Processes of media transformation are of central concern in the arts, in popular culture, and in the media industry as well as media studies. The Hamburg-based research group Translating and Framing: Practices of Medial Transformations uses an innovative praxeological approach, by conceptualizing perception and appropriation as forms of “translating” and “framing.” The aim is to build on existing theories toward an expanded media studies, combining research on the arts, media and cultural studies, as well as the social sciences. The interdisciplinary group, established in 2015, consists of seven research projects led by scholars of Universität Hamburg and the Hochschule für Bildende Künste Hamburg (HFBK).

The second international conference brings together scholars and practitioners working in philosophy, media, and performance and cultural studies whose interventions focus on dynamic processes of cultural transformation in a global context. Taking as our starting point the notion that culture is produced in an ongoing, reciprocal process of framing and translation, we have specifically invited contributions that broaden existing concepts of framing and translating, for instance, by focusing on such diverse phenomena as inter-medial and cross-cultural translations and hybridizations. The spectrum covers a broad range of media including the body and its movement, voice, literature, film, web series, and graphic novels. Pushing beyond traditional notions of media production and reception, we are asking instead in what ways are media not only always already framed and translated expressions of specific, mostly Western cultures, but what other, non-Western and frequently unseen and unheard ways of framing and translating are there?
The second international conference entitled ‘Media and Translation in Situated in Translation: Global Media and Cultural Practices’ was held in Hamburg (HFBK) from May 18–20, 2017. The conference explored how media and translation are located and configured within and across broader cultural practices. It aimed to contribute to a broader understanding of the processes of framing and translating, focusing on such diverse phenomena as dynamic processes of cultural performance and the arts, popular media and media industries, as well as the social sciences. The interdisciplinary research group led by scholars of Universität Hamburg and the Hamburg-based Institute of Human Movement Sciences under the direction of Andreas Veits and Friedrich von Borries brings together scholars and practitioners working in philosophy, media, and performance studies.

Keynote and farewell: Andreas Veits & Friedrich von Borries

Coffee break

Chair: Martin Jörg Schäfer

“Staging Cordelia’s Survival. Media and Translation in She She Pop’s Testament”

Chair: Gabriele Klein

“Transcultural Translation: A Decolonial Methodological Perspective”

Chair: Frieder von Borries / Mara Recklies

Summary & farewell
Kader Attia is Professor of Dance History at the Centre for Language and Performance Studies International Conference May 18–20, 2007 Global Media and Cultural Practices Hamburg & Hochschule für bildende Künste Hamburg

Kader Attia is a French artist with an Algerian and Malian background. He is known for his multidisciplinary work that explores the concept of memory and its role in shaping cultural identity. His projects often involve the reappropriation of historical artifacts and the creation of new narratives that challenge traditional notions of history and ethnography.

In 2006, Attia was awarded the Edouard Glissant Prize for his work, which he used to establish a German and Mediterraneandance platform. He has also participated in various exhibitions and biennials, including the Venice Biennale and the Sharjah Biennial.

Attia's work is characterized by its focus on the intersection of culture and memory, and he uses a variety of media, including video, performance, and installations, to create new narratives that challenge traditional understandings of cultural identity. His work often explores the role of migration and globalization in shaping cultural identity and the ways in which memory and history are reappropriated in the present.

In 2011, Attia received the Etafin Prize for his contributions to the field of contemporary art and culture. He is currently working on a new project that explores the role of memory and history in shaping cultural identity and the ways in which these concepts are used to construct new narratives about the past.

Attia's work has been widely exhibited in galleries and museums around the world, and he has been the subject of numerous publications and articles. He is also the author of numerous books and essays on contemporary art and culture, including "The Idea of Negritude, as Philosophy. Senghor, Bergson, and the Idea of the African," which was published in 2013.

In 2017, Attia received the Studio Museum in Harlem's Idea Prize, which is awarded to artists who have made significant contributions to the field of contemporary art.

Attia's work continues to be an important contribution to the field of contemporary art and culture, and he is widely recognized as one of the leading artists of his generation.