

ASPECTS OF THE VISUAL

The Doctoral Programs of *Visual Culture Studies* and *English and American Literatures and Culture*

announce a two part lecture series lead by two international experts

May 20, 2015, Wednesday, 4 pm, "Kari Konferenciaterem"
(Faculty of Arts, Ground floor)

Prof. Dr. JENS SCHRÖTER (University of Bonn, Germany)

Media Aesthetics, Simulation and the "New Media"

No discussion of media aesthetics can avoid mention of the so-called digital media. The term 'media aesthetics' was coined more or less at the same time as the spread of the 'new media', which took place from the early 1990s onwards – the internet became increasingly widespread from around 1994. Initial research in the popular online metacatalogue *Karlsruher Virtueller Katalog* reveals (with one exception) that only the titles of books published after 1992 contain the term media aesthetics. Our hypothesis is that there is indeed a connection between the discourse of 'media aesthetics' and the spread of digital media. *** Computer simulation played an explicit and significant role in the debate on media aesthetics during the first half of the 1990s. In a first step (1) I will reconstruct this debate, differentiating between two distinct traits of media aesthetics – neither of which provide a truly satisfactory answer to the challenge of digital media, however. Part (2) will provide a more detailed account of what computer simulation actually is – and what it has to do with media aesthetics. Pixar's 2001 film *Monsters Inc.* will be used as an example. Part (3) will apply the insights gained in (2) more generally. (4) presents an outlook.

Further reading: http://www.academia.edu/4990983/Visuality_and_Narration_in_Monsters_Inc.

JENS SCHRÖTER, Prof. Dr. phil., is chair for media studies at the University of Bonn. He was director of the graduate school "Locating Media" in Siegen from 2008-2012 and is member of the DFG-graduate research center "Locating Media" at the University of Siegen since 2012. He was (together with Prof. Dr. Lorenz Engell, Weimar) director of the research project "TV Series as Reflection and Projection of Change" from 2010-2014. Main research topics are: Theory and history of digital media, theory and history of photography, theory and history of three-dimensional images, intermediality, copy protection, media theory in discussion with the critique of value, tv-series. Recent publications: *3D. History, Theory and Aesthetics of the Transplane Image*, New York/London/New Delhi/Sydney: Bloomsbury 2014; (Ed.) *Handbuch Medienwissenschaft*, Stuttgart: Metzler 2014.

Visit: www.medienkulturwissenschaft-bonn.de; www.theorie-der-medien.de; email: schroeter@uni-bonn.de.

May 26, 2015, Tuesday, 11 am, Faculty of Arts, Room 3302, on the third floor

Film screening of Ken Russell's *The Devils* for Prof. Wymer's upcoming class.

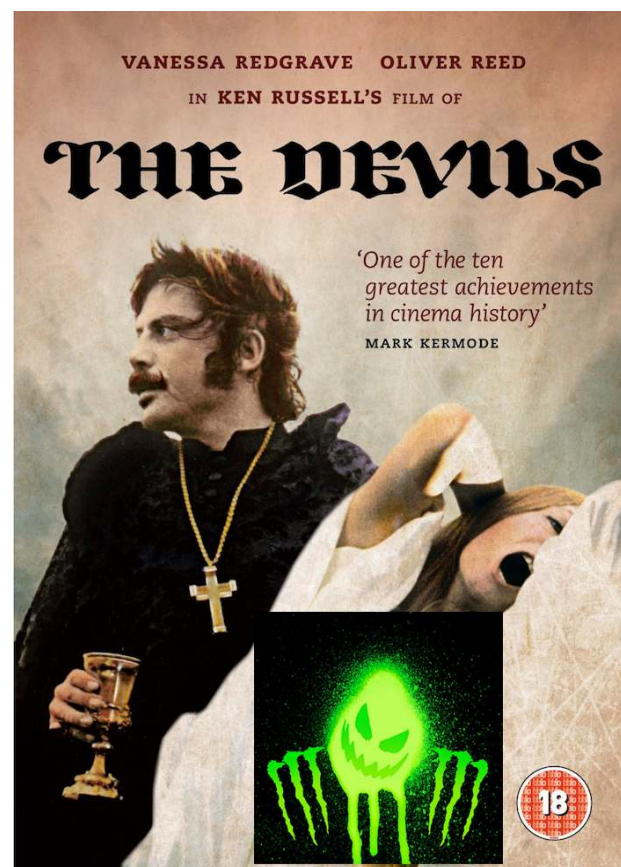
May 26, 2015, Tuesday, 4 pm, Faculty of Arts, Room III on the second floor
(On the corridor, leading to the Dean's Office)

Prof. ROWLAND WYMER (Anglia Ruskin University, Cambridge, UK)

Ken Russell's *The Devils* (1971)

The Devils, directed by Ken Russell and released in 1971, is a vivid dramatization of some historical events in seventeenth-century France, where there was a mass outbreak of alleged demonic possession among a group of nuns in the town of Loudun. The local priest Urbain Grandier was tried and convicted of sorcery and burnt at the stake. The film is one of the most extreme and controversial British films ever made as well as being one of the most visually ambitious. Alex Cox has written, 'I can't think of any other British film that has had such massive purpose-built sets, such awesome visual ambition.' The set designer was Derek Jarman, a painter who at that point had not directed any films himself but would go on to become one of Britain's greatest art-house directors. The film raises important issues about the censorship of sex, violence, and blasphemy, about the role of the set designer in the creation of a film, about the use of historical material to make political points, and about the different ways in which we understand the Renaissance today.

ROWLAND WYMER is Emeritus Professor of English, in the Department of English and Media at Anglia Ruskin University, Cambridge. He previously taught at the University of Hull. His main research interests are in Renaissance drama, film, and science fiction. His publications include *Suicide and Despair in the Jacobean Drama* (1986), *Webster and Ford* (1995), and *Derek Jarman* (2005), as well as a number of coedited collections of essays, including *Neo-Historicism* (2000), *The Accession of James I: Historical and Cultural Consequences* (2006), and *J. G. Ballard: Visions and Revisions* (2011). He is currently working on a book on science fiction and religion and has recently finished editing *The Witch of Edmonton* for the Oxford edition of *The Collected Works of John Ford*.



**ALL INTERESTED COLLEAGUES AND STUDENTS ARE WELCOME
TO JOIN THE SESSIONS!**