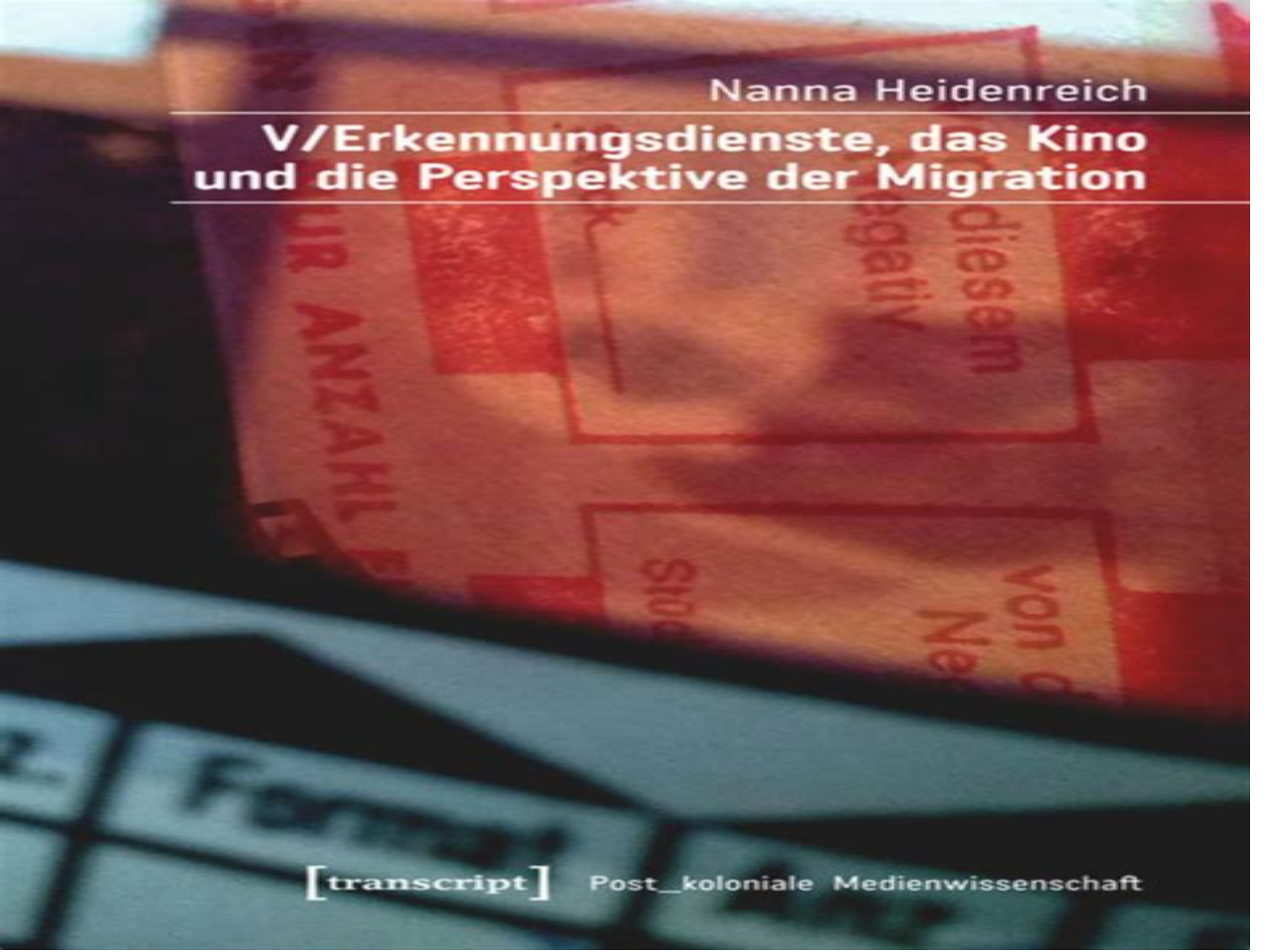


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Nanna Heidenreich

V/Erkennungsdienste, das Kino und die Perspektive der Migration

[transcript]

Post_koloniale Medienwissenschaft

Erkennungsdienste Das Kino Perspektive Migration

Birgitt Röttger-Rössler, Jan Slaby



Erkennungsdienste Das Kino Perspektive Migration:

V/Erkennungsdienste, das Kino und die Perspektive der Migration Nanna Heidenreich, 2015-06-15 Migration wurde in Deutschland bis vor kurzem als voraussetzungslos verhandelt Nanna Heidenreich setzt dem die geschichtsbildende Kraft und die Welthaltigkeit von Film entgegen Sie zeigt Die juristische Kategorie des Ausl nders wird zwar hartn ckig als soziale missverstanden aber das Kino inszeniert nicht einfach die V Erkennungsdienste des deutschen Ausl nderdiskurses Es zeigt andere Verhandlungen von Geschichte und Geschichten Genealogien und Geschlecht Bilderstreiten Transparenz und Schleier S kularisierung Blut Sex und Haut und die stete Neuformatierung durch die Perspektive der Migration

Reframing Migration, Diversity and the Arts Moritz Schramm, Sten Pultz Moslund, Anne Ring Petersen, Mirjam Gebauer, Hans Christian Post, Sabrina Vitting-Seerup, Frauke Wiegand, 2019-05-07 This book offers a compelling study of contemporary developments in European migration studies and the representation of migration in the arts and cultural institutions It introduces scholars and students to the new concept of postmigration offering a review of the origin of the concept in Berlin and how it has taken on a variety of meanings and works in different ways within different national cultural and disciplinary contexts The authors explore postmigrant theory in relation to the visual arts theater film and literature as well as the representation of migration and cultural diversity in cultural institutions offering case studies of postmigrant analyses of contemporary works of art from Europe mainly Denmark Germany and Great Britain *Diasporic Encounters in German Social Drama: A Spatial Approach to Representations of the Turkish Diaspora in German Television Films* Emrah Yalcin, 2021-02-09 Contemporary television fictions allow the audience to experience the reality of everyday life in audio visual spaces Thus controversial issues discussed in German society such as homosexuality racism or clashes of cultures are revisited in the social drama films produced for German television through a mixture of generic conventions such as tragedy thriller and melodrama Consequently the audio visual representations of the people who are the focus of these discussions represent an interesting area of research The book deals with the audio visual spatiality of the Turkish diaspora in Berlin in three contemporary TV films in this format namely Wut Range dir Zuli Alada 2006 Die Neue The Newcomer dir Buket Alaku 2015 and Nachspielzeit Extra Time dir Andreas Pieper 2015 Therewith it brings a spatial approach to the issue of polemical belonging of the Turkish Diaspora to the German national space within the audio visual context The proposed spatial approach presents an alternative argument to the assumptions of German politicians who celebrate a common German history that bases on Christian Jewish identity democracy and enlightenment **Postmigration** Anna Meera Gaonkar, Astrid Sophie Ost Hansen, Hans Christian Post, Moritz Schramm, 2021-09-03 The concept of postmigration has recently gained importance in the context of European societies obsession with migration and integration along with emerging new forms of exclusion and nationalisms This book introduces ongoing debates on the developing concept of postmigration and how it can be applied to arts and culture While the concept has mainly gained traction in the cultural scene in Berlin Germany the

contributions expand the field of study by attending to cultural expressions in literature theatre film and art across various European societies such as the United Kingdom France Finland Denmark and Germany By doing so the contributions highlight this concept s potential and show how it can offer new perspectives on transformations caused by migration

Configurations of Migration Jennifer Leetsch, Frederike Middelhoff, Miriam Wallraven, 2023-10-24 In a global context in which phenomena of migration play an ever more important role the ways individual and collective experiences of migration are covered in the media represented in culture and interpreted are coming under increasing scrutiny This book explores the complex relationship between creative engagements with migration on the one hand and forms of knowledge about migration on the other inquiring into the ways aesthetic practices are intertwined with knowledge structures The book responds to three pressing research questions First it analyses how fictional texts plays images films and autobiographical accounts mediate forms of knowledge about migration Second it identifies the ways in which specific media approaches and aesthetic practices influence people s ideas about and awareness of migratory experiences in a globalized world Finally it delineates how historical perspectives help us compare epistemological approaches to migration in the nineteenth twentieth and early twenty first centuries and how these approaches affect the way critics and the public responded to and thought about different forms of forced migration Bringing together renowned scholars working across disciplines it investigates the possibilities and limitations that different media present when it comes to reflecting on communicating and imagining experiences of migration and how these representations in turn create ways of knowing and understanding migration

Poetics of Arabesk in Turkish-German Cinema Nazlı Kilerci-Stevanović, 2025-06-16 This book challenges Eurocentric interpretations of the so called Turkish German cinema from a transnational perspective advocating for a comprehensive reevaluation to encourage enriched dialogues The first part critically assesses dominant media discourses on guest workers and migrants in the historiography of Turkish German cinema arguing for a shift from traditional identity focused narratives to a broader exploration of shared emotions The second part explores Arabesk which while originating as a hybrid musical genre has evolved into a significant cultural force encompassing a range of emotional phenomena Arabesk embodies the visceral often painful expressions of migration and dislocation characterized by a profound emotional intensity It articulates a painful passion and longing for the homeland left behind providing an invaluable method for understanding aesthetic nuances of Turkish German films Arabesk serves as an analytical tool for deconstructing cinematic expressions revealing complex emotional ties and cultivating a feeling of familiarity through the dynamic circulation and exchange of cultural media Thus Arabesk s poetics significantly shape transnational cinema practices and contribute to global cinema discourse

The German Cinema Book Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, 2020-02-20 This comprehensively revised updated and significantly extended edition introduces German film history from its beginnings to the present day covering key periods and movements including early and silent cinema Weimar cinema Nazi cinema the New

German Cinema the Berlin School the cinema of migration and moving images in the digital era Contributions by leading international scholars are grouped into sections that focus on genre stars authorship film production distribution and exhibition theory and politics including women s and queer cinema and transnational connections Spotlight articles within each section offer key case studies including of individual films that illuminate larger histories Heimat Downfall The Lives of Others The Edge of Heaven and many more stars from Ossi Oswalda and Hans Albers to Hanna Schygulla and Nina Hoss directors including F W Murnau Walter Ruttmann Wim Wenders and Helke Sander and film theorists including Siegfried Kracauer and Bela Balazs The volume provides a methodological template for the study of a national cinema in a transnational horizon *Handbook of Art and Global Migration* Burcu Dogramaci, Birgit Mersmann, 2019-07-08 Wie lässt sich eine Kunstgeschichte denken die prozessuale performative und transkulturelle Wanderungsbewegungen ins Zentrum ihrer theoretischen und methodischen Analysen rückt Mit Beiträgen international ausgewiesener Experten gibt das Handbuch erstmals Antworten darauf welche Konsequenzen das Zusammenwirken von Migration und Globalisierung für die kunstwissenschaftliche Forschung die kuratorische Praxis sowie die künstlerische Produktion und Theorie hat Ziel der vielstimmigen Anthologie ist es einen interdisziplinären Diskurs zum migratory turn in der Kunstgeschichte zu eröffnen

Mediating Mobility Steffen Köhn, 2016-03-08 Images have become an integral part of the political regulation of migration they help produce categories of legality versus illegality foster stereotypes and mobilize political convictions Yet how are we to understand the relationship between these images and the political in the discourse surrounding migration How can we as anthropologists migration scholars or documentary filmmakers visually represent people who are excluded from political representation And how can such visual representations gain political momentum This volume not only considers the images that circulate with reference to migrants or draw attention to those that accompany show or conceal them The book explores the phenomena of migration with the help of images It offers an in depth analysis of the documentary approaches of Ursula Biemann Renzo Martens Bouchra Khalili Silvain George Raphael Cuomo and Maria Iorio Alex Rivera and Rania Stepfa which evoke the particularities of migrant lifeworlds and examine urgent questions regarding the interrelations between politics and poetics mobility and mediation and the ethics of probability and possibility The author also discusses his own cinematic practice in the making of Tell Me When 2011 A Tale of Two Islands 2012 and Intimate Distance 2015 a trilogy of films that explore the potential to communicate the bodily spatial and temporal dimensions of the experience of migration *The Autobiographical Turn in Germanophone Documentary and Experimental Film* Robin Curtis, Angelica Fenner, 2014 The essays in this volume examine the parameters shaping the audiovisual self in the Germanophone cultural context across a variety of practices and aesthetic modes from contemporary artists including Hito Steyerl Ming Wong and Kate Herron to Rolf Dieter Brinkmann s multimedia experiments of the 1970s and from Helke Misselwitz s challenges to the documentary tradition in the GDR to Peter Liechti s investigations of Swiss ambivalence

toward the nation's iconic landscape The volume thus takes up a number of historically and geographically specific iterations of autobiographical discourse that in each case remain contingent on the space and time in which they are uttered

Affect in Relation Birgitt Röttger-Rössler, Jan Slaby, 2018-05-11 Decades of research on affect and emotion have brought out the paramount importance of affective processes for human lives Affect in Relation brings together perspectives from social science and cultural studies to analyze the formative subject constituting potentials of affect and emotion Relational affect is understood not as individual mental states but as social relational processes that are both formative and transformative of human subjects This volume explores relational affect through a combination of interdisciplinary case studies within four key contexts Part I Affective Families deals with the affective dynamics in transnational families who are scattered across several regions and nations Part II Affect and Place brings together work on affective place making in the contexts of migration and in political movements Part III Affect at Work analyzes the affective dimension of contemporary white collar workplaces Part IV Affect and Media focuses on the role of media in the formation and mobilization of relational affect In its transdisciplinary spirit analytical rigor and focus on timely and salient global matters Affect in Relation consolidates the field of affect studies and opens up new avenues for scholarly and practical co operation It will appeal to both students and postdoctoral researchers interested in fields such as anthropology sociology cultural studies media studies and human development

Asian Video Cultures Joshua Neves, Bhaskar Sarkar, 2017-11-16 The contributors to this volume theorize Asian video cultures in the context of social movements market economies and local popular cultures to complicate notions of the Asian experience of global media Whether discussing video platforms in Japan and Indonesia K pop reception videos amateur music videos circulated via microSD cards in India or the censorship of Bollywood films in Nigeria the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices While many influential commentators overlook denounce and trivialize Asian video the contributors here show how it belongs to the shifting core of contemporary global media thereby moving conversations about Asian media beyond static East West imaginaries residual Cold War mentalities triumphalist declarations about resurgent Asias and budding jingoisms In so doing they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media Contributors Conerly Casey Jenny Chio Michelle Cho Kay Dickinson Bishnupriya Ghosh Feng Mei Heberer Tzu hui Celina Hung Rahul Mukherjee Joshua Neves Bhaskar Sarkar Nishant Shah Abhigyan Singh SV Srinivas Marc Steinberg Chia chi Wu Patricia Zimmerman

Cinéma&Cie 28 Ilaria A. De Pascalis, 2018-12-14T00:00:00+01:00

Who is the Subaltern in the current global frame Has neoliberalism changed the experience of subalternity How do subalterns write history and what kind of history is written about subalternity Cin ma Cie's special issue addresses these and other questions through various theoretical approaches The essays argue for the importance of a multidisciplinary perspective and address issues of media representation from a variety of perspectives such as visual culture history

philosophy and postcolonialism They focus on contemporary subalternity and especially on the migrant characterized by diaspora and condemned to invisibility by hegemonic power and the postcolonial subaltern who has now the possibility to express her himself in unexpected ways in particular by using new media The scattering and pervasiveness of media devices and gazes is discussed in depth in these essays which delve into the dialectic between subaltern cultures and agency embodied in the subjects of representation

Women at Work in Twenty-First-Century European Cinema Barbara Mennel, 2019-01-30 From hairdressers and caregivers to reproductive workers and power suited executives images of women's labor have powered a fascinating new movement within twenty first century European cinema Social realist dramas capture precarious working conditions Comedies exaggerate the habits of the global managerial class Stories from countries battered by the global financial crisis emphasize the patriarchal family debt and unemployment Barbara Mennel delves into the ways these films about female labor capture the tension between feminist advances and their appropriation by capitalism in a time of ongoing transformation Looking at independent and genre films from a cross section of European nations Mennel sees a focus on economics and work adapted to the continent's varied kinds of capitalism and influenced by concepts in second wave feminism More than ever narratives of work put female characters front and center and female directors behind the camera Yet her analysis shows that each film remains a complex mix of progressive and retrogressive dynamics as it addresses the changing nature of work in Europe

Deutsch-türkisches Kino Muriel Schindler, 2021-06-24 Die Autorin untersucht und hinterfragt ein deutsch-türkisches Kino als Kategorie die Ende der 1990er Jahre auftaucht als die Filme von deutschen Regisseurinnen mit türkischem Migrationshintergrund vermehrt im Kino und auf Filmfestivals zu sehen sind und dort für Aufsehen sorgen Fatih Akın, Buket Alak, Ayşe Polat, Zeynep Yılmaz sind nur einige der zentralen Namen die hier genannt werden können Bis heute hat sich dieses deutsch-türkische Kino stetig fortentwickelt In seinen verschiedenen Transformationen und Ausprägungen sowohl als

Leave, left, left Cana Bilir-Meier, Burcu Dogramaci, Friedrich Geiger, Sabine Haenni, Mareike Hetschold, Urte Krass, Sabine Liebner, Laura Karp Lugo, Rachel Lee, Ulf Otto, Wolfgang Rathert, Helene Roth, Katja Schneider, Azadeh Sharifi, Berenika Szymanski-Düll, David Vondráček, Leonie Hundertmark, 2020-01-24 Der Titel dieses Sammelbandes Leave left left wurde inspiriert von Jenny Erpenbecks Roman Gehen ging gegangen 2015 mit dem die Autorin auf aktuelle Fluchtbewegungen nach Deutschland reagierte ber die verweist die temporale Konjugation des Verbs to leave auf die unterschiedlichen Zeitlichkeiten einer Flucht die von dem Entschluss zu gehen über die Passage bis zur Ankunft im Zielland reicht Kommen Geflüchtete in einem Land an dann wird aus dem leave die Perfektform left also eine aus Perspektive der vollendeten Gegenwart abgeschlossene Handlung die in der Vergangenheit liegt Diese Vergangenheit ist jedoch nicht unbedingt endgültig und kann sich jederzeit wiederholen wenn etwa Geflüchtete in ihr Geburtsland zurückkehren oder Migrantinnen zwischen ihrer neuen und alten Heimat pendeln Flucht und Migration sind also prozesshaft und besitzen eine individuelle Temporalität die für die wissenschaftliche Auseinandersetzung elementar ist In

einer interdisziplinären Ausrichtung befragt die Publikation das Verhältnis der Künste zur Migration und vice versa Wie reagieren Musik bildende Kunst und Theater in Gegenwart und Geschichte auf grenzübergreifende Ortsverlagerungen auf Dislokation und Transmigration

Die visuelle Kultur der Migration Ömer Alkin, 2019-11-26 Worin besteht eine visuelle Kultur der Migration mer Alkin liefert hierfür die erste umfassende Geschichte und Analyse des deutsch-türkischen Kinos Mit seinem Konzept der Polyzentrierung macht er die populären Yesil am Filme aus der Türkei in der Historie des Genres sichtbar und wendet sich so gegen eurozentrische und epistemologisch vereinseitigende Modelle Die postkolonialtheoretisch informierte Auseinandersetzung mit der Historie mündet so in medientheoretische Reflexionen sthetische und kulturtheoretische Analysen zeigen als was Migration in den Filmkulturen überhaupt sichtbar wird Dabei werden die populären Filme zu denkenden Medien die zu grundlegenden Erkenntnissen für die Bestimmung einer visuellen Kultur der Migration führen

Deutsch-türkisches Kino zwischen Filmproduktion und Filmkonsum Hauke Lehmann, 2023-08-21 Wie verändert sich die Sicht auf einen Film wenn man ihn als deutsch-türkisches Kino klassifiziert Und wie lässt er sich verstehen wenn man seine Bilder stattdessen als Produkte eines Filmesehens auffasst Der Begriff des deutsch-türkischen Kinos bezieht Diskurse um Migration und Integration auf eine Praxis der audiovisuellen Bildproduktion Er tut dies jedoch einseitig und folgt dabei einer repräsentationalen Logik die die Filme eher einengt als ihr politisches Potential zu erschließen Die Ausgangsthese dieses Buches lautet dass man dieses Potential an anderer Stelle suchen muss in der Art und Weise wie filmische Bilder sich auf eine audiovisuelle Kultur beziehen und sich zu dieser positionieren Es ist dieser Bezug des Filmemachens auf ein Filmesehen den wir in den Gesprächen mit Filmemacherinnen die blicherweise dem deutsch-türkischen Kino zugerechnet werden in den Mittelpunkt stellen Ergänzt werden die Gespräche durch detaillierte Filmanalysen und theoretische Reflexionen Das Ergebnis ist eine radikale Neuausrichtung der Art und Weise wie das deutsch-türkische Kino in den Blick kommt als eine Praxis des filmischen Denkens die das Verhältnis zwischen dem Politischen und dem sthetischen in Bewegung versetzt

Koloniales Spektakel in 9 x 14 Felix Axster, 2014-06-15 Um 1900 wurde die Bildpostkarte zum Massenmedium Ihre Beliebtheit verdankte sie insbesondere ihrem Charakter als Gegenstand des alltäglichen Gebrauchs die meist bunten Bilder wurden beschriftet verschickt gesammelt und getauscht Auch koloniale Motive zirkulierten in bis dahin ungekannten Ausmaßen und trugen wesentlich zur Etablierung und Popularisierung kolonialen Wissens sowie zur kolonialen Formierung des Alltags bei Felix Axsters anschauliche Untersuchung beleuchtet das Verhältnis zwischen Bildpostkarten der Kolonialzeit und ihrer spezifischen Nutzung und fragt nach den Konsequenzen die heute zu ziehen sind Wie ist gegenwärtig mit dem historischen Bildmaterial umzugehen das in einer Geschichte von Gewalt und Zwang wirksam wurde

Spektakel und Möglichkeitsraum Nanna Heidenreich, 2022-11-07 Was sich 2015 ereignete war kein voraussetzungsloses plötzliches Erscheinen und keine Krise der Migration sondern eine Krise des europäischen Grenzregimes Neben den eigensinnigen und widerstrebenden Bewegungen der Migration war diese Zeit gekennzeichnet von zivilem Engagement und

von zahlreichen Kunst und Kulturproduktionen mit für und bei Geflüchtete Nanna Heidenreich fragt ausgehend vom langen Sommer der Migration nach dem Verhältnis von Hype zu Möglichkeitsraum Wann wird Kunst mit Migration zum Spektakel Wie stehen ästhetische Schwellenerfahrungen zum Anspruch auf politische Transformation Auf welche Weise sind Klimawandel und Migration miteinander verschaltet von wessen Zukunft reden wir Und welche Farbe hat das Meer

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