



Karlstad University  
Department of Media and  
Communication Studies

Istanbul Bilgi University  
Faculty of Communication

# **Shifting Landscapes of Film and Media:**

Questioning Legacies,  
Navigating Critique

**8-10 September, 2007**

**istanbul Bilgi University  
Dolapdere Campus BS1**

**<http://filmandmedia.bilgi.edu.tr/>**



Istanbul Bilgi University and Karlstad University welcome you to the Second Annual Film and Media Conference:

*“Shifting Landscapes of Film and Media:  
Questioning Legacies, Navigating Critique”*

Istanbul Bilgi University, Dolapdere Campus, BS1  
Istanbul, Turkey  
September 8-10, 2007

### **Keynote Speakers:**

- *Toby Miller*, Professor in English/Sociology/Women's Studies, University of California Riverside (TBA)
- *Ravi Vasudevan*, Sarai and Centre for the Study of Developing Societies, Delhi
- *Geneviève Sellier*, Professor in Film Studies, Department of Performing Arts, University of Caen

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## PROGRAM

### Day I: 8th September, Saturday

10:00 - 10:30 Opening Speeches

10:30 - 10:45 Coffee Break

10:45 – 12:00 1st Session: ***Film in Historical and Contemporary Context***

- Nezhir Erdoğan, "City Reconfigured: Early Years of Cinema in Istanbul"
- Ahmet Gürata, "Popular Film Culture in Turkey"
- Subroto Roy, "Indian Art Music Conserved Through Hindi Talkies"

12:00-13:30 Lunch Break

13:30-14:45 Keynote Speech: ***Toby Miller , "Step Away From The Croissant" - Media Studies 3.0***

14:45 – 15:00 Coffee Break

15:00 - 16:45 2nd Session: ***Media & Politics***

- Haluk Üçel, "Dinnertime Violence - Representations of Violence in Television News Programmes"
- Christian Christensen, "Brave New Media: Documentary Film and Political Activism"
- Marie Trigona, "Community Television in Argentina: Ágora TV, a Window for Liberation"
- Tina Ghavari, "i-Kooch: Interactive Narratives of Refugees and Asylum Seekers"

17:00 – 19:00 ***Opening Cocktail Party***

Location: *İstanbul Bilgi University Dolapdere Campus Garden*

## **Day II: 9th September, Sunday**

10:00 – 11:30 3rd Session: ***Identity and Representation***

- Miyase Christensen, “Visions of Identity, Culture and Citizenship in European Media Policy”
- Chih-I Li and Ming-Shu Shih, “An Intercultural comparative of identity formation of WOW Online Game Players in Taiwan and America –A Pyschodramatic Approach”
- Monia Acciari, “(Dis)placed Identity and Multi(Media)Culturalism The Representations of South Asians in the Italian Visual Culture”

11:30 - 12:30 Lunch

12:45-14:00 Keynote Speech: ***Ravi Vasudevan, “Film History Before and After The Nation-State: The Case of South Asia”***

14:00 – 14:15 Coffee Break

14:15-15:30 4th Session: ***Questions of Space, Flow and Temporality***

- E.M. Carmichael, “Wang Bing and the Recycling of History”
- André Jansson, “Fixing the Flow: The Mythologization of Information Society at Montreal’s Expo 67”
- Sheenagh Pietrobruno, “Cultures of the Virtual: Global Flows and Internet Space”

15:30 – 15:45 Coffee Break

15:45 - 17:00 5th Session: ***Film and Media in Social Context***

- Ece Algan, "Rethinking Media Reception: Notes From Sanliurfa"
- Anat Zanger, "Film Remakes as Anxious Sign in the Imaginary Archive"
- Savaş Arslan, "Venus in Furs, Turks in Purse: Masochism in the New Cinema of Turkey"

19:30 – 24:00 ***Bosphorus Cruise & Dinner***



## **Day III: 10th September, Monday**

10:45 -12:00 6th Session: ***Film Studies & Media Pedagogy***

- Stephen J. Rifkin, "Lessons from Wolfflin: Historiography, Pedagogy, and the Institutionalization of Film Studies"
- James Seguin, "The Disappearing Classroom: Challenges for the Film and Media Professor"
- Irini Stathi, "Rethinking Film Studies through Digital Archives: Theo Angelopoulos: from the Archive of History to Digital Archive"

12:00 - 13:30 Lunch

13:30 - 14:45 Keynote Speech: ***Geneviève Sellier, "'Cinéma D'auteur' Against Popular Fiction: The Blind Spot of The French 'Exception Culturelle'"***

14:45 – 15:00 Coffee Break

15:00 – 16:00 7th Session: ***Global, Local and the Popular***

- Sorina Chiper, "Tales from the Golden Age: Romanian Cinema between Mnemosyne and Mercury"
- Peter Krämer, "Imagining the End of the World: Hollywood Cinema and Global Consciousness"

16:00 – 16:15 Coffee Break

16:15-18:00 ***Round Table and Discussion***

Chairs: *Mahmut Mutman, Peter Krämer, Miyase Christensen, Neziha Erdoğan*

19:00 ***Reception hosted by the Consulate General of Sweden***

Location: Consulate General of Sweden, Istiklal Street  
No: 497 Beyoglu

# ABSTRACTS

## DAY I

### **1: FILM IN HISTORICAL AND CONTEMPORARY CONTEXT**

#### ***City Reconfigured: Early Years of Cinema in Istanbul***

*Nezih Erdoğan, Professor, Dean of İstanbul Bilgi University Faculty of Communication, Turkey, nerdogan@bilgi.edu.tr*

This paper aims to trace, through news , advertisements and announcements in newspapers and other periodicals, how the advent of cinema led to new configurations in Istanbul in terms of both spatial and spectatorial experiences. In Istanbul, the early 1900s witnessed the penetration of movie-going into the “city life”, as a whole set of routes and routines, placements and displacements. In this regard, I will attempt to locate and describe the specific historical circumstances and moments of the film audience. We know that in its early years films were screened between a number of attractions, eg the staging of plays, live musical performances, stand up shows. It took a while for the cinema to gain the status of a form of entertainment in its own right and source of information, a function which would be taken over by television only in the late 1960s. I will argue that any discussion that brings city and cinema together must begin with modernisation. Can we then speak of a specialised audience whose experiences we can best understand along the line of modernisation? And if so, is there a way to observe this process of modernisation “deviate” from its allegedly universal lines and produce its specific moments?

## **Popular Film Culture in Turkey**

*Ahmet Gürata, Assistant Professor of Film and Media Studies, Bilkent University, Turkey, ahmetgurata@hotmail.com*

In 1969 Turkey's largest cinema, Arı, was opened in Ankara. Arı was a single screen cinema with three storeys and a capacity to seat 1700 – almost the seating capacity of a large multiplex today. In the golden age of cinema there were 2,424 screens in Turkey and annual admissions reached 247 million (1970). But then the number of audiences started declining from the mid-1970s to early 1990s, which saw the downfall of the moviegoing culture. In 1992, annual cinema admissions had fallen to an all-time low of 8.3 million. Cinema, once the country's leading pastime (one visit per adult per month), became a rare activity in the 1990s (one visit per adult per year). This was a trend witnessed in Europe and the USA almost 30 years earlier. But, after 10 years of steady increase, annual admissions reached 35 million in 2006, a relief for many. So, how did moviegoing, which had declined in such a spectacular way, happen to revive in recent years?

By examining the history of film distribution and exhibition in Turkey, this paper aims at analysing the transformation of film culture. Incorporating accounts of filmgoers as well as a number of statistics, the paper will sketch the development of filmgoing from the early days of cinema to the rise of multiplexes. What are the effects of recent transformations in sites of film exhibition (today almost % 60 of the screens are in multiplex sites)? How do the distributors and exhibitors plan their movie programmes? What are the alternatives to new exhibition outlets?

Despite the lack of complete and reliable data, especially before 1990, the paper will attempt to explore the geography of cinema and ethnography of film consumption in Turkey.

## ***Indian Art Music Conserved Through Hindi Talkies***

*Subroto Roy, Ph.D. Candidate, University of Pune, Inida,  
subrotor@gmail.com*

Present is a conference paper on how the Indian (Hindi) talkie industry, right from its inception in 1917 (Alam Ara) it has conserved valuable facets of Indian art music (IAM) through the decades. Music directors from Pankaj Mullik to Naushad, R D Burman to Anu Malik and even today's music heart-throb Himesh Reshamia, have consciously used Indian ragas in their popular songs.

While IAM per se was going through turbulence after Princely states lost their identities and resources to continue giving patronage to the art forms, some great masters brought it into the Hindi talkie industry through theatre forms like (Bengal's) Jatra, (Maharashtra's) Sangeet Natak among several others.

Although IAM, in its classical form has its place in the world thanks to Pundit Ravi Shankar, who secured the patronage of aficionados in affluent countries, back home diligent following was becoming rare causing apprehension among music directors of the yore. They pitched in and created evergreen songs based on IAM; A large part of India's art music history became subject matter of super-hit films like Baiju Bavra and Mion Tansen; IAM Hindi film songs composed in various ragas are broadcast.

This paper attempts to delineate the important facets of IAM that have been conserved effectively through Hindi film songs through examples, illustrations and vocal demonstration.

The timeline of Hindi talkie industry will be broken up according as changes that swept in terms of music...from Alam Ara to Ap Ka Surroor for analyses.

## **2: MEDIA & POLITICS**

### ***Dinnertime Violence - Representations of Violence in Television News Programmes***

*Haluk Üçel, Instructor, Department of Television Reporting and Programming, İstanbul Bilgi University, Turkey, haluku@bilgi.edu.tr*

This paper examines the construction of violence in television news programmes in Turkey. Discourse and content analyses show that there is a strong evidence of violent content in television news mostly takes place as a form of entertainment on tabloid television through reconstruction of reality.

Television is the main information and entertainment source in Turkey. The prime-time television news programmes draw high ratings, therefore the competition is very strong between television stations. Violent news content dominates main evening news bulletins for higher ratings as dinnertime violence. Construction of violence in tabloid television news programmes is not informative. Television narrative reconstructs the reality with an entertainment value. Tabloid television news submits an edited, but distorted visual, verbal and acoustic version of truth with repetition of violent images and sound.

This paper also focuses on other television genres and explores the representation of violence. Gang culture has been promoted in television serials with the rising crime rate in Turkey, and role models are being built. Through construction of enemies and victimization; alienation, fear and xenophobia are reinforced with the neutralization of violence.

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## ***Brave New Media: Documentary Film and Political Activism***

Christian Christensen, Ph.D., Department of Media and Communication Studies, Karlstad University,  
christian.christensen@kau.se

A great deal of the credit for the revitalization of the documentary film tradition in general – and the political, activist documentary film in particular – has been attributed to the phenomenal box-office success achieved by Michael Moore's *Fahrenheit 9/11* (2004), which took in over \$120 million in the United States, and \$200 million globally. While much of the groundwork for this breakthrough was laid by Moore's earlier films, *Roger & Me* (1989) and *Bowling for Columbine* (2002), it should also be noted that *Fahrenheit 9/11* was surrounded – chronologically – by a number of other well-received documentary films, such as *The Fog of War* (Errol Morris, 2003), *Control Room* (Jehane Noujaim, 2004), *Super Size Me* (Morgan Spurlock, 2004), *An Inconvenient Truth* (Davis Guggenheim, 2006), and *The Corporation* (Mark Achbar & Jennifer Abbot, 2003). While a focus on films with a certain degree of financial success (especially in terms of the ratio of production budget to box office receipts) is one way in which to consider the recent rise of the political/activist documentary film, such a narrow analysis would de facto not include one of the more interesting developments in political documentary production, distribution and exhibition: the work of Brave New Films (BNF), Brave New Theaters (BNT), founded by the documentary filmmaker and political activist, Robert Greenwald. Greenwald, the producer and/or director of films such as *Iraq for Sale: The War Profiteers* (2006), *Wal-Mart: The High Cost of Low Price* (2005) and *Outfoxed: Rupert Murdoch's War on Journalism* (2004) founded Brave New Films and Brave New Theaters in 2004. In this paper, I will examine the work of BNF and BNT within the context of two theoretical frameworks: (1) the "coalition model" of

documentary film/video forwarded by Whiteman (2004); and, (2), the “horizontal networking logic facilitated by new digital technologies” (Juris, 2005) in relation to grassroots political action. The primary purpose of the paper is to explore the degree to which BNF/BNT employs a “coalition model” approach (in which filmmakers, film subjects, film screeners, audiences and political organizers cooperate in order to increase the efficacy of grassroots political action) to documentary/activist film, and the extent to which digital technology (particularly the internet) facilitates such an approach.

### ***Community Television in Argentina: Ágora TV, a Window for Liberation***

*Marie Trigona, Independent Journalist and Activist,  
mtrigona@msn.com*

Never before in Latin America’s history has media ownership been concentrated in the hands of so few. Despite legal challenges, over the past decades groups have emerged that produce alternative and independent media for television, radio, and video to counter mass media’s misinformation.

A citizen-led TV station strengthens coordinating efforts, knowledge sharing, and improves the self-esteem of citizens. Ágora TV is doing just that—building a space for exhibition and interaction to motivate organizations and social movements to tell their own stories with video. Ágora TV is a community television production collective that currently broadcasts over the internet. The project reaches a global audience of grassroots activists and citizens tired of status quo media. The site features video productions from all over Latin America dealing with issues including labor conflicts, social movements, indigenous struggles, and experimental video art. The Buenos Aires-based video collective Grupo Alavío built the website ([www.agorativ.org](http://www.agorativ.org)) in 2006 as an organizing tool and alternative media space



for groups that would not otherwise have access to the airwaves.

This redefined space for independent media has three vital functions: disseminating alternative information, providing a space for popular voice, and building community. Alavío uses the camera as a political organ and as a tool to reflect the subjectivity of the working class, which the protagonists in the films adopt and use to organize.

### ***i-Kooch: Interactive Narratives of Refugees and Asylum Seekers***

*Tina Gharavi, Filmmaker/Screenwriter/Educationalist, School of English Literature, Language & Linguistics, University of Newcastle, UK,  
tina.gharavi@ncl.ac.uk*

This will be a presentation of the Kooch Cinema Project that has been running since 2000, an education and media community project where members of a particularly isolated and demonized community use media to express their perspectives and views.

The project was launched by filmmaker, Tina Gharavi, herself an Iranian exile, following her first return to Iran 23 years later to produce a film for Channel Four TV, *Mother/Country*. To date, the group has produced over 20 short films.

A new phase of the project will see the development of an interactive narrative web project that will distribute their stories with an even wider audience on the www. The project will link into work with schools around the UK and other European Union countries.

The project has been attempting to address the imbalance of information about a highly stigmatized group. The project will be described with excerpts and some information about the effects on the community and the wider local population.

### **3. IDENTITY AND REPRESENTATION**

#### ***Visions of Identity, Culture and Citizenship in European Media Policy***

*Miyase Christensen, Ph.D., Department of Media and Communication Studies, Karlstad University, Sweden, miyachristensen@yahoo.com*

An increased emphasis on economic competitiveness at the EU policy level, coupled with the ever-growing role of the media and cultural flows in the global landscape point to new openings and ruptures in the spaces within which socio-cultural life and citizenship have been historically situated as location-bound realms. In the EU context, audiovisual media and new communication technologies are attributed a great role in the creation of cultural dialogue, supranational identity and a unified sense of citizenship across the region. In a recent document, for example, by the Council of Europe concerning the implementation of a program of support for the European audiovisual sector (MEDIA 2007) it is suggested that "The European audiovisual sector has a key role to play in the emergence of European citizenship because it is one of the principal vectors for conveying the Union's common and shared fundamental, social and cultural values."

The overall purpose of this paper, which represents the first step in the process of ongoing research, is to consider the role ascribed to media and communication systems (audiovisual services and new media technologies) in the EU policy realm in enabling the formation of European identity and citizenship. The vast transformations that marked European media and communication landscapes in the last decade were analyzed, theorized and criticized by a vast array of researchers, many of whom take issue with the fact that EU policymaking conformed to industry and free market interests, thus subordinating the social. This paper

will consist of an historically contextualized analysis of the current EU policy realm in the field of media and communication systems in terms of the ways in which the notions of identity, citizenship, culture and cultural diversity (and related sub-notions) are conceptualized as discursive constructs in the policymaking process, and particularly in a number of key documents, followed by critical and theoretical considerations. This first discussion paper will later be followed by other work which will offer a qualitative frame analysis of the key policy documents and a nuanced discussion of said issues. The ultimate aim is to offer a deeper understanding of how the EU policy/action plan discourses (post-1990) construct visions of the new economy vis-à-vis notions of citizenship thereby creating discursive and operational spaces (Sassen, 2003) for the realization of these visions.

***An Intercultural comparative of identity formation of WOW Online Game Players in Taiwan and America – A Psychodramatic Approach***

Chih-I Li and Ming-Shu Shih, Graduate Students, Department of Communications Management, Shin-Hsin University, Taiwan, dodo516@hotmail.com, asuemine@yahoo.com.tw

The research intends compare how identities formulated differently in a nearly identical virtual environment. By employing World of Warcraft (WOW), one of the most popular games among the Massively Multiplayer Online Role Playing Game (MMORPG) penetrating across the world, this research tries to illuminate how users construct identity in two cultural environments (Taiwanese and American) in conjunction with Allport's role theory.. The use of psychodramatic methods can complement verbal methods in facilitating the analysis of the many different dimensions of emotional problem solving (Lebovici, 1957). The process of psychotherapy or education about feelings thus can be viewed in terms of: (1) establishing a context that maximizes

the conditions of personal growth and (2) partially analyzing the modes of problem solving. Given the psychodramatic approach, this research pays attention to how different cultural environments punctuate the four practices differently as users construct their identity: role-expectation, role-conception, role-acceptance, and role-performance. This research sets out to investigate two questions: first, how are identities game players re/negotiated and formed through playing online games. The texts analyzed would be derived from the dialogues on the game itself and discussions listed on the official forum

***(Dis)placed Identity and Multi(Media)Culturalism The Representations of South Asians in the Italian Visual Culture***

Monia Acciari, Ph.D. Research Student, Department of Drama, University of Manchester, Monia.Acciari@postgrad.manchester.ac.uk

In April 2007, RAI (Radio Televisione Italiana) transmitted the 5th season of a television series titled *Un medico in Famiglia* (translated as: A doctor in the family). *Un Medico in Famiglia* tells the story of 'nonno' Libero (translated as: grandfather Libero) played by Lino Banfi, a busy and ebullient grandfather living in Rome, whose son is a medical doctor who has relocated to Australia.

In the fifth series, nonno Libero becomes the mayor of a small imaginary district of Rome called Poggio Fiorito and meets nonno Kabir (Kabir Bedi), his new Indian neighbour who soon becomes his rival as they are aesthetic and characteristic antonyms of each other.

This paper aims to investigate the possibilities sketched by *Un medico in Famiglia 5* in the representation of the South Asians by the Media in Italy.

In addition, an attempt will be made to analyse the interface between multicultural[ism] and intercultural[ism] featured in *Un medico in famiglia 5*, reasoning how the concept of 'Diasporicity' is interconnected to new cultural (dis)placement and/or transnational loyal identities, depicted within the Italian Media.

## **4. QUESTIONS OF SPACE, FLOW AND TEMPORALITY**

### ***Wang Bing and the Recycling of History***

E.M. Carmichael, Associate Professor, Faculty of the Human Sciences, Kanagawa University, Japan, [carmichael@e.f.kanagawa-u.ac.jp](mailto:carmichael@e.f.kanagawa-u.ac.jp)

The realism of Wang Bing's documentary triptych, *Tiexi District: West of the Tracks* (TDWT, 1999-2001, China) is the realism of materiality and transfiguration. But Bing will reverse one of the premises intrinsic to realism: that a privileged time signature will structure and dominate the body of work envisioned. That reversibility operates from within the aesthetic of TDWT by resurrecting for us the elaborate labor processes of an obsolete state command industrial complex.

Three questions that deal with issues of temporality and the recyclable in history are brought forward for discussion:

1. How is it that the timelines of industrial dissolution so methodically dramatized by Bing become charged with a cyclically allegorical force of their own?
2. Is the vastness of the industrial environments filmed in the work's first section, 'Rust' (4:05) to be understood as pure approximation of the moribund nature of the Chinese command economy, the somber human consequences of which will be reenacted in sections two and three, 'Remnants' (2:58) and 'Rails' (2:13)?
3. Is the film's serialized portrait of incapacitated unions (fabrication, waste, usury) and a condemned labor pool (fathers, sons, colleagues) that forms the human subject of TDWT the completion of one recyclable history, the fullness of that completion?

## ***Fixing the Flow: The Mythologization of Information Society at Montreal's Expo 67***

André Jansson, Professor, Department of Media and Communication Studies, Karlstad University, Sweden, [andre.jansson@kau.se](mailto:andre.jansson@kau.se)

Among the many futuristic pavilions at Montreal's Expo 67 were two exhibits displaying the enchanting "reality" behind information society. At the International Broadcasting Centre (IBC) and the Operations Control Centre (OCC) huge glass windows created an X-Ray sight of what modern information hubs, normally 'hidden' behind the machineries and administrative walls of everyday life, looked like in reality. Viewers were encouraged to discover and examine the material and technological basis of the expanding visual culture of broadcasting and surveillance systems. As argued in this paper, this kind of 're-enchanting transparency' can be understood through Michel Foucault's notion of the observing, or clinical gaze. On the one hand, the IBC and the OCC invited people to become observers of information processing. On the other hand, the two exhibits reproduced, by means of realistic, yet inaccessible, display, an aura of magic around contemporary information technologies and professions. Designed as 'see-through laboratories', or communication clinics, both sights contributed to a doubling of the observing gaze, as well as to the reproduction of foundational myths of information society. In this paper the relationship between two such myths will be highlighted – (1) the myth of the mediated centre (Couldry), and (2) the modern metaphysic of flow (Cresswell) – arguing that nodes such as the IBC and the OCC represent the ongoing symbolic struggle to control fixity and emplacement in a seemingly runaway information society.

## ***Cultures of the Virtual: Global Flows and Internet Space***

Sheenagh Pietrobruno, Assistant Professor of English, Fatih University, Turkey, sheenagh\_pietrobruno@yahoo.ca

The Internet is transformed into space through phenomenological and embodied processes. Spatial metaphors have been applied, for instance, to the Internet, enabling users to imagine it as a space. At the same time, the generation of online space is also embodied: users can actually create space by adding hypertexts and hypermedia. The following question is raised: does the transformation of the Internet into a place through phenomenological and embodied processes impact the online global circulation of cultural practices by bringing about an increased standardization or diversification of forms? This question is broached in light of a particular case study, namely the worldwide dissemination of salsa dance. This interdisciplinary research on cultural flows and Internet space draws from globalization studies in anthropology and sociology, the philosophy of Gaston Bachelard, and new media theory as well as theoretical and ethnographic research on salsa dance (Pietrobruno, 2006).

## **5. FILM AND MEDIA IN SOCIAL CONTEXT**

### ***Rethinking media reception: Notes from Sanliurfa***

Ece Algan, Assistant Professor, Department of Communication Studies, California State University at San Bernardino, USA, ealgan@csusb.edu

Early reception studies have been criticized for their emphasis on understanding how media texts are interpreted or “read” by audiences rather than focusing on the multiple meanings and uses of media in the everyday lives of people from a broader cultural and social framework. Newer approaches to media reception that are grounded in anthropological research offer media scholars new ways of

researching the complexity of audiences' experiences with media in the era of digital convergence and of widespread consumption of new communication technologies. Drawing from my fieldwork research on the use of local media among youth in Sanliurfa in Southeast Turkey, this paper will discuss new ways of conducting media ethnographies of not only media consumption but also media production in an attempt to break away from reception studies that treat audiences as "readers" of media texts. My research suggests that conducting ethnographies on multiple sites of media consumption and production illuminates not only the study of everyday life but also the social, political and ideological contexts of media use. Moreover, my research highlights the importance of considering a variety of media and technology use and access as well as the local, national and global challenges to local media production.

### ***Film Remakes as Anxious Sign in the Imaginary Archive***

*Anat Zanger, Senior Lecturer-Associate Professor, Department of Film & Television, Tel Aviv University, Israel, zanger@post.tau.ac.il*

The tendency of cinema to produce a "remake" that retells a previously successful story has to be accounted for in the light of the medium's unique capacity for reproduction. Given the fact that recorded versions already exist, what is the purpose of re-addressing and re-articulating the same story time and again? The aim of this paper is to trace the cultural and aesthetic instrumentalities of the chains of remakes and to locate the remake as part of the cinematic institution that has shaped and reshaped collective imagination through the sites of its pleasures, fears and traumas.

While using the tales of Psycho, Joan of Arc and mainly Carmen as its navigators, I will attempt to explore the phenomenon of multi-versions as one that illuminates the preferences and politics of the cinematic apparatus through



its choices of repetition and differentiation. What drives the “mental machinery” of cinema to present the same stories over and over again? What hidden features cause the public to repeatedly consume them? And is there a possible connection between cinematic repetition and collective trauma? I would suggest to interpret the exceptional number of these repetitions as evidence of Western society’s inability to come to terms with women who do not conform. By ritualistically exorcising them over and over again, the cinema is delineating areas of social denial.

### ***Venus in Furs, Turks in Purse: Masochism in the New Cinema of Turkey***

*Savaş Arslan, Assistant Professor, Film and TV Department, Bahçeşehir University, Turkey, savas.arslan@bahcesehir.edu.tr*

On December 7, 2006, Orhan Pamuk gave his Nobel Lecture, “My Father’s Suitcase” (Babamın Bavulu) at the Swedish Academy, Stockholm. Although seemingly nonpolitical, the talk was actually an attempt to come to terms not only with his father, but also with the trope of the father itself. The father’s suitcase, which is expected to keep a personal history, also carries within it dirty laundry. Coupled with the foreclosed elements of a nostalgic past, this laundry suggests fear on the part of those who want to open the suitcase.

Like Pamuk’s lecture, which echoed the paternalistic state in Turkey, new cinema in Turkey has attempted to open up the father’s purse and address masculinity and fatherhood at different levels. While the problematic of fatherhood invites forthright Oedipal discussions, this study will instead argue that in the new cinema of Turkey, this Oedipal relationship is inscribed in a masochistic economy of paternalism and patriarchy. It will consider how masochistic phantasy is laid out by the way of its moral and ideological occurrences and how the performativity of violence, victimization, and

pleasure in masochism present, unlike sadism, a contract between two parties, the father and the son, the state and the individual/citizen or the filmmaker and the audience.

## **6. FILM STUDIES & MEDIA PEDAGOGY**

### ***Lessons from Wölfflin: Historiography, Pedagogy, and the Institutionalization of Film Studies***

*Stephen J. Rifkin, Ph.D. Candidate, Cultural Mediations, Institute for Comparative Studies in Literature, Art and Culture, Carleton University, Canada, sjrifkin@connect.carleton.ca*

Against a long tradition of progress or continuity-based narratives of American cinema, film historiography has increasingly favoured the division of film history into a succession of heterogeneous periods (e.g., “early,” “classical,” “postclassical” cinemas). While there are many possible epistemological explanations for this broad historiographical shift, there are also clear institutional and pedagogical reasons. In this paper, I explore the relationship between the de-unification of film historiography and the ongoing academic institutionalization of Film Studies. Specifically, I attempt to make legible the very idea of a “periodized” film history by relating it to the Art-Historical tradition of comparative historical analysis, taking Art History as both an influential precedent and useful object-lesson for Film Studies as an academic discipline.

The ideal of comparative analysis of historically determined styles once served as the very foundation of Art-Historical method. This has implications when we consider not only the form that such histories assume (i.e., classicism and its opposites) but also the practical reasons for them. I discuss recent, disciplinary-critical work in Art History (Preziosi; Adler), which situates Heinrich Wölfflin’s foundational idea of oppositional periodization within disciplinary and institutional contexts. Wölfflin’s reading of formal difference

as symptom of historical difference fulfilled emerging disciplinary requirements of both methodological rigour and pedagogical expediency. Bringing these considerations to bear on the historiographical ambitions of Film Studies, I argue that periodization, while beneficial institutionally, limits the range of possible reading strategies and uses of cinema. I conclude with a reflection on Film Studies' disciplinary formation within an interdisciplinary context.

### ***The Disappearing Classroom: Challenges for the Film and Media Professor***

*James Seguin, Professor, Director of the Center for Documentary Production & Study, USA, seguin@rmu.edu*

Children born in the early 1990s are just beginning to enter college. Often called "millennials," researchers are identifying common characteristics and behaviors of this generation that this author believes will have radical effects on traditional teaching methods, far beyond the integration of technology into the classroom and e-learning that we have experienced thus far. According to the Henry J. Kaiser Family Foundation in their 2006 study, "Media Multitasking Among American Youth: Prevalence, Predictors and Pairings," American 8-18 year olds spend on average more than 8 hrs a day with media. Studies point to universal characteristics of this generation: they respond well to group activity, experiential activities, and use of technology. They like structure but do not read print media much at all. A recent UNICEF study, while having a different focus, echoes the frequent use and continued growth of electronic media by young people worldwide. The student learning styles, habits and expectations identified in these studies do not bode well for standard classroom teaching. The author will highlight these and other research studies and discuss teaching projects and curriculum which he has designed to fit the millennials' learning styles. While the classroom will not disappear, its importance will decrease significantly in

the new flexible teaching-learning systems that loom just over the horizon. For the most part, university administrators will not order these radical shifts; it will be the millennials themselves—the best and brightest—who will gain enough power within the university hierarchy to force changes: to be more engaged in their learning, to learn faster and with more freedom. At first these changes will seem chaotic, but over time this author believes they will enhance the role and value of the university in society immensely.

***Rethinking Film Studies through Digital Archives: Theo Angelopoulos: from the Archive of History to Digital Archive***

*Irini Stathi, Assistant Professor, Department of Cultural Technology and Communication, University of the Aegean, i.stathi@ct.aegean.gr*

In the framework of the program “Information Society” supported from the European Union on Digitisation of the Cinematographic Heritage, the Department of Cultural Technology and Communication of the University of the Aegean, has release the project: “Digitisation of cinematic material. Theo Angelopoulos Archive”.

The present paper aims to present the theoretical approaches on creating this work as well as to reflect on the possibilities which offer the cinematic Archives as tools for the construction of a European audiovisual memory.

Angelopoulos’ work can be considered as a kind of History’s Archive. Every film seems to be an elaboration of historical, collective and individual memory. Constructing a Digital Archive we are constructing a Digital Memory or a kind of Hyper-Memory where:

- The digital cinematic archive selects and interprets, through the conservation and the promotion of its materials, the audiovisual heritage (great masterpieces of the European Cinema) at a second degree in comparison with the interpretations and selections operated by the creation of the films itself which are part of the audiovisual

repertory;

- In this way the process of the audiovisual culture's elaboration culminates in the communitarian and collaborative model of the identity building offered by the Internet application's tools;

- The free sharing of the archive materials through the Internet streaming appears as the base for the creation of a European audiovisual memory;

Case study: presentation of The Theo Angelopoulos' Archive/Irini Stathi has been the project manager and scientific director of the above work.

## **7. GLOBAL, LOCAL AND THE POPULAR**

### ***Tales from the Golden Age: Romanian Cinema between Mnemosyne and Mercury***

*Sorina Chiper, Assistant Lecturer, Al. I. Cuza University of Iasi, Romania, chipersorina2005@yahoo.com*

The recent success of Romanian films at Cannes have undoubtedly served as a proof of international recognition of the Romanian cinema. The selection of "4 months, 3 weeks and 2 days" as the recipient of the grand award lent Romanian cinema more visibility than it has ever had. However, under the spell of globalized media practices and politics of media convergence, and of neoliberal strategies of distribution and exhibition, internationally acclaimed films like Mungiu's do not reach the national audience until they have earned big money for distribution corporations.

My paper will draw on the current reception of Mungiu's latest movie, at both national and international level. Why is it that such an emotionally charged film won the prize? What were the conditions of possibility of its success? How is life under communism represented and what does the film do, at the moment, 20 years after the time the action in the film is set?

I will argue that the film stands in inter-mediatic relation to televised reports and images from the Romanian Revolution. It also comes at a moment when Romania has joined the EU, and when Sibiu operates as a European cultural capital. How have all these shifting landscapes and boundaries contribute to the good reception of the film? What is the anthropological and ritual role of such tales in contemporary society? What are the “tales” available to the Romanian public, and what does this disjunction and inter-semiotic juxtaposition reveal about Post Communism in Romania?

### ***Imagining the End of the World: Hollywood Cinema and Global Consciousness***

*Peter Krämer, Senior Lecturer, Film Studies, University of East Anglia,  
P.Kramer@uea.ac.uk*

Today, people all over the world tend to watch more Hollywood movies than films made outside Hollywood, and, judging by box office figures and other numerical indicators, they often favor the very same films. This state of affairs has been the subject of much academic writing, examining when and how Hollywood rose to its position of global dominance, and critiquing this dominance for its homogenising effect on world cultures and its links with American economic and political power.

In this paper, I want to propose a more optimistic perspective on the global popularity of Hollywood blockbusters by suggesting that they contribute to what we may call global consciousness - by which I mean an awareness of, and emotional attachment to, humanity as a whole rather than any particular sub-group within it. By distributing its films with great success all around the world, Hollywood creates intensive experiences shared by many people, thus helping to constitute a common global culture. Furthermore, by telling stories about large (in some cases global) communities under threat, Hollywood films contribute to a global sense of belonging (assuming that the

sense of belonging to a community is enhanced when that community is perceived to be threatened).

To illustrate these two points, I am going to examine Hollywood's most successful exports during the last three decades, focusing on the top five films for each five year period, ranging from Star Wars to Pirates of the Caribbean II. In addition to discussing the theme of large-scale threats in these films, I highlight the internationalism of their production personnel and source material. I want to conclude by suggesting that Hollywood can be understood as a cosmopolitan enclave within the US, which nevertheless draws on distinctive trends within mainstream American culture, notably its (in many cases apocalyptic) religiosity.

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CONSULATE GENERAL  
OF SWEDEN



*Kahve Dünyası*