

**Techniky nostalgie**  
**Média – technika – paměť**

Pozvánka na přednášky Andree Böhna (KIT, Karlsruhe) a Tomáše Dvořáka (AV ČR, Praha) věnované strategiím a taktikám rozvzpomínání nových médií, technologií a umění na svoji historii. Paměť bude pojmána jako aktivní činitel procesu konstituce identity a jako filtr ozvláštňující naši mediovanou zkušenost.

**10.4.2013**

**Andreas Böhn: *Cultural Memory and Nostalgia: Media, Technology and the Arts***

Čas: 14:10 – 15:40; 15:50 – 17:20

Místo: Janáčkovo nám. 2a

Učebna: N21

The term 'nostalgia' is composed of the greek words νόστος (returning home) and άλγος (pain). In its original usage the term referred to a pathological form of homesickness. Initially, the nostalgic point of reference signified a place to which to return is principally possible. Yet, in the last third of the 20th century the meaning of the term began to shift more and more towards a temporal perception: Today, nostalgia is understood as a longing for an idealized or even glorified past, often in commodified form. Consequently, a return proper has become impossible, which is why, according to Svetlana Boym, modern nostalgia has developed two different modi operandi: restorative and reflective nostalgia.

In the lecture I will concentrate on a field of nostalgia that is affected by these processes to a particularly high degree: the field of media technology. The point of departure is the observation that we are witnessing a process of increasing mediation of our everyday life environments while, at the same time, media artifacts of the past are accessible to us probably easier than to any generation before. It seems fair to describe the last decades as a period of accelerated media technological changes and, as a consequence thereof, as a period of shortened lifespans of the respective appliances. One of the results of these correlating processes is a nostalgia that is directed not only towards the contents of certain media texts, but also, or even to a greater degree, towards their specific medial constitution: their materiality, and the aesthetics resulting from these factors. Media can serve as a means of (virtually) accessing the past and are an important resource for memory. Thus, they often establish the precondition for a nostalgic perspective on things past (and present). Nostalgia can be the content of media representation and, beyond that, the media itself can become the object of nostalgia. This process, in turn, can then be reflected by the media again, which is why nostalgia for (obsolescent forms of) media technology or their respective aesthetics can be regarded as a special case of self-reference in the media. Surprisingly, the rich and interdisciplinary field of cultural memory studies has so far largely neglected this field of media nostalgia.

**10.4.2013**

**Andreas Böhn: *Research Projects in the Field of 'Culture and Technology' at KIT***

Čas: 17:30 – 19:00

Místo: Janáčkovo nám. 2a

Učebna: N21

The lecture will give an overview on current research projects at KIT which are dealing with relations between culture and technology. The topic of 'nostalgia of the media' presented in the previous lectures will be enlarged to 'nostalgia of technology'. Complimentary to that in the field of temporality is located the topic of 'technology in utopias and dystopias'. A specific aspect within this area are gender roles of acting figures in fictional scenarios and the genderization of technology itself. These different aspects also play an important role when it comes to the communication of science and technological innovation in mass media. Particularly interesting here are the narrative patterns and the metaphors used to present scientific content, such as the metaphor of the 'net' or the metaphorical use of 'information' in various scientific fields.



**Andreas Böhn, Prof. Dr. phil.**, born 1963 (andreas.boeh@kit.edu); Professor of literary and media studies at the University of Karlsruhe (KIT); Böhn is author or co-author of four monographs and has edited or co-edited six academic books and written about 60 articles. He has published widely on intertextuality and intermediality, mimesis, fictionality and metafiction in literature, film and other arts and media; current research interest include the comic and normativity as well as the relation of technology and culture.

*Pozn.: Přednáška proběhne v angličtině.*

**24.4.2013**

**Tomáš Dvořák: Figury paměti v současném umění**

Čas: 15:50 – 17:20

Místo: Janáčkovo nám. 2a

Učebna: N21

Přednáška je věnována způsobům, jimiž současná umění (vizuální umění, literatura, hudba, divadlo, komiks ...) intervnují do oblastí kulturní a kolektivní paměti. S důrazem na situaci ve Střední a Východní Evropě usiluje představit kolektivní paměť nikoli jako statickou entitu, nýbrž v procesu jejího ustavování, který je nutně – a zvláště v kontextu politické transformace – procesem selektivním, vyrůstajícím z komplexních mocenských vztahů určujících co a jak si pamatujeme či zapomínáme.



**Mgr. Tomáš Dvořák, Ph.D.** je vědeckým pracovníkem Filosofického ústavu Akademie věd ČR a odborným asistentem AVU v Praze se zaměřením na filosofii a dějiny médií a filosofii a dějiny vědy a vzájemné vztahy těchto oblastí. Je autorem monografie *Sběrné suroviny: texty, obrazy a zvuky nedávné minulosti* (Praha: Filosofia 2009), antologie *Kapitoly z dějin a teorie médií* (Praha: AVU 2010) a šéfredaktorem časopisu *Teorie vědy*.

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