

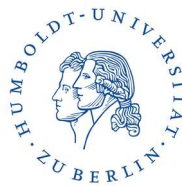


Syllabus

Title of the Course:	Filmmaking in Exile	Course Breakdown:	28 hours online classes (14 lessons) 32 hours preparation for group assignments 120 hours independent study
Name of the Instructor:	Nagehan Uskan	Weekly class time:	Thursdays 14:00 – 16:00 CEST 15:00 – 17:00 EEST
Language:	English		
Hosted by:	Humboldt University in Berlin	Certificate issued by:	Humboldt University in Berlin (6 ECTS)
min. number of participants:	15	max. number of participants:	30

Description of the course

This seminar is an introduction to film theories and film history from the point of view of the relationship between migration and cinema. It will start with a focus on the colonial gaze used to represent other societies in early cinema and how this approach took different shapes in the following decades. It will then explore the effect of technological transformations after 1970s, which has allowed filmmakers in exile to develop different approaches to visual self-representation. As a part of the seminar, each week a film created by a filmmaker in exile in different historical periods will be analyzed. 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 this course attended by filmmakers living in exile, students, artists, and activists (including members of the migrant community in Lesbos), we will eventually aim to create videos that are the product of co-research working groups.



Learning Aims:

To provide a general understanding about:

- Overview of film history 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 environment composed by students, migrants, activists, and artists
- Have a wider perspective of migration in different historical and geographical contexts
- Analyze a film
- Create a video in a collective way

Course requirements

Course components include:

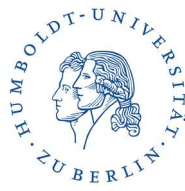
- Lectures
- Readings
- Presentation of one of the course films within co-research groups or
- Participation to the creation of the collective video

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

- Active participation to the course (30%)
- Presentation of the selected film OR Participation to the video production (70%)

Outline of the Course Schedule

Week 1	<u>Introduction to the theories and the historical background of the topics treated in the course</u>	Introduction Film discussion: Želimir Žilnik, <i>Inventur</i> , 1975, 9'
Week 2		Formation of the co-research groups and assignment of films to be presented. Film discussion: Adrian Paci, <i>Centro di permanenza temporanea</i> , 2007, 5'30"
Week 3		Film discussion: Trinh Minh-ha, <i>Reassemblage: from the Firelight to the Screen</i> , 1983, 40'
Week 4	<u>Treatment of theoretical topics.</u>	Presentation group 1 of film: Jean Rouch, <i>Moi Un Noir</i> , 1958, 70'
Week 5	<u>Presentation of one film by a group for every class.</u>	Presentation group 2 of film: Michael Curtiz, <i>Casablanca</i> , 1942, 102'
Week 6	<u>Collective discussion following each presentation.</u>	Presentation group 3 of film: Luis Bunuel, <i>Adventures of Robinson Crusoe</i> , 1954, 89'
Week 7		Presentation group 4 of film: Ousmane Sembene, <i>La noire de... (Black girl)</i> , 1966, 55'
Week 8		Presentation group 5 of film: Assia Djebar, <i>La Zerda ou les chants de l'oubli</i> , 1982, 60'
Week 9		Presentation group 6 of film: Chantal Akerman, <i>News from Home</i> , 1976, 88'
Week 10		Presentation group 7 of film: Elia Suleiman, <i>Chronicles of Disappearance</i> , 1996, 88'
Week 11		Presentation group 8 of film: Fernando Solanas, <i>Tangos of Exile</i> , 1986, 119'
Week 12		Presentation group 9 of film: Atom Egoyan, <i>Calendar</i> , 1993, 74'
Week 13		Presentation group 10 of film: Fatih Akin, <i>The Edge of Heaven</i> , 2007, 122'
Week 14		Collective discussion of films (with guest speakers): Khaled Abdulwahed, Amel Alzakout, <i>Purple Sea</i> , 2020, 67' Sahraa Karimi, <i>Hava, Meryem, Ayesha</i> , 2019, 86'



Syllabus / Reading List

Week 1: Introduction to the course

- Aim and methodology of the course
- Introduction to the theories that will be discussed in the course
- General introduction to the films that will be analyzed during the course and the reason why they have been chosen

Visual materials:

- Želimir Žilnik, *Inventur*, 1975 (9')

Week 2: Introduction to basic concepts and terminology used during the course:

- Exile, diaspora, migration
- Colonialism and post-colonialism
- Colonial and post-colonial subject

Reading materials:

- Edward Said, "Reflections on Exile" in *Reflections on Exile and other Literary and Cultural Essays*, Granta Books (2000) pp.250-266
- Ranajit Guha, "The Migrant's Time", *Postcolonial Studies* 1:2 (1998), pp.155-160
- Salman Rushdie, *Imaginary Homelands. Essays and Criticism 1981-1991*, Granta Books (1991), pp.9-21

Visual materials:

- Adrian Paci, *Centro di permanenza temporanea*, 2007, 5'30"

Week 3: Introduction to film history with the related theoretical background

- Imperial and colonial cinema, third cinema, imperfect cinema
- The cinemas of exile, migration, diaspora
- Accented cinema, transnational cinema, post-colonial cinema, cinema of borders

Reading materials:

- Elizabeth Ezra, Terry Rowden, “General Introduction: What is Transnational Cinema?” in Idem (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 Idem, *Film Theory: An Introduction*, Blackwell Publishers (2000), pp.92-101 and 292-297

Visual materials:

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

Week 4: Early cinema: the colonial gaze and the critical approaches

- How the legacy of colonialism influenced the first visual representation of “the Other” by Western filmmakers
- Analysis of the attempts made by Western filmmakers in developing and experimenting anti-colonial approaches

Reading materials:

- Jaikumar Priya, “Empire and Embarrassment: Colonial Forms of Knowledge about Cinema” in Idem, *Cinema at the end of Empire*, Duke University Press (2006), pp.65-106
- Nanna Verhoeff, “Deconstructing the Other” in Idem, *The West in Early Cinema. After the Beginning*, Amsterdam University Press (2006), pp. 55-76

Visual materials:

- Lumiere Brothers, *Vietnamese Children*, 1900, 1’
- Jean Rouch, *Moi Un Noir*, 1958, 70’ (group discussion)

Week 5: European migrants in Hollywood

- The cinema of Ernst Lubitch, Michael Curtiz, Fritz Lang, Billy Wilder
- Asia Minor migration: the case of Elia Kazan and his film *America America* (1963)

Reading materials:

- Gene D. Phillips, “Prologue: The Promised Land: European Filmmakers in Hollywood” in Idem, *Exiles in Hollywood. Major European Film Directors in America*. Lehigh University Press (1998), pp.13-20
- Pascale R. Bos, “Adopted Memory: The Holocaust, Postmemory, and Jewish Identity in America” in Marie-Aude Baronian, Stephan Besser, Yolande Jansen (ed.) *Diaspora and Memory Figures of Displacement in Contemporary Literature, Arts and Politics*, Rodopi Editions (2007), pp.97-108
- Sylvie Rollet, “Imaginary Lands and Figures of Exile in Elia Kazan’s *America America*” in *Diaspora and Memory: Figures of Displacement in Contemporary Literature, Arts and Politics*, cit., pp.167-174

Visual materials:

- Elia Kazan, *America America*, 1963, 174’
- Michael Curtiz, *Casablanca*, 1942, 102’ (group discussion)

Week 6: Escaping from Fascism: Luis Bunuel in Mexico

- The coming to power of fascism in Europe and the Second World War
- The flight to America of several European cinema directors
- The specific case of Spanish director Luis Bunuel, who after USA decided to move to Mexico

Reading materials:

- Rebecca M. Schreiber, “Allegories of Exile, Political Refugees and Resident Imperialists” in Idem, *Cold War Exiles in Mexico: U.S. Dissidents and the Culture of Critical Resistance*, Minnesota University Press (2008), pp.58-100
- Glauber Rocha, “Aesthetics of Hunger” in Idem, *On Cinema* (ed. Ismail Xavier), I.B.Tauris (2019), pp.41-45

Visual materials:

- Luis Bunuel, *Los Olvidados* (aka *The Forgotten Ones*), 1950, 76’
- Luis Bunuel, *Adventures of Robinson Crusoe*, 1954, 89’ (group discussion)

Week 7: Post-colonial Cinema from Africa

- The cases of Ousmane Sembene, Djibril Diop Mambety, Med Hondo, Souleymane Cisse, Haile Gerima
- Collective approaches: Black Audio Film Collective and their film *Handsworth Songs* (1986)

Reading materials:

- Kodwo Eshun, “Afrofuturist Cineculture in an Age of Cultural Revolution” in Petrine A. Straw, Richard J. Powell, David A Bailey (ed.) *Back to Black: Art, Cinema and the Racial Imaginary*, New Art Gallery Press (2005), pp.154-162
- David Murphy, “Africans Filming Africa: Questioning Theories of an Authentic African Cinema” in Elisabeth Ezra, Terry Rowden (ed.) *Transnational Cinema: the Film Reader*, Routledge (2006), pp.27-38
- David E. James, “Political Film/Radical Cinema: From Dissent to Revolution”, in Idem, *Allegories of cinema: American film in the Sixties*, Princeton University Press (1989), pp.166-194

Visual materials:

- Black Audio Film Collective, *Handsworth Songs*, 1986, 61’
- Ousmane Sembene, *La noire de...* (aka *Black girl*), 1966, 55’ (group discussion)

Week 8: Deconstructing the Archive: Assia Djebar and Trinh Minh-ha

- The case of Maghreb and the de-colonization of archives in Assia Djebar’s cinema
- The representation of Vietnam in Trinh Minh-ha’s cinema

Reading materials:

- David E. James, “Film and the War: Representing Vietnam”, in *Allegories of cinema: American film in the Sixties*, Princeton University Press (1989), pp.195-212
- Herman Rapaport^[1]_[SEP], “Deconstruction's Other: Trinh T. Minh-Ha and Jacques Derrida”, *Diacritics* Vol. 25, No. 2 (1995), pp. 97-113
- Trinh Minh-ha, “Outside In Inside Out” in Idem, *When the Moon Waxes Red-Representation, Gender and Cultural Politics*, Routledge (1991), pp.65-78

Visual materials:



- Trinh Minh-ha, *Surname Viet Given Name Nam*, 1989, 108'
- Assia Djebar, *La Zerda ou les chants de l'oubli*, 1982, 60' (group discussion)

Week 9: Personal camera: Chantal Akerman and Jonas Mekas

- New forms of narration in the subjective cinema of the 1970s
- The use of fragmented narratives and home movies archival material in the cinema of Jonas Mekas
- The use of epistolary narratives in the “Film-Letters” of Chantal Akerman

Reading materials:

- David E. James, “Jonas Mekas: Filmmaker”, in Idem, *Allegories of Cinema: American Film in the Sixties*, Princeton University Press (1989), pp.104-118
- Hamid Naficy, “Close-Up: Chantal Akerman”, in Idem, *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton University Press (2001), pp.111-114

Visual materials:

- Jonas Mekas, *Remiscences of a Journey*, 1972, 88'
- Chantal Akerman, *News from Home*, 1976, 88' (group discussion)

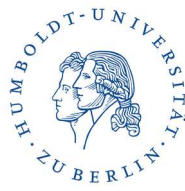
Week 10: Palestinian Cinema in Exile

- The specific case of the Palestinian cinema, caught between diaspora and resistance
- The case of Palestinian women directors: Basma Alsharif, Rosalind Nashashibi, Mai Masri and analysis of some excerpts from their films

Reading materials:

- Hamid Naficy, “Close-up: Elia Suleiman” in Idem, *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton University Press (2001), pp.116-117
- Elia Suleiman, “A Cinema of Nowhere”, in *Journal of Palestine Studies*, Vol. 29, No. 2 (2000), pp.95-101
- Colleen Jankovic, Nadia Awad, “Queer/Palestinian Cinema: a Critical Conversation on Palestinian Queer and Women’s Filmmaking”, in *Camera Obscura* 80, Vol. 27/2 (2012), pp.135-143

Visual materials:



- Excerpts from films of Basma Alsharif, Rosalind Nashashibi, Mai Masri (to be selected)
- Elia Suleiman, *Chronicles of Disappearance*, 1996, 88' (group discussion)

Week 11: Latin-American Exiles in Paris

- Fascist military regimes come to power in several countries of Latin America in 1960s and 1970s. Several Latin-American directors are forced to flee their countries and find refuge in Europe, specially in Paris.
- Analysis of the new Cinema language created by these directors, specially so-called “Third Cinema” (Fernando Solanas and Octavio Getino) and “Imperfect Cinema” (Julio Garcia Espinosa)

Reading materials:

- Fernando Solanas and Octavio Getino, “Toward a Third Cinema”, *Cinéaste* Vol.4 n.3 (1970-71), pp.1-10
- Jacques Ranciere, *The Emancipated Spectator*, Verso (2009), pp.1-24
- “Dialogue about Exile” by Raul Ruiz and Percy Matas (The video-file will be uploaded)

Visual materials:

- Raul Ruiz, *Dialogues of Exiles*, 1975, 100'
- Fernando Solanas, *Tangos of Exile*, 1986, 119' (group discussion)

Week 12: Remembering the Catastrophe: Armenian Diaspora in North America

- How the 1915 genocide has influenced the history, the language, and the style of Armenian cinema.
- How can a catastrophe be remembered through the language of cinema? Some cases from the history of Armenian cinema will be topic of analysis.

Reading materials:

- Soko Phay-Vakalis, “Memory and Forgetting: Traces of Silence in Sarkis”, in Marie-Aude Baronian, Stephan Besser, Yolande Jensen (ed.) *Diaspora and Memory: Figures of Displacement in Contemporary Literature, Arts and Politics*, Rodopi Editions (2007), pp.185-193



- Yana Meerzon, “Framing the Ancestry: Performing Postmemory in Atom Egoyan’s Post-Exilic Cinema”, in Idem, *Performing Exile Performing Self: Drama, Theater, Film*. Palgrave Macmillan (2012), pp.254-292
- Atom Egoyan, “Foreword”, in Anthony Slide (ed.), *Ravished Armenia and the Story of Aurora Mardiganian*, Mississippi University Press (2014), pp.xi-xiv

Visual materials:

- Oscar Apfel, *Ravished Armenia*, 1919, 90’ (only 20’ still surviving)
- Atom Egoyan, *Calendar*, 1993, 74’ (group discussion)

Week 13: Journeys of Transition: between Turkey and Europe

- The history of migration from Turkey to Europe, after the 1961 agreement with Western Germany.
- *The creation of a new troubled identity and its reflections in Cinema*

Reading materials:

- Gesa Zinn, “Souls in Transit: Exilic Journeys in Fatih Akin’s *The Edge of Heaven*”, in Gesa Zinn, Maureen T. Stanley (ed.), *Exile through a Gendered Lens: Women’s Displacement in Recent European History, Literature, and Cinema*, Palgrave Macmillan (2012), pp. 119-142
- Gilles Deleuze, *Cinema 2: the Time-Image*, University of Minnesota Press (1989), pp.215-224

Visual materials:

- Yılmaz Güney, Şerif Gören, *Yol*, 1982, 124’
- Fatih Akin, *The Edge of Heaven*, 2007, 122’ (group discussion)

Week 14: Migration and Cinema after 2015

- EU-Turkey deal in 2016 and its consequences
- Self representation in contemporary migration cinema
- Guest speaker (to be invited)

Visual materials:

- Khaled Abdulwahed, Amel Alzakout, *Purple Sea*, 2020, 67’
- Sahraa Karimi, *Hava, Meryem, Ayesha*, 2019, 86’