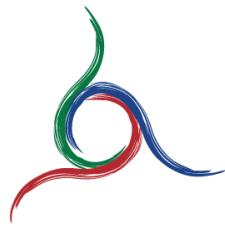




# IAMCR 2018



## Visual Culture Working Group

Abstracts of papers presented at the annual conference of the  
**International Association for Media and Communication Research<sup>1</sup>**

**IAMCR**

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<sup>1</sup> We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included.

**Id:** 17458

**Title:** BOY ON THE BEACH A SEMIOTIC READING OF PHOTOGRAPHS

**Session Type:** Individual submission

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**Abstract:** Photojournalism has been an important aspect of reporting social trauma since at least the American Civil War (1861-1865), bringing the horrors of conflict ‘into the living rooms’ of homes across the world. Since the beginning of the ‘Syrian crisis’ (2012-present time), news media, both in print and online, have published many photographs of refugees along the various stages of their route from Syria to Europe or beyond. Based on the photographs of two Syrian refugee children, Aylan Kurdi ('boy on the beach') and Omran Daqneesh ('Aleppo boy in the ambulance'), the current research suggests that photographs of children in conflict are particularly memorable across different cultures; through their appeal to empathy they are able to resonate with viewers in a very direct way. Each of these photographs has been widely reproduced in newspapers and on television across the globe. The photographs achieved iconic status, published, forwarded and repeated in a plethora of media, including in the recent cases, vast exposure on social media.

This is an explicitly theoretical paper, drawing on the semiotic tradition of Charles Saunders Pierce (reprint 1958) and later generations of semioticians who were inspired by his work (Fiske, 1990; Chandler, 2007; Scott & Tomaselli, 2009) in order to delve beneath the surface of the photographs to uncover their complex and multifaceted readings. The analysis is extended into the fourth level of signification, ‘myth’, following the insights of Roland Barthes (1995). Further, it employs the useful distinction drawn by visual anthropologists, James Clifford and George Marcus (1986), between the ‘poetics’ and the ‘politics’ of images, a distinction that has been developed by Henrietta Lidchi (2013), who goes beyond the original idea to include the notion of the power inherent in discourse, incorporating the insights of Michel Foucault (1980).

Methodologically, the paper recounts the history and process of the two sets of photographs under review in order to unpack the ‘politics’ of the images in terms of activism, appropriation and censorship. The contribution of the paper is a small step in understanding the power of photojournalism in concentrating attention on global issues through visual communication. It illustrates the moment that photographs transcend their arbitrary meaning towards an iconic status imbued in discourses of power that can be used as tools for change.

Key words: Semiotics, photographs, Syria, refugee, children.

**Id:** 17568

**Title:** Waste Land: socioartistic sustainability

**Session Type:** Individual submission

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**Abstract:** Waste Land: socioartistic sustainability

TO: Visual Culture WG

From: Denize Araujo – Universidade Tuiuti do Paraná, Brazil

This text intends to analyze the documentary Waste Land (Lixo Extraordinário, 2010), about the work of the Brazilian/American artist Vik Muniz, in its intermedialities between social issues and artistic interventions, what I call “socioartistic sustainability”. The British documentary directed by Lucy Walker exhibits the proposal of Muniz with the pickers of recyclable materials in “Jardim Gramacho”, the largest land fill in the state of Rio de Janeiro. Muniz transformed refuse into contemporary art through a collage process made of garbage, having the pickers as protagonists of intertextual models that could be classified as sociartistic intermedialities considering the social aspects of pickers and the artistic elements of art, a way to go from garbage to art reinforcing the concept of sustainability. Two of the most impressive works done by Muniz with refuse are: Suelem, posing with her two children, becoming a Renaissance Madonna; Tião sitting in a bathtub revisits the “Death of Marat”, by Jacques Louis David (1793), this time in a sea of filthy clothes, plastic bottles and abandoned toilet seats (<https://iran zuguijaro plaza.wordpress.com/tag/vik-muniz/>) and (<https://www.britannica.com/topic/The-Death-of-Marat>) The pickers worked at the ACAMJG – Association of Pickers of Jardim Gramacho – having Sebastião Carlos dos Santos as founder and director. The money created by the auction sale of the artworks was given back to the Association, as well as the prize money from the film awards, in order to help pickers and their community. The film premiered at the 2010 Sundance Film Festival and went on to be nominated for the Academy Award for Best Documentary Feature, as well as won over 50 other film awards including the International Documentary Association's Best Documentary Award. I argue that this is an example of “reimagining sustainability”, as the theme of this year’s Conference, as a result of a “socioartistic intermediality”. In order to analyze the film, I adopted Julia Kristeva’s concept of intertextuality and Mikhail Bakhtin’s polyphony to reinforce the idea that Walker’s film implies. Beyond the artistic layer, Waste Land focuses on the social sphere, giving pickers a new status as citizens and a contribution of \$276,000 to the cooperative plus \$50.000 to the pickers who posed for the pictures.

Walker’s documentary exhibits the polyphonic voices Bakhtin mentions in his studies and also the intertextuality Kristeva’s proposes, citing that some texts are the absorption and transformation of other texts. I add another layer to it, suggesting that Walker’s documentary can be considered a film about socioartistic sustainability for its three levels, the social, the artistic and the contribution to sustainability, exhibiting Vik Muniz’s work.

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**Id:** 17680

**Title:** Did You See What I Heard': Using Film to Explore Anthropogenic Disruption of Animal Communication

**Session Type:** Individual submission

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**Abstract:** Much has been learned in recent years about the disruptive impact of anthropogenic noise on animal communication. Shannon et al.'s recent synthesis of the bioacoustics literature demonstrates that it has become increasingly difficult for social animal species to communicate as machine noise increasingly dominates ecosystems (Shannon et al., 2015). In a recent project we were faced with the challenge of representing that problem visually in an Ecosong video entitled Sonance (Ecosong.net).

Three University of Minnesota faculty members are at the core of Ecosong, but our productions incorporate a range of community musicians and volunteers. Normally we make music videos for partner organizations with the goals of mobilizing communities and reaching new audiences. However, Sonance presented a very different challenge. Sonance was created to spark discussion among an interdisciplinary group of sound studies scholars, artists, musicians, and sound scientists gathered for a colloquium on the topic of noise pollution. It was screened at the start of that event to serve as a catalyst for the interdisciplinary discussion. It served that purpose well.

As it turned out, however, the colloquium became a starting point rather than the final destination for the 10-minute video. We returned to the studio, where we have been developing new visual and aural elements to the piece so that it might serve a more public, and perhaps even pedagogical, purpose. Toward that end we are adding two minutes of footage and an experimental musical piece while making modifications to the titling, transitions, and visuals. In so doing we have gained new insight into the relationship between music, noise, and image.

One of those insights has to do with the complex semiotics of sound. For example, a human listener might interpret a sound that is disruptive to the foraging, reproduction, socialization, and survival of nonhuman animals as "music" (as performed in DT3's "noise music" at the end of video). Military jet noise might be "the sound of freedom" to a one listener and saber rattling "noise pollution" to another. Therefore, part of our challenge was to represent the problem of sonic disruption in a way that engages the complex and contradictory esthetics, ethics, and material effects of nonhuman, human, and machine sound. Several questions arose in production: how does one recognize the aesthetic pleasure of loud sounds, from a human perspective, yet still represent what those sounds do to nonhuman communities? Is there a danger of overly aestheticizing sounds that are debilitating sound pressure waves for other animals? Can that conundrum be productively evoked and explored in a single video about noise pollution? And most importantly: how might sonic disruption be represented visually? These questions are explored in Sonance and more explicitly examined in the

paper. At the conference I will screen the video and frame it with selected passages from the paper, remaining within the allotted time.

**Id:** 17698

**Title:** [Panel] A BRICS perspective on cultural sustainability from the Global South, Panel Description

**Session Type:** Panel Submission

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**Abstract:** The chair proposes a panel focused on cultural sustainability defined as both “sustainability of cultural and artistic practices and patterns, including, for example, identity formation and expression, cultural heritage conservation, and a sense of cultural continuity” and “the role of cultural traits and actions to inform and compose part of the pathways towards more sustainable societies” (Kangas et al. 2017). Cultural sustainability is hereby exemplified through the means of visual culture in the Global South thus contributing towards the De-Westernization discourse (Waisbord 2014) as visual communication in BRICS countries has been under-researched (Faust 2018). The first speaker illustrates on the base of symbolic interactionism that mirror neurons play an important role in “understanding and sharing emotions felt by others” (Ferrari & Rizzolatti 2015) and are therefore the neural basis of communication, creating “a direct link between the sender of a message and its receiver” (Rizzolatti & Craighero 2004). By providing examples e.g. the smile as an example of emotions in East Asia, the speaker will offer some suggestions for circumventing apparent barriers to mutual intercultural understanding creating transcultural sustainability. The second speaker will introduce a historic perspective on WeChat drawing on newspaper material including cover visuals and info-graphics. By questioning the forms of continuity and ruptures this paper not only asks for mediated cultural heritage conservation but also provides a perspective on how to unfold a more sustainable society. Finally, the third team of speakers introduces the Chinese Internet Memes War on Facebook 2016 and particularly highlights political expression and the notion of cultural competence as a threefold concept with awareness, attitude and knowledge linking to social sustainability (Magis & Shinn 2009). The fourth team of speakers moves on to new critical/visual literacies in Brazil (Kress & Van Leeuwen, 2006; Jewitt, Bezemer, O’Halloran 2016) and its work with multimodalities from a sociocultural perspective (Monte Mór 2015). Different interpretations are elaborated which then lead to cultural learning. Based on data collected through research conducted with English teachers from public schools they state that the work with multimodality brought new possibilities of addressing global/local issues. Understanding literacy and language as social practices (Lanshear & Knobel 2011), different topics appeared, being sustainability i.e. protection of natural resources such as the Amazon one of them (Trajber & Mochizuki 2015). The final part addresses sustainability from a comparative perspective in Brazil, India and South Africa looking. The presenter will discuss a study based on climate

change published in leading daily newspaper from Brazil, India, and South Africa during the UN Climate Change Conferences between 2010 and 2013. The findings suggest that despite the common topic and event, the visual framing of climate change (and the UN Conferences) shows distinct national characteristics (e.g. in terms of personalization, local imagery, etc.) and highlight how the cultural politics of climate change are made meaningful in different ways to different national audiences across the world.

Keywords: visual communication, cultural sustainability, (inter)cultural competence, BRICS, Global South

Chair: Maria Faust, University of Leipzig

Co-chair: Thomas Herdin, University Salzburg

Discussant: Gianluigi Negro, Università della Svizzera italiana

**Id:** 17705

**Title:** De-Westernizing research in visual culture' Considerations with reference to neuroscience

**Session Type:** Panel Submission

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**Abstract:** There is no doubt that social science is a product of the modern Western world and „has been Eurocentric throughout its institutional history” (Wallerstein, 1999, p. 168). This prevailing paradigm has had an impact on the canon of communication studies, and continues to. Over the last decade critical voices were raised and “de-westernization” “became a central theme in communication studies” (Waisbord & Mellado, 2014, p. 361). But what does this mean for the field of visual culture?

In an increasingly interconnected world, there is a need for a critical approach to current scientific paradigms to deal with various cultural notions of science and – as a consequence – to develop a more culturally sensitive canon in communication studies. But how can we meet this challenge to contribute to a well-balanced and more sustainable perspective of science in a globalized world? To shed light on this challenge, the presentation has a threefold structure. The first part deals with the importance of de-westernizing communication studies and raises the question of the modus operandi. Therefore the idea of “interculturality as a method” will be presented.

In the second part, recent findings in neuroscience, with a special focus on mirror neurons, will be introduced. Mirror neurons play an important role in “understanding and sharing emotions felt by others” (Ferrari & Rizzolatti, 2015, p. vi). They are therefore the neural basis of communication, creating “a direct link between the sender of a message and its receiver” (Rizzolatti & Craighero 2004, p. 183). These findings have a significant impact for communication studies, especially in the fields of nonverbal communication and visual culture, because the processing of images is based on neurological activities (cognitive neuroscience). Responding to visual images and symbols is neither conscious nor logical. It involves understanding in an unconsciousness way.

In the third part, I outline intercultural challenges within the field of visual culture, with a focus on China. Symbols and codes of nonverbal communication (in the sense of symbolic interactionism) are deeply culturally embedded. Not only may nonverbal gestures be decoded in ways not intended by the sender, the visual decoding process could even lead to erroneous interpretation when the “wrong” mirror neurons are activated (or “fire”). In China (as well as in Thailand), the “smile” has multifaceted meanings. Over thirteen different kinds of smile have been identified, associated with different basic emotions, which are not congruent with common Western meanings. Based on the findings of mirror neurons, this can lead to a shift from facilitating empathy to conflict-ridden encounters. By providing examples regarding intercultural understanding, I will offer some suggestions for circumventing apparent barriers to mutual understanding.

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Waisbord/Mellado (2014) De-westernizing Communication Studies. Communication Theory.  
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The end of the world as we know it: Social Science for the twenty-first century.

**Id:** 17707

**Title:** The sustainability of Wechat, a historical perspective

**Session Type:** Panel Submission

**Authors:**

Name: Gianluigi Negro

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**Abstract:** With its more 963 million active users Wechat is framed as one of the most innovative mobile application (Zhang, 2015; Xia, 2015 and Meng, 2014). This research aims to contest this view proposing a perspective of continuity and sustainability.

I will reconstruct Wechat history referring to OICQ and QQ applications; they are both considered Wechat forerunners. More in detail, I will collect historic newspaper material in order to find identify forms of continuity with the past and highlighting the cyclic sustainability of Tencent. I will focus my research on Chinese newspapers articles from 1999, when OICQ was launched to 2013 with the first version of Wechat.

Coming to the sources, the first one I selected is 计算机世界 (Computer World), one of the first Chinese magazine to systematically cover computer networks development in China lunched in 1980. The second source is 互联网周刊 (Internet Review) launched in 1998. The analysis on Internet Review will be enriched by a collection of infographics and cover visuals on Tencent services in order to frame how its products were framed.

This article intends to answer the following research questions:

- Which are the forms of continuity from OICQ to Wechat developed by Tencent?
- Which are the turning points in the history of Tencent in the field of Instant communication?
- How is possible to frame the sustainability of Tencent considering the Wechat experience?

Keywords Wechat, QQ, OICQ

Reference list

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Zhang, P. (2015). Research on Strategy of Model Innovation of WeChat Marketing. In Joint International Mechanical, Electronic and Information Technology Conference (pp. 474-477)

**Id:** 17708

**Title:** Talking Politics via Images: Exploring the "2016 Chinese Internet Memes War' on Facebook from a Social Sustainability Perspective

**Session Type:** Panel Submission

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**Abstract:** Today, visual communication is playing important role in maintaining social sustainability. Through visual communication, individuals have the potential to engage in social justice and cultural competence (Magis, & Shinn, 2009). This study employs a large-scale quantitative analysis to uncover the use of visual communication for political expression and cultural competence during the 2016 Chinese Internet Memes War on Facebook. During this online event, the Chinese netizens posted visual elements on Facebook, claiming that Taiwan is part of China, whilst Taiwanese advocates distributed images that support Taiwan's leader and democracy. Consequently, thousands of Internet memes, including politicians' photos, humor pictures, and cartoons, were created and competed on Facebook by these participants. This case is important not only because the participants were employing visual content to express political issues and compete with each other, but also because this cultural competence indicates the role of visual culture in maintaining social sustainability. These participants developed key elements—awareness, attitude, and knowledge—for cultural competence.

With the rise of the Internet, Chinese netizens are increasingly using visual element to express their nationalism and compete with others through online satire (Qiu, 2015; Yang & Jiang, 2015). What are the new implications of this visual culture, and how might it influence social sustainability in China and Taiwan? By analyzing 1,130 image-based Internet memes, we explore how visual and textual elements articulated politics and nationalism, as well as the difference between Chinese memes and Taiwanese memes. Our findings indicate that: 1) while China's supporters discussed nationalism by implicit and satirical content, Taiwan's advocates frequently engaged in politics through explicit and critical expression; 2) both China's and Taiwan's supporters combined visual and textual elements to articulate politics; and 3) Chinese memes contained anti-independence, expedition and food/scenery topics, whereas Taiwanese memes involved anti-China and independence topics.

Keywords: visual communication, Internet memes, social sustainability, cultural competence

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**Id:** 17710

**Title:** Domestication vs. transnationalization: The visual framing of climate change in Brazil, India, and South Africa

**Session Type:** Panel Submission

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**Abstract:** News visual play a crucial role in conveying the issue of climate change to decision-makers and citizens and have been shown to have an effect on feelings of self-efficacy and issue importance (O'Neill et al., 2013; Metag et al., 2016). While recent comparative research on media framing of climate change (Wessler et al., 2016) suggests a trend towards transnational frame convergence, visual content analyses have identified nationally somewhat distinct patterns of visual discourse (cf. DiFrancesco & Young, 2011; O'Neill, 2013). While these studies focused on media representations of climate change in industrialized or Western countries, the present study draws on a dataset of news visuals about climate change published in leading newspapers from Brazil, India, and South Africa during the UN Climate Change Conferences between 2010 and 2013. A total of 497 news visuals were analyzed for type, content, and basic stylistic features (adapting the coding scheme by DiFrancesco & Young, 2011). This helps to ascertain the extent to which cultural idiosyncrasies persist in the visual media framing of the global issue of climate change (and climate change governance) across the three countries' mainstream media debates. The findings suggest that despite the common topic and event, the visual framing of climate change shows distinct national characteristics. Visual reporting in Brazil is less personalized and more data-driven than in India and South Africa, where the visual narratives are dominated by portrait shots of politicians or journalists and depictions of protests and demonstrations. Visual coverage of climate change is especially domesticated in South African newspapers, with a strong focus on domestic places and people. The visual framing in Brazilian newspapers in part emphasizes the link between climate change and the domestic issue of rain forest depletion. Overall, however, news visuals in Brazilian and Indian newspapers tend to tell a somewhat more cosmopolitan story than their equivalents in South African newspapers. These nationally distinct visual discourse patterns are evidence of persisting national issue cultures within the mediated transnational climate change debate and highlight how the cultural politics of climate change are made meaningful in different ways to different national audiences across the world.

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**Id:** 17884

**Title:** 'Guerrilla Film' History: Tomás Gutiérrez Alea and Federico Fellini

**Session Type:** Individual submission

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**Abstract:** Italian neorealism's influence on Cuban revolutionary filmmaking is well known (Chanan), but ongoing dialogues between Cuban and Italian filmmaking are less so. Deploying an intertextual and intermedial approach, my presentation analyzes a dialogue between Cuban revolutionary filmmaker Tomás Gutiérrez Alea and Italian "auteur" filmmaker Federico Fellini, representatives of cinemas that are more often construed as adversarial. I focus on two "musical moments," the first in Federico Fellini's *8 ½* (1963) and the second in Gutiérrez Alea's *Hasta cierto punto* [Up to a Certain Point] (1983). I argue that when cinema historiography opens itself up to such dialogues, a kind of "decolonization" of national, transnational, and postcolonial discourses becomes possible. "Decolonization is not a metaphor," write Eve Tuck and Wayne Yang in an article by that name, and it can occur only within relations connecting specific people and circumstances, not within the realm of recuperative abstractions.

A montage created in Fellini's *8 ½* by the association of a sex worker, Saraghina, the World War II "pill box" or bunker on the Italian shore in which she lives, and a group of uniformed boys playing hooky from their nearby Catholic school, who pay Saraghina to dance "La rumba" (originating in Cuba but popular in Cold War Italy), deployed within the context of the early 1960s, tangentially also evokes both the Cuban revolution and the Cuban missile crisis. An unmappable, non- or differently ontological off-screen space potentially emerges from this intermedial montage, within which normalized aspects of outwardly affluent Italian culture, such as sex work, women's poverty, and the twentieth-century imperialisms that have culminated in the threat of nuclear and environmental disaster become entangled with a masculinity denied access to the erotic except in commodified form.

In his homage to Sara Gómez's legendary film, *De cierto manera* [One Way or Another] (1974), Gutiérrez Alea sets up a similarly evocative montage when his protagonist Oscar, a middle-class playwright, uses a Basque song to seduce a low-income, single mother dockworker whose story he wants to appropriate in a screenplay he is writing on working class machismo. While Oscar remains oblivious to the ironies of his own class and gender privilege and ignorant of the connotations of Basque culture—historically both anti-imperial and matriarchal—the film's musical cue messes up the spatial and temporal coordinates of both Euro-centric colonial/postcolonial and Communist revolutionary historiography. The scene cuts many ways, not the least of which is Gutiérrez Alea's instrumentalization of a "European" musical composition to call out Fellini's association of commodified eroticism with "exotic" Cuban music.

Fernando Solanas and Octavio Getino argued in "Towards a Third Cinema" (1968) that revolutionary filmmaking must break from European art film, but their understanding of this break is part of a larger argument emphasizing the need for "a mutual exchange of experiences"— "a

‘Guerrilla Films International’ that challenges the Balkanization upon which imperial control depends.” My presentation offers a small example of the richness with which a guerrilla film history could make its own contribution to anti-imperialism.

**Id:** 17919

**Title:** Neo-Nationalism and governance of cultural consumption: Anti-Hallyu sentiments and Chinese reproduction of Korean media

**Session Type:** Individual submission

**Authors:**

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**Abstract:** Since political disagreement between China and South Korea in relation to positioning Thaad in Korea, Korean media and cultural products have been banned in China. Most concerts of Korean idols and contracts of commercials with Korean actors were cancelled in China. It is not only industrial sectors but also general public who participate in boycotting Korean cultural products. Many Chinese turn their backs from Korean culture, who were once the most fervent fans of Hallyu (Korean wave). They don't choose Korea as their favorite tourist spots any longer, nor buy Korean products as well as do not watch Korea media. There have been full coverages of news report on extreme cases, both in Korea and China, showing that people protest against Korean companies and damage Koreans. This can be a short term reaction to political event, or political mobilization of mob, but anti-Hallyu sentiments are rather widespread in China and many people voluntarily participate in activities against Korea. This study attempts to investigate the case into a larger theoretical context and to argue that previous theories that explain globalizing media in general and Korean wave in particular cannot properly explicate these new cases. Both mainstream and critical theories anticipate harmony of global media either due to cultural diffusion, neoliberalism or post-colonial hybridity. Yet, nationalism tends to be reinforced in the contemporary world and conflicts and disharmony are intensified unlike assumption of various cultural theories. I would like to set up a new theories referring to theories of participatory governance and nationalism. However, contemporary nationalism is different from conventional theories in the 18th century in a sense that the public delineate the identity and boundary of it. I calls it neo-nationalism which tends to be governed by public participation and practiced in the cultural realm. Additionally, neo-nationalism does not exclude international influence but receive and revise it according to people's own sentiments. Chinese reproduction of Korean media is a good example of this case. This study conduct a fieldwork in two folds: 1. in-depth interviews with Chinese audience who are opposed to Korean media and who are fans of Korean media. 2, textual analysis of Chinese remakes of Korean TV entertainments. This study will illustrate a concrete case of emerging theory that contradicts previous theories explaining cultural interaction in the globalizing world.

Keywords: International Communication, cultural studies, Asian media, audience study, visual culture

**Id:** 17978

**Title:** Film depictions of trafficked women

**Session Type:** Individual submission

**Authors:**

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**Abstract:** The study I propose to present at IAMCR 2018 within the theme of “activism, political practices of visual media”, regards the film portrayals of women trafficked for prostitution. This paper forms the second empirical chapter of my PhD thesis, alongside explorations of how trafficked women are depicted in celebrity advocacy and anti-trafficking campaigns.

This chapter is an attempt to understand how trafficked women are constructed through language and visual representations in mainstream film and how they are established as worthy of public pity and empathy. The questions I pose are: How do visual and linguistic discourses in film construe the identities of trafficked women? What possibilities of meaning do these portrayals offer with regard to trafficked women’s agency? Posing such questions is significant because the way actors perform the identities of trafficked women in relation to their supporters and persecutors, is relevant in shaping public orientations towards trafficking. Moreover, for a criminal issue such as sex trafficking, which publics learn about almost exclusively through the media, such depictions are an important part of audiences’ moral education, even if, as viewers are surely aware, films are (at least partially) fictional and dramatised accounts.

I take my analytical starting point from Luc Boltanski’s concept of a politics of pity as the notion that suffering is socially constructed. What this suggests is that the portrayal of others’ suffering is politicised inasmuch as it serves to evoke public pity and orientate public dispositions for benevolent action on behalf of those who suffer. Concurrently, women as subjects of pity are imbued with particular meanings as a gendered representational category. I therefore analyse their depictions through the analytical lenses of impersonation, which addresses how actors perform trafficked women’s victimhood and agency, and embodiment, which addresses how actors use their gendered bodies to evoke trafficked women’s suffering.

These analytical categories are based on previous analyses of films on trafficking where, scholars, claim, trafficked women are almost exclusively depicted as naive, innocent, and/or tricked victims of evil traffickers, rescued by police, relatives, or good samaritans through benevolent action or vigilantism, establishing particular moral claims about prostitution. When they attempt to escape their predicaments alone, these women’s attempts are often thwarted by traffickers or aided by rescuers. Meanwhile, migration and feminist scholars have argued that women trafficked for prostitution are often depicted as naive, passive, and vulnerable, in other words as emblematic of innocence that invites parental care.

Utilising a multimodal methodology comprising of feminist critical discourse analysis and visual analysis, I will analyse three recent films that take up the idea of trafficking. All three films were relatively large mainstream productions (unlike most recent films on trafficking which are usually geared towards the festival circuit), made in 2017 and 2018 and feature Hollywood actors. By

exploring these films, therefore, my aim is to understand how trafficked women, as gendered subjects of pity, are depicted in this genre of representation.

**Id:** 17985

**Title:** How is Gender Identity Played Out in Virtual World'

**Session Type:** Individual submission

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**Abstract:** This paper is about subjectivity and gender identity, as they are played out on the online virtual reality world Second Life. It focus on how people produce/represent themselves as 'virtual bodies' in Second Life, and to what extent ideas about subjectivity and gender identity carried over into, and represented at the level of the avatars in Second Life. The activities, practices, performances and culture of gender identity in Second Life constitute the focus of the research.

Human subjectivity and identities are socially and culturally constructed: people are classified into groups based on gender, race, ethnicity, class, age, profession, bodily shape and size and other factors. Foucault is an important theorist regarding the production of subjectivity and identity. Judith Butler follows Foucault in suggesting that this process of 'normalization', where subjects learn how to 'become' a man or woman, son or daughter, or any other identity, is maintained by way of establishing a 'normative relation' between each category and a specific socio-cultural 'performance' (2003: 2).

The research methodology of this research is participant observation within an ethnographic framework. It also focuses on textual aspects of Second Life, including its discourses, culture and practices (interaction, environment, and rules), all of which are subjected to analysis. Apart from these, there are about 12-15 online interviews conducted with Second Life residents. A consent form is provided to residents who are being interviewed. Interviewees are divided into three groups by gender and forms of avatar. Using a pseudonym for quotations from residents instead of official name.

**Id:** 18004

**Title:** Reading Political Cartoons: a semiotic analysis

**Session Type:** Individual submission

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**Abstract:** Comics often play an important part of political content of printed papers. It is used in the form of texts, images, or cartoons. Symbolism and humor are basic elements of language of comics either to solve a problem or to raise an issue in a political campaign.

In this paper, we tried to read the relationship between a sign and its meaning in the political context of the years leading up to the nationalization of the oil industry and its subsequent years, based on the theoretical foundations of semiotics analysis of Roland Barthes. For this study, all caricatures published in weekly Nabard-e-Mellat (Battle of Nation) for a period of four weeks before and four weeks after the nationalization of the oil industry in Iran were considered. Eight cartoons were selected from the weekly. Four cases are before nationalization and four cases after the nationalization event. Then each case analyzed.

Our findings indicates, before the nationalization of the oil industry in Iran, the weekly had common orientation towards politics and oil policy, the same as PM Mosadiq lead it with advocacy cartoons. But after the nationalization of oil, the weekly's policy changed against him and his nationalist government by presenting negative images.

Keywords: Cartoon, Symbolism, Oil Nationalization, Weekly Nabard-e-Mellat, Mosadiq

**Id:** 18040

**Title:** Mobile Cinema: Audiovisual Culture and Contemporary Mediascape

**Session Type:** Individual submission

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**Abstract:** Image and sound recording processes, from the beginning of the twentieth century, have been based on a series of assumptions about technologies, their uses and their consequences. The possibility of recording, storing and transmitting sounds and images through long distances, separating them from their original objects, created a kind of metaphysical perspective on audiovisual media.

With the importance mobile technologies assumed in our everyday lives, contemporary mediascape has become inseparable from the daily “small productions” of sounds and images. Cellphones, tablets and even personal computers concentrate tools once only available in large professional audio and video production systems. While not providing the same “technical quality” that industrial models still stand for, mobile apps nevertheless follow the same logic of the most advanced technical solutions, being able not only to modify recorded sounds and images, but also to consolidate a new repertoire of creative possibilities.

In this sense, domestic production of sounds and images gets close to mainstream industrial model. It seeks legitimacy from previous references in film and music productions. At the same time, however, by modifying the practices of producers and the model of circulation of aural and visual objects, mobile technologies radically change audiovisual products themselves and their very reason for being. The material aspects of these technologies and, especially, their network arrangement, demand a reconsideration about the nature of new audiovisual media and the new ways of consuming it.

This work has as its main question the understanding of the role of new portable technologies of sound and video in the reconfiguration of the contemporary mediascape. It proposes the idea of “personal audiovisual practices”, trying to delimit more than the uses of portable technologies, but also the resignification of audiovisual procedures crystallized by the hegemonic audiovisual industry. Such technologies change not only the way in which sounds and images are produced and consumed today, but also have effects on established models of audiovisual production.

**Id:** 18063

**Title:** Hashtags and Social Protest: Live Streaming and the Shooting of Philando Castile

**Session Type:** Individual submission

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**Abstract:** On July 6, 2016, in Falcon Heights, Minnesota, Philando Castile was fatally shot in his car by a police officer. In the immediate aftermath of the shooting, Diamond Reynolds used her smartphone video feature to live-stream the shooting using Facebook Live. Audience reaction was swift and contiguous, as social media became the outlet for many individuals to express their outrage and sorrow, producing hashtags to declare their stances online. In this research we build on the theoretical concept of 'civic streaming,' wherein viewers can immediately participate in acts of distant suffering from afar, providing a sense of close proximity and emotion to acts of violence and digital witnessing. Civic streaming provides a new form of complicated viewership; it produces the ability to circumvent state and media institutional control, while potentially exacerbating voyeurism on the part of the viewer. Live streaming allows citizens to circumvent police officers' surveillance to surveil the surveillers. A hashtag ethnography is incorporated with semiotic analysis of 2000 tweets with the hashtags #philandocastile, #blacklivesmatter, #bluelivesmatter, and #alllivesmatter from July 6-7, 2016. Results from the hashtag ethnography point to the complicated and emotional role of citizen witnessing in an era of live-streamed connectivity and social protest.

**Id:** 18409

**Title:** Human Rights Video Activism as a Proxy Profession

**Session Type:** Individual submission

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**Abstract:** This paper examines the professionalization of video activism by human rights organizations. It is based on an institutional ethnography, spanning four years of research, of three human rights groups that use video: Amnesty International, Human Rights Watch and WITNESS. It argues that the visual knowledge provided by video and long claimed by activists has now attained legitimacy across the institutions central for human rights—journalism, the law and advocacy. The preeminence of video across these institutions has generated pressing questions about visual norms, verification standards and interpretative methodologies to which human rights groups tactically respond. Through the development of tactics and strategies that are giving rise to video production and authentication standards that are relevant to journalism, the law and advocacy, human rights groups seek to place themselves as visual specialists at times when these skills are needed across the institutional calculus that renders human rights claims legitimate. By describing the video practices through which Amnesty International, Human Rights Watch and WITNESS delineate their visual work as sufficiently specialized and distinct from longstanding modes of video-making, I argue that human rights groups aspire to professionalism as a way of better coexisting within and alongside the institutional environments that have now recognized the value of video. The professionalization of video activism through video production, standards and training, however, is primarily outward looking. Therefore, the aspirations to professionalism do not qualify as a formal profession, but rather, as a proxy profession that puts human rights activist videos into institutional service. In this process, the proxy profession puts visual knowledge to use when brokering between the public and the institutions that serve public needs.

**Id:** 18413

**Title:** Fotografía de lo ancestral. Sentidos históricos y políticos de las narrativas visuales sobre los pueblos indígenas en Colombia

**Session Type:** Individual submission

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**Abstract:** La presente ponencia se centra en el análisis de fotografías pertenecientes a la colección producida por los investigadores Gerardo Reichel Dolmatoff y Alicia Dussan de Reichel, en el municipio de Atánquez (actual resguardo indígena Kankuamo-Colombia) entre 1951 y 1952, y que aparecen en su libro La gente de Aritama - La personalidad cultural de una aldea mestiza de Colombia (1961).

Las preguntas que intentamos responder al volver sobre estas imágenes, desde una mirada comunicacional, son: ¿Qué tan importantes han sido históricamente para el pueblo? ¿Han servido de encuadre para mirar la propia historia, o aún más para perpetuar discursos entorno a lo que es ser indígena en el presente? ¿Hacen más que documentar su trabajo antropológico, o solo son testimonios gráficos de su forma de ver el pueblo en un pasado reciente? ¿Cómo transita el poder en la construcción de lo sagrado indígena en estas fotografías y en los textos que las preceden?

La investigación muestra la necesidad de profundizar en el valor comunicacional de la mirada que se materializa a través del lente de los Reichel Dolmatoff en la Sierra Nevada, y por ello en este caso se propone un análisis de su producción fotográfica publicada, teniendo en cuenta el sentido histórico y político de su narrativa visual. Esta indagación se enmarcó los estudios críticos de la imagen, haciendo énfasis en cómo se ha configurado históricamente la concepción y el imaginario del igual y el diferente, de lo propio y lo ajeno, y entendiendo que la visualidad como categoría comunicativa ha de develar las relaciones entre significados y significantes en la producción de sentidos y sentires colectivos a partir de la performatividad de la imagen. Sus resultados incluyen miradas desde tres categorías: polarizaciones entre el arriba y el abajo (Didi-Huberman, 2008), el orden visual (Gruzinski, 1984) y los procedimientos de connotación de la imagen (Barthes, 1986)

**Id:** 18552

**Title:** Buddhist Memes, Mobile Gaming and the Online Urban Culture in Contemporary China

**Session Type:** Individual submission

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**Abstract:** With the ubiquity of smart phone, mobile games have bolstered the gaming industry in China. In past few years, the idea that hardcore games, especially those adapted from fictions, would strengthen user loyalty and expand user base has been engrained in people's minds.

However, a Japanese game named travelling frog(旅かえる) takes off among Chinese gamers. The style of travelling frog(旅かえる) is fresh, unique, and with rich oriental and nostalgic charm, which gained the attention from the online society as a new icon for the viral marketing of mobile game recently, and meanwhile, it was interestingly labeled as the ambiguous representative of "Buddhist game" by Chinese urban youth.

"Buddhist game" here refers to casual gaming style instead of gaming competitively and interacting strongly with others. Players can easily perform with simple operations. Also, it won't push players to achieve goals, and there is no need to purchase virtual items or to develop virtual relationships with others.

The "Buddhist game" is marked as a reclusive and utopian lifestyle. The so-called online "Buddhist lifestyle" was initially introduced to Chinese urban young people in 2014, originally from an article in a Japanese magazine. It identified a new pattern of relationship between the urban space and the general public, as well as among young people when they are engaged in the online activities. In December of 2017, a Wechat blogger adopted the "Buddhist lifestyle" for its marketing and reinterpreted its connotation in Chinese context, then this concept has widely spread through cyberspace and become a viral hit.

This paper attempts to find out why travelling frog(旅かえる), a casual game still in the framework of electronic pet game, attracts Chinese urban young people in a socio-cultural approach. The paper has adopted methods of observation, in-depth interview to investigate players' relation and engagement with "Buddhist game". Interviews were semi-structured and lasted approximately 1 hour each, focusing on personal backgrounds, gaming practices, behaviors and emotions. The paper proposes that these emotions can be associated with the acceleration of social development and loneliness of urban life, and reflection of reality. The game not only provides pleasures but anxieties for the gaming urban youth, which is also incompatible with imagination of "Buddhist game". The paper goes on to consider that Chinese urban young people release their ids and conduct self-reflection within the game in the era of cyber subculture.

Keywords: Buddhist Memes, Mobile Gaming, Online Urban Culture, Chinese Youth

**Id:** 18595

**Title:** Immersive documentaries tell about the environmental impact of Mariana's tragedy

**Session Type:** Individual submission

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**Abstract:** A tragedy of epic proportions. So it was the disaster in the city of Mariana (MG) in Brazil, caused by the dismantling of the Fundão tailings dam from Samarco mining company on November 5th, 2015. Nineteen people died in the accident, which caused socioeconomic and environmental losses to the states of Minas Gerais and Espírito Santo, in addition to devastating the district of the city of Mariana, Bento Rodrigues. The mud continued with its destruction trail until the Doce river and reached flora and fauna, flowing into the ocean along the coast of Espírito Santo, affecting around 4 million people, according to Weinmann (2016). And how did the Brazilian media present the theme? The article intends to show the social and environmental impacts of Mariana's tragedy and how the subject was treated by immersive journalistic narratives like documentaries, using augmented reality to make it possible for people to have a closer view of what happened. According to Castells et al. (2012), some immersive storytelling tools are initiatives that integrate textual and visual narratives, such as interactive documentaries, multimedia specials and photo reports and videos in 360 degrees. These videos are part of the so-called "Point of View Journalism", a practice that provides multiple versions of the same story for different angles and frames. This language enables journalists to earn a lot in the process, because they will learn new skills, as Deuze explains: "being able to work together, collaborate and speak the language of colleagues in other fields such as programmers and designers and still be able to enter the network in these fields" (2014). The article purpose is to reveal the social and environmental shock of Mariana's tragedy, highlighting documentaries produced about the matter, like "Mud river", from director Tadeu Jungle and "Mud's river valley - on the trail of destruction", produced by journalists Barbosa and Oliveira. In the first one is possible to monitor the situation of the village a few weeks after the event, having access to all directions using virtual reality. For the director, is an opportunity to show the audience the emotion and the sense of loss of the inhabitants of the old village. On the other hand, the second documentary was produced by the journalists after travelling 3 thousand kilometers of road and visiting 11 cities. The trip included photos and audio-visual reports and showed how riparian residents were served after the loss of their properties, bringing the human side of the tragedy. The result of this work is a multimedia production. From the documentaries, it is also sought to identify the webjournalistic narratives regarding the episode in Mariana and because the media does not present the proper coverage on the subject. Another important question is to investigate the hypothesis of the biologist Márcia Chame, from the Fiocruz

Research Institute, that the environmental disaster is related to the recent outbreak of yellow fever in the southeastern region of Brazil (Formenti, 2017). Nonetheless, these researchers find it noteworthy that this is the age in which journalism ("or journalism", as Deuze rightfully states) spreads whenever—from the street corners to the farthest ends of the Earth—wherein anyone who is fairly ethical interacts effortlessly with facts, narratives and accounts retrieved from Access data. The theoretical basis includes authors such as Castells, Deuze, Formenti, Bolter & Grusin, Jenkins, Santaella, and Weinmann. The methodology includes a bibliographical survey and analysis of the content of the mentioned documentaries.

**Keywords:** Environmental tragedy; specialized journalism; health; immersive narratives; documentary.

**Id:** 18633

**Title:** Act-based framework for visual analysis of television shows in a context of culture's approach towards the environment.

**Session Type:** Individual submission

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**Abstract:** The purpose of this theoretical paper is to introduce an innovative framework for visual analysis of television shows in order to identify the relationship between culture and the environment. The proposed paper builds on Langerian act and art theories. In line with them, symbols serve as the means for accessing human feelings, and their evolved forms—ideas. Every symbol could be analysed in terms of what ideas are given (expressed) and what ideas are taken from it. The given ideas can be identified through examination of the external form of the symbol. The taken ideas can be identified through examination of the symbol-user—interpreter of the symbol. Television shows belong to presentational symbols—physically showing elements and relationships, instead of naming them, as it is in case of discursive symbols. In order to identify given ideas they need to be analysed in a context of artistic illusions they create: primary—an artist's idea about some particular category of human experience; and, secondary—serving as a support in conveying the primary illusion. Virtual history in a mode of dream is the primary illusion of television shows where moving camera and close-ups create an order of direct apparition. The viewers, through the show, and the characters are experiencing some aspect of their past like they would have experienced it in their actual life, if the camera had been their eyes. Virtual space in a mode of scene—the changing setting in the show; and, virtual time—imagining the time flow are secondary illusions embedded in the depiction of television experience. Virtual dream can be analysed in a context of episode's narrative: Scene/Setting, Participants/Characters, Plot/ Conflict, Actions/Events, Motives/Motivation, Directionality/Trajectory, Climax/ Peak moments, Resolution/ Completion of the plot, Consequences, and Point/Reason for being told. Additionally, each element can be analysed in a context of verbal activities (topic choices, word choices, propositions), bodily activities (individual body movements, relational body movements: touching, spacing, framing), and artifacts (dress and adornments, personal use, decorative). Examination of virtual scene can be included in the analysis of the Scene/Setting in narrative analysis by application of some of the concepts of visual modality (lightning, zoom, point of view, framing, pointers, screen layouts, etc.). Virtual time can be examined as a part of Directionality/Trajectory in the narrative analysis in a context of the music played, the sound, its length, and the character, etc. The ideas identified in the examination can be then grouped into cultural categories: cultural message systems (CMS), and among them exploitation of the material: advantage or the opportunities that the natural, material environment provides. The ideas can be further analysed in a context of relationships exploitation forms with the remaining nine categories: interaction, association, subsistence, gender differentiation, territoriality, temporality, learning, play, defence; as well as relationships with cultural patterns: ideology, religion, philosophy, aesthetics, and science. According to act theory,

those relationships are crucial for understanding human motivation—a specific type of causation operating in the organic world.

**Id:** 18637

**Title:** Transnational Imagination and National Identity'The Representation of Africa in Chinese Main Melody Films"Taking Wolf Warriors'and China Salesmen as Examples

**Session Type:** Individual submission

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**Abstract:** As a unique type of Chinese film, main melody film refers to works created under official guidance which aim at promoting the national ideology like collectivism, patriotism and socialism. This term “main melody” was first put forward by the official in the late 1980s to resist impact by the rising of art films and entertainment films. With the rapid growth of Chinese film industrialization in recent years, the main melody films have displayed some new characteristics quite different from the past. One obvious characteristic is that more and more films have tried to draw lessons from the Hollywood blockbusters and show the combination of both political elements and commercial elements. Particularly, with the change of international climate and the rise of nationalism in domestic public opinion field, some transnational action films have emerged not only to respond to the strategy of national rejuvenation but also to cater to the growing nationalist sentiment among citizens. Last year, in the background of Belt and Road Initiative strategy, a military action film *Wolf Warriors II* was released and created a box office miracle in China mainland. It has successfully aroused the nationalist mood among people. The story mainly takes place in Africa and it is worth noting how “Africa” is represented in this film and thus we can explore how “Africa” is imagined and how it is used to help build the national identity in China. Also the similar theme is included in the film *China Salesmen* which was made in accordance with the requirements of the government department. This paper plans to use the method of case study to analyse the representation of Africa in these two main melody films. Firstly, it would introduce the concept of main melody film and its current development. Secondly, it would analyse the elements of Africa displayed in films. Finally, it would discuss how the representation and imagination of Africa actually help build the national identity in China.

**Id:** 18656

**Title:** Alienation and the Monstrous Bodies of Late Capitalism

**Session Type:** Individual submission

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**Abstract:** Alienation and the Monstrous Bodies of Late Capitalism

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Marx famously used the figure of the vampire to describe capitalism. (1993). Late militarized capitalism expands the roster of monsters required to describe the system. Steve Shaviro (2002) cites Deleuze and Guattari (1987) to argue that the zombie (the living dead) in popular culture is a figure of late capitalism but that its myth is one of labor, not of war. I argue that to reconfigure the metaphor of the monstrous to adequately describe a militarized capitalism, the monstrous must now be both a myth of labor and of war.

Contemporary cinema presents us with many monstrous bodies representing the subjective experience of alienation under capitalism (Newitz). The classic monster does not adequately describe the monsters appearing in contemporary western cinema. Jason Bourne in Bourne (Greengrass, 2016) and Bucky Barnes in Captain America: The Winter Soldier and Captain America: Civil War (Russo Brothers, 2014 and 2016) provide case studies to examine the manipulations of late capitalism and militarization.

. Both can absorb incredible amounts of pain and damage, and both are in constant conflict. Barnes' monstrosity is more visible since he has a metal arm. Both were reconditioned into super-assassins: Bourne through sensory deprivation and mental reconditioning, Barnes through mutilation, torture, and "mindwiping", which obscures any trace of the authentic self and also becomes a trope for political gaslighting. Bourne is a fake identity, and the Barnes' keepers call him "the asset". They lack agency and connection to themselves, and are condemned to live outside the self but within monstrous bodies, reconditioned to serve the "villains'" political ideologies. Their lives are circumscribed so that there is no alternative to the performance of violence. Such monstrous bodies represent both alienated labor and the effects of constant war under militarized capitalism, focusing on the reduction of humans to regimented bodies reconfigured as assets tossed into destructive and contingent labor, and used without consideration of the consequences I will discuss how these characters enact alienated labor within a disciplined universe of constant war and conflict.

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**Id:** 19006

**Title:** The Paradox of sustainability and consumption in the Brazilian Carnival: An analysis of both sponsorship and the use of sustainable thinking in the production of the parades of the Samba Schools of Rio de Janeiro

**Session Type:** Individual submission

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**Abstract:** Brazil is globally known as “Country of Carnival”, being that an image that has been used in the context of advertising strategies by various brands around the world during the carnival events of Rio de Janeiro, more specifically in the parades of samba schools in Rio de Janeiro.

In order to introduce their brands into the parades of the samba schools, several organizations use carnival plots, because like móveis, soap operas, etc., the samba schools tell stories through their performances. This way, each year, schools of samba chooses a theme that will be transformed plastically into allegories, costumes, samba-plot, etc. For the production of the plastic part of the parades, the samba schools have used sustainable strategies, since the parades have high costs of production, because even receiving money from various brands to perform their parades, samba schools have practiced sustainability solutions.

School of Samba parades have taken place since the beginning of the twentieth century, as described by Roberto Damatta (1979) and gained global media visibility since the 1970s when television began to transmit images of the event worldwide, in the context of “Espetacle Society”, as discussed by Guy Debord (1967). This process emphasizes the exhibition of the parades and their mediatic vocation for the spectacle. But if previously the plots chosen for the parades were, among other things, the history of Brazil, African and indigenous culture, and even abstract themes related to philosophical questions such as happiness and love, for example, from the 1990s the use of parades by companies and even by countries as a strategy to promote their brands has gained strength. In this Post Modern perspective, as discussed by Stuart Hall (2004), many “clientes” and various brands have "contracted" the samba schools as media agents, proposing that their brands be the plots to be presented and, consequently, shown globally during carnival celebrations.

This process, which uses the entanglements of the samba school parades of Rio de Janeiro as advertising media for various subjects, has been increasingly frequent. But as told above at the same time, school of samba have been using the thinking of sustainability in their developments.

This movement reveals two important aspects: 1) the need for global exposure of brands and products in an emphatically connected world from a communicational point of view; and 2) the interdependence between economy and culture, since "sponsoring" different brands in carnival festivities is a way for samba schools to cope with the high costs of the party, but at the same time,

to use sustainable strategies in the production of the parades. This fact shows a paradox: it increases the signs of consumption as a problem of contemporary world as discussed by Annie Leonard (2010) and Naomi Klein (1999) but also uses sustainability in their development. Therefore, this paradox is the main object of analisys of this Work.

**Id:** 19012

**Title:** Turismo, cine y nueva exótica en ciudades latinoamericanas, riesgos y posibilidades de sostenibilidad.

**Session Type:** Individual submission

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**Abstract:** Esta investigación analiza el turismo como industria cultural (UNESCO, 2002) y los circuitos de producción que genera, la utilización de los medios de comunicación para promover el consumo cultural (Yúdice, 2002) en el turismo urbano y el aprovechamiento del cine para la promoción de destinos “exóticos” en las ciudades latinoamericanas. Se concentra el análisis en la narrativa y en las representaciones sociales de un cine articulado a grandes sistemas de comunicación internacional, el cual viene suscitando, como efecto colateral, el turismo marginal o turismo de la pobreza (Freire-Madeiros, 2012) y el turismo de experiencias (Donaire, 2012). Estos tipos de expresiones turísticas son motivados por el consumo de imágenes y sonidos que emergen en el concierto internacional a través de películas que presentan estos espacios y realidades como aún exóticos. Películas como Sanky Panky (2007), El amor en los tiempos del cólera (2007), Habana Blues (2005), Ciudad de Dios (2002), Rápidos y furiosos 5 (2011), Rosario Tijeras (2005), entre otras, desatan en consumidores culturales del primer mundo y de clase media y alta del tercero, la promoción de ciudades como Santo Domingo, Cartagena, La Habana, Río de Janeiro, Medellín, que van más allá del encanto de la postal turística. Estos filmes emplean argumentos sobre tensiones sociales difíciles de estas ciudades y/o países que, en su forma final, contienen el discurso de la nueva exótica (Hall, S., 1991). Esa nueva exótica considera el atraso y los desajustes sociales de nuestra región, como rasgos propios del “encanto exótico”. En la actualidad, parte del cine que habla y se produce en la región latinoamericana, articulado con el sistema de turismo internacional, han promovido en el imaginario cultural globalizado una visión neoexótica de estas ciudades con imágenes y relatos de su experiencia de atraso, argumento “relevante” y “original” para el consumo cultural contemporáneo. Esa experiencia de consumo que impulsa este tipo de cine y que aprovecha el segmento del turismo urbano como nueva experiencia “de realidad” para observar la pobreza, el subdesarrollo y la marginalidad, motiva las preguntas de investigación: ¿de qué manera estas prácticas comunicacionales y de consumo cultural afectan la generación del desarrollo sostenible en las ciudades latinoamericanas? ¿Esa visión neoexótica altera las posibilidades de un sistema de producción cultural que brinde iniciativas sostenibles? ¿El “encanto exótico” que se presenta en estos filmes, representa el poder de la economía global y del poder cultural? ¿Ciudades sostenibles podrían ser consideradas por el mercado global como ciudades cinematográficas? La metodología que guía este análisis está basada en el análisis del film (Aumont & Marie, 1990) el análisis del discurso (Van Djik, 2001) y la antropología visual (McDougall, 1975) y el cine etnográfico (Ardevol, 2006), y se relaciona con el modelo Ciudades Emergentes y Sostenibles ICES (BID, 2010).

**Id:** 19014

**Title:** Photo Town a form to build the memory: a case of relational esthetic using research-creation method.

**Session Type:** Individual submission

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**Abstract:** “The memory, mobilizes me”

Ai Waiwai

Megric Alejandra Pacheco Zabala  
Andres Alejandro Pinzón Plaza

The purpose of this paper is to present a research project that uses the creation research methodology (Daza 2009), for face the trouble of gentrification in a iconic place in the city of Bogotá-Colombia.

At the year of 1992 born the University of “Minuto de Dios”, in the city of Bogotá, Colombia with 200 students; with the past of the years, the university harboring 30.000 people, among teachers, administrative personnel, and students.

That huge increase became some enormous troubles with the population of the neighborhood. Made attracting for the informal sellers, roberies and other forms of abuse. This place was made at 1967(Corporación Minuto de Dios, 2013), then the people who reside here are older, became the principal victims of the “gentrification”

Inside the university Minuto the Dios, the group of research “Tejedores de Ciudadanía”, develop a way to create a memory, through the photography, because is a form to get closer to the community (Freund 1974)

We used “research-creation”, because allows walk the neighborhood and contact the people, ask what they cares or want in photo matters; meanwhile convince them of take his picture, to build the memory of this iconic place, in the years of 2016-2018, by the eye of each photographer who join the cause.

To socialize it was created an event, that call Photo Town, in wish, the pictures was projected in a wall, previously chosen and in whose surroundings the photos were taken. This wall of a house becoming a screen; the community was recognized, generating and build ties in it. This meeting with the community is a way of meeting and creating relationship, it’s an example of the new ways to see the esthetic (Bourriaud 1998).

Every person can see his pictures in a website, keeping this specific memory save's, for now, (Sontag 1977) or even contact the research group to print in a very high quality in terms realistic and metaphorical .

<http://www.uniminuto.edu/web/fotoalbarrio/proyecto>

When the people receives his photo create an smile hard to equalize solving other every day troubles, became in a document with a value beyond the time(Benjamin 1937)

A several of this pictures, now hanging in the houses of the neighborhood, closing a circles that begins, when the community was contacted.

**Id:** 19035

**Title:** Representing Arctic Climate Changes and Sustainable Development in Visual Media: Case Study of Chinese Documentary 'Rediscovering the Arctic'

**Session Type:** Individual submission

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**Abstract:** With the increasing climate changes in Arctic Region, visual media of traditional Arctic countries (Russia, United States, Canada, and Nordic Countries) pay more attention on this area. As a new global power, Chinese government hopes to collaborate with Arctic countries for a long time, and the authorities have published 'China's Arctic Policy' on January 2018. The purpose of this research is to present the Arctic climate changes and sustainable development in visual media, and find out how visual media portray climate changes and its effects. This research took a Chinese documentary as a case, aiming to discover the unique perspective from Chinese visual media and to learn the reception by audiences. Current studies indicated that media has effects on shaping audiences' minds and viewpoints, some scholars have discussed media portrays the Arctic climate changes. This paper will conduct through an inter-disciplinary way, including visual media studies, cultural studies, political studies, etc. In terms of methodology, I will use a multi-approach method to present the paper. Both qualitative research methods and quantitative methods will be used. A comparative method will be applied to study this phenomenon with a Danish documentary. I will do a content analysis to analyse those two documentaries. Also, I will do some qualitative interview with audiences who have watched those documentaries. Furthermore, I will collect the quantitative data in order to obtain audiences' perception towards this problem. This paper will provide valuable information regarding the role of visual media in portraying changing Arctic region, and also it will bring a new view on functions of visual media in climate changes and sustainable future. In addition to focusing on opportunities and challenges, visual media can offer more hopes and inspirations to encourage the bright future of Arctic region.

Keywords: Climate Change; Visual Media; Arctic Studies; Cultural Studies; Sustainability

**Id:** 19098

**Title:** FLAPPING (NOT SO GENTLY) ON THE CLOTHESLINE: WAYS OF SEEING THE SPACES OF FEMININITY IN BRAZIL

**Session Type:** Individual submission

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**Abstract:** There is a growing recognition of the evolving role of arts and culture in discussions about sustainability. More than climate change, it also entails a cultural dimension in which creativity may help individuals and groups design more friendly societies by promoting social critique, resistance, and transformation.

In our visual culture, integrating sustainable development into culture-based events as produced in the plurality of social practice has to do with "who we see and who we do not see; who is privileged within the regime of specularity; which aspects of the historical past actually have circulating visual representations and which do not; and whose fantasies of what are fed by which visual images..." (Rogoff, 1998).

The paper starts off with this approach and seeks to examine the installation Flapping (Not so Gently) on the Clothesline [Varal Suave Coisa (Nenhuma)] conceived in 2017 by two visual artists from Northeastern Brazil—Anna Diniz and Cristina Carvalho—and placed in João Pessoa, the capital of Paraíba State, during the first Brazilian literary movement exclusively launched by and for women called "Mulherio das Letras" ["Women of Words," in its English equivalent].

The installation itself was composed of bloodstained panties hung on clotheslines strung between the posts of a trolley car. The artists' purpose was to question the spaces of femininity in our contemporary societies by instigating new ways of seeing gender-based violence. Even though they raised violence against women as an issue, it was not only about how lamentable this violence inevitably overflows into real homicides, but rather about the fact that femininity is still maintained by a patriarchal representation and marked by "a cross-class sexual sphere where capital and masculine power invade and interlock" (Pollock, 1988).

To put forward such a provocative visuality the artists relied on the audience's participation to embroider on the panties some layers of additional visual information about women and domestic violence, which did not result in "seeing more," as they explained, but "at least differently."

Considering that artistic interventions can give rise to a counter-imaginary language, we especially seek to discuss in which ways those interventions supersede the categorization of art and culture as a domain detached from everyday life to become an activity consisting in producing relationships with the world, "intersubjective encounters through which meaning is elaborated collectively, rather than in the space of individual consumption" (Bourriaud, 1998). That also would be, in our opinion, one of the challenges of sustainability—to contribute to contestation, deconstruction, and hope for transformation of ways of seeing (Haraway, 1988).

Finally, we aim to show some excerpts of the short documentary we produced in the interim of the installation process where artists Anna Diniz and Cristina Carvalho were interviewed and could point out some singular aspects of their art practices, particularly how important it is for them to "grapple with the urgency of designing more environmentally friendly communities."

**Keywords:** cultural sustainability; relational art; visual representations of violence against women; spaces of femininity in Brazil.

**Id:** 19130

**Title:** The time at matter

**Session Type:** Individual submission

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**Abstract:** The march of time is printed not just in the human beings, but all kind of but all kinds of matter grow old, is sensitized by time. In this essay, we would like to discuss artistic works that brings the society life, through it's materiality. An american classic artist that makes films rebirth is Bill Morrison, editing carefully found footage he uses to say that it's possible "talk about early man, or childhood, or the evolution of the species". His procedure to built time layers is to use vertical smear of bleeding chemicals running inside the meaning soul. Sometimes it's fixed, stilness are drawn from mechanisms of accumulation of ruined matter. This text will compare the procedure of Morisson's Decasia with the audiovisual performance Farewell. Both creates a game with the time, but the second, as audiovisual performance has the instability as horizon. What does it mean, that performances are ephemeral in two manners, cause it finishes after the event and the documentation it's not the work, so, it disappears. In this case the time is one of main questions, first of all is that this art work just live during the show. Another dimension of time is at the it's indexicality, the photographic index not just refers to the "thing", but was produced by contact.

But this contact is already destroyed, the time wasn't properly storage, it seems at same time destruction and poetry. This is where storage function dialogues with memory and contemporary culture. The image matter is time from a bygone era that insist to show up, and remember how fast is all, how fast is our visual culture that makes all obsolete, but as an irony remains.

Farewell and Decasia bring this contradiction to the name of works, and transform fixed places in happening, as understood by Deleuze. In the performance everything can be expected, in the film. In the performance everything can be expected. The film is at same time document and narrative of instable materiality.

**Id:** 19149

**Title:** A Visual Method for Studying Our Relationship with the Earth

**Session Type:** Individual submission

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**Abstract:** So much of how humans think about and represent the earth is anthropomorphic—perceived in our own image in view of how we see and think about ourselves. We rightfully critique this tendency, yet too seldom recognize the limitations of our all-too-human perceptions. To paraphrase Schopenhauer, we take the limits of our own field of vision to be the limits of the world.

This paper adapts the Typology of Visual Ethics (Newton, 2001), a method for studying the ethics of human image-making, as a way to envision the agency and ethical rights of the earth (Tanasescu, 2016) in relation to humans. By adding the earth as a central figure in the typology's representations, we can visualize the space in between (Tudor, 2017) human and earth and perhaps better understand and respect our limited relationship with the power of the earth as living organism. The typological adaptation builds on Newton's transformative visual ethic (IAMCR and VCQ 2017), which embraces the space between seer and seen as a site of dynamic knowing.

The typology focuses attention on the image-making act as an ethical moment in and of itself. For example, when we make an image of a sunset, we attempt to exert human agency over the earth (and our solar system) by capturing a fleeting moment of the earth's behavior. Applying the typology's simple line drawing technique reveals the power of the larger earth over the smaller image maker by positing human and earth in behavioral relation to one another. The moment also can be verbally described as visual embrace (human embraces the beauty of earth's atmosphere and earth embraces human in its atmospheric light), visual theft (human captures light through a camera sensor before light fades) or visual dominance (through its behavior, earth presents a rising and setting sun again and again, long after human is gone). Through visual images (line drawings) and image-invoking words (metaphors), the typology can envision exchanges of power through simple representations, offering a visual method for studying what we see and how we interact with and express what we see.

The paper applies the adapted typology to photojournalistic images of the earth being acted upon (i.e., drilled, burned, blown up) as well as romanticized examples from popular culture, literature and art. All such images enter our memory galleries to influence how we envision and relate to the earth.

In conclusion, the paper adapts a visual method for studying human visual behavior to a method for conceptualizing ethical interaction with a living organism far more powerful than we. Ironically, in this attempt to envision the earth outside of ourselves, we return to imaging the earth in relation to ourselves – finding usefulness in our human-centric perception. What we learn through visual

analysis is that, if we did to ourselves all of what we do to the earth, we would not survive. In the process, we can re-envision sustainability.

**Id:** 19199

**Title:** Photography and Narcissism in the new digital ecology.

**Session Type:** Individual submission

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**Abstract:** Throughout the 21st century we have witnessed a revolution that goes beyond the technical, authors such as Fontcuberta and Ritchin agree that this trend will allow to delineate and document the human like never before. Begins new understandings of the digital photographic and what it means, or in this case the so-called post-photo, understanding it as photography adapted to online life that feeds on experiences and experiences, because these mosaics of pixels allow us to interact in Real time incessantly in Web 2.0. As the theorist Vilém Flusser would say, "the new images do not occupy the same ontological level as the traditional images because they are phenomena without paragon in the past".

Traditional images are surfaces abstracted from volumes, while technical images are surfaces constructed by points. " According to Fontcuberta, "we do not witness the birth of a technique, but rather the transmutation of certain values ... we therefore do not witness the invention of a procedure but the disinfection of a culture: the dismantling of the visuality that photography has implanted in a hegemonic way for a century and a half ".

The objective of this paper is to reflect on the conception of photography in digital environments, which allows the generating of new discourses and forms of socialization, specifically on the Instagram platform, which has remained in force and with great growth at worldwide level in the last five years, there are currently 300 million active users and every day up to 80 million photographs are uploaded. The popularity of this application realizes us for a hyper consumer society, it reflects what Lipovetsky enunciated at the time; each generation likes to recognize itself and find its identity in a great mythological or legendary figure that interprets according to the problems of the moment [...] Narcissism has become one of the central themes of American culture (Lipovetsky, 2005, p 49). Currently the myth of Narcissus is reconfigured from the need to look attractive and control the image they see of us, in some sectors it becomes a prevailing need.

This paper includes a review of the context in which the photographs are seen, because it does not have that reflection, empathy and approval is imperative through the millions of users, a global relationship is established when sharing these portraits. With the famous selfies the recognition of the other is sought, through a greater number of followers and the obtaining of the names of "similar", because the success of the individual depends on their popularity. The portrait can be seen as the Mephistophelic guarantee of eternity, whose most popular example is the story of the portrait of Dorian Gray; the theme of the reflection and the variants of narcissism (Barthes, 1982, p.23). This new trend makes clear a form of identity construction through photography where we look at each other.

