

# POLITICS OF WORLD CINEMA PROGRAM AT A GLANCE

13-14 DECEMBER 2010

MILLS BUILDING  
CAMPERDOWN CAMPUS



Monday 13th December: European and Australian Cinema

From 8.30am		REGISTRATION
9.30 - 11.00am	<b>KEYNOTE ADDRESS</b>	
	Tim Bergfelder – University of Southampton, UK	
	<b>WAR, TRAUMA, AND THE POLITICS OF SOVEREIGNTY IN CONTEMPORARY WORLD CINEMA</b>	
	<p>This paper revisits a very old question, namely whether the notion of an ‘anti-war’ film is viable at all, and if so, what it would look like, but reframes it around contemporary debates and examples. Although in the last few years a number of books and studies have dealt with (especially Hollywood’s) response to the crises in Iraq and Afghanistan, or the ‘war on terror’ more generally, hardly any engage in a more profound investigation of, or challenge to, the core principles of a so-called ‘realist’ paradigm of international relations that helped to justify these and other recent military interventions by the West. Similarly, while there has been much academic debate about issues of globalisation, migration and transnational flows in world cinema, there has been relatively little discussion of the counter-currents to such developments, which have worked towards a reification of national sovereignty, particularly in the context of military conflict. A significant new trend in world cinema over the past decade has been the emergence of a specific type of war film as heroic epic, which adopts remarkably similar audio-visual, narrative, and ideological templates across cultural contexts, from Korea to Turkey, and from the Netherlands to China. But even so-called ‘critical’ and ‘self-reflexive’ war narratives (such as <i>Waltz with Bashir</i>) are ultimately implicated in an unquestioning acceptance of ‘realist’ models of international relations, employing trauma discourses as a way of reframing war as an existential (and therefore un-political) disaster, or as an exclusively psychological problem. Set against these two types of engagement with war in world cinema (and film studies), my paper poses the question what an alternative, or oppositional cinematic as well as critical position might involve.</p>	
11.00 - 11.30am		MORNING TEA
11.30 - 12.00pm	<p>“A new language would have to be invented”: Confronting the horror of the ‘troubles’ in Marc Evans’ <i>Resurrection Man</i> (1998)</p> <p>Jennifer Beckett, PhD Student, English, University of Sydney</p>	
12.00 - 12.30pm	<p>Sergei Eisenstein’s <i>Ivan the Terrible</i> and the politics of its reception today</p> <p>Vrasidas Karalis - Greek Studies, University of Sydney</p>	
12.30 - 1.00pm	<p>Artavazad Peleshian: Telepoesis and the Fugue</p> <p>Paul Macovaz, PhD Student, Art History and Film Studies, University of Sydney</p>	
1.00 - 2.00pm		LUNCH
2.00 - 2.30pm	<p>Waves of reconciliation and the transmission of the cinematic sacred in Pier Pasolini’s <i>Accattone</i>.</p> <p>Isobel Philip, Honours student, European Studies, University of Sydney</p>	
2.30 - 3.00pm	<p>Women of Islam meet Simone de Beauvoir’s existentialism on screen: The case of Yamina Benguigui’s <i>Inch’Allah Dimanche</i>.</p> <p>Michelle Royer, French Studies, University of Sydney</p>	
3.00 - 3.30pm	<p>French strategies for dealing with Hollywood.</p> <p>Kari Hanet, PhD Student, French Studies, University of Sydney</p>	
3.30 - 4.00pm		AFTERNOON TEA
4.00 - 4.30pm	<p>Migration and post-national Australian cinema</p> <p>Richard Smith, Art History and Film Studies, University of Sydney</p>	
4.00 - 4.30pm	<p>The Night, The Prowler: A queer archive.</p> <p>Melissa Hardie, English, University of Sydney</p>	
5.00 - 5.30pm	<p>Australian melodrama: Tom E. Lewis and Fred Schepisi’s <i>The Chant of Jimmie Blacksmith</i> (1979)</p> <p>Monique Rooney, Australian National University</p>	

From 9.30am		REGISTRATION
		<p style="text-align: center;"><b>KEYNOTE ADDRESS</b></p> <p style="text-align: center;">Stephanie Hemelryk-Donald - University of RMIT, Melbourne</p> <p style="text-align: center;"><b>ANOTHER POLITICS: CHILDREN AND THE COSMOPOLITAN TURN IN CINEMA.</b></p> <p>Donald will be discussing Chinese, and Austral-asian, cinemas in the light of two complementary approaches that are informing her current research. The first is a thematic approach to cinema as a cosmopolitan event. The second is an attention to the child as a bearer of adult anxiety in film (Lebeau, Lury). This approach follows the lines of earlier debates on national cinemas, third cinemas and accented cinema (Higson, Ha, Naficy, et al), in so far as the patterns within and without national contexts neither dismiss nor assume local and global coherence, to seek a new connection between the theories of grounded cosmopolitanism argued in feminist political geography (Kofman), and the position of the child as traveller and migrant in national film contexts. An example of this nexus of attention, that also brings in Donald's third interest in branding and the urban milieu, would be Lury's work (2010) on '<i>Dirty Little White Girls</i>' and Donald's essay '<i>Seeing White</i>' (2000), and the startling moment in the Sydney Olympics Opening ceremony when an Indigenous Elder held the hand of a small White girl. The desired innocence of the moment and the hoped-for gesture towards a politics of Reconciliation was undone by cinematic memories of colonial relations and of Black/White desire as a racialised construct of impossibility. The same problematic surfaced in Baz Luhrmann's <i>Australia</i> (2009). Acknowledging racist pasts and presents, and incorporating race and class into film through the image of the child features in Chinese film-making also. <i>Nanjing Nanjing</i> (2009) is a case in point where the prevailing image of the Japanese threat is reiterated even as the film-maker claims to be making a film more sensitive to Japanese perspectives and experience than is popular or current in Chinese historical memory. Again, the loss of a child is the pivotal moment of the film's narrative structure and affective address. In this film, the child emerges as a point of national affect. The talk will also take into account Haneke's important intervention in <i>The White Ribbon</i>.</p>
10.00 - 11.30am		
11.30 - 12.00am		MORNING TEA
12.00 - 12.30pm		General Discussion, Research Network.
12.30 - 1.00pm		Brothers and Sisters Divided: National Reconciliation in North and South Korean Films. Leonid Petrov, Korean Studies, University of Sydney
1.00 - 1.30pm		<i>Soldier Pick Up Your Weapon</i> : SAL Marshall and Gregory Peck fighting the Korean War at Pork Chop Hill Judith Keene, History, University of Sydney
1.30 - 2.30pm		LUNCH
2.30 - 3.00pm		Politics of realism in Chinese film adaptation: Re-presentng the oppressed. Yiyan Wang, Chinese Studies, University of Sydney
3.00 - 3.30pm		"Confucious": The official version of Chinese sage outshone by <i>Avatar</i> . Frances Guo, PhD Student, Chinese Studies, Universtiy of Technology Sydney
3.30 - 4.00pm		What do you do when you <i>are</i> the stereotype? Responses to the model minority in <i>Better Luck Tomorrow</i> , <i>Ethan Mao</i> , and <i>Harold &amp; Kumar Go To White Castle</i> . Jane Park, Gender and Cultural Studies, University of Sydney
4.00 - 4.30pm		AFTERNOON TEA
4.30 - 5.00pm		To derail thought: On walking in the cinema of Kumar Shahani and others. Laleen Jayamanne, Art History and Film Studies, University of Sydney
5.00 - 5.30pm		The 'Prokino' proletarian film movement in Japan revisited. Mats Karlsson, Asian Studies, University of Sydney

