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Id: 14325

Title: The 'neo-neorealism' as a method to criticize the consumption of violent images as entertainment in 'Funny Games' and 'Funny Games U.S.'

Session Type: Individual submission

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Abstract: This proposal aims to investigate how the Austrian filmmaker Michael Haneke obligates the audience to reflect about their consumption of violent images as entertainment, by renewing the neorealist experience, in the feature movies “Funny Games” (1997) and “Funny Games U.S.” (2007). With the constitution of an hybrid form between classic realist cinema and counter-cinema, both spectatorship theory’s categories, Haneke opens space to an interactive neorealism, which we call a “neo-neorealism”, by giving to the spectators the leading role: he transforms the audience into an accomplice of the killers of an entire family.

The analysis of plans made to this proposal allows us to say that public feels like public, without any responsibility in the happenings of the movie, until the 29th minute. It is a kind of lapse of conscience, an ordinary effect in the classic realist cinema, focused on the U.S.A. production aligned to the entertainment industry. After this, however, Haneke breaks the diegesis with a point of impact (when the killer Paul blinks directly to the camera) and imposes complicity to the spectators, who will be forced to think about their responsibility in the family killing. It is the counter-cinema as an opposition movement: the main target is the audience’s conscience.

We can say, thus, “Funny Games” and “Funny Games U.S.” are not seen only in the screen, but throughout the exhibition room. The viewers-characters have an analogue relation with the neorealist characters: they stay in front of intolerant optical and sound situations without any reaction. They cannot interrupt the movie neither leave the room, but they are able to think about their ethics as images consumers. As Deleuze says in “The Image-Time”, in reference to the neorealist characters in general, “the situation he is in outstrips his motor capacities on all sides, and makes him see and hear what is no longer subject to the rules of a response or an action. He records rather than reacts”.

In a world where the mass media bring daily very explicit violent images, Haneke also innovates by making us think about our morbid behavior without showing any murder scene – they are always out of plan. In that sense, he shows himself political and contrary to the cinematographic conventions. Together with the analysis, the paper is based on literature review. About Michael Haneke’s work, we have: the filmmaker himself (“Violence and The Media”) and Catherine Wheatley (“Michael Haneke’s Cinema: The Ethic of the Image”); about the audience and violent images: Susan Sontag (“Regarding The Pain of Others”) and Ben Singer (“Cinema and the Invention of Modern Life”); and about the neorealist experience: Gilles Deleuze (“The Image-Time”).

Id: 14342

Title: The Great Wall: Transforming Manner of Sino-Hollywood Film Co-Production

Session Type: Individual submission

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Abstract: Hollywood has long been putting its close attention on the fast-growing Chinese cinema industry. With years of stagnation on the domestic market, Hollywood film corporations are actively exploring a marketable and lucrative way to cooperate with Chinese counterparts. To gain the more advanced film technology and broaden its overseas channels for distribution, the Chinese government has been releasing multiple relevant policies to embrace this trend and promote its development along the way.

This article examines the transforming mode of Sino-Hollywood film co-production since 2002 when the Chinese film industrialization reform initiated. From pure capital investment in Chinese films to an awkward application of "Chinese elements" into Hollywood blockbusters, American film companies realized the fact that few works achieved both commercial and critical success or became a smash hit on both film markets of the two nations. The Great Wall (Zhang Yimou, 2016) is the most recent exploration of a new manner of such co-production. It not only features Chinese and Hollywood actors as protagonists, a story fully happened in China, film dialogues mainly in English, and a Chinese belief about "trust" embedded in the film but also a first trail to narrate a Chinese story under the Hollywood framework and aimed at a being understood and accepted both by Eastern and Western audiences. The film was released in China on 16 December 2016 and grossed more than 130 million USD in fortnight till 30 December 2016. Its global screening schedule includes Russia (19 January 2017), Netherlands (16 February 2017), U.S.A. (17 February 2017), Argentina & Germany (23 February 2017), U.K. & Sweden (24 February 2017) etc. The whole industry is now keeping an eye on its coming overseas performance to investigate the feasibility of such co-production method.

This article contends that The Great Wall (Zhang Yimou, 2016) is another turning point in the Chinese film history. It is a decisive work that will greatly influence how future co-production manners going and in what way can Chinese culture travels further and impact deeper. The Chinese government, which is targeting at a more effective exportation of Chinese culture and value, has officially issued the Film Industry Promotion Law on 7 November 2016 to encourage international cooperations in investing, film-making, distributing and film festival attending. To employ the Hollywood film production standards when making co-production works and get a say in the international film market by a series of mergers and acquisitions to overseas companies are the big trends that Chinese film industry is now heading to.

Id: 14367

Title: Images of Agnès Varda: autobiography, intertextuality and new discourses

Session Type: Individual submission

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Abstract: The aim of this text is to analyze images of the Belgian-French filmmaker Agnès Varda in order to argue that her film images contribute to the building of a repertoire about artistic and sociological knowledge. Varda has constructed representation of many social movements, such as feminism and pop art, not only reproducing their concepts, but interacting and dialoguing with them (Bakhtin). Her intertextual images (Kristeva) and her mirror constructions of herself (Lebow) have revisited past movements and activities as well as reaffirming them with new discourses.

Nowadays, when many selfies do not reveal any sound message beyond the urge of showing himself/herself, Varda's images, on the contrary, produce a dialogic relation that exposes diverse voices allowing different points of view. Her way to interact with art can exemplify what Mikhail Bakhtin calls "dialogism and polyphony", the possible co-existence of many voices for a pluralistic new discourse.

Introducing herself in the discourse of others can give Varda's image the power of producing a third reading, which Julia Kristeva calls "intertextuality", the interference of a text inside the original text. In many of her films, especially in *The Gleaners and I* (2001), Varda takes the place of the gleaners and creates a new context. The filmmaker also recreates Goya's *La Maja Vestida* (1799-1800) e *La Maja Desnuda* (1800) with the actress Jane Birkin in the film *Jane B.* by Agnès V. (1987).

Varda's *The Beaches of Agnès* is considered one of the filmmaker's most autobiographical films, in which she presents her image in a mirror and defines it as self-portrait, her auteurist vision. For Alisa Lebow, Agnès Varda "combines the modes of self-reflexive video diary and first person film d'essai" (Lebow, 2012: 25). Lebow also mentions that in the film *The Gleaners and I* the filmmaker reveals herself represented as 'a portrait of the artist as an old lady'. Actually, the mirror scenes that are recurrent in Varda's films are subjective reflections of her cosmovisions and her life concepts.

By using pluralistic and polyphonic voices as part of her work, Varda recalls artistic movements and recreates them in her intertextual images, which in turn create new discourses and a new way of reconstruct the past with new outfits. Her sensitivity to portray her life and concepts in mirror styles also leads to a kind of testimony about her beliefs. Her images in most of her films are autobiographical and intertextual. As an old lady, she retells her life in *The Beaches of Agnès*, stating that it is a film to reveal her thoughts and it is also her last film, therefore all her most important ways to see life are included in it.

Id: 14389

Title: Kinesthetic Cinema - Cinematography in dialogue with indigenous cosmologies.

Session Type: Individual submission

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Abstract: The words fiction and documentary - which identify the two best known and recognized film genres - have become the predominant binomial in almost all the circuits of production and distribution of the seventh art. Generally, in educational institutions that offer studies around the practice of the seventh art, these genres are the ones that are studied and practiced the most. Parallel to these proposals, a third one has been built, generally called experimental cinema. With the passing of time and films, this proposal has been transformed into a "third" genre that covers all those cinematographic works that, for aesthetic, narrative or technical reasons, cannot, or are not, intended to be inscribed in the Other genres.

If we ask ourselves, What is experimental cinema, and What are its own structural, narrative and aesthetic characteristics?, we realize how complex and almost impossible it is to define a common methodology both in the production and in the exhibition of these kind of works. This difficulty arises from the simple fact that every form of artistic creation involves and includes multiple forms of experimentation.

From indigenous cosmologies, we can see and read how the construction of communicative forms are based on spatiotemporal narrative structures adequate for the communities' own traditions, generally closer to a circularity of discourse-time than a horizontality or verticality.

What would then be the kinetic elements, chronemic and proxemic, typical of the cosmologies of the indigenous communities that could dialogue with the "official" cinematographic genres, to participate in the construction of a methodology of audiovisual production, capable of dismantling structures, narratives and the hegemonic aesthetics of the moving image? Could they propose a decolonization of the artifact?

The path that this paper proposes as a starting point for a larger research project is the synaesthetic cinema concept proposed by the North American theorist Gene Youngblood: "it models itself after the patterns of nature rather than attempting to "explain" or conform nature in terms of its own structure."

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Id: 14435

Title: Idol in Veil: young muslims and K-pop fandom in Indonesia

Session Type: Individual submission

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Abstract: As the world faces crisis due to cultural conflicts and terrorism, religious and ethnic tension are intensified as ever in the 21st century. This paper will examine Islamic youth culture and their consumption of popular culture in the context of globalizing media. I conduct an ethnographic study of Indonesian teenagers who are fans of Korean media and K pop (Korean popular music). Indonesia is the world largest Islamic countries and majority of young people are muslims. Korean media is popular throughout Asia, but Indonesia is one of the rising market for korean media. K pop is particularly popular in Indonesia for young people. K pop is a specific version of Korean pop music which is Westernized and industry oriented project music targetting global audience. Presumably there are cultural and value discrepancy between Islamic society like Indonesia and global contents of K pop. I am particularly interested in value of contemporary Islamic young people who have been stereotyped by radicalization of religion, particularly due to influence of ISIS and terrorism in the world. In order to conduct an ethnographic study, I have visited one of Islamic high school in Yogyakarta run by Muhammadiyah, the largest Islam organization in Indonesia. I have done participatory observation in the high school for a week and have in depth interviews with 18 people. I have focus group interview with these 18 people and have individual interviews 3-4 times afterwards. In addition to interview with this high school stduents, I have contacted fan community in town and have interviews with 7 members of the community in the same procedures. The field study last for 2 month between January to February 2017. After face to face interview during this time, I will be continuing interview with them for about 6 months through SNS using Line Chat which are commonly used in Indonesia.

Keywords: Korean media, Asian studies, Islamic youth culture, religion and media, ethnography. Cultural studies.

Id: 14491

Title: Time and becoming in Marina Abramovic: the case of "The Artist is Present" (2010)

Session Type: Individual submission

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Abstract: Supported by discussions of Gilles Deleuze and Félix Guattari on the concepts of “time”; “becoming” and “body without organs”, this article aims to analyze the political, transformative and disruptive force of the Serbian artist Marina Abramovic in the work entitled “The Artist Is Present” (Marina Abramovic, 2010).

As Jacques Rancière argues, there are certain artistic works that blur the false obviousness of strategic schemata; thus pointing to another politics: the politics of the sensible “based on the variation of distance, the resistance of the visible and the uncertainty of effect” (RANCIÈRE, p. 105, 2009).

In other words, in a political gesture, certain artists are able to overcome the corporeal and mental capacities, which, normatively, have been stipulated for our bodies and minds; tensioning, with this, pre-established notions of art, identity, matter, thought and culture. This is the case of Marina Abramovic in “The Artist is Present”.

Performed between March and May 2010 at the Museum of Modern Art in New York (MoMa), the exhibition “The Artist is Present” consisted in a retrospective of Marina Abramovic's 40 years of work and also in an original performance entitled “The Artist is Present”.

For three months the exposition occupied all six floors of MoMa, where Marina had five of her historical performance works reinterpreted, live, by a group of young artists. In addition, she also performed for the public for more than 10,000 hours.

“The Artist is Present” was visited by more than 750,000 people, a record number for MoMa, and made clear the essence of Marina's work: “in performance, you have to have emotional approach. It's a kind of direct energy dialogue with the public and the performer. And if you're performing in that way, that you're there, at least 100 percent, there is an emotional moment [that] arrives to everybody. [...] People don't understand that the hardest thing is to (...) actually do something which is close to nothing. It's demanding all of you because there's no story anymore to tell, there's no objects to hide behind. There's nothing. It's just your pure presence” (ABRAMOVIC in AKERS, 2012).

Although not so usual, we understand that this type of aesthetic strategy, predominantly marked by the search for a “pure presence”, seems to transform the individuals. For example, in the interviews

of the documentary “Marina Abramovic - The Artist Is Present” (Matthew Akers, 2012), we can watch to several confessions from the visitors of the exhibition at MoMa about how transformative and powerful was the experience of being in presence of Marina.

Keywords: Marina Abramovic; “The Artist is Present”; Time; Becoming; Body without Organs

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Id: 14612

Title: Identity issues and modernisms in three Brazilian short documentaries of 1959

Session Type: Individual submission

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Abstract: The 1922 Week of Modern Art in São Paulo, in which took part the composer Heitor Villa-Lobos, was a landmark of Modernism in Brazilian Arts. That week and its related manifests had a great influence on Brazilian Cinema Novo in the sixties. Actually, we can already see in three short documentaries of 1959, considered its precursors, the important presence of preexisting musical pieces by Villa-Lobos, as well of other figures of Brazilian Modernism: the poet Manuel Bandeira in *O poeta do Castelo* and sociologist Gilberto Freyre (whose famous book *Casa Grande e Senzala* deals with the formation of Brazilian people and the issue of slavery) in *O mestre dos Apicucos*, both films by Joaquim Pedro de Andrade, and *Arraial do Cabo* (about the impact of an alkali industry over traditional fishing in the town of Arraial do Cabo), by Paulo Cezar Saraceni and Mário Carneiro.

The characteristics of their sound elements are in common with other short films of the fifties in other parts of the world: without direct sound, having latter added a narrative voice over and compilations of preexistent music. On the other hand, in case of those Brazilian shorts, the utilization of Villa-Lobos' pieces points to the great presence of his music in the films of Cinema Novo in the sixties, where it functioned, as observed by Guerrini Júnior (2009) like an "allegory of the nation", symbolizing a nationalist project in conformation with the ideas of Cinema Novo. In the case of the two shorts of Joaquim Pedro de Andrade, differently from the usual omniscient voice over in documentaries of that time – what Nichols (2005) calls "expository mode" – the voices of the very documented subjects (Bandeira and Freyre) narrate a text produced by themselves, in an influence of Jean Rouch's cinema-vérité. As for the soundtracks, besides Villa-Lobos, there were employed preexisting pieces by other composers, some Brazilians, like Alberto Nepomuceno, and also Bach, Fauré and Paul Bowles. Bach's presence is as important as Villa-Lobos's and we have to highlight that the German Baroque composer was evoked by Villa-Lobos as the "universal source for all the peoples" (Guérios, 2003), having been actually one of the inspirations for the Villa-Lobos series *Bachianas Brasileiras*, conjugating nationalism and universalism. As for *Arraial do Cabo*, Villa-Lobos' music is omnipresent and is under the images of fisherman in their day-to-day activities. That is also a characteristic of the films of Cinema Novo: the presence of rustic, poor or rural environment.

We will consider the ways in which nationalism, especially in Villa-Lobos' music, in conjunction with the images, acts in those three shorts, as well relate that characteristic with others of Cinema Novo, like the presence of poor people in the screen and the questioning about Brazilian identity. We will then discuss the relation between nationalism, appropriations and modernism in those three films. The methodology is film analysis, with basis also in studies about nationalism and modernism in Cinema Novo and in Villa-Lobos' music.

Id: 14684

Title: Higienización de la guerra: reapropiación arquitectónica y espacio público en tres comunidades de resistencia civil en Colombia

Session Type: Individual submission

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Abstract: Esta comunicación presenta estrategias de reapropiación del espacio público y de la arquitectura por los habitantes de los pueblos San Carlos, Toribío y Buenaventura después de haber sido marcados y destruidos reiteradas veces por la guerra colombiana. La territorialización de los pueblos por la guerra significó para las comunidades la pérdida de derechos como movilidad, libre expresión pública, sociabilidad y participación cultural, llevándolos al confinamiento dentro de sus casas y, posteriormente, a desplazamientos forzados masivos. Así, el espacio público – que en su naturaleza es para el disfrute de todos – fue ocupado, vigilado, administrado y disputado por guerrilleros, bandas criminales, ejército y/o paramilitares que tenían como finalidad última el control territorial para ampliar su poder. La disputa de los bandos territorializó el espacio múltiples veces con diversas estrategias, desapropiando el sentido de lo público y creando otras lógicas de estar en él.

Los procesos de resistencia de las tres comunidades en cuestión fueron activados por sujetos locales conscientes de sí (Touraine, 2009) que motivaron la creación de movimientos sociales para activar otras lógicas de reterritorialización (Hiernaux, 2004) y multiterritorialidad (Haesbaert, 2007).

Mediante acciones contra-hegemónicas (Gramsci, 1981) como pintura, jardinería, grafitis, construcción de parques y revitalización de espacios para el ocio, las comunidades rompieron las lógicas dominantes de miedo en los territorios que un día fueron escenarios del horror.

Esas nuevas resignificaciones espaciales dadas por la estética y el uso conviven con los recuerdos e imaginarios de violencia, generando otro tipo de disputa en la vida cotidiana que actualizan los discursos sobre modernidad, prevaleciendo, así, la correspondencia entre prácticas y derechos (Touraine, 2009).

El hilo de esta reflexión se desprende del análisis de cerca de 35 fotografías documentales publicadas por las tres comunidades en diversos blogs. Aproximarnos a ellas significa descubrir su contenido, objetos, sujetos, espacios, luz, encuadre; se trata de abrirlas para encontrar los puntos en los que la imagen arde (Didi-Huberman, 2006). El análisis de ese cuadro que incluye, también nos lleva a pensar en lo que excluye, el extracuadro (Goffman, 2006) o extracampo (Comolli, 2010) que nos conduce a imaginar la extensión de los acontecimientos alrededor de la foto. Esa relación entre lo que hay y lo que imaginamos nos lleva a pensar en un plano más amplio ¿qué quieren realmente las imágenes? (Mitchell, 1996) respuesta que solo puede ser dada a partir de un contexto social, político y económico que configuran lo político de las fotografías, las comunidades y sus formas significativas de vida.

Id: 14745

Title: Las fronteras de lo verdadero en los falsos documentales

Session Type: Individual submission

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Abstract: Dentro de la teoría del cine documental, los falsos documentales ocupan un lugar especial como prácticas poco estudiadas para la enorme variedad, cantidad y dinero que generan en la industria cinematográfica de todo el mundo.

Todo estudio de la comunicación es un estudio de la pragmática, según la propuesta de Paul Watzlawick. Toda teoría y análisis de cine regresa al espectador, implícita o explícitamente. Así, todo estudio de cine puede hacerse desde la comunicación.

Los falsos documentales, así como los documentales y las ficciones, no "son por sí mismos", sino que "son vistos como tales" por los espectadores. Esto demuestra la complejidad de un fenómeno que obliga a repensar lo que entendemos por verdadero, veraz, verosímil y real.

Esta ponencia propone usar la teoría del documental como base para construir una teoría del falso documental, en la que las definiciones, modos, retórica, ética y re/presentación del documental sean puestas en duda, ampliadas y revertidas gracias a los falsos documentales. También se propone una aproximación infográfica con la que se puedan clasificar los falsos documentales a partir de sus ejes de veracidad y verosimilitud.

Los falsos documentales en Latinoamérica reflejan la adopción de discursos y prácticas estéticas norteamericanas, pero también un interés por proponer nuevos modos de entender el discurso de la verdad, la veracidad, la verosimilitud y la realidad.

Los aportes teóricos de Patricia Aufderheide, Jean Baudrillard, Noël Carroll, Dirk Eitzen, Gérard Imbert, Bill Nichols y Paul Watzlawick serán usados para la construcción teórica del documental en la historia y del documental contemporáneo, que vive en la supuesta cultura "post-documental", misma que alimenta nuevos modos de entender las prácticas artísticas y los discursos de lo verdadero y lo falso en la sociedad.

Al cuestionar los modos en los que conocemos a través de los documentales, los falsos documentales hacen un cuestionamiento al mundo y las sutiles prácticas sobre las que se sostienen las mismas relaciones de poder de siempre. Por ello los falsos documentales no sólo cuentan una mentira, sino que usan la mentira para hablar de la verdad, y es aquí donde urge su comprensión como fenómeno posmoderno que obliga a plantar dudas, no para echar más incertidumbre, sino para volver más sólidas las argumentaciones sobre las que se basa nuestra comprensión del otro y de nosotros.

Palabras clave: teoría del documental, falsos documentales, verdad, ficción

Id: 14920

Title: Between representation and reconstruction: A case study of the transformative potentialities of visual communication for social change in Qatar

Session Type: Individual submission

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Abstract: As socio-political inequities and institutional bias continue to harm marginalised individuals and groups, there is a growing urgency for visual communication to take an active role in confronting the hegemony of the world communication system. Rather than merely representing vulnerable communities susceptible to the abuses of power in media, visual communication has the transformative potential to offer fresh perspectives to counter mainstream representational practices currently used by dominant forces. By reconstructing the established mediascape, communities can assert their citizenship and provide alternative perspectives to the divisive east/west or north/south geopolitical worldview (Downing, 2003). One of the main challenges for visual communication, however, is to clarify how it has advanced beyond traditional notions of aesthetic reproduction and information dissemination to affect change (Van Toorn, 1994). Moreover, the perception of visual communication as secondary to rigorous research methods, or, lacking sufficient empirical evidence to validate social impact indicates critical areas for analysis.

It is the intent of this paper to generate discussion about the role of visual communication in social change through a case study in Qatar that investigates the gap between established social hierarchies and the communication rights of migrant communities. The study considers how visual communication can stimulate behaviour change, elicit empathy for other people's positions, and generate new knowledge in small-scale community activities. The research employs field observation, examination of social and visual media, and unstructured interviews to explicate the nexus between migration, representation, visual communication, and social change. Frame theory and agenda setting are particularly relevant to the analysis of the findings and provide a framework to understand message construction, dissemination, and interpretation. The paper concludes with a discussion about how images function as powerful actors in discursive practice with the potential to rewrite dominant representations of migrant communities and incrementally shift hegemonic traditions.

Id: 14951

Title: The conservative culturalism of "Narcos": Latin American mediations between fact and fiction.

Session Type: Individual submission

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Abstract: Netflix series *Narcos* (2015-2016) tells the story of the rising, capture and execution of Colombian drug kingpin Pablo Escobar (Wagner Moura), from the late 1970's to the 1990's. In despite of being a transnational production, which involves actors, directors and producers from many countries, including Brazil, *Narcos* brings, mainly, a North American perspective of Colombia's politics, society and culture. This perspective is sometimes extended to other Latin American cultures in the series. *Narcos'* point of view is expressed, since the beginning, by the voice-over of the character Steve Murphy (Boyd Holbrook), an American DEA (Drug Enforcement Administration) agent that conducts the plot. But the perspective is also constructed by other narrative strategies that manifest an idea that Sousa (2015), in another context, named "conservative culturalism". According to Sousa, conservative culturalism is a kind of *idée-force*, a way of defining Brazil, but also other Latin American countries (as the case in *Narcos*), as a cultural space ruled by the sign of personalism, passion and sensuality. Then, our Latin American societies are seen as places where personal relations and interests, corruption and perversity prevail over the law and over collective and public values. This paper considers that *Narcos* reproduces the conservative culturalist discourse and that its mode of representation is a kind of mediation that shows Colombians and other Latin Americans through the lens of stereotype. *Narcos* states it is a fictional series and a product of entertainment. Although, it strongly calls to what Roger Odin (2012) terms as *documentaire lecture*, that is, a way of reading that takes a film or part of it as a documentary. The series is "inspired by true events" – however, it adverts, "certain scenes, characters, names, businesses, incidents, locations and events have been fictionalized for dramatic purposes". Its edition articulates pictures, footages, newspapers and other documents to prove the veracity of the facts showed in fiction. In view of that, this paper aims to analyse *Narcos* as a media text, between fact and fiction, that creates and disseminates some reducing representations of Latin Americans, in a context marked by the proliferation of "narco-narratives" (BRAGANÇA, 2016). This paper will articulate narrative and cultural analysis, focusing in the relations between media texts, media industry and social-historical context.

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Id: 14970

Title: Isn't it transformed culture or new culture' North Korean defectors, TV Talk Shows, dialogues, and cultural identity: A Dialogue and discourse analysis on TV Talk Shows with North Korean defectors in South Korea

Session Type: Individual submission

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Abstract: The purpose of this study was to explore what kinds of talks and stories North Korean defectors told in TV Talk Shows of North Korean defectors, what kinds of themes they emphasized and how much close their talks would represent North Korean lives and real situations. The number of North Korean defectors increased so fast, but South Koreans did not recognize real situations of North Korea. Many South Koreans were very interested in these kinds of TV Talk shows to understand real situations of North Korea and to understand North Korean defectors. However, many South Korean were still suspicious whether their talks and stories would reflect real North Korean situations or not.

The authors concerned on how much truthfully they revealed North Korean situations, what kinds of things they tried to show and present to South Korean audience, what kinds of ideological and identical problems they had. In order to attain these concerns, they selected group talk shows of North Korean defectors such as 'Now I Go to See You' of Channel A and 'Moranbong Club' of TV Chosun as main research objects, and gathered episodes from September 2015 to January 2016. Each of episodes were analyzed with various semiotic analyses and discourse analyses, especially, critical discourse analyses (CDAs).

As some results of this study, it was firstly found that North Korean defectors focused their lives and experiences in North Korea, and encountered difficulties and stressful situations to adopt South Korean cultures and traditions. They talked about various issues and agendas such as politics, societal issues, cultures and customs of North Korea. Secondly, another significant characteristic was that such TV Talk Shows were dominated by female North Korean defectors. This gender-biased nature would affect or damage truthfulness of this kind of Talk Shows. Ten female North Korean defectors and four male ones appeared in 'Now I Go to See You', while all of ten North Korean defectors appearing in 'Moranbong Club' were female. Thirdly, In 'Now I Go to See You' and 'Moranbong Club, North Korean defectors severely criticized North Korean systems, frequently revealed themselves as anti-North Korea persons, and suggested their roles to cope with

North Korea strategically and properly. These results raised crucial questions on that North Korean defectors played important roles of bridging gaps between North Korea and South Korea, while their ambiguous national and cultural identities could function to ultimately reinforce such severe division between them.

In addition, it would be more discussed that the combination between North Korean defectors' desires for establishing new national and cultural identities, and intentions by commercial and conservative TV Talk shows could reinforce and expand previous perspectives and ideologies about North Korea rather than producing new sights and thoughts for attaining positive relations between South Korea and North Korea.

Id: 15092

Title: Cultura Visual y Escuela: nuevas prácticas, nuevos desafíos

Session Type: Individual submission

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Abstract: En la actualidad coexisten producciones artísticas tradicionales con propuestas y experiencias pedagógicas innovadoras, que alcanzan una elevada integración audiovisual y tecnológica. El presente proyecto de producción audiovisual interdisciplinaria con alumnos partió de la relación: educación-imagen-medios, desde una nueva perspectiva, y posterior comunicación, evaluación y premiación en un certamen a nivel nacional en Argentina; titulado: “Patrimonio Cultural: recorridos y registros por mi ciudad”.

Los interrogantes a responder fueron: Qué otras relaciones y prácticas pedagógicas podíamos proponer entre la escuela y la cultura de la imagen?, Qué sucedía a partir de la incorporación de TIC 's en la educación?, Estos factores permitían un acercamiento abierto a la cultura contemporánea?, Qué efectos produciría en los modos de saber/poder?. Teniendo en cuenta que la Cultura Visual favorece el desarrollo de la sociedad y permite una suerte de antropología histórica; constituyendo un aporte para interrumpir la actual discusión pesimista sobre lo visual/audiovisual, en el área pedagógica.

El corpus teórico estuvo sustentado por Martín Barbero-su análisis de la Cultura (2010), Jóvenes, comunicación e identidad (2002), el Lugar de la Mirada y los Nuevos modos de construir el conocimiento en el mundo digital-(2014-2015); los estudios visuales de Dussel/Gutiérrez (2006), Mirzoeff (1999), Schwartz y Przyblyski (2004): “un campo interdisciplinario que, en vez de tratar a las imágenes como símbolos iconográficos, las trata como acontecimientos (...) en la que operan los sujetos y que a su vez condicionan su libertad de acción”(Mirzoeff, 2005: 11); y Mitchell, W.T.J, quien considerará que la Cultura Visual es un conjunto de hipótesis “que necesitan ser examinadas, ya que la visión actual es una construcción cultural, que se aprende y cultiva; y que por lo tanto tendría una historia vinculada en algunos modos que aún deberemos determinar a la historia del arte, de las tecnologías, de los medios, y a las prácticas sociales de exhibición y muestra, y a los modos de ser espectadores; y que está profundamente involucrada con las sociedades humanas, con la ética y la política, con la estética y la epistemología del ver y del ser visto” (Mitchell, 2002: 166). La metodología propuesta fue la realización de un Taller de Investigación Artística, Social y Comunicativa con alumnos del Nivel Secundario, a partir de una Excursión por el radio céntrico de la provincia de San Juan, para trabajar en modo grupal, y con lo capturado fotográficamente, producirlo con recursos tecnológicos en el aula, y darlo a conocer a la sociedad. El objetivo fue recuperar la identidad y la memoria colectiva nacional y específicamente provincial, a través del reconocimiento del patrimonio cultural visual, su puesta en valor y su posterior comunicación. El aporte teórico del trabajo fue en todos los casos positivo, los alumnos poseían conocimientos previos sobre la Imagen, por lo que las conclusiones a las que arribaron fueron diversas debido a la incorporación de saberes históricos y políticos hasta entonces desconocidos, resignificándolos a partir de esta práctica áulica/extra-áulica, generando la oportunidad de desarrollar enfoques teóricos/metodológicos desde donde pensar y abordar el campo de las prácticas de los estudios sobre comunicación y medios.

Id: 15201

Title: The passage of images ' Chantal Akerman's countercinema and the representation of the immigrant

Session Type: Individual submission

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Abstract: This article aims to show the cinematographic resources used by the Belgian filmmaker Chantal Akerman, and its connection with the concept of “passage of image” (PEIXOTO, 1996). These resources are used in the representation of the immigrant in two of her film works: *News From Home* (1977) and *De L'autre Côté* (2002). The article presents Akerman's formalism and her countercinema. It also contextualizes this movement of cinematographic political modernism (MASCARELLO, 2001) and its reflections on the filmmaker's production.

Two documentaries serve as corpus for this work. The first, *News From Home* (1977), is an autobiographical work that portrays Akerman's life in New York and her relationship with her mother who stayed in Brussels. The second, *De L'autre Côté* (2002), is a portrait of the Mexican immigrants who try to cross the borders of the USA in the post 9/11 in search of work.

In the two works, separated almost by 30 years, the look of the foreigner turns to American territory. This subject returned to the center of the world's discussions after Donald Trump's victory for the US presidency with his anti-immigrant campaign and committed to the closure of the American border with Mexico.

The analysis aims to show how the formal patterns of Akerman's movies are repeated and how they, besides being the filmmaker's signature, provide the viewer with a critical and analytical participation of the presented work (WHEATHEY, 2009). In accordance with the methods of the countercinema, the filmmaker proposes to politicize the film not only in its content and thematic choice (which in some cases are merely autobiographical and subjective), but also in the film form itself.

This article's method is based on Fernando Mascarello's (2001) presentation about countercinema, a movement that provoked reflections in the specialized magazines *Screen*, *Cinéthique* and *Cahiers du Cinéma* in the post May of 1968 and that was opposed to the illusionist cinema represented mainly by Hollywood's tradition and American school.

For the purposes of analyzing the movies, this work uses seven main points - narrative intransitivity, estrangement, foregrounding (point of view of the signifier), multiple diegesis, aperture, un-pleasure and reality - of countercinema (WOLLEN, 1982) which are exemplified with scenes from both works. It is also characterized the peculiarity of hyper-realism (MARGULEIS, 2016) present in Akerman's work.

This article brings political contextualization (NETTO, BRAZ, 2009) in order to understand the context making of the documentaries. Finally, Nelson Brissac Peixoto (1996) contributes to the designation of the concept of “passage of image” that permeates content and form in the studied

movies and establishes the link between the analyzed works and their representations within the formalism of the filmmaker, object of this study.

Id: 15481

Title: 'Memorless' - The Visual Framing of Refugees in Israel

Session Type: Individual submission

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Abstract: Almost 60 million people were forcefully displaced from their home countries in the current refugee crisis. Facing what the UNHCR defined as the worst crisis of its kind since World War II, there is a growing need to explore the situation of these displaced populations and their struggle to be recognized as refugees in their host countries. Indeed, in order to gain this recognition, asylum seekers need to have their life stories, narratives and collective memories as a unique group heard and acknowledged in the memory sphere of their hosting society. Among other institutions, host society's media play a vital role in the construction of the refugees' unique life-stories and reporting them. Moreover, the visual representations of refugees in general, and specifically those published in mainstream mass-media outlets (such as daily popular newspapers) are crucial for distributing the narratives of refugees in their host society. However, this visual media memory approach is mostly neglected, especially in media and communication studies.

Aiming to close this scholarly gap, this study analyses the visual coverage of asylum seekers' protests in Israel. Since 2007, a constant flow of asylum seekers crossed Israel's southern border with Egypt by foot, arriving mainly from Sudan and Eritrea. As only a handful of these asylum seekers are recognized as refugees by the state, the asylum-seekers' community initiated a number of political campaigns to combat their deprived situation. During 2013, the asylum seekers' community started a nation-wide protest, calling for recognition as refugees, as this recognition grants the asylum seekers a set of much needed rights and protections. The Israeli media reported extensively about these protests, thus creating a unique opportunity to study the memory-visuals-media nexus. Capitalizing on this opportunity, and based on a qualitative analysis of 79 photos that were published in two Israeli leading dailies, this study systematically uncovers the visual representation of asylum seekers during their protests - a form of representation that may influence their struggle to be recognized as refugees.

The study reveals that refugees were visually represented as (a) imminent threat to the Israeli society, and (b) as victims in circumstances they cannot influence despite the fact that they were active agents in a political attempt to improve their living conditions. In addition, (c) refugees were visually dehumanized through various visual techniques. These prominent frames completely ignore the asylum seekers' narratives, life-stories and unique memories. As such, this study claims, the visual representation of refugees in this case turned them into 'memorless' entities - people carrying no unique memories, thus not deserving to be protected by the the umbrella of refugee rights. While Israel officially denies the asylum-seekers' demand to be recognized as refugees, this

study calls for further investigation of the relations between host society's media, their ability to visually construct different communities' memory, and the refugees situation around the world.

Id: 15495

Title: De cómo América descubrió los turcos: telenovelas turcas a la luz del contexto sociocultural latinoamericano

Session Type: Individual submission

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Abstract: En 2014, la emisora chilena Mega inició la transmisión de Las Mil y Una Noches, teleserie turca remontada como telenovela para emisión diaria; en pocos meses, la producción aseguró el liderazgo de audiencia, llamando atención para el producto y convirtiéndose en fenómeno. En 2015, de acuerdo con el monitoreo del Obitel – Observatorio Iberoamericano de la Ficción Televisiva (Orozco Gómez y Lopes, 2016), títulos turcos tuvieron gran éxito en países como Argentina, Ecuador, México, Perú y Uruguay, y Chile se ha convertido en plataforma de exportación de estas tramas dobladas para doce países de Hispanoamérica.

El propósito de esta ponencia es reflexionar acerca del suceso de las telenovelas turcas en Latinoamérica. El melodrama – género televisivo de mayor popularidad en el continente (Martín-Barbero, 2003) – y sus temáticas universales soportan la primera perspectiva del trabajo: títulos como ¿Qué Culpa Tiene Fatmagül? y Sila presentan heroínas sufridoras, traiciones, intrigas, amores y desamores – todo esto entremezclado con cuestiones relativas a la familia, la religión y el papel de la mujer en la sociedad.

Julio y Fernández (2015) apuntan, en las tramas de las telenovelas turcas, un proceso de mediación entre dos espacios culturales: uno tradicional, donde la religión y la familia son entendidas como núcleos de amor e identidad, pero marcadamente patriarcal – la mujer es fundamentalmente madre y objeto de la violencia masculina; y otro moderno, en lo cual las decisiones son marcadas por el respeto a los derechos de la mujer – los personajes, sin embargo, no pueden encontrar el amor.

A partir de estos aspectos, llamase atención para cómo las narrativas televisuales turcas dialogan con la realidad de los territorios en que son exhibidas. Las tramas propiciaron un espacio para la discusión de temas relativos a la modernidad de las sociedades árabes – de entre los cuales se incluyen las cuestiones enumeradas; se puede decir, por tanto, que actuaron como recurso comunicacional (Lopes, 2009) en su contexto original de emergencia.

¿Y en América Latina, cómo esta relación se construye? Creemos, como punto de partida, que la asociación de términos, al mismo tiempo, complementarios y antagónicos en los más diversos ámbitos de las tramas turcas – de sus contenidos, en los cuales coexisten lo tradicional y lo moderno, hasta la tensión entre los formatos telenovela y serie – se refleje en la cuestión de la hibridación (García Canclini, 2005) y, por consiguiente, en la modernidad tardía (Hall, 2004) o no contemporánea (Martín-Barbero, 2003) característica del ambiente latinoamericano.

Anclados en los estudios culturales, en los autores citados y en las perspectivas sugeridas por la red internacional Obitel, tenemos la intención de investigar lo que la lectura de las telenovelas turcas por América Latina revela del actual contexto sociocultural del continente y cómo estos productos televisuales pueden influir en la producción local.

Id: 15513

Title: ¿De qué hablamos cuando hablamos de cine mexicano?: Tendencias transnacionales y narrativas globales en el cine de México

Session Type: Individual submission

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Abstract: A través del análisis de películas mexicanas recientes cuyas historias toman lugar tanto en territorio nacional como en el extranjero, este trabajo de investigación tiene como propósito reconocer procesos globalizadores en estas estrategias narrativas y, de esta forma, problematizar las representaciones de personajes nacionales y extranjeros así como la implementación misma de estrategias comerciales en búsqueda de un mercado transnacional.

Este grupo de películas se caracteriza por la extraterritorialidad, ya sea que la narrativa ocurra principalmente entre dos o más países o completamente fuera de México. Utilizan un lenguaje cinematográfico transnacional junto con un guion que integra o reemplaza del todo al idioma español. O incluso puede ser el español mismo, pero con un uso y acento de otro país. Suelen ser coproducciones entre diversos países y el talento creativo es multinacional (Higbee y Lim 9-10). También combinan estrategias estilísticas y narrativas de un cine de arte con las de un cine comercial para audiencias transnacionales o globales (Shaw Three 7-12). El cine transnacional tiende a presentar narrativas que se mueven en distintos territorios, con temas globales como la migración o el narcotráfico.

Películas tales como *No se Aceptan Devoluciones* (Eugenio Derbez, 2013), *Guten Tag Ramón* (Jorge Ramírez, 2014), *Amor de Mis Amores* (Manolo Caro, 2014), *Compadres* (Enrique Begné, 2016) o *El Último Paciente* (Michel Franco, 2015) sirven como ejemplos de una tendencia hacia lo que, en principio, se entiende como un cine híbrido. Es decir, en este grupo de cintas se mezcla lo local con lo global. Sin embargo, incluso, hay largometrajes en donde se reemplaza lo local por lo global. Este es el caso de *El Último Paciente* o también conocida como *Chronic*.

En este análisis, identifiqué estrategias narrativas y estilísticas de tendencias transnacionales y procesos globalizadores en la industria del cine. En segundo lugar, hago una valoración sobre lo que significa e implica la adopción de estas estrategias para las prácticas de producción cinematográfica en México. Finalmente, resalto cómo estos procesos transnacionales producen cambios en las prácticas de producción de la cultura, aunque sean sutiles o poco obvios. En este sentido, el trabajo participa en la discusión sobre la dificultad de anclar características de identidad de un cine nacional cuando existen tendencias que privilegian lo que García Canclini ha llamado, cine mundo (Consumidores 111).

Trabajos Citados

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Id: 15518

Title: EL TRATAMIENTO DIGITAL DE LA IMAGEN - Un proceso cognitivo de Comunicación visual

Session Type: Individual submission

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Abstract: Introducción

En los últimos 10 años hemos venido transformando la perspectiva de la simple preparación técnica de archivos para impresión (prerensa digital), hacia una propuesta que concibe EL RETOQUE Y EL TRATAMIENTO DE LA IMAGEN, COMO UN PROCESO COGNITIVO DE COMUNICACIÓN VISUAL; con el objeto de mejorar tanto la percepción del mensaje deseado, como la reproducción en medios impresos y digitales.

Conjugando la visión desde el “pensamiento complejo” de los PENSAMIENTOS CONCRETO, FORMAL y POSTFORMAL y aplicando los criterios semióticos y de percepción: CONTRASTE, VOLUMEN, COLOR y TEXTURA; hemos estructurado desde una postura ecléctica, una metodología sencilla y funcional para desarrollar un tratamiento de la imagen de alto nivel, enmarcado en los requerimientos de la comunicación visual.

Contribución teórica:

Desde el programa de Comunicación Visual de UNIMINUTO, asumimos la imagen como un elemento susceptible de estudio, donde converge lo real, lo imaginario, lo simbólico y lo ideológico, permitiendo la conformación de significados tanto personales como sociales. Ya que lo visual no hace referencia únicamente a lo perceptible a través del sentido de la vista, sino fundamentalmente, a la estructura teórico-conceptual que surge de la relación dialéctica entre lo visual y lo real.

Consideramos que nuestra propuesta trabaja uno de los interrogantes actuales en el campo de la comunicación, y para delimitarlo, traemos las palabras de Jesús Martín Barbero en su artículo para la OEI Culturas/Tecnicidades/Comunicación,

“Los nuevos regímenes culturales de oralidad/literalidad/visualidad:

... SI YA NO SE ESCRIBE NI SE LEE COMO ANTES ES PORQUE TAMPOCO SE PUEDE VER Y REPRESENTAR COMO ANTES... La visualidad electrónica ha entrado a formar parte constitutiva de la visualidad cultural, ... “capaz de hablar culturalmente –y no sólo de manipular tecnológicamente–, de abrir nuevos espacios y tiempos para una nueva era de lo sensible” (A. Renaud)

... un orden visual social,... ANTICIPANDO EN LAS TRANSFORMACIONES VISUALES EXPERIENCIAS QUE AÚN NO TIENEN DISCURSO... Hoy se abre paso una nueva posición frente a la imagen, apoyada en la nueva historia cultural que, de un lado, recupera la oralidad no sólo como herramienta de investigación sino como fuente de conocimiento...”

Pertinencia

Un buen tratamiento y retoque digital está sumergido en la necesidad de una cultura visual, relacionada con los elementos fundamentales de la imagen y mucho más allá que un simple proceso técnico, porque inicia y termina en paradigmas de comunicación visual.

Metodología

Nuestra propuesta es un trabajo multidisciplinar basado en las tres categorías que plantea el pensamiento complejo, y se apoya en la cognición, la percepción, la semiótica y la comunicación para consolidar un mensaje en la imagen.

La idea clara de nuestra propuesta, se presenta en un solo cuadro que visibiliza el esquema mental y pragmático que es necesario tener en cuenta, para desarrollar un tratamiento de alto nivel a la imagen digital.

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Id: 15603

Title: El cine en El Gran Caribe hispánico y la nueva exótica. Mirada crítica al cine de ficción contemporáneo de la región.

Session Type: Individual submission

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Abstract: Esta ponencia se ocupa del cine en El Gran Caribe hispánico en la actual coyuntura de la cultura transnacional y en ella el cine como parte constitutiva de la misma, especialmente por su gran capacidad para difundir imágenes-concepto que permiten caracterizar, totalizar y/o instrumentalizar la historia y las identidades culturales.

Así, mediante el abordaje de conceptos e ideas desarrolladas por E. Said, S. Hall, G. Huggan, F. Fanon, A. Césaire, J. Bosch, M. Rojas-Mix, J. García Espinoza, G. Rocha y empleando la idea de “imagen” de P. Sorlin, se emprendió el análisis de un corpus de películas de amplia difusión en el sistema theatrical que toman relatos, personajes, espacios y temas de países como Cuba, República Dominicana y Puerto Rico por el lado insular y México, Costa Rica y Colombia, por el lado continental.

Entre los diversos resultados de este estudio, en esta ponencia se compartirá cómo los filmes realizados por foráneos y propios a la región hacen parte de un Caribe como espacio geocultural y comunicacional en disputa, aún vigente. Una querella que manifiesta perspectivas portadoras de disímiles posturas políticas e ideológicas, la cuales buscan, por un lado, la continuación con un proceso de exotización que asume todavía una tradicional idea eurocéntrica de comunicar la región. En cambio, en otro paraje, fundamentado en un nuevo escenario del consumo transcultural, el reconocimiento al multiculturalismo, pero con cierta asepsia ideológica, una práctica neoexótica que arropa y afecta a la forma cinematográfica para hacer atractivo el producto cinematográfico y forjar réditos económicos.

Con lo anterior, la ponencia se orientará especialmente a la evidencia de que El Gran Caribe hispánico hoy se articula al circuito transnacional de la producción y el consumo cultural tratado como objeto-mercancía, expuesto con un esplendoroso cariz que suministra la nueva exótica, entendida esta como dispositivo validado por cierto proyecto cultural y político hegemónico que pretende expresar, a través del cine, el presente de la región.

Id: 15761

Title: Goodbye to cinema: digital and new architectures of seeing and hearing

Session Type: Individual submission

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Abstract: “Film form”, at least according to common sense, is still structurally connected to a traditional apparatus. Despite the numerous social and technological changes in the modes of producing films, we still relate cinema to a dark room where a projection onto a screen with a more or less predictable duration takes place. That is, perhaps, one of the reasons why a growing number of filmmakers and critics proclaim the “end of cinema” from the widespread use of digital technologies.

In a recently published book, Gaudreault and Marion (2013) point to some of these arguments, indicating a change that is deeper than merely replacing technologies. In general, both the concerns of those who understand cinema as an already dead media, such as Peter Greenaway, and those who see cinema being renovated and occupying new spaces, such as Philippe Dubois, have the exhibition architecture as the core of the discussion. Greenaway predicts the obsolescence of classic cinematographic format, but at the same time anticipates the emergence of new cinematic experiences from digital devices. Dubois understands that new audiovisual experiences in museums, galleries, etc. are legitimately cinematographic ones. The idea of an expanded cinema, following Youngblood’s proposal in the 1970s, would be in consonance with the new relationships between technologies, new spaces, and new conditions of spectatorship.

Digital technologies can also be thought of as a kind of rigid framing of screening architecture, but, on the other hand, they open up new perspectives for the deconstruction of a more traditional cinematic view. One of the last films by Jean-Luc Godard, “Adieu au langage” (2014) can be taken as an example of this when it appropriates the popularized technology of 3D (not a digitally native technology, but one which has been widely disseminated specially in blockbusters during recent years) in order to cause a sort of perceptive short-circuit in the audience.

Lev Manovich is another enthusiast of digital environments, creating the term “soft-cinema” to describe an audiovisual experience algorithmically determined within a previously organized database of sounds and images.

This work proposes an analysis of the mechanisms of standardization of viewing and listening in digital environments and, at the same time, of the very subversion by digital culture of these pre-established modes of relating to film.

Id: 15852

Title: "Ciudadanía a través de la comunicación visual"

Session Type: Individual submission

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Abstract: Este proyecto de investigación e innovación social, ya en su tercera fase, pretende mediar a través de estrategias de comunicación visual, el conflicto generado por el impacto del crecimiento acelerado de la Sede principal de la Universidad Minuto de Dios dentro del Barrio de su mismo nombre ubicado en la ciudad de Bogotá. Por medio de las posibilidades que brindan la comunicación visual, el arte y la publicidad social, se han generado estrategias visuales para cuestionar y posibilitar un cambio de comportamiento y relacionamiento entre las poblaciones residente y flotante del Barrio que comparten un territorio en común.

La investigación se ha desarrollado con la metodología investigación, acción participación (IAP), amparados bajo el concepto de Gestión Asociada; en las dos primeras fases se trabajó con un grupo focal de los habitantes del barrio y un grupo de investigadores de diferentes disciplinas, llevando a cabo un ejercicio holístico de construcción permanente junto con el Semillero de investigación "Tejedores de ciudadanía", quienes han constatado el logro de la función social de la imagen en pro del reconocimiento del otro y las relaciones de alteridad dentro del territorio conjuntamente habitado. En la tercera fase se incorpora una tercera metodología "investigación-creación", pues en un trabajo consentido con los habitantes se logra un proceso de construcción de relaciones a través de la proyección de fotografías co-creadas de la memoria actual del barrio, que confluye con el círculo de la palabra.

El resultado de la primera fase ya está plasmado sobre las calles del barrio, el asfalto de tres sitios neurales cuenta con las imágenes "no me pises pongo la cara", aunque a la fecha este arte efímero ya está desapareciendo, la segunda fase se encuentra en una dinámica permanente, la campaña de publicidad 360° "Somos el Barrio", está basada en estrategias pedagógicas que emplea elementos de la publicidad para mayor eficacia en la sensibilización de la problemática y en la solución de la misma. La tercera fase se está desarrollando a través de fotografía co-creada, donde bajo el ojo de los investigadores y habitantes se captura, se proyecta y almacena la imagen para la comunidad, sobre su vida cotidiana desde el año 2016.

Finalmente se concluye que sobre el territorio común debe existir el reconocimiento del otro y a través del individuo- ciudadano se deben construir vínculos que generen soluciones colectivas a las problemáticas que conlleva el ritmo acelerado y desordenado de la ciudad de Bogotá, lo que se considera puede ser tomado como referente para las relaciones postconflicto en las diferentes comunidades de nuestro país.

Id: 15881

Title: Beyond the frame: Towards a new agenda for the study of visual practices

Session Type: Individual submission

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Abstract: The aim of this paper is to present an emergent agenda for the study of visual practices. Based on a long-standing ethnographic research agenda on digital photography (Gómez Cruz, 2012), material visual practices (Lehmuskallio & Gómez Cruz, 2016), visual technologies (Gómez Cruz & Meyer, 2012), and current research on new visualities and mobile practices, the text proposes three elements as a theoretical and methodological intervention into current studies on visual practices. The paper suggest the importance of a practice-based approach to the study of visual cultures that goes beyond image-centric approaches and encompasses the complexity of the different assemblages of visibility (Wise, 2013). Using different ethnographic examples (selfies, VR Photography, lomography, mobile messaging), the paper will discuss three elements of this emerging interdisciplinary agenda: materiality/infrastructure, mediations, vision/imagination.

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Id: 16054

Title: "Gangnam Style", a break in our visual culture: new media, new territoriality and new discourse in a post-modern narrative

Session Type: Individual submission

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Abstract: The song and its music video "Gangnam Style" were launched by Park Jae-Sang - Psy, a singer of Korean popular music (K-pop), in July 2012. K-pop is a music genre that relies on technology to adapt to foreign audiences. The song went viral in August 2012 and up to the present time it is still the most viewed video on YouTube, with 2.7 billion views. This paper analyses Psy's video as a phenomenon of the new media, which has reached new territories out from South Korea, impulsed by social media, from the contribution of celebrities (Madonna, Lady Gaga) to well-known social figures, like Obama and Ban Ki-moon. In September 2012, "Gangnam Style" was recognized by Guinness World Records as the most "liked" video on YouTube, and won the MTV Europe Music Awards. According to surveys, 61.6 percent of viewers were male, and the biggest group is formed by those aged between 13 and 17.

"Gangnam Style" is a Korean neologism that refers to a lifestyle associated with the Gangnam District of Seoul, where people are considered trendy and part of a "high class". The song talks about "the perfect girlfriend who knows when to be refined and when to get wild", as Psy said in an interview. He admitted he tested animal-inspired dance, including panda and kangaroo movements, before choosing the horse trot, which involves pretending to ride a horse. Although accused as "bizarre", "Gangnam Style" is worth seeing for its caricature of contemporary Asian and American urban lifestyles.

A product of visual art, "Gangnam Style" can be studied as a narrative. Narratives like testimonies, letters, stories, films and songs (Motta 2015, Bruner 1988, Geertz 1989) are social representations that lead us to better understand how humanity builds the social and material world. In this article, we adopt Motta's methodology, studying: a) the expression plan, present in the text surface; b) the history plan (plot structure); and c) the metanarrative plan (deep structure, including imaginary and symbolic points-of-view).

Stuart Hall (2005) pointed out that the human being of our post-modernity age is a de-centered individual with a fragmented identity. Permanence, certainty and continuity are terms opposite to the conditions of post-modern men and women. Even the idea of a national culture or an identity based on territorial similarity is contested. To Hall, globalization is responsible for a complex of power moving forces that changes national cultural identities. Also remembering Adorno & Horkheimer (1947) and the paradoxical condition of cultural merchandise, our hypothesis is that the post-modern man is represented by Psy; his product "Gangnam Style", a "cultural hybrid", colorful, disconnected, incoherent, mosaic narrative may show us some of our fragilities: the globalization of tastes, the mutation of identities resulting in a new-hybrid one, the desintegration of social ties and cultural loyalties, above and below the level of a nation-state.

Id: 16115

Title: Image Allegory, Media Politics and Social Representation'the Documentary Production in the Internet Age

Session Type: Individual submission

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Abstract: The global popularity of the Internet, profoundly changed people's living habits and communication channels. At the same time, it also constantly rewrite the appearance of the mass media. With the arrival of self media age, people seem to become closer to truth and reality, but is it the true? In such an active and powerful context, could people really have freedom of speech, touch the essential substance of society? In this paper, I will explore the ambiguous relationship between the real and the real images through two documentaries who were benefited from the internet: Life in a Day(dir. Kevin Macdonald, Natalia Andreadis, Joseph Michael,2011)and The Verse of Us(dir. Wu Feiyue, Qin Xiaoyu,2015), to discuss the cultural connotation, sociology and communication meaning of the documentary in the Internet age.

The documentary Life in a Day presents the landscape of daily life of nearly 200 countries in the world within one day, its production methods and image forms break traditional documentary's scope. This is benefited from the popularity of the Internet and mobile media. However, mainland China, a country with large number of internet users, did not participate in the creation and production of this global documentary film. But this does not mean the absence of internet in Chinese film production. The Chinese documentary film The Verse of Us is the best explanation for internet playing essential role in film industry. It is the unique expression of Chinese documentary film makers in the Internet age. The Internet influences the entire process of production and distribution, and constructs new possibilities of contemporary image generation and dissemination. From the sociological point of view, their values and significances are not only capturing the vivid life scenes, illustrating human's connotation in contemporary society with new media, but also symbolizing changes of traditional mass media and changing news trend of social structure. They are the media fables in the social development.

This paper will adopt the interdisciplinary perspectives of sociology, communication and film, examine the image connotation of these two documentary films, analyze and compare them to explore the underlying political and social discourse.

Id: 16147

Title: Las imágenes visuales de la infancia: una construcción de identidades en manuales escolares nacionales.

Session Type: Individual submission

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Abstract: La construcción de las identidades en América Latina está atravesada por diferentes dinámicas, mestizajes y formas de representación, una de ellas son las imágenes visuales. Desde allí se desarrollan modos de construcción de identidad-alteridad que funcionan como artefactos de producción de sentido en los diferentes grupos sociales. Por tanto, la ponencia es un avance del proyecto de tesis doctoral donde se reflexiona a partir de las siguientes preguntas: ¿Cuáles son las imágenes visuales de infancia en los manuales escolares de Argentina, Colombia y México de 1900 a 1940?, y ¿De qué formas se configura y se representa la infancia desde el Estado como sujeto en estos productos comunicativos y culturales?, teniendo en cuenta que ésta es un desarrollo moderno que surge como una construcción social e histórica entre los siglos XVIII y XIX.

Las imágenes de la infancia como elementos comunicativos y productos de la cultura circularon gracias a las principales imprentas en Ciudad de México, Bogotá y Buenos Aires que fueron grandes centros de producción de ideas y publicaciones. Si bien estos tres espacios comparten particularidades de la región, tienen rasgos distintivos por la consolidación de sus proyectos de Estado, conflictos internos y externos, y procesos de construcción de identidades nacionales. Así mismo están ubicados geopolíticamente en territorios diferentes, lo que permite contrastar sus improntas culturales, sus continuidades, fragmentaciones, rupturas y distanciamientos de los imaginarios eurocéntricos.

En el caso de Argentina, las políticas de blanqueamiento van a tener más allá de la cuestión racial una fuerte orientación en alcanzar los ideales de “civilización”, lo que incluye la consecución de los fenotipos europeos. De esta manera se imprimen y se implementan textos escolares que apoyarán la invisibilización del negro y el indígena siendo usados por maestros y estudiantes bajo el imperante modelo memorístico. En lo que respecta a la experiencia mexicana se emprenden fuertes oleadas de alfabetización usando manuales empleados para la enseñanza de lectura y escritura en la primera parte del siglo XX donde como rasgo sustancial se evidencia la figura del indigenismo como un elemento constitutivo de la identidad cultural (Campos, 2010), lo que forja una serie de sensibilidades que marcará un vital protagonismo en las ilustraciones de un México mestizo. Por su parte en las cartillas escolares colombianas, la producción de imágenes de infancia se delegó a una mirada adulta que avaló su circulación manteniendo la persistente visión colonial empobrecida eurocéntrica y androcéntrica, e incluso racista, en un país con diversidad étnica y topográfica (Osorio, 2000).

Bajo este panorama la implantación de una cultura escolar en América Latina estuvo fuertemente influenciada por el uso de imágenes, las cuales son formas culturales, que se entretienen con sistemas y medios de representación, instituciones y discursos como bien ha reflexionado José Luis Brea (2010). Finalmente, la perspectiva metodológica del proyecto realiza un abordaje de predominio cualitativo, cruzando elementos y aportaciones del análisis del discurso multimodal propuesto por

Kress y van Leeuwen (2002), insumos de la semiótica y herramientas de los estudios visuales en tanto metodología de crítica cultural (Richard, 2007).

Id: 16225

Title: 'Queer Eyes': Locating The 'Gaze' In The Visual Narratives Of Queer Cinema

Session Type: Individual submission

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Abstract: Cinema as a medium has long been considered by feminist scholars to have subverted the female as well as non-heterosexual subjects within its narrative universe. In its strange grammar, the medium seems to have constructed a universe which inherently biases its creations with a dominant discourse in terms of the politics of sexuality. As Julie Abraham explains: "[t]he heterosexual plot constructs heterosexuality ... as the norm ... by providing a basis for narratives into which the heterosexuality of subjects can disappear. When it is not the focus, heterosexuality remains the precondition for whatever is being addressed, whether that is the intricacies of particular relationships, adolescent angst, or adult ambition. (Abraham, 1996)"

Homosexuality then becomes an accessory to the cinematic plot in the dominant discourse of cinema. It may be expressed only as an oddity to the centrality of the traditionally understood gender roles as prescribed by a heteronormative social order. Any cinema which chooses to break this pattern and try to focus on themes which contrast or even challenge the heteronormativity of cinematic expression, get labelled as a distinct 'other'. As a result, the term 'queer' cinema has come to represent a whole body of cinema which might not otherwise have much in common except the fact that it features a distinct understanding of sexuality which is not in line with the heteronormative order that is expected of it.

Thus, 'queer' cinema has come to represent a body of work which includes narratives of "gay men, lesbians, bisexuals, transsexuals, transvestites, sexual and gender outlaws, non-narrow straights and others from those who continue to press for discriminatory treatment of non-heterosexuals" (Pramaggiore, 1997). Each of these cinematic 'movements' against the hegemonic heteronormativity prevailing in cinema have their own political and aesthetic dimensions, which warrant independent study and analysis. However, the sheer weight of the heteronormativity that exists clubs all of these under the umbrella heading of 'queer' cinema, thus making an objective analysis and theory of non-heterosexual cinema inherently problematic. This text will limit itself to an exploratory understanding of only gay and lesbian cinema as a contrast in cinematic narrative to the dominant sexuality of contemporary, mainstream cinema. More particularly, this text will seek to focus on the departures from the conventional Lacanian understanding of the 'gaze' and Mulvey's submission on the objectification of women, in the context of gay and lesbian cinema.

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Id: 16237

Title: Banditism as gender issue: the romantic outcast played by woman in Latin American cultural imaginary

Session Type: Individual submission

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Abstract: The aim of this paper is to analyze the female leading characters of contemporary Latin American crime films and TV series in their relationship both with the Hollywood moviemaking model and the historical background of the region seen as a geocultural space. A key point is discussing how the romantic outcast is represented in Latin American Culture. Spurred by the Cuban revolution's success, left-wing intellectuals in 1962 believed technology and metropolises represented capitalism, while countryside people represented the revolution, the counterpoint to the development paradigm based on ECLAC's theories. Hence outlaws, drug dealers, and thieves, all the excluded urban poor people, became the heroes, and policemen, the bad guys; good and evil's lines are blurred.

The femme fatale usually plays secondary roles within noir films, although their presence was essential for the narrative development. They represented the seductive devil-incarnation, and for the new left, the capitalism greed. Krutnik (1991) emphasizes the role played by male leading character as the core of the noir films, most of them men against patriarchy. But sometimes women could also play the leading roles, according to Naremore (2008), as in *Gun Crazy* (or *Deadly is the female*, 1950, EUA), a film that resembles the neonoir *Bonnie and Clyde* (1967).

Recent Latin American criminal series and movies have highlighted a new kind of female leading characters: gangsters chiefs, as Teresa Mendosa (Kate del Castillo) in the TV Show *La Reina del Sur* (Telemundo, 2010) and its hollywoodian adaptation, *The Queen of the South* (USA Network, 2016), performed by Alice Braga; the killer Rosario in *Rosario Tijeras* (2005, 2010), film and series; the gambling addicted cop Marina Segal (Cecilia Roth) in *Epitaphs* (HBO, 2005-2016, Argentina), or even the crime novelist Nurit Iscar (Mercedes Morán), in *Betibu* (2014, Argentina).

Key words: Gender Relations, Latin American imaginary, Crime Narratives, Female Gangsters, Femme Fatale

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Id: 16305

Title: Video Games, Rhetoric and Politics: When Entertainment Meets Critical Reflection

Session Type: Individual submission

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Abstract: During the course of the last ten years, the independent video game scenario has seen an upraise of titles that appeal not only to the purpose of entertainment – as video games are most attached to, at least in the general society imaginary – but also as a means of transmitting some idea, concept, criticism or aesthetic experience. Among those games are what are usually called political games: games that – alongside with their ludic component (Huizinga, 1949; Caillois, 2001; Juul, 2005) – aim to bring to the player some understanding of a particular political context. This is the case, for instance, of titles such as PeaceMaker (ImpactGames, 2007), Phone Story (MolleIndustria, 2011) and Papers, Please (Lucas Pope, 2013). These games, making use of what author Ian Bogost (2007) calls procedural rhetoric – a kind of rhetoric found in computational processes in general and in video games in particular – as well as other non-procedural elements that are intrinsic to the video game media, such as texts, graphics, sounds and audiovisual material, seek to virtually simulate a certain context of real life, putting the player as the main agent of such context. Thus, by acting within a virtual environment as she would act in real life, before a series of choices that are given to her, the player is invited to critically perform actions that will lead to different outcomes within the game environment (Bogost, 2007; Sicart, 2008; Flanagan, 2009). The main goal, here, is to offer the player – as she deals with the outcomes of her choices – an approximate experience should she perform the same choices in the same context in real life, via the simulation feature provided by video games (Frasca, 2003).

The objective of this paper is to show how certain video games, by making use of procedural and non-procedural elements, can be used as an efficient means of communication, specially due to their multimedia and interactive features. For the purposes of this work, we analyzed three indie games: PeaceMaker (op. cit.), PhoneStory (op. cit) and Papers, Please (op. cit). The theoretical approach for this paper is based on recent research by authors from the fields of communication, new media and game studies. The methodological approach for the analyses of the corpus of this study is based on video game analysis methods as seen in Bogost (2007) and Ferreira (2013).

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Id: 16321

Title: Sound in Experimental Documentary and Virtual Reality: The Case of Notes on Blindness (2014)

Session Type: Individual submission

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Abstract: The British documentary Notes on Blindness explores the theologian John Hull's personal struggle with sight loss, and uses Hull's collection of audio diaries, as well as more recent interviews conducted with him and his wife, as source material. However, a cast of actors is employed to perform in lipsync with these tape-recorded voices. Chion (1999) and Doane (1985) have both pointed out cinema's particular ideological fixation with uniting the audible voice with the visible body through synchronization of the soundtrack with the image track, a technique designed to efface the potential representational crisis of combining two distinct materially heterogeneous elements. Notes on Blindness foregrounds this artificiality to some extent, while simultaneously presenting a 'seamless' effect of synchronization. Does this approach work as a technique of realism, or estrangement, or neither/both?

The film is also a thematic exploration of the phenomenology of listening, as Hull rediscovers his lived environment through sound alone, so to what extent does the film similarly readjust the viewer-listener's sonic encounter with the film's archival voices? Does any adjustment incorporate a freshly discovered sense of the audible materiality (Birtwistle 2010) of Hull's old cassette recordings, in conjunction with the newly created images, and thus draw attention to the soundtrack and image track's material heterogeneity? Or do we listen 'through' the noise of the tape? Furthermore, how does our knowledge of the source of the voices frame our interpretation and enjoyment of the screen performances, given that Hull's recordings were never 'performed' for the screen? Considering the ethics of the documentary form, what is at stake in this visual re-animation of an audio diary, or visual overdub? This paper uses research of the film's post-production processes, including interviews with key sound personnel, and its companion VR experience (Notes on Blindness: Into Darkness) as further context for exploration of these questions.

Id: 16325

Title: Culture and memory in interactive narrative

Session Type: Individual submission

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Abstract: Computer-mediated communication has fostered deep changes in the production and dissemination of media content. Words such as media convergence, transmedia and interactivity define our complex actual virtual universe, which explores the intersection of access platforms and languages. Within this hybrid territory a wide range of productions have been produced: from educational contents, news, infographics and animatics to art media, electronic HQs, games, webseries and interactive documentaries.

According to PAZ and SALLES (2015), the advancing of webdocumentaries has been recognized by international festivals, such as IDFA, as well as incorporated into academic research in international leading centers such as the MIT Open Documentary Lab. In Brazil, despite some successful experiences, domestic production is still giving its first steps.

Whereas the webdocumentary language has the potential to become popular in cyberspace, and produce positive effects on dissemination and preservation of digital memories (LEVY, 1998), this study investigates the creative process of the interactive documentary “Bons Ventos” (“Gentle Winds”, Brazil, 2016). The film was developed for the Grael Project, an NGO based in Rio, that has 20-years of experience in providing auxiliary education for youngsters from public schools. The Grael Project has so far attended more the eighteen Thousand children and teenagers, offering education through nautical sports, diverse professional training courses, in addition to activities related to the environmental conservation of the Guanabara Bay.

“Gentle Winds” (2016) was realized through participatory action research, stimulating the critical collaboration and engagement of students and researchers at the School of Communications of the Federal University of Rio de Janeiro (UFRJ). The film uses media contents from the Grael Project’s own website, as well as original footage and interviews, to build up an interactive narrative.

Activities and interviews at the Grael Project’s headquarters were captured by a group of media students from the TJUFRJ team (the online Television news website at UFRJ). All the found footage and the original recorded material was then organized into “memory capsules”. These are small interconnected media units consisting of videos, texts and photographs, which tell key aspects of the Grael Project’s story. The so-called memory capsules in the film also update the data, showing how it works today and who are the people that make the project happen.

In addition, some of the film’s “capsules” invite the spectators to interact with the contents by sending supporting messages to the Grael Project, sharing ideas and information about the project in social media, thus contributing to promote the NGO. Considering that memory is a built phenomenon, as not everything is registered (POLLACK, 1992), it is possible to affirm that the film “Gentle Winds” revolutionizes the way media contents dialogue with consumers by providing a

way of conveying information and knowledge based on interaction and shared experiences on different levels of immersion.

Id: 16365

Title: ¿Y eso como qué le representa'

Session Type: Individual submission

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Abstract: (Presentation may be in english - french - spanish or russian)

Esta expresión acuñada en Norte de Santander para referirse a las ganancias económicas, se aplica para todo. Con las nuevas tendencias de desarrollo económico y los continuos bombardeos mediáticos sobre la inevitable crisis que se nos avecina, sensorialmente nos acostumbramos a la incertidumbre y a la paranoia, a buscar satisfacciones pragmáticas dejando de lado el entretenimiento. Aterrados a la pregunta sobre cada decisión de ¿y eso que le representa?

Bauman, quién preocupado por esta espiral de comportamientos viciosos, cuyo único fin sería el aislamiento, insistía en la necesidad de explorar, de salir de nuestra zona de confort sin mayor objetivo que el de aprender. Fluzo Project, se puso en la tarea de entender junto a los participantes de las zonas arriesgadas de la exhibición cinematográfica en Colombia (los cineclubes) cómo emprender caminos nuevos hacia el aprendizaje sin dejarse llevar por la utópica capitalización del conocimiento.

Desde la metodología, hasta la sistematización de experiencias fueron propuestos discutidos y aplicados por los participantes alrededor de un tema que aunque a nivel mundial fuese muy exitoso, en Colombia sigue crudo: La Ciencia Ficción. Isaac Asimov, Philip K. Dick, George Lucas se han convertido en el tiempo para este grupo en una excusa para las tertulias y las proyecciones, que a su vez han mostrado tener un impacto significativo en la reconstrucción del tejido social luego de la violencia.

Las cifras muestran un pronunciado consumo de películas de ciencia ficción y fantasía en los jóvenes durante la última década. Estudiantes de diseño industrial, medicina veterinaria, artes visuales y muchas otras disciplinas han aprendido a través del audiovisual a imaginar, creando discursos en que la realidad tiene posibilidades infinitas, incluso para aquellos cuyo pasado ha sido marcado por la oscuridad, el futuro tiene luces de neón. Mucho de esto se debe a la liberación del mensaje de su connotación existencial, apelando a Derrida en la deconstrucción del grafema “la ausencia original del sujeto de la escritura es también la de la cosa o del referente”, como si al pronunciar el nombre del monstruo liberásemos la angustia de matarlo.

El fin de este proyecto es ser replicable para otras instituciones o colectivos, con un proceso no necesariamente académico, sino que permita comunicación directa para restaurar las redes sociales a través del encuentro directo y la discusión de contenidos audiovisuales. Un análisis focal a un fenómeno global (cine de ciencia ficción) determinado por parámetros estables, de estudio transversal en una población flotante. Un reto para la sistematización en el que se usaron 6 técnicas de recolección y categorización de datos, planeación por objetivos y que representa una renovación de la Investigación Acción Participativa (IAP) y que esperamos sea de provecho para otros estudios sociales con el apoyo de manifestaciones artísticas audiovisuales.

Id: 16495

Title: The performance of the image materiality

Session Type: Individual submission

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Abstract: The representation crises goes back to discourses related to art works, the artists themselves and the meta-works, strictly speaking, art and audiovisual communication are the starting point for creation. For Foucault's "Les mots et les choses – Une Archéologie des Sciences", the words, the narratives and the images have lost some centuries ago the condition of expressing itself as sign. The meaning weakness is visible in communication, whether publicity or journalism it's appeal is sensible. The sensation, the tactile comes detached from the works' sense. The sensation is the value of exchange, but is also something difficult to be named and to translated.

This is the background of our discussion and main target to think contemporary art, mainly audiovisual projections, audiovisual performances in real time, at least the rendering machine. It's visual materiality makes "things" and it's representation a shape game of a imagery that it isn't ready. A game between the shape and shapeless objects, that requires the viewer to puzzle over it. The materiality of the image, in other words, an image matrix, the matrix of digital image before become a image is already an image. The matrix wasn't done to be seen, there is a meaning flow, and at same time it is in the "revelation". The form almost revelation, brings sometimes the object visibility. Show object to change the visibility status of the representation, another territories are created. Instead of representation it is a performance, the performativity of image transformations as an appeal and interpellation. The visual culture envisions new territories and new materiality means, despite that it is inserted in a symptomatic visual culture of the representation fading.

Experimental cinema used chemical materiality as subject. Light, painting and colors in performance of the image stamped on the acetate. Stan Brakhage (1933/2003), Paul Sharits (1943/1993) and Peter Kubelka (1934) among others, emerged from avant-garde whose approach insists on shape, "the film as film". As the contemporary performance this cinema is marked by visual instability, by flickering. There isn't character's or camera's "mise-en-scène", but image as performance, image as "mise-en-scène". This is the ephemeral, a passages from an unstable state to another, also unstable as narrative progression and at same time, as imagery. In the art of video, especially Nam June Paik and the musicians Steina and Woody Vasulka, in Violin Power (1970) they aimed to control images with an acoustic violin, translating sound waves into a visual analog, here the sound has a visual performance, similar as in contemporary audiovisual performance. There is a commonplace in the framework of differences related to the iconoclastic concepts in art, where social rationality is an artistic issue. They create visual "events." The event as discussed by Gilles Deleuze, it's "what in language, is distinguished from the proposal, and all that, in the world, distinguishes itself from the states of things". This events create a performance through images matrix, it's still a image?

Id: 16511

Title: The Ethics of Immersion, a discussion about ethical questions in Immersive Journalism

Session Type: Individual submission

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Abstract: During the last few years, Journalism started to deliver experiences for Virtual Reality (VR). While they present a new form to place the audience inside a different context, the experiences may result in different reactions. The limits of its usage comes not only from content, but from technological issues too.

This new space for Journalism practice does not require only new skills and literacies, from professionals and from audience, but raises questions about its ethical usage. Beyond novelty and curiosity, urge to think about which content will be displayed. More than this, each kind of device, due to its nature nowadays, complicates this with some properties. The devices used not only have ergonomic aspects, but these factors also shape the feel of immersion and, then, reflect on the ethical usage of Virtual Reality.

It is possible to divide VR experiences for Journalism in two kinds, the ones created for headsets and others for smartphones, mainly using Google Cardboard. When an user tries a story with the latter platform, as example, most of the times have to hold the gadget during the experience, something way different from products based for the other kind of devices that uses keyboards and joysticks to interact with the scenario. This is a simple factor, but dramatically changes what can be presented and, as consequence, the reactions.

Published as stand-alone apps or online features, the stories deal with a high level of attention from the audience. The closed focus on what the screen is displaying leave almost no option beyond close eyes if something is disgusting, from blood to a pixelated image. So, creators need not just think about the kind of story that uses the technology as the best platform for it, but also have to think about journalistic products that will convince its users to equip gadgets.

So, like experienced with drones and “dronalism”, ethical questions shall be discussed to proper understand the usage of Virtual Reality in Journalism. This paper recalls the history of VR to later discuss how it is used for Journalistic purposes. From examples and devices available today, the immersion that results from these experiences demand a new ethic that is mainly centered around the questions of the reactions of the audience and the graphic nature of the content.

To understand this, this paper discusses Immersive Journalism analyzing three stories: “Is Nasdaq Another Bubble?” (Roger, & Becker, 2015), “6x9” (Panetta, Poulton, & Mason, 2016), and “Harvest of Change” (Harvest of Change, 2015). Each one will be framed to understand how it is used among the audience, the themes and content presented and the technologies employed.

Id: 16564

Title: El lenguaje de la política en Internet: la comunicación de gobierno por YouTube y memes ante la homogeneización del discurso público

Session Type: Individual submission

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Abstract: Se busca entender bajo el concepto de acontecimiento mediático que proponen Roncallo y Arias (2013), la propuesta de comunicación de gobierno de la Alcaldía de Bogotá en 2016, en la que se presentan lenguajes propios de twitter, memes y youtubers. El acontecimiento mediático se observa como un vector de modelación de la percepción de realidad, en el que las intersecciones entre política y memes toman significado en la recepción al tiempo que disloca los típicos mecanismos de entendimiento del mundo político. En un primer orden de acontecimiento mediático se observarán las potencias performáticas de los memes y su recepción. Desde la perspectiva de Shifman (2007) se justifica la existencia del campo de estudios del meme, en su principal forma de circulación que es la visualidad. En un segundo orden del acontecimiento mediático se analizarán los mecanismos que desde las acciones de la recepción convierten a dichos acontecimientos en un espacio para la respuesta asociada a la burla, la parodia y el troll, como los relata desde la antropología Biella Coleman (2012), hasta articularse en el lenguaje de las olas de indignación, a las que se refiere Byung-Chul Han (2014). Se analizará el caso concreto de las parodias y caricaturas de los memes en las respuestas políticas a la Alcaldía de Bogotá, entre julio y diciembre de 2016 bajo el modelo comunicativo youtuber de #LoaResponde. En un primer orden se observará cómo los memes se convirtieron en parte del discurso político de la oficina de prensa de la Alcaldía de Bogotá en la mezcla del fenómeno youtuber y memes con la información política del gobierno. En el acontecimiento mediático de segundo orden se observarán los procesos de recepción de las informaciones de la cuenta youtuber de información política de la Alcaldía que articulan los memes como olas de indignación ante dicha cuenta. Se mantiene que la potencia performática de estos acontecimientos mediáticos es heterogénea en su forma de actuar y producir efectos sobre lo real y determinada por la recepción. Esto tiene consecuencias en el discurso político de gobierno y en la calidad del debate público, así como en la capacidad de articular respuestas unificadas en el plano político. Se realizará un análisis visual de la presencia del lenguaje mediático de memes y humor de la cuenta #LoaResponde seguido de un análisis de contenido de las respuestas generadas en la red social Twitter a dichos mensajes públicos. Se muestra entonces cómo la acción de respuesta del acontecimiento mediático de segundo orden, es incapaz de articular un discurso público único y si articula una respuesta individual, homogénea y desarticulada, que pierde su efectividad política, con un efecto mediático estéril como el relatado por Byung-Chul Han (2014). El caso único de la Alcaldía de Bogotá puede mostrar el fenómeno más amplio que produce en el acontecimiento político el cambio de lenguaje público por el de los tweets, pantallas y visualidades.

Id: 16612

Title: Toward Transformative Visual Ethics: New Worlds + New Ways of Seeing = New Ways of Knowing

Session Type: Individual submission

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Abstract: We live in a world in which we know not what to believe -- not what we hear, not what we read, and not even what we see with our own eyes. Furthermore, what we see is most often filtered or created through the eyes of others. And even when we know (or learn later) that something we see is not true, we tend to remember what we “saw,” no matter that it was “true” or “mediated.” How are we to know what’s true in this mediated non-believable world? How are we to deal with memories of manipulated or one-sided imagery and false seeing? How do we adjust what we have once believed to be visually true as we grow and come to new, yet still-more-truthful understandings of our complex world, especially when our “worlds” are constantly expanding to include “worlds” we hardly knew existed?

We need a transformative ethic of visual communication, one that considers the last decade's phenomenal shift toward use of and increased effectiveness of limited-perspective and propagandistic visual media, along with increased access to both distribution and usage techniques. This ethic requires a transformative literacy, one based on cognitive neuroscience and global ethics, and a dynamic understanding of the concept of visual truth.

This presentation will explore these issues through an expansion of the theory of visual ethics (Newton 2005), adding components addressing intention and impact to the foundational components of epistemology (what we know) and methodology (how we know), and integrative mind theory (Williams and Newton 2007), which balances rational and intuitive cognitive processing.

As an exemplar, the analysis will focus on the initiative Native Agency, an organization dedicated to empowering visual journalists from Latin America and Africa. The work of visual journalists native to Latin America and Africa has been largely “invisible to the global arena” (Gonzalez 2017). Co-founders Laura Beltrán Villamizar and Federico Rios, both from Colombia, seek to shift the western, male gaze of photojournalism – so often focused on “poverty and blood-drenched photos” because they sell and make news – to the gazes of native photographers across six time zones (Gonzalez 2017). Seeing through the eyes of people telling “their own stories from their own regions” (Native Agency 2017, “About”) is one way to transform how we understand parts of our world that are too often narrowly represented or unseen.

Ultimately, transformative visual ethics depends on how we understand visual truth, which has been defined as “authentic knowledge derived from seeing” (Newton 2001, p. 8)) and “the synthesis of meanings derived from visual stimuli and internally formed brain images” (Newton and Williams, p. 335). Acknowledging the dynamic nature of seeing and knowing, as the world itself and each of us transform, can strengthen earlier definitions of visual truth. Through transformative visual ethics,

we can remain open to new ways of seeing and therefore to “new truths” while staying “true” to the deep knowledge within each of us.

Id: 16632

Title: El hombre imaginante y la obra de su imaginación: una reflexión sobre los procesos de localidad y apropiación de la ficción televisiva extranjera.

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Abstract: Presentación en Español

La presente propuesta se desarrolla dentro del tema de los estudios en televisión, concentrándose sobre el consumo de ficción televisiva extranjera. La reflexión se concentra sobre la localización o indigenización (APPADURAI, 2004) que estos programas importados sufren durante el proceso de recepción y la posibilidad de formación de comunidades virtuales constituidas por sujetos, de cualquier localización geográfica, que comparten sentimientos sobre lo presentado por el referente televisivo en estudio.

Para introducir la cuestión de la indigenización de ficción importada nos remetemos al estudio del hombre imaginante y la obra de su imaginación en Edgar Morin (1973). La construcción de mitos, ritos, esculturas, danzas y pinturas revelan desde la antigüedad la capacidad humana de creación. El arte rupestre, por ejemplo, muestra no apenas destreza y capacidad de imitación, sino también interpretación, innovación y producción de nuevas formas. Por tanto, el arte es considerada como grafología del hombre, pues expresa quién es él, sus ansias, intereses y sueños. Las manifestaciones artísticas acompañan la historia de la humanidad y actualmente podemos considerar la ficción televisiva como manifestación de la capacidad humana de crear y de expresarse por medio de su creación.

Para Appaduari (2004) la obra de la imaginación gana un nuevo papel en el contexto de los nuevos flujos de comunicación y diásporas. Su principal cambio consiste en la capacidad de formar comunidades de sentimientos, expresión que el autor usa para referirse a grupos que comienzan a imaginar y sentir cosas en conjunto. “Son comunidades en si, pero siempre potencialmente por si capaces de transitar de la imaginación compartida para la acción colectiva” (APPADUARI, Ibid., p. 20, 21, traducción nuestra). Nos interesa pensar la formación de estas comunidades a partir del consumo de ficción televisiva en el contexto cambiante de la producción, circulación y consumo de series.

La producción de series originales por proveedoras de vídeos bajo demanda, como Netflix, ponen en el mercado audiovisual programas pensados para un público plural y transnacional. Esto nos invita a cuestionar si son formadas comunidades que no apenas compartan imaginarios sobre los temas presentados por un serie, sino que también transiten articuladamente para la acción. Dicho de otra forma, nos interesa observar si existe acción concatenada transnacional de asiduos espectadores de una misma serie a partir de las provocaciones por ella propuestas.

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Id: 16700

Title: Plural articulations as narrative features in musical documentaries Biopics by Martin Scorsese

Session Type: Individual submission

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Abstract: In the field of film studies, the American filmmaker Martin Scorsese is widely known as director in the fictional genre. But his work in the documentary genre is also quite prolific, with more than twenty titles released, creating a new discourse not so typical of his style. This study examines two directorial documentaries by George Harrison, *Living in a Material World* (2008) and *No Direction: Bob Dylan* (2005), both of the musical subgenre and qualified as Biopics - Biographic Motion Pictures, or biographical documentaries.

This incursion into the director's documentaries is intended to understand how stylistic phenomena occur in the film narrative order. The analytical section focuses on the observation of the proposals of plural narratives, specifically considering how the following audiovisual elements are articulated in the films: the conductive polyphony of the narrative, the elements of historical research, the sound and performance of the biographical artists. The analytical cut of analytic philosophy was adopted for the methodological constitution of the analysis, considering the documentary as the cinema of the assumption presupposed, as pointed out by Noël Carroll (2008).

These elements focus on the films analyzed as an assertive proposal of the director to the composition of a style typified by providing, through plural narratives, an identity to the films that aims to approach the musical trend of the biographies. The documentary *George Harrison, Living in a Material World*, reconstructs the life and career of the musician who was a member of The Beatles, highlighting facts little known to the public, articulating a space of greater dynamism for the character in history. Similarly, *No Direction Home: Bob Dylan* is a documentary that seeks to draw a singular character, in addition to being a media artist, highlighting the precursor moments to the beginning of the success in his career.

The analysis of these two films showed that Scorsese documentaries articulate a great vocal variety, which intends to promote depth to the narrative, while aiming to elaborate dynamic biographical profiles, along with new and sometimes disconnected information.

Keywords: musical documentaries, style, plural narratives, Martin Scorsese

Id: 16730

Title: De la pantalla suprema a la pantalla esfera; Narrativas transmedia, narrativas expandidas

Session Type: Individual submission

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Abstract: Primera línea de resumen: Nuevos regímenes de visibilidad: El papel de las narrativas en la transformación de la sociedad

Segunda línea de resumen: Hoy asistimos a un cambio de paradigma, es decir a una nueva manera de explicar e interpretar el mundo. Y parece ser que en ello tiene mucho que ver las tecnologías audiovisuales que invaden nuestra cotidianidad y que estructura nuevas maneras de ver, consumir y crear contenidos.

Como dice Baudrillard; “En el corazón de esta videocultura siempre hay una pantalla, pero no hay forzosamente una mirada”. La pantalla suprema; la del cine, que camino por el siglo XX sin mayores amenazas que la televisión, hoy se expande y construye nuevas formas de representación en nuevos dispositivos y soportes. La lectura táctil de una pantalla es completamente diferente de aquella de la mirada analógica. El nuevo orden de la información es táctil y exploratorio, interactivo, discontinuo e hipertextual. Al receptor de hoy lo asiste el ilusionismo tecnológico que plegado a la tecno-fascinación, le anula la distancia y lo somete a la inmersión en la “promiscuidad de las imágenes”.

La historia tecnológica y narrativa del CINE y la TELEVISIÓN no había sido tan profundamente transformada hasta la aparición del mundo digital, el mundo de los bytes. La posibilidad de distribuir señales dispersas y diferentes, ahora combinadas e integradas en una sola plataforma como es Internet, ha significado una auténtica revolución en los últimos años.

Con la primera pantalla; EL CINE, se creó una experiencia colectiva permitiendo compartir las sensibilidades y las emociones de los espectadores en las salas de cine. Fue la experiencia visual de la calle. Con la segunda pantalla; LA TELEVISIÓN, se privatizó la experiencia, la llevo a los hogares, pero por otro lado permitió conocer el mundo, ver lo que pasaba en otros lugares a partir del directo. Con la tercera pantalla; EL VIDEO, llegó la democratización de la experiencia, el uso amateur, la sensibilidad personalizada. Con la cuarta pantalla; EL COMPUTADOR, apareció la interactividad, la integración de lenguajes, medios y tecnologías dispersas. Y ahora con la quinta pantalla; SMARTPHONE+TABLET, se reorganiza el mundo del ver y del consumo audiovisual a partir de las convergencias absolutas y la tecnocultura de las APIS

Pero este no es un cambio tan sólo tecnológico, por el contrario, la nueva versión de las historias de ficción y no ficción, publicitarias y documentales crean nuevos escenarios y se expresan a través de multilenguajes en un mundo cibernético (web, blogs, redes sociales), a partir de lo que hoy llamamos Narrativas Transmedia

El relato transmediático y expandido se construye desde el nuevo modelo tecnológico de la hipertextualidad, la convergencia y la interactividad. Y ese cambio profundo de las narraciones no sólo se expande a través de varios medios, lenguajes y plataformas, sino que además propicia unas nuevas visibilidades en el usuario-consumidor, ahora convertido en el Homo prosumator. Pasamos, pues, del consumidor pasivo al fenómeno fan art y fan fiction.

Id: 16747

Title: La fotografía como documento social, en las prácticas laborales, culturales y tradicionales en Colombia, Huila, Villa Vieja, desierto de la Tatacoa.

Session Type: Individual submission

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Abstract: La presente ponencia aborda, en primera instancia, la necesidad de estudiar las características que debe tener una fotografía para ser considerada un documento social desde de la interpretación de autores como Gisèle Freund, Peter Burke y Juan Naranjo entre otros, quienes reconocen la relación entre la fotografía documental, las ciencias sociales y como la fotografía es un medio que reivindica la cultura de los grupos sociales en los contextos Colombianos, con el fin de desarrollar un análisis visual, que pueda ser usado en métodos de investigación desde diversas disciplinas o campos de estudio. Parte de esta iniciativa, nace al encontrar en la imagen fotográfica una capacidad única de documentar hechos históricos como “un espejo con memoria”. La segunda parte, relata la labor que desempeña el fotógrafo documental como constructor de historias, en este caso de las prácticas laborales, culturales y tradicionales en Villa Vieja, Huila, en el desierto de la Tatacoa, donde aún se preservan este tipo de prácticas heredadas de generación en generación como saberes de transmisión generacional. La ponencia busca exponer la serie fotográfica “Entre Charadas y Cortes” como un primer acercamiento al desarrollo del método analítico, que permita reconocer la fotografía como un documento social y cuál es su capacidad como un medio que reivindica la cultura y la identidad de esta comunidad campesina.

Id: 16794

Title: Women (and men) in the streets: Visual framing of the Women's March in U.S. newspapers

Session Type: Individual submission

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Abstract: A long line of research has analyzed how the news media depict and frame social protest (e.g., Boykoff, 2006; Husting, 2006; McLeod, 2007; McLeod & Detenber, 1999; McLeod & Hertog, 1999; Watkins, 2001), and an increasing number of those studies have considered the roles that visuals play in framing news of dissent. (See, for example, Arpan, Baker, Lee, Jung, Lorusso, & Smith, 2009; Mattoni & Teune, 2014; Doerr, Mattoni, & Tenue, 2015; Flam & Doerr, 2015; Garrett, 2014; Huang & Fahmy, 2013.) This paper, which draws on the author's previous work on visual framing, seeks to add to the body of work on visuals and social protest by examining how U.S. newspapers visually framed coverage of the January 21, 2017, Women's March in Washington, D.C., and other cities around the world. Using visuals of the march published on a corpus of front pages of U.S. newspapers from January 22, the research seeks to determine how prevalent and prominent visual coverage of the marches was and how the images used portrayed the dissent evidenced in the event: as a concern only of women or of people of various ages and genders, as focused solely on gender or on wider concerns around the election of U.S. President Donald J. Trump, and as an aberration or as a normal part of political life in a democracy.

Id: 16941

Title: Chattering with the Virtual Self and the Other: The Everyday Visual Practice, Bullet Screen, and the Online Video Sharing Community in China

Session Type: Individual submission

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Abstract: “Bullet screen,” or danmu, a model of participatory online-video-watching introduced to Chinese young people since 2014 nowadays has been widely used by all online video websites around China. The bullet screen here refers to the text message, emoji, signal, and sequence of punctuation marks that the audience send via their mobile phones and computers while watching the online video. The messages are then projected onto the screen, so that at any given time the scene may be overlaid with multiple “bullets,” or comments, scrolling across the screen. The idea behind “bullet screen” originated in Japan, where it was popularized by a Japanese ACG (animation, comics, games) video portal Nicodou, and later became the inspiration for similar Chinese ACG video sites such as Acfan and Bilibili.

This paper aims to analyse the rise and institutionalization of the bullet screen in contemporary China, so as to understand how the “bullet screen” cultural practice reveals the unique and ambivalent sociocultural characteristics in the unfolding history of social media and Internet studies.

Meanwhile, this paper also wants to pay attention to the paradigm of visual phenomenology within the daily practice of the bullet-screen chatting and sharing, and to examine the agenda, the resistance system and the cultural symbiosis experienced by Chinese young people.

Finally, the paper concludes with some findings that reveals the model of participatory watching, commenting, and chattering within the bullet screen has been spreading across all online video websites in China, which has marked itself as the peculiar and common sense of the everyday practices for most of Chinese young people, by providing them not only the visual/participatory/immersive/creative pleasure, but also a channel of developing their own specific ways of carrying out or expressing self-identity.

Id: 16972

Title: Manufacturing the Memories of Terror and the Return of Nationalism

Session Type: Individual submission

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Abstract: The most significant political transformation in recent years is a return to ultra-nationalism, the rise of the extreme right, and a rise of autocratic regimes spanning the globe from North America (e.g. USA) to Europe (e.g. Brexit, Russia, Poland, Hungary, Turkey), the Middle East (e.g. Turkey, Syria, Egypt) all the way to East Asia (e.g. Phillipines). One of the key factors in bringing about this change has been the mobilization of memories of terrorism by political actors, which benefits enormously by the representation of terror in visual and popular culture (Dodds, 2008; Schulzke 2013).

This paper looks at the creation of memories of terrorism in U.S. visual culture. Specifically, I will focus on the 9/11 memorial and museum in New York City and the visual allusions to the September 11 attacks in recent superhero movies. The paper applies film studies methodology to both the interpretation of Hollywood superhero narratives and images and to the reading of the exhibition and visual spaces of the museum and memorial.

I argue that the 9/11 memorial creates a perpetuum mobile for the mobilization of nationalism and militarism. The memorial Reflecting Absence by Michael Arad – two vast dark basins with a black hole at the center - forever enshrines the gaping wound that the attacks inflicted upon the U.S. (van Toor, 2015). The museum consists of two parts: First, a chronological and linear visual narrative of the 9/11 attacks, which endlessly repeats the iconic imagery of the destruction of twin towers (Pivnick, 2011). Second, a non-linear visual shrine to the memory of the victims. The first part detailing the hyper-violent attack is easily absorbed due to its conventional narrative form not unlike a Hollywood film. The second part cannot be fathomed due to the non-linear presentation of an overwhelming number of images of victims and the audiovisual representation of grief and suffering. In combination, the two elements have a traumatic effect on the visitor and provide ready justification for military responses such as the wars in Afghanistan or Iraq.

The mobilization of visual shock in the 9/11 museum goes hand in hand with the representation of terror in popular visual culture. Hollywood's role in the realist imagination of the War on Terror has been widely discussed in the literature (Stahl, 2010; Bennett, 2010). I will focus on the allusion of terrorism and the American response in Hollywood's most popular genre, the superhero film, specifically in the Marvels Cinematic Universe (Dittmer, 2005). Again, in several of the Avengers, Iron Man, and Captain America films, imagery reminiscent of the 9/11 attacks is repeated.

Hollywood turns the attacks into a visual spectacle and then rewrites history by providing an alternative narrative, in which the violent response by the superheroes ultimately succeeds in defeating the perpetrators and in which the superheroes prioritize the limitation of collateral damage.

In conclusion, the imagination of terrorism in popular visual culture in the U.S. provides one explanation for the popular support of nationalist and militarist politics.

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Abstract: This paper links contemporary touchscreen media practices with a wider field of social forces in the construction of the neoliberal subject. I argue that the touchscreen multiple screen text is embedded in neoliberal logic of efficiency, self-governance, and power, which places the subject in a precarious position vis a vis power. This precarity is constructed through the dialectic of touch and vision characteristic of touchscreen devices.

Jonathan Crary posits a model of the human subject as observer that changed from the 17th and 18th century through the 19th. He identifies a sundering of touch from vision which detached vision from a sensory network of referential relations with the physical world. (19) He argue that this detachment of vision allows objects of vision like physical commodities and photographs to be mystified and abstracted. He links this abstraction to the emergence of mobility in the 19th century, allowing subjects of culture a “freedom” to purchase commodities that once may have been marked for a particular economic class. Our restoration of a relationship between tactility and vision via the use of touchscreen creates a contradictory space that both allows apparent economic or class mobility (e.g. purchase of articles, access to information) but also fixes us in a static social position. This static position accrues through credit card debt but also through the dialectic between the ability to touch “forbidden” (too expensive, too fantastic l media texts, or simply unattainable like the images of beautiful film stars or models)) objects. The paper places this contradiction within the neoliberal discourse of the past few years.

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