

# RSAA NEWSLETTER

Romanian Studies Association of America

July 2013

Volume XXIV, Issue 2

## *Literature and Multimedia in Late 20th and 21st Century Europe*

**Director: Marcel Cornis-Pope**

**An International Collaborative Project**

Launched in 2009, this international project with more than forty contributors is nearing completion. Sponsored by the Publication Committee of the International Comparative Literature Association, this volume is scheduled to be submitted to external readers at the end of this summer, with a publication date in early 2014. John Benjamins Press will publish this book as part of its series on Literatures in European languages.

The contributors to the new volume on Literature and Multimedia pursue a broad range of issues under five sets of questions that allow a larger conversation to emerge, both inside the volume's sections and between them. The five sections cover: 1) Theoretical and Methodological Questions; 2) Multimedia Productions in Historical Perspective; 3) Regional and Intercultural Projects;

4) Forms and Genres; 5) Readers and Rewriters in Multimedia Environments.

More specifically, **Part One** puts forth a number of questions and arguments concerning the definition, hybrid genre, and intercrossed forms of a range of multimedia products, from digital literature to more complex transmedial work.

**Part Two** offers a brief historical overview of the advent of multimedia productions, seeking the antecedents of the current multimedia synergies while also pointing out tensions among the various media.

**Part Three** proposes a regional mapping of the recent multimedia cultures of Europe, one that—while recognizing the global trends in the visual and performative media— foregrounds also the distinctive features of cultural subregions

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## Romanian Studies Association of America



### CALL FOR PAPERS

#### “The Eastern European Turn in Contemporary German-Language Literature”

Edited by **Brigid Haines** and **Anca Luca Holden**

Completed research articles are requested on the subject of contemporary German-language literature by authors from and/or of Eastern European background for a proposed Special Issue of *German Life and Letters*, to appear in 2014/15. While significant attention has been given to literature in German written “under the sign of Turkish presence,” (Leslie Adelson, *The Turkish Turn in Contemporary German Literature*), recent fiction in German by writers from Eastern Europe is making a significant contribution to 'transforming German literatures from within and contributing to a post-Cold War remapping of Europe', (Brigid Haines, 'The Eastern Turn in Contemporary

German Swiss and Austrian Literature', 2008). While the majority of recent winners of the Chamisso Preis for 'deutsch schreibende Autoren nichtdeutscher Muttersprache' have belonged to this category, the award of this year's Büchner Prize to Sybille Lewitscharoff, of the Schweizer Buchpreis in 2011 to Catalin Dorian Florescu and of the Deutscher Buchpreis in 2010 to Melinda Nadj Abonji indicates also their mainstream position. Writers such as Terézia Mora, Saša Stanišić and Ilija Trojanow have wide international readerships, while others such as Wladimir Kaminer and Richard Wagner are sought after as commentators on the German and European cultural and political scene. This volume aims to break new ground in mapping this important area. As well as articles =>3

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#### ***Literature and Multimedia , 2***

such as East-Central Europe, the Balkans, Scandinavia, and the Iberic Peninsula. **Part Four** focuses on a broad range of intermediate forms and genres that literature has created or has become part of as it moved into the realm of digital expression, multimedia performance, the blogosphere, and the virtual. **Part Five** argues for an enhanced interactive connection among authors, texts, and readers in the multimediated forms of literature.

An important focus in each of these sections will be on East-Central European multimediated literatures. My own article, entitled “New Literary Hybrids in the Age of Multimedia Expression: The Case of

#### ***Literature and Multimedia***

‘Post-Colonial’ East-Central Europe,” emphasizes the increased multimedia configuration of much recent literature and art, not only in the technologically advanced West, but also in the traditional multicultural areas of East-Central Europe and the Balkans. I argue that the recent hypertexts, hypermedia installations, and animated works produced in the East-Central European region have stretched the definition of textuality, moving beyond the verbal to the visual, aural, and kinetic. Several of my examples are Romanian, from the thematic issue of *Caietele Echinox* (vol. 20, 2011; coordinator Mihaela Ursa)



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on individual authors, wider topics could include:

- “German” and “European” cultural identity
- transnationalism
- post-communist transformations of Eastern and Western Europe
- cultural memory
- (im)migration
- travel
- space
- mobility
- globalization
- language

New theoretical approaches to these and other topics are welcome. Innovative, high quality contributions in English, should be approximately

7-8,000 words in length. Completed articles should be sent by November 30, 2013 to both:

Brigid Haines [b.haines@swan.ac.uk](mailto:b.haines@swan.ac.uk) and

Anca Luca Holden [aholden@mtholyoke.edu](mailto:aholden@mtholyoke.edu)

### Recent Publications

Domnita Dumitrescu. “Introducción. El español en Estados Unidos: E Pluribus Unum?” *Enfoques multidisciplinarios* (co-edition with Gerardo Piña Rosales). Academia Norteamericana de la Lengua Española, New York, 2013, pp. 13-27.

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### **Literature and Multimedia , 3**

focused entirely on “Literature in the Digital Age,” to the hypertextual and graphic work *Terra: Un poem* (*Terra: A Poem*), presented publicly by Crișu Dascălu on December 8, 1981, and published in a revised edition in 2011. Based on these and other examples from Poland, Russia, or the former Yugoslavia, I challenge the lingering construction of a unidirectional world system that relays advanced Western multimedia technologies to non-Western and postcolonial peripheries. I argue that the “peripheries,” including those of Eastern Europe, have both resisted and embraced digital technologies, turning them into tools of cultural resistance and innovation.

The best work has emerged when the new media have been used with a postcolonial edge to address issues of cultural and gender inequality and to create spaces for the empowerment of women, youth, and minorities neglected both by the local cultures and by

the globalized media. At its best, this type of work is hybrid in nature, reflecting an often “impure” intermingling of perspectives.

The volume I am currently editing includes several other examples (and discussions) of this type of work. Bogumila Suwara (Institute of World Literature, Bratislava, Slovakia) focuses on the hypertext work of Polish Czech, Slovak, and Hungarian authors who have risen to the challenge of multimedia culture by incorporating “visuality” into literary works and producing counter-texts like Peter Farkas’s rewriting of Mark Amerika’s novel, *Grammatron*; or Markéta Baňková’s multimedia reflection on female experiences with urban life. The article mentions also a host of Polish creators of e-poetry and hypertext, including the pioneer work of Radoslaw Nowakowski.

Reneta Vankova Bozhankova (Sofia University, Bulgaria) focuses on today’s paradoxical conception of space,



### **Literature and Multimedia, 4**

caught between a postmodern emphasis on its extraterritoriality and hyperreality, enhanced by the use of global positioning technologies, and a new nostalgia for real space. This nostalgia is embedded in the terminology we use on the Internet (site, site map, cyberspace) and in the development of a series of projects based on the notion of literary maps, exemplified in this article with the literary mapping in the Russian segment of the Internet and with similar initiatives in other Eastern European cultures. These cartographies range from maps of separate literary works (for example of Mikhail Bulgakov's *The Master and Margarita*), to maps of the real and fictional routes of a particular writer, maps of the global positioning of a national literature, maps of simultaneous literary events, both local and global, and maps of literary places in different cities or regions.

Nevena Dakovic (University of Belgrade) and Ivana Uspenski (University of Arts, Belgrade) hone in on the representation of the Holocaust in new forms of hyper/cyber-textuality (websites and multimedia works). The authors start from the premise that the reading practice has changed significantly with the appearance of the Internet and web based textuality, having to respond not only to the multimedial character of the text itself, but also to changes undergone by the reading agency in new media surroundings. The producer of meaning becomes what the authors call "the collective intelligence," understood as an accumulation of data, affects, and meaning extractions produced by groups of individuals predominantly online. The collective intelligence involved in internet texts concerned with the Holocaust frames the memory of the Holocaust as an affective and meaning-producing cybertext.

In the second part of the essay, the authors demonstrate this idea by focusing on a case study involving the web multimedia presentation of the concentration camp *Staro Sajmiste* in Belgrade. Monica Spiridon (University of Bucharest) intends to discuss the impact of the "narrative turn" in media culture on literary narratology. She argues that contemporary theories of narrative need to shift from the formally defined, logical, paradigmatic, and taxonomic models, towards integrated communicational models, able to include the media audiences that reconfigure narrative discourses. Based on a broad range of verbal and visual narrative texts (Romanian included), illustrating the genres of romance, melodrama, soap opera, sitcom, detective story, SF, fantasy, and thrillers, the author highlights the narrative expectations specific to various media, emphasizing the part played by audiences in the reconfiguration of the narrative.

Joanna Spasova-Dikova (Institute of Art Studies, Bulgarian Academy of Sciences) discusses the transformation of bodies in contemporary performance arts. As the performance arts are pitted against the digital, the stage begins to be populated with fantastic creatures: monsters, robots, cyborgs, clones, bio-machines constructed by the actor's body in combination with a variety of technical devices, all on the border between virtual and real worlds. The article raises a number of ethical and aesthetic questions having to do with the tensions between reality and (counter)utopia, and the role of a posthumanist cybrid art in reflecting and challenging the dehumanizing effects of technology.

To take one more example of an East-Central European focus in this volume, Janez Strehovec (University of Ljubljana, Slovenia) develops a new =>5



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### **Literature and Multimedia 5**

reading approach to multimedia texts summed up in the metaphor of the “ride.” The ride is a rich event-based and corporeal experience that takes place in compressed time, involving ascents and descents, emotional ups and downs, and even the daring feeling of uncertainty when the rider realizes that she is not in charge. The complex multimedia texts today require readiness to enter unsafe conditions, filled with non-trivial tasks deploying problem-solving thinking and decision-making. Reading is experienced as a risky but also playful to-and-fro movement between the screen and the reader/user, or between the underlying code and the displayed text. The essay exemplifies this with a number of e-literary pieces by multinational writers featured in two E-lit collections and of several Slovenian authors who interplay e-literature, net art, and new media installations.

The focus on multimedia forms of literary performance is certainly not new. The four-volume *History of East-Central European Cultures* (2004-2010), coedited by John Neubauer and myself, foregrounded a range of multimediatic literary forms, from emblem literature to new genres such as concrete poetry, graphic novels, strips, hypertexts, performance, installations, and other “combined and simultaneously displayed artforms in which literary texts function as one component” (Cornis-Pope and Neubauer, eds., *History of East-Central European Cultures*, vol. 1, Amsterdam and Philadelphia: Johns Benjamins Press, 2004, p. 513). The new volume draws on some of that earlier experience, but also on a number of symposia and conferences at the Virginia Commonwealth University and University of São Paulo, Brazil (2009), University of Lisbon (2011), and the University of Timisoara (2012) that were helpful not only in exploring thematic possibilities

but also attracting new contributors to the project. The essays submitted or committed to this volume, are examples of the kinds of projects and inquiries that have become possible at the interface between literature and other media, new and old. They emphasize the extent to which hypertextual, multimedia, and virtual reality technologies have enhanced the sociality of reading and writing, enabling more people to interact than ever before. At the same time, however, they warn that, as long as these technologies are used to reinforce old habits of reading/ writing, they will deliver modest results. The cross-fertilization between literature and the new media is worth pursuing as long as it produces innovative literary practices that emphasize intermedia and cross-cultural translation.

Dr. Marcel Cornis-Pope  
Professor of English and Media Studies  
Virginia Commonwealth University  
Richmond, VA 23284-2005

### Publications

Domnita Dumitrescu. “The Representation of Regional Spanish Speech in Literary Dialogues from the Past Century.” *Representations in Dialogue/ Dialogue in Representations: Proceedings of the 13th Conference of the International Association for Dialogue Analysis (IADA)*. Ed. Alain Létourneau, François Cooren y Nicholas Bencherki. Montreal: John Benjamins. 2012. 221-233. Online publication. <http://iada-web.org/download/representationsindialogue.pdf>



## Romanian Studies Association of America



**Special double issue: *Film Criticism* on the *New Romanian Cinema***  
(volume XXXIV, nos. 2-3, Winter/Spring 2010)

**Co-editors: Rodica Ieta and Ramona Uritescu-Lombard**

We were invited by Lloyd Michaels to edit this special double issue of *Film Criticism*, which is the third oldest academic film journal in the United States (founded in 1976). The journal presents the original work of famous film scholars as well as the very best writing from a new generation of film historians, theorists, and critics representing many different disciplines, cultures, and critical perspectives. The special issue on the *New Romanian Cinema* edited by Rodica Ieta and Ramona Uritescu-Lombard appeared in June 2010. It joins theoretical essays on Romanian cinema and on its engagement with realism, analyses of several films by the New Wave of directors, in-depth discussions of the documentary phenomenon, and a comprehensive filmography. The issue is available in electronic databases.

[http://filmcriticism.allegheeny.edu/archives34\\_2-3.htm](http://filmcriticism.allegheeny.edu/archives34_2-3.htm) {archive doc containing short bios of the authors}

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### What you will find inside:

Alex. Leo Șerban's "Romanian Cinema: From Modernity to Neo-Realism" (transl. by Ramona Uritescu-Lombard, Rodica Ieta and Maria Ionita) achieves, in the author's characteristic elegance of phrasing, a fascinating teleportation through 40 years of Romanian cinema, its key moments, its famous names and a possible explanation of the notion of waves (are the young generation of directors a new wave?).

In "The New Romanian Cinema: A Realism of Impressions" Rodica Ieta examines the return to realism and its fascination, happening in a place still haunted by the ghosts of socialist realism. The article discusses realism as an artistic trend and its specific attraction for directors from former socialist realism backgrounds.

Jeanine Teodorescu and Anca Munteanu present a close reading of Cristi Puiu's *The Death of Mr. Lazarescu* ("«Lăzărescu, come forth!»: Cristi Puiu and the Miracle of Romanian Cinema"). In "Niki and Dante. Aging and Death in Romanian Contemporary Cinema" Maria Ionita compares Puiu's film to Pintilie's *Niki and Flo*, while discussing more general issues of film aesthetics and realism with a touch of the surreal.

Lenutsa Giukin's "Radu Mihaileanu, a New Cinematic Humanism" tackles Radu Mihaileanu's original version of holocaust stories: *Train de vie* is discussed from the perspective of the carnival, subversiveness and Jewish traditions, which all come to be identified as part of a new humanism.

"In Short(s) about the New Romanian Cinema" by Monica Filimon contains a comprehensive, up-to-date, thorough presentation of the numerous documentaries produced by the New Wave directors, who have literally resurrected the genre from its ashes (communist documentaries discredited this art due to their unilateral propagandistic side).



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### **New Romanian Cinema 2**

Călin-Andrei Mihăilescu's "Re-Ro" takes the reader into an elaborate excursion into the mined territory of reenactment on film using Alexandru Solomon's *The Great Communist Robbery* as an example of subversion of communism from within, by means of documentary and feature films.

The issue also contains a detailed filmography (comprising all films mentioned in all the feature articles), an exclusive interview with Cristian Mungiu by Karin Badt, a report from the 60th Berlinale, and a book review of *Turkish Cinema: Identity, Distance and Belonging*.

*Call for Speakers - Fall 2013:*

### **NYU-NEWW Gender and Transformation in Europe Workshop**

Due July 15, 2013

The GENDER and TRANSFORMATION in EUROPE Workshop-a joint project from New York University and the Network of East-West Women--invites speakers to submit proposals for Friday afternoon talks for Fall 2013 at the NYU Center for European and Mediterranean Studies.

Over the last couple of years, new forces have gathered to undermine women's and feminist organizing in Europe and Eurasia. The Orthodox Church has launched an "anti-gender" campaign in Russia and Ukraine--with similar campaigns in Serbia and by the Roman Catholic Church in Croatia and Poland--misunderstanding gender and linking feminism to anti-natalist and anti-nationalist projects. =>8

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### **Call for Papers: Decentering Art of the Former East CAA Annual Conference, Chicago, February 12-14, 2014**

*Deadline for Proposals: August 1, 2013*

#### **Session sponsored by the Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)**

Panel co-chairs: Masha Chlenova, The Museum of Modern Art; and Kristin Romberg, University of Illinois, Urbana-Champaign.

Whether conceptualized in terms of a periphery or an alternative center, narratives of Russian and Eastern European art have long been organized around a binary of East and West, shaped both by art history's disciplinary biases and by the politics of the Cold War and "fall of communism." This panel takes Partha Mitter's argument in "Decentering

Modernism" (2008) as a point of departure in order to rethink how art of these regions can be understood in an increasingly global art history.

Can we find ways of rereading the default evaluation that western references to the Russian avant-garde's monochromes and constructions are art-historically savvy, while Russian and Eastern European references to internationally known practices are derivative?

What is the difference between naïve appropriation and creative misreading, and to what extent are these procedures also fundamental to the work of stably central figures of Western European and North American art? =>9



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### **NYU-NEWW Gender and Transformation in Europe Workshop 2**

Repression and violence, such as the harsh sentences for Pussy Riot and violence at Gay Pride events, raise the stakes. Implicit in austerity policies--cutting services that more often help women while keeping low the taxes that men predominantly pay--is a neomasculinism that once again pushes gender equality off to until "later."

As is our usual practice, we are looking for speakers to discuss gender, sexuality, or women in Europe or Eurasia, especially talks that consider the impact of broader cultural, political, or economic transformations. For this Fall, we are particularly (but not only) interested in speakers that consider women's and feminist organizing in the context of these anti-feminist forces. We are curious about the forms of these forces and how the backlash may be

shaping the missions and activities of women's and feminist groups and their ability to organize and advocate. Generally, we have focused on the postcommunist countries of East and Central Europe and the former Soviet Union, including the Baltic countries and Central Asia, but we are also interested in explorations of gender in Western Europe or comparisons with gender in other parts of the world.

The workshop is an informal and friendly group of about 20 feminist scholars, activists, and journalists who have been meeting for more than 15 years and are knowledgeable about the region. This is the perfect space to present recent field research or scholarly reflections on your activism in addition to theory-based scholarship.

We offer a small honorarium; however, we regret that we cannot cover transportation expenses to New York City.

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For more information--and details about how to propose a talk--see

<http://gendertransformationeurope.wordpress.com/>

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#### MODERATORS:

**Mara Lazda**, Assistant Professor of History, Bronx Community College, CUNY Janet Elise Johnson, Associate Professor, Political Science, Brooklyn College, CUNY Visiting Fellow, Center for European and Mediterranean Studies, NYU.

**Sonia Jaffe Robbins**, co-founder, Network of East-West Women Nanette Funk, Professor Emerita, Philosophy, Brooklyn College, CUNY Visiting Fellow, Center for European and Mediterranean Studies, NYU.

#### SPONSORS:

Center for European and Mediterranean Studies, New York University Network of East-West Women.

<http://www.neww.eu/>





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### ***Decentering Art of the Former East (continuation from page 7)***

How do Byzantine and Eurasian histories and forms ground or inflect these artistic formations? Can the widespread opposition between a western artistic center and eastern periphery be productively undermined not through the lens of nationalism but through that of global modernism and art history? What do the critical lenses developed in the process of working on Russian and Eastern European topics reveal about western art, global art, or art history as a discipline? How do we interpret these practices in ways that are not just specific, but that also speak to and shape art-historical inquiry more generally? This panel seeks historically grounded case studies of Russian, Eastern European, and Eurasian art from any period that productively explore these issues.

Please send a paper title, abstract (200-300 words), and 2-page curriculum vitae to Masha Chlenova ([masha\\_chlenova@moma.org](mailto:masha_chlenova@moma.org)) and Kristin Romberg ([kristin.romberg@gmail.com](mailto:kristin.romberg@gmail.com)) **by August 1.**

Note that panelists must join SHERA to participate, but do not need to be members of CAA or to register for the conference.

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***The Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)*** is an association of academics, librarians, museum workers, independent scholars, students, and other individuals who share an interest in the art and visual culture of Russia, the nations of the former Soviet Union, and Central and Eastern Europe. The Society seeks to improve research circumstances for scholars, connect members to necessary resources, provide a forum for ongoing conversations on areas of mutual interest, and foster contacts among members. SHERA runs a website and electronic listserv, and organizes sessions at scholarly conferences such as CAA and ASEES.

[SHERA.artarchitecture@gmail.com](mailto:SHERA.artarchitecture@gmail.com)

<http://lists.oakland.edu/mailman/listinfo/shera>

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### *Call for Papers*

## **The Traveler's Eye: Narrating Dis/Location in 20th Century Travel Literature**

**Bucharest, September 26-28, 2013**

The troubled 20th century has been labeled in many ways – one of which is “the century of migrations”. Temporary or permanent displacement, therefore, which is largely understood as an existential and epistemological condition embedded in its own material and metaphorical contexts, became one of the most fascinating subjects of (post)modern literature. The experience of travel in the largest sense reshapes personal identities and constructs new symbolic geographies that call into question the center-periphery opposition. =>10



## The Traveler's Eye: Narrating Dis/Location in 20th Century Travel Literature 2

This is partly due to the emergence of a migrant sensibility common for exiles, political refugees, asylum seekers, economic migrants, expatriates and commuters. This conference seeks to explore the various means of inventing the center from eccentric perspectives by tackling the tension between preformed conceptual frameworks or subjective images of the metropolis and the actual experience of it. We welcome papers which analyze different accounts and possibilities of expression that translate the peripheral's encounter with the center and contribute to redrawing cartographies of the 'Old World' and its margins.

A special emphasis will be given to identity shifts that occur in the process of dislocation and to its cultural products (travelogues, memoirs, oral histories, exile literature, music, photography, film). Drawing on the specific discourses and methodologies in comparative cultural studies, anthropology, history, literary theory and comparative literature, the *The Traveler's Eye: Narrating Dis/Location in 20th Century Travel Literature* conference is an invitation to open a space of dialogue between disciplines and cultures.

Possible topics include, but are not limited to, the following:

\* internal boundaries of Europe \* new 'Old World'  
\* (un)writing the center \* global histories, local stories \* heterologies, heterotopies \* autobiographical metafiction \* polyphonies and palimpsests \* the 'tragedy' and 'romance' of exile \* migrants, nomads, globetrotter \* fluid solidarities.

Organizing Committee: Dr. Magda Raduta, University of Bucharest Dr. Anca Baicoianu, CISCER Bucharest

Paper proposals (title + a 200-250 word abstract in English or French + a short biographical note with your: name, institutional affiliation, email, research interests, relevant publications) will be submitted by email (as a Word document or pdf attachment) to the following address: [conference2013@litere.ro](mailto:conference2013@litere.ro), by April 12 2013:

Notifications of acceptance will be sent by the organizers by **May 15, 2013**. Working versions of the **presentations are expected by September 1st 2013**.

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A selection of the conference proceedings will be published in a collective volume and draft conference papers may be submitted for publication on the CISCER website.

More information will soon be available on the CISCER web site at: [www.ciscer.ro](http://www.ciscer.ro).



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**Film Criticism** cover for the special double issue on the **New Romanian Cinema** (volume XXXIV, nos. 2-3, Winter/Spring 2010).

Editors: Rodica Ieta, Ramona Uritescu-Lombard



### Publications

*"Nomad/Romanglish." Between History and Personal Narrative: East-European Women's Stories of Migration in the New Millennium.* Eds. Maria-Sabina Draga Alexandru, Erin Kenny, and Silvia Schultersmandl. Berlin: LIT Verlag, 2013

Catalina Florina Florescu. *PLAYS: Transitional Object - Three as in Triangle or the Aftertastes of Life.* Leichmann Weifert, 2013.

*Mircea Eliade: Myth, Religion, and History.* Editing and Introduction by Nicolae Babuts. New Brunswick (USA): Transaction Publishers. February 2014.

### Conference panels

The session "East European Women's Tales of Relocation," organized by Maria-Sabina Alexandru, has been approved for the 2014 MLA conference in Chicago.



At the Bucharest University of Economic Studies "Improving Standards of Quality in Language Education and Research" Conference.

**Photo:** Gene Tanta, Fulbright scholar, RO, 2013

**Photo:** Gene Tanta, Fulbright scholar— At Constanta with fellow Fulbrighters.



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E-mail: [lenuta.giukin@oswego.edu](mailto:lenuta.giukin@oswego.edu)



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### "Identity and Form in Contemporary Innovative Poetry: Symposium and Roundtable", June 13-15

The Fulbright Commission was honored to host on Friday, June 14, part of the contemporary innovative event organized by Dr. Gene Tanta with the financial support of the Public Diplomacy section of the U.S. Embassy in Bucharest.

The Symposium and Roundtable offered a number of prominent American and Romanian poets the opportunity to meet and discuss, helping consolidate bridges between Romanian and U.S. culture, as underlined by Bruce Kleiner, Counselor for Public Affairs, U.S. Embassy, in his welcome speech. "A most extraordinary thing happened June 13-15, 2013 in Bucharest:

come to fruition without the generous funding of the American Embassy and the support of the Romanian-U.S. Fulbright Commission. Why these Americans? Why these Romanians? I know and respect each of them as a result of my personal experience, they represent a variety of aesthetic and ethical positions, and each has the writer's courage to get up in the morning look language in the face and see more than an instrument. Ioana Ieronim, Toby Altman, Elena Vlădăreanu, Vanessa Place, Răzvan Țupa, Johannes Göransson, Jennifer Karmin, Andra Rotaru, Iulia Militaru, Chris Tanasescu, Caius Dobrescu, and myself offered a crowded master class to students at The University of Bucharest and The Bucharest Academy of Economic Studies (ASE), participated in the symposium and round table, as well as offered a well-attended performance of our poems to the Romanian public.

Finally, I thank the American poets for their adventurous spirit, goodwill, and confidence in joining us to establish new cross-cultural connections, creative collaborations, and friendships. I thank the Romanian poets for helping me catch a glimpse of the generation of poets to which I would have belonged had I not emigrated from Romania to the U.S. in 1984. I am documenting this glimpse with the research aspect of my Fulbright grant by editing an anthology called: *Biography After Communism: Romanian Poetry After 1989.*" - Gene Tanta, U.S. Fulbright Scholar



Romanian and American poets involved in very different projects had a frank and civil series of exchanges oscillating around one culturally vital question: how does biography relate to innovation? This master class, symposium and roundtable, and public poetry reading called "Identity and Form in Contemporary Innovative Poetry" would not have

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<http://www.fulbright.ro/news/686-qidentity-and-form-in-contemporary-innovative-poetry-symposium-and-roundtableq-june-13-15.html#content>



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### Screen Industries in East-Central Europe Conference: Industrial Authorship November 29 – December 1, 2013 Palacký University, Olomouc, Czech Republic

Sponsored by the Czech Society of Film Studies, Project FIND, and Palacký University

The Third Annual Screen Industries in East-Central Europe Conference (SIECE) will focus on the broadly defined subject of industrial authorship. In recent times, the concept of the author has become somewhat marginalized in screen studies discourse. Yet, John Caughie has suggested that this figure looms large “everywhere else – in publicity, in journalistic reviews, in television programmes, in film retrospectives, in the marketing of cinema”. Caughie goes on to explain that “Sometime around the point at which Film Studies began to be embarrassed by its affiliation to the author, the film industry and its subsidiaries began to discover with renewed enthusiasm the value of authorial branding for both marketing and reputation”.

The prominent position that authorship occupies across the region’s audiovisual cultures demands investigation in broader, revisionist terms that offload the Romantic notion of the autonomous Auteur in favor of approaches that confront its collectivity and institutional dimensions, and that respect authorship as a phenomenon that can be subject to acts of branding, contestation, appropriation, repurposing, remixing, and so on. As Derek Johnson and Jonathan Gray recently put it: “The author is a node through which discourses of beauty, truth, meaning, and value must travel,

while also being a node through which money, power, labor, and the control of culture must travel, and while frequently serving as the mediating figure standing between large organizations (such as Lucasfilm or Fox) and the audience”. Building from such a position, the 2013 SIECE Conference will broach questions about the industrial dimensions of authorship, considering how it has become part of the cultural, political, and economic fabric of East-Central Europe.

Potential topics for papers and panels include but are not limited to:

- Creative agency and industry structure
  - Social and collaborative creative practice, co-creativity and participation
  - Institutions as authors
  - Authorship branding, marketing, and consumption
  - Authorship as/vs. ownership, authority, and control
  - Visible and invisible creative labor, distributed creativity
  - Authorship wars: appropriated, marginalized, denied, dispossessed, censored, concealed, reclaimed authorship
  - Authorship rituals: credits, awards, “narratives of the self”
  - The author as archive
  - Mediations of authorship: technologies and platforms
- =>14

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### Screen Industries in East-Central Europe Conference: Industrial Authorship (2) November 29 – December 1, 2013 Palacký University, Olomouc, Czech Republic

- Repurposing and remixing content, DIY everyday authorship

The conference will be preceded by the Czech Society for Film Studies' pre-conference meeting, which will be held on 28 November in the Czech language. The pre-conference will consist of four workshops, which will be devoted to methodological issues pertaining to Czech film historiography, to biographical research (issues related to the writing person-based studies, oral history, personal archives etc ...), to presentations of ongoing research projects, and to the transformation of The Czech Film Fund.

The Third Annual Screen Industries in East-Central Europe Conference investigates historical and contemporary dimensions of the region's audiovisual media industries from all angles – local, transnational, economic, cultural, social, and political – and through a broad range of original scholarship delivered in the form of conceptual papers and empirical case-studies. A selection of the conference proceedings will be published in a special English-language issue of the Czech film studies journal *Illuminace* ([www.iluminace.cz](http://www.iluminace.cz)).

The 2013 SIECE Program Committee (consisting of for panels of three or four speakers focusing on any topic related to authorship and East-Central

European audiovisual industries. Panels of three to four papers will include a brief summarizing reflection of between five and ten minutes in length which will be delivered by an assigned respondent, and which is designed to facilitate discussion. Proposals for conference papers should include a title, an abstract of up to 150 words, and between three and five key bibliographical references, along with the presenter's name, the presenter's institutional affiliation, and a concise academic bio. Panel proposals should include a panel title, a short description of up to 100 words on the panel's focus, and proposals of all of the papers to be delivered (including the information described above). Please submit all proposals no later than 30 August 2013 to [szczepan@phil.muni.cz](mailto:szczepan@phil.muni.cz).

Conference attendance is free, and the conference will be conducted in the English language (except the pre-conference meeting on 28 November).

Conference Organizers: Petr Bilík, Jan Černík, and Petr Szczepanik in association with the Czech Society of Film Studies, the Project "FIND" ([www.projectfind.cz](http://www.projectfind.cz)), and the Department of Theater, Film and Media Studies, Palacký University ([www.filmadivadlo.cz/en](http://www.filmadivadlo.cz/en)).

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