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## Reporting from the War Zone

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LIFE-WORLDS AND KNOWLEDGE IN TRANSITION**

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## **Abstracts**

**Elisabeth Bronfen**

### **Reporting from the War Zone**

By looking at the way Hollywood films represent war correspondence, whether as in "The Story of G.I. Joe" as a print journalist, or in "Standard Operating Procedure" the illicit photographs that emerged from Abu Ghraib, Elisabeth Bronfen will in her paper engage how visual images find a transfer from the war zone to the home front. At the same time, the transfer at stake involves the shift from the authenticity of an experience to the evidence that a report seeks to present. As such, she will also address the problematic interface between the authority of visual representation and the aesthetic refiguration inscribed in any re-encoding of knowledge in the visual medium. Finally, the transfer she will address is also one between two historical moments, given that, as Hollywood films enact the process of reporting from a war zone, they are also always in the process of re-imagining history to fit the cultural needs of the times.

**Peter Burke**

### **Knowledge in Transition: The case of exiles**

In his paper Peter Burke approaches the topic of "knowledge in transition" by emphasizing the importance of the movement of people not only in the diffusion of ideas but also in intellectual innovation, viewed as a kind of cultural hybridity or cultural translation. After evoking some famous examples of intellectual diaspora from the more remote past (notably the exodus of Greek scholars from the late Byzantine Empire and of Huguenot scholars from 17<sup>th</sup>-century France), he shall concentrate on the "Great Diaspora" of European intellectuals (mainly but not exclusively German-speaking and Jewish) in the 1930s, focussing on their reception in Britain and in particular on their impact on two disciplines, art history and sociology.

Abram De Swaan

### **The role of intellectuals in the changing global language system**

The expansion of English and the shrinking of other supercentral languages profoundly transforms the cultural opportunity structure for professional participants in the public debate, especially if it is to transcend national and linguistic borders. This contribution explores problems and remedies, especially in the European context.

Thomas Fillitz

### **The Global Culture of Art Biennales: "Afropolitanism"? About Nationalism and Panafricanism in Art at Dak'Art 2010**

In his paper Thomas Fillitz will focus on art biennales as particular, quite recent institutions, thus producing a "global culture" in the context of the global art world. The years between 1984 and into 1990s, have witnessed a plethora of newly founded art biennales, which have subsequently gone on to establish themselves as special places of meeting. Today, there are more than eighty such spaces around the globe, more than half of them being in centres outside of Europe and North America, while twenty to thirty are organised each year. René Block, a prominent advocate of the biennale principle, considers it the most important institution for shaping contemporary art production. A striking feature of art biennales is the intentional interconnection of art works from regions of the world, which have so far seemed entirely unconnected or disconnected. Following this line of thought, we may consider art biennales as spaces, which allow for greater reciprocity between different art worlds: they are potentially more inclusive in their representation, and each biennale may adopt particular forms of classification for diverse, globally produced contemporary art.

Fillitz shall use the notion "contact zone" for characterising each art biennale in the very construction of its global connections. The notion was introduced by Marie Louise Pratt (1992), she refers to "'contact zones,' social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination ..." Pratt asserts, above all, the relationality of these interactions. This is precisely how Thomas Fillitz imagines the global culture of art biennales. Art biennales resemble each other. They share certain common features, such as globally acting curators, intercultural curatorial boards, travelling artists, or travelling, elite cosmopolitan audiences. They however differ in many features – in local political, economic and cultural perspectives. He would like to consider Dak'Art, the art biennale of Dakar, as a specific "contact zone" in the endeavour of artistic creation for modernit(ies). Truly, several concepts and visions have been framing this event since its constitution in 1990: The biennale as representation of Dakar as a crossroad of cultures, Dak'Art as show case of the cultural politics of Senegal, the representation of contemporary art of Africa and its Diaspora, the representation of multiple contemporary Africa(s), or the production of a specific cartography of Africa ... Furthermore, the edition of 2010, "Rétrospectives-Perspectives," was strongly marked by opposing discourses, the political discourse of "Renaissance Africaine" as articulated in Senegal, and the notion of contemporary African art as articulated by a new dimension of Panafricanism, and more specifically introducing Achille Mbembe's notion of Afropolitanism.

Mary Gallagher

### **Teaching "Migrant Writing in French" in an Irish University dedicated to "Forming Global Minds"**

What does it mean to teach language(s) and to research and teach writing in a context where Higher Education has come to align its values and goals with a global rather than a national, international or continental perspective? What is happening to the notion of learning (to read in) "another language" now that certainties regarding the place of national or international perspectives have shifted to accommodate contemporary truisms regarding the place of global perspectives? In this new context, how do the strategic goals of the contemporary (Irish) university (re)configure or undermine notions of the value of language and languages, of writing or of

literature, etc.? How do these strategic goals and the educational structures put in place to serve them relate to questions of cultural identity and mobility, more specifically to notions or phenomena such as internationalism, multilingualism, migration or migrancy?

**Beng Lan Goh**

**Dilemma of progressive politics in Malaysia:  
Islam versus human rights**

The rise of Islamic demagoguery has threatened Malaysia's democratic future. Using disputes over religious freedoms between "Islamists" and "secularists" arising from controversies over family law adjudications in Malaysia's separate civil and syariah legal systems, this paper discusses dilemmas around, and explores alternatives to, establishing progressive Islamic criticism. It shows how nationalist entanglements with global Islamic and anti-West politics have created a moral high ground for an intolerant Islam which has made Islamic criticism difficult given its quick dismissal as Western ideology. As progressive agency is placed in a constant state of exteriority and ineffectuality, new strategies for effective resistance are needed. Conventional progressive assumptions are insufficient in providing a way out of the détente between "Islamists" and "secularists" in Malaysia. A rigid progressive defence of human rights against Islamists will only reinforce their binary oppositions. Coupled with Islamism's enmeshment with anti-Western sentiments, a touting of secular rights, often construed as a Western ideology which repudiates the place of religion in public life, will further embitter Islamic hardliners. What's more, a radical insistence for impartiality and the arrival at a singular public conviction is not possible as deep-seated differences over belief systems and principles of jurisprudence are at stake in the disputes. Rather progressives must radically alter their assumptions about human rights and democracy and foster religious dialogue at different levels of social practice so as to find substantive and procedural compromises. They must learn to recognise the "structures of feelings" produced by the regime of Islamic resurgence in Malaysia and carve strategies which can relate to Muslim notions of justice and freedom in order to better constrain bigotry. The Malaysian case shows that we live in an era where epistemic shifts in the way we think about human rights, democracy, community and society are but inevitable.

**Ulf Hannerz**

**Tumbled into Endless Connection:  
Life-worlds, Art Worlds, Scholarly Worlds**

There was a time when the increasing interconnectedness of the world was assumed to lead inevitably to greater uniformity – whether the key term for this sameness was "modernity" or "cultural imperialism". Undoubtedly, by the early twenty-first century, some social and cultural forms have achieved a very wide global distribution. But over the past decades, we have realized that things are not quite so simple. New forms come into being through blending: through "hybridity", "creolization". The notion of a singular "modernity" is exchanged for the plural "modernities". Some argue, and others dispute, that civilizations must "clash". And if there are still centers and peripheries, they do not necessarily remain the same, are not the same for everybody, and work in more complex ways. All this creates changes in everyday lives, new possibilities and challenges for cultural creativity, and new topics for scholarship to explore.

**Andreas Huyssen**

**Splitting Epic Worlds:  
Nalini Malani's Art of Memory**

In his paper Andreas Huyssen addresses the issue of cultural transfer and the circulation of visual and literary images and aesthetic forms via the work of a contemporary Indian artist, Nalini Malani. Malani's work with painting, video, and projection is exemplary of what Andreas Huyssen takes to be a new kind of world art that, in its aesthetic and media strategies, sidesteps the debilitating binaries of the local vs. the global, the aesthetic vs. the political, the modern vs. the postmodern.

Koichi Iwabuchi

**The mediated stranger, cross-border conversation and multicultural politics in the age of international governance of media culture connectivity**

Media and cultural globalization has greatly encouraged us to encounter strangers more than before in a mediated manner. This experience has encouraged one to familiarize oneself to cultural differences and activated transnational conversations in which one self-reflexively reviews one's life, society and culture. At the same time, it has marginalized the engagement with multicultural politics by institutionalizing inter-nationalism in which the national is conceived as the unit of global cultural encounter. In his paper Koichi Iwabuchi will critically discuss in the East Asian (especially Japanese) context the increasing ascendancy of inter-nationalism in the governance of cross-border media culture connectivity, which subtly refashions the sense of national belonging in a global context, while overtly highlighting marginalized voices and multicultural situations in a particular, non-inclusive manner.

Mark LeVine

**The Return of the Aura:  
Rock, Resistance and the Reimagination of Popular and Public Cultures in a Globalized Context**

In his paper Mark LeVine begins with a simple, if at first glance strange, question: Would Adorno headbang? The immediate answer might likely be, "No, of course not!" Given his well-known antipathy to jazz and popular music more broadly, why would Adorno be into heavy metal? But a look at the vibrant so-called "extreme" genres of metal, including death, goth, hardcore, grindcore, thrash and doom, with their utterly non-commercial ethos, their devotion to musical virtuosity and to composing music that is admittedly hard to listen to and the admiration of many for the types of modern classical music championed by Adorno, the answer becomes less clear. If we bring Adorno's beloved friend Benjamin into the discussion, we can argue – that in fact extreme metal, and more broadly hardcore rock, punk and hip-hop represent a return of the "aura" whose loss was celebrated by Benjamin and lamented by Adorno. Precisely with the move from mechanical and largely commodified reproduction and the move to digital and largely free production and circulation of music and the importance of the live music experience in creating communities of solidarity and even resistance against larger, dominant oppressive cultures. Mark LeVine explores in his talk this dynamic using the case study of the largely unexplored popularity of extreme rock music in the Middle East and larger Muslim world. He explores how these scenes in fact reflect precisely the kind of implicitly politicized cultural production that Adorno felt was the best, if not only, hope for producing truly immanent cultural critique in the era of late capitalism.

Celia Lury

**Space in itself:  
The movement of lists, borders and brands**

In his studies of the mass culture of the Weimar Republic (1995), Siegfried Kracauer famously identifies a "turn to the surface". To elaborate what he means by this he focuses on the penetration of cultural forms by a ratio, describing it as having a mathematical logic - a "Euclidean geometry" - that organizes the masses. But, so it is now being suggested, post-industrial, knowledge-intensive societies are no longer organised by a linear system or a Euclidean geometry. A new rationality is emerging. It is proposed here that this new rationality is linked to the emergence of a surface that is "a space in itself". The first part of this paper will provide some cases that exemplify this new rationality - the border, the list and the brand - while the second explores the kinds of movement they introduce into social life.

J. Lorand Matory

**Regular Blacks in an Irregular World:  
Race, Uncertainty and Social Creativity in the Transnational Black Bourgeoisie**

The population of African descent in the US is ethnically diverse, including Louisiana Creoles of color, Gullah/Geechees, and American Indians of partly African ancestry. In recent decades, they have been joined by massive numbers of African and Caribbean immigrants, who bring with them highly varied ideas about the relationship between African ancestry and social identity. With the election of a black president of the United States and an increasing number of black CEOs, many non-ethnic African Americans are rethinking the nature of racial discrimination and the most effective potential responses to it. This presentation explores recent transformations in the structure of US racial ideology, the social creativity with which black ethnics seek to escape the strictures of blackness, and "regular", non-ethnic blacks' response to the death throes of racial solidarity. This ethnographic study is set at historically black Howard University, in Washington, DC, and among its alumni networks internationally.

## Curricula Vitae, Publications and References

**Elisabeth Bronfen**, Prof. Dr., is Professor of English and American Studies at the University of Zurich. She was a member of IFK's International Advisory Board (IAB) until 2008.

Publications (among others): *Hollywood and War*, Chapel Hill [forthcoming 2011]; *A cultural history of the night*, New York [forthcoming], (=Translation of: *Tiefer als der Tag gedacht. Eine Kulturgeschichte der Nacht*, München 2008); *Home in Hollywood. The imaginary geography of cinema*, New York 2004; *The Knotted Subject. Hysteria and its Discontents*, Princeton 1998.

**Peter Burke**, Prof., was one of the first junior lecturers to be appointed at the University of Sussex, where he remained for 17 years (1962-79). He moved to Cambridge in 1979, where he became Professor of Cultural History. He retired from the Chair in 2004 but remains a Life Fellow of Emmanuel College. He has been a visiting teacher or researcher in Berlin, Brussels, Canberra, Groningen, Heidelberg, Los Angeles, Nijmegen, Paris, Princeton and São Paulo. He is a Fellow of the British Academy and Member of the Academia Europea; PhD (honoris causa), University of Lund. He has lectured in most European countries, as well as China, Taiwan, India, Japan, the USA, Brazil, Argentina, Chile, Colombia, Mexico, Canada, Australia and New Zealand. He has published 26 books and his work has so far been translated into 31 languages. For most of his career he has worked on the cultural and social history of early modern Europe, but his current project is a social history of Western knowledge from the Encyclopédie to Wikipedia.

Publications (among others): *A Social History of Knowledge from Gutenberg to Diderot*, Cambridge 2000; *Hosts and Guests: a General View of Minorities in the Cultural Life of Europe*, in: Hugo Soly and Alfons K. L. Thijs (eds.) *Minorities in Western European Cities*, Brussels and Rome 1995, pp. 43-54.

**Jean Comaroff**, Prof., is the Bernard E. and Ellen C. Sunny Distinguished Service Professor of Anthropology at the University of Chicago and Director of the Chicago Center for Contemporary Theory. She is also Honorary Professor at the University of Cape Town. Her research has focused on the making and unmaking of colonialism in southern Africa, medicine and body politics, religion and state transformation, crime and the "metaphysics" of disorder. She is IFK\_Guest of Director.

Publications (among others): with John L. Comaroff, *Theory from the South: Or How Euro-America is Evolving Toward Africa*, Boulder, CO 2010; with John L. Comaroff, *Ethnicity, Inc.*, Chicago Studies in Practices of Meaning, London 2009; with John L. Comaroff, *Beyond the Politics of Bare Life: AIDS and the Global Order*, 2007; (eds.), *Law and Disorder in the Postcolony*, Chicago, London 2006; with John L. Comaroff, *Criminal Obsessions, After Foucault: Postcoloniality, Policing, and the Metaphysics of Disorder*, Chicago 2004; with John L. Comaroff, *Millennial Capitalism and the Culture of Neoliberalism*, Durham, NC/London, 2000.

**John L. Comaroff**, Prof., is the Harold H. Swift Distinguished Professor of Anthropology at the University of Chicago and Research Professor at the American Bar Foundation. He is also a former president of the Association for Political and Legal Anthropology in the USA. His current research in post-apartheid South Africa is on crime, policing, and the workings of the state, on democracy and difference, and on the nature of postcolonial politics. He is IFK\_Guest of Director.

Publications (among others): with Jean Comaroff, *Ethnicity, Inc.*, Chicago, London 2009; (eds.), *Law and Disorder in the Postcolony*, Chicago, London 2006; (eds.) *Millennial Capitalism and the Culture of Neoliberalism*, Durham, NC/London, 2000; with Jean Comaroff, *Of Revelation and Revolution* (2 vols.), Chicago, London 1991, 1997; with Jean Comaroff, *Ethnography and the Historical Imagination*, Chicago, London 1992; (eds.) *Modernity and Its Malcontents*, Chicago, London 1993; (eds.), *Civil Society and the Political Imagination in Africa*, Chicago, London 1999.

**Abram De Swaan**, Prof. Dr., is Emeritus Dist. Research Professor (Universiteitshoogleraar) at the University of Amsterdam and Director of the Academia Europea de Yuste (Spain). In 1997/98 he held the European Chair at the Collège de France, Paris. In 2008 he was the recipient of the national award for literature, for his entire essayistic oeuvre.

Publications (among others): The language predicament of the EU since the enlargements', in: Ulrich Ammon, Klaus J. Mattheier, Peter H. Nelde (eds.), *Linguistic consequences of the EU-enlargement*, (= *Sociolinguistica. International Yearbook of European Sociolinguistics*, vol. 21), 2007, pp. 1-21; The European void: the democratic deficit as a cultural deficiency. in: John Fossum, Philip Schlesinger (eds.), *The European Union and the Public Sphere. A communicative space in the making?*, London, New York 2007, pp. 135-153; *The world language system. A political sociology and political economy of language*, Cambridge 2002, (also translated in Dutch, Chinese, Hungarian, Arabic); *Words of the world. The global language system*, Cambridge 2001.

**Thomas Fillitz**, Prof. Dr., is Associate Professor of Social Anthropology, and director of the Department of Social and Cultural Anthropology at the University of Vienna. He has taught at varied universities in Europe. Currently, he is Secretary of the European Association of Social Anthropologists (EASA). His field research has been in West Africa (mainly Francophone) and Europe, his research interests are: art worlds and global art, visual culture, globalization and transnational processes. His ongoing research is on art biennales as a global culture, focussing in particular on the Biennale of Dakar, Dak'Art.

Publications (among others): *Challenging the Global Art World. Anthropological Perspectives on Global Art*, in: *AAS Working Papers in Social Anthropology*, (ÖAW Arbeitspapiere zur Sozialanthropologie 14), Wien 2010, pp. 1-12; *Contemporary Art in Africa: Coevalness in the Global World*, in: Hans Belting, Andrea Buddensieg (eds.), *The Global Art World. Audiences, Markets, and Museums*, Ostfildern 2009, pp. 116-134; "You May Say I'm a Dreamer – But I'm not the Only One", in: Rajko Mursic, Jaka Repic (eds.), *Places of Encounter. In Memoriam Borut Brumen*, Ljubljana 2007, pp. 169-184; with Andre Gingrich, Lutz Musner (eds.), *Kulturen und Kriege. Transnationale Perspektiven der Anthropologie*, Freiburg/Br., Berlin, Wien 2007; *Zeitgenössische Kunst aus Afrika. Vierzehn Künstler aus Côte d'Ivoire und Bénin*, Wien 2002.

**Sabine Frühstück**, Prof. Dr., is a professor of modern Japanese cultural studies at the University of California, Santa Barbara. She is the author of *Colonizing Sex: Sexology and Social Control in Modern Japan* (2003) and *Uneasy Warriors: Gender, Memory and Popular Culture in the Japanese Army* (2007) which was translated into Japanese, *Fuan na Heishitachi: Nippon Jieitai Kenkyū* (2008). Currently, Sabine Frühstück is IFK\_Senior Fellow and currently pursues a transnational, multidisciplinary analysis of varying configurations of infantilism and militarism, roughly between the Russo-Japanese War of 1904/05 and the ongoing war in Iraq, tentatively titled, "Playing War: On the Militarization of Childhood in the Twentieth Century."

Publications (among others): *Recreating Japanese Men* [in press]; *Uneasy Warriors: Gender, Memory and Popular Culture in the Japanese Army* (also published in Japanese), Berkeley, CA 2007; *Colonizing Sex: Sexology and Social Control in Modern Japan*, Berkeley, CA 2003; with Franz X. Eder (eds.), *Neue Geschichten der Sexualität: Beispiele aus Ostasien und Zentraleuropa 1700–2000*, Wien 1999; with Sepp Linhart (eds.), *The Culture of Japan as Seen through Its Leisure*, Albany, NY 1998.

**Mary Gallagher**, Prof., is Associate Professor of French and Francophone Studies at University College Dublin. She has published widely on the Creole background of the French poet, Saint-John Perse and on time, space and displacement in contemporary Caribbean writing in French. She is currently working on a book on the late nineteenth-century Anglo-Irish-Greek migrant writer, Lafcadio Hearn. Her postgraduate teaching at University College Dublin has included over the past few years courses on the work of a number of "migrant writers" including authors of Haitian origin, based in Canada (Emile Ollivier and Dany Laferrière), the Canadian writer based in Paris, Nancy Huston, and authors of East European Jewish origin (Régine Robin) or Tunisian Jewish origin (Colette Fellous).

Publications (among others): with Michael Brophy (eds.), *La Migrations a l'oeuvre: enjeux esthétiques, politiques et éthiques*, Berne 2010 [forthcoming]; with Douglas Smith (eds.), *Empire and Culture Now: Francophone Approaches to Globalization*, (= *Modern & Contemporary France, Special Issue*), Abingdon, Oxfordshire 2010; (ed.), *World Writing: Poetics, Ethics, Globalization*, Toronto 2008.

**Beng Lan Goh**, Prof. Dr., is an Associate Professor and the current Head of the Southeast Asian Studies Program, National University of Singapore (NUS). She obtained a Bachelors of Social Sciences (Hons) from the University Science Malaysia, Penang, and an MA from the Ochanomizu



Women's University, Tokyo, Japan. She completed a PhD in Anthropology at Monash University, Melbourne, Australia, after which she held a Postdoctoral Fellowship at the International Centre for Advanced Studies, New York University, before joining NUS in 1999. While trained in anthropology, she considers herself an inter-disciplinary area studies scholar. She researches on issues of knowledge production, identity, urbanism and the visual arts in Southeast Asia with a focus on the Malaysian experience. Her research interests are shaped by a desire to learn from different archives of conceptualization, writing and reflecting on society, politics and culture in Southeast Asia so as to rethink normative social scientific definitions and help forge a new universality of knowledge.

Publications (among others): (ed.), *Rethinking and Diversifying Southeast Asian Studies: Perspectives from Southeast Asia*, Singapore 2010 [in press]; with David Liauw, *Post-colonial projects of a National Culture: Kuala Lumpur and Putrajaya*, (= CITY, Special issue on "Capital Cities and their contested roles in the Life of Nations", Vol. 13/1), 2009, pp. 71-79; *Globalization and Postcolonial Nation in Malaysia: Theoretical challenges and historical possibilities*, in: Kasarinlan (Independence): Philippine Journal of Third World Studies, Vol. 23/2, 2009, pp. 4-19; *Malay-Muslim Spirits and Malaysian Capitalist Modernity: A Study of Keramat Propitiation amongst Property Developers in Penang*, in: Asia Pacific View Point, No. 33, 2005, pp. 307-321; *Modern Dreams: An Inquiry into Power, Cultural Production, and the Cityscape in Contemporary Urban Penang, Malaysia*, Ithaca 2002.

**Ulf Hannerz**, Prof. em. Dr. Dr.h.c., is Professor Emeritus of Social Anthropology, Stockholm University, and has taught at several American, European, Asian and Australian universities. He is a member of the Royal Swedish Academy of Sciences and the American Academy of Arts and Sciences, an honorary fellow of the Royal Anthropological Institute of Great Britain and Ireland, and an honorary member and former Chair of the European Association of Social Anthropologists. He was awarded an honorary doctorate by the University of Oslo in 2005. His research has been especially in urban anthropology, media anthropology and transnational cultural processes, with field studies in West Africa, the Caribbean, and the United States. His study of the work of news media foreign correspondents included field research in four continents.

Publications (among others): *Anthropology's World: Life in a Twenty-first Century Discipline*, London 2010; *Foreign News: Exploring the World of Foreign Correspondents*, Chicago 2004; with Kjell Goldmann and Charles Westin (eds.), *Nationalism and Internationalism in the Post-Cold War Era*, London 2000; *Transnational Connections: Culture, People, Places*, London 1996; *Cultural Complexity: Studies in the Social Organization of Meaning*, New York 1992.

**Andreas Huyssen**, Prof. Dr., is the Villard Professor of German and Comparative Literature at Columbia University in New York. He is founding director of Columbia's Institute for Comparative Literature and Society (1998-2003) and one of the founding editors of "New German Critique" (since 1974). His work has been translated into many languages world-wide.

Publications (among others): *Modernismo despues de la posmodernidad*, Buenos Aires 2010; (ed.), *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, Durham 2008; *Present Pasts: Urban Palimpsests and the Politics of Memory*, Stanford 2003; *Twilight Memories: Marking Time in a Culture of Amnesia*, New York 1995; with David Bathrick (eds.), *Modernity and the Text: Revisions of German Modernism*, New York 1989; *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Bloomington 1986; with Klaus Scherpe (eds.), *Postmoderne - Zeichen eines kulturellen Wandels*, Reinbek b. Hamburg 1986.

**Koichi Iwabuchi**, Prof. Dr., is Professor of Media and Cultural Studies of the School of International Liberal Studies of Waseda University, Tokyo. He received a PhD from the University of Western Sydney. He has worked on contemporary media and cultural issues such as globalization and transnationalism, inter-Asian media connections, multicultural questions and cultural citizenship in the Japanese/East Asian contexts. He is a co-editor (with Chris Berry) of the book series "TransAsia: Screen Cultures" (Hong Kong University).

Publications (among others): with Chua Beng Huat (eds.), *East Asian pop culture: Analyzing the Korean Wave*, Hong Kong 2008; *Recentering globalization: Popular culture and Japanese transnationalism*, Durham 2002.

**Mark LeVine**, Prof. Dr., is Professor of modern Middle Eastern history, culture and Islamic studies at University of California at Irvine and Visiting Senior Researcher at the Center for Middle Eastern Studies, Lund University. He received his MA (1993) and his PhD (1999) at the Department of Middle Eastern Studies at New York University.

Publications (among others): *Heavy Metal Islam: Rock, Resistance, and the Struggle for the Soul of Islam*, New York 2009; *Impossible Peace: Israel/Palestine Since 1989*, London 2009; with Sandy Sufian (eds.), *Reapproaching Borders: New Perspectives on the Study of Israel-Palestine*, Lanham, Boulder, New York 2007; *Why They Don't Hate Us: Lifting the Veil on the Axis of Evil*, Oxford 2005; *Overthrowing Geography: Jaffa, Tel Aviv and the Struggle for Palestine, 1880-1948*, Berkeley 2005; with Armando Salvatore (eds.), *Religion, Social Practices and Contested Hegemonies: Reconstructing the Public Sphere in Muslim Majority Societies*, New York 2005.

**Celia Lury**, Prof. Dr., is a Professor of Sociology at Goldsmiths, University of London. She has recently completed a 3 year directorship of an EU research network, a Topological Approach to Cultural Dynamics, which brought together physicists, mathematicians, new media and AI scholars as well as social scientists to explore the usefulness of topological approaches to studying cultural change. Her research interests include: the global culture industry, branding, objects, and the social life of methods.

Publications (among others): with Nina Wakeford (eds.), *Inventive Methods*, New York [forthcoming]; with Lisa Adkins (eds.), *What is the Empirical?*, in: *European Journal of Social Theory*, vol. 12/1, London 2009, pp. 5-20; with Scott Lash, *Global Culture Industry: The Mediation of Things*, Cambridge 2007; *Inventive Life: Towards the New Vitalism*, in: with Mariam Fraser, Sarah Kember (eds.), *Theory, Culture and Society*, London 2005; *Brands: The Logos of the Global Economy*, New York 2004.

**J. Lorand Matony**, Prof., is the Lawrence Richardson Professor of Cultural Anthropology and African and African American Studies at Duke University. He researches the trans-Atlantic comings and goings of Yoruba religion, which has shaped social order and traditions of worship and healing all over the Americas. He also studies ethnic diversity in the Black population of the United States. With the support of the National Science Foundation, the Social Science Research Council, the National Endowment for the Humanities, the Spencer Foundation, and the U.S. Department of Education's Fulbright-Hays Fellowship, he has conducted extensive field research in Brazil, Nigeria, the United States and the Caribbean. He is currently writing a book on the history and experience of Nigerians, Trinidadians, Ethiopians, African-descended Native Americans, Louisiana Creoles, Gullah/Geechees and other ethnic groups that make up the black population of the United States.

Publications (among others): *Of the Race but above the Race: Stigma and the Schooling of Ethnicity in the "Mecca" of Black Education*, Chicago [forthcoming]; *The Illusion of Isolation: the Gullah/Geechees and the Political Economy of African Culture in the Americas*, in: *Comparative Studies in Society and History*, vol. 50/4, 2008, pp. 949-80; *Free to Be a Slave: Slavery as Metaphor in the Afro-Atlantic Religions*, in: *Journal of Religion in Africa*, vol. 37/3, 2007, pp. 398-425; *Black Atlantic Religion: Tradition, Transnationalism and Matriarchy in the Afro-Brazilian Candomblé*, Princeton 2005, (Winner of the Melville J. Herskovits Prize of the African Studies Association, 2006); *Sex and the Empire That Is No More: Gender and the Politics of Metaphor in Oyo Yoruba Religion*, second, revised edition, New York, London 2005, (A Choice Outstanding Scholarly Book of the Year, 1994); *Gendered Agendas: the Secrets Scholars Keep about Yoruba-Atlantic Religion*, in: *Gender and History*, vol. 15/3, 2003, pp. 408-38.

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Media reports from the war-stricken regions are much rarer than in the West. But without such reporting and the awareness it generates, societies cannot feel empathy for others, let alone for refugees or those in need. I am currently based in Kobane, northern Syria. Before this, I was in Raqqa. I was not. And I hadn't received any training to prepare for reporting from war zones, either. But nobody seemed to care all that much. Meanwhile, I have purchased my own camera and equipment, own several bulletproof vests, and have completed special war zone training. I usually still cover my own travel expenses, though. Reporting from 'multispeed Europe'. For the most part, war means sitting around and waiting. Reporting from a war zone is never easy, and Afghanistan, one of the world's least developed countries, comes with its own set of special challenges (beyond the threat posed by the Taliban). Mobile phone service outside major cities is so limited that Times reporters rarely, if ever, leave Kabul without a satellite phone. The police finally showed up around 8 o'clock that night with the actual expulsion order. Colleagues from The Times went outside to deal with them while I hid in a secure location in the bureau, locked behind heavy steel doors until they left. I was packing and trying to tie up loose ends when Mr. Bakhshi called with the final surprise of the week: Mr. Assadullah had decided to speak with us and would be in Kabul in the morning for an interview. When you're reporting in a war zone, though, small failures of communication can have terrible consequences. Now that I oversee a team of 25, I make sure to over-communicate as a result. So much tension and misunderstanding is simply due to bad communication. During my time as a war correspondent, I was taught a painstaking technique to probe for and navigate around potential landmines. These days, I'm grateful that the landmines I encounter every day are strictly metaphorical. Jeff Kofman is the founder and CEO of Trint, an AI-powered transcription software. advertisement. Correction: An early helpful bug report includes what happened, where and when it happened, and steps to reproduce what you experienced. Here's an example: I was in Atlas Superstore and got stuck under the fallen boxes by the cash registers. I couldn't move and had to leave the match. Report a bug in call of duty: warzone. Activision.com. About us.