



Hiermit ergeht eine **herzliche Einladung** zu den  
**Veranstaltungen des Centre for Intermediality Studies in Graz (CIMIG),**  
**in Zusammenarbeit mit dem Institut für Amerikanistik,**  
**vom 11.–13. Oktober 2017**

**Eröffnung der Ausstellung „Robin Hood Gardens“ von Annette Kisling**

Anlässlich der CIMIG-Tagung „‘Poverty viewed at a distance?’ Depicting Destitution across Media“ (siehe unten) findet ein Gespräch zwischen Annette Kisling und Reinhard Braun (künstlerischer Leiter von Camera Austria und Herausgeber der Zeitschrift *Camera Austria International*) über ihre künstlerische Vorgehensweise statt.

Annette Kisling lebt in Berlin und Leipzig. Sie studierte an den Kunsthochschulen in Kassel, Offenbach und Hamburg. Es folgten längere Arbeitsaufenthalte und Stipendien in Zürich, Rotterdam, Paris, Marfa (Texas), Venedig und Bangalore (Indien). In fotografischen Serien beschreibt sie ihre Erfahrungen mit der sie umgebenden Architektur. Einen Schwerpunkt stellt dabei die Moderne des 20sten Jahrhunderts dar. Seit 2009 ist Annette Kisling Professorin für Fotografie an der Hochschule für Grafik und Buchkunst Leipzig. (Siehe auch [www.annetekisling.de](http://www.annetekisling.de).)

Annette Kisling beschäftigt sich in ihrer fotografischen Arbeit damit, wie Architektur geplante Räume nicht nur prägt, sondern auch bestimmt. Sie richtet ihren Blick auf die sichtbaren Vorderseiten, die Gebäude der Außenwelt zuwenden. Während der Tagung des CIMIG zeigt sie einen ersten Ausschnitt ihrer neuesten Arbeit „Robin Hood Gardens“. Robin Hood Gardens ist eine große Wohnanlage in London, geplant in den frühen 1970er Jahren von Alison und Peter Smithson, ein seinerzeit innovatives und repräsentatives Projekt des sozialen Wohnungsbaus. Nun wird die Anlage abgerissen. Ein Komplex steht bereits leer und wird zurückgebaut; die Planung und Ausführung einer neuen Bebauung ist bereits entschieden. Jeder Besuch vor Ort konfrontiert die Fotografin mit einer veränderten Situation. Durch ihre Bilder möchte sie ihre Sicht auf die bemerkenswerte Architektur der Smithsons nachvollziehbar machen. Annette Kisling zeigt in Graz in einer ersten ausformulierten Reihe einen Zwischenstand ihres Langzeitprojekts.

**Gespräch mit Annette Kisling und Reinhard Braun:**

Mittwoch, 11. Oktober 2017 um 17 Uhr

SR 34.D2, Institut für Amerikanistik, Attemsgasse 25/III

Im Anschluss daran (gegen 18:30 Uhr)

**Eröffnung der Ausstellung „Robin Hood Gardens“**

SR 34.04, Institut für Kulturanthropologie und Europäische Ethnologie, Attemsgasse 25/EG

## Pre-Conference Guest Lecture

**Prof. Linda Hutcheon and Prof. Michael Hutcheon (University of Toronto)**

“‘Something there is that doesn’t love a wall’: Collaboration and Interdisciplinarity”

**Wednesday, 11 October 2017, 10:00-11:30 a.m., HS 06.02**

We are very fortunate to be able to welcome Linda and Michael Hutcheon as keynote speakers at the CIMIG workshop conference this fall. Additionally, they will present this pre-conference guest lecture, in which they will reflect both on their extensive personal experience with interdisciplinary collaboration and on the current state of research regarding interdisciplinarity. This guest lecture is of interest to students and scholars of all disciplines at the University of Graz and at other universities throughout the city.

On a University of Toronto web page, our renowned guests are described as follows:



The Hutcheons are not siblings, but rather a married couple who have brought their very different professional expertise together with a shared love of opera—itsself, arguably, a multi-disciplinary art form. The result has been collaborative interdisciplinary work on medicine, culture, literature, and music drama.

Linda Hutcheon holds the rank of University Professor Emeritus in the Department of English and the Centre for Comparative Literature at the University of Toronto. She is author of 9 books on critical theory and contemporary postmodern culture in Canada and around the world. She has edited 5 other books on cultural topics, and is associate editor of the *University of Toronto Quarterly*. In 2005 she won the Canada Council’s Killam Prize for the Humanities for scholarly achievement and in 2010, the Molson Prize of the Canada Council. In 2011, she was made an Officer of the Order of Canada.

Michael Hutcheon is Professor of Medicine at the University of Toronto. His scientific research publications encompass a number of areas: pulmonary physiology and lung transplantation. He has also published in the fields of medical education and the semiotics of pharmaceutical advertising.

Their work together on the cultural construction of sexuality, gender and disease in opera has been published in a book entitled *Opera: Desire, Disease, Death* (1996). Their second book, a study of both the real and the represented operatic body entitled *Bodily Charm: Living Opera*, was published in 2000. *Opera: The Art of Dying*, published by Harvard University Press in 2004, is a study not only of the ubiquitous theme of death in opera, but more importantly, also of how viewing operas can actually help us deal by proxy with our own and our loved ones’ mortality—something our culture has not made it particularly easy to do. Their latest book, *Four Last Songs: Aging and Creativity in Verdi, Strauss, Messiaen, and Britten* (University of Chicago Press, 2015), is a study of the late lives and last works of those long-lived composers for whom writing an opera was, in each case, a unique response to the challenges—and opportunities—of growing older.

Source: <http://individual.utoronto.ca/hutcheons/>



## International Workshop Conference

“‘Poverty viewed at a distance’? Depicting Destitution across Media”

12–13 October 2017, RESOWI-Center, SZ 15.22

Organizers: Nassim W. Balestrini, Katharina Fackler, and Silke Jandl

### **Keynote Speakers:**

Prof. Dr. Linda Hutcheon and Prof. Dr. Michael Hutcheon (University of Toronto)

Prof. Dr. Christopher Lukasik (Purdue University)

### **Further Speakers:**

Dr. Julia Faisst (University of Eichstätt-Ingolstadt), Prof. Dr. Renate Hansen-Kokoruš (University of Graz), Jasmin Humburg (University of Hamburg), PD Dr. Margit Peterfy (University of Heidelberg), Dr. Emily Petermann (University of Konstanz), Prof. Dr. Klaus Rieser (University of Graz), Dr. Klara Stephanie Szlezák (University of Passau)

As the conference title—with its quotation from James Agee’s reflections on the Great Depression of the 1930s—indicates, mediating destitution and poverty has been a conflicted issue. Reformers, artists, activists, scholars, and individuals defined as poor or non-poor have long struggled to navigate a broad range of tensions when articulating the experience of material deprivation: the tension between the impact of concrete material deprivation on body and psyche; between abstract generalizations and diverse experiences of the poor; between well-meaning humanist or artistic impulses and representation as an extension of material exploitation; between revolutionary impulses to reorder the social world and the management of socioeconomic anxieties; and between the rationally oriented documentary impulse and the primarily affective. What, then, are appropriate means through which to mediate complex lived experiences and subjectivities so that recipients will derive the desired or ‘appropriate’ meanings from such representations?

The scholars gathered at this conference seek to understand how specific forms of intermedial meaning-making negotiate culturally determined representations of material destitution and how, in turn, cultural and educational practices relating to material inequality shape the reception of media and the understanding of their social significance. By bringing together speakers from various disciplines, the meeting aims to open up new perspectives on intermedial formats, broadening our understanding of such representations, their originators, publication contexts, and reception across the spectrum of genres and locations. Speakers will discuss firmly established, institutionalized, and frequently taught art forms as well as works produced by and presented to poor communities, works that engage with stretching genre boundaries and with challenging their recipients’ expectations. These include cultural forms and practices such as spoken drama, musical theater, poetry, narrative texts, autobiographies, architecture, photography, film and television, multimedia Internet platforms, and protest performances.

By the end of September, the conference program will be posted on the CIMIG and American Studies web sites. Should you be interested in attending, please send an e-mail to [rebecca.scheibel@uni-graz.at](mailto:rebecca.scheibel@uni-graz.at) by 2 October 2017.