

Syllabus

Title of the Course:	Contemporary Filmmaking in Exile	Course Breakdown:	October 22 & 23, November 5, 6 & 12, February 18
Name of the Instructor:	Nagehan Uskan	Weekly class time:	11:00-15.00 CEST 12:00-16.00 EEST
Language:	English		
Hosted by:	Humboldt University in Berlin	Certificate issued by:	Humboldt University in Berlin (4 ECTS)
min. number of participants:	15	max. number of participants	30

Description of the course

This course will provide an overview of the films produced in the 2000s under the conditions of migration and exile. We will focus on the history of cinema by examining a set of films produced under different exile conditions and the film theories developed in opposition to the frame of dominant cinema. Which common themes and aesthetic choices are used by filmmakers in exile to reflect on their condition? How do they deal with the issue of self-representation in their films and what kind of fault lines they create in today's perception of migration, when we compare it with the representation regimes of mainstream media? In the course, in which migrants and filmmakers will be active participants together with the students, we will have the possibility to work within co-research groups to analyze films which will make us understand the different layers of migration of today and yesterday and their contribution in positively transforming artistic practices.

Learning Aims

To provide a general understanding about:

- Overview of film history and contemporary cinema from the perspective of films created by filmmakers in exile.
- Concepts of exile, migration, diaspora, and its correspondence in film theory with the concepts of accented cinema, transnational cinema, films of the borders, post- colonial cinema, militant cinema, Third cinema, intercultural cinema

Upon the successful completion of the course students will be able to:

- Implement co-research methodology in a new encounter composed by students, migrants, activists, and artists
- Have a wider perspective of migration in different historical and geographical contexts
- Analyze a film with the related film theories

Course requirements

Course components include:

- Lectures
- Readings (optional)
- Watching the visual material (compulsory-Films will be provided by the lecturer)
- Presentation of one of the course films within co-research groups

The final grade for the course will be based on the following:

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| • Participation to the course | 25 % |
| • Preparation for readings and visual materials | 25 % |
| • Presentation of the selected film | 50 % |

Outline of the Course Schedule

Session 1	22.10.2022, Saturday	Introduction
Session 2	23.10.2022, Sunday	Defining co-research groups
Session 3	5.11.2022, Saturday	
Session 4	6.11.2022, Sunday	
Session 5	12.11.2022, Saturday	
Session 6	18.02.2023, Saturday	Presentation of films by co-research groups

Detailed plan

Week 1 – Session 1 - 22 October 2022

Introduction, Methodology,

Thinking and acting with images, Migrants' time

Reading materials:

Giorgio Agamben, "What is Contemporary?" in *What is Apparatus and Other Essays*, Stanford University Press, Stanford, California, 2009, pp. 39-56

Shahram, Khosravi, "Waiting" in B Anderson, M. Keith (eds) *Migration: A COMPAS Anthology* eds., Oxford: COMPAS (2014)

Bill, Nichols, "Newsreel, 1967-1972: Film and Revolution" in T. Waugh (ed.) *Show us Life: Towards a History and Aesthetics of the Committed Documentary*, London: Scarecrow Press (1984), pp. 135-153

Dziga, Vertov, "Kinopravda&Radiopravda" in A. Michelson (ed.) *Kino-Eye: The Writings of Dziga Vertov*, Berkeley: University of California Press (1984). pp. 52-56

Visual materials:

Adrian Paci, *Centro di permanenza temporanea*, 2007, 5'30" (to be watched during the class)

Week 1 – Session 2 - 23 October 2022

Representing the “difference”, representing the “trouble”
Introduction to post-colonial cinema

Reading materials:

Glauber Rocha, “Aesthetics of Hunger” in I. Xavier (ed) *On Cinema*, I.B.Tauris (2019), pp.41-45

Walter Benjamin, “Toward the Critic of Violence” in P.Fenves, J. Ng (eds.) *Walter Benjamin Toward the Critic of Violence A Critical Edition*. (eds.), Stanford University Press. Stanford, California (2021), pp. 39-65

Stuart Hall. “The Spectacle of Other” in S. Hall (ed.) *Representation*. London: Sage Publications, 1997, pp. 223-291

Jaikumar Priya, “Empire and Embarrassment: Colonial Forms of Knowledge about Cinema” in Id., *Cinema at the end of Empire*, Duke University Press (2006), pp.65-106

Nanna Verhoeff, “Deconstructing the Other” in Id., *The West in Early Cinema. After the Beginning*, Amsterdam University Press (2006), pp. 55-76

Sandra Ponzanesi, Marguerite Waller, “Introduction” in S.Ponzanesi, M. Waller (eds.) *Postcolonial Cinema Studies*, (eds) Routledge, London and New York, 2012, pp. 1-16

Visual materials:

Carlos Mayolo, Luis Opsina, *Agarrando Pueblo*, 1978, 28’

Lumiere Brothers, *Vietnamese Children*, 1900, 1’

Jean Rouch, *Moi Un Noir*, 1958, 70’

Trinh Minh-ha, *Reassemblage: from the Firelight to the Screen*, 1983, 40’

Gillo Pontecorvo, *La Battaglia di Algeri*, 1966, 121’ Optional

Week 2 – Session 3 - 5 November 2022

Introduction to the concepts of migration, exile, diaspora

Introduction to film history with the related theoretical background:

Imperial and colonial cinema, third cinema, imperfect cinema,^[1]^[SEP]the cinemas of exile, migration, diaspora, accented cinema, transnational cinema, post-colonial cinema, cinema of borders

Reading materials:

Edward Said, “Reflections on Exile” in *Reflections on Exile and other Literary and Cultural Essays*, Granta Books (2000) pp.250-266

Elizabeth Ezra, Terry Rowden, “General Introduction: What is Transnational Cinema?” in Id. (ed.) *Transnational cinema: the Film Reader*, Routledge (2006), pp.1-12

Hamid Naficy, “Situating Accented Cinema” in *Transnational cinema: the Film Reader*, cit., pp.111-129

Robert Stam, “Third World Film and Theory” and “Film and the Postcolonial” in Id., *Film Theory: An Introduction*, Blackwell Publishers (2000), pp.92-101 and 292-297

Visual materials:

Želimir Žilnik, *Inventur*, 1975 (9')

Week 2 – Session 4 - 6 November 2022

Different layers of migration

- 1) Home, homeland, roots
- 2) Border

Reading materials:

Salman Rushdie, *Imaginary Homelands. Essays and Criticism 1981-1991*, Granta Books (1991), pp.9-21

Hamid Naficy, “Framing Exile: From Homeland to homepage” in Id. *Home, Exile, Homeland-Film, Media and the Politics of Place*, Afi Film Readers, Routledge, New York and London, (1999). pp. 1-17

De Genova, N., Garelli, G., & Tazzioli, M. (2018). Autonomy of Asylum?: The Autonomy of Migration Undoing the Refugee Crisis Script. *The South Atlantic Quarterly*, 117(2), 239–265

Visual materials:

Lusin Dink, *Saroyanland*, 2013, 79’

Amel Alzakout, Khaled Abdulwahed, *Purple Sea*, 2020, 67’

Richard Mosse, *Incoming*, 2017, 52’

Gianfranco Rosi, *Fire at Sea*, 2016, 114’

Week 3 – Session 5 - 12 November 2022

Different layers of migration II

- 3) Camps
- 4) Journey and Second Home

Reading materials:

Nicolas de Genova. “‘Doin’ hard time on planet earth’: migrant detainability,^[1] disciplinary power and the disposability of life” in Jacobsen et al (eds.) *Waiting and the Temporalities of Irregular Migration*, Routledge, 2021, pp. 186-202

Yalouri, E. (2019). “Difficult” Representations: Visual Art Engaging with the Refugee Crisis. *Visual Studies*, 34(3), 223–238.

Visual materials:

Collective approaches from within in Lesvos case: KinoMosaik’s short films

Gazes from an outsider: Ai Weiwei, *Human Flow* (2017)

Malez Usta, *A Year in Exile*, 2021, 20’

Aki Kaurismäki, *Le Havre*, 2011, 93’

Some fragments from the films of Sylvain George

Week 4 – Session 6 - 18 February 2023

Presentation of the films of co-working groups

Closing discussions

Visual materials:

To be defined by the participants