



### Visual Deterrence, on Virilio and Information War

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Conceptualising a vision of future wars, Paul Virilio has analyzed, since the 1980s, the primacy of real time over real space. According to Virilio, the speed of information –weapons of mass communication– and the extreme precision of the projectiles– cruise control missile, “the messiah object” – will surpass the traditional state of warfare. With the live broadcast, real time supplants real space. The Gulf War awakes the 90s to Virilio’s prophetic assumptions, inaugurating the Era of trans-appearance and instantaneity: CNN coverage was in Kuwait and so were millions of tele-spectators. In *War and Cinema* [1984], the French theorist had set the connections between war, cinematic substitution and the “logistics of perception” fuelled by his debate on military perception in warfare as equivalent to filmmaking. Through instantaneous transmission, the human eye, or rather, its electro-optic extension – the film camera – allegorically acquires the machine-gun’s potential. Bearing similarities to Baudrillard’s concept of “simulation”, Virilio’s “cinematic substitution” results in a “war of images”: Information War – introducing the news as a forth front in the theatre of operations. Baudrillard emphasizes the Gulf War as “a prototypical event which did not take place, because it took place in real time, in CNN’s instantaneous mode” [Baudrillard, “Disney World Company”, 1996]. Even though live broadcast and its ubiquity casts the Gulf War as a worldwide show in the polymorphous universe of virtuality, where everything is possible and recyclable, For Virilio we were visualising a world war in miniature, local in space but global in time. As a hostage of televisual interface, the tele-spectator becomes involved with this induced war at home, a peremptory process of domestication. In fact, this new “televised series” [Paul Virilio, *Desert Screen*, 1991], which began on 2 August 1990 through videoscopic technology, and by the excess of contradictory news, turns ineffective to consider what still distinguishes news from propaganda: “everything is true in the offensive of direct broadcasting, “true” in the instrumental sense of the term” [Paul Virilio, *Desert Screen*, 1991, p. 17]. The world wide replay in every channel, this looping effect shaping public emotions, rises what Virilio called “cold panic” in which terrorism is just another symptom. “Infowar” is thereby linked to the expectation of a Total Social Event. After the globalized of weapons of mass communication, one should be expecting a global accident, the never-seen-before accident that Virilio warns about: the Integral Accident.

### Information and Cognitive Processes in Art Appreciation

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A particular interesting problem in appreciating and trading creative products such as paintings is the complex relationship between artistic value and commercial value. Scholars who write about how culture enters everyday life and how media presents effects on audiences’ behaviour cannot escape from making necessary assumptions

on cognitive mechanisms of visual communication. However, it is still not clear how integrated information and contextual factors affect an individual at the cognitive level in this process. Thus, this project aims to explore how common practices employed by curators and auction agencies, such as adding background information and estimated price, would affect the ways in which an individual views and interprets a painting. We conduct an experiment (randomly assigning individuals to different painting and offering no information or different types of information) among individuals who have no training in art, and record their viewing patterns through eye-tracking device, and then ask their opinion on the paintings. We explore how different types of information affect patterns of eye moments during viewing a painting, and whether such patterns are related with their subjective evaluation. The experimental data offers further implications on understanding the process of "taste" formation when appreciating paintings.

### **Visual Framing. How Images Effect Information Processing and Emotional Responses to Journalistic Messages about the war in Gaza**

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Does the selection of images effect readers perceptions and evaluations of news reporting? To explore visual framing effects an experiment with different image-text combinations was conducted. The multimodal interplays between images and text are highly complex and have increasingly been examined in communication studies during the last decade. Within experimental studies it has already been demonstrated that news framing influences the information processing of reported issues (Zaller/Feldman 1992; Nelson/Clawson/Oxley 1997; Price/Tewksbury/Powers 1997). Gibson and Zillmann (2000) stress that the theory of accessibility can help to explain certain effects of image-text-combinations on the perception of covered issues. "If, at the times when judgments are to be made, images or image-text integrations avail themselves from memory more readily than text alone, images will exert a disproportional influence on judgment." (Gibson/Zillman 2000, 357) According to Wanta and Roark (1993, 23) photographs "color the perceived impact of news stories" and have an affective and cognitive influence on readers and their opinions regarding the accompanying stories. Moreover, due to the "true-to-life" quality of photographs, readers are less aware of visual framing than of verbal framing (Fahmy/Kim 2008). Several studies (e.g. Fahmy/Wanta 2007; Fahmy/Kim 2008; Perlmutter 1998) have shown that images have an influence on public opinion and thus frame the judgement of social and political occurrences. Based on these findings an experiment was conducted in order to find out if different images lead to different evaluations. 240 Bachelor students participated, reading and responding to one of three randomly assigned versions of a journalistic article about the Gaza war in January 2009. Each stimulus contained the same verbal information, but varied in the visual material (Palestinian victims, Israeli officials). The selected images represent the dominant visual strategies detected within a previous content analysis of news coverage of the war in Gaza. Generally, the two stimuli containing images generated significantly higher mean evaluations concerning the dimensions "vivid" and "informative" compared to the stimulus without images. The stimulus with pictures of Palestinian victims additionally evoked significantly stronger emotional responses regarding to the dimensions "disturbing" and "compassionate". Even though the respondents made different evaluations of the mentioned dimensions, all groups found the articles to be identically "objective" and "balanced", which corresponds to the findings in the literature about visual framing. Gender and information level about the war were identified as intervening variables, which however where equally distributed among the three experimental groups.

### **Aesthetization of violence and contemporary cinema: death meets sensuality**

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This article discusses the aesthetization of violence in the contemporary scene and its reflection on cinema. Analyzing some similarities and differences on the way violence is shown in movies such as 300 (USA, 2006), Kill Bill (USA, 2003), Lady Vengeance (Korea, 2005), Funny Games (Austria, 1997) and Elite squad (Brazil, 2007), it studies the implications of media and its social mediations on the processes of violence aesthetization. It is important to stress that the term “aesthetization” is not used with a negative connotation, as something related to “falsehood” – opposed to what would supposedly be “real”. Considering that representation is, by its own definition, that which is different from “reality”, the article treats “realism” as something utterly dependent on “interpretation contracts”, something that is shaped by “modality markers [that] have been established by the groups within which we interact as relatively reliable guides to the truth or factuality of messages” [1]. From this perspective, aesthetization does not corrupt reality, not even “objective” reference to reality. What it does corrupt, or at least transform, are specific socio-cultural “contracts” based on the “reliability” of certain modes of representation. The “contract” under which movies such as 300 are watched, for instance, are based much more on sensibility than on credibility. Violence, on 300, Kill Bill and Lady Veangence, is valued by its aesthetic qualities – the vividness of the blood spilling on white snow, the texture of the flesh freshly cut, the rhythm of the falling bodies. And, through aesthetization, violence is made somewhat erotic, a blend that take us back to Bataille and the intimate connection he proposes between death and sensuality. [1] KRESS, G.; VAN LEEUWEN, T. The grammar of visual design. London: Routledge, 2006. P.154.

### **Urban Interactions on the Quotidian Dressing**

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The communication on the streets is characterized by different appeals and languages, juxtaposed for communicational processes complex, hybrid and fast (BEDRAN, 2008). There are located marginal and alternatives supports, profusion of images, typographic landscapes, beyond different visual and verbal manifestations – communicational and mediatic objects that change the practices and the processes of interaction and sociability, as well as integrate and configure the landscape and the visual urban culture. Among this wide range of objects, we observe and highlight, in this article, the recurring presence of printed T-shirts, considering that, by dressing individuals that walk around in the alive and dynamic scene of the cities, their express and represent the great cultural diversity exposed on the streets. We propose, thus, a discussion about the printed T-shirt, and reflect critically about this object appropriated for the propagation, visibility and circulation of discourses in both the public and media space, recognizing that such printed messages allow different symbolic and practical exchanges between the individuals. This investigation is focused in issues related to behavior and identity – fluid, mutable, fragmented (Hall, 2004) – of the individuals on the streets, beyond their choices on the quotidian dressing. We look for identify and analyze the main processes and actions that are being triggered by messages printed in T-shirts, such as: indication of consumer preferences; promotion of products and brands; mobilization and protest; revelation of beliefs; expression of affection; individuation; sharing and belonging. These interactional processes are observed with the use of methods that approach of Photoethnographic Research (ACHUTTI, 2004), considering that the images of the printed T-shirts and individuals were realized in different streets of the most important city in Southern Brazil – Porto Alegre, Rio Grande do Sul – taken here as empirical fieldwork and spaces of methodological experimentation, spaces of entire and established communication (CAIAFA, 2008). By circumscribe and define the empirical and contextual marks, we consider the particularities, limitations, and the cultural and identity characteristics of the locals photographed, recognizing that the construction of reality investigated occurs from the interactions, and the ways

in which individuals and groups of society are related (BERGER & LUCKMANN, 2007). We hope bring contributions to the areas of Communication, Visual Anthropology, Fashion, and to this topic that has been unappreciated as an object of study and reflection. Today, the printed T-shirts show up in many facets that only confirm its strong presence on the complexity and on the urban visual culture.

### **Universal Visuality - a methodological approach**

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In this paper I discuss a new critical methodological approach to the study of visuality across cultures. There is little doubt that life after the 'pictorial turn' is dominated by imagery and a visually-intense culture. Moreover, similar visual culture seems ubiquitous world-wide. This applies to both the media and their content including commercial images, real time news videos, and urban public space design, among others. Although the presence of global visual culture across continents is hard to deny, it remains an open question whether global visual culture affects the way people perceive it locally. Is there a similar, quasi universal way of seeing and interpreting global imagery world-wide; or are ways of seeing culture-specific? This question divides scholars in cultural and social studies into those who approach it with globalization theories and those who favor cultural diversity and relativism. What both schools seem to underestimate, though, is the specific nature of visual artifacts and the neuro-physiologically determined way in which they are perceived and communicated by all healthy human beings. In fact, existing visual methods intending to determine how people in different cultures make meaning of the same imagery or how they communicate via images may not be adequate for cross-cultural comparative studies on visuality. This empirical study deals with the theoretical and especially methodological issues of universal visuality. The work is inspired by structuralism as well as the latest studies in neuroscience and evolutionary psychology. This approach is used as a basis to critically review and combine current visual cultural studies with respect to cultural relativism. I analyze data collected for my PhD on Universal Visual Communication. The data spans five countries and is based on interviews, visual experiments and questionnaires with people across age groups. I discuss the shortcomings of existing visual methods of data collection and analysis (e.g. semiotic based-studies). I also propose an approach to understanding how meaning of global visuals is constructed across cultures and how people communicate visually.

### **Framing War. Domesticity and the Visuality of Conflict**

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If Heidegger was right and modernity can only be grasped by pictures, framing is essential to the process of recognition and interpretation in the subject's relation to images. In the case of war photography, particularly in the wake of the interventions in Iraq and Afghanistan, the idea of the home has played a pivotal role as a narrative frame for the decoding of the visual message. The ideology and the visuality of the domestic ideal, not only as the fons et origo of combat motivation, but also as the imaginary community that legitimates intervention, work as the (in)visible frame that interpellates the viewer and calls for audience recognition. Yet, although the home as a discursive practice constrains interpretation and encloses meaning, by allowing some representations to work and disallowing others, it may also be called into question. That which exceeds the frame, irritates the hegemonic narrative and troubles the consensus, so that ultimately the frame can never quite fully determine what it is we see, think, recognize and apprehend (J. Butler 9). A reverse appropriation may indeed be at work within the economy of the frame, driven by the same institutional tensions that support the very structure of representation. By drawing on Martha Rosler's photo work 'Bringing the war home', the presentation will draw from visual cultural theory to discuss the structure, the impact and the limits of the visuality of home as a frame of war. Rosler's work on Iraq builds from her previous series on Vietnam, a foundational reference in her critique of the domestic framing of American overseas conflicts. However, Rosler's work is mainly worth noting for

showing how the frame can also be framed, so that her critical visual pastiches present a reverse appropriation of the hegemonic framing device and its impact on gender and ethnicity, representative of what I have termed a counter-domesticity.

### **Picturing contemporary landscape: research through Augusto Alves da Silva's gaze**

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Questioning the conditions of landscape's imaginary in contemporary world implies to recognize the importance of its visual representations. To investigate landscape in photography is a particular way of highlighting the experience of perceiving a multifaceted object extended from real-life environments to a creative process of construction. The history of photography constitutes a testimony of the stereotypes that landscape representations conjure but also of the way photographers inspire its dilution. How does a certain photographer confront landscape? How does he collect landscapes? What does he suggest in representing landscape? What does landscape mean in his work? In what way does the photographer express his own vision of the sensitive and material universe? How can his work configure a critical attitude regarding the social reality? We intent to explore these questions taking a portuguese photographer's work, Augusto Alves da Silva, recently exposed (2009-2010) in Serralves Museum (Oporto), as a stimulus to discussion. Paisagens Inúteis (Useless Landscapes) is the particular project that we propose to analyse in order to develop a critical reading. This title in itself can be considered as «a provocation to that awareness of the landscape genre in the history of photography». In this work, the artist selects what himself considers outstanding images. Expectations of figuring the beauty of the natural phenomenon are not taken for granted by the artist in his way of performing the spectator's relation with images. Paradoxically, Augusto Alves da Silva's pictures also reveal the intentional construction of typical situations that the spectator will recognize. Our aim is to discuss the way social underlying codes are staged by these pictures, from one side, and the way its assumed non-submissive nature is instigated, from the other. In doing so, we suggest that landscape is notoriously difficult to define, despite its commonly recognized spatial nature. It is often associated to our real and imaginary interaction with the material world. Besides the experience of space and environment, there is also the form or shape of that relation in what landscape concerns. And the form of landscape is necessarily the form of a view, of a particular gaze that requires a frame. In our work it is suggested that landscape is continually redefined in a particular way. Exploring this discussion through Augusto Alves da Silva's gaze we try to capture his particular contribute to the «short-circuit» of the established ideal framing of landscape...

### **20 Years of Visual Studies in Communication. Trends and Developments in International, European and German Visual Communication Research.**

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In the last decade, the growing importance of media images has definitely promoted visual research, which has resulted in the establishment of visual divisions in several scholarly communication associations (for an overview see Barnhurst, Vari, & Rodriguez, 2004) as well as in an increasing number of publications. However, as numerous authors have pointed out, methodologically, the young research branch “visual communication research” does not seem to be fully developed, yet, (e.g. Ayaß, 2006; Bohnsack, 2003, 2008b; Müller, 2007; Przyborski, 2008). Kress and Van Leeuwen (2006) for example argue that “literate cultures have systematically suppressed means of analysis of the visual forms of representation, so that there is not [...] an established

theoretical framework within which visual forms of representation can be discussed.” (Kress & Leeuwen, 2006, p. 23) Ayaß (2006) and Przyborski (2008) found that mass communication research has been very reluctant to work with visual media content and has thus underrated the increasing visualization tendencies in the media. Another difficulty, in particular for one of the most frequently used methods in mass communication research - the quantitative content analysis - is the challenging quantitative coding of visuals due to their intrinsic associative nature. (Müller, 2007) This paper avoids methodological criticism. Instead, it analyses how images have actually been investigated by communication scientists in the last 20 years. Using a systematic meta-analysis all “visual articles” that have been published in 11 relevant journals between 1990 (shortly before the proclamation of the “iconic turn” by Boehm in 1994 and Mitchell in 1992) and 2009 are examined. The research material consist of 7 major (international, European and German) mass communication journals and 4 specialized visual journals. According to Weaver & Wilhoit (1988) research journals are the „nerves of a discipline“ and thus a barometer of the substantive focus of scholarship and the dominant research methods of a discipline (Riffe & Freitag, 1997). Hence, viewing the output of visual literature in those journals can help to discern larger patterns and trends in visual research (Kamhawi & Weaver 2003). Particularly, the meta-analysis examines the most frequent topics of visual research, the research methods, theories and definitions, as well as the focus on certain image types and media contexts. Altogether, this analysis does not only give an overview of the main visual research trends of two decades, moreover it seeks to integrate the discipline’s heterogenic research activities by detecting central research topics as well as research gaps.

#### **The graphic idea of periodicals in relation to reading using e-readers**

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The present study concentrates on the relationship between the new graphic appearance and readers, with the popularization of e-readers and the form of insertions in magazines, books and periodicals using the new digital format. With the transfer of printed material to the new electronic devices, many new creative resources and possibilities are opened up; a periodical for example, will be able to have images with movement and sound, automatic adjustment of the size of the letters, providing new forms of interactivity (videos and games) together with a new format to encourage a new way to look at news. With the availability of information, ease of access to content and storage for collections new relations to reading emerge. How can these forms of graphics, texts in columns, respecting the rules for the lay out help to improve the way of reading, choice and sizes of fonts, and everything else which before was directed by the need to print, be used to advantage and be applied in a digital form? Following the ideas of the historian Roger Chartier in relation to the reader and books, the writing and the reading, this new understanding of the reader of the digital form is analyzed, signs which take the reader from printed matter to the electronic page, from turning pages to scrolling, and forms of periodicals, will be analyzed using the semiotic concepts of Pierce. The analysis will include the constant improvement of the digital devices, called e-readers, and their consequent popularity which are changing the way people consume printed matter, books, periodicals and magazines. To what measure do e-readers provide new experiences in reading and interactivity and also satisfy the original objectives of reading designed before the advent of digital interfaces. The technical limitations, such as the lack of colors for example which are different tones of grey could limit the experience of the user: or the adjustment of the light on the screen to the eyes of the reader would be one of the basic resource improvements for the better acceptance of the e-reader. Consider the introduction of the Kindle (Amazon) to the market some time ago and the recent production of the I Pad (Apple) they direct the discussion as to how much the improvement; the continuity of reading in contemporary life, characterized by the post-modern network complex in which the prevalence of the cyberculture is seen, that can modify, without neglecting, reading habits which have been part of society since its origin, but which now serves the principle of mobility. Paula Jung - pjung@espm.br Mauricio Furlanetto - mfurlanetto@espm.br Center for Digital Communication ESPM Porto Alegre - RS - Brasil

**Avatar, 3D AND CULTURAL VISION***Deborah Tudor*— Southern Illinois University Carbondale, United States · dtudor@siu.edu

James Cameron's 3D film, *Avatar*, has prompted a number of cultural readings critiquing its representations of race, imperialism, militarism or ecology. Little critical attention has considered the narrative of its technological development, its deployment of a 3D system, and ways that these elements impact spectatorship, or produce a range of cultural meanings both internal and external to the text. The development of technologies for *Avatar* is told as an epic narrative (Holben 2009) I examine these issues by situating the narrative as part of a historical examination of earlier technologies like, cinema, and the internet that employ values like "connectivity" and "presence". (Sturken and Thomas, 2004). This techno-narrative exists within contemporary discourse surrounding the diffusion of high definition video into filmmaking (Tudor 2008, 2010) Anne Friedberg argues that the dominant window of the 20th century was a moving image in a screen. (2004) Three-dimensional images bleed over the edges of that window, creating an illusion that audiences can touch the image, be immersed in it. This yields a different type of presence and connectivity between image and audience, one echoing the cultural history of technologies (Sconce, 2004) but differing from it in its specific attachment to 3D technology. Touching the image is a privilege reserved for filmmakers, and it is no accident that discourses of analog film v. digital cinema emphasize and praise the tactility of working with film. But audiences have never experienced any tactile relationship with film stock, indicating that that tactility bears differential meanings to film workers and audiences. This analysis demonstrates how 3D cinema embodies contemporary cultural values, illuminating our cultural relations with technologies. Bibliography: Carey, James W. (1989) *Communication as Culture: Essay on Media and Society*. (Boston: Unwin Hyman 1989. Friedberg, Ann. (2006) *The Virtual Window: From Alberti to Microsoft*. Cambridge: MIT Press. Holben, Jay. (2010) "Conquering New Worlds: Mario Fiore, ASC tackles new technology on *Avatar*." *American Cinematographer*. Vol. 91, No. 1. 32-47. Sconce, Jeffrey (2004). "Mediums and Media." *Technological Visions: The Hopes and Fears that Shape New Technologies*. eds. Marita Sturken, et. al. Philadelphia: Temple University Press. 48-70. Sturken, Marita, and Douglas Thomas. (2004) "Technological Visions and the Rhetoric of the New." *Technological Visions: The Hopes and Fears that Shape New Technologies*. eds. Marita Sturken, et. al. Philadelphia: Temple University Press. 1-18. Tudor, Deborah. (2008) "The Eye of the Frog: Questions of Space in Films Using Digital Processes." *Cinema Journal*. 48:1. 90-110. Tudor, Deborah (2010) "Light Bouncing: digital processes illuminate the cultural past." *Jump Cut*, forthcoming.

**Cinema of the Future: Studies on Stereoscopic Technology, Aesthetics and Hybrid Identity of 3D Cinema***chan sobel*— Dr. Chan Ka Lok Sobel, Hong Kong · sobelc@hkbu.edu.hk

Cinema of the Future: Studies on Stereoscopic Technology, Aesthetics, and Hybrid –Identity of 3-D cinema: *Avatar* Ka-Lok Chan, Ph.D. Keywords: Stereoscopic Imaging, Hybrid Identity, 3-D Aesthetics, Evolution of cinema from 2-D to 3-D cinema, Reception Theory. Abstract In 2009, *Avatar* (James Cameron, 2010) had won the support and applause of most worldwide moviegoers and fans for its breakthrough in 3-D technology, SFX, and the good storytelling technique. Nowadays, Movie industry tends to produce a film in both traditional 2-D and emerging digital 3-D cinema in 35 mm or even in Imax format. For example, *Alice in the Wonderland* (3D), *Shrek 4: The Final Chapter* (3D), *Toy Story 3* (3 D), *Despicable Me* (3 D), *Tron 2* (3 D), *Beauty and the Beast* (3 D) and even Chinese Kung Fu film *True Legend* (Yuen Woo-ping, 2010), etc. The success in box-office and popularity of 3 D cinemas don't only change the reception theory of audience, but also evoke a totally new stereoscopic viewing experience which seems rather different from the 3-D cinema *Bwana Devil* (1952), *House of Wax* (1953) and *The Creature from the Black Lagoon* (1954) in Hollywood history during 50s. The form of film Art is inevitably evoked with the technological developments in cinema over the last one hundred years in cinema history. Therefore, this research tries to study and explore what and how 3-D aesthetic is related and evoked with Andre Bazin's 'Window' notion and Jean Mitry's 'Frame' concept. Does 3-D cinema only have the visually

spectacular effect or function and only suitable for adventure or action film genres? Or we can further explore the internal world, emotion or mindset of characters by the tool of 3-D images like a deep focus lens on characters. An in-depth case study would be about the hybrid identity of Avatar genetically engineered from hybrids of human DNA mixed with DNA from the native of Pandora...the Navi. How this imaginative hybrid organ reflects or implies the crisis and change of our citizenship nowadays. Finally, special notes or further research recommendation would be on the possible development and issue of 3-D Chinese-language cinema in Hong Kong locality and in the Greater China Region.

### **Visualizing the World Order in Korean television dramas**

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In recent years, increasing cases of overseas shooting in Korean dramas have brought exotic places and cultures to please high expectations of Korean audiences as well as to meet the global standards of world-wide audiences. This trend had been initiated with the globalization discourse in the 1990s in Korea and with the success of Hanryu (Korean Wave). It is interesting to examine how these foreign cultures are visualized and displayed in Korean television dramas. This paper focuses on how Korean dramas visualize various places on the globe and aims to delineate cultural politics of visual geography in Korean television. To achieve the research goal, visual representations of world geography in recent Korean dramas will be collected as data and analyzed with visual semiotics and textual analysis. By doing so, the researcher intends to map out cultural logic of such representations and to detect some hidden and unconscious mind maps of Koreans. The findings of this research would provide Korean television and its audiences with some reflections and revelations.

### **Cultural Study of young people in North Korea**

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North Korea is considered as an iron curtain, terror group or a part of evil's axis. Yet, one thing we need to remember is that there are people living in it and they have their everyday lives maintaining cultural exchanges between generations, social stratifications and any other intercultural entities. This research will look into cultural exchanges among young people in North Korea, particularly what is the effect of cultural products of South Korea distributed by multimedia. Politically, North Korea is the one of most restricted countries in the world. But it cannot be out of touch from technological development and media dissemination. Any kind of physical exchange between South and North Korea is strictly forbidden, but young people in North Korea manage to get access to South Korea's media products which are most popular in the entire Asian continent these days. South Korea's television dramas and popular music are distributed in North Korea by internet among young people. They share popular culture and imitate fashions and trends shown in television show. This research will conduct an audience study of young people from North Korea who have experienced effects of media products in North Korea while they were living there. I will gather subjects among immigrants to South Korea and foreign students from North Korea studying in China.

### **The visual Culture of Medicine in Portugal**

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The present paper purports to produce the first findings of the ongoing Research Project on the Visual Culture of Medicine in Portugal, endowed by the national Foundation for Science and Technology. The visual cultural in medicine intercepts the fields of art (e.g. anatomical), science (e.g. biomedicine), technology (e.g. imaging). As



research and a curricular area it takes visual image having in view the study of the processes through which they produce and gain meaning in a cultural context. At the conceptual level, the visual concept in medicine is based on two major theses, by Erwin Panofsky and by Michel Foucault. According to Panofsky, the theory of human proportions abandoned during Renaissance Art, is taken up by the scientists who pursue the ideal of strictly scientific anthropometric representation of the human body, showing its exact dimensions and its observance of the natural structure. This turn represents a revolution beginning with Leone Battista Alberti and Leonardo da Vinci and finally accomplished by Albrecht Dürer. According to Foucault, medicine, as a clinical science, appeared under defining conditions and historical possibilities that made up for a domain of experience and a rational structure which correspond to a profound change in the medical gaze, i.e.: anatomical exploits deeply altered the structure of the relation between the visible and the sayable/describable, based on the assumption that all that is visible is sayable, and therefore, if the body is totally visible, it is therefore sayable/describable in its entirety. At the historical level, and drawing on the thesis of Marshall McLuhan and Paul Virilio, three main stages can be detected in the Visual Culture of Medicine, depending on the different media that constitute the technological support of medical imaging (McLuhan) and on the iconologies or logics of the image (Virilio). We would thus have: 1) Renaissance painting and engraving in print, whose model is that of Vesalius's work, in accordance with a formal logic of the image; 2) the photography and the X-Rays impressed in film, and illustrated by the photographic iconography promoted by Charcot in Salpêtrière and by the angiography of Egas Moniz, the Portuguese Nobel Prize Winner for prefrontal-leucotomy, in accordance with a dialectical logic of the image; and 3) videography, holography and digital imaging, according to a paradoxical logic of the image, as typified by the Visible Human Project. Each of those stages will be documented with samples from fourteen Portuguese medical museums and archives.

#### **Transgression as operator of consumption and creation of fashion in contemporary visual communication**

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The advent of the counter-culture in the mid-20th century allowed the setting of new forms of representation based on the need of transgression to the current context. With the advancement of cultural industry, set the increment operator for transgression or innovation in visual communication to stimulate consumption. This procedure was widely used in the world of artistic vanguards. The level of transgression operating in these representations made possible the break of instituted paradigms, linking to the amplification of limits of de subjects to dissatisfaction with the cultural generators ways running. Go beyond the impositions engendered was the *modus operandi* of this dynamics of movements, considered counter cultural, transgressors. However the need of renovation of systems that legitimate eventually raised these transgression languages to the status of code innovation, raising other significations as the impact of the same in collective impressions. It happened with the puck rock movement captured in the fashion system, with the creations of Vivienne Westwood. If before this movement intent to speak about social unrest, promoting the rupture of the hegemonic aesthetics, underlying it powered the innovation for visual and consumption communication. Today these languages already made part of the representative arsenal of pop culture. The speculate of transgression, became a constant in the media operation in aesthetics today. It has been this way with fashion, arts and design, all ready to recover new aesthetics, in order to give the industry the image that feeds the programmed transgression. Launching made spectacular as the assenting of the singer Lady Gaga illustrate these thesis. The aesthetics associated to this singer is fruit of a anachronism of cultural bricolage, ultimately offer ways to ascent levels of transgressions that are imaginary, born from the social-dynamic renovation of the subversive codes, feeding the industry that produce this kind of product., new images ready to be consumed by the visual culture, fashion, arts, design in a prêt-a-porter type of transgression. This article search in a speculative way supported by semiotics, to make a theoretical- critic review on de media industry of transgression as a device for innovation launcher and increaser the visual communication in mass culture market.

### **The ghettos in the globalization era: visual cultures that emerge defying design and communication**

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The globalization, processes driven by communication`s technology and by the economics` plans, generate an irreversible acceleration on dynamics, consumption and a shock on the visual mutation codes that proliferate in the environments on the post modern metropolis. This process is substantially a tension, violence and creation generator, where the challenges arise the fabric of stable codes, set to the minimal necessary organization to all living organisms, but passive of cracks and wrinkles, autopoiesis, ensuring constant mobility, adaptation and replacement of the losses and deprivation. It is in this perspective between the generate tension by the stable (molar) and the affirmation of the new (molecular) eternal “devenir” that communication and design/semiotics en effective re-connection of knowledge share the same action and analysis field , whose identity is the focus of deconstruction in this article. Communication understood as a process of social interaction and mediatic, and dynamic design for its design and construction of new meanings, generating resources, physical or immaterial bridges between individuals and society. The reality of digital convergence in full expansion and improvement is central operators in building meanings here worked in specificity of urban ghettos. It is possible to propose the technology as a device of constitution and permanence of these groups in times of dissolving borders. The urban space recognized as place by excellence of diversified manifestations and complex demonstrations favors the investigation that searches for its cultural expressivities, as design for example. Today the construction of a hybrid identity, simulated, synthetic, would only be the visual superficialities of a complex process, involving singularity by images and representations offered by the contemporary medias in counterpoint to the vanishing lines, driven by the relationship between body and technology, leveraging the scale of the post industrial crisis. This article is looking in a exploratory way to perform a cartography of these ghettos in its territorial expressions an virtual (web), and understand, by trough the interaction between the referred areas the flow dynamics, affirmation and ghettos projection in the era of digitalization of visual codes.

### **Mapping visibilities of Turkey between 1948-1952: Marshall Plan Films and birth of development discourse in Turkey**

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The phrase panoptican gaze has become synonymous with apparatuses of social control. But the role of vision extends far beyond technologies of control to encompass many modern means for the production of the social; from mythical god trick of seeing everything from nowhere to put the myth into ordinary practice. This affirmation about visuality applies to the politics of discourse in more than metaphorical ways. To bring something into discourse is similarly to consign them to the fields of vision (Escobar, 1995). In the light of this assertion in this paper, inclusion of Turkey in the development discourse following the Second World War will be described by the analysis of Marshall Plan films about Turkey. When, in the summer of 1947, the European countries signed on for the Marshall Plan (officially known as the European Recovery Program), each of them including Turkey, accepted a clause which allowed for the dissemination within their borders of ‘information and the news’ on the workings of the plan itself. From these premises, there sprang the greatest international propaganda operation ever seen in peacetime. Besides various communication methods utilized to persuade aid-receiving countries’ citizens about the virtues of the Marshall Aid, such as press releases, publications, posters, photographs, exhibitions, radio programs, newsreel stories and even puppet shows; more than 250 films were produced by the MP Information Division in Paris. With titles like *Me and Mr. Marshall* (1949), *It’s Up to You!* (1949) and *The Struggle for Men’s Minds* (1952), the films were mainly short-form documentaries, instructional and didactic in temper, alternatively buoyant and stern in tone, some country-specific, some trans-European and dubbed into

native tongues, all designed to sell the American model of capitalist democracy to a continent ravaged by war and threatened by (or worse, contemplating) communism. Although not involved in WW2, Turkey was one of the countries, which not only benefited from Marshall Aid, but also became the theme of some Marshall Films, such as Yusuf and his Plough (1951), The Village Tractor (1951) and Turkish Harvest (1952). Predominantly illustrating the transformation of the “backward” conditions under which Turkish urban-people live into a “productive and normalized” social environment thanks to Marshall Aid, these movies, as well provide with valuable insights about the regimes of representation that place Turkey into a certain discourse, namely development. Since then, development discourse has historically been such a dominating one in the country, in economical, political, social and cultural spheres. In this paper, the mapping of visibilities of Turkey through the representations Marshall Plan planners and experts utilized as they design and carry out their program is analyzed in detail in order to show the connection between the creation of visibility in discourse, and the exercise of power. The study of employed techniques of visibility, namely The Marshall Movies about Turkey, problematizes the development of “development discourse” in Turkey, the mechanisms and institutions that were agents in making of development discourse, and, the kind of subjectivity it fostered on Turkish people.

### **Individual expressions and collective perceptions: Tattoos as transgressive visual culture in Singapore**

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Contemporary Singapore is a country where collectivist values typical of Asian societies are generally observed. Confucian values such as deference to authority and government, the observance of social discipline, and the ascendancy of the community over the self are part of the national discourse and practice that have helped Singapore to become newly-industrialized. The use and display of tattoos, which can signify individual expression and rebellion against community norms as well as indicate membership in gangs and secret societies, contest the normative tendency of a collectivist society such as Singapore’s. Though the literature on the collectivist nature of Asian societies is growing, there remains a dearth in research on how they attend to visual expressions of individualism. Using tattoos as a case in this tension between the individual and the collective, this study explores existing attitudes and perceptions towards tattoos and tattooed people among broad demographic groups. In its conceptualization of the public’s appreciation of tattoos, the study is informed by the third-person effect hypothesis which asserts that “people tend to overestimate the influence that mass communications have on the attitudes and behaviors of others” (Davison, 1983, p.3). However, this study considers social norms rather than the mass media as the hegemonic and mainstreaming force to which people evaluate others’ attitude and behavior. Data for this study came from two approaches which provide a holistic understanding of tattoos as transgressive visual culture in Singapore. Firstly, an online survey of 360 Singapore citizens and Singapore Permanent Residents (PRs) was conducted. Secondly, three focus groups were conducted with 27 participants divided into the following categories: 1) non-tattooed individuals below 40 years old; 2) non-tattooed individuals above 40 years old; and, 3) tattooed individuals. Key findings from the study showed that overall perceptions of tattoos were more positive than perceived stigma. Majority of respondents opposed the negative associations of tattooed others. Most tattooed people do not regret nor feel negatively about their tattoos as it marked positive changes in their lives. When seeking employment, tattooed people generally will not face discrimination as an unexpected majority indicated they would employ tattooed people. However, respondents still held a pragmatic stance as parents and would discourage their children from having tattoos. Even tattooed respondents were reluctant in their children getting tattoos citing reasons as protecting them from possible discrimination in society. Though the study uses Singapore as a case, its findings inform how Asian societies (especially those heavily influenced by Western culture) attempt to reconcile their own views on tattoos in particular and other modes of individual visual expressions in general. That informants acknowledged that their impression of tattoos

was not static or rigid indicates two things. Firstly, the third person effect can be holding true in this case—that individuals indicate they are not affected by social pressure to the same degree it does others. Or, secondly, that individuals in collectivist societies can make spaces for transgressive expressions even with what they perceived to be a strong sense of social disciplining.

### **Binding Logics in Art**

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Art work produced in its origins only much later was recognized as such. Similarly, the current work of art acquired artistic function, which in future may again become accidental (Benjamin, 1936-39). This idea presupposes another one: any change occurring in the social function of art, seen as a symptom of a crisis of communication between art and public, contains in fact, signals of a renewal of a set of links – with the otherness, with life or death, with time or history; to which we will name “Binding Logics”. Following a historical perspective, we will try to show this evolution using the most relevant concepts over time: art as magic activity, art as mimesis, art as language, art as life and art in the logic of the index. The discovery of the distinction between original and copy, may have been a mere “ripple effect” (Hofmann) early in the production of images. With the Greeks, the image, taken out of context for which it was designed and introduced in the context of art, nonexistent until there it acquires a new function. Presently, more than at any other time, the world is engaged with art (Argan, 1988); and never before has painting enjoyed such high prestige. During the seventies, every city wanted to have its own museum, as in the 11th century, every city wanted its own cathedral. Nowadays, it is the cult of art that regulates the cultural transhumances of western tourism (Clair, 1983). Benjamin refers to that kind of displacement of the place of worship of the work of art, to the place of mass occurrence. Today, the place of mass occurrence itself has stretched from books and museums to online circulation in cibermuseums. The Peircean concept of index allows us to understand both the historical shift in our time - the posmodern passage of an aesthetic of analogy to an aesthetic of contact - as to rethink our place among the different historical phases of creation - our desire to exercise powers (“magic”) on the existence, our need to imitate and to love what is copied, our desire to build systems, our need to register presences - the need for bindings. In what we call art, none of its “binding logics” are simply a sign of the times but cumulative symptoms of the “cross over from one to another that is the making of art” (Damisch in Kraus, 1990).

### **Real and fiction in contemporary documentary**

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In contemporary documental production, we begin to observe the emerging of new narrative constructions which allows the contamination between what is considered real and what can be considered fiction. The present paper is part of a master course research which aim to investigate the new significations in documentary production field, the language changes that this contamination promotes as regards the relation between real and fiction, since, according to André Bazin, the documentary has as main purpose represent reality. The proposal of this paper is to analyze how the ideas of real and fiction are changing in documentary history, culminating, today, in the possibility of mixturing real and fiction without being considered a “mockumentary”, which is the name given by the Americans to the documentaries that explicitly deceive the spectator, making them watch documentaries that are, in fact, fictions, and vice-versa. Since the beginning of what we call documentary history, in the beginning of the 1920s, resources such as staging and elements coming from the arts were always present in documentaries. Within the years, there were made innovations, new propositions, language changes that made possible, according to its defendants, “apprehend the reality better”. These modifications in documentary language were important and helped to consolidate the effective conception that the documentary function is represent reality in the most reliable way as possible. Nonetheless, what we observe in contemporary production

is a frequent presence of elements considered fictionals in the documentary productions, pointing to a possible change in the documental narrative, as it had happened before. Therefore, I propose to think that what occurs in contemporaneity is, in fact, a contamination between fiction and reality that is present such in documentaries as in fiction titles. A contamination of languages and aesthetics that results in a new way of seeing and making see the world and what is considered real. We took the contamination concept from Brigitta Frello, especially in the paper which she develops notions of hybridism, showing it as a displacement between cultural elements that can receive values depending on its purity or impurity, promoting the contamination between one and another. In this paper, we will analyze the notions of real and fiction in vigor in the current documental production, thus, we will discuss the concepts of documentary developed by Noël Carroll and Fernão Ramos, and of fiction in Murray Smith. In contemporary culture we encounter sociability networks, in which the differences interact, displace, generating new significations. The new relations between real and fiction can be seen as consequence of this movement.

**A preservação do patrimônio material: despertar o olhar e a importância da preservação da memória com fotografia e meios digitais em ambiente de ensino**

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Neste artigo são apresentados os resultados de um trabalho integrado entre as disciplinas de Fotografia e Web Design , ministradas no curso de Pós Graduação em Criação Publicitária da Universidade Anhembi Morumbi, em 2008. Nas aulas de Fotografia é prevista uma visita técnica e, assim, com o objetivo de despertar o olhar e a importância da preservação da memória com fotografia, foi escolhida a Vila de Paranapiacaba que está localizada na região sudeste do município de Santo André - SP. Durante a visita foi proposto que os alunos registrassem com câmera digital o bem histórico e a arquitetura, focando temas específicos definidos pelo professor de Fotografia. Posteriormente, nas aulas de Web Design, com base nos princípios da programação visual, arquitetura da informação e usabilidade foi realizada a produção de um website para divulgação do Patrimônio Artístico e Histórico de Paranapiacaba. Desse modo, o trabalho resulta em produções que contemplam a intersecção entre a base da fotografia e soluções conceituais de projetos gráficos em meios digitais desenvolvidos em ambientes de ensino.

**The film-elicitation as a teaching tool in Information and Communication Sciences**

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Developing novel pedagogical methods involves both rethinking the relationship between teacher and student and proposing new ways of transmission. New pedagogical methods are currently emerging, inspired by instruments and techniques that have been developed through research in the field of Information and Communication Sciences. During our thesis research, we gained experience with two methods: action research and visual methods (photo and film-elicitation). The aim of this article is to explore these research methods and to show how they can be adapted to a pedagogical context in which two positions are being connected, the researcher and the teacher. We will base this study on our research and teaching experiences as PhD candidates at the University of Bordeaux, and tutors in a workshop of participative education through media. We will expose the usefulness of film-elicitation in pedagogical contexts and also aim to understand its limits. Thus, we will explore the following questions: How to use image as a teaching tool? How can the method of film-elicitation be transposed into a teaching approach? How can this approach be used in intercultural contexts to bring forth issues in the intercultural field? Image as a multidimensional tool is a central element of our pedagogical approach. More specifically, mobile image – whatever broadcasting may be (cinema, television, Internet or

mobile phones) – is interesting as far as its makes a speech. Intercultural communication can be analyzed in different contexts; it can appear between individuals from different national cultures and also between individuals that belong to different - mostly transnational - sub-cultures in the same national context. Mobile image as an object of analysis and teaching tool gives us the opportunity to study how images can be made of narrative information, stereotypes, mixed temporalities, hybridization, and individual and collective imagination. It also allows us to propose new logical ways to understand it. Film-elicitation seems to make possible to go past the frame of linear disciplinary knowledge transmission and to get involved in citizenship thinking. Indeed, self-image re-appropriation and reflexivity are central processes of film-elicitation. Moreover, film-elicitation can also allow rethinking the hierarchical or vertical relation 'student-teacher' so as to see it in a more horizontal way, as proposed by Paulo FREIRE's. Finally, in a context of world images circulation, the film seems to be an object crossed by intercultural issues.

### **Ultramarine Blues: the filmic memorial of the salted sea ballad**

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This paper contributes to the analysis of the filmic memorial of Portuguese colonialism through the criticism of "visions of the cinema" on Portugal as center of an imaginary empire. For that purpose I look at the "visions" presented in Estado Novo propaganda newsreels, and, in "reverse shot", at the disruptive gaze of Faria de Almeida in his documentary fiction film *Catembe*. During the dictatorship (1916-1974), Portuguese colonies were seldom put on film, and only the "right kind" of images had the Censorship's approval, namely the ones presented by propaganda newsreels. Born at the colonial city of Lourenço Marques (now Maputo), Faria de Almeida got the government's support to film Mozambique's capital in 1964. "The preconceived idea of Portugal about Mozambique was of sectioned black people waving flags, making way for a white dressed President. No one was aware of how people lived there, what their thoughts were, how they entertained themselves, and what their concerns were...", says Almeida. He pretended to show how people actually lived there and thought the government propaganda institute had understood the purpose of his documentary fiction film. In Lisbon, the metropolis' capital, through direct cinema, people were asked what they knew about Lourenço Marques. Then Almeida filmed a seven-day week in the colonial city... After being censored - a Guinness Book record of 103 cuts – *Catembe* projection was prohibited. For what kind of rupture was *Catembe* responsible pertaining the regime's filmic memorial of the colonial city? Was it a new perception, translated in new time-image, in alternative to the movement-image of propaganda cinema? In what ways was Almeida's gaze disruptive with propaganda newsreels and documentaries representation of colonies? Finally, what are the limitations of cinema history and of the incipient study of communication through films – with the creation of the Imaginary Man - as long as the censored gaze of unprojected films, deposited in their can, is not analysed? "Each humanity will have, therefore, the cinema (and story) that it deserves, and that's why the role of analysis becomes fundamental: to replenish how people saw, what they saw, with a consciousness look of the time it was seen. Because, after all, this gaze is what is deposited within the 'films cans'". (João Mário Grilo)

### **Online Journalism Design: A Challenge to Achieve**

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Since the beginning of first online newspapers editions more than a decade ago, its design has experienced an evolution closely related to technological advances and the adaptation of communication firms to the development of the new media internet. Nowadays, the economic crisis and the raise of the public participation in the communication process are pressuring the already complicated situation of online journalism newspapers to establish a profitable business model. Moreover, internet implies a wide variety of skills completely different

from what we are used to with previous media, a narrative that 'crosses' the different ones. Due to all these facts, we considered an urgent need to deep into the worldwide journalistic trends on design and linked them with the theoretical frame concerning the new media as one way to power the value of communication in the age of globalization. The user becoming an active creator of content and opinion faces liquid life and work while communication firms challenge business convergence and culture. In our upcoming Doctoral Thesis to be defended at University of the Basque Country, we have studied different proposals: Elpais.com, El mundo.es, El correo.com, El periodico.com, Lavanguardia.es, Lemonde.fr, Guardian.co.uk, Bild.de, Nytimes.com, Clarin.com, O globo.oglobo.com, Reforma.com, Emol.com and Asahi.com. This paper explains the creation of an empirical method to analyze online newspaper front pages based on graphic design, journalism ethics, information architecture and visualization and usability theories. This work has been awarded with a grant by Spanish and Brazilian Governments to be developed in both countries as a part of an international researcher exchange supervised by Dr. Javier Díaz Noci (Pompeu Fabra University) and Dr. Marcos Palacios (Federal University of Bahia).

### **The simulation through the image: war and trauma in Harun Farocki's Immersion**

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The psychologist Albert Rizzo, from the University of South California, developed a war game based on Cognitive Behavioral Therapy (CBT) to treat the soldiers who came back from the war in Iraq suffering from Post Traumatic Stress Disorder (PTSD). The CBT is one of the most important psychotherapies emerged in the 1960s and its current hegemony points at decrease of subjectivities structured from an inner psychological conflict. The CBT use techniques of learning in order to change thought patterns that produce discomfort in patients, and the mental apparatus as Freud predicted does not appear. The Rizzo's game consists of an adaptation of the game Full Spectrum Warrior, scenario of which, according to the scientist, is very similar to the Iraqi environment. Using immersive 3D technology, the therapeutic game allows a patient-soldier, with a headset, to experience driving a tank or walking through a village. At this moment, the therapist starts reducing the initial number of people in the street. As the soldier gets more at ease with the revival of his experiences, the therapist adds more elements such as the sound of a gun or a bomb, everything in a gradual scale. This therapy seems to testify the decline of the oral and written cultures towards a visual or immersion culture. Talking is also important in Rizzo's therapy but, instead of being articulated with self-writing procedures as in the case of the modern subject who was studied by psychoanalysis, it becomes a part of the procedures of mapping the necessary inputs for the virtual and simulated experience. The recent double channel video installation of the German filmmaker and artist Harun Farocki shows this therapy application registered during a workshop for the US military. The Farocki's work shows at the same time, through two screens, the soldiers remembering and telling their traumatic experiences and the simulated environment experimented by the soldiers during this narration, into the therapeutic process. We propose to analyze Immersion, with the background of Benjamin's concept of experience, in order to understand the tension between these two paradigms of elaboration of the traumatic experience, one based on orality and another on images of simulation.

### **O audiovisual gaúcho contemporâneo: marcas narrativas e estéticas**

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Este artigo vincula-se à pesquisa "Convergências entre imagens audiovisuais: marcas narrativas, estéticas e mercadológicas no cinema gaúcho", que vem sendo desenvolvida junto ao PPGCOM da UFRGS. Estão sendo mapeados os trânsitos entre cinema e TV no mercado audiovisual gaúcho a partir dos produtos realizados pelo Núcleo de Especiais da RBS TV com a participação de cineastas locais. Muitos destes curtas-metragens (ficção e

documentários), embora feitos para a televisão, onde a veiculação é garantida, visam ao mercado cinematográfico. Nosso interesse é discutir se a combinação entre cinema e TV vem produzindo, ou não, uma maior experimentação estética e uma melhoria na qualidade dos produtos audiovisuais cinematográficos gaúchos, uma vez que os realizadores têm à disposição a infra-estrutura da mais equipada tevê do Estado. Serão observados os aspectos estéticos e narrativos destes novos produtos, além das estratégias de gestão de produção exigidos pela RBS TV, que envolvem tanto a equipe técnica quanto a artística para materializar as demandas propostas para estes produtos híbridos. Para o artigo serão analisados os episódios da série Histórias Curtas, feitos a partir de um edital da própria emissora e que foram exibidos em 2009.

### **Visualizing Global Tensions and Local Concessions in a Rural Community**

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Dynamic changes in the contemporary world are marked by complex and often contradictory processes such as globalization and localization, integration and differentiation, massification and individualization, universalization and marginalization. Intensification of social change and delayed reconstructions, adequate responses to the new challenges, translate into social tension and conflict, as increasing opportunities are followed by emerging threats and risks. On the other hand, globalization is not something happening outside our living environments, but also inside them. As Zygmunt Bauman puts it: "Global and local spaces can be separated only as an abstraction, in reality they are intertwined" (2006: 8). Therefore, to better understand undergoing societal changes, it is necessary to address their implications at the local level. Having set an ambitious goal to explore the tensions between macro and micro worlds, we have selected ethnographic research to experience, interpret, and reconstruct local community, culture, and identity. By integrating verbal and visual, we are trying to add something that is missing in the understanding of social changes from the micro perspective. What does life in a rural community look like today? What kinds of global tensions do the locals face? How do they perceive and cope with the emerging global tensions? The proposed paper will address the questions above on the basis of visual and verbal representations collected in the period of 2002-2009 in the Lithuanian village of Kražiai.