

International Seminar

## ***Audiovisual Representation of the Masses: Compared Perspectives***

Buenos Aires, October 28 and 29 2010.

National Library-Buenos Aires

### **ABSTRACTS**

Thursday October 28

#### **10:15 am Pictorial representations**

Marcela Gené (Universidad de Buenos Aires):

#### ***Paper Multitudes. The Masses in Political Print in 20<sup>th</sup>-century Argentina***

From the beginning of the 20th century, images were a powerful tool in politics. They played a critical role in the construction of party identities, the transmission of messages and values, the promotion of behavioral standards and the process of social legitimation of political movements. Mass mobilization in the urban sphere –one of the forms of political action in the 19th century– gave way to one of the most common visual representations in the print productions of parties and anti-establishment groups. The images of the marching columns framed by flags became the expression of protest and of the struggle by workers to ensure their demands were met. The analysis of a set of pieces from the first decades of the last century –posters, prints, and brochures designed by anarchist sketch artists and illustrators and others from the Socialist Party– allow us to confirm that a single individual –or a small family group– was often depicted in this material. It is clear from this resource that the individual alone could serve as a reference to the masses or as an indication of the presence of the multitudes.

The election of President Perón created the need to mythologize the origin of the movement – the mobilization that occurred on October 17, 1945. To fulfill this objective, distinctive iconography was not designed to commemorate the day. Instead, another image was reworked, one with a much longer tradition and other connotations: the manifestation of the street protest that is transformed into collective celebration. The “descamisado” (literally, shirtless worker) –a crucial figure in the Peronist iconographic universe who personifies the entire social universe– was used to represent the explosion of the masses within the space of the city, expressing the new order that the incipient movement would come to embody.

Unlike still images, cinematography –like newsreels and documentary shorts– proposes an “excessive” visualization of the multitudes that ranges from the systematic use of the resource to high-angle shots. When filming mass participation, full-screen shots

are the chosen resource; the visual effect of this resource is a sort of texture, an abstraction that does not allow the participating subjects to be recognized.

Guillermo Fantoni (Universidad Nacional de Rosario):

### **Alternatives to an Art of Masses: Antonio Berni and his Nuevo Realismo**

During the first half of the 1930s –specifically, as a result of the visit to Argentina by David Alfaro Siqueiros– different articles in newspapers and cultural magazines, statements and manifestos, and artist texts and testimonies make reference to the possibilities for art of the masses. In this context, Antonio Berni debated with the Mexican artist in 1935, in an article aptly entitled “Siqueiros and the Art of Masses.” In this text, Berni proposed an alternative to the exclusive, radicalized proposal of the uncovered mural: he called for more varied artistic manifestations. In addition, he asked the privileged team of muralists to come up with a strategy for a workshop-school that would train artists in different techniques, giving advanced theoretical training for the “painter for the masses.” These alternatives ranged from murals and large paintings to decorations for political rallies and graphic pieces for militants, but also included paintings, sculptures and prints in more traditional formats. Berni has developed these ideas through his aesthetic and political experiences at the *Mutualidad Popular de Estudiantes y Artistas Plásticos*, a group which the artist led in Rosario. This was a practice that formed the foundations for the appearance of *Nuevo Realismo* [“New Realism”], an aesthetic concept whose manifestations betrayed the critical assimilation of recent Mexican works as well as the decisive influence of more modern trends, like magical realism, which had been theorized in Germany by Franz Roh. For this reason, Berni kept to reality while exploring the territories of imagination when depicting his protests and the unemployed, his workers and war scenes, his monumental characters and his scenes from daily life: in other words, his works revealed what Rivas Rooney, a writer akin to the artist, had defined as a combination of “pure objectivity” and “the most intimate of beings.” In other words, this was about discovering the mystery hidden behind things, thus consolidating a powerful view of the world as well as the inexorable desire to transform it.

### **11:30 am Cinematographic representations I**

Clara Kriger (Universidad de Buenos Aires):

### **Workers: Between Uniforms and Celebration**

During the years of Peronism, Argentina watched as workers won a place for themselves in the public sphere and then resignified this place. Is this phenomenon visible in films from the period? Is there a change in the way in which workers were represented in the documentaries from the first decade of Peronism?

Without a doubt, there is a certain continuity in the construction of documentary images in the local industry, but it is possible to see how during the years of Peronism, workers won a distinctive place in terms of both the quality of their characters as well as their depiction as a group.

This work makes reference to a group of films that present the images of workers. These films present certain traditional types of constructions (that can even be verified in certain silent documentaries) as well as significant changes in the stage occupied by politicians and the workers. In this regard, it is interesting to note how Juan D. Perón and Eva Perón were depicted in the same shot as workers, whose identity was magnified through the use of close-ups.

On the other hand, two topics can be identified in the representation of the workers. One involves a certain kind of ritual that is expressed in marches, uniforms and repetitions in both discourse and gesture. In this regard, it is noteworthy that in many films, the workers appear to construct the image of their identity through identical uniforms and synchronized marches. The other topic is related to a celebratory feeling, since the gatherings captured on film are often brimming with laughter and applause, and in these cases, the increased freedom of movement of the workers can be seen.

The analysis is centered on the ways in which these images express the ever-disconcerting presence of the workers and their methods of social organization. In this regard, it is possible to posit that workers began to occupy new spaces on documentary screens or resignify them through new mises-en-scene. In addition, it is important to analyze the connection between festivity and worker representation within the framework of inclusion and social reconciliation proposed as part of Peronist discourse.

Fabiola Orquera (ISES-Universidad Nacional de Tucumán-Conicet):

**The Entrance of the Andean Subject among the Argentine Masses. Atahualpa Yupanqui in *Horizontes de Piedra* (1956) and *Zafra* (1959)**

During the 1950s, a short time after splitting with the Communist party of Argentina, Atahualpa Yupanqui began working in filmmaking as a script writer, music writer and actor. In 1956 Román Viñoly Barreto directed the rural drama *Horizontes de Piedra*, set in the high plateaus of the Andes and inspired by *Cerro Bayo* (1946), a novel written by Yupanqui, who also wrote the music, acted in the film and helped adapt the novel for the screen. In 1959, Lucas Demare called on Yupanqui again to star in the film *Zafra*. In both films, Yupanqui's characters share the actor's own dual cultural position as a mediator between the old inhabitants of "El Ande" and the inhabitants of the sugarcane fields in the north of Argentina. Through his characters he was able to depict the drama of migrant workers who were forced to peel sugarcane in the fields for meager pay or merely for survival. The spectator is thus confronted with the reality of the Argentina that exists on the outskirts, whose residents Yupanqui revindicated in his *zambas* and who –to counter what could be referred to as "the Sarmiento effect"– the singer worked to integrate as references in the national imaginary.

On the other hand, the main characters in these films are subjects governed by the standards of Andean sociability: they have been included in modernity but are also exploited. This leads them to get organized to defend their rights, forming a "people" that wavers between massification and organization.

This work argues that the political representation of the Andean subject within the working masses of the sugar factories involves a rewriting of Peronism with a very early exploration of developmentalist postulates, perhaps with a Marxist slant. To put it

another way, this work sets forth the idea that these films reveal Peronist problematics in a proto-developmental tone. As a result, the work will also examine the forms of survival, relations and discursive transformations of Peronism during the period in which the party was outlawed.

Gonzalo Aguilar (Universidad de Buenos Aires-Conicet):

### **The Return of Choreographies: The Appearance of the Masses in the Fictions in Hugo del Carril and Leonardo Favio**

From its origins, cinema has been obsessed by the masses. Referred to as the “herd”, the “public”, the “multitudes”, the “horde”, or the “people”, there are countless movies in which bodies –many bodies– spill off the screen. This is because cinema has done much more than represent the people in the context of mass politics: it has been involved in defining and giving form to them as well. Through the concept of “many”, the choreography of bodies and the majestic plural, I propose to research documentary and fictional configurations of the ways in which *the people* have exploded on screen.

Based on a theorization that questions the concept of representation, then, my work will address how the masses appear in certain films that are connected to Peronism in subtle ways. In 1952, *Las aguas bajan turbias* [Dark River] by Hugo del Carril became a controversial film and one of the first examples of social cinema. Several years later, *Juan Moreira* and *Nazareno Cruz y el lobo* by Leonardo Favio were two more milestones in fictional films related to Peronism. A few years before *Juan Moreira* was released, Fernando Pino Solanas presented *La hora de los hornos* [The Hour of the Furnaces] which transformed the relationship between cinema and politics. The incorporation of the Solanas film in the paper provokes thoughts on the relations between fiction and testimony –which, in turn, defined the relations between aesthetics and politics at the end of the 1960s, as can be seen in different fields (in literature, Rodolfo Walsh, *Tucumán arde* in the visual arts, and Ángel Rama in cultural criticism). In any case, my aim is not to produce a historicist work; instead, I would like to examine how the concept of the many, along with choreography and the majestic plural, allow us to reflect on the relations between politics and cinema in 20<sup>th</sup> century Argentina and in the context of mass politics.

### **2:30 pm Audiovisual Archives**

Denis Maréchal (INA-Institut National de l’Audiovisuel-Inathèque de France):

### **The images of masses in French television**

Spontaneously our collective memory in France sends systematically to some of the following great archetypes. There are those that concentrate in a fixed place at precise dates and represent the symbols of significant events of national political life. They also correspond to ritualized demonstrations. Finally, they can symbolize a moment of national pride, as a sportive victory, such as the soccer World Cup in summer 1998.

The Champs-Élysées invaded by the masses: General De Gaulle descending the Champs-Élysées on Liberation day in August 1944.

May 1968: demonstrations in Paris as the exact image of the Gaullist demonstrations on the Champs-Élysées,

Sport and masses: 1998: the soccer World Cup, the fans on the Champs-Élysées.

Other events: the big crisis and social movements -1984 demonstrations in support of free education, 1986 students demonstrations, 1995 about the retirement question, 2002 at the occasion of the second tour of the presidential elections, and in 2010, once again, about the retirement reform.

Mass demonstrations are ritualized: there is the musical festival each 21<sup>st</sup> and on Sylvester evening or, on the occasion of New Year's Eve, a great number of excesses with cars set on fire in most suburbs of big cities.

This paper will be illustrated with archive extracts from the Ina and will aim at showing how masses on television are always subject to controversy, regarding the number of participants, the acts of violence at the end of the demonstrations and, finally, their legitimacy.

Antonio Medici (Università degli Studi di Roma 3 – Aamod):

### **Italian labor and democratic movement documentaries**

In this paper, a diachronical analysis of documentaries and documental materials preserved at the *Audiovisual Archive Foundation* of the Labor and Democratic Movement will be carried out. This filmic corpus, though rather large, is unified by the fact of originating in productions promoted, since the end of Second World War, by political and union forces of the Italian left. The most significant films about trade union, social and political struggles in Italy during over half a century of history will be examined, the analysis focusing on three crucial periods or events: the immediate post-war period, the 1968-1969 two-year period, the "anti-globalization" protest movement of the G8 held in Genoa 2001, during which, hundreds of demonstrators were injured and a boy was shot dead in the clashes with the security forces.

In this long span of time, changes appear, on the one hand, in the subjects, the ideological contents, the individuals and modes of mass struggle, on the other, in the viewpoints and styles of filmic representation (also in relation to transformations in audiovisual technology). Only one issue remains constant in the filmic corpus examined, even when its centrality diminishes in more recent years: that of labor, first with the struggles to gain their rights, then to defend them.

The documentaries and documental materials examined may be grouped together by the following features: counter-information attempts, research, denunciation and propaganda. In some cases, the films present interesting metalinguistic levels that try to bring into question, in the relation of social antagonisms, the very dominant codes of communication internal to audiovisual means, to their production and distribution modes. Nonetheless, both in the titles of a more traditional tone and in the materials of the activist-media, the relationship between *document* --understood as an audiovisual "proof" of conditions or events--, and *documentary*--understood as the "creative treatment of actuality" (Grierson)--, though rich in fertile tensions, remains undetermined. The relationship between *documentation*, that is filmic records of mass events, such as strikes, demonstrations, meetings, etc., and *documentary project*, which often relies on the

“factual” evidence of moving images, without considering and interpreting with due attention the (political, cultural, social, etc.) codes operating at pre-filmic level, also remains problematic.

Silvia Romano (Universidad Nacional de Córdoba):

**Resources for research in social sciences: two archives of Cordoba television, Argentina**

The paper examines the features of Cordoba’s Channels 10 and 12 archives, established during the 1960`s and 1970`s, those of their constituents and gaps, and the way they are linked, among other explicative elements, to the historical processes contemporary with the creation of the collections, and to the private or public character of the management that administered those media. This examination is regarded as the necessary starting point to consider television archives documentation as resources for research in various areas of social sciences, and to examine, in particular, the different problems raised by the audiovisual representation of masses. It is also important to consider the strategies and means necessary to gain access to the documentation contents, whose main core is made up of filmic records. These cannot be visualized without affecting either their integrity or preservation, even if special equipment is available, and complementary information for their understanding and contextualization is also needed. Thus the sustained development of policies aimed at enabling the public and democratic access to the audiovisual records through their conversion into other mediums, the documentary treatment and their management through databases, gain in importance. Within this framework, the processes carried out by the Centro de Documentación Audiovisual de la Universidad Nacional de Córdoba in order to secure their preservation and access, as well as the developments allowing the recovering and systematic analysis of information, are described. At the same time, some examples and proposals to work with the audiovisual and other resources in this Center, such as samples of newsreels records produced by Cordoba channels on a similar historical event, are also presented.

**Friday October 29**

**10:00 am Cinematographic representations II**

Irene Marrone (Universidad de Buenos Aires-IIGG):

**The Masses and the Political Event in Newsreels**

Although cinema was developed at the same time as worker organization (anarchism, unionism, socialism), the representation of the masses as the “working class” or “proletariat” and their inherent conflicts has been an image continuously overlooked in

our country, as it was in the rest of the world (Monterde, 1997). This is especially true in the case of newsreels: in nearly half a century of newsreels in Argentina –those entitled “Actualidades” and “Noticiarios”– there is only brief mention of workers, with the exception of the strikes and sit-ins at the Lisandro de la Torre meat packing factory in 1959 during the presidency of Dr. Frondizi (SA No. 1061 to 1068 in April, May and June of 1959) and a few other minimal references (strikes by port workers, MG, 1925), always in a tone of public condemnation. These cases, then, merit special attention.

However, the representation of the masses has played a key role in the political events presented in newsreels. In lead-ins and reports on current events, there is a plethora of reports in which the masses are represented or interpellated by an off-screen narrator in different ways: as the “audience”, as the “nation or homeland” (during political events, religious ceremonies, the funerals of well-known figures, etc.), as “civic processions” or “legionaries” (at civic, social and/or patriotic celebrations or festivals) as the “people” or “workers” (in populist and/or Peronist propaganda), or as “citizens” (in events of both democratic governments as well as dictatorships), etc.

The value of this representation in establishing the origin of the masses and its role in stabilizing social and political domination (Marrone, 2009) are enriching in the attempt to approach the representational repertoire of the masses. They are also useful in terms of interpreting the meanings and articulations of the masses within different projects and practices (political, social and ideological) that configured the dominant order from the birth of cinema until the beginning of the 1960s (the moment in which newsreels disappeared).

Mariano Mestman (Universidad de Buenos Aires–Conicet):

### **Latin American Massacres in Some post '68 Films: Bodies, Voices and the Eye-Witness Camera**

In the late sixties and early seventies of the 20th century, the so-called New Latin American Cinema experienced an exceptional moment, one of political radicalism and the explosion, development of varied esthetics and styles. In this framework, certain films reexamined historical facts of the 19th and 20th centuries in order to report/denounce attacks on and political repression of subaltern groups in various countries in the region. In this way, various massacres or killings were alluded to or directly staged: concerning independence/freedom fighters (Cuba; Mexico); repression of miners or farm workers (Bolivia; Chile); attacks on urban populations by bombing or shooting the civilian population (Argentina; Mexico), -- to name the most outstanding cases.

This paper will present certain ideas from research in progress that proposes to return to this area of post-'68 Latin American cinema to study the co-presence in the representation of historical massacres during this period of, on the one hand, figurations or visual motifs proper to this sort of events in Western visual culture (pictorial and cinematographic); and on the other hand, of narratives from local or national tradition; and finally, of certain trends of the politically committed cinema of the '60s, such as the irruption of the *subaltern testimony* and of *giving voice* to the popular subject, or the influence of “direct cinema” on fiction films. In relation to this last phenomenon, we are interested in analyzing to what extent the movie camera itself functions in these films in

the place of a *witness* and inscribes the report/denunciation of the facts in the Latin American films of this period.

Ana Amado (Universidad de Buenos Aires):

### **Factory Entrances. From the Collective Scene of the Seventies to the Depiction of Unemployment after the Crisis**

Ever since the Lumière brothers turned workers exiting the factory into a foundational scene in cinema, the strength of the connection between images and work was continually reconfigured over the course of the 20<sup>th</sup> –and 21<sup>st</sup>– century. While the Lumière opted to show workers as an army of extras (Farocki), the movement of the camera would later be guided by successive criteria that were both political and aesthetic. Such criteria were used as the political confirmation of scenes of conflict while regulating the access or the exchange between the factory interiors and exteriors. In addition, they redistributed spaces and places and established imaginary perceptions that did not always actually reflect the unmerciful reality of unemployment.

Based on these premises, my intention is to interrogate representations of the figure of the worker and/or work as a principle of community or exclusion in recent film images (the films *Estrellas* and *Copacabana*, among others) and in photographs. In the case of photographs, I will address the photographic production of union activism from the first half of the seventies (principally that of the newspaper *Noticias*, a publication of the Montoneros that appealed to a mass public). These shots were invariably taken at work assemblies or framed as symmetrical, compact, organized groups posing at the entrance to the factory. The perspective involves comparing these scenes with those from some works of the last photojournalism exhibition, whose portrayal of confiscations and conflicts in the same spaces and places (the former Terrabusi factory, now owned by a multinational) allows us to point out the common points and the historic continuity and/or rupture of a group of areas within Argentine culture from the 1970s until today.

### **11:45 am Television representations I**

Vito Zagarrío (Università degli Studi di Roma 3):

### **Mass screens. The representation of Italian Fascism on tv. The Fascism and the representation of the masses**

The paper aims to analyze, on one side, the representation of Fascism on the today Italian Tv; on the other side, investigates the Regime's strategy of representation on the masses through radio, cinema and the early television.

The Fascist Regime fills the contemporary Italian television: talk shows, mini-series, documentary, film on the air, montage films, etc. Fascism became an enormous container of spectacle: as an example, the so called "educationl tv" keeps broadcasting history documentaries based on the Luce newsreels; the footage is either manipulated or a-critically shown, so that the "reactionary mass regime" appears fascinating and



“modern”. Same strategy for the many talk shows which tends to “familiarize” the Regime, inviting Mussolini’s grand daughter and talking about Mussolini’s lovers (for example “Porta a porta”, the most well known talk show). Many mini series insist in this familiarization of Fascism (see a tv movie on Edda Ciano), various films put on the air re-evaluate the Salò’s repubblicani” (the Mussolini’s soldiers in the RSI), following the fashion of a huge historiographic “revisionism”.

Above all, such tv series as “La Storia siamo noi” (edited by Gianni Minoli, one of the gurus of Italian Tv) use tons of footage shot by the Luce Institute. The very recent example is the August 20 2010 issue, which topic is “Dalla culla al moschetto”, focused on the education of the masses from elementary school to the marriage and the army (especially talking about the “Balilla” organizations, the Ond, and even about – in a self reflexive way - the Luce itself as a tool of mass education).

The paper also investigates the relationship between fascism and mass media, above cinema, radio and a pioneer television Mussolini wants to experiment. By the way, the very early television is protagonist of some famous episode of films such as *Batticuore* by Mario Camerini and *Mille lire al mese* by Max Neufeld, interesting examples of meta-language, and evidences of a first competition between film and tv.

Finally, the paper faces the crucial topic of the Fascist “modernities” related to the notion of “modernization”. In both interpretations, the relation between masses, cinema and television is central and helps us to understand the Today mass dynamics in Berlusconi’s

Mirta Varela (Universidad de Buenos Aires – Conicet):

### **Argentine military dictatorship portrays masses in full colour**

Documentaries on the military dictatorship 1976-1983 have gotten us used to *seeing* the period in black and white. However, the most notable technical change of Argentine television during that period was the incorporation of color for the transmission abroad of the Soccer World Cup in 1978 and then for local transmissions in 1980. In any case, the use of television archives in black and white was a simply resource *a posteriori* to create schematic contrasts between dictatorship and democracy. Paradoxically, however, this opposition had already been used in the propagandistic documentaries of the military dictators to represent the contrast between the “peaceful” present of the dictatorship and the “violent” period that preceded it.

The military dictators not only suspended all unions and political parties, but also prohibited by decree any gathering of three people or more in public spaces. As a result, the search for the multitudes during this period seem condemned to failure *a priori*. However, the images of marches, concentrations and multitudes reappear in different ways during this period. We will examine three different modalities used to present the images produced by the dictatorship to make the masses visible, with a particular focus on the opposition between black and white vs. color.

In the first place, a rereading of television archives from the years 1973-1974 shows the presence of masses in public spaces. This interpretation does not disqualify popular expressions in the public space as a whole; instead, it distinguishes between “good” and “bad” demonstrations.

Secondly, the images are constructed to show civil support. Military and school marches are ambiguously combined and at times they remind the viewer of the “classic” concentrations of the 1940s, though these images are updated through the use of color. Finally, the demonstrations during the Malvinas War are unquestionably the first political event aired in color on Argentine television.

Claudia Feld (Instituto de Desarrollo Económico y Social-CONICET):

### **Television’s Depiction of the Disappeared: from the “Documento Final...” to the CONADEP Program**

In 1983, in the time following Argentina’s defeat in Malvinas, as public opinion grew increasingly favorable to democracy. In addition, the condemnation by human rights activists of the atrocities committed by the military became more vociferous. In this context, a brief document and a television program were released by the last military dictatorship under President Reynaldo Bignone. Released on April 28, 1983, both works were entitled “Documento Final sobre la Guerra contra la Subversión y el Terrorismo” [“Final Document on the War against Subversion and Terrorism”]. This report was the military’s attempt to present their version of events before leaving power, one that would allow them to avoid the need to give explanations for their actions and free them from their responsibilities in the disappearances.

Some of the images utilized to “illustrate” the text read on the program had already been included in a previous documentary produced by the dictatorship: “Ganar la paz” (“Winning Peace”), in 1977.

In the “Final Document”, two series of images are alternated: on the one hand, there are images of terrorist attacks, with smoke, burning vehicles, smoldering buildings and dead bodies in the street, along with protests by people, moving multitudes, and young people throwing stones, carrying signs or running haphazardly through the streets. On the other hand, there are images of “common folk” doing their daily tasks in the city along with panoramic views of the streets of Buenos Aires and military officers marching in their war uniforms. The images that attempt to show the chaos provoked by the “terrorism” as well as those that attempt to present the opposite, the “order” that the military imposed, make use of representations of multitudes: the multitude in action, framed in the smoke and fire of protests, and the anonymous, silent multitudes of the city streets.

These images of the multitudes in movement, used to cover up the disappearances and justify them, stand in stark contrast to the images chosen a year later by the CONADEP [The National Commission of the Disappeared] to publicize the initial results of their investigations: images of individuals –survivors and family members of the disappeared– who recount their experiences in detail.

This work interrogates the methods in which both television productions (though very different in terms of the contexts of their production, release and reception) provide varying representations on the disappearance of people in Argentina.

### 3:30 pm Television representations II

Manuel Palacio (Universidad Carlos III-Madrid):

#### **Television Representations. The Use of the Masses to Resignify the Notion of Spain through the Democratic Transition and Success in Sports**

The representation of the masses has suffered a qualitative change as a result of television's consolidation as the principal communication medium. This is because television, unlike the media that preceded it, was almost anthologically conceived to define the very concept of masses (national). First of all, this can be attributed to the political or economic desires of the broadcasters to make the greatest number of residents possible into their potential audience (in the case of public channels in Europe, never below ninety percent); in the second case, however, this is because the workers of the institution of television have incorporated the idea that television was conceived for large masses of the population. Herein lies the attraction of the data on TV ratings or –on another level– the confidence of program hosts and even guests when addressing an entire nation or people.

There are moments in which the dual notion of television-masses is most productive for this analysis. During Spain's democratic transition, one which progressed similarly as that of other countries, we have seen this occur in the retransmissions of sporting events, citizen demonstrations, the funerals of well-known figures, royal weddings...

All of these examples reveal the recent work of resignifying the notion of Spain through success in sports. The Spanish national soccer team (and its success on the player field, of course) has been utilized as the apex of a mass feeling of collective belonging. It is noteworthy, in this regard, that a television operator whose corporate image is red successfully implemented the use of the term 'the red' to refer to itself within the group of national media (a campaign that was met with anger by the country's conservatives). However, television's representation of masses on the streets has helped make explicit that the Spanish flag and the royal residence are symbols that do not exclude the people in the Spanish plurinational state. The case study approach will be used in this analysis.

Mario Carlón (Universidad de Buenos Aires-Conicet):

#### **Television and Masses. From Historic Representations to the Changes Occurring in the New Phase of Mediatization**

Television has been critical to understanding the importance of the masses during the 20th century in at least two ways. In terms of production, its images of large concentrations of people were particularly significant; in terms of recognition, television's extraordinary penetration into social life made it into the great historic mass media source of the 20<sup>th</sup> century.

As for discourse, the major novelty of television was owed to its principle language: direct television, which delivered major and minor historic events in *real time*. Due to the differences it established in terms of recorded (cinematographic) images, direct television

shots involved sequences that were highly unpredictable, creating a spectator who began to experience major and minor events in a whole new way.

Ever since then, sporting events, political events and happenings in the world of entertainment have been perceived in a different way. The singular mediatization of direct television shots required the spectator to bring specific knowledge into play: between their expectation for a place and the mediatized version of the place, presented in a cinematographic style. In other words, it was a social experience on one hand as well as a system of representation and montage similar to that of cinema: nevertheless it remains, in some way, different.

Today we are experiencing a new era of mediatization in Western culture (mainly due to the expansion of the Internet and the digitalization of historic languages). As a result, we must ask what role direct television will play in the new media system and question whether the masses will continue to play such a critical role in understanding contemporary life.

Lynn Spigel (University of Northwestern-Chicago):

**From Window on the World to Window on a Window: TV and the Intimate Crowd**

This talk explores the depiction of the “masses” and the crowd on US television from a historical perspective. I am interested in two competing visions of television and its audience that emerged by the mid- twentieth century: its status as a window on the world, that was supposed to create global bonds among citizens across the globe, and its obsession with privacy and the intimate sphere of ordinary people in the home. I plan to discuss how television negotiates its status as a window on with the world that engages global citizens with its equally strong, even obsessive, interest in intimacy, personality, and private life. I’ll question how television may have helped to change notions of what it means to be a mass, a crowd, and a citizen through its intimate forms of address to people in the traditionally feminine sphere of the home and through its aesthetics of liveness. In addition, I want to at least touch on how this continues through today (especially with the global popularity of reality TV and Internet culture).



**Seminario Internacional**

**Representaciones audiovisuales de las masas:  
perspectivas comparadas**

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