

RSAA NEWSLETTER

Romanian Studies Association of America

May 2014

Volume XXV, Issue 1

RSAA (International) Travel Grant

Dear RSAA Members,

The members of the RSAA Executive Committee, Anca Luca Holden, Ramona Uirutescu-Lombard, Marilyn Smith, and Rodica Ieta, have drafted a travel grant policy. This proposal was discussed and approved at the RSAA business meeting at the MLA in Chicago, January 2014.

Given the high minimum balance that the RSAA account was required to maintain at Bank of America, where the account was opened two years ago, the Executive Committee was concerned that an international travel grant would not be feasible. As such, Marilyn Smith, the RSAA secretary-treasurer, and I transferred the RSAA account to the TD Bank which requires a lower minimum balance than Bank of America.

In addition, the RSAA membership has been recently updated based on RSAA by-laws which stipulate that RSAA members who have not paid dues for two years are not entitled to vote.

Please cast your vote on this travel grant proposal by April 30, 2104 to Marilyn Smith: msmith@fivecolleges.edu

With best wishes,
Anca Luca Holden, RSAA President

Description: The RSAA will award a maximum of \$500 per year in travel grants: \$200 for the domestic travel grant and \$300 for the international travel grant.

Should there not be an applicant for one or the other grant, then the funds allotted to that grant shall be made available to the other grant. For example, if no one applies for the international travel grant, then \$300 will be made available for additional domestic applicants, should there be any, and vice versa.

Eligibility: International scholars and faculty who have been accepted to present papers at the session (s) organized by the Romanian Studies Association of America (RSAA) and the Romanian Discussion Group at the MLA.

Applicants:

1. should be members in good standing (having paid dues for three years) with the RSAA. International awardees who are not members shall have membership dues waived for the year of their presentation.

2. should apply in writing for the grant. Application deadline: June 1 of the year in which the applicant presented at a panel organized by the RSAA or the Romanian Discussion Group. Applications should be emailed/mailed to the RSAA Secretary/Treasurer. =>2



Image: Gene Tanta
Best of Friends

Special points of interest:

Mircea Eliade: Myth, Religion, and History. New Brunswick, NJ: Transaction Publishers, 2014. Edited and with introduction by Nicolae Babuts, Emeritus Professor of French, Syracuse University.

A **Summer Institute** funded by the National Endowment of Humanities will be held at Columbia this coming June 8-29. The topic is "America's East Central Europeans: Migration and Memory."

<http://nehsummerinst.columbia.edu/>

New Position

Letitia Guran has accepted the invitation of the RSAA Executive Committee to serve as the RSAA-SRS liaison.

Congratulations, Letitia !

Committees and Service

Anca Holden has accepted the nomination as RSDG executive committee member for a five-year mandate starting in 2015. Congratulations!

The Romanian Studies Discussion Group is one of the MLA discussion groups and its purpose is to promote scholarly research in Romanian literature

and culture and to foster relationships with other discussion groups. Each year, the group organizes at least one panel (hosted at the MLA Annual Conference) in its field of interest. The committee is responsible for organizing the panel and for generating projects to promote the group's goals.

MLA discussion groups include five members, each serving for five years. In the third year, each member becomes the secretary of the committee and in the fourth he/she becomes the chair. The committee meets during the MLA Annual Convention, but will also stay in contact by email. www.mla.org/policies_for_divisio



Romanian Studies Association of America



Letter from Jeanine

Dear Colleagues,

I'm writing to you regarding the Society for Romanian Studies (SRS) and my wonderful experience in Sibiu, where RSSA participated with three sessions at the International Conference Europeanization and Globalization—Romanians in their Region and the World 2012 (Lucian Blaga University, Sibiu/Hermannstadt).

Both my husband (William) and I were extremely impressed by the conference's excellent organization; congratulations are owed to Irina Livezeanu and Matthew Ciscel, who were superb hosts and who thoughtfully attended to the participants' warm welcome and pleasant stay.

The RSAA panels, "Local History, Transnational Memory in the Romanian Holocaust (Corina Petrescu, Domnica Radulescu, Jeanine Teodorescu, and Valentina Glajar, moderated by Adina Babes); "The European Union: A Community of Clashes in the New Romanian Cinema" (Maria Ionita, Domnica Radulescu, Ramona Uritescu-Lombard, and Rodica Ieta); "The Foreignness of Language: Interferences among Romanian, English, and German" (Gaelle Fischer, Catalina Florina Florescu, and Monica Grecu) were very well-received, but were also in great company: here are just a few titles of the many fascinating sessions: "La Trahison des Clercs? The Role of Intellectuals in Romanian Politics," and "The Romanian Avant-Garde: Globalization Avant la Lettre," both moderated by Irina Livezeanu; "The Romanian City and European Identity: Perspectives from Literary and Cultural History," "National Essence, the West, and the Canon," "Cosmopolitan Cultural Critics of the 20th Century," and "Religion in Romania and Moldova." Plenary sessions offered participants the occasion to listen to Tom Gallagher, University of Bradford and Igor Casu, Moldova State University; among other participants were: Paul Michelson, James Augerot, Catherine Hansen, Andrei Pippidi, Marin Marian-Balasa, Alex Drace-Francis, Michael Finkenthal, Victor Neumann, and Rodica Mihaila.

This conference is also the best venue for launching books; Domnica Radulescu presented her novels *Trenul de Trieste* and *Amurg la Marea Neagra* at the Libraria Humanitas and Rodica Ieta talked about her bilingual edition of poems *Intilnirile dintotdeauna / Encounters Forever*.

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RSAA participation in the SRS conference, Bucharest, 17-19 June 2015

RSAA (International)

Travel Grants (cont.)

3. must provide original receipts as supporting documentation. The Travel Grant will be dispersed only AFTER receipts have been received.
4. successful applicants may have no more than 75% of all total conference costs (travel, hotel, membership + registration, not including food) funded by means of other institutional support.
5. may receive the travel grant only every other year.

Pursuant to the RSAA decision in 2013 to collaborate with the SRS, we have been invited to submit proposals for presentations, roundtables, book panels, and other events members may wish to propose. Participation in the conference is contingent on membership in the SRS. RSAA members who have elected joint membership already fulfill this requirement.

All proposals related to literature, film, drama (and the like) should be sent directly to the RSAA executive committee (see below), where they will be given preliminary review before submission to the joint RSAA-SRS organizing committee. Proposals that do not appear to fall within the purview of the RSAA will be forwarded to the SRS liaison.

The joint RSAA-SRS dues are \$37. If you

have already paid the regular RSAA \$20 dues and would like to add the SRS to your membership, you may send to Marilyn an additional \$17.

An international travel grant supporting RSAA participation in the SRS conference is currently under consideration.

Please send your proposals to the RSAA executive committee:

Anca Holden, president RSAA
ancaholden@yahoo.com

Ramona Uritescu-Lombard, vice-president
RSAA: uritescu@umich.edu

Marilyn Schwinn Smith, secretary-treasurer
RSAA: msmith@fivecolleges.edu

Find us at: <http://www.thersaa.org/>

Contact: lenuta.giukin@oswego.edu or msmith@fivecolleges.edu



Romanian Studies Association of America



The **American Council on the Teaching of Foreign Languages (ACTFL)** is pleased to announce an opening for an **ILR OPI testers of Romanian**. We got your name from the Romanian Studies Association and we are wondering if you are interested. This is a per diem/freelance assignment where Romanian language specialists are trained by ACTFL to conduct proficiency testing using the oral proficiency interview (OPI) method and then are called upon on as needed basis to conduct tests. All Tests are conducted using a landline phone from the tester's home or office. There is no need to travel (following training) for this assignment. ILR OPI testers must be available to conduct tests for at least 10 hours per week year round between the hours of 9AM-5PM Eastern Time (6AM – 2PM Pacific Time) Monday-Friday. You would be called upon on an as needed basis to conduct requested tests but you are given at least one week's notice that you will be needed for a test. The training process involves attending two four day on-site training sessions held in New York and then completing two assignments to demonstrate your mastery of the concepts taught in the on-site sessions. Payment for the training and certification is \$1000.00 and payment for each test conducted is approximately \$40. A test takes between 30-45 minutes to conduct. The travel costs to attend these training sessions are paid for by ACTFL. The dates of the training sessions will be:

Phase I: May 8-11, 2014 ; **Phase II:** May 29-June 1, 2014

For more information about working as an ILR OPI tester for ACTFL, please go to www.actfltraining.org and look at the information under the heading ILR OPI Testing.

If you are interested in applying, please complete the attached application and send it back to me by fax or email. If don't already have your resume on-file (or if you do not know if we have it) please also send it.

If you are not interested in this assignment but would like to suggest that we offer it to someone else, please give me that person's contact information or forward this email. We are seeking native speakers of Romanian with, at minimum, a BA degree in a field related to language and at least five years experience as a language teacher, interpreter or translator. Candidates who live on the East Coast and have advanced degrees, university teaching experience and previous training in oral proficiency testing are strongly preferred. All applicants for this assignment must be US citizens or permanent residents who currently live within the US.

We look forward to receiving your application: Michelle Paradies (mparadies@actfl.org); 914-207-2017

Utopias and Dystopias in Music and Media of East

Central Europe Circum 1989

May 2, 2014 (Hamilton Hall 602, Columbia University, 9:15am-5:15pm)

After the chaos of World War II, East Central Europe experienced the imposition of a (corroded) utopian view of mankind and then its disintegration into dystopia, culminating in an invincible popular revolt symbolized by the toppling of the Berlin Wall in November 1989. The Fall of the Wall was accompanied by a new utopian dream of freedom of expression, political democracy, integration with the world, benign capitalism and consumer paradise; this also quickly devolved into dystopia. Twenty-five years later, this workshop examines how music and media reflect the tensions and representations of the years on both sides of the Fall of the Wall.

Letter from Jeanine (cont.)

Because all the attending RSAA members felt so excited about this international conference, its high quality sessions, its excellent organization and great location, we had a meeting and came to an agreement with Irina Livezeanu to collaborate on the next conference, which will take place, hopefully, next year. Although the Society for Romanian Studies focuses in general on history and social sciences, we thought that a collaboration with RSAA would be to our mutual advantage and would enable us to offer a greater variety of topics for its sessions. We would have the opportunity to meet colleagues from related fields, to exchange ideas with them and, eventually, to collaborate on new projects.

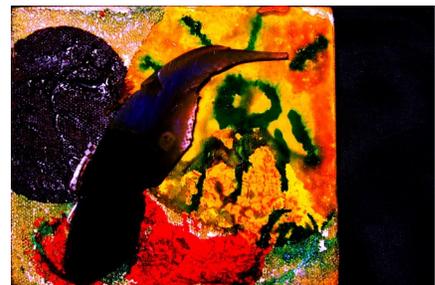
I warmly encourage you to pay for a joint membership in RSAA & SRS this year for \$37.00. It's a wonderful opportunity that

should not be missed.

See you all, hopefully, in Sibiu / Hermannstadt in 2015!

Jeanine Teodorescu

Gene Tanta: **Humming Sneaker**



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Contact: lenuta.giukin@oswego.edu or msmith@fivecolleges.edu



Romanian Studies Association of America



***Linking Past, Present and Future:
The 25th Anniversary of Regime Change in Romania and Moldova
(1989/1991)***

Bucharest, 17- 19 June 2015

The SRS is an international inter-disciplinary academic organization that promotes professional study, criticism, and research on all aspects of Romanian culture and civilization, particularly concerning the countries of Romania and Moldova. For information about SRS visit www.society4romaniastudies.org.

The 2015 SRS conference will be hosted by the Faculty of Political Science, the University of Bucharest. We thank them for their support.

Anniversaries represent opportunities to reflect on past events, re-assess their impact on the present, and draw lessons for the future. Together with other 20th century historical events – including World War I, World War II, and the communist take-over – the overthrow of the communist regime represented a watershed event for Romania and Moldova, the most recent great transformation it is seen as having led to the end of the communist dictatorship, democratization of the political system, the introduction of market economy, cultural liberalization, the opening of borders, and a re-alignment with the West. At the same time, given Romania's and Moldova's persistent problems with political instability, pervasive corruption, slow economic growth, populism, and nationalism, the significance of the 1989/1991 regime change and its outcomes remains a source of contestation. The aim of this conference is to take a fresh look at the transformative events of a quarter century ago. We wish to examine their significance for the two countries' post-communist trajectories, past, present, and future both domestically and in the wider European and Eurasian contexts with the help of broad historical, political, literary, and cultural disciplinary and interdisciplinary inquiries. =>5

Message from the SRS President

The Society for Romanian Studies (SRS) will organize an international conference in Bucharest on June 17-19, 2015. Please distribute the enclosed Call for Papers as widely as possible to the members of the RSAA, one of the organizations that offers joint membership with the SRS.

Founded in 1973, the SRS is the premier international inter-disciplinary academic organization dedicated to Romanian Studies. It draws its members – young and established scholars, graduate students, and government experts – primarily from North America, Romania and the Republic of Moldova, Western Europe, and other parts of the world. With a growing membership and an expanded slate of activities, the SRS is recognized as facilitating academic exchange within and across a multitude of disciplines. More information on our society can be found on the SRS website (<http://www.society4romaniastudies.org/home>) and in our newsletters. Our Facebook, Twitter, and LinkedIn pages offer a wealth of information related to Romanian Studies. Additional news items and books reviews will be soon available on our H-Romania.

Since 1989, the SRS has organized five international conferences in Romania. The most recent conferences, held in 2007 in Constanta and in 2012 in Sibiu, have each attracted over 250 scholars from Romania, Moldova, and abroad. These two conferences have garnered rave reviews from presenters and audience members, both SRS members and non-members. The 2012 SRS conference was attended by several RSAA members, including the then RSAA President Rodica Ieta, who

participated in several fine panels and a well-attended book launch.

We hope the RSAA members will be willing to propose panels, individual papers, roundtables, and/or book panels for our 2015 conference, which will be hosted by the University of Bucharest. More information is available in the call for papers. Dr. Margaret Beissinger (mhbeissi@princeton.edu), a long-standing member of both associations, is the SRS liaison person with the RSAA. Dr. Beissinger and Dr. Monica Ciobanu (monica.ciobanu@plattsburgh.edu), chair of the SRS 2015 Conference Organizing Committee, would be happy to answer any questions you might have related to the conference.

Sincerely,

Lavinia Stan, PhD
President, Society for Romanian Studies
(<http://www.society4romaniastudies.org>)
Associate Editor, Women's Studies International Forum
(<http://www.journals.elsevier.com/womens-studies-international-forum/>)
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Romanian Studies Association of America



Linking Past, Present and Future: The 25th Anniversary of Regime Change in Romania and Moldova (1989/1991)- cont.

Keynote Speakers: Dennis Deletant (Georgetown University) and Mihaela Miroiu (SNSPA). We welcome proposals for papers, panels and roundtables from junior and senior scholars working in a variety of disciplines: history, sociology, anthropology and ethnography, political science, philosophy, law and justice studies, literature and linguistics, economics, business, international affairs, religious, gender, film and media studies, art history, music, and education, among others. Possible topics might include, but are not limited to:

- Precursors of 1989 (anti-Stalinist revolts and resistance, resistance through culture, the role of dissidents, everyday forms of resistance, Braşov 1987, etc.)
- The external context (Gorbachev's Soviet Union, the events in East and Central Europe)
- Western propaganda and the Romanian diasporas
- 1989 in popular and official memory, historiography, film, literature and the arts
- Legacies of World War I and World War II
- Sources and archives
- Communism, post-communism, and the arts
- Writers and artists in post-communism
- The Romanian new wave and the legacy of communism
- European Union accession
- Moldova between West and East
- Legal and constitutional reforms
- Party and electoral politics, and voting behavior
- Free markets, neoliberalism and state paternalism
- Romania's place in Europe and in the region
- Romania's relationship with the Republic of Moldova
- Moldova's place in Europe and the region
- The status of ethnic, religious and sexual minorities in Romania and Moldova
- The reconfiguration of social stratification

- Post-communist media and journalism
- The role of the Orthodox Church, and of other religious groups
- Dynamics of migration from and into Romania and Moldova
- Policy analysis and public administration
- Urban policies and architecture in communism and post-communism

Individual paper proposals should include the title of the presentation, a brief abstract of up to 500 words, a short c.v., and contact information of the presenter. They should be sent in a single attached Word document by August 1, 2014 at srs2015conference@gmail.com. Proposals for 2- hour panels including 3-4 papers, one chair, and 1-2 discussants should provide a title and description of the panel topic, abstracts of all papers, short vitae, and contact information for all participants. Panel participants should be drawn from at least two different universities. Roundtables proposals of 3-5 participants should include title and description of the topic, short vitae and contact information for all participants. In addition, the conference organizers will accept proposals for book panels. Submissions and presentations in French will be accepted, as long as they are for full panels and roundtables including members from more than one university. Participants will be notified of the acceptance of their proposal by October 15, 2014.

In order to assure that the conference is accessible to scholars from across the Atlantic region and to those from Romania and the Republic of Moldova, the conference fees will be quite modest. For scholars from North America, the fee will be 40 USD; for those from the Eurozone and Western Europe, 40 Euros, and from Romania, Moldova and parts east, 40 Romanian Lei. Graduate students will be exempt from this fee. SRS membership will also be required and additional for those paying in USD and Euros, but included for those paying in Lei.

Stephen Alexander Fischer-Galati, Distinguished Professor Emeritus in History at the University of Colorado, known outside of academia as Stephen Fisher, died peacefully on March 10, 2014 in Boulder CO. He was a long-time honorary member of the RSAA.

Prof. Stephen Fisher was the founder and editor of the *Eastern European Quarterly* and of the *East European Monograph* series which is distributed by the Columbia University Press. A detailed account of Prof. Stephen Fisher's academic scholarship and life is found at:

<http://www.legacy.com/obituaries/dailycamera/obituary.aspx?n=stephen-fischer-galati&pid=170123186>

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Romanian Studies Association of America



Romanian Studies Panel Proposals, MLA 2015

Guaranteed RSAA panel:

Negotiating Memory: Contemporary Romanian Culture in Translation

This panel is on Romanian works of art in translation as sites of international cultural exchange and re-negotiation of cultural memory.

Non-guaranteed panel:

Post-Colonial Shadows and post-Socialist Skies

Was communism a different type of colonialism? Consider a dialogue between the legacies of both at personal, institutional, communal level.

Special session:

The New Romanian Avant-Garde: Trans-Disciplinary Explorations of Contemporary Romanian Artists and Writers

The panel is on post-modern avant-garde experimentation by Romanian artists and writers in dialogue with world cultures, past or present.

RSDG panels:

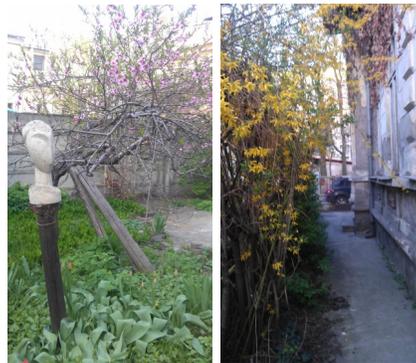
Transnational Representations of Gender in Recent East European Literature and Film

This panel explores changes in gender representations in postcommunist East European literature and film in a transnational perspective, in the context of European integration.

Catalan Literature in Translation and European Integration.

This panel investigates the role of translations from Catalan literature into East European languages and the model of Catalan cultural promotion in the configuration of a European meta-identity and EU cultural exchange.

From Stefan Stoenescu: "My uncle's garden"



The English Department of the University of Bucharest holds its 16th Annual Conference:

Transnational Dimensions of Literature and the Arts, 5-7 June, 2014

Venue: The Faculty of Foreign Languages and Literatures, Str. Pitar Mos 7-13, Bucharest, Romania

Invited Speakers: James H. Cox (University of Texas at Austin), Mădălina Nicolaescu (University of Bucharest), Azade Seyhan (Bryn Mawr College, Pennsylvania), Mads Rosendhal Thomsen (University of Aarhus)

Organizing Team: Maria-Sabina Draga Alexandru, James Brown, Eliana Ionoaia, Martin Potter, Ruxandra Rădulescu, Ioana Zirra

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Romanian Studies Association of America



The 5th International Conference in Small Cinemas sends a

CALL FOR PAPERS

CRISIS IN FILM AND VISUAL MEDIA

Vilnius University (Vilnius, Lithuania), September 19-20, 2014

Co-organized by Contemporary Art Centre (Vilnius, Lithuania), and Lithuanian Film Centre (Vilnius, Lithuania).

With the participation of such keynote speakers as **Mette Hjort** (Lingnan University, Hong Kong), **Dina Iordanova** (University of St. Andrew, Scotland), **Ewa Mazierska** (University of Central Lancashire, England) and filmmaker **Arash T. Riahi** (Golden Girls Filmproduktion, Austria).

The discourse of crisis has been frequently used in contemporary media and visual arts to reveal the dysfunctionality of political, economic, social and even artistic systems of capitalist states and encourage critical discussions on it. Since 2009, we have noticed a „revival“, and over-escalation of the discourse of crisis in media. The phenomenon of crisis is often scrutinized from the point of view of social economy, political theory, cultural studies, etc. in the context of global and national frameworks, such as economic and political instabilities, social disasters, moral declines, epistemological breaks and similar. However, contemporary philosophy (e.g. Felix Guattari, Michel Foucault) sees crisis as a potential and pre-condition for a historic change and transformation. Therefore crisis can cause an emergence of a new productive power and a new historic subject. For Paul Virilio contemporary art is a “victim” and a product of major social upheavals and challenges, like wars or terrorism. Postmodern philosophers (including neomarxists) and ideologists of neoliberal theory (i.e. Friedrich Hayek, Milton Friedman) point out that all types of crisis, which are experienced by capitalist societies are inevitable, because they are caused by the very economic and political systems. Film and visual media are part of this system, therefore are periodically effected by the cyclical re-occurrence of crisis and even serve as producers of the discourse of crisis in art and society.

The focus on the crisis phenomenon in this conference is global and interdisciplinary. We expect proposals of papers and panels tackling a variety of approaches on crisis and different visual media and in diverse theoretical, cultural and geopolitical contexts and frameworks. The speakers are encouraged to look at the representations and reflections

of political, social, economic, moral and artistic crisis in film, television, games and photograph, both from the point of present day as well as historical perspective. We hope that the conference will contribute to the critical platform formation in order to develop new insightful approaches into theoretical and empirical studies on crisis in film and other visual media.

We invite papers and panes which focus but are not limited to:

- A historic reflection of economic and political effects on film and visual media development;
- Theoretical and critical approaches to crisis in film and media;
- Film and media reactions to the recent economic crisis in the capitalist world, political crisis in Ukraine and Arab countries and other regions of the world;
- Crisis as an opportunity and challenge for the society and arts;
- Crisis of representation in film and visual media;
- Identity crisis of national state and national cinema;
- Visual representations of crisis in urban landscapes and lifestyles;
- Ethical aspects of crisis and its representation in visual media;
- Images of crises in genre film and popular culture;
- Ecological crisis in film and photography;
- The representation of the crisis ‘initiator’ and those affected by it in visual media.

The deadline for submitting a paper and panel abstracts is June 8, 2014. Submission form and more information on the conference at www.filmconference.kf.vu.lt/

Notifications of the Scientific Committee’s decisions will be sent out by June 20, 2014.

Participants are invited to cover their travel and accommodation expenses (no reimbursement foreseen). For more logistical information please visit www.filmconference.kf.vu.lt/

Conference participation is free, but online registration is required at www.filmconference.kf.vu.lt

Regarding questions on the conference please e-mail at renata.sukaityte@kf.vu.lt

Conference Presentations

Lenuta Giukin. “The Moldovan Basserabian Cinema and *The Unsaved*.” Proposal for Crisis in Film & Visual Media, Vilnius, Sept. 9-20, 2014.

Monica Filimon. “The Cinema of Detached Introspection: A Brief Incursion into Cristi Puiu’s *Aurora* (2010).” NeMLA, Harrisburg, April 2014.

Lenuta Giukin. “Moldavian Cinema: The Struggle for Survival.” NeMLA, Harrisburg, April, 2014.

Adriana Gradea. “Connecting Gerald Vizenor’s Concept of Survivance to the Totalitarian Context.” NeMLA, Harrisburg, April 2014.

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Romanian Studies Association of America



Special Guest: **Monica Filimon** **Emotion, Diversion, and Memory in** ***Videograms of a Revolution (1992)***

The December 1989 uprising in Romania has been studied for its use of the televisual image to document, communicate, and generate meaning. The German film historian and director Klaus Kreimeier has argued that, “The medium, with its inherent dynamics and acceleration effects, became the catalyst, if not the catapult of political events.” (I) Produced shortly after the events, Harun Farocki and Andrei Ujica’s *Videograms of a Revolution* is a compilation of recordings, both official and taken by amateur cameras, intended, as Ujica has suggested, to “reconstruct the visual chronology of [those] days.” (II) The film is primarily interested in reflecting the plurality of perspectives that exploded on December 21 and, in doing so, it intentionally underscores the gaps, disturbances, and interruptions that any act of remembrance and representation necessarily implies. Farocki, considered one of “cinema’s most illustrious artist-archaeologists[s],” insists that the purpose of a picture is to point beyond itself, to that which cannot be represented, “... [O]ne shows a picture as proof of something which cannot be proven by a picture.” (III) It is in that which cannot be fully represented that I am interested: specifically, the use of cinematic techniques to indicate the profound changes in the perception and organization of urban places in 1989 Bucharest. I will suggest that various cameras, present in or around important squares such as the University, Victory, or Revolution Squares, have recorded the citizens’ reappropriation of public spaces and their redefinition of the boundaries between visibility and invisibility. As a result, such spaces were consecrated as national *lieux de memoire*.

Having read Ujica’s *Television/Revolution: The Ultimatum of Images—Romania in December 1989* (written in collaboration with Hubertus von Amelnunxen, a photography historian and theorist), Farocki contacted him

with the intention of adapting it to the screen. (IV) Ujica suggested they make a film about the “videograms” of the event, i.e. the many types of footage produced by official and individual cameras, and disseminated on national and international television or simply among people. (V) Like telegrams, these functioned not only to document, but also to send a message or a call for action. (VI)

The film moves with grace between the official recording of the last mass rally organized for Ceausescu (and at his orders) and amateur footage of the people’s takeover of the television station, the new politicians’ seizing of the Central Committee Headquarters, the reorganization of political and military power, and of the many street confrontations in Bucharest during the five days that followed the rally and up to Ceausescu’s execution. For careful eyes well accustomed with the “new” faces, this reconstruction also exposes the disparity between the enthusiastic popular revolt and the apparently long-planned coup d’état unfolding within the Headquarters. A woman’s impersonal voice analyzes various sequences, some of which are played in a loop, while others are frozen to permit the commentary to have its effect on viewers. Frames within frames, suggestive crosscutting between different locations, an excessive use of zooming (the amateurs’ solution for close-ups), blackouts, and jump shots reinforce the constructedness of the images, their subjective rendering of events, and, ultimately, the importance of this film as a metatext. What distinguishes the narration of *Videograms* is, therefore, a preference for motion, for detailed editing, carefully added soundtrack and voiceover, and a fluid transition between the various camera operators.

Motion also defines the popular uprising *per se*. The 1989 fall of the Iron Curtain was gradual, as communist

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Romanian Studies Association of America



Emotion, Diversion, and Memory in *Videograms of a Revolution (1992) - Cont. 2*

parties in central Europe eventually accepted the emergence of organized opposition and relatively free elections. In Romania, the totalitarian system had left no room for people's disapproval. Increasing economic pressures, suffocating surveillance, and the radical entrenchment of the Party had led to a paralysis of the public sphere, which functioned only as an arena in which the establishment transmitted its uncontested messages to its subjects. The undercurrent of discontent and, especially, the search for public recognition and validation of individual desire needed the smallest fissure in the system to explode it open; this "fissure" came in the form of Pastor Laszlo Tokes's opposition to his political eviction from Timisoara to another city. Although it does not document this moment, *Videograms* does register the spectacular moment when the fracture in the stagnant, ossified system was split wide open by the bustling, flowing energy of the masses.

A few theoretical points may be useful at this point. In *The Production of Space*, Henri Lefebvre argues that spaces may outlive their purposes and "become vacant and susceptible of being diverted and put to use[s] quite different from [their] initial one[s]." (VII) Such diversions, however, are usually temporary as the forms and structures within each space eventually return to their original designation, as Lefebvre suggests: "Diversion is in itself merely appropriation, not creation—a reappropriation which can call but a temporary halt to domination." (VIII) I would suggest that public spaces change their functions radically—though not completely—at historical crossroads. Furthermore, they may gain status as sites of memory when they are invested with the raw energy and emotion of the masses. In *Videograms*, such diversion of space is the result of the movement of masses and cameras gone rogue.

One of the opening sequences is revelatory in this

sense. On December 21, 1989, in response to the violent protests in Timisoara, Ceausescu ordered a massive rally and, while addressing a seemingly tame crowd, he was shocked to hear, over the recorded applause on the loudspeakers, the much louder booing of the people in front of him. At first, the organized crowd is motionless, obedient, and dotted with red banners that indicate devotion to the Party and the Leader. It is important to note that the place itself is the center of power and surveillance: the massive, silent buildings that surround—and contain—the participants host the government (on one side), the Party (on Ceausescu's side), a famous hotel, the University Library, and the infamous Securitate (this particular building was known as a center where prisoners were tortured). These structures seem to function as gates against the flight of the masses. The static shots of the crowd, the clean cuts between frames, and the steady images of the official camera, like the building themselves, represent the regime as unflinching, in control, unbreakable.

A few moments later, everything changes. Ceausescu thanks the organizers and this one more masquerade of power—the pretense of having the consent and approval of the people—is the spark that sets the masses in motion. The first indication of change is the invasion of the medium shot of the dictator by unclear, yet roaring sounds coming from the crowd; the second is the faltering hand of the camera operator, who, one may imagine, turns his head to the source of the sound; the third is the breaking down of the image followed by the red screen and its "Live Broadcast" inscription. In the very text of the film itself, movement, defined as "disturbance," is the effect of the voicing of emotion off-screen. At the time, such minute changes in broadcast indicated the vulnerability of the power establishment and may have emboldened the masses further. Benjamin Young has aptly remarked that the minute the regime cannot control its image it has,

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**Emotion, Diversion, and Memory in
*Videograms of a Revolution (1992) - Cont. 3***

in fact, made room for alternative images and voices.

And they do not fail to appear. The first such “rogue” observer is the television camera that records the rally “more out of curiosity than resolve,” as the voiceover suggests later. What the intermittent images reveal is the dissolution of the mass into distinct crowds, some exiting the square right by the Securitate building, some gathering at the door to Ceausescu’s Party headquarters, ready to get to his balcony. The horizontal movement of these pools of people is in contrast with the vertical bulkiness of the buildings, indicating the incongruity between the people’s fluid will and the stiff, fixed position of power. Furthermore, the breaking up of the mass is a visual representation of the different voices that can make up a democracy: individuals follow up their own desires and instincts rather than being driven by the one will of the controlling power. The rogue camera, itself acting “out of curiosity,” i.e. out of personal desire, has managed to confer upon these different expressions of will the visibility denied them by the script of power.

This is the first moment when the space of adulation for the regime is diverted into (or reappropriated as) a space of visible opposition and free expression. It is also the space where power has been demystified and exposed as weak and replaceable. The desire of the masses, their refusal to participate in what James Scott would term the “public transcript” of the regime, i.e. its official discourse and expectations, has opened up the actual space of this square to the future, creating the first pocket of open resistance to power. The emotion that has pushed individuals into action surges dramatically as the Ceausescus flee by helicopter and more and more citizens join those who stay, continuing their protest overnight and under fire by unknown terrorists (whose identities have remained unclear to this day). A place of official parades under the Communists, this square would become a site

of memory—marked as such by its new name (Revolution Square) and the soaring monument dedicated to the victims of those days—in the post-1989 years. The Revolution Square, surrounded by buildings that have preserved an official status, has, eventually, preserved part of its function as a space for political demonstrations and it is now used for the organized rallies of different political parties, most of which are looking to exploit its affective value in support of their agenda.

A second space depicted, in this case, by a very decisive, private camera is that of the University Square. Leaving the rally in protest, rivers of participants flow down one of the major boulevards in Bucharest only to gather, eventually, in front of the University, where they occupy one of the major intersections of the city. Zooming out of the small screen of a television, this second rogue camera is much bolder in its moves even if it does not go into the street yet. It pans left and right, zooms in and out, and even cuts between different moments, trying frantically to capture everything and returning to the screen in a frenzy of excitement, partial disbelief, and even joy at confirming that what appeared as a minor disturbance in the official broadcast was, in effect, the beginning of the end for the regime. This handheld device is the first unofficial witness of the revolt; like the people on the street, it moves out of desire and with some enthusiasm, revealing the gradual flooding and reappropriation of official public spaces by the masses. Later on, the same camera will mark the first direct confrontation between the people and the tanks of the regime. Like it, almost one hundred other cameras would invade the streets, recording all they can with liberating fervor, panning over the crowds, moving with them, or depicting the backstage where power dissolves and is born again. Like the Revolution Square, the University Square has become a lieu de memoire, consecrated as such by the emotion-driven crowds and by the victims fallen to yet

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**Emotion, Diversion, and Memory in
*Videograms of a Revolution (1992) - Cont. 4***

unknown bullets. Unlike the Revolution Square, however, the University Square continues to be a space of open dissent and private citizens' opposition to the state. It was most famously declared a "space free of Communism" in 1990, when young people occupied it for several months demanding a radical change in politics and politicians (they had realized that the second tier of the Communist Party had, in fact, used the spontaneous 1989 uprising to stage their coup and take over the country). This particular site is part of an international constellation of similar sites, from the Tiananmen Square of 1989, to the more recent Tahrir Square, Taksim Square in Turkey, or today's Maidan Square in Kiev, which function to challenge the establishment, often motivated by idealistic notions of truth, justice, and honor.

What are the dominant emotions of the masses? What pushes them into action? One of the first "requirements" of the masses captured in one of the videograms is the call for free elections. Freedom, truth, and Ceausescu's removal are soon demanded on the streets. One of the most poignant early moments is the singing of a 19th century hymn—it would become Romania's national anthem in 1990—that conjures Romanians to "wake up from their sleep," take action against their enemies, and recover their pride as a nation. In a particularly poignant scene, shot from inside a moving car, a few unknown young people discuss the fall of the regime. The vehicle moves along one of the busiest boulevards in Bucharest, toward University Square, along with the many passers-by who greet each other with a joy like that of war victims who acknowledge their common suffering and welcome their deliverance. Several types of emotion converge at this point. The radio initially broadcasts a call for the death penalty for all major actors of the previous regime, which indirectly signals the absolute rejection, the almost raw hatred of the communist regime that leaves no room for second

thoughts. The program then features a nationalist song that commends Romanians for their ability to withstand all enemies. Ceausescu's regime cultivated such highfalutin nationalism, but, at the same time, humiliated the individual: praised for their courage on national television, people kept silent and scrambled for food in their private lives, constantly self-censoring their thoughts and words for fear of being caught. "We were afraid of an idiot," the man in the car states. In a later sequence in which soldiers are firing at empty buildings where they have been told that secret enemies have found shelter, the voiceover commentary points out that fear had been used as a weapon against possible revolts in a country in which "[t]ime froze. The basic movement was that of idling; the basic emotion—the inertia of fear." The voice of the man in the car betrays shame at having participated in his own humiliation by "an idiot"; at the same time, he acknowledges those who died defending their public opposition to the regime. Honor comes from visibility, from the courage to render inner thoughts and emotions visible to the authorities. It is in search of honor and as an expiation of the guilt of having accepted the regime passively for many years that people were moved into action. The freedom they demanded was the freedom from posing, from constantly masquerading/assuming the subservient position demanded by the regime. It was not by chance that the events were sparked by Pastor Tokes's public admission of opposition to the Party.

Videograms of a Revolution is, thus, a film about the coming into visibility of a people, the emotions that moved them into action, and the gradual reappropriation of public spaces as a result of a nation's push for freedom and the self-esteem that comes with it. It is also a film about the diversion of specific public spaces such as the Revolution Square or the University Square into lieux de memoire by means of their centrality to the 1989 events, having witnessed, the bloodshed, and thereby acquired symbolic

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Emotion, Diversion, and Memory in *Videograms of a Revolution (1992) - Cont. 5*

visibility as a result; these are the spaces where memory preserves an affective connection with the past. Farocki and Ujica's excellent choice and editing of the material—the result of an intense research work—can only further enhance the aura of these sites.

Presentation made at the Capitals: Annual Meeting of the American Comparative Literature Association (March 21, 2014), as part of the panel "The Phoenix Paradox in East European Capitals."

Notes:

- I. Klaus Kreimeier, "Enlargement of the Field of View: About Videograms of a Revolution," in *Harun Farocki: Against What? Against Whom?*, ed. Antje Ehmann and Kodwo Eshun (London: Koenig Books/Raven Row, 2010), 180.
- II. Rob White, "Interview with Andrei Ujica," *Film Quarterly* 64.3 (Spring 2011): 68.
- III. Harun Farocki, "Dialogue passage by 'Robert' from Before Your Eyes—Vietnam," qtd. in Thomas Elsaesser, "Harun Farocki: Filmmaker, Artist, Media Theorist," in *Harun Farocki: Working on the Sightlines*, ed. Thomas Elsaesser (Amsterdam: Amsterdam University Press, 2004), 12.
- IV. See Benjamin Young, "On Media and Democratic Politics: Videograms of a Revolution," in *Harun Farocki: Working on the Sightlines*, ed. Thomas Elsaesser, 251.
- V. White, "Interview with Andrei Ujica," 67-68.
- VI. White, "Interview," 68.
- VII. Henri Lefebvre, "Social Space," in *The Production of Space*, trans. Donald Nicholson-Smith (Malden, MA: Blackwell, 2005), 167.
- VIII. Lefebvre, "Social Space," 168.
- IX. Young, "On Media and Democratic Politics," 257.

X. James Scott defines "public transcript" as a description of the "open interaction between subordinates and those who dominate," pointing out that both parties "tacitly conspire in misrepresentation." James C. Scott, "Behind the Official Story," in *Domination and the Arts of Resistance: Hidden Transcripts* (New Haven and London: Yale University Press, 1990), 2.

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The MICHAEL HEIM TRANSLATION PRIZE will be awarded for the first time in 2014, and annually thereafter, for the best collegial translation of a journal article from an East European language into English. The prize is sponsored by East European Politics & Societies and Cultures (EEPS), which will publish the winning article.

The article's translator will receive an award of \$500. The criteria of selection are the scholarly significance of the article, the quality of the translation, and the contribution the translation will make to disciplinary dialogue across linguistic communities. The translation cannot have been published previously and must be translated from an East European language as defined by the geographic ambit of EEPS.

In Guidelines for the Translation of Social Science Texts (www.acls.org/programs/sstp) Michael Heim encouraged scholars to translate their colleagues' work to make it more widely available. Although Heim was a renowned literary translator, he was convinced that the best translator of a scholarly work is a colleague in the relevant discipline who has acquired facility in translation, rather than a professional translator who is linguistically skilled but unfamiliar with the discipline's concepts, contexts, and controversies.

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A Long Awaited Event:

A Book Dedicated to Contemporary Romanian Cinema in English:

Dominique Nasta, ***Contemporary Romanian Cinema: The History of an Unexpected Miracle***. New York, Chichester, West Sussex: Wallflower Press Book; Columbia University Press, 2013.

Review by **Marian Țuțui**

A far-reaching book printed in UK and the U.S. at a prestigious publishing house has been finally dedicated to contemporary Romanian cinema. It is a well-deserved and a long awaited one because Romanian filmmakers have forcibly asserted themselves in the last decade or so. In order to better understand we deal with a real international event, we should add that Romanian cinema has never benefited from the honor of having a book written in English or other international language dedicated entirely to it, not even to other Romanian arts.

The author, Dominique (Domnica) Nasta, is a Professor of Film Studies at Université libre de Bruxelles. She is the author of two books: *Meaning in Film: Relevant Structures in Soundtrack and Narrative* (1992)(1) and *New Perspectives in Sound Studies/ Le son en perspective: nouvelles recherches* (2004),(2) dedicated to melodrama, respectively to the music score. She has also contributed to several encyclopedias and dictionaries, being for instance the author of a chapter dedicated to Romanian cinema in *Storia del cinema mondiale* (2000), edited by Gian Piero Brunetta.(3) Perhaps not coincidentally the author is of Romanian origin and lives in Brussels. This is both an advantage involving a certain distancing and lack of bias, but also a disadvantage because it took great endeavor to see and review numerous Romanian movies, as well as to access a long bibliography in Romanian. In addition, the author has returned several times to Romania to meet with filmmakers and obtain important details from directors Nae Caranfil, Radu Gabrea, Lucian Pintilie and Corneliu Porumboiu, as well as from scriptwriter Razvan Radulescu and cinematographer Oleg Mutu.

The author has appealed to an explicit theoretical scaffolding, namely Paul Ricoeur's hermeneutical perspective, to explain the miracle of the contemporary Romanian cinema success, i.e. to identify a tradition, or at least some precursors and formative environment. First of all, it should be noted the merit of using the phrase "contemporary Romanian cinema" which may seem trivial, instead of "Romanian New Wave," but it allows the inclusion of a valuable and even ineluctable filmmaker such as Nae Caranfil, born earlier than the New Wave generation representatives (Cristi Puiu, Cristian Mungiu, Corneliu Porumboiu, Catalin Mitulescu, etc.). The author's approach is both patriotic and historicist. Therefore, it is not limited to film tradition, but turns to literature, folklore, philosophy and history, attempting, for instance, to define in a few pages the Romanian ethos, especially its Latin insularity and fatalism. She appeals to the ballad and myth of "Mioritza,"(4) a source of inspiration for *The Stone Wedding* (1973) by Dan Pita and Mircea Veroiu. She also appeals to the "Ballad of the Dictator" performed by the well-known Roma band Taraf de Haïdouks, but mainly to writers such as Ion Luca Caragiale and Eugene Ionesco, or philosophers such as Lucian Blaga and Emile Cioran. She records the opinions of other French-tongue authors such as Jean Luc Douin who makes reference to Cioran ("a nihilist full of irony, an apostle of despair") and Ionesco ("playwright of the absurd")(5) when analyzing *The Death of Mister Lazarescu* (2005) by Cristi Puiu.

Eventually the "prehistory" of contemporary Romanian cinema success represents half of the book, which could be criticized by a reader =>15

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Marian Tutui review (cont. 2)

in a hurry, but this expanse is necessary to explain that successful filmmakers today have not appeared from nowhere. Therefore, the book allows generous space to precursors of the Romanian New Wave such as Mircea Daneliuc and Lucian Pintilie, but includes other major filmmakers such as Liviu Ciulei, Dan Pita and Mircea Veroiu.

One can easily notice that the author loves the Romanian New Wave films and proves in many ways this predilection. She records opinions of foreign scholars, but does not provide examples of negative critical analysis. We must admit, however, the existence of negative criticism. In 2007, Derek Elley, characterized recent Romanian films as “grungy, DV-shot, miserabilist dramas,”(6) while the German press stated about Calin Peter Nezer’s film, *The Child’s Pose/ Pozitia copilului*: “a whole movie filmed like this gives a feeling of seasickness.”(7) On the other hand, sometimes fervor makes her add to a sober, professorial tone, some appreciation without resorting to superlatives, but to flattering comparisons with Romanian filmmakers. Overall, both authorial styles are justified and give a certain charm to the text. Thus, actor Mircea Albulescu is a “Romanian Marlon Brando;” *Paso doble* (1986, Dan Pita) recalls “Love’s Labor’s Lost” by Shakespeare; *Luxury Hotel* (1992, Dan Pita) reminds of Fritz Lang’s *Metropolis*; the omnibus documentary *Black Buffalo Water* (1970) reminds of *Daguerreotypes* by Agnes Varda; classroom gags in *Sundays on Leavel È pericoloso sporgersi* (1993, Nae Caranfil) resemble those of Fellini’s *Amarcord* and Woody Allen’s *Annie Hall*; some scenes of anger in Radu Muntean’s *Fury* (2002) remind of *Bonnie and Clyde*, etc. Obviously, such flattering comparisons are less common in the Romanian criticism until recently. We should, however, mention Alex Leo Serban who called director Sergiu Nicolaescu “a Romanian DeMille,”(8) an affirmation reproduced by the author, and other foreign critics such as Philippe Azoury who affirmed that “the Dardenne brothers seem to have a son: he is Romanian and his name is Cristian Mungiu.”(9) In

the same spirit, the author assumes responsibility for affirming that Cristian Mungiu’s *Beyond the Hills* “is an absolute masterpiece and the Romanian director would have certainly deserved a second Palme d’Or” instead of Michael Hanecke for *Amour*.”(10) But the most relevant and critical quasi-novel appreciations are dedicated to music scores, or at least they made me discover covert aspects. It is the case of films like *12:08 East of Bucharest* (2006, Corneliu Porumboiu) and *The Paper Will Be Blue* (2006, Catalin Mitulescu). In such aspects Dominique Nasta amply demonstrates her professional expertise.

Attempting to explain specially for the uninformed Western reader the communist period and tackling the “thaw” of the 50s and 60s, the author takes a difficult task since this aspect is more complicated in Romanian cinema. It is rather a perpetuation of the Romanian film historians’ flaw and the absence of a genuine comparative perspective that led to hasty conclusions, especially when they serve as easy arguments. Self-critical as we are compared to other countries, we can see that our “thaw” was more intense than in other communist countries, and even the whole society was more permissive. Even mentioning in passing the special status of directors such as Ciulei, Pintilie and Nicolaescu under communism is laudable. Detailing these cases could be useful for an analysis of Romanian communism and remains a future task for film historians and others to elucidate the problem.

One may object to the final chapter dedicated to director Radu Gabrea (“Romanian Exilic and Diasporic Cinema: The Case of Radu Gabrea”), which seems an addendum, for although it is about an important filmmaker, he rather has a place elsewhere, in the introductory chapters.

It is unfortunate that a genuine publishing event for Romanian cinema has an obvious flaw, especially when it is about a book on cinema, but for which the author is not guilty. => 16

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Marian Tutui review (cont. 3)

The illustration of the book suffers because the films stills are too small and without enough contrast, which is almost unbelievable in the case of prestigious Wallflower Press. We hope that the next edition will remedy this shortcomings, so we can unreservedly highlight the author's and publishers' extraordinary merits.

Almost at the same time, another book dedicated to contemporary Romanian cinema was published in the U.S.: the *Romanian New Wave: An Introduction* by Doru Aurel Pop, Professor of Film Studies at Babes-Bolyai University in Cluj-Napoca. The publication of two books dedicated to Romanian cinema can be considered a compensation for ignoring it until now.

Notes

1. *Meaning in Film: Relevant Structures in Soundtrack and Narrative*. New York, Bern; Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien: Peter Lang, International Academic Publishers, 1992.

2. Dominique Nasta, Didier Huvelle (editors), *New*

Perspectives in Sound Studies/ Le son en perspective: nouvelles recherches. New York, Bern; Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien: Peter Lang, International Academic Publishers, 2004.

3. *Storia del cinema mondiale. III: L'Europa. Le cinematografie nazionali*. Turin: Giulio Einaudi editore, 2000.

4. Mioritza tells the story of a shepherd accepting his death, although his favorite sheep warns him he is about to be killed by his neighbors.

5. Nasta, Op.cit., 163.

6. Review: "The Rest Is Silence." In: *Variety*, 19.08.2007, <http://variety.com/2007/film/reviews/the-rest-is-silence-1200557071/>.

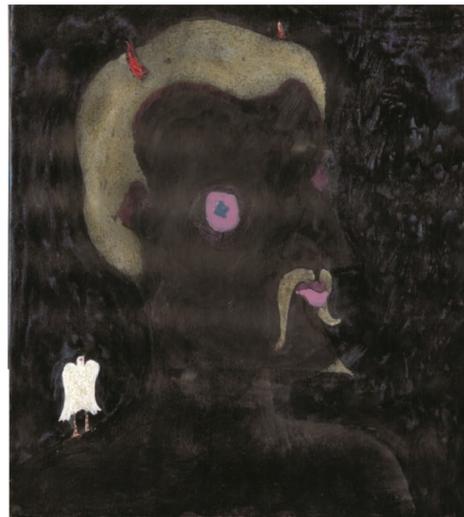
7. Nino Klingler, Mutter und Sohn. In *film.de*. <http://www.critic.de/film/childs-pose-5127/>

8. Nasta, Op. cit., 202.

9. Ibidem, 198.

10. Ibidem., 200.

Gene Tanta: *Indexical House* and *Whispering Dove*



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Divan International Film Festival at its 5th Edition

Divan International Film Festival/ Divanul degustatorilor de film si arta culinara organized by Poetry Foundation “Mircea Dinescu” has succeeded during its four editions not only to promote the Romanian cinema in the Danube and Balkan region, but also to become known for its unique atmosphere to which the hosts, poet Mircea Dinescu and translator Masha Dinescu, have decisively contributed. Thus, the Dolj County village Cetate, located on the Danube, almost at Romania’s, Bulgaria’s and Serbia’s borders has become a “film capital of the Balkans,” according to the Bulgarian magazine *Kino*. The word “divan” (an archaism of Turkish origin used in the Balkans both with the meaning of “sofa” and “gathering, council”) suggests somehow what this is about. The festival delights its guests with Balkan cuisine, wine, concerts and films. The organizers do not award prizes, they just try to discover interesting films. Therefore, the films in the programme are not necessarily new, but unknown to local audiences and even foreign specialists.

The fifth edition will take place, as usual, during the last five days in August (26-30 of August). The festival’s director, Marian Tutui, Professor of Film Studies at the Hyperion University, chose “Balkan Heroes and Anti-Heroes” as theme for this year’s edition, as well as for the international conference. The Balkans had an eventful history, populated with many real heroes, some of whom reached international fame. Besides history, folklore, literature and cinema have provided memorable real or imaginary hero portrayals. Some historical and political figures, as well as some outlaws (Doichin and

Baba Novak/ Novak Starina) represent assets of a common mythology. We can add to the list the anti-heroes, either debunked heroes, victims of history, or simply heroes without fame who fascinated us over time in remarkable films. One can daresay that anti-heroes and black comedy represent genuine brands of Balkan cinema.

Before the conference, the organizers will promote the bilingual Romanian-English book on last year’s conference, *The Balkan Comedy*. This year, distinguished guests will be Aleksander Yanakiev, director of the Institute for the Arts from the Bulgarian Academy of Sciences, and professor at NATFIZ; Lydia Papadimitriou, professor at John Moores University in Liverpool; Electra Venaki, professor at Aristotel University in Athens; Aleksandra Milovanovic, professor at the Arts University in Belgrade; Dana Duma, professor at UNATC in Bucharest; Constantin Parvulescu, lecturer at West University, in Tmisoara; Mihai Fulger, filmologist at the Romanian Film Archive, and others.

Some long feature films will illustrate the work of the great Greek director, Pantelis Voulgaris, guest of honor at this edition. As usual, the criteria for choosing the shorts will be their novelty and home success, and in this respect films will illustrate the recent filmmakers’ production in Romania and other Balkan countries.

By Marian Tutui

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