cultural studies in engaged, collaborative and interdisciplinary research endeavours in the context of the neoliberal university.

Cánepa Koch, Gisela

Gisela Cánepa Koch is Full Professor of Cultural and Social Anthropology in the Department of Social Sciences at the Pontificia Universidad Católica del Peru (PUCP), and the founding Director of the Master´s Program in Visual Anthropology. She has largely researched on Andean ritual and festive events as public arenas for the formation, negotiation and contesting of ethnic, regional and national identities, as well as on forms of expressive culture as means to make public statements on citizenship. She has published several books such as Máscara, Transformación e Identidad en los Andes (1988) and articles such as "The Fluidity of Ethnic Identities in Peru" (2008; ink), and "Performing Citizenship: Migration, Andean festivals, and Public Spaces in Lima" (2010). As part of her work at the Institute of Andean Ethnomusicology, she produced four titles of the Series on Ethnographic Videos. She continued her exploration on the field of Visual Anthropology through teaching as well as through the publication of several articles dealing with the history of visual anthropology in Peru, the ethnographical imagination, representation and memory in the context of political violence, and corruption and surveillance. She is the editor of the reader Imaginacion Visual y Cultura en el Perú (2011) and articles as "La corrupción como espectáculo: el show de los Vladi-Videos" (2006). Her current research projects on city and nation branding and on the boom of running and marathons, all phenomena that emerge in the context of the neoliberal reforms made by the dictatorship of President Fujimori since 1992, aim to understand neoliberalism as a cultural regime and problematize on the emergent public subject of such order. Performance, performativity, governmentality, public culture as well as entrepreneurship, participation and responsibility, are main concepts discussed through case studies based on extensive fieldwork.

Clarke, John

John Clarke is Professor of Social Policy at the Open University in the UK, where he has been engaged in teaching and research for over thirty years. As a postgraduate at the Center for Contemporary Cultural Studies in Birmingham he was part of the writing groups that produced Resistance Through Rituals (WPCS 7/8, 1975) and Policing the Crisis (Palgrave, 1978). Since then he contributed significantly to a cultural analysis of social policy and welfare and has worked on the impact of managerialism on public services. His current work is concerned with questions of citizenship; the politics of policy translation in transnational settings; and the

implications of financial crisis for the future of public services and social welfare. He is the author of Changing Welfare, Changing States (Sage, 2004); Creating Citizen-Consumers (Sage, 2007 with J. Newman, N. Smith, E. Vidler, L. Westmarland); Publics, Politics and Power (Sage, 2009 with J. Newman).

Cornut-Gentille D'Arcy, Chantal

Chantal Cornut-Gentille D'Arcy is currently a Senior Lecturer in Cultural Studies at the University of Zaragoza (Spain) and one of the founding members of IBACS (Iberian Association of Cultural Studies). Apart from a number of articles on cultural studies, feminism and British cinema, her publications include the edition and the co-edition of a number of Culture and Power volumes, as well as the books: El cine británico de la era Thatcher: cine nacional o "nacionalista"? (Prensas Universitarias, Zaragoza, 2006); Lawrence Grossberg. Estudios culturales: teoría, política y práctica (Letra Capital, Valencia, 2010) and the recently published: Los Estudios Culturales en España (Advana Vieja, Valencia, 2013)

Golańska, Dorota

Dorota Golańska holds a PhD in Humanities and an MA in International Relations. She is an Assistant Professor at the Department of Transatlantic and Media Studies and affiliate researcher at the Women's Studies Center, Faculty of International and Political Studies, University of Łódź, Poland. Her research activities are in the field of interdisciplinary gender studies. She is interested in feminist theories of visual culture, criticism of representation, as well as in memory studies. She has recently worked with such concepts as visualization technologies, critique of representation, feminist methodologies, and affective turn. She has published in all these fields. Her current research focuses on the issue of affective memory, contemporary sites of remembrance, and aesthetics of trauma.

Göttlich, Udo

Udo Göttlich, Professor of Media and Communication Studies, Zeppelin University Friedrichshafen, Germany, studied Comparative Literature, Sociology and Political Science at the RWTH Aachen University, Germany. He took his phd in Sociology at RWTH Aachen and his "Habilitation" at the University Duisburg-Essen. He had guest and visiting professorships at the Alpen-Adria Universität Klagenfurt, the University of Hildesheim and the Bundeswehr University Munich. His main research interest are in Sociology of Culture, Media and Communication Studies and Cultural Studies. He published widely on cultural studies and media studies. Recent Publication: Die Zweideutigkeit der Unterhaltung. Zugangsweisen zur populären Kultur (ed. together with Stephan Porombka 2009, Köln); Kreativität und Improvisation. Soziologische Positionen (ed. Together with Ronald Kurt 2012, Wiesbaden)

Hetzel, Andreas

Andreas Hetzel teaches Philosophy at the University of Darmstadt and Cultural Theory at the Alpen-Adria-Universität Klagenfurt. His main current research interests include Political Theory, French Philosophy, Philosophy of Language, Cultural Theory and Ancient Rhetoric. Important recent publications include: Zwischen Poiesis und Praxis. Elemente einer kritischen Theorie der Kultur (Würzburg: K&N, 2001); Interpretationen: Hauptwerke "Sozialphilosophie" (with G. Gamm and M. Lilienthal; Stuttgart: Reclam 2001); Die Rückkehr des Politischen. Demokratietheorien der Gegenwart (ed. with O. Flügel and R. Heil; Darmstadt: WBG 2004); Die Wirksamkeit der Rede. Zur Aktualität klassischer Rhetorik für die moderne Sprachphilosophie (Bielefeld: Transcript, 2011).

Hetzel, Mechthild

Mechthild Hetzel teaches Philosophy at the University of Darmstadt. She has been Assistant and Guest Professor at the universities of Innsbruck, Frankfurt and Heidelberg. Her research focus is on ethics, political philosophy and disability studies. Main publication: Provokation des Ethischen. Diskurse über Behinderung und ihre Kritik, Heidelberg: Winter 2007.

Hipfl, Brigitte

Brigitte Hipfl is Associate Professor of Media Studies at the Department of Media and Communications and Vice Dean of the Faculty of Humanities at the Alpen-Adria-Universität Klagenfurt, Austria. Her research interests are media and gender, identity/subjectivity, cultural studies, media education, and postcolonial Europe. Currently she is exploring how migration is addressed in Austrian film and TV. She is one of the co-coordinators of the working group „Postcolonial Europe“ at ATGENDER, the European Association for Gender Research, Education and Documentation. Among her recent publications is the co-edited book (with Kristin Loftsdottir) Teaching „Race“ with a Gendered Edge (Central European University Press 2012).

jagodzinski, jan

jan jagodzinski is a Professor in the Department of Secondary Education, University of Alberta in Edmonton, Alberta, Canada. Book credits include The Anamorphic I/i (1996 (Duval House Publishing Inc, 1996); Postmodern Dilemmas: Outrageous Essays in Art&Art Education (Lawrence Erlbaum, 1997); Pun(k) Deconstruction: Experifigural Writings in Art&Art Education (Lawrence Erlbaum, 1997); Editor of Pedagogical Desire: Transference, Seduction and the Question of Ethics (Bergin & Garvey, 2002); Youth Fantasies: The Perverse Landscape of the Media (Palgrave, 2004); Musical Fantasies: A Lacanian Approach, Palgrave, 2005); Television and Youth: Televised Paranoia, Palgrave, 2008); The Deconstruction of the Oral Eye: Art and Its Education in an Era of Designer Capitalism (Palgrave, 2010), Misreading Postmodern Antigone: Marco Bellocchio's Devil in the Flesh (Diavolo in Corpo) (Intellect Books, 2011) and Psychoanalyzing Cinema: A Productive Encounter of Lacan, Deleuze, and Zizek (Palgrave, 2012), and Arts Based Research: A Critique and Proposal (with Jason Wallin, Sense, 2013.)

Mikos, Lothar

Lothar Mikos is Professor of Television Studies in the Department of Media Studies at the University of Film and Television "Konrad Wolf" in Potsdam-Babelsberg, Germany and Managing Director of the Erich Pommer Institute for Media Law, Media Economy and Media Research. He serves as chair of the Television Studies Section of ECREA (European Communication Research and Education Association). He has published several books in German, i.e. Film- und Fernsehanalyse (Film and Television Analysis) 2nd ed. 2008; Konstanz: UVK; Transnationale Serienkultur (Transnational Culture of TV Series) 2013, Wiesbaden: Springer VS (edited with Susanne Eichner & Rainer Winter). His latest publication in English: Global Ugly Betty. International Format Trade and the Production of National Adaptations. In: Angharad N. Valdivia (ed.): The International Encyclopedia of Media Studies. Volume II: Media Production. Edited by Vickie Mayer. 2013, Malden, MA: Blackwell (with Marta Perrotta, Rome); "Travelling Style: Aesthetic Differences and Similarities in National Adaptations of Yo Soy Betty, La Fea" in International Journal of Cultural Studies, 15, 1, 2012 (with Marta Perrotta, Rome); "National Heroes on the Global Stage: The 2002 Olympic Games and Football World Cup." In: Bodies of Discourse. Sport Stars, Media, and the Global Public. Ed. By Cornel Sandvoss, Michael Real &Alina Bernstein, New York et.al. 2012: Peter Lang.

Molina Roldán, Ahtziri

Ahtziri Molina Roldán is Academic Coordinator of the Arts Investigation Program of the University of Veracruz, Mexico and member of the international board of the Association for Cultural Studies. She holds a PhD in Sociology from the University of York. Her research interests cover such different aspects as the composition of the artistic community, cultural management, cultural consumption, cultural politics, countercultural expressions, youth culture and inter-generational relations. She has published widely on these topics including Uses of Time and Cultural Consumption in University Students; Culture and Development in Latin America: Actors, Strategies, Formations and Practices; Artistic Investigations: Poesies, Politics and Processes. Further she is co-founder and active member of the citizen initiative "Observatorio Cultural Veracruz".

Nestler, Sebastian

Sebastian Nestler (Dr. phil.) is Lecturer at the Department of Media and Communications as well as the Department of Philosophy at Klagenfurt University. His main focuses in teaching and research are cultural studies, post-structuralist philosophy, film and critical mediapedagogy. Latterly this spectrum is being expanded towards critical visual studies and a wider perspective on practices of government in the image-space. At this juncture key issues are philosophical considerations as well as transforming them into a critical pedagogical practice. An introduction and overview in this field of work is being given in: Sebastian Nestler (2011): Performative Kritik. Eine philosophische Intervention in den Begriffsapparat der Cultural Studies [Performative Critique. A Philosophical Intervention into Cultural Studies' Key Notions], Bielefeld: transcript.

Penley, Constance

Constance Penley, a founding editor of Camera Obscura: Feminism, Media, and Cultural Studies, is Professor of Film and Media Studies and Co-Director of the Carsey-Wolf Center at the University of California, Santa Barbara, USA. Her books include The Future of an Illusion: Film, Feminism, and Psychoanalysis; NASA/TREK: Popular Science and Sex in America; and the forthcoming Teaching Pornography. Penley is the editor or co-editor of several influential collections including Feminism and Film Theory; Male Trouble; Close Encounters: Film, Feminism, and Science Fiction; Technoculture; The Visible Woman: Imaging Technologies, Science, and Gender; The Analysis of Film by Raymond Bellour; and, most recently, The Feminist Porn Book: The Politics of Producing Pleasure (The Feminist Press, 2013, edited with T. Taormino, M. Miller-Young, C. Parrenas Shimizu). She is co-producer of Porn 101 with Katie Morgan for HBO Documentaries and winner of a MacArthur Digital Meaning and Learning Award for "DigitalOcean: Sampling the Sea."

Petrić, Mirko

Mirko Petrić is Senior Lecturer in cultural and media theory and methodology at the Department of Sociology, University of Zadar (Croatia). His research interests have recently been focused on topics positioned at the crossroads of cultural studies and sociology. He has also been active in the public life of his country and the local community, launching Internet petitions and media campaigns to preserve cultural heritage and public space.

Rodman, Gil

Gilbert B. Rodman is the Chair of the Association for Cultural Studies. He is also an Associate Professor of Communication Studies at the University of Minnesota, where his research and teaching focuses on cultural studies, media studies, popular culture, media technologies, intellectual property, and the politics of race and ethnicity. He is the author of Elvis After Elvis: The Posthumous Career of a Living Legend (Routledge 1996) and one of the co-editors of Race in Cyberspace (Routledge 2000). His current research examines the social construction of race in the US, with a specific focus on multiracial identity, media representations, and public policy. He sits on the editorial boards of Communication and Critical/Cultural Studies, Critical Studies in Media Communication, Cultural Studies, and the European Journal of Cultural Studies. He is also the founder and manager of CULTSTUD-L, an international listserv devoted to cultural studies that currently boasts more than 2500 subscribers from over 40 different countries.

Rutten, Kris

Kris Rutten studied Comparative Cultural Studies and obtained a PhD in Educational Studies with the dissertation entitled "The rhetorical and narrative turn. Explorations in education". He is currently working as a postdoctoral researcher and lecturer at the Department of Educational Studies of Ghent University. His main research interests are new rhetoric, cultural studies, literacy studies, educational theory and qualitative research methodology. He was a visiting scholar at the Department of Education of the University of Bath (January, 2009), at the Centre for Culture, Identity and Education of the University of British Columbia (November-December, 2010) and at the School of Education/ Laboratory for Educational Theory of the University of Stirling (January-February, 2012). For international VLIR-UOS projects on capacity building he has been conducting workshops on Qualitative Research Methods in Mozambique and South Africa. He was the chair of the inaugural ACS Summer Institute on Critical Literacies.

Schallegger, René

Born in 1977, MA in English and American Studies and French with focus on literary criticism at Alpen-Adria-Universität Klagenfurt and Anglia Ruskin University, Cambridge/UK. Master's thesis (Mag. phil.) entitled "Voices of Authority – A Postmodern Reading of BABYLON 5" (2002), followed by a doctoral thesis (Dr. phil.) on "Joyful Games of Meaning-Making: Role-playing Games and Postmodern Notions of Literature" (2013). Research interests are theories of Postmodernism and Postmodernity, Game-, Comics-, TV-, and Film Studies, especially in a British and Canadian Studies context. Since May 2013 Post-Doc Assistant for British-, Canadian-, and Game Studies at the Department for English and American Studies, Alpen-Adria-Universität Klagenfurt.

Šmejkalová, Jiřina

Dr. Jiřina Šmejkalová, CS.c. is a Reader in Media and Cultural Studies & co-director of the Research Center for European Cultural Studies at the University of Lincoln and a visiting scholar at the Univerzita Hradec Králové, Cz.Rep. She is a graduate of Charles University, Prague and holds a PhD from Sociology. She worked at universities in the USA and Europe. Her research focuses on Cold War culture with a specific attention to the book industry (Cold War Books in the 'Other' Europe and What Came After. Leiden, Boston: Brill 2010), and gender issues in East and Central Europe. She is an external research team member on the project "Literary Censorships in Frames. Administrative regulation of literary communication in Czech Culture of the 19th and 20th Centuries" funded by the Grant Agency of the Academy of Sciences, CR.

Thomas, Tanja

Tanja Thomas is Professor of Communications and Media Culture at the University of Lüneburg, Germany. Her research focus is on critical media theory, cultural studies, media sociology and gender media studies. She is on the editorial board of "Politics & Culture" and published widely on the topics mentioned; for example she co-edited Alltag in den Medien – Medien im Alltag (Wiesbaden: VS, 2010); Schlüsselwerke der Cultural Studies (Wiesbaden: VS, 2009); War isn't hell, it's entertainment. Essays on Visual Media and the Representation of Conflict (Jefferson: McFarland, 2009).

Tarancón , Juan A.

Juan A. Tarancón is Lecturer in the Department of English at the University of Zaragoza, Spain. His research centers on cinema, cultural studies and contemporary US culture. He has written on the theory of film genre and on the cinema of Carlos Saura and John Sayles. His work has appeared in CineAction, Cultural Studies, The Quarterly Review of Film and Video, and varied Spanish scholarly journals. He is currently researching contemporary westerns, cinematic representations of immigration, and the rise of film noir in Spain.

Ubong, Bassey

Bassey Ubong holds the BSc (Hons) and MBA of the University of Nigeria. MEd. and PhD in Philosophy of Education of the University of Port Harcourt, Nigeria. He is Deputy Provost of the Federal College of Education (Technical), Omoku, Rivers State, Nigeria and member of the international board of the Association for Cultural Studies. He has presented papers at the Philosophy of Education Society of Great Britain (PESGB) seminar at the University of Edinburgh (2010) and 2nd UNESCO World Conference on Technology and Development at the Ecolé Polytechnique Federale de Lausanne, Switzerland (2012) aside from conferences in Nigeria and South Africa. He has published papers in entrepreneurship, philosophy of education, and literary criticism. Further he has published 18 literary works in all the major genres used in Nigerian educational institutions at all levels as set texts. Three of the works are published in the USA by Author Solutions Inc.

Vidmar-Horvat, Ksenija

Ksenija Vidmar-Horvat is Full Professor in Sociology of Culture at the Department of Sociology, Faculty of Arts, University of Ljubljana. Her research areas include questions of cultural identity, gender, memory, postsocialism and Europe. Currently she is running a Jean Monnet project on integration of Europe; and a national project on women's migration and national, European and global identities. She is the author of five books (the latest, Cosmopolitan Patriotism, 2012); and several articles and book chapters on Europe, the most recent include: »Memory, citizenship, and consumer culture in postsocialist Europe. In: KOCKEL, Ullrich, CRAITH, Máiréad Nic, FRYKMAN, Jonas (eds.). A companion to the anthropology of Europe, (Blackwell companions to anthropology); with UČAKAR, Tjaša. Migrant workers in Post-Yugoslav Slovenia : between memory, solidarity and denial. In: NUBER, Jörn, WELEBIL, Angelika (eds.): Gast:arbeit | Gehen - Bleiben - Zurückkehren. Positionen zur Arbeitsmigration im Raum Ex-Jugoslawien. Wien: Edition Art Science, 2012.

Wieser, Matthias

Matthias Wieser is Assistant at the Department of Media and Communications at the Alpen-Adria-Universität Klagenfurt (A). After studying Sociology, History and German Philology at the RWTH Aachen University (D), he received his MA in Cultural Studies from Goldsmiths

College, University of London (UK) and his PhD in Sociology from the Alpen-Adria-Universität Klagenfurt. Before joining Klagenfurt in 2007 he was Assistant Lecturer in the Department of Sociology of RWTH Aachen University. His research focus is on cultural studies, science and technology studies, media studies as well as cultural and social theory. Recent publication: Das Netzwerk von Bruno Latour, Bielefeld: transcript 2012.

Wimmer, Jeffrey

Dr. Jeffrey Wimmer is Assistant Professor for Communication Science at the Ilmenau University of Technology. Before that he worked at Universitys of Erlangen-Nuernberg, Munich, Berlin, Bremen and Luneburg. 2005 till 2009 he was member of the scientific network 'integrative theories in communication science' promoted by the German research foundation. 2006 he gained his PhD on the topic of the modern counter-publicity. He is chair of the ECREA-section 'communication and democracy' and the DGPuK-section ‚sociology of media communication'. His main research fields are sociology of media communication especially digital games/ virtual worlds, public/counterpublic spheres and media cultures. Jeffrey Wimmer fulfilled several empirical studies and published widely on the link between new media, participation and public spheres.

Winter, Carsten

Carsten Winter is Full Professor of Media and Music Management at the Hannover University of Music, Drama and Media, Germany. His more than twenty edited and coedited books include Grundlagentexte der Cultural Studies (1999, Cultural Studies: A Textbook, with R. Bromley & U. Göttlich), Kulturwandel und Globalisierung (2000, Cultural Change and Globalization, with Caroline Robertson Wensauer), Die Cultural Studies Kontroverse (2003, Cultural Studies: A Controversy, with A. Hepp), Grundlagen des Medienmanagements (2002, Foundations of Media Management, with Matthias Karmasin), Connectivity, Network, and Flows: Conceptualizing Contemporary Communications (2008, Hampton Press, with A. Hepp, F. Krotz and S. Moores). His main research interests are media development, media culture and strategic media and culture management and the development of theories of media, communication, culture and society.

Winter, Rainer

Rainer Winter is Full Professor of Media and Cultural Theory and Head of the Department of Media & Communications at the Alpen-Adria Universität Klagenfurt, Austria. He studied Psychology, Philosophy and Sociology at the universities of Trier and Frankfurt am Main, Germany. He took his PhD in Sociology at the University of Trier and received his venia legendi at the RWTH Aachen University. He had guest professorships at the Capital Normal University Beijing and the Shanghai International Studies University. In 2012 he became Adjunct Professor of Charles Sturt University Sydney. He is the editor of the book series "Cultural Studies" (transcript publisher Bielefeld) and on the editorial board of Cultural Studies and European Journal of Cultural Studies. Further he is the chair of the section Sociology of Media and Communications in the German Sociological Association. He is the author and editor of more than 50 books on Cultural Studies, including Die Kunst des Eigensinns. Cultural Studies als Kritik der Macht (2001, second expanded edition 2013), Global America? The Cultural Consequences of Globalization (2003, German translation 2003, Chinese translation 2012), Widerstand im Netz (2010), Der produktive Zuschauer (2010, second expanded edition), Die Zukunft der Cultural Studies (2011, Chinese translation 2013) and Transnationale Serienkulturen (2013).

Cultural Activities

City Walk

Tuesday, July 23, 17:00, City Center
Meeting Place in front of the tourist information, Neuer Platz

On Tuesday evening we will join a guided tour through the old city center of Klagenfurt. Together with a guide you can discover the most beautiful courtyards, monuments and historical buildings of the city at lake Wörthersee. The city walk will be followed by a reception in the city hall by city councillor Mag.a Andrea Wulz.

Concert

Wednesday, July 24, 19:00, Lendhafen

Organized in cooperation with lend|hauer, a non-profit association for culture and art, there will be an open-air live concert at the athmospheric Lendhafen on Wednesday evening.

Film Screenings

Thursday, July 25, 20:00, Lendhafen

Framing the Other

When strangers meet in the name of tourism
A documentary by Ilja Kok and Willem Timmers, 25 minutes, 2012

The Mursi tribe lives in the basin of the Omo River in the south of the east African state of Ethiopia. The women are known for placing large plates in their lower lips and wearing enormous, richly decorated earrings. Every year hundreds of Western tourists come to see the unusually adorned natives; posing for camera-toting visitors has become the main source of income for the Mursi. To make more money, they embellish their "costumes" and finery in such a manner that less of their original authentic culture remains. FRAMING THE OTHER contrasts the views of Mursi women and those of Dutch tourists preparing for a meeting. This humorous and at the same time chilling film shows the destructive impact tourism has on traditional communities. FRAMING THE OTHER is an I CAMERA YOU productions / Ethiopian Film Initiative co-production. Presented with the support of Documentary Educational Resources.
http://www.der.org

The Right of Passage

A film by Zanny Begg and Oliver Ressler, 19 minutes, 2013

"We can't imagine a global citizenship or any concept of dynamic citizenship if we don't think about it not only in terms of law but in terms of the political economy of bodies that move. There have to be structures that can receive and host this kind of movement. This is why citizenship is not simply a subjective phenomenon but also an objective phenomenon of hospitality" – Antonio Negri, The Right of Passage.

In their third collaborative film Zanny Begg (Sydney) and Oliver Ressler (Vienna) focus on struggles to obtain citizenship, while at the same time questioning the implicitly exclusionary nature of the concept. The Right of Passage is partially constructed through a series of interviews with Ariella Azoulay, Antonio Negri and Sandro Mezzadra. These interviews form the starting point for a discussion in Barcelona, one of Europe's most densely populated and multicultural cities, with a group of people living "without papers". The film is set at night, against a city skyline, providing a dark void from which those marginalized and excluded can articulate their own relationship to the arbitrary nature of national identity and citizenship. Spain was chosen for this project as it is teetering on the brink of financial meltdown and is testing the limits of European cohesion. The title, The Right of Passage, refers to the stages, or "rites of passage" that mark important transitions on the path to selfhood. The exchange of "rites" with "rights" suggests that freedom of movement must become a right granted to every person – regardless of his or her place of birth. As the film explores these journeys not only transform those who embark upon them but also the places they inhabit. In the film, the conversations around citizenship are interwoven with animated sequences.
http://www.ressler.at/the_right_of_passage/

Trip to Dordolla (Friuli-Venezia Giulia / Italy)

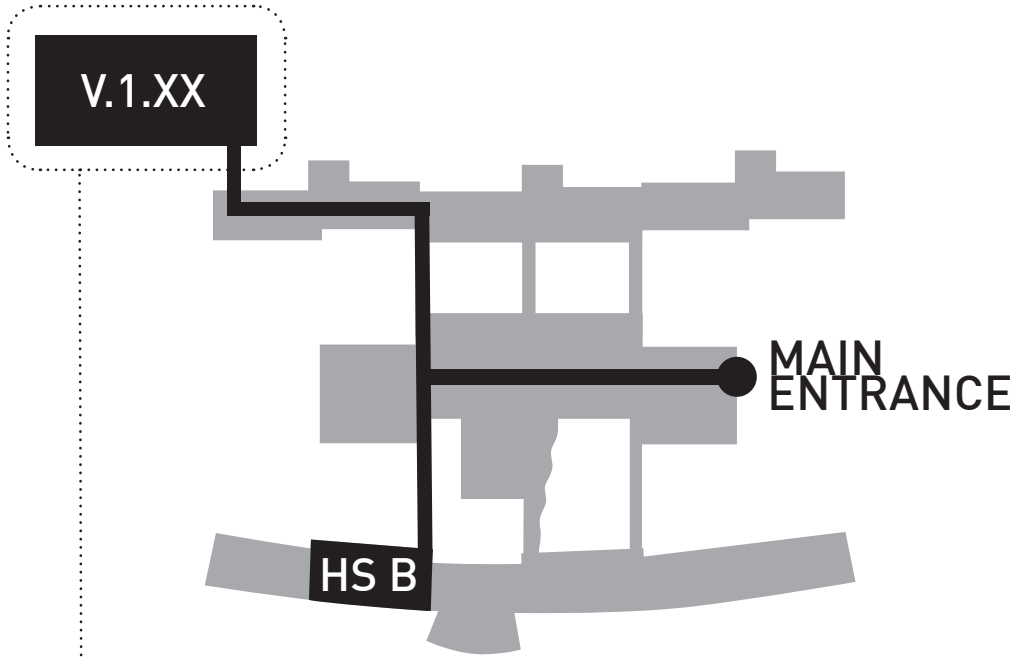
Saturday, July 27, 09:00 - 20:00
Meeting Place in front of the Department of Media and Communications
Organized with the University Cultural Center UNIKUM

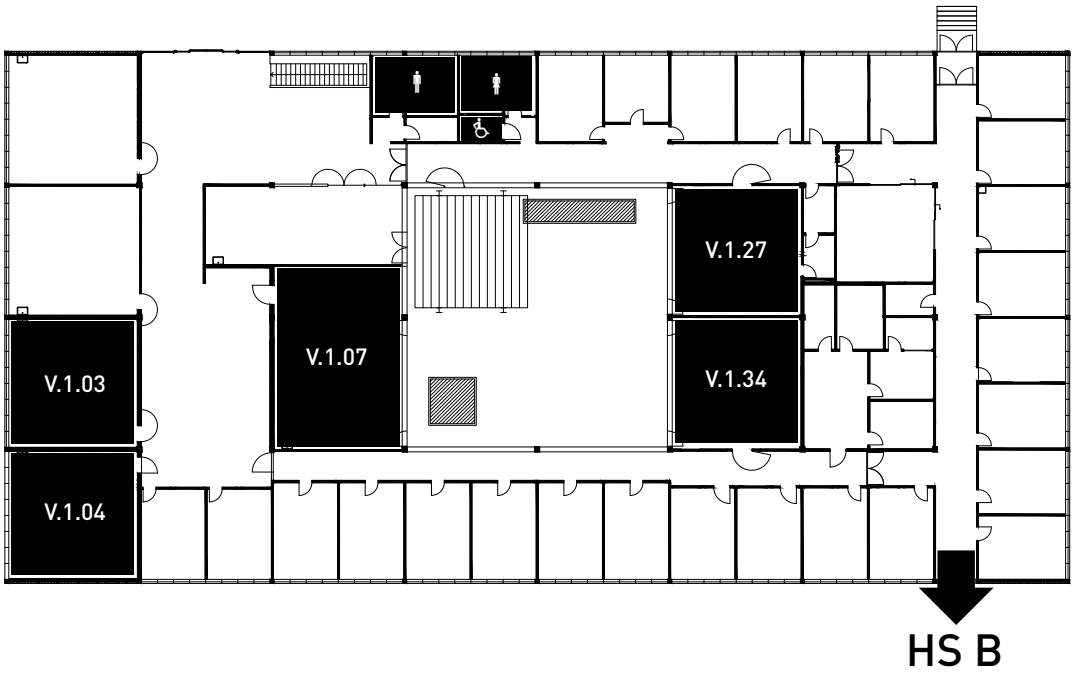
On Saturday we would like to take you on a journey to a small Italian village called Dordolla, which is situated in the beautiful Aupa valley in the Alps. This region lies in Italy's most North-Eastern province: Friuli-Venezia Giulia. Set at the edge of the borders to Austria and Slovenia, only one hour travel time from the city of Klagenfurt, we will find ourselves in a different environment. A guide will take us for a short hike to discover the surroundings of the Val Aupa, telling us interesting stories about the history and culture of the region, and on how people live their life in the Alps today. To conclude this day, we are going to have dinner in a small traditional Osteria in Venzone, where you will be able to taste local culinary specialities. The costs for the bus, guided tour and dinner will be approx. EUR 50 per person.

Friuli-Venezia Giulia is characterized by a diversity of landscapes, cultures, and climates. In the North, the Alpine climate and landscape dominates: hiking, climbing and skiing are only a few activites you can practice here. A mild Mediterranean climate is significant for the South, facing the Adriatic Sea. Besides of the popular Adriatic beach resorts, you can explore Lombard art in little traditional towns. A historical Habsburg flair dominates the main city Trieste, which used to be the home for many famous writers, such as James Joyce.

The culture of the whole region is influenced from the bonding of three great traditions: the Austrian, Venetian and Slav influence. It even has its own language: Friulan. It brings lots of surprises, especially when thinking about the regional cuisine. Some of Italy's best white wines are produced here and also the famous Prosecco has its origins in this region. Furthermore, the world-renowned San Daniele ham (prosciutto), one of Italy's culinarian highlights, is from Friuli.

Maps





General Information

Public Transport

The following bus lines are connecting the city center with the university:

Line 81	Train Station / Heiligengeistplatz / University - approx. every 30mins
Line 10	Ebenthal / Heiligengeistplatz / Strandbad - approx. every 20mins EXIT: Minimundus (a few minutes walk from the University)
Line 92	Nightline - as Line 10 - every hour from 21:00 to 01:00 EXIT: Minimundus (a few minutes walk from the University)

Bike rentals

It is possible to rent a bike at the tourist information in the city center and near the University at the UniWirt or the Seeparkhotel. For further information please visit http://www.impulse.co.at

Taxi Phone Numbers

0043 463 2711
0043 463 499799
0043 463 31111
0043 463 2777

University Address

Alpen-Adria-Universität Klagenfurt
Institut für Medien- und Kommunikationswissenschaft
Universitätsstraße 65-67
9020 KLAGENFURT
Austria
Phone: 0043 463 2700 1802

Organizing Committee Hotline (09:00 - 22:00)

0043 664 8398877 (Matthias Wieser)

European Emergency Phone Number

In case of emergency please call 112

Wireless Internet Access at the University

1. Connect to Network SSID:	zid-connect
2. In your browser open:	https://zid-connect.uni-klu.ac.at
3. Enter the username:	w-acssi
4. Enter the password:	summer2013

Accommodation

All-You-Need Hotel

Address: Nautilusweg 11, 9020 Klagenfurt
Phone: 0043 463 50114
Fax: 0043 463 50114 099
Web: www.allyouneedhotels.at
E-Mail: stay@allyouneedhotels.at

Hotel Dermuth

Address: Kohldorfer Straße 52, 9020 Klagenfurt
Phone: 0043 463 21247
Fax: 0043 463 21247 17
Web: www.hotel-dermuth.at
E-Mail: info@hotel-dermuth.at

Hotel Plattenwirt

Address: Friedelstrand 2, 9020 Klagenfurt
Phone: 0043 463 21173
Fax: 0043 463 21173 25
Web: www.plattenwirt.at
E-Mail: hotel@plattenwirt.at

Seeparkhotel

Address: Universitätsstraße 104, 9020 Klagenfurt
Phone: 0043 463 204499 0
Web: www.seeparkhotel.at
E-Mail: info@seeparkhotel.at

Youth Hostel Klagenfurt

Address: Neckheimgasse 6, 9020 Klagenfurt
Phone: 0043 463 230020
Fax: 0043 463 230020 20
Web: www.hiyou.at
E-Mail: jgh.klagenfurt@oejhv.or.at

Restaurants & Bars

Near the Campus

Panta Rhei
Universitätsstraße 25
Monday to Friday: 11:30 – 14:30, 17:00 – 23:00
Saturdays, Sundays & Holidays closed
Telephone: 0043 699 11404279
http://www.osteria-panta-rhei.at

Uniwirt
Nautilusweg 11
Monday to Saturday: 08:00 – 24:00
Sundays closed
Telephone: 0043 463 218905
http://www.uniwirt.at

Around the Lake

Restaurant Maria Loretto
Lorettoweg 54
Monday to Sunday: 11:00 – 22:00
Telephone: 0043 463 24465
http://www.restaurant-maria-loretto.at

Villa Lido
Friedlstrand 1
Monday to Sunday: 09:30 – 23:00
Telephone: 0043 463 210712
http://www.villa-lido.at

In the City

Bierhaus zum Augustin
Pfarrhofgasse 2
Monday to Saturday: 11:00 – 24:00
Sundays closed
Telephone: 0043 463 513992
http://www.gut-essen-trinken.at

Landhaushof
Landhaushof 1
Monday to Saturday: 11:00 – 24:00
Sunday: 11:00 – 23:00
Telephone: 0043 463 502363
http://www.gut-essenv-trinken.at

Lendhafen Café
Villacher Straße 18
Tuesday to Friday: 08:00 – 24:00
Saturday: 09:00 – 24:00
Sundays, Mondays & Holiday closed
Telephone: 0043 664 4346354
http://www.lendhafencafe.at

Oscar Restaurant Café
St. Veiter Rint 43
Monday to Friday: 11:00 – 24:00
Saturdays, Sundays & Holidays closed
Telephone: 0043 463 502300
http://www.oscar-restaurant.at

Raj
Badgasse 7
Monday to Saturday: 17:00 – 24:00
Sundays closed
Telephone: 0043 463 507917
http://www.innenhofkultur.at

La Trattoria Siciliana
Kardinalplatz 2
Monday to Thursday: 11:30 – 14:00, 18:00 – 23:00
Friday & Saturday: 12:00 – 14:30, 18:00 – 23:00
Sundays closed
Telephone: 0043 463 591510

Events & Places of Interest

The Carinthian Summer Music Festival

The Carinthian Summer Music Festival came into being in 1969 and is now ranked among the most important festivals in Austria. World famous artists such as Sir Peter Maxwell Davies, Gottfried von Einem, Jean Françaix, Ernst Krenek, Claudio Abbado, Leonard Bernstein as well as the most renowned international ensembles and orchestras can be linked to the Carinthian Summer Music Festival.
http://www.carinthischersommer.at/index.php?cccpage=english_information

Acoustic Lakeside Festival

Every summer this festival of popular/independent music reunites international musicians and bands at a small lake in Southern Carinthia. Artists such as Heather Nova, Nada Surf, Art Brut, IAMX and many more performed there since its existance in 2006. The American band Bush and the Crystal Fighters are headliners this summer.
http://www.acousticlakeside.com/

La Biennale di Venezia

The 55th International Art Exhibition is currently taking place in Venice at the Giardini and Arsenale. You can easily reach Venice by Bus from Klagenfurt within 4 hours.
http://www.labiennale.org/en/art/index.html

Musikforum Viktring

The Musikforum Viktring is a world-renowed forum for jazz, classical and electronic music as well as for composition. The Gustav-Mahler Composition prize, awarded for jazz big band and accordion attracts worldwide composers to Viktring, a district of the city Klagenfurt.
http://www.musikforum.at/front_content.php?idcat=160

Open Air Cinema

On mostly every summer night a good variety of contemporary arthouse movies will be screened (very often in original language with German subtitles) in a beautiful patio in the city center. You can find the program on the Volkskino Klagenfurt website.
http://www.volkskino.net/open-air-kino-burghof.html

No Borders Music Festival

On Tuesday (July 23) Sigur Rós, the famous band from Iceland, will perform at the No Borders Music Festival in Tarvisio, Italy. Tarvisio is only one hour drive from Klagenfurt. Please find more information on the homepage of the festival: www.nobordersmusicfestival.com

Fête Blanche

The Fête Blanche (July 26) is a famous event that attracts people from all over Austria and Germany. People gather in the towns around the lake Wörthersee to celebrate. There are a lot of different events and parties; the biggest probably takes place in the club "Die Fabrik". Dress code: white and fancy.
http://www.feteblanche.at/

Carinthian Museum of Modern Art/MMKK

The Carinthian Museum of Modern Art, situated in the city center of Klagenfurt (Burggasse 8), holds solo and theme shows of works by young as well as established regional, national and international artists. At the moment you can visit the exhibition "fokus sammlung 04. TIERE" with representations of animals. The "Burgkapelle Art Space" exhibits works and projects of young artists. The current exhibition there is entitled "Luisa Kasalicky. FRONTISPIZ. JUXTAPOSITION".
http://www.mmkk.at/

Gustav Mahler "Komponierhäuschen"

The composer Gustav Mahler needed the peace of nature to inspire his genius. He found this ideal place in Klagenfurt, at Maiernigg am Wörthersee, where he had his "Komponierhäuschen" build. This is where he wrote his major compositions every year in the summer months. You can visit the "Gustav Mahler Komponierhäuschen", listen to the compositions he created and find out all about Mahler's life and musical legacy. The Mahler memorial site is only a ten-minute walk into the woods from the parking lot of Maiernigg, near Klagenfurt close to the university.
http://www.gustav-mahler.at/englisch/index.asp

Jörg Immendorff Exhibition "Affentheater" at Stadtgalerie Klagenfurt

The Stadtgalerie, situated in the city center of Klagenfurt (Theatergasse 4), currently exhibits art works of one of the most famous contemporary German artists, Jörg Immendorff. The exhibition with the title "Affentheater" (monkey theater) brings together about 70 artworks of Immendorf, where the monkey as "alter ego" is of central value.
http://www.stadtgalerie.net/index.asp

Robert Musil Literature Museum

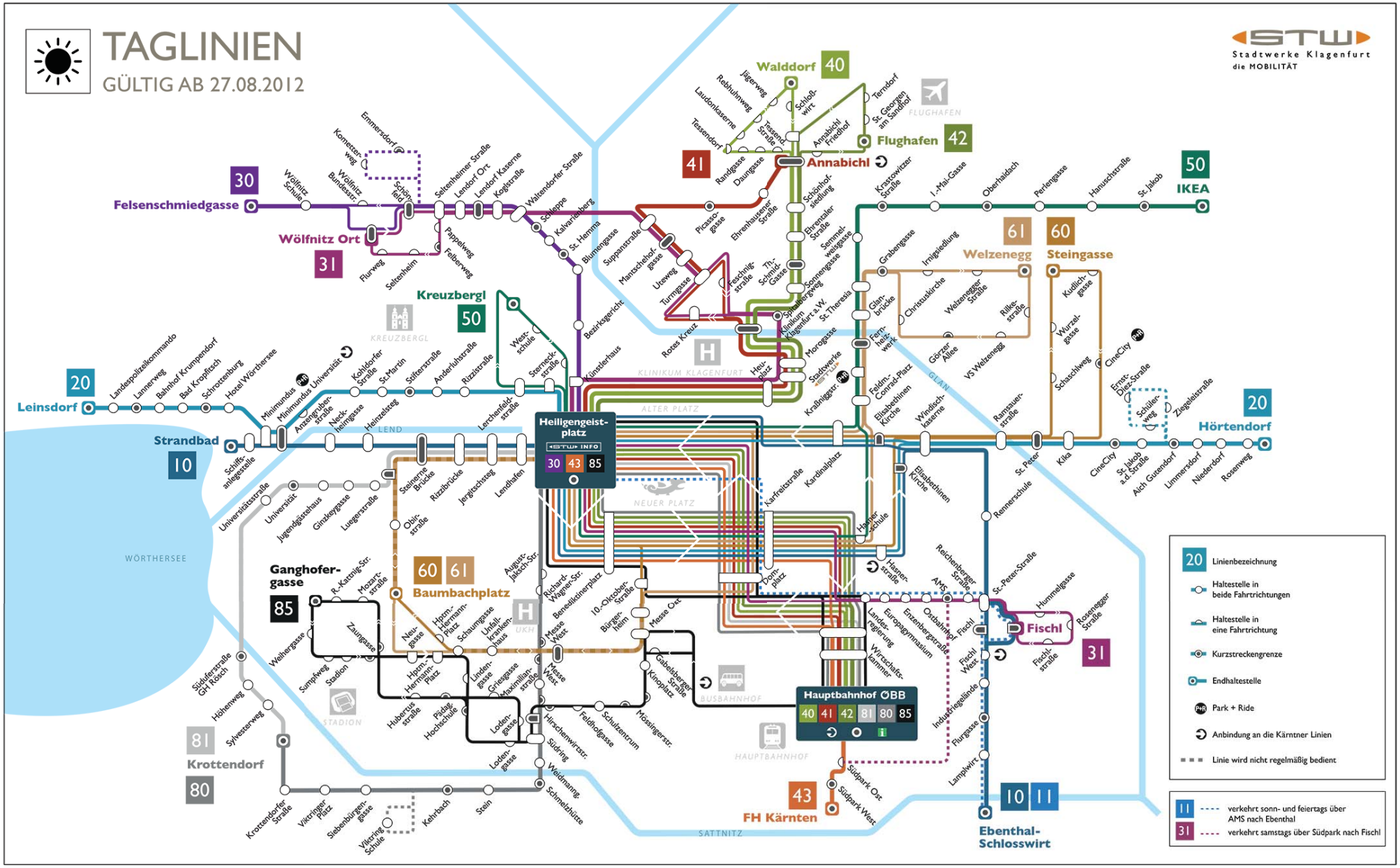
Right in front of the central train station of Klagenfurt you can find Robert Musil's (1880-1942) birth house. Nowadays, the Robert Musil Literature Museum and the Robert-Musil Literature Research Department are located in it. There you can constantly visit exhibitions on Robert Musil and famous local writers such as Ingeborg Bachmann and Christine Lavant.
http://www.musilmuseum.at/

Notes

Acknowledgement of Support

Association for Cultural Studies

lend|hauer



Kundenservice Mobilität

Heiligengeistplatz 12, 9020 Klagenfurt am Wörthersee
T + 43 463 521-542, F + 43 463 521-545
mobilitaet@stw.at, www.busse-klagenfurt.at

Öffnungszeiten:
Montag bis Freitag
06:30 – 14:30 Uhr

Auskünfte (Fahrplanauskunft)
Kartenverkauf
Fundbüro

Netzplan Taglinien 2012 – gültig ab 27.08.2012, Änderungen vorbehalten