

**DEPT OF AMPD, YORK UNIVERSITY,
FACULTY OF FINE ARTS COURSE OUTLINE**

*CINEMATIC PUBLICS AND PARTICIPATIONS: MOVEMENTS, MANIFESTOS, FILM
FESTIVALS, COLLECTIVES*
FILM 3610G

Term: Fall 2019

Prerequisite: Film 1400/or open

Course Director: Claudia Sicondolfo

Office Hours: Thursdays 1:45–2:45 pm or by
apt

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Time: Thursdays 10:30 -1:30

Location: CFA 312

“For the cinema functions both as a public sphere of its own, defined by specific relations of representation and reception, and as part of a larger social horizon, defined by other media, by overlapping local, national and global, face-to-face and deterritorialized structures of public life” - Miriam Hansen, 1993.

Expanded Course Description

In 1915, an American Supreme Court decision declared moviemaking a “business, pure and simple,” thus appointing a strict industrial role to cinema as a producer of “harmless entertainment” (Braun et al, 1). While cinema continues to be undeniably tied to business and entertainment industries, this course considers the evolving public motivations of cinema as social, civic, and political. This course asks you to consider the policies and politics that circulate beyond and around screens and that evolve into various forms of public networks, as production institutions, festivals, circuits, and collectives. While it is impossible to consider the form of cinema outside of its industrial influences and contexts, this course will ask you to consider how modes of production and distribution are influenced by its audiences. Some of our foregrounding questions will be: How is cinema mobilized by various institutional mandates and social ideals? How has cinema evolved into a mode of public address? How does cinema produce its own social formations?

In this course, we will interrogate various theories and meanings of “public.” For example, we will discuss Jürgen Habermas’s foundational theory of the public sphere; distinguish between “the public” and “a public” with the help of Michael Warner; and consider challenges to liberal democratic public spheres by reading about counter-publics from feminists, queer, racialized, and Indigenous thinkers and activists. As we collectively try to understand how thinking through concepts of “publicness” can relate to mobs, crowds, infrastructures, fairs, politics and gatherings, we will consider how “a public” has come to denote specific expectations for cinematic production, exhibition and distribution.

You will note three overarching questions throughout the various readings, films and case studies presented in this course:

1. The first addresses **relationships between social movements and cinematic movements.**

Throughout the weeks, we will ask how these overlapping publics inform each other. At stake for this question is the democratizing potentials (and pitfalls) of cinematic publics. We will evaluate how cinema has been used as a political practice of communication for marginalized and/or activist peoples. We will ask: **what factors influence relationships between cinema, collective action, and social change?**

2. The second major question interrogates **the nation's relationships with more localized cinematic publics**. We will look at how certain publics have interpreted the role of participatory and collective cinema/media production, exhibition and distribution despite overarching national media policies and funding models. How do local publics hold their own despite global and translational funding and distribution pressures? Following this line of questioning, we will ask: **how can a cinematic public maintain connections to its local audiences, despite expanding transnational cinematic exhibition and digital distribution models?**
3. The third major line of questioning interrogates **cinematic publics in relation to shifting technologies**. In this course, we will consider how publics have formed through emergent technologies across media histories (for example, through portable audio recording or as video art). We will also consider the rapidly changing influences of digital technologies and online cultures upon cinema. We will ask: **how are new cinematic publics formed in relation to social media interactions, and with the rise of online big data and digital surveillance?**

Learning Objectives and Outcomes:

Following the completion of this course, students should have:

- 1) an understanding of how diverse historical, social and cultural formations of cinematic publics (institutions, networks, collectives and communities) inform each other, as demonstrated through their involvement in class discussion and in course work;
- 2) the ability to communicate the relationships between the theoretical conception of the "public sphere" and its relationships to cinema and media histories;
- 3) an understanding of lineages between national and transnational concepts of the state with counter and alternative iterations of publicness;
- 4) the ability to situate their own personal investment in the theories of cinematic publics and connect them to contemporary trends in the Cinema and Media Studies discipline at large.

Course Text/Reading:

All readings will be available through Moodle and/or you will have to locate them yourselves through Scott Library

Grading:

Class Attendance and Participation: 20%

Personal Blog Reading Responses: 15% (1 blog response to weekly material, 500 words; choose any topic between Weeks 1-5)

Press Project: 20% (posted to your blog & submitted to me in class)

Proposal and Bibliography: 15%

Final Paper, or Video Essay: 30%

Assignment Descriptions:

Class Attendance & Participation (20%)

As an upper-year university course, students are expected to attend class weekly and actively participate in class discussion. A large part of your grade will be determined by your ability to contribute meaningfully to class discussion. This means the assigned readings for each week

should be completed prior to the start of class, as we will dedicate class time to discussing them. Recommended readings are presented in various weeks to give you additional inspiration for your final research project or paper, should you wish to pursue that topic further. Your participation grade can also include your activity on the class blog – you can respond to blog posts by your classmates – and can also include your Tweets during and after class. The class blog can be found at <https://film3610g.movie.blog/> and the class hashtag will be #FILMPUBLICS3610. At its very core, this is a course about sharing information – so it just won't work without your thoughtful participation.

Personal Blog: Reading Response (15%)

In a course that draws connections between the personal spheres and the publics they engage, I invite you all to post reading responses to our class blog. You are required to compose 1 blog entry as a response to a selected week of reading and screenings from Week 1-5. I will grade all of the posts after Week 5, so ensure you have uploaded your blog post by the end. If the idea of posting your entry on the class blog makes you uncomfortable, you have the option to make it private and to use Moodle. **TIPS:** If you're ever unsure what to write about, consult the mini descriptions I have written for each week of class for some inspiration. You may want to select a quote or passage from the readings you found interesting or challenging. Explain it in your own words and why you chose it. Give some examples as to how it pertains to an in-class discussion or screening. Ensure you trouble the passage, either by demonstrating how it challenges your way of thinking, or you may wish to challenge what it might be suggesting.

Your required deadline is: 1 blog post uploaded by the end of Week 5 (by midnight, Oct 4).

Creative Assignment: Press Project Assignment (20%)

You are invited to create press material for a cinematic public you have found particularly inspiring. You can use a public you have read about class, or you may consult Scott Mackenzie's *Film Manifestos and Global Cinema Cultures* (2014) for a selection of over 100 various collectives, societies, and public cinema cultures. **This book is available always, online, through the York University library.** You can also work on a cinematic public you may be involved in with your life outside of this course, or with another contemporary cinematic public you are inspired by. **You will post your press material on the class blog and submit its accompanying artist statement through Moodle – both must be posted/submitted by the due date (beginning of week 7).** Your creative component can take the form of trailer, a website, a manifesto, a press release or a social media campaign strategy.

A sampling of some of the questions you should ask yourself, which should inform and be addressed within your creative and written components:

- What is your mandate?
- Who is your audience?
- Do you have an advisory board? Why or why not?
- What social media are you using? Why? What are your handles?
- What does your logo look like?
- What is your media/cinematic component, i.e, what do you screen? How do you screen it? Where do you screen it? How often do you screen it?

This project will be assessed in the following way:

Creative Component - 60%

Artist Statement (2 pages, approximately 1000-1200 words, in which you provide rationale for

your creative choices, and show relationships to class examples and readings) – 40%
(We will review some artist statements as examples in class.)

(Tip: It is a good idea to pick a public you might be interested in exploring further in your final project.)

Your required deadline is: Week 7

Final Project Proposal & Bibliography (15%)

Students should submit a **brief** final project proposal (500 words) and research bibliography proposal that clearly indicates the project topic and outlines the overall thesis and theoretical direction. Students will also submit a preliminary bibliography of at least **6 reliable sources relating to their topic, 4 of which must be peer-reviewed** (these include peer-reviewed journal articles, books, or book chapters).

Proposals will be submitted at the beginning of Week 8 and returned Week 9 with my comments.

Final Project – Written or Video Essay (30%)

Final projects will address key themes and topics from the course that are then integrated into your own critical discussion and research. Students are not limited to material screened/read in class and are encouraged to incorporate external sources in their detailed analysis of their research area. The research topic will have been approved upon completion of the Proposal & Bibliography assignment. You have the choice of submitting a 3-5-minute video essay or a 10-12-page research essay. I encourage you to book a meeting with me well in advance to discuss your ideas. **Final projects are due on December 12, 2019.**

Re: The Video Essay. You will choose the video essay for your final project if you want to explore one of the course's topics through relationships between images, written and spoken words and sounds in greater intimacy. The video essay might lend itself in interesting ways to various themes we will explore in class (early cinematic exhibition venues; activist film groups; touring cinematic initiatives; film festivals; critics groups; film societies; alternative screening collectives; outdoor screenings; thematic screening series; online community groups, etc.). **If you choose this format to explore your research question, you will also be evaluated on your engagement with the question of *why* you chose this form.** Think about: what is it about this format that allows you to explore your topic in interesting and challenging ways? Video essays must be submitted with a 4-page artist statement, answering this question and synthesizing research and process findings. Remember, this is not "the easy way out." This option will be evaluated with the same amount of academic rigour as a traditional academic paper.

Housekeeping:

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.). For a full description of York grading system see the York University Undergraduate Calendar at <http://calendars.registrar.yorku.ca/2015-2016/academic/grades/>.

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar http://calendars.registrar.yorku.ca/2012-2013/faculty_rules/FA/grading.htm.

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in during specified class time or submitted online to the class/personal blog, otherwise organized with the instructor.

Lateness Penalty: Assignments received later than the due date will be penalized 5% per day that the assignment is late. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor's letter).

Email Policy: Students are encouraged to contact me with questions and concerns about the class **after they review the syllabus and do not find any answers there**. I am happy to discuss assignments and to brainstorm ideas, though I ask that e-mail be used to set up appointments for lengthier conversations. I will try to reply to e-mails promptly, however please allow 72 hours (3 Business days) for a response. This means last minute assignment needs may not be accommodated. **Please include the course number (FILM 3610G) in ALL emails to me.**

IMPORTANT COURSE INFORMATION FOR STUDENTS

All students are expected to familiarize themselves with the following information: □

Academic Honesty Policy and Procedures:

<http://www.yorku.ca/univsec/policies/document.php?document=69>.^[1]□

Academic Integrity Website <http://www.yorku.ca/academicintegrity>.

Accessibility/Disability Services: course requirement accommodation for students with disabilities, including physical, medical, learning and psychiatric disabilities www.yorku.ca/cds.

Accommodating Students with Disabilities (York Senate Policy)

<http://www.yorku.ca/secretariat/policies/document.php?document=68>.

Ethics Review Process for research involving human participants

<http://www.yorku.ca/secretariat/policies/document.php?document=94>.^[1]□

Religious Observance Accommodation

<https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs> and

http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf for Religious Accommodation Agreement Form – Final Examinations.^[1]□

Student Conduct <http://www.yorku.ca/univsec/policies/document.php?document=82>.

Ethics Review Process

York students are subject to the York University *Policy for the Ethics Review Process for Research Involving Human Participants* at <http://www.yorku.ca/secretariat/policies/document.php?document=94>.

In particular, students proposing to undertake research involving human participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

Religious Observance Accommodation

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course Director immediately. Please note that to arrange an alternative date or time for an

examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf. Further information on religious observance is available at <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs>.

Student Conduct

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website <http://www.yorku.ca/univsec/policies/document.php?document=82>.

COURSE SCHEDULE

Part 1: What is a Public?

Sept 5 – Week 1

Introduction: Publics, The Public Sphere, Medias, and Mediations

In our opening class, we will review the course syllabus, rationale and assignments. We will also discuss our own intentions for taking this course. What brings us here, to the study of cinematic publics and what do you expect to get out of it? We will situate the course within two traditions of publics: (1) Habermas's understanding of the public sphere as a public fueled by (political) deliberation; and (2) the social tradition of the public, focused on action and shared concern for a common. We will discuss cinema's relationships to both of these traditions. Main themes for discussion: How relevant are Habermas's ideas, presented in this introductory video, today? What are some introductory relationships to be drawn between medias and democratic traditions? And since this is a cinema course, we turn to Butsch's question: "What media provide what kind of public spheres?" (3).

Readings (16 pp total + 1 website):

- Excerpts from Richard Butsch. "Introduction: How are media public spheres?" In Richard Butsch (Ed.), *Media and public spheres* (pp 1-9). Basingstoke, UK: Palgrave MacMillan: 2009.
- André Bazin (Translated by Emilie Bickerton). "The Festival Viewed as a Religious Order." In *Cahiers du cinema*, June 1955: 13-19.
- Visit Raqs Media Collective Website: <http://www.raqsmediacollective.net/>

Screening:

- Then & Now, "Habermas: The Structural Transformation of the Public Sphere" <https://www.youtube.com/watch?v=R1K46oK3xTU> (2017, 8 min)
- *Twilight Language* (Raqs Media Collective, 2017, 3 min 30 sec)
- *The Gleaners and I* (Agnès Varda, 2000, 82 min)

Sept 12 – Week 2

The Public Sphere – Part 1: The Enlightened Public Sphere, and, the Private in/as Public

Before turning to cinematic communities and networks, we will read some theories of publicness as foundational applications for our modern, secular, and bourgeois state. This week we will interrogate what the public sphere *is* and *does*. We connect Habermas's theory of the public sphere to Baudelaire's conception of the new modern man (subject) – the *flâneur*. We will explore how the new (modern and “enlightened”) human subject emerges from a liberal democratic tradition of overlapping influences of: (a) economic and capital development and (b) the increased importance of private and/or intimate spaces.

Required Reading (15 pp total + 1 web article):

- Excerpts from Charles Taylor, “Chapter 6: The Public Sphere,” (pp 83-91) and “Chapter 7: Public and Private” (pp 101-107) from *Modern Social Imaginaries*. Duke University Press, 2004.
- Charles Baudelaire, “The Artist, Man of the World, Man of the Crowd and Child,” (1863) in *The Painter of Modern Life and Other Essays*, Vol 2. Ed and trans. by Jonathan Mayne. London: Phaidon Press, 1995: 5-12.
- Alexis Okeowo, “Watch *Strolling*, A Powerful Web Series About the African Diaspora,” *The New Yorker* (March 2016) <https://www.newyorker.com/culture/cultural-comment/watch-strolling-a-powerful-web-series-about-the-african-diaspora>

Further Reading:

- Bijan Stephen, “In Praise of the Flâneur,” *The Paris Review* (October 17, 2013) <https://www.theparisreview.org/blog/2013/10/17/in-praise-of-the-flaneur/>
- Lara Feigel “*Flâneuse* by Lauren Elkin review – how women walk,” *The Guardian* (Aug 2016) <https://www.theguardian.com/books/2016/aug/25/flaneuse-by-lauren-elkin-review-how-women-walk>

Screening:

- Selected clips from *What is Democracy?* (Astra Taylor, 2018)
- Selected clips from *Playtime* (Jacques Tati, 1967) or *Boudu Saved from Drowning* (Jean Renoir, 1932)
- Select episodes of *Strolling Series* (Cecile Emeke, 2014-2017)
- *Stop Telling Women to Smile* (Tatyana Fazlalizadeh, 2012-Ongoing) <http://stoptellingwomentosmile.com/>, 6 min.)

Sept 19 – Week 3

The Public Sphere – Part 2: Counterpublics and Differences

The readings and screening material this week discuss publics that define themselves as alternatives to the dominant public sphere. They ask us to consider what factors might make a certain grouping of people or communities a counterpublic? Although published in the same year, both Warner and Squires present very different approaches to defining counterpublics. For Warner, who uses queer theories, we will discuss, why and how he defines counterpublics as “fruitful perversions” (81). As for Squires, we will unpack how she explains differences within political and racialized “counterpublics” outside of identity markers (447).

Required Reading (61 pp total):

- Michael Warner, “Publics and Counterpublics,” *Public Culture* 14.1 (2002): 49-90.
- Catherine Squires, “Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres,” *Communication Theory* 12.4 (Nov 2002): 446-468.

Further Reading:

- Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy,” *Social Text* No. 25/26 (1990): 56-80.
- Judith Halberstam, “Some Like It Hot. The New Sapphic Cinema,” *The Independent: Film and Video Monthly* 15.9 (1992): 26-29.

Screening:

- Selected clips from *Winter Soldier* (Winter Film Collective, 1972)
- Selected clips from *Paris is Burning* (Jennie Livingstone, 1991)
- *Tongues Untied* (Marlon Riggs, 1989, 55 min)

Sept 26 – Week 4:

Early Cinema Publics

Hansen’s work points to the limitations of Habermas’s public sphere when thinking about mediated (and electronic) publics such as cinemas, which create their own types of publics. Hansen’s work also points towards how cinematic spaces also mediate other forms of social structures, such as gender, class, and race. This week we look at other theories of the public sphere, developed by Negt and Klute (among others) to think about how social experiences are mediated by early cinematic publics. We also think about how the ephemera and spontaneity of these early cinematic experiences and how they factor into more contemporary cinematic publics. This week, we ask, how can we think about and start to try to define a cinematic public?

Required Readings (28 pp total):

- Miriam Hansen, “Early Cinema, late cinema: permutations of the public sphere,” *Screen* 34.1 (Autumn 1993): 197-210.
- Kay Armatage. “Screenings by Moonlight” and “Sidebar: Traveling Projectionist Films,” *Film International* 6:4 (2008): 34-42.
- Laura Isabel Serna, “Audiences and Moviegoing,” *Feminist Media Histories* 4.2 (2018): 25-30.

Further Reading:

- Marta Braun, Charlie Keil, Rob King, Paul Moore and Louis Pelletier, “Introduction” in *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*. UK: John Libbey Publishing Inc, 2012: 1-7.

Screening:

- First 10 minutes of *Canadian Early Film Documentary* (Sherway Academy of Arts & Sciences, 2017: <https://www.youtube.com/watch?v=ENJo4-kUOGc&t=260s>)
- Select clips from *The Spirit of the Beehive* (Victor Erice, 1973)
- *À propos de Nice* (Jean Vigo, 1930, 45 min)

Part 2: Imagined (Counter)National Publics

Oct 3 – Week 5

500 WORD BLOG POST/READING RESPONSE DUE by Midnight, Oct 4

Imagined National Cinemas of Their Own

This week we will turn to national publics and to national cinema movements, more specifically. We begin by consulting Anderson's canonical text regarding nationalism as a cultural artefact and as an imagined community. We consider the relationships between national arts policies and the building of national cinematic publics. We also ask why and how certain democratic institutions and collectives might challenge and/or facilitate the state's role in instituting a concept of an (imagined) national cinema. Our focus for this week is on Denmark and Canada, but we will visit multiple examples over the course of the next few weeks.

Required Readings (27 pp total):

- Benedict Anderson, "Chapter 1: Introduction" in *Imagined Communities: Reflections on the Origins of Nationalism (Revised Edition)*. London, New York: Verso Books, 2006 (Orig publication 1983): 1-7.
- Scott Mackenzie, "Section 2: National and Transnational Cinemas" in *Film Manifestos and Global Cinema Cultures*." Los Angeles: University of California Press, 2014: 109-111.
- Denys Arcand et al, "The Winnipeg Manifesto," in in *Film Manifestos and Global Cinema Cultures*." Los Angeles: University of California Press, 2014: 170-171.
- Lars Von Trier and Thomas Vinterberg, "Dogme '95 Manifesto and Vow of Chastity" in *Film Manifestos and Global Cinema Cultures*." Los Angeles: University of California Press, 2014: 201-202.
- Liz Czach, "Film Festivals, Programming, And the Building of A National Cinema." *The Moving Image: The Journal of the Association of Moving Image Archivists* 4.1 (Spring 2004): 76-88.

Further Reading:

- Marijke de Valck, "Introduction: Film Festivals as Sites of Passage" in *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: University of Amsterdam Press. 2007: 13-41.

Screening:

- Select trailers from: TIFF's 150 Essential Works in Canadian Cinema (2018). Accessible at <https://www.tiff.net/the-review/tiff-selects-150-essential-works-in-canadian-cinema-history/>
- Select Clips from *Idioterne (The Idiots)* (Lars Von Trier, 1998) (Dogme #2)
- *Festen (The Celebration)* (Thomas Vinterberg, 1998, 105 min) (Dogme #1)

Oct 10 – Week 6

Cinemas of Resistance: Manifestos and/as "Third Cinema"

Scott Mackenzie argues that manifestos act as "calls to action for political and aesthetic changes in the cinema ... and the cinema's role in the world" (1). This week we take a closer look at the role the manifesto plays in challenging the imagined cohesiveness of a national cinema. How is the manifesto used as a tool of both cinematic and political sovereignty? What role does the manifesto play for thinking about cinematic resistance? Our central case study this week is "Third Cinema." We examine how as a concept, "Third Cinema" self-defines as a decolonizing collective and as a participatory cinema. How does Third Cinema's production and distribution strategies respond to dominant forms of capital, production, and state governance?

Required Readings (24 pages total + one webpage):

- Scott Mackenzie, “Section 3: Third Cinemas, Colonization, Decolonization and Postcolonialism” Los Angeles: University of California Press, 2014: 207-208.
- Fernando Solanas and Octavio Getino, “Towards A Third Cinema: Notes and Experiences For the Development of A Cinema Of Liberation in The Third World (Argentina, 1969)” in *Film Manifestos and Global Cinema Cultures.*” Los Angeles: University of California Press, 2014: 230-250.
- Fernando Solanas and Octavio Getino, “Militant Cinema: An Internal Category of Third Cinema (Argentina, 1971),” in *Film Manifestos and Global Cinema Cultures.*” Los Angeles: University of California Press, 2014: 256-258.
- Visit: Film Society of Lincoln Center *Cinema of Resistance* 2013 program: <https://www.filmlinc.org/series/cinema-of-resistance/#films>

Further Reading:

- Fernando Birro et al, “Resolution of the Third World Filmmakers Meeting (Algeria, 1973)” in *Film Manifestos and Global Cinema Cultures.*” Los Angeles: University of California Press, 2014: 275-284.

Screening:

- *Real Film Radicals* (Kevin B. Lee, 2013, 5 min 30 sec)
- *The Hour of the Furnaces* (Octavio Getino and Fernando Solanas, 1968, 88 minutes)

October 11-18 – FALL READING WEEK

Oct 24 – Week 7

World Fairs and Travelling Cinemas

PRESS PROJECT DUE

World Fairs at the turn of the century have been linked to the rise of modern nation-states and to the development of consumer tourism. This week, we explore these links through two central characteristics of the “fair”: 1) its grandeur, characterized by spectacle, screen size and circus-like atmosphere and 2) its elusive nature, characterized by fluidity, movement and travel. We discuss how both of these tenants reinforce a form of “publicness” that both **reinforces** (through the links between tourism and consumer capitalism) and **subverts** (through the links between accessibility and local mobile outreach) national policy.

Required Reading (43 pp total + 2 web articles):

- Tom Gunning. “The World as Object Lesson: Cinema Audiences, Visual Culture and the St. Louis World’s Fair 1904.” *Film History: An International Journal* 6.4 (1994): 422-444.
- Johanne Sloan and Rhona Richman Kenneally, “Introduction: Dusting off the Souvenir” in *Expo ’67: Not Just a Souvenir.*” Toronto: University of Toronto Press, 2014: 3-24 (ensure to spend some time with the photo plates on the last pages of the article).
- Visit Library and Archives Canada, “Expo 67” collection: <http://www.collectionscanada.gc.ca/expo/>
- See: “Prakash Travelling Cinema,” The Bioscope Blog, August 26, 2007. <https://thebioscope.net/2007/08/26/prakash-travelling-cinema/>

Further Reading:

- Janine Marchessault, “Multi-Screens and Future Cinema: The Labyrinth Project at Expo ’67” in *Fluid Screens, Expanded Cinema.* Toronto: U of T Press, 2007: 29-51.

- Dominique Brégent-Heald, “Vacationland: Film, Tourism and Selling Canada.” *Canadian Journal of Film Studies* 21.2 (Fall 2012): 27-48.

Screening:

- *Canada '67* (Robert Barclay, Circle-Vision, 22 min): <http://cinemaexpo67.ca/canada67/> - However we cannot watch this film so we will watch excerpts of: *The Canadian Pavilion, Expo '67* (Marc Beaudet, 1967, 19 min)
- Excerpts of *In the Labyrinth* (Roman Kroitor, Colin Low, 1979, 21 min -- first released as a multi-screen presentation for Chamber III of the *Labyrinth* at Expo '67)
- Excerpts of *Prakash Travelling Cinema* (Megha B. Lakhanior, 2006, 14 min) and/or *Battu's Bioscope* (Andrej Fidyk, 1998)
- *Horizon* (Sesqui, 2017, 21 min)

Oct 31 – Week 8

Indigenous Publics on Turtle Island and in the Arctic

FINAL PROJECT PROPOSALS DUE

What does it mean to think about decolonialized publics from indigenous perspectives? This week, we continue to discuss challenges to the Western, liberal nation state by looking at theoretical frameworks and media work produced by Indigenous (First Nations, Métis and Inuit) artist collectives across Turtle Island and the Arctic. Much of the work we consult this week recasts publicness not only in terms of art and artists, but also speaks to the very real history of stolen land, language and culture. We discuss how this work acts as public intervention and re-frames artistic and collective paradigms of national sovereignty through action.

Required Reading (19 pp total and 1 online lecture):

- Candice Hopkins. “Making Things Our Own: The Indigenous Aesthetic in Digital Storytelling.” *Leonardo* 39.4 (August 2006): 341–344.
- Heather Igloliorte, Julie Nagam, Carla Taunton, “Transmissions: The Future Possibilities of Indigenous Digital and New Media Art” *Public* 54 (Nov 2016): 5-13.
- Heather Igloliorte, “Tillutarniit: History, Land, and Resilience in Inuit Film and Video,” *Public* 54 (Nov 2016): 104-109.
- Watch: Postcommodity, “Land” delivered at the *Creative Time Summit*, Toronto, October 18, 2017: <https://www.youtube.com/watch?v=1XsOCOOSkQ4>

Further Reading:

- Michael Robert Evans, “Video as Community,” in *Isuma: Inuit Video Art*. McGill University Press, 2008: 172-190.

Screening:

- Select content from IsumaTV (<http://www.isuma.tv/>)
- Select VR short films from the *2167* initiative (Danis Goulet, Scott Benesiinaabandan, Kent Monkman, Postcommodity; commissioned by TIFF & ImagineNATIVE, 2017)
- *Travelers* (Marie-Hélène Cousineau, Arnait Video Collective, 1996, 37 min)
- Select films from the *The Embargo Project* (Caroline Monnet, Zoe Hopkins, Elle-Máijá Tailfeathers, Lisa Jackson, Alethea Anauqu-Baril; commissioned by ImagineNATIVE, 2015)

Part 3: Case Studies: The Cinema in/as Public

Nov 7 – Week 9

Intimate Feminist Publics: From Video Art to (On/Off/line) Screening Series

PROPOSALS RETURNED TO STUDENTS

This week, we turn to the third section of the course to consider specific publics as cases studies across history. We begin with a fairly large case study: that of trying to piece together a history of feminist cinematic publics. We focus specifically on mediations between feminisms, accessible technologies, and public disruptions. Turning to specific examples which stretch across the 1970s-2010s, we trace a lineage personal and intimate feminist identities. Our guiding questions this week include: how are strategies of interventionist art-making driven by collectivity? How do we understand these political mediations as systemic responses? Temporally, how do we account from them as unique moments in history, but also within a historical continuum of intersectional feminist media politics? Overall, we discuss the challenges and productive possibilities of unifying a politic across histories.

Required Readings (35 pages total):

- Marusya Bociurkiw, “Big Affect: The Ephemeral Archive of Second-Wave Feminist Video Collectives in Canada.” *Camera Obscura* 31.3 (2016): 4-33
- Marsha Gordon, “Nontheatrical Media.” *Feminist Media Histories* 4.2 (2018): 128-134.
- Kristen Cochrane. 2016. “The Perversity of Drunk Feminist Films.” *Canadian Theatre Review* 168 (Fall): 63-67.

Further Reading:

- Ros Murray, “Raised Fists: Politics, Technology and Embodiment in 1970s French Feminist Video Collectives.” *Camera Obscura* 31.1 (2016): 93-121.
- Lippard, Lucy R. “Foreword: Going Around in Circles.” In *From Site to Vision: The Woman's Building in Contemporary Culture*. Otis College of Art and Design: 11-15. *The Women's Building*: Publications: <http://thewomansbuilding.org/publications.html>
- Claudia Siconolfi, “Filleing the Cinema Gap: The Precarity of Toronto's Necessary Emerging Network of Feminist Film Critics,” in *Youth Mediations and Affective Relations*. Edited by Susan Driver and Natalie Coulter. Palgrave Macmillan: 2018.

Screening:

- Select clips from *I Am Somebody* (Madeline Anderson, 1970, 28 mins)
- Select clips from *La marche des femmes à Hendaye* (les Muses s'amuse: Carole Roussopoulos, Ioana Wieder, 1975, 20 mins)
- Select clips from *So, Where's My Prince Already* (ReelFeelings, Ardele Lister, 1976, 20 min)
- Select clips from *100 Concerned Aboriginal Women and Children* (Amelia Productions, 1981, 60 min)
- *Ever is Over All* (Pipilotti Rist, 1997, 3 min)
- *DFP The Bodyguard* (Drunk Feminist Films, 2017, 6 min)

Nov 14 – Week 10

Film Festivals as (Activist) Platform

While the exact number is difficult to pin down, according to the Film Festival Research Network, there are over 3000 actively operating film festivals worldwide. Toronto alone is said to boast/host over 300 film festivals. These numbers do not seem to be subsiding. As we have already touched upon the national and international film festival circuit in various readings, we

continue to consider the exhibition space of the film festival outside of the traditional theatre-home viewing value-chain effect. This week, however, we turn specifically towards the film festival's role as a potential mobilizer of activist public spaces. The film festival has a unique opportunity to gather a diversity of publics through diverse media. How do we assess if this form of gathering effectively translates and moves outside of the cinematic space? Does it need to?

Required Readings:

- Mark Cousins. "Widescreen on Film Festivals (2006) Film Festival Form: A Manifesto (2012)." In *The Film Festival Reader*. Ed. Iordanova, Dina. St Andrews, Scotland: St Andrews Film Studies, 2013: 167-172.
- B. Ruby Rich. "Why Do Festivals Matter?" In *The Film Festival Reader*. Edited by Dina Iordanova. St Andrews, Scotland: St Andrews Film Studies, 2013: 157-165.
- Ezra Winton and Svelta Turnin, "The Revolution Will Not Be Festivalized: Documentary Film Festivals and Activism" in *Activist Film Festivals: Towards a Political Subject*. Edited by Sonia Tascón and Tyson Wils. UK: Intellect, 2017. 81-103.

Recommended Further Reading:

- Dina Iordanova, "Mediating Diaspora: Film Festivals and 'Imagined Communities'" in *Film Festivals and Imagined Communities*. Edited by Dina Iordanova and Ruby Cheung. Scotland: St. Andrew's Film Studies, 2010
- Miranda J. Brady and John M.H. Kelly. "imagineNATIVE as Industry Intervention: Supporting and Growing Indigenous Media Makers." In *We Interrupt This Program: Indigenous Media Tactics in Canadian Culture*. UBC Press, 2017: 109-136.

Screening:

- Select films from *The Home Made Visible* Project (Regent Park Film Festival, 2018)
- Excerpts from *Bending The Lens: 20 Years Of The London Lesbian Film Festival* (Mary J. Daniel, 2013, 34 min)
- *Return to Homs* (Talal Derki, 2013, 80 min)

Nov 21 – Week 11

Public Media Art, Public Media Spectacles

Over the last two decades, the installations of massive, large-scale civic (city-sponsored) media spectacles have become more common across densely populated urban centers like London, Paris, Montreal and Toronto. This week, we consider the role of public media art spectacle as enactments of the contemporary "creative city." How does the viewer transform into the participatory citizen in front of large-scale urban media screens and media art projects? What kinds of audiences (or crowds?) do they draw. We also consider the culture industry that pays for these events, asking what is the role of urban branding, promotion and gentrification extended to these events? As potentials for transformative city experiences, it is important to think about these public interventions and/or city-sponsored spectacles as 1) extensions of more traditional cinema and fair going but 2) as events that perform very differently.

Required Reading (24 pp total):

- Jim Drobnick and Jennifer Fisher. "Introduction: Civic Spectacle." *Public* 45 (Spring 2012): 6-7.
- Joel McKim. "Spectacular Infrastructure: The Mediatic Space of Montreal's 'Quartier des spectacles.'" *Public* 45 (Spring 2012): 129-138.

- Scott McQuire, Nikos Papastergiadis, Sean Cubitt. "Public Screens and The Transformation of Public Space." *Refractory: A Journal of Entertainment Media*. Volume 12 (2008): 8 pages <http://refractory.unimelb.edu.au/2008/03/06/public-screens-and-the-transformation-of-public-space/>
- Janine Marchessault and Michael Prokopow, "Anonymous History and Experimental Communities: Revisiting *The Leona Drive Project*." *Public* 43 (2011): 7-12.

Further Reading:

- Zach Melzer, "Territorial Expanded Cinema in the Neoliberal City: Curating Multiscreen Environments in Yonge-Dundas Square and Quartier Des Spectacles." *Canadian Journal Film Studies* 27.1 (Spring 2018) 88-107.
- Guy Debord, "The Commodity as Spectacle" (paragraphs 35-53) in *Society of the Spectacle (Third Edition)*. NY: Zone Books, 1994 (Orig. Pub 1967).

Guest lecturer Zach Melzer will be joining us this week, and he will choose the additional content we will screen.

Nov 28 – Week 12

#FilmTwitter

To wrap up the course, we revisit the canonical literature on "publics" with the help of foundational social media theorist danah boyd. By visiting some foundational literature in social media publics, we consider the overlapping roles social networks play in pre-existing cinematic and social communities – like film festivals audiences and activist groups. Is there any possibility to consider these digital spaces, which are highly mediated through algorithms, as intimate shared spaces? We conclude the course by looking back and forward and, perhaps, even at our own (public or private) uses of social media in relation to our own cinematic identities.

Required Readings:

- danah boyd. (2010). "Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications." In *Networked Self: Identity, Community, and Culture on Social Network Sites* (ed. Zizi Papacharissi), pp. 39-58.
- Thérèse F. Tierney, "Reappropriating Social Media: Internet Activism, Counterpublics, and Implications," In *The Public Space of Social Media: Connected Cultures of the Network Society*. Routledge, 2013: 6-21.
- Sam Milbrath, "How the Toronto International Film Festival Uses Social to Attract Over 1.8 Million Attendees." *Hootsuite* blog, Sept 21, 2015 (<https://blog.hootsuite.com/toronto-international-film-festival-tiff-social-media/>)

Screening:

- #18 days in Egypt (Jigar Mehta, Yasmin Elayat, 2011) <http://beta.18daysinegypt.com>
- *Rise: Episode 1: Sacred Water: Standing Rock, Part I* (Michelle Latimer, Viceland, 2017, 44 min)
- *Network Effect* (Jonathan Harris, 2017) <http://number27.org/networkeffect>
- *The Space We Hold* (NFB, Cult Leader, 2017) <http://spacewehold.nfb.ca/>

Final papers Due December 12, 2019

Essays and/or artist statements can be submitted over Moodle and links to video essays must be posted to Moodle.

Additional Bibliography

The area of cinematic and mediated publics is large and extends into many other big topics. In addition to the course readings, you may also wish to consult some of the material listed below for your individual research projects.

- Acland, Charles. *Screen Traffic: Movies, Multiplexes and Global Culture*. Durham: Duke University Press, 2003.
- Barthes, Roland. "Leaving the Movie Theatre." *Rustle of Language*, trans. Russell Howard. Berkeley: University of California Press, 1989 [1975], 345-349.
- Bathrick, David, Andreas Huyssen, and Eric Rentschler, eds. *New German Critique* 122, Vol. 41.2 (Summer 2014). Special Edition on Miriam Hansen, *Cinema and Experience*.
- Berry, Chris. *Chinese Film Festivals: Sites of Translation*. New York: Palgrave Macmillan, 2017.
- Berry et al. *Public Space, Media Space*. NY: Palgrave Macmillan, 2013.
- Bordwell, David. "Never the Twain Shall Meet: Why can't cinephiles and academics just get along?" *Film Comment* 47.3 (May/June 2011): 38-41.
- Bruno, Giuliana (1992), 'Streetwalking Around Plato's Cave', *October*, 60 (Spring), pp. 110-29.
- Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge, Mass.: MIT Press, 1992.
- Calhoun, C. J., & McGowan, J. Introduction to *Hannah Arendt and the meaning of politics*. Minneapolis, MN ; London: University of Minnesota Press, 1997.
- Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures*. \ Durham, NC: Duke University Press, 2003.
- Christie, Ian, Ed. *Audiences: Redefining and Researching Screen Entertainment Reception*. Amsterdam: Amsterdam University Press, 2012.
- Dayan, Daniel. "Looking for Sundance: The Social Construction of a Film Festival." *Moving Images, Culture and the Mind*. Ed. Ib Bondebjerg. Luton: Univ. of Luton Press, 2000: 43-52.
- de Baecque, Antoine. *Camera Historica: The Century in Cinema*. Trans., Vinsonneau, Ninon and Jonathan Magidof. New York: Columbia University Press, 2012.
- de Valck, Marijke and Malte Hagener, Eds. "Cinephilia: Movies, Love and Memory" Amsterdam: Amsterdam University Press, 2005.
- de Valck, Marijke, Brendan Kredell, and Skadi Loist. *Film Festivals: History, Theory, Method, Practice*. London, New York: Routledge, 2016.
- Gagnon, Monika Kin and Janine Marchessault. *Reimagining Cinema: Film at Expo 67*. Montréal: McGill-Queen's University Press, 2014.
- Gripsrud, Jostein et al. *The Idea of the Public Sphere: A Reader*. Toronto: Lexington Books, 2010.
- Guillory, John. *Cultural Capital: The Problem of Literary Canon Formation*. Chicago: University of Chicago Press, 1993.
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- Huhtamo, Erkki. "Messages on the Wall: An Archaeology of Public Media Displays," in Scott McQuire, Meredith Martin, and Sabine Niederereds (eds.) *Urban Screen Reader*. Amsterdam: Institute of Network Cultures, 2009: 15-28.
- Huhtamo, Erkki. "The Sky is (not) the Limit: Envisioning the Ultimate Public Media Display," *Journal of Visual Culture* 8.3 (2010): 329-348.
- Johnson, Pauline. *Habermas: Rescuing the Public Sphere*. London, New York: Routledge, 2006.
- Keller, Jessalynn "'I've really got a thing for Betty Friedan': Girl Bloggers and the Production of Feminist History Online" in *Girls' Feminist Blogging in a Postfeminist Age*. Routledge, 2016: 114-145.

- Loist, Skadi. "Crossover Dreams: Global Circulation of Queer Film on the Film Festival Circuits." *Diogenes* 62: 1 (2015): 57-72.
- Lobato, Ramon. "Subcinema: Theorizing Marginal Film Distribution." *Limina: A Journal of Historical and Cultural Studies* 13 (2007): 113-120.
- Lutkehaus, Nancy (1995). 'The Sundance Film Festival: Preliminary Notes Towards an Ethnography of a Film Festival', in *Visual Anthropology Review*, 11: 2.
- McCarthy, Anna. *Ambient Television: Visual Culture and Public Space*. Durham: Duke University Press, 2001
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- Nichols, Bill. "Discovering Form, Inferring Meaning: New Cinemas and The Film Festival Circuit." *Film Quarterly* 47.3 (Spring 1994): 16-30.
- Negt, Oskar and Alexander Kluge. *Public Sphere and Experience: Towards an Analysis of the Bourgeois and Proletarian Public Sphere*. Translated by Peter Labanyi, Jamie Owen Daniel, and Assenka Oksiloff. Minneapolis: University of Minneapolis Press, 1993.
- Peterson, Jennifer Lynn "The Nation's First Playground: Travel Films and the American West, 1895-1920" in *Virtual Voyages: Cinema and Travel*. Duke University Press, 2006: 79-98.
- Philips, Lynne and Sally Cole. "Feminism and 'Post-neoliberal' publics: Working the Spaces of Ecuador's Constitutional Reform" from *Contesting Publics: Feminism, Activism, Ethnography*. London: Pluto Press, 2013.
- Poyntz, Stuart. R. "Hannah Arendt: Public action, sociality and permanence in the world." In J. Hannan (Ed.), *Philosophical Profiles in the Theory of Communication*. New York, NY: Peter Lang Publisher, 2011.
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- Schoonover, Karl. "Queer or Human? LGBT Film Festivals, Human Rights and Global Film Culture." *Screen* 56, no. 1 (2015): 121-32
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