



cosmopolitan  
cinema

## Arts and Politics in the Second Modernity

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**Prof. Dr. Magdalena Nowicka** (Humboldt Universität zu Berlin)

## **Cosmopolitan Transcendings**

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Few concepts enjoy as much popularity and are so controversial across the social sciences as cosmopolitanism. The slippery and evanescent meanings of cosmopolitanism are widely discussed and criticized in the current scholarly debate, while the manifold applications of the term certify the deeper significance of the concept.

In my speech, I briefly sketch the understandings of cosmopolitanism from the birth of the idea in Greco-Roman philosophy, political thought, and historiography, through its second flowering in the European Enlightenment, until the late twentieth and early-twenty-first centuries "cosmopolitan turn". Thereby, I focus on the notions of borders, and their trespassing, transgressing and transcending. Not being a historian but a sociologist, I scrutinize in particular the contemporary social thought to shed light on how it applies the ideas of trespassing, transgressing and transcending.

At its core and as defined in writings of ancient – Cynic and Stoic – writers, cosmopolitanism stands for an idea that all human beings belong to one community regardless of their political affiliations. Cosmopolitanism emerged out of the conflict between the limited and exclusive political collective of the polis and the social reality of the times: in particular, traveling intellectuals challenged the conventional ties of the polis. Since then, tensions between border(ing) and boundary(making) on the one hand, and travel and mobility on the other hand, as well as a tension between exclusiveness of a particular community and inclusiveness of the community of humans have been at heart of all cosmopolitan writings.

The idea of transgressing, trespassing and transcending can be found in the works of these authors who investigate by which means and under which conditions ordinary people display different modes of 'cosmopolitan openness'. Yet, I will argue that too much attention is given in the current sociological writings on cosmopolitanism to the question how individuals reach beyond their geographical location and cultural belonging. At the same time, scholars tend to neglect people's ability to reach also beyond their social position, and this is as true for ordinary people as for scholars proclaiming cosmopolitanism.

In turn, I choose to speak of transcendence rather than a more common notion of cosmopolitan openness, and this which enables me to pose a question whether there is anything like 'cosmopolitan transcendence' possible. I finally consider the need to withdraw from a radical reading of cosmopolitanism in favor of acknowledging the limits of this idea. Instead, I suggest a return to the notion of 'transcendence' which might be a more promising heuristic tool for those who try to understand the social reality around us.

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**Magdalena Nowicka** is Professor for Migration and Transnationalism at the Humboldt University to Berlin and leader of the ERC-funded project TRANSFORmIG. Previously, she was Research Assistant and Lecturer at the Institute of Sociology in Munich (2006-2013) and Researcher at the Max Planck Institute for the Study of Religious and Ethnic Diversity in Göttingen (2010-2013). She holds a doctoral degree in Sociology from the Ludwig Maximilian University in Munich (2005), a Master of Arts degree in Cultural Studies from the Jagiellonian University in Krakow, Poland (2001) and a Bachelor of Arts degree in International Relations from the University of Warsaw, Poland (1999). Nowicka's interests include transnational migration in Europe, mobility of professionals and educational migrants, migrant entrepreneurship, sociology of space, theories of modernization and globalization, and issues of ethnicity and identity. She is a co-editor of *Comparing Convivialities* (with Steven Vertovec, *European Journal of Cultural Studies*, 2014), *The Ashgate Companion to Cosmopolitanism* (with Maria Rovisco, 2011) and *Cosmopolitanism in Practice* (with Maria Rovisco, 2009).

**Prof. Dr. Matthias Christen** (Universität Bayreuth)

## **Cosmopolitan Cinema and Utopianism.**

### **Film, Model Societies and Aesthetics**

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The term “cosmopolitanism” is as thoroughly ambiguous and contended as it is wide in its conceptual uses and valorizations. It marks the utopian final phase of a world history guided by rational deliberations as it perpetuates the predominance of the Western world in the guise of a benign universalism. It covers the involuntary side-effects of a First Modernity run loose as well as the attempts of a more reflexive Second Modernity to methodologically deal with them. And it encompasses high strung moral ideals, political concepts of global governance as well as more down to earth strategies to cope with the day-to-day challenges we face “in a world of strangers” (Appiah).

Cosmopolitanism, in sum, seems as much to be a problem as it is called upon to solve it. What, then, might a “cosmopolitan cinema” be, held against the quintessential ambiguities of the theoretical discourse. It can be understood, as I will argue, as a reflective, utopian endeavor which contributes from within the aesthetic domain to problems raised in the intellectual debate as well as in real-world history. As art form and a modern institution of global reach, cinema lends itself to an analysis in cosmopolitan terms on different levels. The paper however, will, narrow itself on aesthetics, the films’ diegetic cosmos, and the question what kind of solutions cinematic narratives can offer and how these solutions are to be qualified due the fact they are achieved by aesthetic means.

Theoretical approaches to cosmopolitanism and the narratives of “cosmopolitan cinema” share, to start with, a key interest in societal issues. Both are, as I hope to prove with regard to the rather abject genre of catastrophe movies (esp. *WORLD WAR Z*, USA 2013, Marc Forster), about the question of what kind of society we want to live in in times of crisis. Cosmopolitan cinema in this particular case achieves two things: It sets up a frame for narratives of a potentially global reach and it imagines – non-permanent – communities which have much in common with the transient societal form based on hospitality which Kant envisions in *Zum ewigen Frieden*, one of Cosmopolitanisms founding texts.

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Matthias Christen is Professor of Audiovisual Media at the University of Bayreuth/Germany with a research focus on film aesthetics, photography, and documentary. He is the author of *Der Zirkusfilm* (The circus film, Marburg 2010), *Die letzten Bilder. Tod, Erinnerung und Fotografie in der Zentralschweiz*. (The Last Images. Death, memory and photography in Central Switzerland, Baden 2010) and “to the end of the line”. *Zur Formgeschichte und Semantik der Lebensreise* (“to the end of the line”. On the history of form and semantics of the journey of life, München 1999). Together with Dr. Kathrin Rothmund, he is preparing a co-authored book on cosmopolitan cinema.

**Dr. Maria Rovisco** (University of Leicester)

### **Visuality and Aesthetic Identification in Cosmopolitan Cinema**

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Looking at specific film examples of cosmopolitan cinema, this paper is concerned with both theorizing and probing how different modalities of aesthetic identification with the suffering hero are consequential for the ways in which the viewer is capable (or not) of detaching herself from the immediacy of the emotions underlying her identification (e.g. compassion, sympathetic tears, tragic emotion, estrangement) and rise to moral judgment and reflection about what is represented. It is through the fictional exercise of the cosmopolitan imagination that audiences are invited to identify and empathize with the fate of individual characters and to consider the moral implications of their suffering in their life worlds. If fictional characters can become 'real', personalized and tangible as subjects experiencing pain, it is also because the suffering 'other' is perceived not as a distant object of pity but as a fully-fledged subject just like 'us'. We will see that some modalities of aesthetic identification with suffering characters and subjects have the potential to trigger cognitive linguistic deliberation – and, therefore, new cultural meanings – in a discursive ethical space where a range of interlocutors – audiences, filmmakers, creative personnel and critics – enter into conversation with each other about what constitutes human dignity and its violation. It is argued that cosmopolitan cinema challenges the idea that suffering is 'unrepresentable' by personalizing suffering and bringing its visual presence before us.

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**Maria Rovisco** is a Lecturer in Media and Communication at the University of Leicester. She has published articles on cosmopolitan cinema, cosmopolitanism and religion, and on the cultural borders of Europe and globalization. She is currently researching migrant and refugees' arts practice in relation to issues of belonging and citizenship. Among her recent publications are the co-edited books *Cosmopolitanism in Practice* (Ashgate, 2009), *The Ashgate Research Companion to Cosmopolitanism* (Ashgate, 2011) and *Cosmopolitanism, Religion and the Public Sphere* (Routledge, 2014).

**Prof. Dr. Oliver Fahle** (Ruhr-Universität Bochum)

## **Cosmopolitan Film Aesthetics: Media and Epistemic Modernity**

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In my presentation I will discuss the differences between what I call 'media modernity' and 'epistemic modernity'. Media Modernity embraces the modern cinema movements and the different new waves in Europe, USA and other countries of the 1960s. The aesthetics of cinema of this phase of modernity depend largely on the influences of other (audio)visual media like television or video. The contemporary second modernity – which I would call epistemic modernity – is characterised by an impulse caused by new (mobile) media. These media have a completely different 'global' impact so that films that include these media (e. g. *LIFE IN A DAY*, 2011) are defining a new aesthetical and narrative realm of cosmopolitan cinema. I would like to argue that the cosmopolitan aesthetics of cinema is completely different from the global distribution caused by mobile media like *YouTube*.

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**Oliver Fahle** is Professor for Film Theory and Film Aesthetics at the Ruhr-Universität Bochum. His research focuses on modern cinema to the present, Brazilian cinema, aesthetic and theory of film and audiovisual media. His publications include among others *Bilder der Zweiten Modern* (Images of Second Modernity, Weimar 2005), *Jenseits des Bildes. Poetik des französischen Films der zwanziger Jahre* (Beyond the image. Poetics of French cinema in the 1920s, Mainz 2000), *Der Film bei Deleuze/Le cinema selon Deleuze* (The Cinema with Deleuze, edited volume together with Lorenz Engell) and *Philosophie des Fernsehens* (Philosophy of Television, edited volume together with Lorenz Engell).

**Prof. Lúcia Nagib** (University of Reading)

## **Sounding the Cosmopolitan Frame**

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Brazilian cinema's latest sensation, *NEIGHBOURING SOUNDS* (*O SOM AO REDOR*, Kleber Mendonça, 2012), unravels an archaic situation of class exploitation from within the contemporary cosmopolitan setting of a property boom. The utopian sea that recurred in Brazilian cinema from Cinema Novo days to the new cinema of the 1990s, has become a remote sight in sprawling Recife, the coastal capital of Pernambuco state. The city is becoming increasingly and rapidly walled up in tower blocks that obstruct any clear view of the outside world, whose distorted image nonetheless seeps in through barred windows, wire fences, omnipresent TV sets and other narrower digital screens. Only an old rancher, now profiting from the property development in his own neighbourhood, takes the risk of diving in the night into the shark-infested sea. His own descendants, now enclosed in their apartments with their resentful servants, have to satisfy their sensual needs with cumbersome cars and electric appliances, like the housewife who climaxes with the spinning of her washing machine. It is the filmmakers' eyes and ears that weave together the loose threads of this extended family, as they follow children's balls bouncing over high walls, sounds leaking from courtyard to courtyard, the endless wailing of an imprisoned dog, and night-guards spying on and black-mailing everybody. Meanwhile a pair of ephemeral lovers ventures into a derelict countryside, only to find the ruins of a cinema. In light of this immensely insightful film, this paper will investigate the relationship between the verticalisation fever spreading across the emerging cosmopolitan centres and the relentless miniaturisation of cinema into ever-decreasing frames that hint at its end.

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**Lúcia Nagib** is Professor of Film at the University of Reading. Her research has focused, among other subjects, on polycentric approaches to world cinema, new waves and new cinemas, cinematic realism and intermediality. She is the author of the books *World Cinema and the Ethics of Realism* (Continuum, 2011), *Brazil on Screen: Cinema Novo, New Cinema, Utopia* (I.B. Tauris, 2007), *The Brazilian Film Revival: Interviews with 90 Filmmakers of the 90s* (Editora 34, 2002), *Born of the Ashes: The Auteur and the Individual in Oshima's Films* (Edusp, 1995), *Around the Japanese Nouvelle Vague* (Editora da Unicamp, 1993) and *Werner Herzog: Film as Reality* (Estação Liberdade, 1991). She is the editor of the books *Impure Cinema: Intermedial and Intercultural Approaches to Film* (with Anne Jerslev, 2013), *Theorizing World Cinema* (with Chris Perriam and Rajinder Dudrah, I.B. Tauris, 2011), *Realism and the Audiovisual Media* (with Cecília Mello, Palgrave, 2009), *The New Brazilian Cinema* (I.B. Tauris, 2003), *Master Mizoguchi* (Navegar, 1990) and *Ozu* (Marco Zero, 1990).

**Prof. Dr. Wolf-Dieter Ernst** (Universität Bayreuth)

**Cosmopolitanism, Cinema and Mobile Scenography –  
Depicting Cultural Difference in Contemporary Experimental Film**

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This paper suggests looking at cosmopolitan cinema as a matter of live screening within the frame of installation art and musical concert. It starts by discussing the relation of cosmopolitanism, cultural mobility and narration across approaches in sociology and literature studies a.o. by Steven Greenblatt and John Urry. Taking up the notion of mobile performance, it then proceeds to show alternative narrations of cultural difference and conflicts too severe as to be personalized in traditional ways. In looking at two recent examples, Issac Juliens installation WESTERN UNION: SMALL BOATS and the live video presentation with music of JERUSALEM [HOLOCENE # 1.2] by the Belgian group Berlin, it is the aim of this talk to show how a cosmopolitical standpoint in cinema relates to experiments in film form.

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**Wolf-Dieter Ernst** is Professor of Theatre. He has published widely on postdramatic theatre, performance and media art. He is review editor of the journal 'Forum Modernes Theater', and his books include *Der affektive Schauspieler. Die Energetik des postdramatischen Theaters* (Theater der Zeit 2012, Image and Imagination. Critical Readings in Visual Studies and Acting Theory), *Performing the Matrix – Mediating Cultural Performance* (with Meike Wagner), and *Performance der Schnittstelle. Theater unter Medienbedingungen*. (Passagen Publishers 2003, Performing the Interface in contemporary theatre and media art). Wolf-Dieter Ernst has also contributed substantially to the development of the IFTR Intermediality, Theatre & Performance research group and he is convenor (with Anja Klöck) of the Gesellschaft für Theaterwissenschaft working group on Actor's training.

**Alena Strohmaier** (Philipps-Universität Marburg)

**From Graphic Novel to Info Graphic –**

**Cosmopolitan Visual Media Strategies of the Iranian Diaspora**

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The films of the Iranian diaspora are fragmented, multilingual, and self-reflexive, dealing with doubled, crossed and lost characters involving themes of journeying and dis-/replacement. Referring to diaspora as a travelling term reflecting the importance of movement and circulation, this paper aims to have a closer look on how identities are being shaped towards the use of visual media strategies enhancing exchange processes between the Iranian Diaspora and Iran. These spheres traditionally referring to “host” and “home” societies should no longer be perceived as two separate but rather as two communicating spheres.

Marjane Satrapi's *PERSEPOLIS* (2007) and Maral Pourkazemis *THE IRANIAN INTERNET* (2012) are only two examples of the combination of a stylistical and aesthetical mix shifting between globalization, multiculturalism and transnationalism, leading to a new “Iranian Cosmopolitanism”.

In this paper, cosmopolitanism will be treated as an attitude pervasive among young, dissident people working in the digital arts and redefining frameworks and limitations. In a region where censorship has historically directed production, it is especially interesting to look on how and for what purpose visual media strategies are being developed.

Those new visual media strategies dubbed “cosmopolitan” have not received much scholarly attention yet. In this paper, I will discuss their function, their effects, and their meaning.

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**Alena Strohmaier** is a PhD Candidate at the Philipps-University Marburg where she is enrolled as a Research Associate in the BMBF research network “Re-Configurations. History, Remembrance and Transformation Processes in the Middle East and North Africa” Her PhD project is entitled: “Media exchange processes between Iran and the Iranian Diaspora in light of the 2009 uprisings”. She is currently a member of the NECS Steering Committee and editing the NECSUS book review section. She is also part of the editorial team of *META Journal – Middle East Topics and Arguments*.

**Dr. Deborah Shaw** (University of Portsmouth)

## **European Funding and World Cinema:**

### **The Debates and Theoretical Perspectives**

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The increasing number of films from around the world we have access to via our local art cinema or video on demand give viewers a sense of thriving national film cultures. However, this is only part of a story that is hiding in the small print of the credits that reveal the European funders and producers of the films. The past two decades have witnessed a transformation in funding for global art films. More films than ever before are produced with subsidies from dedicated European funding bodies. These bodies have made it their goal to develop filmmaking in regions that qualify for support including Central and Southeast Asia, Africa, Latin America, the Caribbean, The Middle East and Eastern Europe. The most prominent of these organizations are the Hubert Bals Fund, aligned with the Rotterdam Film Festival, the World Cinema Fund, associated with the Berlin Film Festival, and Cinéfondation, an initiative by the Cannes Film Festival. There are also other important state-supported funding bodies that provide grants. These include Aide aux Cinémas du Monde, funded by the Centre National du Cinéma et de l'Image Animée (CNC), Ibermedia that has developed links with Latin-American filmmakers, and the supranational European Union supported body Creative Europe, formerly Media Mundus. This paper will outline a research project that Deborah Shaw, Yael Friedman and Tim Bergfelder are designing to investigate this landscape, and will focus on the theoretical debates that have emerged. The central question to be examined is, do funding schemes perpetuate neo-colonial relationships originating in Europe's colonial legacy, as some scholars have argued, or do they offer new partnerships that challenge previous power dynamics?

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**Deborah Shaw** is Reader in Film Studies at the University of Portsmouth. Following a PhD in the area of Latin American literature at King's College, London on Mexican women writers, she moved into the field of film studies. Her research interests include transnational film theory, film funding bodies and transnational art cinema, Latin American cinema, Latin Americans and Latinos in US cinema, and cinema and migration and she has published widely in these areas. She is the founding co-editor of the Routledge journal *Transnational Cinemas*, and is author of *The Three Amigos: The Transnational Filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón*, Manchester University Press (2013), and *Contemporary Latin American Cinema: Ten Key Films* (Continuum Publishers, 2003). She is the editor of *Contemporary Latin American Cinema: Breaking into the Global Market*. Rowman and Littlefield, 2007. She is currently working on a number of editing projects along with her new book, *Travels in Latin American Film: Sex, Texts, Money and Movement*, and on developing the network: European Film Funding Bodies and Global Arts Cinema. She has been a member of the AHRC Peer Review College in the Academic category since 2010.

**Skadi Loist** (Universität Hamburg / Universität Rostock)

## **Film Festivals as Institutions of Cosmopolitan Film Culture**

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Film festivals are quintessential places of cosmopolitan film culture. Since their inception in the 1930s they have offered a platform to showcase national film in an international arena and served to promote national identities and cultural exchange through diplomacy. In the late 1960s, the festival phenomenon had gone global and programming shifted from diplomatic national showcases to cinephile and cosmopolitan selection (De Valck 2007). Since the 1980s, film festivals have spread exponentially on a global scale. Depending on their specific profile and their position within the larger film festival circuit, film festivals have become cosmopolitan institutions fulfilling various functions.

With the turn from the 'national' to the 'global city' as structuring paradigm of cultural competition and exchange, film festivals serve as flagships in local cultural politics and bring attention to global cities, assist the tourism industry and cater to the creative classes (Stringer 2001, Elsaesser 2005). Especially audience-oriented city film festivals (e.g. Hong Kong, Toronto) take a central role in bringing a variety of international cinemas to local audiences and creating a space for cosmopolitan film consumption (Nichols 1994, Wong 2011).

At the same time, the top-tier business-oriented film festivals (such as Cannes, Venice, Berlin, Rotterdam) moved from being exhibitors and promoters of alternative cinemas to become active players in all aspects of global (arthouse) film industry (De Valck 2014). Their activities range from film education initiatives in talent campuses and master classes, to project development in script labs, film financing through film funds and hosted co-production markets, and facilitating circulation of film via the festival circuit or classic distribution negotiated at the festival markets. In this way film festivals not only confer symbolic capital on film and auteurs, but actively influence the creation and circulation of new film aesthetics (Iordanova 2010, Falicov 2010).

This paper will then chart the multiple roles that film festivals play within the global film culture and cosmopolitan cinema consumption.

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**Skadi Loist** is Sessional Lecture at the Institute for Media and Communication at the University of Hamburg. Her PhD thesis "From Activism to Industry: The Case of LGBT/Queer Film Festivals" analyzes the queer film festival phenomenon with emphasis on developments in the USA and Germany. She co-founded the Film Festival Research Network with Marijke de Valck in 2008 ([www.filmfestivalresearch.org](http://www.filmfestivalresearch.org)), was inaugural co-chair of the Film and Media Festival SIG at SCMS (2011-2013), and serves as Festival Review section editor of *NECSUS European Journal of Media Studies*. Her work has been published in German and English, for example in *Screen*. She is also an archivist and board member of the Hamburg Intl. Queer Film Festival.

**Dr. Rajinder Dudrah** (University of Manchester)

## **Borders and Border Crossings in Bollywood Cinema**

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How can we understand cinema and its products, namely films, as offering us possible cosmopolitan border crossings? In what ways are borders and their crossings constituted audio-visually in and through the medium of cinema? How do borders and their crossings work actually and imaginatively in and through the narratives, characters and their representations in cinema, and what possible readings might audiences make of these interactions? This paper uses select case study films from post-1990s Bollywood cinema where issues of borders and border crossings are dealt with. In particular the site of the border and its possible crossings around the Indo-Pak (Indian/Pakistan) border will be focussed on by offering a close reading of the romantic blockbuster film *VEER ZAARA* (dir. Yash Chopra, 2004), starring Shah Rukh Khan and Preity Zinta.

Only until the late nineties has popular Hindi cinema begun to deal with its violent and traumatic history of partition with neighbouring Pakistan in a direct way. This paper will begin by locating *VEER ZAARA* within a context of previous contemporary films that have culminated in a dialogue of socio-cultural and political representations as offering understandings of Indo-Pak relations since 1947 (the year of independence from British colonial rule and of partition). By charting the emergence of contextual pre-cursor films to *VEER ZAARA* and engaging with their possible representations about the state of Indo-Pak relations, this paper will argue how Bollywood films can generically deploy the idea of the border and what some of their textual strategies are, that allow for audio-visual and imaginative border crossings through the films themselves.

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**Rajinder Dudrah** is Senior Lecturer in Screen Studies at the University of Manchester, UK. He has researched and published widely in film, media and cultural studies in international journals. His books include, amongst others, *Bollywood Travels: Culture, Diaspora and Border Crossings in Hindi Cinema* (2012); *Bhangra: Birmingham and Beyond* (2007); *Bollywood: Sociology Goes to the Movies* (2006); *The Bollywood Reader* (with Jigna Desai, 2008); and *Theorising World Cinema* (with Lucia Nagib and Chris Perriam, 2011).

**Prof. Dr. Ute Fendler** (Universität Bayreuth)

## **African Cinema: (Un)bound Cinema in a Trans-Mediascape**

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African cinema – as an umbrella concept for films coming from various African countries – poses a problem when it comes to designations and categorizations. Most film industries are too small as if one could speak of national film cultures with some exceptions. Furthermore, many filmmakers live and work not only in African countries but mostly in European countries and increasingly in the Americas. The trial to seize this phenomenon was based then rather on thematic convergences, like migrating cinemas, hybrid cinema, cinema de métissage. With the manifesto of Francophone authors in 2007 claiming the existence of a “literature monde en français”, filmmakers from Francophone African countries strengthen the aspect of the auteur, who might be part of a world community.

This paper will present some of the recent positioning of the younger generation of African filmmakers, taking their films as a basis for the discussion about a new “(un)bound cinema” as a part of world cinema or rather a Trans-Mediascape? A way out of the discussion about (non-) belonging could be the suggestion made by Françoise Lionnet to think about the “Creole Cosmopolitan” and discuss in which way this coined concept could be helpful for African cinema.

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**Ute Fendler**, chair of romance cultural and comparative studies at the University of Bayreuth (since 2006), Director of the Institute of African Studies (since 2011), specialist of African cinema, Francophone and Lusophone literatures and film/TV (Africa, Caribbean, Canada), intermedial and intercultural phenomenon. Books: U. Fendler/Mechtild Gilzmer/Ricarda Bienbeck: *Transformations. Changements et renouveaux dans la littérature et le cinéma au Maghreb depuis 1990* (München: June 2014, forthcoming). U. Fendler/Liliana Feierstein: *Enfances? Représentations de l'enfance en Afrique et en Amérique Latine* (München: AVM, 2013). U. Fendler/Monika Wehrheim: *Entdeckung, Eroberung, Inszenierung. Filmische Versionen der Kolonialgeschichte Afrikas und Lateinamerikas*. (Discovery, Conquest and Mise en Scène. Filmic Versions of colonial History in Africa and Latin America, München: Meidenbauer, 2007). DVD- Edition: together with INAC (Instituto Nacional de Audiovisual e Cinema) and ICMA (Instituto Cultural Moçambicano-Aleãao): *Imagens do mundo*. DVD-Edition 2012 and 2013. Material from the Archives of the INAC.

**Prof. Dr. Guido Rings** (Anglia-Ruskin-University Cambridge)

**From MY FAMILY to BORDERTOWN:**

**Blurring or Shifting the Boundaries in Gregory Nava's Films?**

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MY FAMILY and BORDERTOWN mark at the same time the beginning and the culminating point of the international popularity of Chicano director Gregory Nava. While MY FAMILY has been highlighted as an excellent example of the cinematic exploration of “artificial” boundaries that Mexican migrants to the United States and their descendants have faced in the past, BORDERTOWN outlines the possibilities and limits of one Mexican-American descendant in her search for social justice and cultural identity.

In this context, my paper will address two key questions:

1. To what degree and how exactly does Nava’s critical interrogation of Anglo-American and Mexican perspectives contribute to the blurring of traditional boundaries?
2. Where are the limits of this transcultural approach?

First results indicate a significant shift from a strong belief in the seemingly limitless transcultural opportunities of the American Dream to a much more rigorous questioning of the power hierarchies that have shaped and stabilised this construct at the expense of social justice and socio-cultural mobility, in particular but not exclusively on the Mexican side of the border.

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**Guido Rings** is Professor of Postcolonial Studies, director of the Research Unit for Intercultural and Transcultural Studies (RUIITS), Faculty Director of Research Students and Course Leader for the MA Intercultural Communication. He is also co-editor of *German as a Foreign Language* and *iMex*, the first internet journals in Europe for their respective fields. Professor Rings has widely published within different areas of postcolonial studies as well as European languages and cultural studies. This includes the authored books *La Conquista desbaratada (The Conquest upside down, Iberoamericana 2010)*, *Eroberte Eroberer (Conquered Conquerors, Vervuert 2005)* and *Erzählen gegen den Strich (Narrating against the Tide, Lang 1996)*. He has also edited special issues for different international journals on Chicano cinema (*iMex 3 2012*), German migrant cinema (*GFL 11 2010*) and Spanish migrant cinema (*Iberoamericana 34 2009*), and co-edited the volumes *Neo-colonial mentalities in contemporary Europe* (with A. Ife 2008), *Bilderwelten, Textwelten, Comicwelten (Worlds of Images, Worlds of Texts, Worlds of Comics, with F. Leinen 2007)* and *European Cinema: Inside Out* (with R. Morgan-Tamosunas 2003), and he is the author of nearly 50 refereed articles.

**Prof. Dr. Susanne Lachenicht** (Universität Bayreuth)

## **Cosmopolitanism Revisited – A Diachronic Perspective**

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While cosmopolitanism seems to have become a key category of the so-called second modernity, most societies and cultures have thought of the “cosmopolitan” as a negative figure. This paper shows in a diachronic perspective how the concept of the cosmopolitan and cosmopolitanism evolved and why most societies and cultures depicted the “cosmopolitan” in negative terms.

Furthermore, this paper will make evident that most cultures that despised of the “cosmopolitan” nonetheless “practiced” cosmopolitanism to some extent. The ability to learn foreign languages and to easily move between two or more cultures, acting as brokers of transculturation, were and are important in many professional networks and enhance cultural transfer and cultural exchange. Cosmopolitans and their borrowing from other nations’ literatures, music and theatre also are at the very heart of forging distinct national cultures. Cosmopolitan attitudes and practices often co-exist with nationalisms and discourses of national exclusiveness. Furthermore, situations of exile of individual wanderers might enhance and promote feelings of up-rootedness and the need to redefine one’s own identity. Situations of “errant” might entail a stronger consciousness of [national] identity, an increasing desire to protect and safeguard this identity and to relocate it in a distinct territory. In sketching out this tension field this paper aims at providing a framework to better understand why and how the “cosmopolitan” has become a key figure for our second modernity.

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**Susanne Lachenicht** is Professor Chair of Early Modern History at Bayreuth University. She is the founder of the Summer Academy of Atlantic History (SAAH), Chair of the European Early American Studies Association (EEASA), a member of the editorial board of *Oxford Bibliographies: Atlantic History* and of the steering committee of the Bayreuth Institute for American Studies (BIFAS). She has been a visiting fellow/professor at All Souls College, Oxford, the École des Hautes Études en Sciences Sociales, Paris, the Université d’Angers and the Université de Toulouse-Le Mirail. Her publications include *Information und Propaganda. Die Presse deutscher Jakobiner im Elsaß* (München 2004), *Hugenotten in Europa und Nordamerika. Migration und Integration in der Frühen Neuzeit* (Frankfurt/Main 2010), *Die Französische Revolution* (Darmstadt 2012), and as ed. *Religious Refugees in Europe, Asia and North America, 6th – 21st century* (Hamburg 2007) and (with Kirsten Heinsohn) *Diaspora Identities. Exile, Nationalism and Cosmopolitanism in Past and Present* (Frankfurt/Main, New York, Chicago 2009).

**Prof. Dr. Karl Sierek** (Friedrich-Schiller-Universität Jena)

## **Kawakita Nagamasa: Image Transfer and Cosmopolitan Cinema Between East Asia and Europe in the 1930s and 40s**

In the summer of 1931 a group of film makers worked in Berlin on a compilation of three Japanese films for the German market under contract from a recently established Japanese-German company. NIPPON, as it was called, was meant as a test for the producers and the distributors Kawakita Nagamasa and Georg Eduard von Stietencron for further reciprocal film distribution in Japan and Germany. This trial resulted in the establishment of Towa Comp. which has in the meantime become a globally active film distribution and production company, and which, in the years following this trial, brought the best of European cinema to Japan, and made the most important European films available to the Japanese audience. THE ADVENTURES OF PRINCE ACHMED (DIE ABENDTEUER DES PRINZEN ACHMED), ASPHALT, UNDER THE ROOFS OF PARIS (SOUS LES TOITS DE PARIS), GIRLS IN UNIFORM (MÄDCHEN IN UNIFORM), THE CONGRESS DANCES (DER KONGRESS TANZT): All that and still much more appeared on Japanese film screens in the matter of only a few years. From this point on right up until the 1960s Kawakita, Towa's cosmopolitan manager, started commuting between the continents, carrying his moving pictures in his baggage, constantly travelling and moving, in cities and hotels, at festivals and in cinemas, on the Trans-Siberian Railway and on passenger lines between Yokohama, Shanghai and Hamburg.

Two perhaps even symptomatic breaks in this equally cinematographical and cosmopolitan existence became apparent in the second half of the 1930s. After approximately five years of German-Japanese image migration as a symbol of international understanding the political changes which occurred in both countries took their toll. Out of Kawa and Towa, in the meantime an institution of image and thought exchange and of work from cosmopolitans for cosmopolitans, became the accomplices of the German-fascist and Japanese-military Anti-Comintern pact who, with the Arnold Fanck Production of TOCHTER DES SAMURAI – to put it bluntly – presented a prototype of narrow-minded, fascistic cinema. Again two years later it became even worse and all that had existed in terms of cosmopolitanism, urbanity and humanism disappeared. Kawakita, as a collaborator of the Japanese invaders in China, began the reconstruction of the film industry in Shanghai, using the Nazi-film industry and the model of the Ufa as a plan.

From cosmopolitan to collaborator of the Nazis? The biographical-historical line should be used only to sketch out a path of thought, which essentially focuses on a different question: Which image transformations implicate image migration like that depicted? How have cultural and iconic codes had an influence in terms of cinematographical movements and cosmopolitan ways of life? Which hybrid forms emerge from this and how do they present themselves in such dissimilar films as NIPPON and TOCHTER DES SAMURAI?

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**Prof. Dr. Daniela Berghahn** (Royal Holloway, University of London)  
**The Mainstreaming of Diasporic European Cinema:  
 From Ethnic Niche to Popular Genre**

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This paper draws on Kobena Mercer and Isaac Julien's seminal essay 'De margin and de centre', published as the introduction to 'The Last "Special Issue" on Race' in the journal *Screen* in 1988. Mercer and Julien's declared aim was to break up 'structures that determine what is regarded as culturally central and what is regarded as culturally marginal'. According to their programmatic vision, in future filmic representations of race and ethnicity would no longer be assigned a special issue because that in itself is indicative its marginalisation. They were not alone in asserting that cinema plays a pivotal role in destabilising long-established hierarchies in the cultural representation of ethnic minorities. Stuart Hall, too, has celebrated the moment when diasporic ethnic minority filmmakers gained access to the means of film production and, thereby, self-representation as 'the most profound cultural revolution [that came...] about as a consequence of the margins coming into representation'.

Considering examples from black and Asian British, Maghrebi French and Turkish German cinema, this paper explores to what extent diasporic ethnic minority filmmaking has accomplished the shift from 'de margin' to 'de centre' that Mercer and Julien called for. I argue that the gradual mainstreaming of diasporic cinema occurred in four, albeit overlapping, phases, which include the shift from experimental collective filmmaking (*HANDSWORTH SONGS*, *LOOKING FOR LANGSTON*) over 'the cinema of duty' (*Pressure*), which frames ethnic minority themes in accordance with the aesthetic and narrative conventions of the social problem film, to popular genres. While comedies about sprawling ethnic minority families (*BEND IT LIKE BECKAM*, *EAST IS EAST*, *ALMANYA – WELCOME TO GERMANY*) have enjoyed the greatest cross-over appeal, other genres have also been productively adopted and hybridised, notably road movies (*LE GRAND VOYAGE*), gangster films (*OUTSIDE THE LAW*) and war films (*DAYS OF GLORY*). More recently, diasporic filmmakers have begun to shed 'the burden of representation' (Mercer 1990) by engaging with themes entirely unrelated to race and ethnicity (McQueen's *HUNGER* and *SHAME*, Kechiche's lesbian love story *BLUE IS THE WARMEST COLOUR*). The freedom to make films about any subject is arguably the clearest indication of the normalisation of ethnic minority filmmaking which Mercer and Julien had envisaged some twenty-five years ago.

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**Daniela Berghahn** is Professor of Film Studies at Royal Holloway, University of London. Her publications include *Hollywood behind the Wall: The Cinema of East Germany* (Manchester UP, 2005), the first representative history of East German film culture from 1946 to the present and *Far-flung Families in Film: The Diasporic Family in Contemporary European Cinema* (2013). She has (co-)edited several collections, including *Unity and Diversity in the New Europe* (2000), *Millennial Essays on Film and Other German Studies* (2002), *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (2010) and a special issue of *New Cinemas* on "Turkish German Dialogues on Screen" (2009).

**Dr. Henriette Gunkel** (Universität Bayreuth)

## **We Come From the Future – Chronopolitical, Imaginary Spaces in African Science Fiction**

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This paper discusses the concepts of cosmopolitanism and cosmopolitan cinema by looking at the imaginary, transnational spaces currently created within African cinema – a cinema that is very much conceptualized as a political cinema, closely linked to third cinema. It focuses on three recent short films within the sci-fi genre, an emerging aesthetic and chronopolitical intervention which seems to break with African cinema's political project of producing counter-memories in order to contest the colonial archive. Here, historical presence seems to be replaced by futuristic images; imaginary realism by utopian/dystopian vision; and the specificity of national contexts by non-specific, possibly transnational or even extra-terrestrial worlds. How can this new emerging genre within African cinema help us to make sense of transnational cinematic and aesthetic references, and how political are these films? The paper discusses cosmopolitanism in relation to the concept of imagination (as a collective process) by looking at *PUMZI* (2009) by Wanuri Kahiu, *SWEETHEART* (2010) by Michael Matthews, and *HOME COMING* (2013) by Jim Chuchu.

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**Henriette Gunkel** is a Postdoctoral Research Fellow at the Bayreuth Academy of Advanced African Studies, University of Bayreuth. She is the author of the monograph *The Cultural Politics of Female Sexuality in South Africa* and co-editor of *What Can a Body Do? Praktiken und Figurationen des Körpers in den Kulturwissenschaften, Undutiful Daughters. New Directions in Feminist Thought and Practice* and *Frieda Grafe. 30 Filme*. She is also co-curator of the African Film Festival Cinemameu in Inhambane, Mozambique.

**Rania Gaafar** (Staatliche Hochschule für Gestaltung Karlsruhe)

## **'Cinéma D'Exposition', Exile, and Radicant Spaces on Film – Reflections on a Postcolonial Media(l) Theory**

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Contemporary moving images in film, and in an exhibition context in particular, have adapted an increasingly post-conceptual take within the last years on issues of alterity, race and 'representation' thereby redefined and augmented the relation between 'the real', 'the other', and projection sites such as the screen to that of the epistemology of sensory experiential perception in the visual arts. Moving image cultures and their very technological embodiment have been transformed amidst the realities of (cultural) migration, exile and their concomitant abstraction in the visual arts.

This paper argues that film as a medium extends the experience and singularity of otherness from cinema right into the exilic installation space, where it unfolds a post-cinematic method that ascribes to the contingencies of an 'altermodernity' in, for one, contemporary film installation art practices. The question this paper elaborates is whether a 'cosmopolitan imaginary' in film art configures an aesthetic realism and hence a paradigmatic challenge to post-colonial approaches to the moving image.

It will be argued that the epistemology of film's mediality is performed through a 'radicant' artistic method that references an emerging postcolonial media(l) theory. This approach to the formation of new knowledge and the contingent postcolonial epistemologies in media and film art aims to disclose different passages to the aesthetics of alterity and exile.

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**Rania Gaafar** is currently a research assistant at the Media Art department at *Staatliche Hochschule für Gestaltung* Karlsruhe (University of Arts and Design). She has been a postgraduate researcher at Goldsmiths College's visual culture department, London. She received a DFG Ph.D. scholarship from 2006 to 2009 at the Doctoral School *Image, Body, Medium – Towards an Anthropological Perspective* at *Staatliche Hochschule für Gestaltung* Karlsruhe; PhD thesis on Isaac Julien's film art; fellow at Akademie Schloss Solitude (April–September 2012) in Stuttgart.

**Prof. Dr. Savas Arslan** (Bahçeşehir University)

### **Whose Cosmos is Cinema?**

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Much as elsewhere, early cinema in Turkey was more international and/or transnational than it is today. This was due partly to the history and specific qualities of the medium of cinema, and partly to the imperial and cosmopolitan underpinnings of modern Turkey. Yet as a medium, cinematography implicated elements of a particular history of vision that sprung from the European Renaissance and found further manifestations in the West.

In this presentation, I will try to touch on cinema in Turkey through this dual rendering of cinema; one, as an already-international medium and the other, as a specifically Western medium. In this respect, I will first try to place the West as a demarcation – having an ideology of universalism, despite being imbricated by various forms of closure; and being determined by representation as an instance of the both (i.e., being at the limit of the irrepresentable in representing itself). Then, I will present a few films from the history of cinema in Turkey in an attempt to outline how difference or idiosyncrasies of these films do “Turkify” the inherent qualities of the medium of cinema.

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**Savaş Arslan** is Professor of Film and Television at Bahçeşehir University in Istanbul, Turkey. Apart from contributing various articles on cinema, arts, and culture to different journals, magazines, and edited volumes, he has three books: *Cinema in Turkey: A New Critical History* (Oxford University Press, 2011), *Media, Culture and Identity in Europe* (co-editor, Bahçeşehir University Press), and *Melodram* (in Turkish, L&M).

**Dr. Natalie Boehler** (Universität Zürich)

## **Independent Cinema in Southeast Asia: Local Landscapes, Cosmopolitan Aspirations?**

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Since the late 1990s, Southeast Asia has seen the rise of vivid independent cinemas: small production teams working with shoestring budgets make films that are very different from the region's mainstream. This movement shows the impact of digital video and high-speed internet, technological innovations that open up new possibilities for filmmakers working independently of the big production companies. Their independence allows them artistic freedom, and to speak of topics that are usually subject to control by state authorities, as many countries exercise restrictions on free speech via censorship. In this way, independent cinema is part of an alternative, resistant culture.

Using examples from Singapore, Malaysia and Thailand, this paper examines the ways that Southeast Asian independent cinemas creatively use cinematic landscapes to express political issues, such as nationalism or race segregation, and to transcend the restrictive boundaries set by official discourses. It also asks whether this transcending can be seen as a form of cinematic cosmopolitanism. To this end, it discusses concepts of cosmopolitanism (Hollinger, Pheng Cheah) and how they might be read with the films in question.

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**Natalie Boehler** is a postdoctoral researcher and lecturer at the Institute of Cinema Studies of the University of Zurich, Switzerland. Her research focuses on East and Southeast Asian Cinemas, the globalization of film and cultural theory, and World Cinema.

**Dr. Yael Friedman** (University of Portsmouth)

## **The Landscape for Funding in the Middle East: The Limits of Transnationalism**

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The changes brought about by processes of globalisation to the production, circulation and reception of films around the world shape also much of contemporary film production across the Middle East. Many films, especially those that gain international exposure, are fully or partly funded by European funds. Against the backdrop of very uneven cinematic infrastructures across the region European funding mechanisms take diverse forms and have different effects.

Much of European involvement in film production in the region emerged in the wake of the Oslo Accords in the mid-2000s and shares its political and ideological premises. In addition to proliferation of co-production agreements, different schemes and training programmes were formed as part of a wider agenda of European aid and linked film funding with aims such as democratisation, professionalization and dialogue toward peace-building.

Sketching in broad terms the landscape of European film funding in the Middle East, my discussion in this paper will focus on the example of the Greenhouse project – a European funded development programme for documentary filmmakers from the Middle East and North Africa. Such projects illustrate, perhaps more explicitly than others, the tensions and paradoxes that transnational production contexts produce in settings where the national is not only paramount but often the cause of extreme conflicts. The modus operandi of initiatives like Greenhouse draws attention to the specific ways in which the national and the postcolonial intersect within the transnational framework.

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**Yael Friedman** is a senior lecturer at the School of Creative Technologies at University of Portsmouth where she teaches film theory and documentary practice. Her research interests include Middle Eastern cinemas, particularly in Israel/Palestine, transnational and postcolonial cinemas and documentary theory. She has written several articles about Israeli and Palestinian cinema and currently completing a monograph about Palestinian Filmmaking inside Israel to be published with I. B Tauris. The paper she is presenting in this conference is part of a wider and new research into European funding and World cinema.

**Prof. Dr. Jochen Koubek/Dr. Stefan Werning** (Universität Bayreuth)

## **A Cultural Perspective on Digital Games**

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As Johan Huizinga famously demonstrates that play is a form of human behavior that antecedes and shapes culture(s), it is plausible that play, performance and games are not just culturally constitutive but also culturally specific. Thus, the first part of the presentation takes a closer look at forms of analyzing and describing diverging tastes, interpretations and playing styles with regard to digital games in different cultures. For instance, genres such as economic simulations, real time strategy or shooter games are closely tied to specific cultures and can at least partially be interpreted in terms of the respective histories. National aesthetics, narratives, luditives, practices and discourses shape the way games are planned, developed, distributed, played and received in different countries.

After having matured in terms of formal and aesthetic conventions, digital games have not only produced culturally specific perspectives but have also been instrumental in defining cultural identities as well as relations with other cultural entities. Reconsidering the Orientalism debate initiated by Edward Said's eponymous book and its application to media formats such as films and comics since the 1980s, it becomes obvious that this view can still be productively extended to include digital games as well. Apart from Orientalism and exotism, related notions such as Occidentalism or second-order Orientalism will be explored in the second part of the presentation as well and the underlying motivations and rationales need to be further differentiated. From that angle, the negotiation of cultural sensibilities in digital games creates a much less unidirectional impression that Said's original observations on Orientalism in the arts and focuses more on processes than on representations.

**Jochen Koubek** is a full professor for digital media at the University of Bayreuth. His research interests cover interactive media, video games and the impact of digital technologies on cultural structures and social practices.

**Stefan Werning** is an assistant professor for media studies and digital media at the University of Bayreuth. He previously worked at the Fraunhofer Institute Media Communications in St. Augustin, the University of Bonn as well as in the digital games industry, most notably at Nintendo of Europe. Since completing a DAAD-funded visiting scholarship at MIT, Stefan has been a fellow of the Convergence Culture Consortium. His research focuses on digital game studies, popular media culture and the implications of economic transformations on media use.

**Martin Schlesinger** (Ruhr-Universität Bochum)

**Babel Brazil –**

### **The Cosmopolitan Cinema of Fernando Meirelles**

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Like no other Brazilian director Fernando Meirelles in his last films told stories of cosmopolitan societies. While in *DOMÉSTICAS* (2001) and *CITY OF GOD* (*CIDADE DE DEUS*, 2002) he explored national spaces, social environments and their problems, in *BLINDNESS* (*ENSAIO SOBRE A CEGUEIRA*, 2008) and *360* (2011) we can observe a search for cosmopolitan images beyond Brazil's (aesthetical) borders.

In *BLINDNESS*, based on José Saramago's homonymous novel, a city, maybe the whole world, is infected by a mysterious epidemic blindness that rapidly spreads over the whole population. The infected suffer from a white blindness that is visualized by bright images or images out of focus in which only thin silhouettes and shadows appear and disappear. The government radically isolates the blind in quarantine, in an abandoned, filthy hospital, with less than minimal conditions to survive.

The epidemic raises moral and ethical questions not only known from Brazilian cinema, but mainly known from the quarantine or the zombie genre which always show characters who become somehow cosmopolitan due to mysterious viruses.

In my paper I would like to discuss the filmic form and stylistic features in close readings of Meirelles films as well as the cosmopolitan city (cf. Horvarth 2011) which he creates at the end of *BLINDNESS*, a space without a clear visual and cultural identity.

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**Martin Schlesinger** studied Media Culture at the Bauhaus-University Weimar (2002-2008) and Social Communication at the Federal University of Minas Gerais (2005-2006). His diploma thesis *Brasilien der Bilder (Brazil of the Pictures)* was published by VDG Weimar in Germany in 2008. He is currently a scientific coworker and doctoral student at the Institute for Media Studies at the Ruhr-University Bochum, writing a thesis on Brazilian cinema entitled *Bilder der Enge (Images of narrowness)*. He is also director of music videos and documentaries. Most important film: *Odysee und Nahverkehr / Odyssey and Short-Distance Travel* (together with Marius Böttcher, 2012).

**Janine Wahrendorf** (Ruhr-Universität Bochum) /

**Dr. Kathrin Rothmund** (Universität Bayreuth)

### **Tourists, Terrorists, and Theory**

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Cosmopolitans are often portrayed as belonging to a global elite of world travelers while refugees, migrants or asylum seekers are considered to embody their counterpart. Both groups are quite frequently part of filmic interpretations and are widely analyzed in film studies. When looking at cosmopolitan agents as narrative engines in audiovisual fiction two more types of film characters are often neglected in theoretical approaches even though they propose a new pair of oppositions: the tourist and the terrorist.

In our presentation we want to look at representations of tourists and terrorists in audiovisual media and consider their narrative and aesthetic functions against the backdrop of cosmopolitan agency. Among others films such as *Der BAADER-MEINHOF-KOMPLEX* (2008), *CARLOS – LE PRIX DU CHACAL* (2010), *THE TOURIST* (2010), *LOST IN TRANSLATION* (2003), *BABEL* (2006), the various *JAMES BOND*-movies or the TV-series *HOMELAND* (since 2010) encourage a discussion on forms of border crossing, mimicry, citizenship and national identity, specific relationships between ‚home‘ and ‚the foreign‘ and often a visual exploitation of otherness. Therefore, we want to look at the economy of global imagery both in a terroristic and touristic gaze and we want to focus on the specific temporality of the terrorists‘ and the tourists‘ identities.

**Janine Wahrendorf** received her Bachelor degree in Theatre and Media Studies at the University of Bochum, where she has also recently finished her Master’s degree. In her thesis she analyzed the changing depiction of the teenage gay kiss on American television shows, bringing special attention to the history of visibility and the influence of the economy as well as homonormative influences on contemporary programs. She is currently contemplating her future doctoral endeavors.

**Kathrin Rothmund**, Dr. phil., is a Media Scholar and Lecturer at the University of Bayreuth/ Germany. Her research focuses on audiovisual seriality, cosmopolitan cinema, and visual epistemology. Currently she is working on vagueness and acuity of moving images and on flows, streams, currents and seas in cosmopolitan cinema. Among her most recent publications are *Komplexe Welten. Narrative Strategien in US-amerikanischen Fernsehserien*. (Complex Worlds. Narrative Strategies in US-American TV-series, Berlin 2013) and *Ants, Games, Brains – The Complexity of Reality in Aronofsky’s Pi*. (In: J. Eckel, B. Leiendecker, D. Olek, C. Piepiorka (Ed.): (Dis)Orienting Media and Narrative Mazes. Bielefeld 2013).

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