

MOVING IMAGES - MOBILE VIEWERS: 20TH CENTURY VISUALITY

**INTERNATIONAL WORKSHOP, UNIVERSITY OF STUTTGART
6 AND 7 FEBRUARY 2009**

CALL FOR PAPERS

Vision and movement seem to have shifted centre stage in modes of experience in the last century: as a result of their joint effect slow contemplative gazes at static images seem to be increasingly displaced by distracted, 'vernacular' ways of seeing. Looking out of the window of a speeding car, receiving photographs of planet earth from outer space, watching the flickering images of the TV screen, scrolling through a text, zooming in on a location in Google Maps, or sending images via mobile phones or webcams - all these are unique visual experiences that were impossible before various inventions in the 20th century originated completely new kinds of movement. The double meaning of "moving images" is meant to signal the specificity of motion to these imagi(ni)ngs and at the same time to express the emotional power of those visual images which are able to transcend the constant stream of images in contemporary perception.

At the beginning of the century movement in the newly available forms of high velocity travel as well as the conquest of space above ground was seen as an emblem of modernity. At its end, while virtual travel in the World Wide Web stands for unlimited access to information and the transcending of boundaries, migratory movements across increasingly policed national frontiers have simultaneously brought to the fore problems of intercultural communication and exchange. All of these aspects have produced distinct, memorable key images of wide, and often of transnational appeal in which the hopes and horrors accompanying their emergence are condensed. These "moving images" are indicative of how in times of increasing mobility the relation of technology to human bodies, the dialectics of local places and global spaces, of belonging and departing, of transit and dwelling have to be reconsidered.

The workshop aims to assess the changes in seeing and representing occasioned by one of the major characteristics of the 20th century: accelerated mobility. The increasing dynamism of cultural events and the accelerated mobility of processes as well as individual and collective movements in the 20th century have produced challenges to ways of seeing and hence influenced ways of representing. As visual perception is conditioned by its surroundings, so will representations and conceptualizations of image-making be affected by the increased mobility of the previous century. We want to investigate this impact of increasingly expansive as well as rapid means of movement for bodies and objects on visuality, and in particular how these movements feed into images and imagining.



The workshop will address such questions as:

- What kinds of images are generated in an increasingly dynamic and mobile cultural environment, and what images tend to be retained in cultural memory?
- How do these icons inform discourses, perception and representations of the world? Do migrating images produce a more global imaginary?
- How does perception and reception adapt to the spatial movement of subject and/or object? How are perspectives altered by moving observers and moving objects?
- Do these altered ways of seeing impinge upon the understanding and practice of representation?
- In what way do the arts, especially literature, respond to the challenge of mobile vantage points or moving observers?

Discussions should include a reflection of theoretical approaches needed to analyze these phenomena. We would welcome contributions from across disciplines, in particular cultural, media and literary studies.

Please (e)mail abstracts of 250 words to the following address by **31 August 2008**

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