

Processes of media transformation are of central concern in the arts, in popular culture, and in the media industry as well as media studies. The Hamburg-based research group *Translating and Framing. Practices of Medial Transformations* uses an innovative praxeological approach, by conceptualizing perception and appropriation as forms of “translating” and “framing.” The aim is to build on existing theories toward an expanded media studies, combining research on the arts, media and cultural studies, as well as the social sciences. The interdisciplinary group, established in 2015, consists of seven research projects led by scholars of Universität Hamburg and the Hochschule für Bildende Künste Hamburg (HFBK).

The second international conference brings together scholars and practitioners working in philosophy, media, and performance and cultural studies whose interventions focus on dynamic processes of cultural transformation in a global context. Taking as our starting point the notion that culture is produced in an ongoing, reciprocal process of framing and translation, we have specifically invited contributions that broaden existing concepts of framing and translating, for instance, by focusing on such diverse phenomena as inter-medial and cross-cultural translations and hybridizations. The spectrum covers a broad range of media including the body and its movement, voice, literature, film, web series, and graphic novels. Pushing beyond traditional notions of media production and reception, we are asking instead in what ways are media not only always already framed and translated expressions of specific, mostly Western cultures, but what other, non-Western and frequently unseen and unheard ways of framing and translating are there?

The event is open to the public and free of charge, with advance registration requested at: fuer.bw@uni-hamburg.de

Situated in Translation: Global Media and Cultural Practices is the International Annual Conference of the Research Group *Translating and Framing. Practices of Medial Transformations* (Speaker: Gabriele Klein, Deputy Speaker: Claudia Benthien). The Research Group is founded by the Landesforschungsförderung of the Free and Hanseatic City of Hamburg | Ministry of Science, Research and Equalities www.bw.uni-hamburg.de/uebersetzen-und-rahmen

Concept & Organisation Astrid Böger, Michaela Ott, Thomas Weber

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Conference Venue Hochschule für bildende Künste (HFBK) Hamburg 22081 Hamburg | Lerchenfeld 2



Situated in Translation: Global Media and Cultural Practices

An International Conference by Universität Hamburg & Hochschule für bildende Künste Hamburg (HFBK)

May 18–20, 2017



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Research Group

Translating and Framing.

Practices of Medial

Transformations

Situated in Translation:

Global Media and Cultural Practices

International Conference

Hochschule für bildende Künste

(HFBK) Hamburg

May 18–20, 2017

Thursday May 18

- 14 WELCOME SPEECHES
- 14.30 KEYNOTE **William Uricchio**
“Re-Framing Identities
via Media Practices”
CHAIR Astrid Böger
- 16 COFFEE BREAK
- 16.30 **Elisabeth El Refaie & Birgit Weyhe**
“What Do Sounds and Smells Look Like?
Synesthetic Metaphor in *Madgermanes*”
CHAIR Johannes C. P. Schmid
- 18.15 **Tobias Ebbrecht-Hartmann**
“Transtemporal Resonance:
Transforming and Re-/Framing
(Historical) Images of Violence“
CHAIR Thomas Weber / Eva Knopf

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Friday May 19

- 9.30 **Deniz Göktürk**
“Frames without Borders?
On the Predicament
of Visibility in Migration”
CHAIR Claudia Benthien
- 10.30 **Jannis Androutsopoulos
& Jessica Weidenhöffer**
“Tweeting #tatort: Recontextualised
Practices and Intertextual Chains in
Networked Audience Engagement”
CHAIR Markus Kuhn
- 11.30 COFFEE BREAK
- 11.45 **Julia Lajta-Novak** “When
Poetry Meets Performance:
Kat Francois’ Spoken-Word Show
Raising Lazarus as Embodied
Auto-/Biography”
CHAIR Wiebke Vorrath
- 12.45 LUNCH BREAK
- 14 **Encarnación Gutiérrez Rodríguez**
“Transcultural Translation:
A Decolonial Methodological
Perspective” CHAIR Gabriele Klein
- 15 COFFEE BREAK
- 15.30 KEYNOTE **Souleymane Bachir Diagne**
“Translation and the Universal”
CHAIR Michaela Ott
- 17 COFFEE BREAK
- 17.30 **Kader Attia**
“Translation as Reparation”
CHAIR Sophie Lembcke

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Saturday May 20

- 9.30 **Martin Jörg Schäfer**
“Staging Cordelias’s Survival.
Media and Translation in
She She Pop’s *Testament*”
CHAIR Andreas Veits
- 10.30 **Ramsay Burt**
“Diasporic Culture and Colonialism:
Katherine Dunham and Berto Pasuka’s
Dance Translations”
CHAIR Gabriele Klein
- 11.30 COFFEE BREAK
- 12 **Decolonising Design Group**
„All Design is Situated.
Design, Politics and Power“
CHAIR Friedrich von Borries
/ Mara Recklies
- 13 SUMMARY & FAREWELL

Jannis Androutsopoulos is Professor in German and Media Linguistics at Universität Hamburg. His work is at the interface of sociolinguistics and media discourse studies and focuses on the relationship between linguistic differentiation and mediation in the broadest sense of these terms. His publications include *Digital language practices in superdiversity*, 2014; *Mediatization and sociolinguistic change*, 2014; *Language and society in cinematic discourse*, 2012; *Orthography as social action*, 2012; *Data and Methods in Computer-mediated Discourse Analysis*, 2008; *Neuere Entwicklungen in der linguistischen Internetforschung*, 2006; *Sociolinguistics and CMC*, 2006; *Discourse constructions of youth identities*, 2003; *HipHop: Globale Kultur – lokale Praktiken*, 2003.

Kader Attia is a French artist with an Algerian family background, based in Berlin and Paris. His artistic research concerns questions of (post)colonialism and its after-effects on societies of Northern Africa and the Middle East. He looks for possibilities of artistic and symbolic reparations and of the problematization of cultural differences in collective memories and human subjectivities. Some of his main exhibitions: *Reparatur*, 5 Akte, *Installation*. Kunst-Werke Berlin, Berlin, 2014; *Continuum of Repair: The Light of Jacob's Ladder*, Whitechapel Art Gallery, London, 2014 and BOZAR, Brussels; *Les Blessures sont là*, Musée cantonal des beaux-arts Lausanne, Lausanne, 2015; *Repair*, documenta 13 in Kassel; his last German exhibition was *Sacrifice and Harmony* in the Museum of Modern Art, Frankfurt/M., 2016; he participated in Dak'Art in Dakar (Se-negal) 2016 and is part of the actual Sharjah-Biennial. In 2016, he received the Marcel-Duchamp-Prize in Paris.

Ramsay Burt is Professor of Dance History at De Montfort University, UK and is a regular visiting teacher at PARTS in Brussels. In 1999 he was Visiting Professor at the Department of Performance Studies, New York University. His research expertise includes dance, gender and sexuality, Aesthetics and Ethics, Dance History, Judson Dance Theatre, Contemporary European Dance and British-based dance artists who are black. In 2013–2014, he undertook a research project into British Dance and the African Diaspora resulting in an edited collection *British Dance: Black Routes*, 2016. His publications include *Ungoverning Dance*, 2016; *Writing Dancing Together*, 2009; *Judson Dance Theater: Performative Traces*, 2006; *The Male Dancer*, 1995/2007.

Elisabeth (Lisa) El Refaie is Senior Lecturer at the Centre for Language and Communication Research, Cardiff University, UK. The main focus of her research is on visual/multimodal forms of metaphor and narrative in alternative comics. She is currently writing a research monograph on visual metaphors in graphic narratives about the experience of physical or mental illness, as well as being involved with a pilot study that explores the use of drawing workshops as a way of investigating and disseminating findings about the infertility experiences of Black and ethnic minority women in Wales. She is the author of Autobiographical Comics: *Life Writing in Pictures*, 2012, and she has also contributed to a wide range of edited volumes and journals.

Deniz Gökürk is Associate Professor at the German Department at Berkeley. Her research areas are cultural aspects of migration and globalization, transnational connections in world cinema, media old and new, changing configurations of authorship and spectatorship, intertextuality, intermediality, and translation, regimes of mobility, borders, multiculturalism, and nationalism, urban imaginaries, art and geopolitics. Her publications include *Transit Deutschland: Debatten zu Nation und Migration*, 2011; *Orienting Istanbul: Cultural Capital of Europe?*, 2010; *Germany in Transit. Nation and Migration, 1955–2005. A Sourcebook*, 2007; *Multicultural Germany: Art, Performance and Media*, 2004; *The German Cinema Book*, 2002.

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colonial. L'élan vital dans la pensée de Senghor et de Mohamed Iqba, 2011, was awarded the Dagnan-Bouveret prize by the French Academy of Moral and Political Sciences; in 2011 he received the Edouard Glissant Prize for his work. Recent publications include *Philosophie en Islam et en christianisme*, 2016; *The Ink of the Scholars. Reflections on Philosophy in Africa*, 2016; *Comment philosopher en Islam*, 2013; *African Art as Philosophy. Senghor, Bergson, and the Idea of Negritude*, 2011.

Tobias Ebbrecht-Hartmann is Lecturer of Film and German Studies at the Department of Communication and Journalism and DAAD Center for German Studies at the Hebrew University of Jerusalem. His fields of research, teaching and publication are film history and film theory, memory culture and cinematic remembrance of the Holocaust, West and East German cinema, German-Israeli film relations, film-heritage, archival films and echo cinema. Recent publications include *Docudrama on European Television: A Selective Survey*, 2016; *In Transit: Passage through a German-Israeli History of Cinema*, 2014; *Images of the Past in Media Memory. Cinematic Narrations of the Holocaust*, 2011; *Images beyond Words. On Romuald Karmakar*, 2010.

Martin Jörg Schäfer is Professor of Literature and Performance Studies at Universität Hamburgs German Department. His research focuses on Art and labour, literature, theatre and theory construction from 1750, departures from tradition and narratives of crisis, theories of theatricality and representation, aesthetic theories, labour, idleness, leisure and their forms of subjectivity, figures of translating and transferring, production of the politically imagined. His books include: *Das Theater der Erzählung*, 2016; *The Art of Being Many*, 2016; *art works. Ästhetik des Postfordismus*, 2015; *Die Gewalt der Muße. Wechselverhältnisse von Arbeit, Nichtarbeit, Ästhetik*, 2013; *Szenischer Materialismus. Dionysische Theatralität zwischen Hölderlin und Hegel*, 2003.

William Uricchio is Professor of Comparative Media Studies at MIT and Professor of Comparative Media History at Utrecht University as well as Principal Investigator of MIT's Open Documentary Lab. His current research focuses on participatory, interactive and location-based storytelling, as well as the new distribution possibilities available to documentary makers interactive and participatory documentary, the history of computer games resp. 'playing' and the coincidence with the rise of post-structuralist historiography. His publications include: *Many More Lives of the Batman*, 2015; *We Europeans? Media, Representations, Identities*, 2008; *Media Cultures*, 2006.

Jessica Weidenhöffer, M.A. is doctoral candidate and research assistant at the Department of German Studies, University of Vechta. Her PhD project investigates positioning practices in historical textbooks for English as Foreign Language. Her research interests include interactional socio-linguistics, discourse analysis and language in the new media

Birgit Weyhe is illustrator and comic book artist. She was born in Munich and spent her childhood in East Africa before she moved back to Germany to study in Konstanz and Hamburg German Literature and History and Illustration. Her work has been exhibited in numerous European countries and her comics have been published in a wide range of international magazines and anthologies. On behalf of the Goethe Institute, she gave lectures on her work and various international workshops. Since 2012, she teaches at the Hamburg University of Applied Sciences. Her books include: *Madgermanes*, 2016; *Im Himmel ist Jahrmarkt*, 2013; *Reigen: Eine Erzählung in zehn Kapiteln*, 2011.

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Encarnación Gutiérrez Rodríguez is Professor for General Sociology at Justus-Liebig Universität Gießen. Her research focuses on questions of global inequalities and their local articulation particularly in Germany, Spain and the UK as well as on post/Marxist and decolonial perspectives on feminist and queer epistemology and their application to the field of migration, labour and culture. Her books include: *Creolizing Europe. Legacies and Transformations*, 2015; *Migration, Domestic Work and Affect*, 2010; *Decolonizing European Sociology*, 2010; *Spricht die Subalterne Deutsch? Migration und Postkoloniale Kritik*, 2003; *Gouvernementalität. Eine sozialwissenschaftliche Debatte in Anschluss an Foucault*, 2003.