

Æstetisk Seminar

Forår 2012

*Torsdage kl. 14¹⁵
lokale 124, bygning 1584
Aarhus Universitet, Kasernen
Langelandsgade 139, Aarhus C*

16.02.2012 Broadcast Yourself

Musikvideo og dokumentargenren i lyset af den filmorienterede netkultur
Mathias Bonde Korsgaard og Peter Ole Pedersen

De seneste år har vi på internettet været vidne til en markant forandring af filmmediets produktions- og især distributionsforhold. Sociale netværksgiganter som eksempelvis YouTube har indstiftet en uoverskuelig mængde hybridformer og formatsammenstød, men hvad er det egentlig for nogle værker, der kommer ud af den transformationsproces? Hvorledes skiller de sig ud i form og indhold? Hvordan er de situeret i forhold til de nye netbaserede medieinstitutioner, og hvordan kan vi bruge dem til at blive klogere på de sociale og politiske forandringer der knytter sig til dem? Med udgangspunkt i en række udvalgte værker inden for musikvideo og dokumentarfilmgenren forsøger oplægsholderne at give nogle svar på disse spørgsmål og endvidere diskutere hvordan man kan gå metodisk, teoretisk og historisk til værks i forhold til dette nye, uoverskuelige felt.

01.03.2012 The Atmospheres and Contested Aesthetics of Lighting

Blackpool Illuminations
Timothy Edensor

This presentation will explore the ideas of Gernot Böhme to investigate how illumination is a powerful constituent in the creation of atmospheres. Timothy Edensor will argue that this atmosphere is co-produced by the anticipation and socio-cultural practices of visitors who are not mere recipients of 'mute attunement', as some recent writing on affect infers, and also discuss the *flow* of atmosphere, the melding of emotion and affect, the blurring of the representational and non-representational. Timothy Edensor will exemplify his arguments with reference to Blackpool Illuminations, and in relation to this, the second part of the paper will look at the aesthetic contestations that surround this annual 2-month event.

08.03.2012 Wallanderland

Ystad som åsted, location og destination
Anne Marit Waade

I forelæsningen analyseres brugen af Ystad som åsted og location i hhv. den svenske og den britiske krimiserie om Kurt Wallander, samt hvordan tv-produktionen udnyttes i byens og regionens branding, filmturisme og kulturpolitik. Analysen bygger på et empirisk studie af bl.a. producenter, filmskabere, kommunale ledere og filmturisme-events, foruden tv-serierne og reklame- og bonusmaterialer.

29.03.2012 At strikke benvarmere til lygtepæle

Kreative og kritiske stedstilegnelser og tegnpiraterier i byrummet
Louise Fabian

Hvorfor sætte små lyserøde plastiksoldater op omkring en fældningstruet blodbøg, lave strikkede benvarmere til vejskilte eller lege momentan massekluddermor på byens centrale torv? Oplægget vil udforske de socio-spatiale betydningsdimensioner af udvalgte gadekulturer og kreative stedstilegnelser i byrummet. Med udgangspunkt i en gentænkning af steds- og rumbegrebet vil Louise Fabian diskutere både de kække, de kærlige, de selvkredsende og de kritiske potentialer i fænomener som graffiti, gadekunst, guerillagardening og flashmobs. Med henblik på at kvalificere forståelsen af hvad der sker når *homo politicus* går i ledtog med *homo ludens* i tilegnelserne af det offentlige rum vil det blive vist hvordan en kombination af cultural studies, kritisk kulturgeografi og den fænomenologiske tradition kan bidrage til vores forståelse af den sociale rumlighed.

19.04.2012 **Symbols of Europe**
Johan Fornäs

In his recent book *Signifying Europe* (Bristol, Intellect 2011), Johan Fornäs has investigated how Europe is identified in a great number of different symbols, including myths, days, mottos, flags, money and hymns. In a new research project, he and five Swedish colleagues continue to study narratives of Europe from its North-East periphery. The seminar will discuss such contradictory and contested identification processes.

26.04.2012 **The Ontology of Political Song**
Christopher Norris

In this talk, Chris Norris shall take political song as the single most challenging (hence most revealing) topic for any ontology of music. Political songs – those with genuine and lasting social impact – are on the one hand maximally context-specific or geared to particular historical occasions while on the other capable of somehow maintaining that impact in later, often very different historical circumstances. He addresses this seeming paradox from a range of perspectives, among them Frank Kermode's reflections on 'the classic', Jacques Derrida's discussion of speech-act 'iterability' and Alain Badiou's highly innovative thinking about the relationship between being and event. In particular, Chris Norris cites Alain Badiou's idea of 'transitory ontology' and his understanding of how great advances come about through a mode of proleptic or premonitory grasp despite the limits of present-best knowledge or practical realisation. Political song is of special significance in this context since its highly elusive ontological status goes along with a strong political charge and a temporal-modal orientation toward the realm of future possibility.

03.05.2012 **A-liveness**
Topology and the Forms of Contemporary Culture
Celia Lury

In this paper, Celia Lury explores the becoming topological of culture in terms of a specific spatio-temporality that she calls a-liveness. She argues that the cultural forms of a-liveness emerge in a recursive surface of connection and continuity that simultaneously erases and redraws the borders between presence and absence, organic and inorganic, subject and object, life and death. Equivalent to neither the bios of biopolitics nor the vitality of vitalism, a-liveness is the expression of a topological rationality, in which both these forms of culture are subsumed within a continuum of life-in-death and death-in-life.

Forelæsere

- Mathias Bonde Korsgaard** er ph.d.-studerende ved IÆK, Aarhus Universitet med projektet *Musikvideoen som brydningsform i den aktuelle audiovisuelle kultur*. I foråret 2011 tilknyttet Center for Computer Research in Music and Acoustics ved Stanford University, Californien som "Visiting Researcher". Har bl.a. udgivet artikler i antologien *Globalizing Art*, i filmtidsskriftet *16:9*, og har artikler undervejs i *Journal of Aesthetics and Culture* og i *The Oxford Handbook of New Audiovisual Aesthetics*.
- Peter Ole Pedersen** er ph.d.-studerende ved IÆK, Aarhus Universitet med projektet *The Transformation of Film – A study of the aesthetic and media-oriented alteration of the documentary film genre through net based production and distribution*. Seneste publikation er *War, Lies and Video - Some Reflections on the War Film Genre in the Post-media Age* i antologien *Film in the Post-Media Age* (Cambridge Scholars Publishing, 2012).
- Timothy Edensor** teaches cultural geography at Manchester Metropolitan University. He is the author of *Tourists at the Taj* (1998), *National Identity, Popular Culture and Everyday Life* (2002) and *Industrial Ruins: Space, Aesthetics and Materiality*, as well as the editor of *Geographies of Rhythm* (2010) and co-editor of *Spaces of Vernacular Creativity* (2009) and *Urban Theory Beyond the West: A World of Cities* (2011). He has written extensively on national identity, tourism, industrial ruins, walking, driving, football cultures and urban materiality and is currently investigating landscapes of illumination.
- Anne Marit Waade** er lektor på Medievidenskab, Aarhus Universitet, forsker i forholdet mellem steder, medier, æstetik og strategisk kommunikation, og har publiceret en række artikler og bøger på feltet. Forelæsningsen bygger på bogen *Wallanderland* der udkommer i 2012.
- Louise Fabian** er adjunkt ved Institut for Kultur og Samfund (AU). Hun erhvervede i 2010 ph.d.-graden med afhandlingen *Den spatiale vending – en udforskning og anvendelse af analytiske potentialer i den interdisciplinære rekonceptualisering af rum, sted og landskab*. Hun har i en årrække forsket, publiceret og undervist i hvorledes vi konceptualiserer, erfarer, konstruerer og praktiserer rum og sted, og arbejdet med den sociale rumligheds betydning i en række praksissammenhænge.
- Johan Fornäs** is Professor of Media and Communication Studies at Södertörn University in Stockholm, Sweden. He is also Director of the Advanced Cultural Studies Institute of Sweden (AC SIS, www.acsis.liu.se) and Editor-in-Chief of *Culture Unbound: Journal of Current Cultural Research* (www.cultureunbound.ep.liu.se). His books include *Cultural Theory and Late Modernity* (1995), *Consuming Media: Communication, Shopping and Everyday Life* (2007), *Signifying Europe* (2011) and *Kultur* (2012).
- Christopher Norris** is Distinguished Research Professor in Philosophy at the University of Cardiff, Wales and has taught at many universities around the world. He has written more than thirty books on aspects of philosophy and literary theory, most recently *Re-Thinking the Cogito: naturalism, rationalism and the venture of thought*. He also writes about issues in aesthetics and philosophy of art, having published the monograph *Platonism, Music and the Listener's Share* and edited the volumes *Shostakovich: the man and his music* and *Music and the Politics of Culture*.
- Celia Lury** is Director of the Centre for Interdisciplinary Methodologies at University of Warwick. Just-about-to-appear publications include a *Special Issue of Theory, Culture and Society on Topological Cultures*, and a co-edited book *Inventive Methods* (with N. Wakeford, Routledge).

Arrangør:

Fællesæstetisk Forskergruppe og
Akademiet for Æstetikfaglig Forskeruddannelse
Aarhus Universitet