#SELFIE

Imag(in)ing the Self in Digital Media

BOOK
OF
ABSTRACTS

23.–24.04.2015

INTERNATIONAL & INTERDISCIPLINARY CONFERENCE
Philipps-Universität Marburg | Ernst-von-Hülsen-Haus

CONTENTS

INFO

CONFERENCE ORGANIZATION
Julia Eckel, Jens Ruchatz, Sabine Wirth

STUDENT ASSISTANTS
Kevin Pauliks, Sarah Askar, Mathias Weingärtner

CONTACT
Institut für Medienwissenschaft
Philipps-Universität Marburg
Wilhelm-Röpke-Str. 6A
35039 Marburg

www.uni-marburg.de/selfie
selfie@uni-marburg.de

IMPRINT

WILLKOMMEN // WELCOME ...

... to the conference *#SELFIE – Imag(in)ing the Self in Digital Media!*

Selfies are everywhere. Miley Cyrus does it, Barack Obama does it, and even pope Francis leaves his popemobile to let his followers take some selfies with him. Since the term ,selfie' has been chosen to be the word of the year 2013 by the Oxford Dictionaries, it has become evident that taking and sharing selfies is not just some temporary hype of web culture but a noteworthy cultural practice that calls for further academic exploration. The phenomenon of the selfie raises a variety of questions regarding subjectivity, identity, the recent history of photography, network culture, and image theory. What is new about selfies? To what extent should they be considered as a remediation of older image practices like self-portraiture or personal photography? Why did the genre of ,selfies' become viral in social online media? How did this new visual genre evolve and develop so many subgenres? What are the technological conditions of the social practice of taking and sharing selfies?

The conference *#SELFIE – Imag(in)ing the Self in Digital Media* seeks to explore these and other questions which regard the historical, medial, social, and cultural position of the selfie and which are crossing the borders of disciplines such as Media Studies, Art History, Cultural Studies, Psychology, or Sociology. We are looking forward to two days of fruitful discussions whith researchers from different countries and disciplinary backgrounds addressing the various implications of the selfie as an image practice.

Welcome to Marburg!

Julia Eckel | Jens Ruchatz | Sabine Wirth

DONNERSTAG // THURSDAY | 23.04.2015

12:00 — Registrierung // Registration

12:30 – 13:00 — Begrüßung & Einführung // Opening Remarks
e Jens Ruchatz *(Marburg)*

13:00 – 15:00
PANEL 1 — Definitionen, Begriffe, bildtheoretische Grundlagen // Definitions, Concepts, Principles of Image Theory
Chair: Julia Eckel (Marburg)

e Hagi Kenaan *(Tel Aviv)*
The Logic of the Selfie:
The Future of the Face

e Giacomo Coggiola *(Milan)*
Scene and Address of the Self-Portrait.
Theorizing #selfie beyond Representation?

e Giacomo Di Foggia *(Bologna)*
About the Anti-Figurativeness of #selfie

15:00 – 15:30 — Kaffeepause // Coffee Break

15:30 – 18:30
PANEL 2 — Das Selfie innerhalb der Mediengeschichte // The Selfie in Media History
Chair: Tina Kaiser (Marburg)

e Kris Belden-Adams *(Oxford/MS)*
Locating the 'Selfie' within Photography's
History and Social Exchange

g Felicitas Thun-Hohenstein *(Wien)*
Selbstporträt – Selbstrepräsentation –
Selbstauslöser

Kurze Pause // Short Break

e Angela Krewani *(Marburg)*
‚Feedbacking the Self': Video, Narcissism,
and the Closed-Circuit Video Installation

g Florian Krautkrämer *(Braunschweig)* |
Matthias Thiele *(Dortmund)*
Selfie-Shots im Film –
Mediengeschichtliche Vorläufer und
gegenwärtige Entwicklungen des
Video-Selfie

18:30 – 19:00 — Pause // Break

19:00 – 20:00
KEYNOTE — André Gunthert *(Paris)*
The Selfie: Disease and Emblem
of the Connected Image
e *Chair: Jens Ruchatz (Marburg)*

FREITAG // FRIDAY | 24.04.2015

10:00 – 12:00
PANEL 3

Vernetzung des Selbst und Selbstbildung —
soziale Aspekte des Selfies
// Networking and Building the Self —
Social Aspects of Selfies
Chair: Stefan Wellgraf (Frankfurt a. d. O.)

e Alexandra Schneider *(Mainz)* /
Wanda Strauven *(Amsterdam)*
Singing and Dancing with Myself:
Children's Auto-Portraits in the Digital Age

e Boris Traue *(Berlin/Lüneburg)*
Selfies, belfies, and thinspirations:
Visual self-thematizations as
generators of public life

12:00 – 13:00 Mittagspause // Lunch Break

13:00 – 15:00
PANEL 4

Das Selfie als Dispositiv und Technik
// The Selfie as Dispositif and Technology
Chair: Bianca Westermann (Bochum)

g Winfried Gerling *(Potsdam)*
Be a Hero — Self-Shoots am Rande des Abgrunds

e Sabine Wirth *(Marburg)*
Interfacing the Self —
Ubiquitous Computing and
the Temporality of the Selfie

g Lisa Gotto *(Köln)*
Die Pose der Maschine: Roboter Selfies

15:00 – 15:30 Kaffeepause // Coffee Break

15:30 – 17:30
PANEL 5

Selfie-Ästhetiken: Ausdifferenzierung,
Normierung und Genrebildung
// Selfie-Aesthetics: Differentiation,
Normativity, and Genrefication
Chair: Julia Eckel (Marburg)

e Tamar Tembeck *(Montreal)*
Selfies of Ill Health

e Bernd Leiendecker *(Bochum)*
Of Duckfaces and Cat Beards:
Why Do Selfies Need Genres?

g Julia Michel *(Erlangen)*
Das Selfie als moderner Automatismus

17:30 – 18:00 Farewell

PANELS & ABSTRACTS
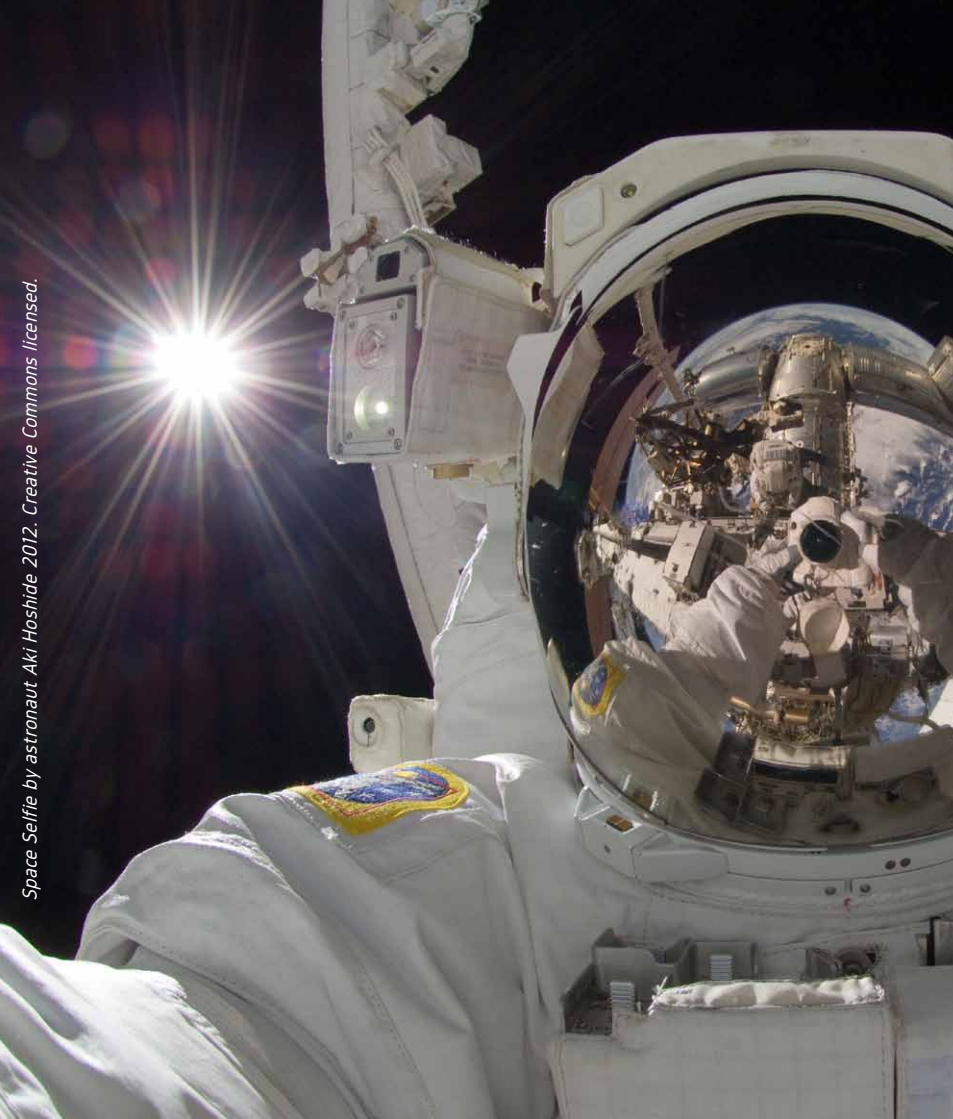
DEFINITIONEN,
BEGRIFFE,
BILDTHEORETISCHE
GRUNDLAGEN
//
DEFINITIONS,
CONCEPTS,
PRINCIPLES OF
IMAGE THEORY

Thursday | 23.04.2015
13:00-15:00
Chair: Julia Eckel

HAGI KENAAN (Tel Aviv)
The Logic of the Selfie: The Future of the Face

To say that a selfie is a photographic self-portrait is correct, but does not begin to capture the specificity of this contemporary widespread phenomenon whose inner form needs to be accounted for on, at least, two intersecting levels: (1) the logic of the selfie as a specific kind of technical image (in Vilem Flusser's sense) that already belongs to a "post-photographic" condition; (2) the logic of the selfie as an act/event of self-presentation that while continuing a tradition of self-portraiture, can no longer be explained only in terms of traditional accounts of self-representation and, particularly, not in terms of the distinct visuality ascribed by portraiture to the human face.
My analysis will ultimately be directed at opening a question with an ethical edge. This is the question about the place and predicament of the face – of its humanistic meaningfulness and value – in our contemporary life-world. With the selfie, I shall argue, the common paradigms for conceptualizing the visuality of the face are no longer enough for attending to the concrete setting in which the ‚contemporary' face tends to singularize itself. I shall thus explain why and how this calls for a rethinking.

Hagi Kenaan (PhD Yale University) is a professor of philosophy at Tel Aviv University, specializing in phenomenology, aesthetics and the philosophy of art. He is the author of The Present Personal: Philosophy and the Hidden Face of Language *(Columbia University Press, 2005);* The Ethics of Visuality: Levinas and the Contemporary Gaze *(I.B. Tauris/Palgrave, 2013) and its French version* Visage(s): Une autre éthique du regard après Levinas *(Editions de l'éclat 2012); He is co-editor of* Philosophy's Moods: The Affective Grounds of Thinking *(Springer, 2011). Hagi is currently completing a book on the philosophy of photography. In this context, his article* "Photography and Its Shadow", *has recently appeared with* Critical Inquiry.

GIACOMO COGGIOLA (Milan)
Scene and Address of the Self-portrait.
Theorizing #selfie beyond Representation?

By introducing the notions of *scene* and *address* of the self-portrait I will at first establish both a continuity and a discontinuity between self-portrait and #selfie. If the portrait is generally addressed to posterity as such, #selfie seems to find its own specificity in being rather addressed to contemporaneity, if not simultaneity, being its function to let my contemporaries know something about me. Not to tell anyone who I am or was: rather, a predicate concerning me, as I am at the very moment, telling the living ones that I am, right now, among them (On Kawara on Twitter) – more often also where, with whom, etc. (me on Facebook).

Yet, can this be considered a valid distinction between selfie and self-portrait, or rather as a rupture between contemporary and traditional aesthetics, or, to put it in Rancière's terms, between "representative" and "aesthetic" regime of the arts? Finally, I will try to point out some of the problems arising when #selfie is related to conventional notions of representation and to theories of the image in general and of the photographic image in particular.

Giacomo Coggiola graduated in Film Studies at the University of Turin in 2009 and earned a PhD at the Catholic University of Milan in 2013. As a Ph.D. Student he took part in a research group coordinated by Professor Federica Villa and dedicated to self-portraiture in its various forms and within the frame of contemporary mediascapes. His research resulted in the publication of some papers and a book chapter. He is increasingly interested in Rancière's aesthetics and in photography theories (Krauss, Barthes, Didi-Huberman, etc.).

GIACOMO DI FOGGIA (Bologna)
About the Anti-Figurativeness of #selfie

The CFP of this conference already emphasizes one necessary and fundamental aspect of the matter: the # in the title, in fact, stresses more the importance of the tag, the gesture of tagging, than being self-portrayed through the selfie. In this presentation, I propose that #selfie is very far from being a figurative object, for figurativeness is not an accidental consequence. I will give examples of "#selfie", "#selfshot", "#selfpic" and so forth, to show that the context in which they are taken and the online and social environment in which they are shared are more important than the self-portrayed subject. Drawing, on the one hand, from the ideas of Esposito on ,the impersonal' and its applications by Villa to contemporary self-portraiture, and on the other hand, from Schlögel, Bachelard, cyber flânerie and expanding the discourse on geo-tagging, I will try to demonstrate that the #selfie is much closer to the practices of anti-figurative conceptual art (e.g. works by Daniel Buren, or *Location of I* by Martin John Callanan) than to the idea of artistic (self-) representation and self-portraiture.

Giacomo Di Foggia holds a PhD from the Department of Music and Spectacle at Alma Mater Studiorum University of Bologna. Member of research projects Autobiografia e Autoritratto fra film e nuovi media, co-ordinated by Prof. Federica Villa, at the Research Centre Self-Media Lab of University of Pavia and Italian Film Festival Research Network, co-ordinated by Prof. Roy Menarini, University of Bologna. His interests are self-portraiture, contemporary cinephilia, social networks, and film festival studies.

PANEL 2
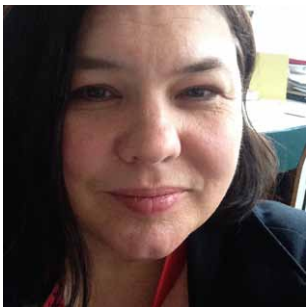
DAS SELFIE
INNERHALB DER
MEDIENGESCHICHTE
//
THE SELFIE
IN MEDIA HISTORY

Thursday | 23.04.2015
15:30-18:30
Chair: Tina Kaiser

KRIS BELDEN-ADAMS (Oxford/MS)
Locating the ‚Selfie' within Photography's History and Social Exchange

At first glance, selfies might seem to be unlikely objects of rigorous academic study. They are ubiquitous, their exchange is guided by rapidly mutating social trends, and they occupy the dynamic walls of social-media sites. They operate at the nexus of many fields of study: media studies, social ritual, human habitude, the sociology of digital networking, performance art, photography history and the history of technology.

Although the selfie is difficult to fully encapsulate within the frameworks of any one field, a closer examination of the origin of selfies within the history of photography reveals this genre to be a rich exploration of self-presentation related to Hippolyte Bayard's self-portraits, commercial portraiture and studio "trick" photography, photo-booth images, the snapshot and travel photography, for example. The social function of selfies finds roots in the exchange of commercial-studio cartes-de-visite of celebrities/friends/family, postal-trading of portraiture and the sharing of slide shows and albums. They also highlight the persisting relevance of the comments by Walter Benjamin about the impact of the ubiquity of photographs, and how it subliminally shapes and maintains social relationships. In sum, given due study, the selfie has much to teach us about photography's pervasive role in everyday life.

Dr. Kris Belden-Adams received her PhD in Modern and contemporary art history with a specialization in the history of photography from the City University of New York Graduate Center. She also has an MA in Art History, Theory, and Criticism from the School of the Art Institute of Chicago. Her research addresses photography's complex relationship to time, and to modernity/postmodernity. Her scholarly work on the history of art, photography and visual culture has been published by the Metropolitan Museum of Art, Afterimage: The Journal of Media Arts and Cultural Criticism, The International Journal of Technology, Knowledge and Society and Cabinet.

FELICITAS THUN-HOHENSTEIN (Wien)

Selbstporträt – Selbstrepräsentation – Selbstauslöser

(Self Portrait – Self-Representation – Self Timer)

With the invention of photography, many artists of the 20th and 21st century have been given access to a wider space of activity. The self-timer operates here as an operative and symbolic tool of revolt, serving less the need for self-representation, rather than the act of self-stylization and self-empowerement. The practice of photographing oneself interacts with technological developments. This is shown in the composition of visible release cables, in the digital remote release or simply in the outstretched hand, among other things. To be the photographer and the subject photographed at the same time requires various forms of mechanisms of control. The gaze into the camera creates distance in itself, yet also serves to monitor one's own self. A visual relationship thus emerges between subject and world under the medial conditions prevailing. As can be seen in one's own works, publishing the private is sometimes accompanied by creating fiction and ultimately with a loss of artistic control. With their similarity with self-photography, 'selfies' may continue in terms of form the history of the photographic self-shot, within closer observation we can retrieve basic differences, this, first of all, with a critical feministic perspective.

Felicitas Thun-Hohenstein is an art historian, art theorist and curator. She is Professor at the Academy of Fine Arts Vienna. Recent curatorial work include: „Selbstauslöser" (Museum der Moderne Salzburg, 2014); „Self timer Stories" (Austrian Cultural Forum New York, New York); „Aesthetic of Risk" (curated by Vienna, 2012); „Synchronicity" (Cairo Biennial, 2008); Recent publications include: Performanz und ihre räumlichen Bedingungen: Perspektiven einer Kunstgeschichte (ed., Vienna: Böhlau Verlag, 2012); Performing the Sentence. Research and Teaching in Performative Fine Arts (ed. with Carola Dertnig, Berlin: Sternberg Press, 2014), Self Timer Stories (ed., Vienna: Schlebrügge Verlag, 2015).

ANGELA KREWANI (Marburg)
‚Feedbacking the Self': Video, Narcissism,
and the Closed-Circuit Video Installation

In her seminal essay on video Rosalind Krauss accuses the medium of a narcissistic structure setting it apart from film, arguing that film initiates representation while video brings about a narcissistic mirroring of the self. Picking up on this argument, the paper wants to focus on closed-circuit video installations and discuss the technical representations of the self. Compared to film and photography, video was the first medium to deliver a simultaneous moving image of the represented person. This closing of the gap between record and presentation accounts for the self-centering structure and the impression of narcissism, which figures clearly as one aspect of the selfie.

The paper seeks to explore early closed-circuit video work asserting that here the dispositions of representation in the selfie are brought about. Thus, the medium video figures as a predecessor of the selfie not only in its mirroring characteristics but also through a differing approach to body, emotion, intimacy and privacy.

Angela Krewani is professor for Media Studies at Marburg University. She is the author of Moderne und Weiblichkeit: Amerikanische Schriftstellerinnen in Paris (Heidelberg 1992) and Hybrid Forms: New British Cinema – Television Drama – Hypermedia (Trier: WVT, 2001) and the editor of Artefacts/Artefictions: Transformational Processes in Contemporary Literatures, Media, Arts and Architectures (Heidelberg: Winter Verlag, 2000) and co-editor of a book on Hollywood with the title Hollywood: Recent Developments (Stuttgart: 2005). Currently she is focusing on the hybridisation of media systems and new forms of media narration. She has also published on the image in contemporary natural sciences such as biomedicine and nanotechnology. From 2006-2007 she was a fellow at the Center for Interdisciplinary Studies, Bielefeld and visiting professor at Brooklyn College, New York in 2008. Currently she has just finished a book on media art which will be published by the end of the year.

FLORIAN KRAUTKRÄMER *(Braunschweig)* /
MATTHIAS THIELE *(Dortmund)*

Selfie-Shots im Film – Mediengeschichtliche Vorläufer und gegenwärtige Entwicklungen des Video-Selfie
(Selfie Shots in Film – Mediahistorical Precursors and Current Developments of the Video Selfie)

The video selfie is nothing new – it was around before the advent of the cellphone camera and YouTube. The visual alienation that occurs when the selfie operator holds the camera on himself while moving, making the background look like rear projection, was already practiced by Tony Hill in 1993 in his experimental film Holding the Viewer. Thus, he is likely to be the inventor of what is now marketed as the GoPro Selfie set: a telescopic rod on which a camera can be mounted. Moreover, this visual effect has also been used in dream sequences in horror films. If a diegetic camera is involved, it is often used in dramatic scenes in which the protagonists speak directly into the camera in order to give voice to their fears (Blair Witch Project, Cloverfield, Rec). The video selfie is also used in documentary film and television: the unfolding and swiveling display makes it possible for the solo video journalist to film himself or herself in a controlled way. Renzo Martens also uses the technical potential of lightweight, handheld cameras in his documentary Enjoy Poverty by repeatedly ironically staging himself, by firmly placing himself as artist and documentarian at home among the Congolese. This stands in contrast to the detached and distanced press who remain observers behind the camera. One can also find sequences of self-portraiture in autobiographical documentaries and video diaries as well as in reality TV, which in part isolates candidates from the group and allows them to speak into the camera, offering space for self-performance and general comments.

In this talk we want to present two threads of inquiry: Firstly, we will explore whether and to what extent the selfie-photo can serve as a productive point of reference for the selfie-take in film and video. Secondly, we will look at the particularity of sound and the moving image in the selfie-take. These questions will be raised mainly with documentary footage, including documentary film and television as well as cellphone footage (e.g. from the Arab Spring or amateur footage from sports and leisure). The questions that interest us here are related to the filmic space: How does the

area behind the camera, the hors-cadre, need to be designed, when, in fact it no longer exists because of the extreme maneuverability of both the camera and the cameraperson, who can simultaneously stand in front of and behind the camera? How are selfie-takes employed in the film? Can one systematize the functions of the selfie-takes in various documentary formats?

Florian Krautkrämer is a Cinema Studies scholar, working as Assistant Professor at Braunschweig University of Art (Germany) and Lecturer at Lucerne School of Art and Design (Swiss), with a focus on post-cinema, portable media, and experimental film. In 2013, he published his doctorial thesis on „Writing in Cinema" (Schrift im Film, LIT, 2013).

Matthias Thiele is an academic in the Department of German Language and Literature at the TU-Dortmund. His research areas are: the theory and history of portable media, the genealogy of writing/recording, the theory and history of technology, media theory, discourse and dispositif analysis, television and film studies, media, normalism and racism. In 2010, he published Portable Media *with Martin Stingelin, and in 2012* Die Schreibszene als politische Szene/The Scene of Writing as a Political Scene *with Class Morgenroth and Martin Stingelin (both München: Fink Verlag).*

ANDRÉ GUNTHERT *(Paris)*

The Selfie:
Disease and Emblem
of the Connected Image

The practice of the selfie, defined as shared autophotographic image, came along with the first camera phones, which were put on the market in Japan in 2000. Why was it only in the year 2013 that this practice, despite its visibility, has come to the core of the media debate? This delay is not due to changing photographic practices, but is to be explained by the resistance to the cultural shifts that are brought about by the tools of connectivity. The selfie has become a privileged subject of the mass media early in 2013 as it allows to connect new promotional practices of stars and celebrities on the web with the reproach of narcissism that tends to be addressed towards the generation Y. The selfie, thus, became a symptom of connected culture in general. This has provoked a counter-reaction by the partisans of the new online practices who posit the selfie and the mobile phone as the principal symbols of connected culture.

André Gunthert, born 1961, chair of Visual Studies at the Ecole des hautes études en sciences sociales (EHESS), Paris. Researcher in cultural history and visual studies. In 1996 he founded the scientific journal Etudes photographiques. *Author of numerous books and articles on the history of image practices. Publications include* L'instant rêvé. Albert Londe *(Nîmes: Chambon, 1993), co-editor with Michel Poivert of* L'Art de la photographie *(Paris: ed. Citadelles-Mazenot, 2007; prize of l'académie des Beaux-Arts). He is currently completing a book titled* L'image fluide. La transition de la photographie numérique.

VERNETZUNG DES SELBST UND SELBST-BILDUNG — SOZIALE ASPEKTE DES SELFIES
//
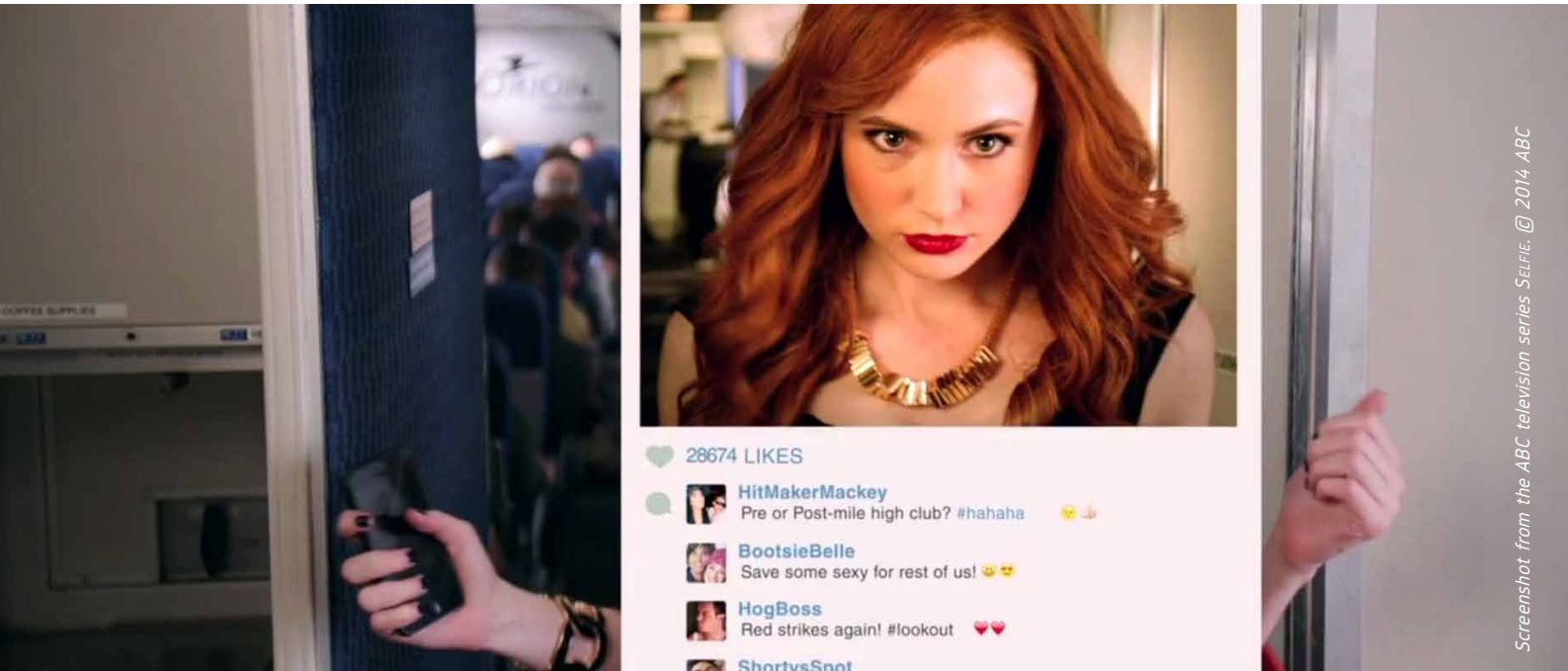# NETWORKING AND BUILDING THE SELF — SOCIAL ASPECTS OF SELFIES

FRIDAY | 24.04.2015
10:00-12:00
Chair: Stefan Wellgraf

Screenshot from the ABC television series SELFIE. © 2014 ABC

ALEXANDRA SCHNEIDER (Mainz) /
WANDA STRAUVEN (Amsterdam)
Singing and Dancing with Myself:
Children's Auto-Portraits in the Digital Age

Children have always been depicting themselves in their drawings, as protagonists of their imagination or, most commonly, as part of the family unit. With a few lines they make their first rudimentary selfies, without too much concern for likeness. Has such a practice changed in the digital age, now that children are constantly exposed to photographic images of themselves? From a very early age, today's children learn recognizing themselves on the embedded screens of small digital cameras and smartphones. And, what is more, they are appropriating the recording techniques of those portable media devices and start making their own digital selfies, both as still images (photo-selfies), as moving images (video-selfies) and as voice-recordings (voice-selfies). By looking at concrete examples of digital selfies taken by children, we will point out some fundamental differences to selfies made by adults. Our main argument will be that children turn the shooting practice into a form of singing and swinging. Especially when making video-selfies, children seem to be dancing with themselves (and the camera), without being too concerned about making a faithful self-portrait. Tracing a genealogy from "drawies" to "singies" to "dancies", we will stress the creative freedom in these various practices of auto-portraying.

Alexandra Schneider (a.schneider@uni-mainz.de) is Professor at Johannes Gutenberg Universität Mainz. Her current research focuses on media archaeology, amateur media and cinema in the age of digital network culture.

Wanda Strauven (w.b.s.strauven@uva.nl) is affiliate associate professor at the University of Amsterdam. Currently, she is visiting professor at Johann Wolfgang Goethe-Universität Frankfurt am Main and Università Cattolica del Sacro Cuore – Milano. Her research interests include early cinema, media archaeology, media's tactility and media education.

BORIS TRAUE *(Berlin/Lüneburg)*
Selfies, belfies, and thinspirations:
Visual self-thematizations as generators of public life

The popularization of the portrait in the guise of the selfie is a product of the intersection of two discourse networks ('Aufschreibesysteme'): on the one hand, 'mobile computing' with its ‚ubiquitous visuality', on the other hand the individualization of societies with its confessional culture. The selfie is thus a productive topos escalating the interference of Big Data infrastructures with personal affective status announcements, establishing a space of self-thematization which ranges from the everyday to the spectacular. The ethnographical analysis of self-thematization in blogs, social media status messages, webvideos, tumblrs and younow broadcasts reveals that the selfie cannot be reduced to the confession or the display of identity. It can perform temporary friendship, arbitrary sociability, political hostility, specialized eroticisms — in which people find resonance. The display of visual front-stages and backstages (e.g. the ‚belfie') can thus challenge established boundaries between the beautiful and the ugly, the included and the excluded, the relevant and the irrelevant. In some cases, the exchange of selfies creates zones of contestation, in which visual topoi, knowledge politics and communication streams intersect and interfere. Under circumstances which I will discuss in my contribution, selfies become generators of a heterotopic public life, in which a re-communalization of contemporary societies announces itself.

Boris Traue is a Berlin-based sociologist of knowledge, culture and media. For ten years, he worked at the TU Berlin sociology department. Currently, he conducts research in Lüneburg at the Leuphana University's Digital Cultures Research Lab. He has published on social theory, the history of the self, therapeutic technologies, professional and amateur cultures, visual and visibility studies, governementality and pharmacology. With one foot he is steeped in the traditions of phenomenological and pragmatist sociology, with the other he enjoys finding intellectual footholds in future-philiac media studies. He is co-editor of an interdisciplinary journal special issue on visibilities and visual discourse analysis.

DAS SELFIE ALS DISPOSITIV
UND TECHNIK   //
        THE SELFIE AS DISPOSITIF
               AND TECHNOLOGY

PANEL 4

Friday | 24.04.2015
13:00-15:00
Chair: Bianca Westermann

WINFRIED GERLING (Potsdam)

Be a Hero — Self-Shoots am Rande des Abgrunds

(Be a Hero — Self-Shoots at the Edge of the Abyss)

A tendency has developed in recent times toward a close connection of the (photo-)apparatus and the body (e.g. Google Glass or autographer). The GoPro, the "world's most versatile camera," as stated in the developer's self-description, is often worn attached to the body, is held at a moderate distance from the body by means of a "selfie stick" or is firmly mounted on helmets and sporting equipment. In the context of these cameras, a whole array of practices and technologies has evolved that strongly promotes ‚self-shooting'. The slogan „Be a HERO" addresses the self and not the other. The gesture of extreme movement spreads to the actions of the self-shooter and vice versa. The cameras themselves are so robust that they will survive extreme actions by the user, often better than the photographer him-/herself. A new genre of the self-image has thus arisen: images of skaters, surfers, fliers, fallers and the fallen, all capturing themselves in all circumstances up until death. The camera creates the risk of the fall … This talk will focus on the relationship of aesthetics, body and apparatus. It will deal with the general leveling of the difference between the moving image (video) and the still image (photography) in the digital realm specifically via the unity of apparatus of both, technologies and practices, in and with cameras such as the GoPro.

Winfried Gerling is Professor for Concepts and Aesthetics of New Media in European Media Studies, a co-operative project between the University of Applied Sciences Potsdam and University of Potsdam, since 2000; Member of the Research Training Group: Visibility and Visualisation — Hybrid Forms of Pictorial Knowledge at University of Potsdam. Recent Articles: „Moved Images — Velocity, Immediacy and Spatiality of Photographic Communication"; in: Photographic Powers *(eds.: M. Elo, M. Salo, M. Goodwin. 2015 (forthcoming) Helsinki: Aalto ARTS Books), „knipsen"; in:* Historisches Wörterbuch des Mediengebrauchs *(eds.: H. Christians, M. Bickenbach, N. Wegmann. 2014 Weimar: Böhlau/UTB), „Falling Men — Images of the Falling Human in Art and Photography"; in:* Apocalypse — Imagining the End *(ed.: A. Hernandez. 2014 Oxford: Inter-Disciplinary Press). www.emw.eu*

SABINE WIRTH *(Marburg)*
Interfacing the Self —
Ubiquitous Computing and the Temporality of the Selfie

Mobile phones with implemented cameras have significantly altered the ways of taking, handling, and sharing photographs. It seems to be common ground among photography theorists that the ubiquity and the availability of digital technology have called for a different take on photography. Especially the temporal structure of the photographic image is challenged by the mobility of smartphones and the various frames provided by ‚social web' applications. Although the selfie could and should be contextualized in this broader history of digital photography and ubiquitous computing the peculiarity of the selfie as self-referential picture and its aesthetic of individuation needs to be taken into account. In this talk I will try to highlight on the one hand how the selfie as a hyperbolic allegory of personalized digital media can be located within the history of personal computing and how the process of taking a selfie is always entangled in the dispositif of computer interfaces. On the other hand I will discuss how the selfie with its specific temporality between seriality and singularity, which can strikingly be observed in apps like Snapchat, opens up the possibility to reflect the relation of temporality and digital technology on a broader scale.

Sabine Wirth is research associate at the department of Media Studies at the University of Marburg and doctoral associate at the DFG Research Training Centre „Visibility and Visualization — Hybrid Forms of Pictorial Knowledge" at Potsdam University. From 2011-2013 she was a doctoral fellow of Studienstiftung des deutschen Volkes. She studied Theater and Media Studies, German Literature and Philosophy at the University of Erlangen-Nuremberg as well as at the University of Melbourne supported by a DAAD scholarship. Recent publication: „To interface (a computer). Aspekte einer Mediengeschichte der Zeigeflächen" in: Fabian Goppelsröder/Martin Beck (eds.): Sichtbarkeiten 2: Präsentifizieren. Zeigen zwischen Körper, Bild und Sprache *(Berlin: diaphanes, 2014, S.151-166).*

LISA GOTTO *(Köln)*
Die Pose der Maschine: Roboter Selfies
(Strike a Pose: Robot Selfies)

Robots don't seem to be vain creatures taking snapshots of themselves. As functional machines, their purpose is to create a picture of the world without dwelling on the pleasures of the self-portrait. However, robots have been known to take selfies for some time. When NASA's Science Laboratory rover Curiosity landed on Mars in 2012, it held its camera at robotic arm's length to take its head shots — a truly authentic selfie. Another photogenic machine that comes into mind is Google's Gigapan, a robotic camera mount that took a whole series of selfies by reflecting itself in the mirrors of the museums it was supposed to capture for Google's Art Project in 2013.

What does it mean for a robot to take a selfie? Can the machine gain self-awareness by capturing and presenting itself? Is the robot selfie a way of android self-recognition and self-monitoring? Does it rely on an objective program or does it carry a subjective logic with it? Could it be that camera robots do not just circulate images but are capable of creating machinic sensibilities? My talk will address these questions to discuss what new aesthetic territories the form of the robot selfie could explore.

Lisa Gotto is Professor of Film History and Film Analysis at the International Filmschool Cologne (ifs). She received her M.A. from the University of Cologne in 2001 and her Ph.D. from the Bauhaus University Weimar in 2006. Lisa Gotto's major research interests are in film history and film aesthetics, media theory, and digital visuality. Her recent publications include: „Fantastic Views. Superheroes, Visual Perception and Digital Perspective", in: James N. Gilmore, Matthias Stork (ed.) Superhero Synergies (Lanham s2014), pp 41-56; „Types and Bytes. Ludic Seriality and Digital Typography", in: Eludamos. Journal for Computer Game Culture 2014 8 (1), pp 115-128.

Cat Beard Meme compilation © 2013 Meredith Taylor [http://fullym.com/the-latest-photography-trend-cat-beards/]

PANEL 5

SELFIE-ÄSTHETIKEN:
AUSDIFFERENZIERUNG,
NORMIERUNG UND
GENREBILDUNG
//
SELFIE-AESTHETICS:
DIFFERENTIATION,
NORMATIVITY, AND
GENREFICATION

Friday | 24.04.2015
15:30-17:30 h
Chair: Julia Eckel

TAMAR TEMBECK (Montreal)
Selfies of Ill Health

Amongst the many new trends of online self-portraiture that have arisen thanks to the ubiquity of smart phones, the rapid increase of data storage capacities and the proliferation of image sharing platforms, representations of illness have especially gained an unprecedented public presence. These "selfies of ill health" are surprisingly wide-ranging in scope: broadly disseminated images include celebrity hospital selfies, an aspiring model's bikini selfie showing two colostomy bags, a selfie-video of a stroke in progress, and Karolyn Gehrig's #hospitalglam series. While this form of autopathographic self-portraiture emerged alongside other products of the Web 2.0 generation, selfies of ill health can also be understood as the prolongations of earlier forms of performative self-representations that centre on experiences of disease. Drawing from my previous analyses of autopathographies in contemporary visual and performing arts, this paper investigates the expansion of the autopathographic genre from professional photography and performance (cf. Hannah Wilke, Jo Spence, Günter Brus, Bob Flanagan, Dave St-Pierre) to the vernacular selfie in recent years. To what extent can a new dramaturgy of the lived body be discerned within the vernacular genre of the selfie, and what specific representational codes are called upon for selfies of ill health in particular?

Tamar Tembeck's academic and artistic research examines a broad range of visual and performative practices tied to the field of medicine. Amongst these, the catalogue Auto/Pathographies (2014) documents the eponymous group exhibition she curated, addressing the aesthetics and politics of self-representation in the face of illness. Since 2012, she has been working on diverse topics pertaining to media and democracy within Media@McGill, an interdisciplinary hub of research in the Department of Art History and Communication Studies at McGill University in Montreal. www.tembeck.org

BERND LEIENDECKER *(Bochum)*
Of Duckfaces and Cat Beards: Why Do Selfies Need Genres?

From duckface selfies or mirror selfies to more obscure variations like cat beard selfies, many selfies seem to fit a particular subcategory. Hence it seems logical to borrow a term from other media and analyze if and how selfies constitute genres. Applying film genre theory to selfies, one is faced with challenges that may lead to a better understanding of what selfies are and why they are categorized at all.

Film theory postulates that genrefication is important for production, marketing, and reception purposes. Most selfies, however, are not made for financial profit and their production and reception typically is free. Thus, many of the usual reasons for genrefication do not seem to apply. Nevertheless, there seems to be a process of genrefication at work: Many websites collect selfies from one genre only and users knowingly emulate other selfies and place their own selfie in a certain category via hashtags.

But why do users willingly submit themselves to genre rules although the term selfie seems to carry an implicit promise of individuality? Answering this question may lead to a better understanding of the practise of taking and circulating selfies as well as the concept of the self that selfies evoke.

Dr. Bernd Leiendecker (*1982) has studied Media Studies and Romance Languages and Literatures at the Ruhr-University Bochum, the Karl-Franzens-University Graz and the Université Paris-Est Marne-la-Vallée. He is co-editor of the book (Dis)Orienting Media and Narrative Mazes *and he has recently published his PhD-thesis on the history of unreliable narration in the fiction film (*„They Only See What They Want to See". Geschichte des unzuverlässigen Erzählens im Film*; Marburg: Schüren 2015).*

| PANEL 5 | friday | 24.04.2015 | 15:30-17:30 | english

Do not worry,
none of us will
be remembered
next century.
Patrick Mimran

JULIA MICHEL (Erlangen)
Das Selfie als moderner Automatismus
(The selfie as a modern cultural automatism)

The selfie is fundamentally evil. It causes narcissistic behavior, distorted body images and the loss of privacy. In the light of the "duckface" as well as of other stereotypical expressions and poses, in the end, individuality itself is at risk. But it is precisely this seriality and uniformity, this tendency to formalization, that gives the selfie an important, if not a fundamental role in the stabilization of our culture. Considering the wide range of complaints expressed within the popular discourse, this fact is forgotten strikingly often. So in contrast, I want to show that the act of taking a selfie is a cultural automatism, which, in the context of modernity's loss of meaning and basal disorientation, provides mechanisms to reduce complexity and to structure oneself. Through the repetitive capturing of the own face the selfie users/producers are forming conventionalized codes. Based on those stereotypes and standardized forms of presentation the selfie becomes a language and — in the best sense — a true mass medium which, once again, enables communication.

Julia Michel (M.A.) studied Theater and Media Studies and Art History at the University of Erlangen-Nuremberg. Subject of her Master's thesis: „Seriality With(out) a Pause – The Break as a Temporal Paradox of the TV Show and Its Status in the Age of Online Streaming." 2010-2014: Assistant at the Institute of Theater and Media Studies Erlangen as well as for an academic project on the topic of ballistic photo- and cinematography led by Prof. Lars Nowak. Since May 2014: Working at the Kunstpalais Erlangen.

FURTHER INFORMATION

INTERNET ACCESS

The internet can be accessed via the WLAN-net „eduroam" and your personal university/eduroam-account. For partici-pants without an eduroam-account, there will be a computer with internet access at the info desk.

TRANSPORTATION

VIA BUS

Bus stops close to the Hülsen-Haus:
„Stadthalle" & „Rudolphsplatz"

Bus schedules can be checked online via:
www.rmv.de & www.bahn.de

VIA TAXI

City Taxi Marburg tel. +49 6421 – 511 11
Spar Car   tel. +49 6421 – 99 99 88
Taxi Mitte   tel. +49 6421 – 22 22 2
Telecar   tel. +49 6421 – 25 100
Minicar   tel. +49 6421 – 1 44 44

CITY OF MARBURG

The Marburger „Oberstadt" (Old Town) with its old buildings, small alleys, and its castle is always worth a visit. You can use the elevator at Pilgrimstein to get up (for free) or just take one of the many tiny paths and stairs. There are free city maps deposited at the info desk.
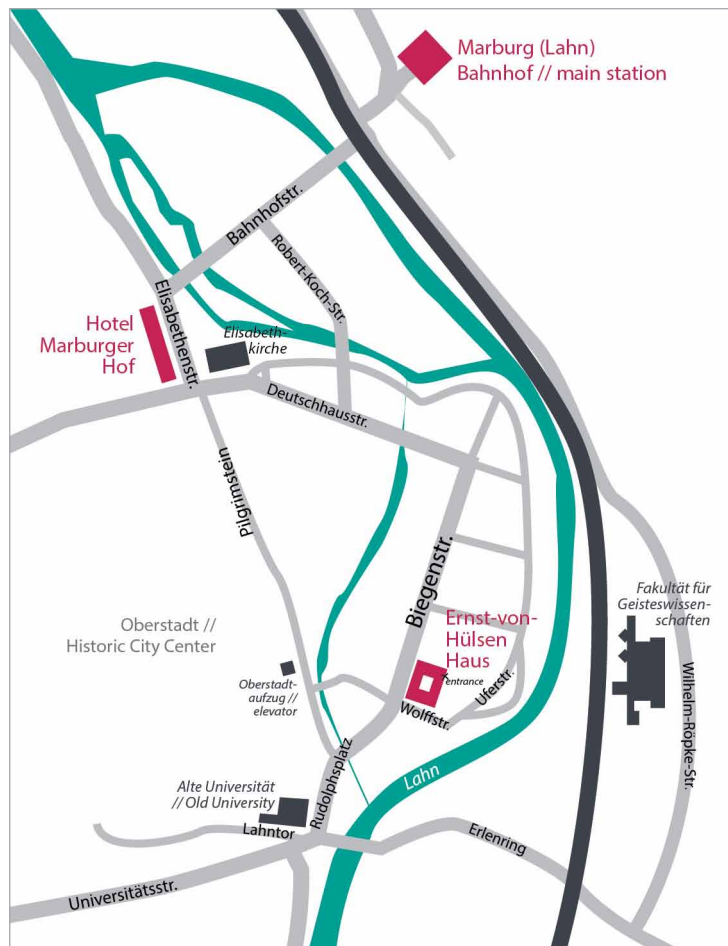
RESTAURANTS | SNACK BARS | CAFES

If you should get hungry during or after the conference, here is a list of restaurants, snack bars, and cafés close to the conference venue.

Bereket Döner	Pilgrimstein 31	tel. 06421/163823	Snack Bar	kebab & other Turkish dishes
Bohne	Steinweg 19	tel. 06421/690655	best coffee in town
Bottega	Krebsgasse 1	tel. 06421/1605289	Restaurant	fresh pasta & other Italian dishes
Bulljong	Lingelgasse 10	tel. 0177/1660166	Snack Bar	soups (with meat, vegetarian & vegan), rice pudding
Café Mocca	Pilgrimstein 31	tel. 06421 303264	pizza, pasta, Indian dishes
Ceder	Pilgrimstein 29	tel. 06421/988885	Snack Bar	falafel & other Libanese dishes
Dromedar	Am Grün 1	tel. 06421/1664299	Restaurant	African Cuisine
Die Pause	Wettergasse 16	tel.06421/1831804	Restaurant	mostly organic dishes & a beautiful view
Elisabeth Bräu	Steinweg 45	tel. 06421/1830544	Brewery & Restaurant	self-brewed beer, traditional German dishes
Hostaria Del Castello	Markt 19	tel.06421/924742	Restaurant	antipasti, pizza & other Italian dishes
Kalimera	Lingelgasse 13a	tel. 06421/26688	Restaurant	Greek Cuisine
Lecker-Eck	Biegenstraße 8a	tel. 06421/27330	Snack Bar	‚Currywurst', fries, burger, kebab
Restaurant Colosseo	Deutschhausstraße 35	tel. 06421/67899	Restaurant	Pizza & other Italian dishes
Sakura Sushi-Bar	Pilgrimstein 33	tel. 06421/6976666	Restaurant	sushi
Salädchen	Pilgrimstein 29	tel. 06421/1866711	Snack Bar	salads, baked potatoes
Tandoori	Biegenstraße 23	tel. 06421/690366	Restaurant	Indian Cuisine
Tapas & Co	Pilgrimstein 29	tel. 06421/992591	Restaurant	tapas, tortillas, pasta, pizza
Tartaruga	Pilgrimstein 29	tel. 06421/918261 (in the Lahn-Center-Passage)	Restaurant	Steak House
Tom & Sally's	Gerhard-Jahn-Platz 15	tel. 06421/1864888	Snack Bar	salads, baked potatoes, sandwiches
Vegi Queen	Weidenhäuser Str. 4	tel. 06421 1669111	Snack Bar	vegetarian & vegan food only
Vinopolio	Gutenbergstr. 23	tel. 06421/7790677	Wine Bar & Restaurant	Italian dishes
Weinlädele	Schlosstreppe 1	tel. 06421 14244	Restaurant	traditional German Cuisine & wine
Zur Sonne	Markt 14	tel. 06421/17190	Restaurant	German & Mediterranean Cuisine

CONFERENCE LOCATION

Philipps-Universität Marburg
Ernst-von-Hülsen-Haus
Biegenstraße 11
35037 Marburg

Room: Tagungsraum EG
(entrance via Wolffstraße)

Biegenstr.

Ernst-von-
Hülsen Haus

entrance

conference
room

Wolffstr.

Lahn

Marburg (Lahn)
Bahnhof // main station

Bahnhofstr.

Robert-Koch-Str.

Elisabethstr.

Hotel
Marburger
Hof

Elisabeth-
kirche

Deutschhausstr.

Pilgrimstein

Biegenstr.

Ernst-von-
Hülsen
Haus

Fakultät für
Geisteswissen-
schaften

Oberstadt //
Historic City Center

Oberstadt-
aufzug //
elevator

entrance

Uferstr.

Wilhelm-Röpke-Str.

Alte Universität
// Old University

Lahntor

Rudolphsplatz

Lahn

Erlenring

Universitätsstr.

JULIA ECKEL *(Marburg)*

Julia Eckel is research associate at the department of Media Studies at the University of Marburg and writing her PhD thesis at the Ruhr-University Bochum about anthropomorphic motifs in audiovisual media (working title: The „Audiovidual"). 2008-2013 research associate at the department of Media Studies in Bochum, 2009-2012 holder of a PhD-scholarship from the Faculty of Philology at the Ruhr-University Bochum. She studied Media Studies (B.A./M.A.) and Social Psychology/Anthropology (B.A.) at the Ruhr-University Bochum and at the University of Zurich. Recent publications: (Dis)Orienting Media and Narrative Mazes *(ed. with B. Leiendecker, D. Olek & C. Piepiorka; Bielefeld: Transcript 2013);* Zeitenwende(n) des Films — Temporale Nonlinearität im zeitgenössischen Erzählkino *(Marburg: Schüren, 2012).*

JENS RUCHATZ *(Marburg)*

*Jens Ruchatz is Professor of Media Studies at Philipps-Universität, Marburg. His research covers a wide range of media (mainly photography, film, television, computer, telegraph) and their interrelations, reflecting their effects on collective memory, time regimes and processes of individualization. In 2014 he published a media history of the interview (*Die Individualität der Celebrity. Eine Mediengeschichte des Interviews; *Konstanz: UVK) as well as an edited volume on the representation of media in movies (*Medienreflexion im Film. Ein Handbuch; *ed. jointly with Kay Kirchmann, Bielefeld: Transcript).*

SABINE WIRTH *(Marburg)*

Sabine Wirth is research associate at the department of Media Studies at the University of Marburg and doctoral associate at the DFG Research Training Centre „Visibility and Visualization — Hybrid Forms of Pictorial Knowledge" at Potsdam University. From 2011-2013 she was a doctoral fellow of Studienstiftung des deutschen Volkes. She studied Theater and Media Studies, German Literature and Philosophy at the University of Erlangen-Nuremberg as well as at the University of Melbourne supported by a DAAD scholarship. Recent publication: „To interface (a computer). Aspekte einer Mediengeschichte der Zeigeflächen" in: Fabian Goppelsröder/Martin Beck (eds.): Sichtbarkeiten 2: Präsentifizieren. Zeigen zwischen Körper, Bild und Sprache *(Berlin: diaphanes, 2014, S.151-166).*

#SELFIE

Imag(in)ing the Self in Digital Media

23.–24.04.2015

INTERNATIONAL & INTERDISCIPLINARY CONFERENCE

Philipps-Universität Marburg
Ernst-von-Hülsen-Haus
Tagungsraum EG
Biegenstraße 11
35037 Marburg

www.uni-marburg.de/selfie
#selfie_marburg