

CFP "Mobile Spectatorship in Video/Film Installations", Panel at CAA Annual Con

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Ursula Frohne

Mobile Spectatorship in Video/Film Installations

Eric de Bruyn, University of Leiden and Ursula Frohne, University of Cologne. edebruyn@xs4all.nl and ursula.frohne@uni-koeln.de

The notion of a mobile spectator who freely traverses the 'spaces-in-between' has been heralded as a basic characteristic of video/film installations. Although the (post-)minimalist genealogy of the mobile spectator seems evident, the socio-political status of this ambulant subject has given rise to divergent readings in the present. This panel wishes to investigate the nature of spaces that the mobile spectator inhabits. In looking back on the former century, an equivalence between the modernist spaces of the museum and the classical spaces of narrative cinema becomes evident: both exemplified a disciplinary space of confinement. But in constructing a dispersive, temporalized space, does the video/film installation create a new set of sovereign spectators which are in competition with each other or do we witness "a new scene of equality" (Rancière) and the emancipated spectator? Hence, the mobile spectator is not one of private experience, but one concerning the (possible) constitution of a common or public space. Here one may ask whether the multitude of mobile spectators can provide the presentiment of a people-to-come? Proposals that address specific case studies or focus on theoretical issues are welcome.

Reference:

CFP: CFP "Mobile Spectatorship in Video/Film Installations", Panel at CAA Annual Con. In: ArtHist.net, Jul 17, 2025 (accessed Jul 17, 2025), <<https://arthist.net/archive/1297>>.