

## **CFP: "Human Transitions, Global Change. People, images, forms, symbols and stories in global flows"**

Announcement published by Teresa Biondi on Monday, March 4, 2019

Type:

Call for Papers

Location:

Italy

Subject Fields:

Anthropology, Art, Art History & Visual Studies, Film and Film History, Journalism and Media Studies, Literature

CoSMo - Comparative Studies in Modernism ISSN 2281-6658

Academic journal "A" (Area 10)

CALL FOR PAPERS

*Human Transitions, Global Change*

*People, images, forms, symbols and stories in global flows*

No. 15 (December 2019)

In the global era, the transformation of humanity is intrinsically connected to the intensification of transit of people on the surface of the earth — flows of migrants, tourists, professional and educational flows etc. — and simultaneously to transit of cultural elements — flows of images, forms, symbols, stories, codes, formats etc. — occurring in media culture.

Transit can be considered one of the privileged keys to interpreting contemporary culture and, in particular, the mutual relationship between visual media and world-society.

The multiple correlations and interrelationships among different forms of transit that are shaping the culture of the twenty-first century lend themselves to a broad and articulate reflection, especially on reciprocal transformations existing between the media ecosystem and global civilization, as they foster relations of unusual complexity.

Citation: Teresa Biondi. CFP: "Human Transitions, Global Change. People, images, forms, symbols and stories in global flows". H-Announce. 03-04-2019.

<https://networks.h-net.org/node/73374/announcements/3797005/cfp-human-transitions-global-change-people-images-forms-symbols>  
Licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 United States License.

The several forms of human movements on the surface of the earth — migration, tourism, training trips, business tourism and so on — define mobility as a common experience, even though individual purposes, objectives and destinations, as well as culture, social status and age are constantly different.

Various paradigms of fluidity (Bauman, Appadurai *et al.*), in fact, have illustrated not only the original manifestation of actual transit of people and groups (through notions like «vagabond», «tourist», «neo-flâneur», «human swarm» etc.), but also the cultural consequences of such transit, as much in terms of «liquefaction» of traditional concepts (“frontier”, “nation”, “foreigner”) as in terms of their resemanticization (“identity”, “community”, “society”); both in the sense of a fluid circulation of new concepts and in the transcultural re-definition of the world social organization, already innervated by hybridisations and syncretisms of different orders.

Similarly, the intermedial or transmedial turn have coincided with the appearance of paradigms of media and digital convergence, remediation, relocation and so on (Jenkins, Schröter, Bolter, Grusin, Casetti *et al.*), that, in their turn, have expressed a complex and dynamic media culture whose perpetual development is moulded by the articulations that in it include transit of images, symbols, stories, codes and formats in the constant crossing of both the mediascape (Aumont, Bellour, Didi-Huberman *et al.*) and the international landscape (visual anthropology, global studies, post-colonial studies etc.).

Even much time, by now, after the formulation of paradigms on the media ecosystem and the early studies on the Warburghian «migration of images» or on the transmedia storytelling, it is possible to observe, in the first place, how phenomena of flows and metamorphosis of the elements circulating in the media ecosystem contribute to the liquefaction and resemanticization of traditional notions, such as the concepts of device, medium, work, text, authoriality, spectatorship, production, consumption etc.

Secondly, today it is also possible to recognise how the flow and the metamorphosis of those elements circulating within the media ecosystem redefine necessarily forms, practices and concurrently contents, topics, and cultural issues in transit. This contributes — for instance through different phenomena of «disintermediation» and «reintermediation» — to the wider transformation of the global cultural ecosystem in an intercultural and transcultural direction, that subsists in syncretisms and hybridisations of contents and, of course simultaneously, in techniques and practices with significant anthropological, social, political etc. implications (Appadurai, Anderson *et al.*).

In this global landscape, where complex relations of reciprocity intersect, the primacy of transit or flows determines certainly a correlation between different human fields and spheres but, at the same time, also their intimate and genuine interrelation, namely an "inter-retro-action" of mutual influences.

With regard to such correlations and interrelations, some of the realities that are most remarkable in terms of implication for the culture of the twenty-first century and, thus, capable of representing just as many other possible fields of investigation of this dossier are:

- Changes and recent ways of travelling and their interpretation in the **transmedia storytelling**

between cinema (for instance: *Safar-e Qandahar* by M. Makhmalbaf, *Um filme falado* by De Oliveira, *Lost in Translation* by S. Coppola, *The Terminal* by Spielberg, *Tickets* by Kiarostami, Loach and Olmi, *In to the wild* by S. Penn, *Cosmopolis* by D. Cronenberg, *Un giorno devi andare* by G. Diritti, *This Must Be The Place* by P. Sorrentino) and TV and web series (for example: *The Trip*, *High Sea-Alto Mar*, etc.);

- Ongoing changes in the relationship between photography and travelling in the «**post-photographic era**», as W.J.T. Mitchell called it, especially with an increasingly fluid intersection among the fields of art, reportage and tourism promotion (as in the emblematic case of *The Salt of the Earth*, by Wenders and J.R. Salgado or *Trip: Geography of Poverty* by Blanck or in the works of McCurry);
- Migratory flows and their interpretation in the **moving image culture** between cinematographic fiction (i.e.: *Teza* by Gerima, *Bread and Roses* or *It's a Free World* by Loach, *Gran Torino* by C. Eastwood, *Babel* or *Biutiful* by Iñárritu, *Eden* by Gavras, *Il villaggio di cartone* by E. Olmi, *Terraferma* by E. Crialesi, *The Other Side of Hope* by A. Kaurismaki), serial fiction (*Kebab for Breakfast*, *The Missing Step* etc.), and documentary (*L'Afrance* by Gomis, *Barcelone ou la mort* by Guiro, *Io sto con la sposa* by Del Grande, *Fuocoammare* by Rosi, *Spectres are Haunting Europe* by N. Giannari and M. Kourkouta, *Incoming* by Mosse, *Eldorado* by Imhoof, *The Human Flow* by Weiwei);
- The centrality of the migratory issue in the fluid passage of photography between **reportage and art** (*Exodus* by S. Salgado, *Global Village* by David Du Chemin, *Libya: A Human Marketplace* by Contreras, *War Photographer* about James Nachtwey, or the picture published by «the Independent» of the Syrian dead child on the beach and the tributes of Ai Weiwei and other artists);
- Transit or flows caused by media experience: the numerous expressions and contemporary transformations of the **movie tourism** (S. Beeton);
- Changes in the tourism area and their interpretations in the contexts of cinema (for instance: *Vicky Cristina Barcelona* or *Midnight in Paris* by Allen, *Grand Budapest Hotel* by Anderson) and of tv and web series (*Locked Up Abroad*, *Dark Tourism*).

Deadline for the abstract: March 25, 2019.

Deadline for the essay: July 5, 2019.

Texts in Italian, English or French will be submitted to a double-blind peer review process. They need to be written exclusively for the review and fit in the following size: Min. 35.000, max 40.000 characters (including spaces and footnotes).

Email addresses for sending proposals: chiara.simonigh@unito.it, [teresa.biondi@unito.it](mailto:teresa.biondi@unito.it).

## Bibliography

Aime M., Papotti D., *L'altro e l'altrove*, Torino, Einaudi, 2012.

Albinati A., Allovio S., Amselle J. L., et al., *La cultura ci rende umani: movimenti, diversità, scambi*, Torino, Utet, 2018.

Amselle J. L., *Logiques métisses. Anthropologie de l'identité en Afrique et ailleurs*, Paris, Payo, 1990.

Anderson B., *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London-New-York, Verso, 1983.

Appadurai A., *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis, University of Minnesota Press, 1996.

Appadurai A., *The Future as Cultural Fact: Essays on the Global Condition*, London-New York, Verso, 2013.

Augé M., *Non-lieux. Introduction à une anthropologie de la surmodernité*, Paris, Le Seuil, 1992.

Aumont J., *A quoi pensent les films?* Paris, Séguier, 1996.

Aumont J., *Matière d'images, redux*, Paris, La Différence, 2009.

Bauman Z., *Liquid Modernity*, Cambridge, Polity Press, 2000.

Bauman Z., *Liquid Life*, Cambridge, Polity Press, 2005.

Bauman Z., *Culture in a Liquid Modern World*, Cambridge, Polity Press, 2011.

Beeton S., *Film-Induced Tourism*, Toronto, Channel View Publication, 2005.

Beeton S., *Travel, Tourist e moving Images*, Toronto, Channel View Publication, 2015.

Bellour R., *L'Entre-images 2. Mots, Images*, Paris, POL, 1999.

Bellour R., *L'Entre-images. Photo, Cinéma, Vidéo*, Paris, La Différence, 1990.

Bellour R., *La Querelle des dispositifs: cinéma, installations, expositions*, Paris, POL, 2012.

Bourdaa M., *Le transmédia: entre narration augmentée et logiques immersives*, "Ina Global", 2012, <http://www.inaglobal.fr/numerique/article/le-transmedia-entre-narration-...>

Bruno G., *Atlas of Emotion*, New York, Verso, 2002.

- Casetti F., *The Lumière Galaxy*, New York, Columbia University Press, 2015.
- Cavallaro A., Dubbini D., Streppone V., (a cura di), *Nel mezzo del cammino. Il viaggio come esperienza estetica*, (Dossier su Convegno organizzato da Marco Dalla Grassa), "ARABESCHI", n. 12 , <http://www.arabeschi.it/1-nel-mezzo-del-cammino-il-viaggio-come-esperien...>.
- Conti P., *Emigranti e immigrati nelle rappresentazioni di fotografi e fotogiornalisti*, Foligno, Editoriale Umbra, 2010.
- De Giusti L., (a cura), *Immagini migranti: forme intermediali del cinema nell'era digitale*, Venezia, Marsilio, 2008.
- Di Giovanni (a cura), *Migranti, identità culturale e immaginario mediatico*, Roma, Aracne, 2012.
- Didi-Huberman G., *Peuples exposés, peuples figurants: l'œil de l'histoire*, 4, Paris, Minuit, 2014.
- Didi-Huberman G., N. Giannari, *Passer quoi qu'il en coûte*, Paris, Minuit 2017.
- Eugeni R., *La condizione postmediale*, Milano, La Scuola, 2015.
- Fabietti U., *Mondo delocalizzato e antropologia della contemporaneità*, "Pluriuniverso", IV-V, 2000, pp. 82-90.
- Fanchi M., (a cura), *Identità mediatiche. Televisione e cinema nelle storie di vita di due generazioni di spettatori*, Milano, FrancoAngeli, 2008.
- Gimbo A., Paolicelli M. C., Ricci A., (a cura di), *Viaggi, itinerari, flussi umani. Il mondo attraverso narrazione, rappresentazioni e popoli*, Roma, Edizioni Nuova Cultura, 2014.
- Goodman N., *Ways of worldmaking, Indianapolis*, Hackett Publishing, 1978.
- Graham M., Sherman Y., *Media Convergence*, New York, Palgrave MacMillan, 2012.
- Innocenti V., Pescatore G., *Le nuove forme della serialità televisiva. Storie, linguaggi e temi*, Roma, ArchetipoLibri, 2008.
- Jenkins, H., *Convergence Culture*, New York, New York University Press, 2006.
- Lambert, J., *Digital storytelling: Capturing lives, creating community*, London-New York, Routledge, 2013.
- Lavarone G., *Cinema, media e turismo: esperienze e prospettive teoriche del film-induced tourism*, Padova, Padova University Press, 2016.
- Lee J. C. H., (ed.), *Narratives of Globalization: Reflections on the Global Condition*, New York, London and, Rowman & Littlefield International, 2016.
- Mascheroni, G., *Le comunità viaggianti: socialità reticolare e mobile dei viaggiatori*, Milano,

FrancoAngeli, 2007.

Menduni, E., *Andar per treni e stazioni*, Firenze, Il Mulino, 2016.

Mitchell J. W. T., *Image Science: Iconology, Visual Culture and Media Aesthetics*, Chicago, University Press of Chicago, 2015.

Mitchell W. J., *The Reconfigured Eye. Visual Truth in the Post-Photographic Era*, Cambridge, MIT Press, 1992.

Munar A. M., Gyimothy S. L., (ed.), *Tourism Social Media: Transformations in Identity, Community and Culture*, Bingley, Emerald, 2013.

Ogna L., *Finestre sul mondo. Racconto e rappresentazione del viaggio in TV*, Roma, Edizioni RAI, 2001.

Ong A., *Flexible Citizenship: The Cultural Logics of Transnationality*, Durham-London, Duke University Press, 1999.

Ortoleva P., *Il secolo dei media*, Milano, Bompiani, 2009.

Pescatore G., (a cura di), *Ecosistemi narrativi*, Roma, Carocci, 2018.

Pinotti A., Somani A., *Cultura visuale. Immagini, sguardi, media, dispositivi*, Torino, Einaudi, 2016.

Riva F., *Filosofia del viaggio*, Milano, Castelvechi, 2005.

Rosa F., *The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*, New York-London, W. W. Norton & Co, 2011.

Rouff J., *Virtual voyages: cinema and travel*, Durham, Duke University Press, 2006.

Scolari C., *Narrativas Transmedia*, Barcellona, Gedisa, 2013.

Senaldi M., *Doppio sguardo. Cinema e arte contemporanea*, Milano, Bompiani, 2008.

Turco A., *Cultura della migrazione e costruzione degli immaginari*, "Semestrale di Studi e Ricerche di Geografia", XXX, Fascicolo 1, gennaio-giugno, 2018.

Zecca F., (a cura di), *Il cinema della convergenza*, Milano, Mimesis, 2012.

URL:

<http://www.ojs.unito.it/index.php/COSMO/index>