

Globalization and the Image (special issue of genre)

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Call for Papers

"Globalization and the Image"

Special Issue of Genre (Fall/Winter 2003)

This special issue proceeds from the understanding that the image serves a crucial function in both historical and contemporary discourses of globalization and globalism. The idea of the image that this project takes as its object of inquiry appears as a synchronic representational complex, both graphic and textual, and encompasses literary, iconic, pictorial, filmic and videographic domains. Its media appear equally diverse, ranging from novels, televised programs and advertisements, theoretical texts, economic treatises, and journalistic narratives to films, professional and amateur photography, displays of construction projects, maps, and internet Web-designs.

"Globalization and the Image" will consider historical, political, theoretical, economic, and rhetorical aspects of, and responses to, discourses of globalization, especially as they bear upon images and the material conditions of their deployment. Articles considered for this special issue will explore the degree to which the image broadly conceived promotes, resists, maps, reflects, and indexes the complexities of globalization. The following categories represent productive lines of inquiry, although contributors should not feel limited to these rubrics:

Images and Empires: Edward Said has argued that European imperialisms in effect "made the world one." To what extent were the global reaches of these empires enabled, sustained, and resisted by particular images (of, for example, exoticism or Western domesticity)? How does the image help to ground and structure narratives of expansion, conquest, or assimilation? How have images served to confront or to resist the extension of these empires? In what ways were images deployed in struggles for home rule or decolonization? Do particular images indicate lines of continuity or fracture between the machinations of the old empires and the new aims of global capitalism?

Narrative Affiliations of the Image: To what extent do images shape and deform narratives of globalization and limn new maps of globality? The image

is usually understood to unfold synchronically - "an intellectual and emotional complex in an instant of time," as Ezra Pound famously announced - but how might the image be understood to establish, modify, and reorient diachronic relations, especially within narratives of global capitalism and its others? Do images encourage us to explore models of narrative, social, and political affiliation other than those that depend upon causality, influence, or allegiance? For example, can images help us perceive new homologies, intertextualities, and networks in the global arena?

National Imaginaries: What roles have images played in promoting nationalism in the postcolonial era? How does an increasing movement toward globalization in a range of institutions challenge or affirm the aims of various nationalisms? To what extent do specific images of globalization and/or of the nation serve as sites of mutual affirmation or contestation?

Global Circulations: How do images (logos, slogans, spectacular photos, pictorial advertisements and campaigns) help to extend the marketing of global capitalism? What functions do images perform in transnational exchanges (including exchanges of information via global news networks and of fashion via such media as MTV), and how do they define the scope of various regional circuits of exchange? How does globalization modify marketing strategies aimed at national and regional audiences? Do images of the South enable the extension of Northern markets into the South? What kinds of images become battlegrounds for intellectual property disputes in a global market?

Imagining the Local: How do particular images (of impoverished children, of clear-cut forests, or of trash, for instance) assist in local resistances to and manipulations of globalization? How do they enable threatened spaces, species, and communities - whether minority populations within and across national boundaries, traditional architectures, cities, and environments, or indigenous flora and fauna - to oppose or to turn to their advantage the march of global capitalism? How is the local rendered global through self-imaging (webcams and reality television, for instance)?

The Image as a Rhetoric of the Global: In the context of the internet's transnational reach, has the World Wide Web's emphasis on graphic representation and iconicity fostered or forced innovations in writing? Can a rhetoric of the image or the icon penetrate where traditional written texts cannot? How do imagistic strategies in various media (again, including television and the WWW) produce "the global" as a new kind of "imagined community," in Benedict Anderson's phrase?

Full essays by 1 December 2002 to Kurt Koenigsberger, Department of English, Case Western Reserve University, Cleveland, Ohio 44106-7117 (kmk25@po.cwru.edu).

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Reference:

CFP: Globalization and the Image (special issue of genre). In: ArtHist.net, May 7, 2002 (accessed Apr 19, 2026), <<https://arthist.net/archive/25008>>.