

Seminaire Correspondances, itinéraires, di/vergences, croisements entre littératures,
genre, pensées
coordination et présentation Nadia Setti

25 janvier 2018

CNRS IVRY/SEINE 27 rue Paul Bert (métro Porte de Choisy ou Porte d'Ivry)
15h-18h30



interviendront Federica Fabbiani (journaliste, web master, Italie) et Irma Velez (Paris Sorbonne)

Federica Fabbiani « **The Serial Feminist Chronicles** »



New media practices, more and more intersected with social ones, have strong pervasive effects in everyday life; lives, increasingly precarious, rely, now more than ever, on great narratives to understand and structure reality. Today, TV seriality well interpret the slippery ground of needs and desires, failures and achievements, creating complex storytelling with enigmatic and multifaceted characters. The intent is clear: to capture attention, a fundamental asset in a time of mass distraction, by establishing a connection with the emotional part of the viewer. So it comes the binge-watching, that particular mode of vision that immerses the spectator in the multiverse of the episodes/seasons/series, activating a bond, sometimes an identification, with (some of) the characters. And the world as we know it appears more and more enveloped in a narrative universe that conditions and directs (more or less consciously) the perception that everyone has of existence. In this sense, in underling the social consequences of a serial narrative, it is essential to highlight the function of gender categories both in creating TV series that offer a precise point of view on the male-female relationship and in shaping the process itself of representation and vision. Television seriality has become a 'sixth power' that can - and must - be conquered to overcome binary thinking, subvert cultural norms, alter the usual points of reference regarding identity, sex and gender. Finding a way around the numerous and multi-layered trajectories of today's TV series is no easy task. Many television productions already promote an original path to understand an unusual and profound imagery from the point of view of feminist theory, also cinematographic, creating a territory where other possibilities of representation can be reconfigured, revealing what has been hidden and what has been repressed, finally combining visibility and vision. The catalogue is vast, and it may feel like they are all the same, since most series identify with the traditional view of culture and history that has created a kind of male cartography of lives, bodies, sexuality, emotions.

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The (neuter or) masculine voice of the television system has silenced for years women's different subjectivities and made to portray them in fixed and monolithic roles (the mother, the wife, the lover, the bitch, the sister...). The point is to throw away the old patriarchal map and start exploring the territory. Only then will we find the start flag, and discover that there are plural perspectives: beyond the male gaze, the female one can definitely change the rules of the game.

Journalist and new media consultant, I have been working at the intersection of gender, communication and cyberspace for a non-profit feminist association (Associazione Orlando) in Italy. I have been the editor in chief of the web portal Server Donne, of the online library and digital publishing house Ebook @ Women and I was in charge of the online information architecture and content management of all Orlando's projects (all financed by public funding, Italian and European). I published software manuals, a book dedicated to online journalism and essays in collective volumes. I created and manage a lesbian cinema website (lezTrailer.it), from which I draw inspiration to write the ebook *Lesbian Visions* (in Italian: 40k, 2014 and in English: Amazon, 2017): an original path to understand an unusual imaginary from the lesbian film theory point of view. Now I am writing a book on women's role in contemporary television focusing especially on seriality. Cat lovers, I'm an animal rights activist.

Irma Velez



« Le cinéma trans: écriture sociale et médiatique de l'autodétermination sexuelle comme récit multimodal. »

Cette intervention présentera le cinéma de la transidentité comme une construction multimodale qui répond tant aux exigences qu'aux résistances d'une écriture sociale et médiatique de l'autodétermination sexuelle de plus en plus médiatisée. A partir d'une cartographie virtuelle de la représentation audiovisuelle des personnages trans dans le cinéma documentaire et de fiction cette étude offre une analyse sémiotique, décoloniale et queer de la nature et fonction des technologies de l'information et de la communication (TIC) tant dans leur processus de représentation que de médiation cinématographique de la transidentité. Le corpus, les objets et hypothèses de cette recherche seront exposés afin d'en dégager trois idéologèmes constitutifs de ces récits.

Irma Velez est hispaniste de formation et exerce à l'ESPE de Paris Sorbonne en tant que référent numérique du département d'espagnol. Ses intérêts de recherche vont de la littérature au cinéma et ont traversé tant la convergence médiatique dans ses manifestations esthétiques que les politiques publiques en éducation aux et par les médias qui s'en sont emparées.

Site internet: <http://irmavelez07.wixsite.com/irmavelez>

Publications récentes:

- D. FRAU-MEIGS , VELEZ I. & FLORES J., eds (2017). *Public policies in media and information literacy. Cross-Country Comparisons*, London and New York, Routledge.
- FRAU-MEIGS D, & VELEZ I, FLORES J (2017). "Mapping media and information literacy policies. New perspectives for the

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governance of MIL" in « Part I. Global analysis of European public policies in MIL" in *Public policies in media and information literacy in Europe: cross-country comparisons*, Frau-Meigs, Velez & Flores, éd., London & New York, Routledge, pp. 17-88.

- FRAU-MEIGS D, & VELEZ I, FLORES J (2017). "Introduction" in *Public policies in media and information literacy in Europe: cross country comparisons*, Frau-Meigs, Velez & Flores, éd., London & New York, Routledge, pp. 1-15.
- VELEZ I, éd. (2017). *Alfabetización mediática y competencia digital. Revista Fuentes 19.2*. Sevilla, U de Sevilla, en ligne : <https://ojs.publius.us.es/ojs/index.php/fuentes/index>
- VELEZ I, éd. (2017). « Políticas públicas en alfabetización mediática e informacional: el legado de John Dewey » *Revista Fuentes 19.2*, Sevilla, U de Sevilla, en ligne : <https://ojs.publius.us.es/ojs/index.php/fuentes/article/view/4237>
- VELEZ, I. (2016). *El erotismo cinematográfico de la Cámara Oscura: revisiones estéticas e intericonicidad filmica. Revista Interfaces 21/2016*, No 42. (enero-junio 2016):173-190.
- VELEZ, I. (2015). "Un spectre hante la femme dans le cinéma argentin contemporain : le spectre de la jouissance », *Entre jouissances et tabous. Les représentations des relations amoureuses et des sexualités dans les Amériques*, dir. Mariannick Guennec, Presses Universitaires de Rennes, collection « Des Amériques ». 197-208.
- FRAU-MEIGS, D, & J. FLORES MICHEL, I. VELEZ (2014). "Políticas públicas de alfabetización mediática e informacional en Europa: formación y fortalecimiento de competencias en la era digital." *Los recursos del aprendizaje en la educación a distancia. Nuevos escenarios, experiencias y tendencias*. Ed. Fidel Ramírez Prado y Claudio Rama. Lima, Perú : Fondo Editorial de Universidad Alas Peruanas, 79-90. En ligne: <http://www.slideshare.net/coordinaciondued/recursos-del-aprendizaje>
- VELEZ, I. (2014). "Tecnologías del género y de la información: el marco fotográfico en *La cámara oscura* (2008) de María Victoria Menis". De cierta manera : cine y género en América latina", ed. Laurence H. Mullaly & Michèle Soriano, Paris : L'Harmattan, Collection « Sexualité et genre : fiction et réalité », 123-147.
- VELEZ, I. (2014). "Intericonicidad y trazo infantil en *Postales de Leningrado* (2007) de Mariana Rondón". *Iberic@I n°5* (printemps) : 73-86. En ligne: <http://iberical.paris-sorbonne.fr/?p=1186>



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