

# Migrant and Diasporic Cinema in Contemporary Europe

## **Abstracts and biographical notes**

**PANEL 1/A – Reframing Difference in  
European Migrant and Diasporic Cinema**

**13:20 – 14:45**

**ROOM 2**

**Ayla Kanbur**  
**Yeditepe University, Istanbul, Turkey**

After graduating from the Department of Philosophy in Istanbul University, Ayla Kanbur completed her MFA thesis on “Poetry and Cinema” in 1999 at the Cinema and Television Department of Marmara University, Turkey. She is presently Assistant Professor at Yeditepe University, Istanbul, in the School of Communications. She also contributes as a critic to Turkish film publications and is currently member of editorial board of a journal of cinema.

### **Everyone is Migrant Who the Host Is....**

The concept of European cinema has to be seen in opposition to Hollywood. While the “European” tends to duplicate “Hollywood” in the period of globalisation, films from/within the ‘other’ Europe seem to have replaced the symbolic content of European cinema. “Migrant/diasporic” films by their doubly positioned subjectivity and commonalities go beyond the borders, across European and non-European communities, universally. This paper tries to construct a framework by asking how migrant cinema can contingently transcend the borders which have culturally and historically become problematic. “Migration” and “diaspora”, as concepts, embrace the “hosting” and “hosted” positions of people, questioning the concept of “hospitality” in the sense of Derrida. Foremost, the positions of these two determine their access to and experience of the space of “public life”, as well as of each other. On the social level, however, the communal viewing experience created through the cinematic mode of exhibition creates an assembly of people coming together with their cultural differences. This situation raises the possibility of “returning the gaze” which is essential for experiencing a work of art, as Alexander Kluge emphasized, revising Benjamin’s concept of the “aura” for the cinematic experience. This experience is shared, though individually separate, by hosting and hosted people with the prospect of “story-teller” which presumes “the proximity of collective listeners and the mystery of faraway places” as a trope. In this context, those film-makers who narrate both their inner or external experience of distant places inevitably evoke the spectators’ memory in the same sense. Thus, the experience that provides the host and the hosted with surpassing the borders between their cultural positions simultaneously replaces it between them.

**PANEL 1/A – Reframing Difference in  
European Migrant and Diasporic Cinema**

**13:20 – 14:45**

**ROOM 2**

**Encarnación Gutiérrez Rodríguez  
University of Manchester, UK**

Lecturer in Transcultural Studies in the subject area Spanish, Portuguese and Latin American Studies at the School of Languages, Linguistics and Cultures at the University of Manchester. My research is interdisciplinary in orientation and stands in the intersection of Cultural Studies, Gender Studies and Critical Migration Studies. My research interest involves two main strands: (a) culture and transnational labour migration and (b) 'Creolising Europe', focused on debates on transnationality, transculturation and postcoloniality. I have published on postcoloniality, migration and Europe, cultural translation, queer diasporas, subjectivity and intersectionality with a focus on gender and ethnicity, representation and politics, gouvernementality and racism. I have initiated, together with my colleague Margaret Littler, the AHRC-funded Migration and Diaspora Cultural Studies Network (<http://www.llc.manchester.ac.uk/Research/Projects/MDCSN/>).

**Diasporic Yearning and a Little Bit of Freedom: On *Kleine Freiheit* (A Little Bit of Freedom, 2003) and *Fremde Haut* (Unveiled, 2005), Melancholia and Queer Diasporas**

*Kleine Freiheit*'s director Yüksel Yavuz stated "No, it's not about a gay relationship" in response to a spectator's comment about the relationship between his two protagonists, Chernor and Baran. This film tells the story of two undocumented minors, Chernor and Baran, who live in Hamburg. The director's reaction caught my attention as I had also identified the friendship between these two boys as a same-sex relationship. I pondered further, trying to understand what Yavuz meant. He seemed to be talking about the lack of representation of queer diasporic subjectivities in visual culture. Instead Yavuz seems to opt for a representation of "everyday culture" in Exile and Migration, which does not exclude questions of queer desire and sexuality. This is also the question that Angelina Maccarone addresses in her film *Fremde Haut*. In this film an Iranian woman, Fariba, fleeing from homophobic persecution in Iran, arrives in the airport in Frankfurt. After her asylum-seeking application has been rejected, she opts to take a male identity in order to remain in Germany. Both movies have something in common. That is, they deal centrally with queer subjectivities and desires marked by European asylum policies, in which individuals deal on an everyday level with the threat of deportation. In this paper I will try to reflect upon the question of queer subjectivity, European migration policies and diaspora by working with the two films *Kleine Freiheit* and *Fremde Haut*.

**PANEL 1/B – Contact Zones of the Mediterranean**

**13:20 – 14:45**

**ROOM 1**

**Verena Berger**  
University of Vienna, Austria

Lecturer at the Institute of Romance Studies at the University of Vienna, Austria. Studied Spanish and French in Barcelona and Vienna; PhD on Theatre and Language: The Catalan Theatre between Dictatorship and Democracy (1999). Publications on Spanish and Latin American literature (Valera, Villalonga, Manet) and cinema (Gutiérrez, Navas, Zambrano) as well as francophone literature and cinema (Segura, Allouache). Research fields: Spanish, Cuban, Mexican and Argentine Cinema, Cuban Literature.

**Daniel Winkler**  
University of Vienna, Austria

Lecturer at the Institute of Romance Studies at the University of Vienna, Austria. Born 1973 in Munich, Germany. Studied French and Comparative Literature in Aix-en-Provence, Paris and Vienna. PhD on Marseille: A Mediterranean City in French Cinema (2005). Publications on French cinema (Paul Carpita, Marcel Pagnol, Bertrand Tavernier) and francophone literature (Blaise Cendrars, Tahar Ben Jelloun).

**‘Clandestino’: Irregular Immigration in Contemporary French, Italian and Spanish Cinema**

French cinema has a long tradition of dealing with migrant subjects and of defending the rights of so-called illegal migrants. One could think of Jean Renoir’s film *Toni* (1935) or the engagement of filmmakers like Bertrand Tavernier in the case of the ‘sans-papiers’ in the 1990s. In other European and roman-speaking countries the situation is completely different. Both Spain and Italy were for a long time countries which were known for emigration rather than for immigration. Thus, in contemporary Italian and Spanish cinema topics like (‘illegal’) immigration have only been treated in recent years. Our paper focuses on those rare films treating ‘illegal’ immigration within the Mediterranean. In films like Gianni Amelio’s *Lamerica* (1994), Marco Tullio Giordana’s *Quando sei nato non puoi più nasconderti* (2005), André Téchiné’s *Loin* (2000), José Ignacio Vilar Diaz’ *Ilegal* (2003) or Imanol Uribe’s *Bwana* (1996), ‘illegal’ immigration is a main theme, but the way how these filmmakers are developing the topic is quite different. In some films, immigration appears as a kind of side theme and is not always shown in a direct, but rather in a metaphorical way to symbolize globalisation processes in postmodern Europe. In other films, the *clandestines* are the protagonists and the classical immigration steps are represented in a rather realistic way and aesthetic. We will concentrate in our talk on the (border) places which are linked to the *clandestines* and discuss the (ideological) forms of locating irregular migration in the context of the two sides of the Mediterranean.

**PANEL 1/B Contact Zones of  
the Mediterranean**

**13:20 – 14:45**

**ROOM 1**

**Sandra Ponzanesi  
Utrecht University, The Netherlands**

Sandra Ponzanesi is Lecturer in Gender and Postcolonial Studies at Utrecht University in the Department of Media en Re/presentation and Research Fellow of the Netherlands Endowment for Scientific Research. She has published on postcolonial critique, transnational gender theories, Italian colonial history, visual culture and migrant cinema. Among her publications are *Paradoxes of Post-colonial Culture: Contemporary Women Writing of the Indian and Afro-Italian Diaspora* (Albany: Suny Press, 2004) and *Migrant Cartographies: New Cultural and Literary Spaces in Post-colonial Europe* (Lanham, MD,: Lexington Books, 2005) with Daniela Merolla.

### **Outlandish Cinema: Screening the Other in Italy**

Within the European scenario Italy has been rather late in dealing with its own 'colonial unconscious' and even more belated in dealing with the reality of a rocketing immigrant population. However this emergent process of multiculturalisation is slowly entering the public cultural domain and is shaping new forms of representations. The migrant condition has been central to several successful cinematic productions such as Gianni Amelio's *Lamerica* (1994) and Marco Tullio Giordana's *Quando sei nato non puoi più nasconderti* (2005), but very few migrant cineastes managed to make their own films. In this paper I will explore not only the recent cinema of immigration in Italy but also the politics of 'estrangement' within Italian cinema caused by this reopened traffic with other cultural identities, narrations and stylistic modes. The combined aim is to show how a set of unique migrant communities living in Italy handle the fundamental issue of territoriality and how in each case their reception within the host society is critically represented. Among other movies, Silvio Soldini's *Un anima Divisa in Due* (1993), Michele Placido's *Pummaró* (1990) and Henrique Goldman's *Princesa* (2001) will be discussed. In these films, Italy as the gateway to Europe is deconstructed through its opposition to the other (nomad, black, transsexual). The other, seen as 'outlandish', because still represented through the persistent racialised gaze which developed in colonial times, becomes a perturbant and mirror of the unstable nature of Italian identity itself.

**PANEL 1/B Contact Zones of  
the Mediterranean**

**13:20 – 14:45**

**ROOM 1**

**Penelope Papailias  
University of Thessaly in Volos, Greece**

Penelope Papailias is Lecturer in Social Anthropology, Dept. of History, Archaeology and Social Anthropology at the University of Thessaly in Volos, Greece. She has a Ph.D. in Anthropology from the University of Michigan and a B.A. in English Literature from Harvard University. Her book, *Genres of Recollection: Archival Poetics and Modern Greece* (Palgrave Macmillan), a study of the politics and poetics of popular historical practice and archival culture in contemporary Greece, was published in 2005. Her current project investigates the media event, transnational media production and audiences, migration, and discourses on the “Balkans.”

**Transnational Projections, Balkan Identifications: On the Filming and Screening of  
Constantine Giannaris’s *Hostage* (2005)**

This paper centers on Constantine Giannaris’s *Hostage* (2005), a “Greek” film based loosely on the 1999 hijacking of a Greek public bus by an Albanian migrant worker, which resulted in the death on Albanian territory of the hijacker and one of the Greek hostages: an emblematic and traumatic moment in the first decade of Albanian mass migration to Greece in the 1990s. Although Giannaris works and lives in Greece, he studied and lived long periods in England and considers immigration in his family’s past constitutive of his sense of being nowhere entirely at home. In terms of the film’s content and the biography of the filmmaker, issues of migration, intercultural relations and transnationalism are central. For one, the film’s focus on an immigrant rejected both by the country to which he has emigrated and by his “native” country could be seen as a projection onto a class Other of the filmmaker’s own positioning, not to mention, as he sees it, the predicament of citizenship (or non-citizenship) in contemporary Europe. It is perhaps not accidental that the film was not well-received in Greece because it presented an image of the hijacker as both victim and victimizer and led to the “rejection” of the filmmaker himself in Greece. For some, the success of the film in other parts of Europe will not “redeem” him, but simply underscore his “betrayal” of national loyalties (i.e. by publicizing Greek racism) and suspect cosmopolitanism. On a second level, using ethnographic methods, I consider the transnational production and reception of the film. I will look, for instance, at issues related to the filming of the movie in Greece and Albania, the casting of Greek and Albanian actors, the protests which accompanied the screening of the film in Greece and the circulation in Albania of a pirate video (made from the DVD circulating in Greece). Based on interviews with actors in the film and the filmmaker, attendance of screenings and interviews with viewers in Greece and Albania, I consider how migration experience and transnational publics are enacted, reenacted and reimagined through the “event” of film, as I track processes of linguistic and cultural translation and look at the complex play of identifications of viewers with characters in the film.

**PANEL 1/C Queering the Diaspora**

**13:20 – 14:45**

**AUDITORIUM**

**Filiz Cicek**

**Indiana University, Bloomington, USA**

Filiz Cicek is an exhibiting artist who received an MFA degree in Sculpture from Indiana University School of Fine Arts. She is also currently a doctoral student at the same university, working on her PhD thesis on German-Turkish cinema.

**Marginal Existence in *Lola and Bilidikid* (1999): Nationalism and Gender in Turkish German Cinema**

Scholars often describe the guest worker/Turkish immigrant in Germany as a mute man, who is unable to or not allowed to integrate. This paper proposes that although his muteness was accentuated when he became an immigrant, a person of the Diaspora, he was already mute even before he journeyed to Germany. And the contemporary Turkish German cinema has perpetuated this muteness rather than giving it voice. Kutlug Ataman's *Lola and Bilidikid* is one of the first films that complicates his/her muteness. By implementing various censorship rules, the government in Turkey tried to force the filmmakers to create films that reflected the idea of "new Turk" as a reality, not giving voice to actual realities of its average Turkish citizen. In Germany, a government policy – an American type of affirmative action – sought to give voice to the mute immigrant. As Deniz Göktürk describes, this policy "produced well-meaning projects encouraging multi-culturalism that, however, often result in the construction of binary opposition between Turkish Culture and German Culture." She also states that "the postulate of cultural difference, though it purports to be liberating, has obstructed the perception of the cross-cultural exchanges that in fact already exist, and often hindered dialogue instead of facilitating it." But does cinema have such responsibility? Since it is one of the most powerful and influential media outlets in global popular culture, one could argue that cinema has a responsibility to be honest about the reality of the time, people and places they attempt to portray. Cinema could help create a space, perhaps that third space, as Homi Bhabha would put it, where an immigrant exists daily, not as a two-dimensional cartoon character but as a real individual. Kutlug Ataman's *Lola and Bilidikid* exposes the daily life of Turkish German immigrants in a groundbreaking way through the voices of most marginal of them all: Turkish transvestites in Berlin. Through them, Ataman is able to depict the reality of the Turkish German community at large.

**PANEL 1/C Queering the Diaspora**

**13:20 – 14:45**

**AUDITORIUM**

**Rahul Gairola**

**University of Washington, Seattle, USA**

Rahul Gairola is a PhD candidate in English & Critical Theory at the University of Washington, Seattle. In addition to receiving an MA in English from Rhode Island College (with Distinction) and a BA in English and Film & Media Studies from George Mason University, he has also been supported by research grants and fellowships for study at Pembroke College, Cambridge; Humboldt University, Berlin; the School of Criticism and Theory at Cornell University; and the University of Washington. In addition to a number of edited collections, his work has been published in *Jouvert*, *Comparative Literature*, *Amerasia*, *Philament*, *South Asian Review*, *Journal of Commonwealth and Postcolonial Studies*, *Literature & Psychology*, and *Popmatters*. This paper is part of his doctoral dissertation, which comparatively examines race, class, gender, and sexuality in reconceptualizations of home and nation in post-war African and Asian diasporic cultural productions.

**Capitalist Houses, Queer Homes: Sexuality and Belonging in Stephen Frears's and Hanif Kureishi's *My Beautiful Laundrette***

Perhaps one of the most salient issues to haunt current dialogues on postcolonial, diaspora, and transnational studies is the relationship of diasporic subjects to the slippery notion of "home." In surveying the many ways that diasporic subjects have dealt with experiences of home (ranging from the failed assimilation of racialized subjects in their new homes to the nostalgia and trauma of exile felt in relation to former homelands), it is clear that conceptualizations of home have too often, in their privileging of racial formations that underpin Western racism, elided questions of (homo)sexuality. The stakes are high for engaging questions of sexuality in the frame of home – to begin with, eliding questions of sexuality from notions of home risks naturalizing heterosexuality as the commonsensical sexual paradigm of home and nation. With such concerns in mind, this paper discusses Hanif Kureishi's acclaimed film *My Beautiful Laundrette* in tracking shifting notions of "home" in a British/ South Asian diasporic and queer frame. My reading of *My Beautiful Laundrette* demonstrates the ways in which queer South Asian diaspora resist the interpellative praises of the British nation-state during the years of Margaret Thatcher. Hailing diasporic South Asians as the country's new "meritocrats", Thatcher echoed Ronald Reagan's neo-liberalism while inviting them to belong in the nation-state in and through their use-values as profit-making cogs in the British economy. This would arguably shape South Asian diaspora in London as cogs in the machinery of British (trans)national capitalism – a descendent of the very system of imperialist exploitation that led to South Asian migration into the urban centers of Great Britain. However, Kureishi's film demonstrates the ways in which this subject-making agenda is undermined by modes of belonging that cross race, class, and sexual lines. Indeed, my reading argues that some diasporic subjects are able to set the terms for their own belonging in the erstwhile colonial imperium of London in and through non-heteronormative practices that "queer" traditional spaces of home and nation, and the modes of belonging that attend to both.

**PANEL 1/C Queering the Diaspora**

**13:20 – 14:45**

**AUDITORIUM**

**Gilad Padva**  
**Tel Aviv University, Israel**

Gilad Padva teaches at the Film & TV Department at Tel Aviv University and the School of Multidisciplinary Studies at Beit Berl College, Israel. He published book chapters and articles about popular culture, New Queer Cinema, men's studies, gender studies, body politics, camp subculture and popular music in *Cinema Journal*, *Film Criticism*, *Journal of Communication Inquiry*, *Feminist Media Studies*, *Sexualities*, etc., and wrote entries for several international encyclopedias. He also presented many papers in international academic conferences.

**Queering the Ethnic Comedy: Interracial Terms of Endearment in Ian Iqbal Rashid's *A Touch of Pink***

Cultural Otherness and ethnic tensions are common themes in contemporary European migrant cinema, reflecting the challenges faced by ethnic minorities, wishing to maintain their authenticity and to negotiate their traditional heritage with the powerful mechanisms of globalization of Western economy *and* cultural, gender and sexual values. Ethnic comedies, in particular, often deal with sexual transgression, particularly in the New Queer Cinema of the 1990s and the 2000s. This paper focuses on Ian Iqbal Rashid's *A Touch of Pink* (UK/Canada 2004), featuring the story of a young gay Indian-Canadian living happily in London with his white British boyfriend, until his mother decides to visit her closeted son. The typical coming-out melodrama is reshaped and de-constructed in this migrant film as a queer allegory about intergenerational conflicts, western vs. eastern family values, deconstructing (subaltern) identities, performing and masquerading ethnicities and authenticities, and the universality of unconditional love.

**Plenary Presentation**

**15:15 – 15:45**

**AUDITORIUM**

**Kim Knott**

**Director of the AHRC Diasporas, Migration and Identities programme, University of Leeds**

Professor Kim Knott is the Director of the AHRC *Diasporas, Migration and Identities* Programme. She provides intellectual leadership for the programme through the development of its specification and framework and the oversight of its projects, by raising awareness of its work through the engagement of interested scholars, students and other stakeholders, and ensuring its range and coherence. She works half-time in her capacity as Programme Director and half-time in her post as Professor of Religious Studies at the University of Leeds. Her own interest in diasporas and migration is reflected in the wide range of research projects which she has undertaken and directed, including popular religion in the news media and on television, the religions of Black and South Asian groups in the UK, young British Muslim, Sikh and Hindu women, inter-religious social action and British Hindu oral histories. Her numerous publications include the prize-winning book *Hinduism: A Very Short Introduction* (1998), *Religious Literacy: A Practical Guide to the Region's Faith Communities* (co-written with David Randolph-Horn) and her most recent book *The Location of Religion: A Spatial Analysis* (2005).

**The AHRC Diasporas, Migration and Identities Programme**

For details about this Programme, please refer to: [www.diasporas.ac.uk](http://www.diasporas.ac.uk)

**Plenary 1**

**15:45 – 16:45**

**AUDITORIUM**

**Hamid Naficy**

**Northwestern University, Evanston, IL, USA**

Hamid Naficy is John Evans Professor of Communication at Northwestern University. He has published extensively about theories of exile and displacement, exilic and diasporic cinema and media, and Iranian and Third World cinemas. His publications include *An Accented Cinema: Exilic and Diasporic Filmmaking* (2001), *The Making of Exile Culture* (1993), and numerous edited books, including *Home, Exile, Homeland: Film, Media, and the Politics of Place* (1999), *Otherness and the Media* (1993) and the *Iran Media Index* (1984). Hamid Naficy is currently completing a major study on *Cinema and National Identity: A Social History of a Century of Iranian Cinema*.

### **Accented Cinema and its Multiple Languages**

Products of the dual postcolonial displacement and postmodern scattering, exilic and diasporic filmmakers in the West have created a dynamic new global cinema – an accented cinema. However, this cinema is by no means established or cohesive since it has been in a state of emergence in disparate and dispersed pockets across the globe. It is, nevertheless, an increasingly significant cinematic formation in terms of its output, which reaches into the thousands, its variety of forms and diversity of cultures, which are staggering, and its social impact, which extends far beyond exilic and diasporic communities to include the general public as well. If the dominant cinema is considered universal and without accent, the films that diasporic and exilic subjects make are accented. This accent emanates not so much from the accented speech of the diegetic characters as from the displacement of the filmmakers, their interstitial and sometimes collective modes of production, and the stylistic features of the films. My talk examines the interstitial production mode and the multilinguality of the films.

**PANEL 2A Migration/Remigration**

**16:55 – 17:45**

**AUDITORIUM**

**Daniela Berghahn**  
**Oxford Brookes University, UK**

Daniela Berghahn is Principal Lecturer in German and Film Studies at Oxford Brookes University. She is one of the co-founders of the Film Studies programme at Oxford Brookes and Director of Research for Film Studies. She has widely published on East and West German cinema. Her recent monograph, *Hollywood behind the Wall: The Cinema of East Germany* (2005), is the first representative history of East German film culture from 1946 to the present. Other publications include *Unity and Diversity in the New Europe* (co-edited with Barrie Axford and Nick Hewlett, 2000) and *Millennial Essays on Film and Other German Studies* (co-edited with Alan Bance, 2002). Daniela Berghahn is Project Leader of the AHRC-funded Research Network *Migrant and Diasporic Cinema in Contemporary Europe*.

### **Searchers and Fugitives in the Films of Fatih Akin**

Following the critical and commercial success of Fatih Akin's melodramatic love story *Head On* (2004), the first German film in eighteen years to win the Golden Bear at the International Film Festival in Berlin in 2004, Young German Turkish cinema is being promoted with the slogan 'The New German Cinema is Turkish'. As this reference to New German Cinema suggests, German filmmakers of Turkish origin, such as Thomas Arslan, Yüksel Yavuz and Fatih Akin, are perceived as the next wave of *auteurs* who will once again help German cinema to reach the level of international acclaim that was hitherto associated with the likes of Rainer Werner Fassbinder, Wim Wenders and Alexander Kluge. Akin downplays the relevance of his Turkish origins for his creative career and refers to himself as a German filmmaker. And yet his feature films clearly fall into the category variously labelled 'migrant', 'diasporic' or 'accented cinema'. Their theme is the migrant's experience of rootlessness, of culture clash and of living between two worlds. Invariably, Akin's films culminate in their protagonists' journeys back to their roots. In this paper I propose to examine the significance of the protagonists' home-seeking journeys in *Short Sharp Shock* (1998), *Solino* (2002) and *Head On* (2004) in relation to the construction of hybrid cultural identities. My discussion will focus on the values associated with the protagonists' environment in Germany and the destination of their homeward-bound journeys. While in *Solino* and *Short Sharp Shock*, the squalor of the industrialised Ruhr-city Duisburg and the racially criminalised urban ghetto of Hamburg-Altona are contrasted with the idyllic small-town life in Italy and the fantasy of a sun-drenched Turkish paradise that combines the close-knit social structures of traditional village life with the entrepreneurial opportunities of a Turkish tourist resort by the sea, in *Head On* the spatial opposition of Germany and Turkey is far more ambiguous. Here the protagonists' return to their cultural roots, from which they feel fundamentally alienated, calls the utopian and redemptive promise of homecoming into question. This discussion of the protagonists' itineraries will be embedded in a consideration of the eclectic mix of generic templates, ranging from Italian American gangster movies, Wenders's Europeanised road movies, European heritage cinema and the Turkish arabesk tradition, which have informed Akin's films and which underscore their cultural hybridity.

Plenary 2A

16:55 – 17:45

AUDITORIUM

**Enrica Capussotti**  
**University of Siena, Italy**

Enrica Capussotti is Research Fellow at the department of History at the University of Siena. After completing her PhD at the European University Institute in Florence, she was Marie Curie Fellow at the Institute of Romance Studies (University of London). Her research interests include oral and cultural history, migration and gender studies, and social movements. She has recently published *Gioventù perduta: Gli anni Cinquanta dei giovani e del cinema in Italia* (Florence, Giunti); she is co-editor with Luisa Passerini, Dawn Lyon and Ioanna Laliotou of the book *Women Migrants from East to West: Gender, Mobility and Belonging in Contemporary Europe* (2007).

### **Going Back Home: Diasporic Cinema and Intercultural Public Spaces in Southern Europe**

The Mediterranean has gained new attention in relation to contemporary migratory movements and Southern European countries have been transformed into the nerve point that separates/unites/redefines Europe and its 'others'. In Southern European countries (specifically Italy, Greece and Spain) we see how images and stories of migration are shaped by several interconnections between the past (memories of national diasporas, of rural societies) and the present (postindustrial, globalised and multicultural realities). Analysing different films, this paper explores how references to 'national diaspora' are used to translate contemporary migrations within the cultural domain. In this context, the temporal categories of Eurocentric modernity are functional to the maintenance of hierarchical differences between 'self' (national and European) and different 'others' (the migrants). Although the system of representations is articulated around traditional dichotomies between North and South, East and West, and self and other, the paper shows the crucial role of migrancy cinema to redefine new spaces of identification. Although in contradictory and ambivalent terms, films are involved in constructing public spaces structured through intercultural encounters, affection and emotions, exchanges, intimate relations. Can we see in the interconnections between private and public actions with multiple cultural spaces the definition of different Southern European versus Mediterranean public spheres able to elaborate a critical discourse of hegemonic Eurocentric and racist views of migration, multiculturalism, identities? In addition visual texts suggest new trajectories, alliances and critiques, which are significantly represented through the multiple crossings that challenge the walls of Fortress Europe in the Mediterranean. The argumentation will be built using several films such as *Lamerica*, Gianni Amelio, 1994; *From the Edge of the City*, Giannaris, 2000; *Tornando a casa*, Marra, 2002; *Poniente*, Gutiérrez, 2002; *Quando sei nato non puoi più nasconderti*, Giordana, 2004; *Solino*, Akin, 2004.

**PANEL 2B 'Minor' Destinations**

**16:55 – 17:45**

**ROOM 1**

**Philip Moseley**  
**Pennsylvania State University, Dunmore, USA**

Professor of English, Communications, and Comparative Literature, Pennsylvania State University. Author of *Split Screen: Belgian Cinema and Cultural Identity* (SUNY Press, 2001). Editor of *Anthracite! An Anthology of Pennsylvania Coal Region Drama* (University of Scranton Press, 2006).

**Italian Immigrants to the Walloon Coal Regions: The Work of Paul Meyer and Loredana Bianconi**

After World War Two, the Belgian and Italian governments agreed on a mass immigration policy that would seek to alleviate labour shortages in the Belgian coal mines. Many Italians (and immigrants from other countries) settled in Wallonia (and Flanders) to work in the mines and in related industries until the mines closed from the 1960s to the 1990s. In 1958 an Italian immigrant writer, Eugène Mattiato, had published a realistic novel entitled *The Underground Legion*. Then, in 1960, Paul Meyer made a neorealist-influenced feature, *Déjà s'envole la fleur maigre*, the first film to portray the particular experience of the Italian immigrant community. Nothing further of this ilk appeared until Girolamo (Tony) Santocono's memoir *Street of the Italians* (1986) celebrated and memorialized the history of this immigrant community. After Santocono opened up this topic, a trilogy of films by Loredana Bianconi, Belgian-born daughter of an Italian miner, stirred further memories of this community and its way of life. Her first film was a dramatized video documentary, *La Mina* (1989), produced by Dérives (Luc and Jean-Pierre Dardenne). Another video documentary followed: *Avec de l'Italie qui descendrait l'Escaut* (1993), its title borrowed from a famous Jacques Brel song, *Le Plat Pays*. Bianconi then made a feature film on the same theme, *Comme un air de retour* (1994).

**PANEL 2B 'Minor' Destinations**

**16:55 – 17:45**

**ROOM 1**

**Anders Marklund**  
**Lund University, Sweden**

Lecturer in Film Studies at the Centre for Languages and Literature, Lund University. He is presently preparing a research project on the local nature of blockbusters in contemporary Europe, focussing on Germany, Austria, Italy, Spain, Sweden, Denmark and Norway.

**Introducing the Foreign in Popular Cinema: On the Swedish Filmmakers Josef Fares and Colin Nutley**

The work of the two directors Josef Fares (of Lebanese origin) and Colin Nutley (British) has been well received both by critics and audiences, and it has earned them strong positions within the Swedish film industry. This paper will use these filmmakers and their films as a point of departure for discussing the possibilities of introducing themes concerning foreigners and immigration in films that, successfully, aim for wide audiences. Particular attention will be given to different narrative and aesthetic choices/strategies that may be necessary in order to give majority viewers an experience that is enjoyable and comfortable rather than demanding or even disturbing. Although focus will be on films by Nutley and Fares – in particular Fares' latest film *Zozo* (2005), but also his first film *Jalla! Jalla!* (2000) and Nutley's breakthrough film *House of Angels* (1992) – the paper will place them in the wider context of Swedish filmmaking and Swedish society during the last fifteen years.

**FILM SCREENING and Q & A**  
***En Garde* (Ayse Polat, Germany**  
**2004)**

**20:30**

**The Phoenix Picture House**

**Ayse Polat**

Independent Filmmaker

Ayse Polat was born in Malatya, Turkish Kurdistan, in 1970 and moved to Germany in 1978. She made several shorts, including *Fremdennacht* (*Stranger's Night*, 1992), *Ein Fest für Beyhau* (*A Feast for Beyhau*, 1993) and *Gräfin Sofia Hatun* (*Baroness Sofia Hatun*, 1997). Her first feature film, *Auslandstournee* (*Tour Abroad*, 1999), won the Young Director's Talent Prize in Ankara. For her feature film *En Garde* (2004), Ayse Polat received awards at the Hamburg and Locarno Film Festivals.

**Asu Aksoy**

**Istanbul Bilgi University, Turkey**

Asu Aksoy has been working on Turkish migrant cinema in Europe as part of UK-funded and EU-funded research projects on new migrant cultural identities in Europe. She has organized a number of film festivals and events focusing on the theme of new Turkish cinema and migrant transculturalism in London, Berlin and Ankara. She was one of the organisers of the "Europe in Motion" film event in Berlin in 2004 in which participants from all over Europe took part in an extensive film screening programme and discussion panels on migration, urban spaces, cinema and Europe (<http://www.europeinmotion.net>). She is currently coordinating international projects at Santral Istanbul, the new arts and cultural initiative of Istanbul Bilgi University, where she is also involved in the MA programme in the Management of Performing Arts.

***En Garde* (Germany, 2004)**

*En Garde* tells the touching story of sixteen-year-old Alice, who lives in a Catholic educational institute for girls. She befriends Berivan, a Kurdish girl stranded in the same place, hoping for a positive judgment from the German immigration authorities. The friendship between the two girls begins to deteriorate when Berivan falls in love with a boy called Ilir...

**FRIDAY 7 July 2006**

**PLENARY 2**

**9:00 – 10:00**

**AUDITORIUM**

**Deniz Göktürk**  
**University of California, Berkeley, USA**

Deniz Göktürk is Associate Professor of German and Film Studies at the University of California Berkeley. Her publications include a book on literary and cinematic imaginations of America in early twentieth-century German culture: *Künstler, Cowboys, Ingenieure: Kultur- und mediengeschichtliche Studien zu deutschen Amerika-Texten 1912-1920* (1998). She is also co-editor of *The German Cinema Book* (published by the British Film Institute in 2002, co-edited with Tim Bergfelder and Erica Carter) and of *Germany in Transit: Nation and Migration, 1955-2005*, a sourcebook co-edited with Anton Kaes and David Gramling, forthcoming from University of California Press, 2006). As a translator from Turkish into German she co-edited an anthology of contemporary Turkish literature, *Jedem Wort gehört ein Himmel* (1991, with Zafer Senocak), and translated novels by Aras Ören and Bilge Karasu. She is currently working on a book tentatively titled *Disguise in Diaspora: Transnational Aspects of Comedy and Community*.

**Sound Bridges: Transnational Mobility as Ironic Melodrama**

Based on a discussion of the orchestral interludes in Fatih Akin's *Head-On* (2003) and their connections to his subsequent musical documentary about Istanbul, *Crossing the Bridge* (2005), my paper will investigate how the representation of transnational spaces and cross-border traffic is underscored by ironic strategies of interruption and distancing. On a broader scale, I will address the following questions: How can cinema participate in the construction of locality within globalization, and what is the role of music in this context? Can acting and staging in multilocal, multilingual productions destabilize the polarization of diasporic vs. indigenous identities? How useful is our concept of migrant cinema (in relation to world cinema and national cinemas)? How does the debate about universalism vs. relativism resonate in films, and what are its implications for cultural policy and networks of circulation?

**PANEL 3/A The Cinemas of the  
Balkans and Eastern Europe**

**10:45 – 12:30**

**ROOM 1**

**Irina Novikova  
University of Latvia, Riga Latvia**

Irina Novikova is Professor at the Department of Culture and Literature and Director of the Center for Gender Studies at the University of Latvia. She is also a visiting professor at the universities of Helsinki, Tampere, and Vienna. Her major research and teaching area is gender and genre in literature and film. She is finishing the book on gender, Orientalism and race in Soviet Russian and post-Soviet cinema. Her next project focuses on the comparative analysis of the Baltic cinemas (Estonia, Latvia, Lithuania).

**Baltic Cinemas - Flashbacks In/Out the House**

The paper addresses the films produced by the Latvian documentary filmmaker Herz Frank and Lithuanian filmmaker Sharunas Bartas in the complex context when post-Soviet Baltic cinemas have undergone a significant production decline as well as have confronted with the conceptualizations of their evolutions in the revised national historiographies of cultural production. From a comparative perspective I will address at least two questions: My first question is how to re-examine the legacies of Baltic national cinemas and re-think critical paradigms within which it would be possible to address them in the context of geopolitical changes and reconceptualisations of nationhood/European identity? My second question, related to the first, is what is the significance of “national affiliation” today for the filmmakers from the Baltic countries, transnationally mobile and transcending the borders of the concept of national cinemas? From these question-perspectives, I will discuss the issue of cultural hybridity and stylistic influences in the 2000-2004 documentaries of Herz Frank, Latvian documentary film director, scriptwriter and photographer and the films by Lithuanian film director Sharunas Bartas.

**PANEL 3/A The Cinemas of the  
Balkans and Eastern Europe**

**10:45 – 12:30**

**ROOM 1**

**Nevena Dakovic**  
**University of the Arts, Belgrade, SCG (Serbia and Montenegro)**

Nevena Dakovic is Professor of Film Theory/Film Studies at the Department of Theory and History at the University of Arts/Belgrade, SCG. She is the author of two books, *Melodrama is Not a Genre* (1995) and *Dictionary of Film Theoreticians* (2002), editor of the multimedia publication *The Representation of the Serbian Cultural and National Identity* (2004) and co-editor (with D. Derman and K. Ross) of *Gender and Media* (1997) and *Media(ted) Identities* (2001). Nevena Dakovic publishes widely in the national and international framework (UK, Turkey, Slovakia, France, USA), participates at conferences and is frequent visiting professor (Oxford, Nottingham, Warwick, Ankara, Ljubljana etc.). Her research focuses on the issues of national and multicultural identities.

**Through a Glass Darkly: SCG 'Migrant' Cinema (2003 - )**

The concern of this paper is twofold. First it is to explore the new notion (compared with Naficy's original term) of the "migrant cinema" as redefined by/in the contemporary SCG (Serbia and Montenegro) cinema – from the year 2003 onwards. Second, to explore the ways in which its texts become the sites of interaction of the III and I World according to the theory of Hakim Bey (1997). Bey claims that the II World has disappeared and is replaced by a "big hole" through which one "jumps" between III and I World. Further, the chosen films are understood to be this point of contact and analogously the sites for the articulation and interpretation of the "new migrant" position and "migrating" perspectives. The analyzed films (that include the titles of the new Belgrade School – such as *Charleston for Ognjenka*, *South by South East*, *Almost Ordinary Story* – as well as of the young Montenegro authors – *We Pack the Monkeys Again*, *The View from the Eiffel Tower*) emerge within the frame of the "national cinema(s)"; they are made as co-productions, with the support of the European film funds. However, they are, undeniably, focused on the topics of cultural conflict and identity. Their directors, nevertheless, permanently reside and work in SCG. Their "new migrant's" position, allowing them to be labeled as the representatives of the "other Serbia" (Grzinic, Pavicevic), is the consequence of a Europeanized attitude, urban profile, different political stance, distinctive civilisational and cultural microcontext. This paper seeks to analyze, accordingly, the ways in which their changed position and identity are made visible through the work of the cinematic and textual constituents – style, generic templates, narrative, narration. These elements, in reverse, shape and structure the "migrant/migrating" optique and perspective.

**PANEL 3/A The Cinemas of the  
Balkans and Eastern Europe**

**10:45 – 12:30**

**ROOM 1**

**Gareth Jones  
University of Cambridge, UK**

Gareth Jones is a television and film director/writer/producer of thirty years' experience, focusing especially on Jewish and Holocaust concerns with *The Trial of Klaus Barbie* (BBC 1987), *Shalom Salaam* (BBC, Best Actress & Screenplay Cannes 1989), the three-hour documentary on Christianity and Judaism *Au Nom du Même Père* (Channel Four, TF1 1991) and the feature film *Bonhoeffer: Die letzte Stufe* (Nymphe D'Or, Monte Carlo; Bronze Worldmedal, NY; Deutsche Angestellengewerkschaft Fernsehpreis). A Film Consultant working in four languages for institutes across Europe and with his own production company Scenario Films Ltd, he teaches for the Sarajevo Film Festival and the Marubi Film School in Tirana, and is a part-time PhD student in Holocaust Film in Germany and the Balkans at Cambridge University.

### **An Inner Exodus: The Trauma of Balkan Film**

Emigration is a traumatic event, for whatever reason it is undertaken, and this paper will draw on concepts of trauma theory derived from Freud to examine the effect of recent cataclysm on Balkan cinema, with which the writer has a vital relationship as script consultant to the Sarajevo Film Festival and visiting fellow of the Marubi Film School in Tirana. Founder and principal of this film academy, the prolific Kujtim Cashku launched a brilliant directing career under the paranoid dictator Enver Hoxha, whom he subsequently flays in *Kolonel Bunker*, emigrated into a creative wilderness in the USA and returned to thrive under the paranoid capitalist dispensation dissected in his *Magic Eye*. This diasporic pattern of *yerida* and *aliya* will be interrogated using clips from both films, which will see their UK première at the Cambridge Film Festival days after the conference. The trauma of the former Yugoslavia, by contrast, has created an inner diaspora within a once unitary state now fractured into its not-quite-constituent parts, a diaspora of the soul by which the country has taken leave of its inhabitants, inflicting on them an inner exodus which might prove an unhappy model for diasporas yet unimagined. Happily the work of the Sarajevo Film Festival has set in motion an accelerated process of healing through the tenacity of a shared spoken language with its enduring cinematic traditions and concomitant distribution market, which are rapidly encouraging the film producers of this warring region to make common cause.

**PANEL 3/A The Cinemas of the  
Balkans and Eastern Europe**

**10:45 – 12:30**

**ROOM 1**

**Dominique Nasta**  
**Université Libre de Bruxelles, Belgium**

Dominique Nasta received her PhD from the Université Libre de Bruxelles, where she is in charge of the Film Studies Department and teaches Film Aesthetics, History and Analysis. She has published two books, *Meaning in Film: Relevant Structures in Soundtrack and Narrative* (1992) and *New Perspectives in Sound Studies/Le son en perspective: nouvelles recherches* (2004), as well as numerous essays on East European cinemas, early melodrama, emotions and music in film, Europeans in Hollywood. She is the author of the chapter on “Romanian Film” in Gian Piero Brunetta’s encyclopedia *Storia del cinema mondiale* (Einaudi, 2000) and the editor of a new bilingual series focusing on Film Studies, “Rethinking Cinema/Repenser le cinéma”, published by Peter Lang.

#### **A Romanian Filmmaker In and Out of Exile: The Case of Radu Gabrea**

The paper will concentrate on Radu Gabrea’s artistic itinerary, which is quite unique in the context of Romanian cinema, and not very frequent among exilic and/or diasporic cinemas. After a succesful debut at 33 with a very cinematic *Too Small for Such Big War* (1969) in the vein of Tarkovsky’s *Ivan’s Childhood* and a couple of skillful documentaries and TV series quite popular among Romanian audiences, Gabrea’s second, more subversive feature *Beyond the Sands* (1973) was banned and delayed though it had found its way to Cannes’ Directors’ Fortnight. Subsequently Gabrea left Romania for Germany in 1974, and after a PhD on “Mysticism in Herzog’s Cinema” started a new exilic career, culminating with an original “biopic” inspired by Fassbinder’s life and work, *Ein Mann wie Eva/A man like Eva* (1984). But Gabrea’s versatility enabled him to simultaneously work for German TV co-productions on anti-semitism (*Do not fear Jacob*, 1982) and later even for American studios (the adventure film *The Secret of the Ice Cave*, 1989). After the fall of the Berlin Wall he shot his last film in Germany, *Rosenemil* (1993), co-produced by four European countries, and decided to go back to his native Romania, where he was appointed president of the Centre of Cinema until 1999. Two highly realistic and provocative films about controversial issues, *Struma* (2001) and *Noro* (2002), proved he had lost nothing of his previous interest in his country’s often tragic destiny. Gabrea is presently also active on the theatrefront and has recently issued a co-produced documentary about the creator of Jewish theatre in Europe, *Goldfaden’s Legacy* (2005).

**PANEL 3/B Diasporas and  
Hybridity in French Cinema**

**10:45 – 12:30**

**AUDITORIUM**

**Naïma Yahï**  
**Maghreb Europe Institute, Paris 8 Saint Denis, France**

Naïma Yahï is a PhD student in History at the Maghreb Europe Institute, Paris 8 Saint-Denis, under the direction of Pr. Benjamin Stora, subject: *For a Cultural History of the Algerian Immigration in France 1962-1992*.

**From 'beur cinema' to 'banlieue films': For a New Understanding of French Cinema, 1980-1995**

Today, the category of *banlieue* films has truly become a genuine field of French cinema. It is of particular relevance to identify the aesthetic and historic links between *beur* cinema and *banlieue* cinema. Indeed, *beur* filmmakers are now considered as *banlieue* filmmakers. What is the cause of this shift? Why did *beur* cinema disappear to the advantage of *banlieue* films? Why did the geographical origin replace the ethnic origin in the denomination of this cinema? In which way did *beur* cinema challenge French identity? We will analyze the circumstances of the emergence of a cinema specific to the children of North African immigrants. We will refer among other things to the development of the video as well as to the famous "Marche des *beurs*" which took place in 1983. In particular, we will try to understand what were the main distribution channels for *beur* and *banlieue* cinema. The knowledge of this particular context will allow us to focus on the first successful feature-length films, Mehdi Charef's *Le thé au harem d'Archimède* and Rachid Bouchareb's *Bâton rouge*, and their main themes: multicultural friendship, petty crime and breaking off between first generation immigrants and their children. Eventually, we will explain the "territorialisation" of the *beur* filmmakers' identity: their belonging to the suburbs influence their cinema and supplants their North African origin (Malik Chibane's *Douce France*, Karim Dridi's *Bye Bye*). Just as *beur* filmmakers acquire French identity, their cinema becomes part of the French cinema.

**PANEL 3/B Diasporas and  
Hybridity in French Cinema**

**10:45 – 12:30**

**AUDITORIUM**

**Carrie Tarr  
Kingston University, Kingston upon Thames, UK**

Carrie Tarr is a Research Fellow at Kingston University. Her publications include *Diane Kurys* (1999), *Women, Immigration and Identity in France* (as co-editor, 2000), *Cinema and the Second Sex: Women's Filmmaking in France in the 1980s and 1990s* (with Brigitte Rollet, 2001), *Reframing difference: beur and banlieue Cinema in France* (2005) and *A 'Belle Epoque'? Women in French Society and Culture 1890-1914* (as co-editor, 2006).

***L'Esquive/The Dodge* (Kechiche 2004): A Turning Point in *Beur* Filmmaking?**

*L'Esquive*, a French film written and directed by Abdellatif Kechiche, who is of Tunisian descent, was the surprise winner of four Césars in 2005, displacing *Les Choristes* (Barratier) and *Un long dimanche de fiançailles* (Jeunet) for the main honours of Best Film, Best Director and Best Screenplay. Its critical success was matched to a limited extent by its box office success, its achievement of 284,000 spectators for its first run being relatively small in comparison to the millions who flocked to see its more spectacular rivals, but relatively large in relation to its tiny budget and to other films by *beur* directors. The film's 'new realist' style (shot on digital video with amateur actors) and subject matter (the language and subjectivities of adolescents in the multi-ethnic *banlieue*) mark it, nearly twenty years after *Le Thé au harem d'Archimède* (Charef 1985) and ten years after *La Haine* (Kassovitz 1995), as the latest avatar of the *beur/banlieue* strands of New French Cinema. But its particular fusion of *banlieue* popular culture and a high culture Marivaux text – the film is structured by preparations for a school production of *Le Jeu de l'amour et du hasard* – offers a more hybrid cinematic form, which, I argue, indicates a significant shift in the representation of ethnic minorities in French cinema. My paper, then, situates *L'Esquive* within the history of *beur* filmmaking in France and analyses its contribution to current debates about the place and identity of young people of various ethnic origins in contemporary France.

**PANEL 3/B Diasporas and  
Hybridity in French Cinema**

**10:45 – 12:30**

**AUDITORIUM**

**Birgit Beumers**  
**University of Bristol, UK**

Birgit Beumers is Senior Lecturer in the Department of Russian Studies at the University of Bristol. She has widely published on contemporary Russian culture, history of Russian and Soviet cinema and Russian theatre and drama in the 20th century. Her numerous publications include *Pop Culture Russia* (2005), *Nikita Mikhalkov* (2005), *Burnt by the Sun* (2005) and *Yury Lyubimov at the Taganka Theatre 1964-1994* (1997). She is editor of *Russia on Reels* and of the journal *KinoKultura*. Her latest study, *The Cinema of Russia and the Former Soviet Union*, is going to be published by Wallflower Press later this year.

**A French Georgia? The Screen Worlds of Otari Ioseliani and Gela Babluani**

This paper explores the representations of urban and rural landscapes in the films of Otari Ioseliani. Ioseliani began making films in Georgia in the 1960s and moved to France in the 1980s. His French films show the countryside or urban regions in a way that makes them resemble Ioseliani's native Georgia, even more so than the locations in his Georgian films. The paper explores how Ioseliani transposes his homeland through choosing locations and by endowing his characters with typical, yet universal features: the meaninglessness of life and the lack of a future – be it in existential terms in France, or in the light of civil unrest in Georgia. The director is preoccupied above all with the loss of humanist traditions in the modern world. Gela Babluani's debut film *Tzmeti* (13) fits into this picture, as Babluani continues, albeit in starker contrasts, the painting of modern life that his father created in his 1993 feature *The Sun of the Wakeful*. (13 will be released in the UK in 2006.) Ioseliani and Babluani are shown to transpose their assessment of the human condition into different locations, preserving the imagery of their countries but presenting it from hitherto unseen angles, thus bringing out the foreign or alien elements of French culture, rather than creating and protecting a secluded world of their own.

**PANEL 3/B Diasporas and  
Hybridity in French Cinema**

**10:45 – 12:30**

**AUDITORIUM**

**Lucy Mazdon  
University of Southampton, UK**

Lucy Mazdon is a Senior Lecturer in Film Studies at the University of Southampton. Her publications include *Encore Hollywood: Remaking French Cinema* (BFI, 2000), *France on Film* (Wallflower Press, 2001) and *The Contemporary Television Series* (Edinburgh University Press, 2005). She is currently the director of an AHRC funded research project on French Cinema in Britain since 1930.

### **Identity and Belonging in the Films of Manuel Poirier**

In this paper I will discuss the films of Manuel Poirier, notably *Western* (1997) and *Les Femmes et les enfants d'abord* (2002). Whilst Poirier's identity as a diasporic filmmaker may not be straightforward, he does lay claim to a hybridised identity which, he argues, has an important influence upon his work as a director. It is certainly true that his films concern themselves with questions of identity, community and belonging. *Western* for example appears to suggest that identity and belonging are essentially bound up with friendship and love and the film's specific geographical location invites us to place the central characters' quest for emotional ties within broader discourses of regional, national and European identity. Also striking in Poirier's work when considered via the prism of migrant and diasporic identities is the presence of Sergi Lopez and Sacha Bourdo. Poirier's use of these non-French actors in films which appear to explore questions of individual, local and national identities is fascinating and the ways in which these actors' own roots and identities are mobilised within the films will here be analysed in detail. By showing the integration of non-French actors and characters within local (Breton) communities that are at once clearly defined yet also open-ended, Poirier raises interesting questions about identity and belonging.

**PANEL 3/C The Cosmopolitan  
Auteur and the 'New' Europe**

**10:45 – 12:30**

**ROOM 2**

**Michael Goddard  
University of Lodz, Poland**

Michael Goddard is Visiting Professor of Australian Cultural Studies at the University of Lodz and Professor of Cultural Studies at Mikolai Kopernikus University, Torun. He has published extensively on world cinema and film theory including two publications on Deleuzian film theory and two on Polish cinema. He is currently researching a book on the cinema of Raul Ruiz, as well as researching contemporary East European cinema and visual culture and Italian radical media theory and practices. More recently he has been developing research interests in new media art and activism and new phenomena of East-West European migration and diasporic cultural production.

### **Images without Frontiers: The Cinema of Raul Ruiz**

This paper will present the unique cinematic aesthetics of the Chilean-born filmmaker Raul Ruiz. Rather than the impossible task of covering his entire career, the paper will, after a general background on Ruiz's specific experience of exile and diaspora and unique aesthetic strategies, focus on the film *Three Crowns for a Sailor* as emblematic of the dynamics of Ruiz's cinema more generally. Crucial to this analysis will be a focus on the way the film superimposes the different contexts of Europe and South America, through the co-existence of multiple narrative levels encompassing the use of generic narrative forms of both a Latin American and European origin, the development of a multi-layered approach to storytelling that is at once Surreal and Baroque and the use of singular, emblematic images that distort normal perceptions of both time and space. I will argue that the singular formal complexity of Ruiz's work is directly related to and expressive of his diasporic experience and acts to subvert the dominant codes of European art cinema through strategies of simulation and exaggeration that result in an experience of radical deterritorialisation.

**PANEL 3/C The Cosmopolitan  
Auteur and the 'New' Europe**

**10:45 – 12:30**

**ROOM 2**

**Barbara Giza  
Warsaw School of Social Psychology, Poland**

Barbara Giza, whose doctoral thesis examined the screenplays of the famous Polish writer Tadeuz Konwicki, researches Polish film and new media. Between 2003 and 2004 she worked at Warsaw University in the Institute of Polish Culture. Since 2004 she has been Vice-Director of the Institute of Culture and Communication at Warsaw School of Social Psychology. Her research focuses on the specificity of Polish audiovisual culture, especially the images of the author in the media.

**Artist, Stranger, Doomed Man: The Syndrome of Polish Roots in Roman Polanski's Film  
*The Pianist***

I've always wanted to leave this country – said Roman Polanski about Poland during one of his press conferences in Paris. Without any doubts he had a lot of reasons, especially his childhood, signed by the horror of the Holocaust, but also his misfortune connected with his first film *The Knife in the Water* (1962). Today Polanski is probably the most famous Polish migrant filmmaker, whose films (and life) are full of violence and hidden despair. He does not like to agree that his cinema is somehow connected with his biography, but there is no doubt that there is a strong relationship between them. Now, after forty years Polanski has made a film in Poland – and he admitted it was probably his most important picture. He also said in Cannes that *The Pianist* was a Polish film. I would like to look for some explanation of this paradox. In Poland there were different opinions, that it was a great comeback, another film from the famous Polish Film School, which – in fact – does not exist in Polish contemporary cinema. How has *The Pianist* changed our understanding of Polanski's cinema? If Polanski calls himself "a man of spectacle", then maybe there's some explanation in "being Polish"? Maybe this stigma of uncertainty and violence, taken from the childhood, creates a man of spectacle? Then "being Polish" in this film would mean some terrible luggage of fatalism? *The Pianist* is about an artist who survives the Holocaust because of his art. What does being an artist mean after this film? And a migrant? And Polish?

**PANEL 3/C The Cosmopolitan  
Auteur and the 'New' Europe**

**10:45 – 12:30**

**ROOM 2**

**Adèle Nel**  
**North-West University, Vanderbilpark, South Africa**

Adèle Nel is an Associate Professor in the School of Languages at the North-West University in South Africa where she lectures literature and film studies. She is currently involved in the research program "Literature, Space and Identity Construction in Local and Global Contexts", as well as the subprogram "Poetics of Boundaries, Liminality and Hybridity: The Representation and Configuration of Boundaries, Liminal Spaces and Hybrid Processes of Identity Formation in South African Literature". She has published in South African scholarly journals and has read numerous papers at national and international conferences.

**Liminal Spaces of Loss and Emptiness in Krzysztof Kieślowski's "Three Colours" Trilogy**

This paper focuses on Krzysztof Kieślowski's *Three Colours Trilogy*, technically a French-Polish-Swiss co-production. Kieślowski lived in the West while filming the trilogy and therefore the theme of migration can be linked to the director as well as the films. In *Migrancy – Culture – Identity* (1994), Iain Chambers emphasizes the fact that movement and migration have a complex transformation as consequence: "The migrant's sense of being rootless, of living *between* worlds, between a lost past and a non-integrated present, is perhaps the most fitting metaphor of this *(post)modern condition*." It can be argued that Kieślowski's condition is not a condition of exile, or distance, but rather a state of *betweenness*, a hybrid composed of past and present places (Poland, the *Heimat* and Western Europe). The word "Europe" however, implies not merely a physical place, but suggests rather, a critical angle or perspective on cultural formations and emerging cultural capacities. The transition from one space to another can also be identified as a threshold experience: it is an experience of loss of all that has gone before, of absence of both before and after, of anxiety generated by loss and uncertainty, and of desire, which arises from the lack which has opened. Kieślowski's personal transition and liminal state bring forth the themes and style of the trilogy. Each, in different ways, deals with the liminal space of loss and emptiness and anxiety, as well as the different ways in which the characters try to cope with the loss: Julie in *Blue*, through a threshold fixation, Karol in *White*, through wrathful revenge and Kern in *Red*, through the strategy of disavowal. The films also engage with themes relating to marginality, displacement and isolation. The characters find themselves in transit between two worlds; they live as *émigrés* of the imagination, conveying the feeling of being both part and not part of their personal *Umwelt*. Eventually all three films deal with the process of healing and spiritual survival and reform, in other words deliverance from the liminal state of loss and emptiness.

**PANEL 3/C The Cosmopolitan  
Auteur and the 'New' Europe**

**10:45 – 12:30**

**ROOM 2**

**Giorgio Galbussera  
City University of New York, USA**

After completing my undergraduate studies at the Catholic University of Milan, in European Languages and Literatures, I moved to New York, where I am currently a PhD student at the City University of New York. In addition to continuing with my literary studies, I have developed my life-long interest in cinema, investigating some intersections of film and literature. My doctoral dissertation explores the interface of film, the visual arts and literature.

**Incomplete Tales of Europe in Transit: Migrants in the Films of Michael Haneke**

In his latest film, *Caché*, Michael Haneke continues his investigation of French – and by extension European – society as it deals with issues of immigration, the repressed guilt of colonialism, the limits of testimony and sympathy. As in his previous *Code Inconnu*, the thematic focus is aptly reflected in the choice of cinematic and narrative devices, stressing the fragmentary, fluid and contradictory nature of such issues, as well as the problematic way in which people try to face them, or escape from them. With an attention to minute events that happen literally at the margin of the frames, Haneke points at the extreme difficulty of interpersonal (and thus even more so intercultural) communication, in a world more and more undifferentiated between guilt and innocence, spectatorship and agency, reality and its representation. The constant and unsettling confusion between the videorecording and 'real life' in *Caché* disturbs the viewers and deprives them of any certainty about what can be witnessed and properly understood; all this while, in both films, news reports from different war zones are relegated to the background, within the futile dimension of a TV screen left without spectators. *Caché* ends with an enigmatic scene, in a long shot and a single take, in which the younger generation seems perhaps to conspire against their fathers.

Migrant and Diasporic Cinema in Contemporary Europe

**Daniela Berghahn and Claudia  
Sternberg – The AHRC Project  
'Migrant and Diasporic Cinema in  
Contemporary Europe'.**

**13:45 -14:00**

**AUDITORIUM**

Brief presentation on the AHRC Research Network and the possibilities of participation.

**PLENARY 3**

**14:00 – 15:00**

**AUDITORIUM**

**Rob Burns**  
**University of Warwick, Coventry, UK**

Rob Burns is Professor of German Studies at the University of Warwick. His publications include two volumes that examine working-class culture in Germany before Hitler's rise to power (*Arbeiterkulturbewegung in der Weimarer Republik*, 1982), a study of social and protest movements in the 'old' Federal Republic (*Protest and Democracy in West Germany*, 1988) and the edited volume *German Cultural Studies* (1995). His most recent work has focused on the development of cultural policy in Germany and he is currently completing a book on migrant literature and cinema in the Federal Republic since the 1960s.

### **Turkish-German Cinema: From Cultural Resistance to Transnational Cinema?**

In the 1970s and 1980s, films representing the experience of Turks in the Federal Republic could be subsumed under a broader thematic category within the New German Cinema, namely movies which addressed themselves to the social situation of so-called *Gastarbeiter* (guest-workers). Such films, mostly made by German directors, were frequently criticised for reducing their protagonists to stereotypes or mere ciphers, for collapsing the specifically Turkish dimension of their story into a generalised narrative about exploitation under capitalism or women's oppression under patriarchy. A seminal figure in the development of this Turkish-German cinema is the Turkish-born director Tevfik Başer not least because, in his films, it is precisely the cultural dimension of oppression that is foregrounded. Nevertheless Başer's work can be seen as essentially continuing the tradition of *Gastarbeiterkino* in that the focus remains unremittingly on alterity as a seemingly insoluble problem, on conflict of either an intercultural type or an intracultural kind based on the divide between the generations and/or the sexes. Above all the dominant image of the Turk sustained in these films is that of victim. In the wake of Başer's work, however, the 1990s saw the emergence of a younger generation of Turkish directors in Germany intent on breaking away from this 'cinema of the affected' by not foregrounding the problematisation of alterity. This paper will conclude by considering the work of one of these directors, Thomas Arslan (*Brothers and Sisters*, 1996; *Dealer*, 1998; *A Fine Day*, 2000) and will assess to what extent this cinema of *métissage* is able to resist ethnic and gender stereotyping and represent 'life in, as well as between, two cultures'.

**PANEL 4/A Migration and  
Cinematic Culture(s)**

**15:15 – 17:00**

**AUDITORIUM**

**Nirmal Puwar**  
**Goldsmiths College, London, UK**

Nirmal Puwar is a Lecturer in Sociology at Goldsmiths College, London University. Her books are *Space Invaders: Race, Gender and Bodies Out of Place* (Berg, 2004), *South Asian Women in the Diaspora* with P. Raghuram (Berg, 2003) and a special double issue on Orientalism of the journal *Fashion Theory* with N. Bhatia (2003). Her work has been translated into French, Italian and Brazilian Portuguese. She is on the editorial collective of the international journal *Feminist Review*, of which she has co-edited eight issues. The themes have included Labour Migration, Fashion and Beauty as well as Bodily Interventions. Her work comes out of the pulls and pushes of postcoloniality, institutional dynamics of power and innovative critical methodologies. At Goldsmiths she teaches on urban cultures, methods, 'race' and gender.

**Khabi Ritz Khobie Palladium: South Asian Cinema in Coventry 1940-80 (Film and Q & A)**

Developing a new and much neglected area in film studies as well as diaspora film studies, this presentation zooms into social cinema scenes. Working beyond the limits of an exclusive focus on the screen, it focuses on the intimacies produced in the very space of the cinema. Using place-based memory work, the research initiates a method for sensing the interplay of the visual with the material in between the seats, screens, walls and global flows forged in the movement of over 'there' to over 'here'. Intensities, transnational networks, translations, cosmopolitan politics and local re-negotiations have generated specific diasporic socialities in the zones where diasporic groups occupied cinemas. These however remain largely unexplored. This film initiates a methodology that uses social cinema scenes as a creative viewfinder for complicating how the figure of the 'migrant' has inhabited the British landscape and how we as researches use our analytical and ethical considerations to make sense of this.

**PANEL 4/A Migration and  
Cinematic Culture(s)**

**15:15 – 17:00**

**AUDITORIUM**

**Claudia Sternberg  
University of Leeds, UK**

Claudia Sternberg is lecturer in Cultural Studies at the School of Fine Art, History of Art and Cultural Studies, University of Leeds. With Daniela Berghahn, she is the co-coordinator of the AHRC Research Network *Migrant and Diasporic Cinema in Contemporary Europe*. Before she came to the UK in 2004, she taught at the universities of Cologne, Chemnitz and Tübingen (Germany). She co-founded the Tübingen Archive of Black British Film and Television (TABB) and held a research fellowship at the Tübingen Collaborative Research Centre *Experiences of War: War and Society in the Modern Era*. She is the co-author (with Barbara Korte) of *Bidding for the Mainstream? Black and Asian British Film since the 1990s* (Rodopi 2004) and has also published on screenwriting, British and American literature, film and television and media representations of the First World War.

### **The Migrant at the Movies: The Metacinematic in Diasporic Film**

The relationship between migration and ‘the movies’ is historical, multilayered and highly productive. Migration and the motion picture share, etymologically and conceptually, a sense of movement and both have been discussed as central phenomena of modernity. A notable number of migrants were among the first creators of moving images and constituted large parts of early film audiences. Throughout film history, colonial and postcolonial subjects were exposed to ‘metropolitan’ cinema, which either rendered them (almost) invisible or reduced them to stereotypical figure in Hollywood spectacles, Empire films and social problem dramas. At the same time, however, they were also part of or witnessed the evolution and growth of ‘native’ cinemas like, for example, those of India and Egypt, Brazil and, more recently, Nigeria. As a consequence, exilic and migrant filmmakers in various diasporas have been instrumental in introducing new discourses and styles and (re)defining genres and national cinemas. Drawing on this continuous history rather than the notion of a ‘new’ and ‘emerging’ migrant cinema, the paper investigates the many instances in contemporary diasporic films in which going to the movies, watching and discussing films and other (meta)cinematic references are incorporated in the narrative. The paper describes the variety of cinema-related scenes and sequences and discusses how they underline and/or subvert assumptions about migrant cinema and the aesthetics of migration. Examples will mostly be drawn from British cinema, but French, Spanish and German productions will also be considered.

**PANEL 4/A Migration and  
Cinematic Culture(s)**

**15:15 – 17:00**

**AUDITORIUM**

**Luisa Rivi  
University of Southern California**

Luisa Rivi has been a lecturer and recipient (2002) of a Postgraduate Teaching Fellowship at the School of Cinema/TV, University of Southern California. She was the editor of a special issue of the film journal *Spectator* entitled “Quo Vadis, European Cinema?” (2003). She is currently completing a book on post-1989 European cinematographic co-productions.

**European Cinema as *No Man’s Land*?**

This paper seeks to explore the multiple and different levels at which a new European cinema can be conjured up. In particular, *Land and Freedom* (1995) by British director Ken Loach and *No Man’s Land* (2001) by émigré Bosnian Danis Tanovic raise provocative questions as to the re/configuration of European cinema. Both films cross borders in many ways: they are the product of European involvement in terms of co-financing strategies, artistic and technical cooperation. Both aim at a global reach, and have garnered a national, supranational, and international consensus. Ultimately, both articulate a transnational imaginary that defines and simultaneously challenges a new European cinema.

**PANEL 4/B Turkey and /in Europe**

**15:15 – 17:00**

**ROOM 1**

**Zeliha Etöz**

**Ankara University, Turkey**

Department of Public Administration & Political Science, Faculty of Political Sciences, Ankara University. Degrees obtained: Undergraduate: Ege University, Department of Sociology, 1985; MA: Middle East Technical University, Department of Sociology, 1991; PhD: Ankara University, Department of Public Administration & Political Science, 1998. Recent positions: Assistant, 1991; Assistant Professor, 2001.

### **Beyond Local Towards Universal: Fatih Akin's Movies**

Migrant identity has the potential for catching up with being universal in human condition. Its special character – being in-between – provides for a possibility of thinking another existence which is not bound to the actual. Experience of being a migrant somehow makes the migrant face a unique situation: to be aware of the fact that s/he is not in the place where s/he is – this is what Foucault talks about when he discusses the function of the mirror as an heterotopia. This is a very important possibility for different life worlds, since it makes the actual disputable, it discloses what is hidden, and then makes reconstruction of the self possible in regarding the other. In my point of view, today, the migrant is the equivalent of the stranger in the nineteenth century, who looked for the universal and had, according to Bauman, a potential revolutionary character. That is why works produced by migrant have potential for seeing the actual situation in a different point of view and imagining another world. I think that characteristics of the concept of 'minor literature' can be used for movies, although it is developed by Deleuze & Guattari for literary works. Of course, different expression tools are used in movies, and it is important not to disregard them. However, this concept –maybe we can change it a little bit and we can express it as 'minor cinema'– provides us with important benefits in order to analyze movies in paying attention to their specificities. I think that Fatih Akin's movies are very important and have a vast range of possibilities for the discussion of different dimensions of migrant cinema. In this presentation my aim is to analyze his three movies, *Kurz und schmerzlos*, *Solino* and *Gegen die Wand*, in terms of specificities of migrant cinema in using the concept of 'minor cinema'. My analysis, of course, will not be limited to their themes and meaning of these themes, I will also try to examine their cinematographic qualities, which are very important in order to discuss the transnational in European cinema.

**PANEL 4/B Turkey and /in Europe**

**15:15 – 17:00**

**ROOM 1**

**Elisabetta Girelli**  
**Queen Mary, University of London, UK**

Elisabetta Girelli has completed a PhD on *The Representation of Italianness in British Cinema*, at Queen Mary, University of London. She has published various articles on British and European cinema. Her academic interests so far have focused on the relation between film and the construction of national and gender identities, with a stress on the European context.

**Transnational Orientalism: Ferzan Özpetek's Turkish Dream in *Hamam* (1997)**

The cinema of directors classified as 'transnational' has been increasingly associated with exceptional cultural configurations: the filmmakers' fluid geo-national position has been seen as a guarantee against rigid, stereotypical systems of thought and cognition. This approach has significantly defined critical assessments of Turkish-Italian director Ferzan Özpetek, and has informed the reception of his first feature film, *Hamam* (1997). Almost entirely set in Istanbul, *Hamam* traces the Italian protagonists' journey of spiritual and sexual self-discovery, foregrounding Turkishness as a key to personal regeneration. This paper focuses on *Hamam*'s representation of Turkey, discussing the extent to which Özpetek's construction of his country of origin may indeed reflect a 'new' point of view. Specifically, the paper argues that *Hamam*'s construction of Turkish space is embedded in an essentially Orientalist discourse; however, rather than the expression of a bigoted cultural position, Özpetek's use of an Orientalist code relates dynamically to the experience of dislocation and exile. While traditionally employed as an ontological and epistemological dogma, Orientalism becomes a mnemonic strategy in *Hamam*, serving the author's need to frame and conserve a specific national image. Far from limiting Özpetek's scope as a filmmaker, Orientalist fantasy in *Hamam* aids a creative authorial rediscovery of Turkey, celebrating and mythicising it at the same time.

**PANEL 4/B Turkey and /in Europe**

**15:15 – 17:00**

**ROOM 1**

**Savas Arslan**  
**Bahcesehir University, Istanbul, Turkey**

Savas Arslan completed the doctoral program at the History of Art Department of the Ohio State University, USA. Currently he is a lecturer at the Film and Television Department of Bahçeşehir University, Istanbul.

**A Nation in ‘Trans’: Questioning the Turkishness of the New ‘Turkish’ Cinema**

In recent decades, the conditions of possibility for national cinemas have often been questioned. Such discussions bear a two-tiered structure that first defines the characteristics of a cinema in national terms or creates formal categories concerning nationhood, and then searches for border-crossings and dissonances that challenge such categorical imperatives. Though revised and shifted, the categories of national cinemas have yet to be unmade through the questioning of the ‘national’ itself. Instead of dealing with the “Turkish” cinema in this respect, in this work I propose how a shift from the adjective “national” to a noun “nation” could invite an understanding not of a new “Turkish” cinema but of a new cinema in Turkey. In this manner, I will suggest that a novel view of cinema in Turkey does not necessarily carry the violence and aggressions of the adjectivization processes of pre-1990s Turkish cinema, but rather a possibility of a view from the perspective of a noun that is open to various attributions of possibility/identity. In addition to the recent discussions of ethnic, migrant, and diasporic films in Turkey, two significant developments are noteworthy: a departure from the practice of the “Turkification” (i.e., translation, adaptation or remaking) of Western films; and a proliferation of the film market through a stratification of the distinction between popular cinema and art or festival cinema. Taking these as my cues, I will try to outline the conditions of a more open-ended view of cinema in Turkey through some recent “bridge-crossings” and transnational films which have brought about the possibility of a novel filmic language that does not carry the stresses of earlier Turkish cinema that kept failing as it tried to be realistic in the manner of Western cinemas.

**PANEL 4/C Gendering the  
Diaspora**

**15:15 – 17:00**

**ROOM 2**

**Binita Mehta**  
**Manhattanville College, Purchase, New York, USA**

Binita Mehta is Chair of the French Department at Manhattanville College in Purchase, New York, where she teaches courses in French language, literature, culture, and film. Her book *Widows, Pariahs, and 'Bayadères': India as Spectacle* was published by Bucknell University Press in 2002. She has presented papers at several conferences and published articles and chapters in books dealing with French literature and film. Her article, "Emigrants Twice Displaced: Race, Color, and Identity in Mira Nair's *Mississippi Masala*" was published in *Between the Lines: South Asians and Postcoloniality* (Temple University Press, 1996). It was reprinted in *Screening Asian Americans* (Rutgers University Press, 2002). On 13 January 2006, she presented a paper "Comment peut-on être Français? Negotiating Identities in Colline Serreau's *Chaos* (2001) and Julie Bertuccelli's *Depuis qu'Otar est parti* (2003)" at a conference on "Issues in Popular Contemporary French Cinema", jointly organized by Manchester Metropolitan University and the University of Manchester in Manchester, England.

**Fashioning Communities of Women in Post-colonial Britain and France: Gurinder Chadha's *Bhaji on the Beach* (1993) and Colline Serreau's *Chaos* (2001)**

Gurinder Chadha's film *Bhaji on the Beach* (1993) deals with the camaraderie that develops between a disparate group of Asian-British women of different ages, religions and backgrounds brought together for a day in the kitschy beach resort of Blackpool. Colline Serreau's *Chaos* (2001) describes the chance encounter and subsequent friendship between a young  *beurette* prostitute, the daughter of an Algerian immigrant, and a white middle-class women lawyer in contemporary Paris. These culturally hybrid films are critical of the patriarchal structures within Asian-British society as well as within Algerian Muslim and white upper middle-class French societies. They are also hybrid in their narrative structures that incorporate influences from Bollywood cinema and the French *polar*, or thriller. Serreau's film, which discusses gender relations within contemporary France's postcolonial, multicultural, and multi-religious society, and Chadha's film, which examines a group of Asian-British women in postcolonial, multicultural Britain, propose the possibilities of alliances between women that cut across ethnic, religious, class, and generational lines. Through their portrayals of women and their complex, often problematic, relationships with the men within their own communities as well as other communities in France and Britain, both films comment on the fluid notion of national identity and interrogate the idea of what it means to be British and French in a postcolonial, post-communist Europe.

**PANEL 4/C Gendering the  
Diaspora**

**15:15 – 17:00**

**ROOM 2**

**Angshuman Kar**  
**University of Burdwan, Rajbati, West Bengal, India**

Date of Birth: 21 January 1975. Designation: Lecturer, Department of English, Burdwan University, West Bengal, India. Papers Presented at International Seminars: 6. Papers Presented at National/Regional Seminars: 19. Books: 1. Articles: 7. Other Information: Assistant Secretary, Burdwan Chalachitra Charcha Kendra (a film club); executive committee member, Centre for Australian Studies (CAS). Awards: Kabita Pakshish Award (1998), a prestigious award for the young poets writing in Bengali.

***Bend It Like Beckham: Negotiating Sacral Space and Integration***

The concept of socio-political spatiality got revived particularly after the works of Henri Lefebvre and Edward Soja both of whom have explored the relationship between space and ideology. By sacral space here I also refer to the ideology that emerged from what Rumina Sethi calls “the politics of representation of women” during the periods of nation building in India. To contest the dominance of the British over the indigenous culture, the Indian nationalists devised a patriarchal discourse of social space. They applied the ideological inner/outer or the material/spiritual distinction to the day-to-day life to separate the social space into ‘ghar’ and ‘bāhir’, the ‘home’ and the ‘world’. The ‘world’, which is typically the domain of the male, stands for the external and the material, whereas the ‘home’, essentially the domain of the female, represents one’s inner spiritual sphere and thus must remain unaffected by the profane activities of the material world. Women were assigned the duty to preserve and protect the sacral space. It has been seen that, even after Independence, the Indians across the world have been influenced by such a notion and it has been the reason behind their resistance to integration in different countries and especially in Britain. *Bend It Like Beckham* as a “girl power movie” addresses the issue in a complex way. Whereas the entire Bhamra family and even Jess’s sister Pinky still bear the legacy of the gendered discourse of the anti-colonial Indian nationalism, Jess alone fights against it and ultimately succeeds in convincing her family to accept the need of integration. When the construct of multiculturalism is being put into question worldwide for restricting the migrants to the ghettos and thus excluding them from the mainstream, the film emphasizes the need of integration. My paper attempts to show how the film negotiates the representation of sacral space and the problematics of integration in terms of race and identity in case of Indian diasporic people in Britain.

**PANEL 4/C Gendering the  
Diaspora**

**15:15 – 17:00**

**ROOM 2**

**Sarah Artt**  
**Queen Margaret University College, Scotland**

I received my PhD from Queen Margaret University College in 2005. My doctoral research focused on the symbolic function of art and dress in recent screen adaptations of the work of Henry James and Edith Wharton. My more recent research has diversified to include work on cult cinema, television, and new diasporic cinema. In addition to my research, I review films for the Edinburgh-based website [www.iofilm.co.uk](http://www.iofilm.co.uk). I have also been learning classical and contemporary Arabic dance for the last three years.

**Artist or Prostitute? The Role of Dancing and the Dancer in Raja Amari's *Red Stain/Satin Rouge* (2002), Fatih Akin's *Head On/Gegen die Wand* (2004) and Mira Nair's *Vanity Fair* (2004)**

This paper is an examination of how oriental dance is associated with those who are socially or sexually marginal in films from three very different diasporic filmmakers. Dance in *Satin Rouge* is presented as culturally integrated within certain contexts, while cabaret performers of dance are marginalised. Dance in *Vanity Fair* is presented in the context of a private entertainment, performed for the upper class. Dancing in *Head-On* is used to present the passion and dissolution of the two protagonists. *Satin Rouge* focuses entirely on traditional belly dancing, *Head-On* makes use of popular, western night club dancing. *Vanity Fair* uses a combination of Arabic and Indian dance styles to create an 'oriental fantasy', the Ballet Zenara. In all three films, dancing is scandalous and public, revealing and sensual. The dancer is always seen to be offering something of themselves. Dancers have an ambiguous social position, constantly navigating between the realms of artist and prostitute in a variety of cultural and social contexts. By using the body as their instrument of expression, dancers are frequently seen as overtly sexual or emotionally charged. In *Satin Rouge*, Lilia moves from being a somewhat introverted woman, to being a woman who embraces life, dancing joyfully at her daughter's wedding. In *Vanity Fair*, Becky oscillates between high and low social positions, sometimes assisted by her talents, sometimes condemned by them. In *Head-On*, dance at first signifies Sibel's freedom and Cahit's dissolution. My paper proposes to examine the liminal qualities of the dancer in these films, looking at dance as a visual and cinematic symbol of both freedom and excess.

**PANEL 4/C Gendering the  
Diaspora**

**15:15 – 17:00**

**ROOM 2**

**Angelica Fenner**  
**University of Toronto, Canada**

Angelica Fenner received her PhD in German and Comparative Literature from the University of Minnesota/Minneapolis. She has held appointments in French and Italian film history at the University of Minnesota, in Media Studies at St. Olaf College, and is currently cross-appointed Assistant Professor of German and Cinema Studies at the University of Toronto. Her articles and reviews have appeared in *Camera Obscura*, *Film Quarterly*, *German Studies Review*, and in several book anthologies. With historian Eric Weitz she co-edited the anthology, *Fascism and Neo-Fascism: Critical Writings on the Radical Right*.

**The Virtues and Vicissitudes of Silence: Listening Relations and Historical Memory in Yamina Benguigui's *Mémoires d'Immigrés* and Seyhan Derin's *Ben annemin kiziyim***

These two documentaries utilize stylistically distinct methods for 'breaking the silence' of shape and repression surrounding the first generation of migrant labour forces from North Africa and Turkey to respectively France and Germany. As members of the second generation, these two filmmakers each undertake historiographies of diaspora that bring to bear upon the representation project what Gayatri Spivak elsewhere identifies as a double denotative agenda, one in which the documentary form is simultaneously tasked with cultural production, i.e. the labor of *darstellen*, as well as with the electoral function of speaking for a constituency, i.e. the labor of *vertreten*. My research places these two films into productive conversation with one another to explore how the cinematic apparatus can construct coherent historical narratives binding otherwise heterogeneous diasporic populations, or alternately, reveal the fractured nature of memory and the radical contingency of discursive frameworks underpinning testimonials.

**SATURDAY 8 JULY 2006**

**PLENARY 4**

**9:00 – 10:00**

**AUDITORIUM**

**Dina Iordanova**  
**University of St Andrews, UK**

Dina Iordanova is Director of the Centre for Film Studies at the University of St. Andrews. She has written extensively on the cinema of Eastern Europe and the Balkans and runs a variety of research projects in the area of international and transnational cinema. She has special interest in issues related to cinema at the periphery; in her research she works on a meta-national level and focuses on the dynamics of transnationalism in cinema. Her books include *Cinema of Flames: Balkan Film, Culture and the Media* (2001), *Emir Kusturica* (2002), *Cinema of the Other Europe* (2003). She is the editor of the BFI's *Companion to Russian and Eastern European Cinema* (2000), of a special issue of *Framework* on images of Gypsies in international cinema (2003) and of *Cinema of the Balkans* (2006), which will be launched during the conference. Most recently, Dina acted as a guest editor of a special issue of *South Asian Popular Culture* entitled *Indian Cinema Abroad: Historiography of Transnational Cinematic Exchanges*, forthcoming from Routledge in October 2006.

#### **Migration and Creative Convenience: Pragmatics of Belonging and Domicile**

Going back in history, I will look at the specific career paths and patterns of East bloc émigré filmmakers who left during the Cold War – a period defined by denial of freedom of movement – to pursue careers in the West (e.g. Roman Polanski, Jerzy Skolimowski, Andrzej Zulawski, Dušan Makavejev, Miloš Forman, Agnieszka Holland and others) and compare and contrast with the careers of those filmmakers who either stayed put or worked abroad but then returned. Back then, these artistic migrations were commonly interpreted as 'taking sides'; the work of these filmmakers was scrutinized for political messages and measured by political criteria, even when it was not meant to be political, an unhelpful critical assessment that remains unchallenged. I shall demonstrate that the stereotype of the dissident East European émigré filmmaker was a Cold War cliché constructed in the West, profoundly dissimilar from the experiences of Third world diasporic and exilic filmmakers. I will then focus on more recent migrations of directors in the post-Cold War sphere, mostly coming from the periphery of 'the new Europe'. The 1990s witnessed a number of border crossings in all spheres of cultural production. Directors can go back and forth as they wish, and are permitted to work both at home and abroad – a luxury which was not available to the typical East Central European émigré intellectual of Cold War times. Nowadays, movement of film professionals is more intense than ever, and more and more of them work internationally as they have better access to cross-border financing for film. Migration to the West is not so much about creative freedom but a matter of creative convenience. It pays off to be entrepreneurial. Many of the new migrant filmmakers are no longer exiles, and not even émigrés, but members of the new class of people involved in filmmaking that transcends national confines. Their movements, directly reflecting the intensifying migratory dynamics and the transnational essence of contemporary cinema, make it necessary to re-evaluate the clear-cut concepts of belonging and commitment to a national culture.

**FILM SCREENING and Q & A**  
***Last Resort* (Pawel Pawlikowski,  
UK 2000)**

**10:30 – 13:00**

**THE PHOENIX PICTURE  
HOUSE**

**Pawel Pawlikowski, Independent Filmmaker**

Pawel Pawlikowski, who is currently ARHC Fellow in the Creative and Performing Arts at Oxford Brookes University, is one of the UK's most highly acclaimed film directors. Born in Warsaw but based in Oxford, Pawlikowski is best known for his features *Last Resort* (2001), which was the winner of eight awards, including a BAFTA for the most promising new directing talent in British cinema, and *My Summer of Love* (2004), which also won numerous awards, including a BAFTA for Best British Film in 2005. His poetic documentaries, including *From Moscow to Pietushki* (1990), *Dostoevsky's Travels* (1991), *Serbian Epics* (1992), *Tripping with Zhirinovsky* (1995), and the short fiction *Twockers* (1998) have earned him the highest critical accolades.

**Seán Hand, University of Warwick, UK**

Seán Hand is Professor of French at the University of Warwick. Recent publications include *Michel Leiris: Writing the Self* (CUP, 2002) and *Alter Ego: the Critical Writings of Michel Leiris* (Legenda, 2004). He is currently writing a book on the philosopher Emmanuel Levinas, for Routledge.

***Last Resort* (UK, 2000)**

Tanya (Dina Korzun), a vulnerable and naive young Russian, arrives at Gatwick airport with her 10-year-old son Artiom (Artiom Strelnikov) to meet her English fiancé. But when he fails to show up, a distraught Tanya claims political asylum and finds herself virtually imprisoned in a nightmarish refugee holding centre in a lonely seaside resort. Desperate to escape, Tanya forges an unlikely alliance with amusement arcade manager Alfie (Paddy Considine), which soon develops into something more. Pawel Pawlikowski's critically acclaimed, award-winning film is an affecting and poetic love story, featuring hauntingly beautiful photography and sensitive naturalistic performances from an excellent cast.

Pawel Pawlikowski was awarded a BAFTA for Most Promising Newcomer 2000 and the Michael Powell Award at the Edinburgh Film Festival 2000 for *Last Resort*.

**PANEL 5/A Journeys of Desire in  
the Films of Pawel Pawlikowski**

**14:45 – 16:30**

**AUDITORIUM**

**Dorota Ostrowska**  
**University of Edinburgh, Scotland**

Dorota Ostrowska teaches Film Studies at the University of Edinburgh. She is interested in the importance of the cinema-literature relationship for the development of the concept of art cinema in the French cultural context. She is also researching the impact of film criticism and theory inspired by literature on the development of modernist film forms in French cinema. She is interested in the interface of television and cinema production contexts and aesthetic forms in various national contexts in Europe, in particular in France, Poland and Denmark, and in the creative role of European independent producers in fostering experimental film production such as Dogme 95 in Denmark. Currently, Dr Ostrowska is preparing a book with Dr Graham Roberts *European Cinemas in the TV Age* (Edinburgh University Press, 2005).

**Pawel Pawlikowski's Journeys: Television, Cinema and Kinesthetics**

Throughout the late 1980s and 1990s, Pawel Pawlikowski, a contemporary British-Polish filmmaker, made a number of documentaries for the BBC series *Bookmark* and a series of TV dramas, the most famous being *Last Resort* (2000). In 2004 his first cinema feature *My Summer of Love* was released. The shift between the two forms of vision, one associated with television and the other one with feature filmmaking, has oriented Pawlikowski's overall aesthetic and thematic concerns, which could be regarded as an example of "kinesthetics", a new type of visual forms which draw on both televisual and cinematic modalities. "Kinesthetics" address tensions appearing in the encounter between television and cinema apparent not only in Pawlikowski's works but also in the creative output of some of the most important post-war directors: Bergman, Rossellini, Sokurov, Wenders, Kieślowski and many others. "Kinesthetics" also imply movement and transformation between television and cinema which in the case of Pawlikowski's documentaries is thematized into the accounts of his travels to Eastern European countries or the travels of Eastern Europeans to the West. Pawlikowski's journey between the media of television and cinema and his critical attitude towards television aesthetics serve as a metaphor for his blurred sense of not only his artistic identity, forged between television and cinema, but also his personal identity, which, like that of many Eastern European travellers to Western Europe, is hybrid, fluid and transient.

**PANEL 5/A Journeys of Desire in  
the Films of Pawel Pawlikowski**

**14:45 – 16:30**

**AUDITORIUM**

**Alice-Mihaela Bardan  
University of Southern California, Los Angeles, USA**

Alice Bardan has a BA. in English and French from the “Al. I. Cuza” University in Iasi, Romania, an MA. in “American Cultural Studies” from the same university, and two MAs in English from Emporia State University and The University of Southern California in the USA. She is now a fourth year PhD candidate in English at The University of Southern California. Her research focuses on contemporary European Cinema (including East European cinemas), trauma theory, and representations of the past in Central and Eastern Europe. While at USC, she was introduced to film theory by professors to whom she remains deeply grateful: Luisa Rivi, Tania Modleski, Dana Polan, David James, Anne Friedberg, and Susan McCabe.

### **Narrative Treatment and Empathy in Pawel Pawlikowski’s *Last Resort***

The impact of mass migration into Western European cities has been recorded by the media primarily through a proliferation of images of poverty, negative tensions, inter-group hostilities, or the exploitation of cheap labor. This “visual habitus” (Kaja Silverman), Mieke Bal underlines, “has a way of insinuating itself into the minds of the most progressive people,” establishing a semantic field in which every new incident resonates with previous ones and which through a process of recognition, becomes identifiable within a “constellation of visual memories” (Silverman). Starting from such considerations, as well as the distinction between films which either position the spectator as voyeur or address him/her as witness (E. Ann Kaplan), I first seek to articulate a theoretical perspective through which one can discuss Pawel Pawlikowski’s *Last Resort* as “post-Utopian” (Ien Ang). I place the film in a larger debate regarding cinematic politics of representation and the extent to which our excessive exposure to “the spectacle of suffering” desensitizes us or transforms us into consumers of suffering as entertainment. I contrast the movie to Moodysson’s *Lilya 4-ever*, aligning its representational practices with Haneke’s *Code Unknown*. I argue that *Last Resort* exercises an “ethics of vision” which generates a “productive look” on Tanya, facilitating “heteropathic identification” (Silverman) with her. Pawlikowski thus makes an indispensable contribution to the way in which spectators engage with traditional narratives about “the displaced.” Thus, he re-writes the usual narrative about the plight of Russian women or others from Eastern Europe desperate to escape the wasteland of their countries. The film operates through a reversal of established perceptions and *indirect* denunciations: the authorities are not the “benefactors” they would like to think, and the place they offer is the one from which the characters are trying to escape. “Violence” is generated by small gestures, indifference, or condescending attitude. As with *Code Unknown*, one doesn’t need ruthless villains to show the traumatic impact they can have. Haneke’s Maria cries a whole afternoon and feels deeply humiliated by the very “benefactor” who gives her money with the wrong attitude. Tanya is endowed with dignity and agency: throughout the movie, she figures as an object of desire who is not only able to refuse the love of a British man, but also capable to envision “going back” and a new start. Last but not least, I discuss a variety of specific cinematic strategies deployed by Pawlikowski and the image of Noah’s ark illustrated by Tanya, especially in relation to Agamben’s commentary in “Beyond Human Rights” that we should conceive all the residents of the European States (citizen and non-citizen) in a position of exodus or refuge.

**PANEL 5/A Journeys of Desire in  
the Films of Pawel Pawlikowski**

**14:45 – 16:30**

**AUDITORIUM**

**Laura Rascaroli**  
**National University of Ireland, Cork, Ireland**

Laura Rascaroli lectures in Film Studies at the National University of Ireland, Cork. She has published essays on modern and postmodern cinema and on film theory in edited collections and journals including *Screen*, *Film Criticism*, *Studies in French Cinema*, *New Cinemas*, and *Kinema*. She is the author, in collaboration with Ewa Mazierska, of *From Moscow to Madrid: European Cities, Postmodern Cinema* (I.B. Tauris, 2003), *The Cinema of Nanni Moretti: Dreams and Diaries* (Wallflower Press, 2004) and *Crossing New Europe: Postmodern Travel and the European Road Movie* (Wallflower Press, 2006).

**Off-target Journeys: The Crisis of Home in *Code Unknown* and *The Last Resort***

I will look at two recent European films that are concerned with the phenomenon of the ‘new migration’ – *Code inconnu: Récit incomplet de divers voyages* (*Code Unknown*, France/Germany/Romania 2000) by Michael Haneke, and *The Last Resort* (UK 2000) by Pawel Pawlikowski. I will discuss and compare the post-Berlin Wall journeys of two female migrants: Maria in *Code Unknown* and Tanya in *The Last Resort*, and argue that both films construct the idea of journey as tension between ‘home’ and ‘away’. This is somewhat typical of travel cinema; indeed, it has been written that in road movies the trope of the road requires the concept of home as a structuring absence. In most travel films about emigration, the road takes the traveller from an (already disappearing) old home to a (not yet materialised) new home. Conversely, I argue that in *Code Unknown* and *The Last Resort* home no longer exists. The absence of home – of a home that is always already absent – is, indeed, a powerful de-structuring factor in these films, both of which subvert customary representations of home, although adopting different strategies in their construction of spatiality and mobility.

**PANEL 5/A Journeys of Desire in  
the Films of Pawel Pawlikowski**

**14:45 – 16:30**

**AUDITORIUM**

**Phillip Drummond  
New York University, London/University of California London**

Phillip Drummond teaches British Cinema on the London programmes of New York University and the University of California. Educated at the University of Oxford, he founded and ran the Masters programme in media at the University of London, 1980-2000. He was formerly Senior Lecturer in Film and TV at Leicester Polytechnic (Now De Montfort University). He is a former chair of regional and national organisations in film and TV culture, and a former Co-Director of the International Television Studies Conference. He co-edited the ITSC volumes *Television in Transition*, *Television and Its Audiences: International Research Perspectives*, and *National Identity and Europe: The Television Revolution*. He edited *Media, Culture and Curriculum* and authored *High Noon* and the introduction/transcription for the video release of *Un Chien Andalou*.

**Migration, Landscape, and Identity in the Films of Pawel Pawlikowski**

This paper focuses on Pawlikowski's two major feature films to date: *Last Resort* (2000), a film directly dealing with issues of migration into the United Kingdom, set largely on the coast of Kent, and *My Summer of Love* (2004), a more metaphorical drama about the 'internal' migration of identities on the part of characters inhabiting the rural landscapes of northern England. The paper sets *Last Resort* in the context of cinematic representations of troubled migration from Eastern Europe into the UK on the part of figures from Russia/the former Soviet Union, and especially from Pawlikowski's native Poland, in films ranging from *Moonlighting* (dir. Jerzy Skolimowski, 1982) to *Small Time Obsession* (dir. Piotr Szkopiak, 2000). Richly illustrated by frame stills, the paper goes on to examine the shifting play of identities which arise from these conditions, including, in Pawlikowski's movement away from social realism in *My Summer of Love*, changing understandings and misunderstandings of 'otherness' as well as questions to do with fantasy and projection. Of particular concern, in relation to both *Last Resort* and *My Summer of Love*, will be human geographic issues in relation to subjectivity and gendered place and space.

**PANEL 5/B Transcultural Britain**

**14:45 – 16:30**

**ROOM 1**

**Felix Thompson**  
**University of Derby, UK**

Felix Thompson is the Programme Leader for Film and Television Studies at the University of Derby.

### **The Transnational Dimensions of British Cinema**

This paper will argue that it is essential to evaluate the specificity of Britishness and British cinema in order to understand how and why spaces for the articulation of transnational and multi-cultural identities arise or are denied. It will be argued that there is no necessary linear progress in the development of these spaces. For instance, it will be suggested that the hegemonic and incorporative project defining British identity in cinema and television from the 1930s onwards paradoxically provided the platform for the critical questioning of British national identity and assertion of new spaces for the articulation of multi-cultural and transnational identity in the 1980s. It will be argued that such films as *The Passion of Remembrance*, *Handsworth Songs* and *My Beautiful Laundrette* are most effective because of their attention to the specificity of the operations of the British state and received definitions of national identity, particularly as defined through hegemonic projects of cinema and television. Such films were clearly concerned with the multi-cultural and the diasporic. They are also strongly embedded within definable practices of British audio-visual culture (both cinema and TV). Yet this film making practice was contingent upon specific institutional arrangements such as those provided by funding from Channel 4 in its early years. With the weakening of such institutional support, increasingly cinematic representations of multi-cultural identities have become commodified for the global marketplace. The boundary between what critically questions national identity from a transnational and multi-cultural perspective and what is simply a global commercial intention is not clear-cut (as the career of Gurinder Chadha suggests). It is then important to consider the way in which the commercial imperatives of a national cinema may easily co-opt multi-cultural and/or diasporic presences.

**PANEL 5/B Transcultural Britain**

**14:45 – 16:30**

**ROOM 1**

**Andrea Rinke**  
**Kingston University, Kingston upon Thames, UK**

Andrea Rinke is Senior Lecturer in Film Studies at Kingston University, School of Performance and Screen Studies. Her recent publications include essays on women in German cinema and the film musical.

**British Bollywood – Transnational Influences on British Cinema: The Case Study of *Bhaji on the Beach***

In my paper I propose to explore the themes of hybrid spaces, identities and gender in the British film *Bhaji on the Beach* (1993), a film by the (only!) female British Asian director, Gurinder Chadha which was a surprise commercial and critical hit. It won numerous international awards, was nominated for a Bafta and won Chadha the Evening Standard Award for 'Newcomer to British Cinema'. *Bhaji* is an unusual road movie, telling the story of nine British Asian women of three generations on a day trip from Birmingham to Blackpool, but it is also part soap opera, part melodrama and part romantic comedy, as well as drawing on the British realist cinema tradition. The film's generic and stylistic hybridity, as I aim to show, is also significantly enhanced by influences derived from the popular Indian cinema, commonly known as 'Bollywood'. The urban landscape of Blackpool, a traditional seaside resort of the white English working class, is constructed as a gaudy spectacle, full of vibrant colours, music, energy and 'exotic' attractions, not unlike a Bollywood film. The season of Blackpool Illuminations evokes the Indian festival of light, Diwali, and Rheka, the visitor from India, exclaims: 'Bombay!' on arrival. The narrative is punctuated by sequences in which the character Asha's responses to events are expressed in hallucinogenic fantasies which, sometimes comically, draw on Bollywood motifs and stylistic conventions in their mise-en-scène and iconography. It is the significance of the merging of these Bollywood influences with aspects of the British realist tradition that my paper aims to establish, in the context of the film's exploration of what it means to be Asian, female and British.

**PANEL 5/B Transcultural Britain**

**14:45 – 16:30**

**ROOM 1**

**Amna Malik**

**Slade School of Art, University College, London**

Amna Malik is a Lecturer in History and Theory of Art at the Slade School of Art. She completed her doctorate on Surrealism and Psychoanalysis at Essex University and is currently developing a book project on psychoanalysis and diaspora-based contemporary art practices. She is a regular contributor to *Portfolio* magazine.

**Isaac Julien's Black Atlantic: A Reconsideration of *Looking for Langston* (1989) in Terms of Locational Identity**

Isaac Julien's 1989 film *Looking for Langston* is a well known 'meditation' on the Harlem Renaissance poet Langston Hughes that attempts a historical revision of modernism in Harlem in the 1920s and 1930s. Numerous writers have mentioned in passing its inter-textual recoding of European avant-garde film, particularly Luis Buñuel and Salvador Dalí's *Un Chien andalou* (1928) and *L'Age d'or* (1930) and Jean Cocteau's *Le sang d'un poète* (1931) and *Orphée* (1947). However, its reception has been marked by debates over the representation of Hughes' sexuality and the 'black' gay body in the light of controversy over the film's censorship by the Hughes estate in the shadow of the AIDS epidemic. This study will examine the film as a dialogue between American vernacular culture and Mikhail Bakhtin's concept of the 'carnavalesque' in European folk peasantry, that draws on Houston A. Baker Jr.'s 1987 concept of modernism as 'black sounding' specific to African American vernacular culture. The aim of this paper is to consider the film as a transformation of Surrealist cinema through music in the context of wider debates on the 'Orphic' aspects of European modernism.

**PANEL 5/C A Cinema of (Closed)  
Borders**

**14:45 – 16:30**

**ROOM 2**

**Senta Siewert**  
**University of Amsterdam, The Netherlands**

PhD candidate at ASCA/Department of Media Studies, University of Amsterdam; member of Thomas Elsaesser's research project 'Cinema Europe – Networks in Progress'. Former lecturer at the faculty of Film Studies at the Free University Berlin and Merz Academy Stuttgart. Her current research is on contemporary youth films, pop music and aesthetic experience.

**Musical Border Crossings and Contemporary Identity Patterns**

This proposal uses two case studies, *Gegen die Wand/Head-on* (Fatih Akin, 2004), and *La Haine/Hate* (Mathieu Kassovitz, 1995), to discuss their innovative deployment of audio-visual elements. Attention will be drawn not only to the spectator but also to the listener, because the soundtracks have often been overlooked. I propose, that in order to understand the relationship of music and narrative as well as music and spectator, we must enlarge the filmic concept of the diegesis. The functions of music with many beats per minute are to captivate the audience: our bodies are affected by rhythms transmitted in vibrant bodily experiences. Through the fusion of multicultural music the audience from different countries can sense and understand emotions protagonists might have, who come from a dual cultural background. Thomas Elsaesser coins the term 'double occupancy' for the audience of this 'New European Cinema'. I argue, that in these German Turkish and French *banlieue* films it is precisely in the music that this 'double occupancy' finds expression and contemporary identity patterns can be revealed and recreated. New types of anti-heroes are created, which escape the binary narrative of either succeeding or failing; they are neither rebels nor conformists, instead they can be seen as survivors.

**PANEL 5/C A Cinema of (Closed)  
Borders**

**14:45 – 16:30**

**ROOM 2**

**Polona Petek  
University of Melbourne, Australia**

Polona Petek has recently completed her PhD in Cinema Studies at the University of Melbourne, Australia. She has been teaching in the programme of Cinema Studies and has published articles on the psychoanalytic interpretations of the double in cinema, the relevance of the myth of Echo and Narcissus to spectatorship theories, and the Lacanian notion of the gaze in the films of David Cronenberg. Her current research involves the recent revival and reinvention of the studies of European cinema with a specific focus on the cinemas of Europe's southern and eastern regions.

### **Highways, Byways and Dead Ends: The Road Movie in Contemporary European Cinema**

The road movie, traditionally seen as a distinctly American invention, has found fertile ground in the work of contemporary European filmmakers. The phenomenon is not surprising. This fascination with the iconography and the tropes of the genre (migration, displacement, quest), its episodic structure and ambiguous symbolism (ephemerality, contingency, fluidity, rebellion) is, no doubt, intimately related to the recent changes in the geopolitical, economic, demographic and cultural make-up of Europe. Yet, even a quick glance at the road movies made in the past two decades – such as *Vagabond* (Varda, 1985), *Leningrad Cowboys Go America* (Kaurismäki, 1989), *Ulysses' Gaze* (Angelopoulos, 1995), *Le Grande Voyage* (Ferroukhi, 2004) and *Bal-Can-Can* (Mitrevski, 2005) – suggests that blanket observations of this kind have hardly scratched the surface of the European appropriation of the genre. This paper argues that the road movie has not only become the privileged modality of the European “accented” cinema; it has also branched out to such an extent that its theorisations require a thorough revision and a more fine-tuned contextualisation. The paper initiates such a revision and thus enables a less homogenising approach to contemporary European road movies. As a case in point, the paper refers to a recent Slovenian film, *Outsider* (1997, Košak). Its invocation of the road movie aligns *Outsider* with the broader and seemingly consistent European trend. Yet, Košak's film ultimately dismisses the road movie formula as a perfectly legitimate and generally applicable representation of Europe's contemporary cultural climate. This paper reads *Outsider's* critique and refusal of the genre as a reminder that the appeal of the road movie in Europe is far from invariable. The genre's inclination towards a relatively uncritical celebration of Europe's newly found hybridity, porosity and indeterminacy is, at least to some degree, perceived as suspicious in those countries whose border-crossing “journeys” (i.e. their integration into the European Union) have been prefaced by, channelled through and, some would argue, contingent upon a period of nationalistic barricading, fundamentalist cul-de-sacs, and more or less violent political disintegration.

**PANEL 5/C A Cinema of (Closed)  
Borders**

**14:45 – 16:30**

**ROOM 2**

**Bernhard Fuchs  
University of Vienna, Austria**

Bernhard Fuchs is Assistant Professor in the Department of European Ethnology at the University of Vienna. His doctoral dissertation situated the ethnic niche economy of South Asians in Vienna in the context of South Asian immigration to Austria. His current research is concerned with the impact of Bollywood cinema on European cinema and culture transfer in migrant cinema.

### **Representations of Irregular Migration in Austrian and German Cinema**

Comedies about irregular (illegal) migrants like *Suzie Washington* (Austria 1998), *Born in Absurdistan* (Austria 1999) or *Welcome Home* (Austria 2004) cannot be labelled as migrant and diasporic cinema in a strict sense of the term. Among these and similar German language mainstream films of the same genre I found only one by a diasporic filmmaker (the Austro-Iranian Houchang Allahyari). The German movie *Gate to Heaven* (2003) is a hybrid inspired by Bollywood as well as South Asian diasporic cinema. My paper offers a comparative analysis of this “Illegal Migration Comedy” genre of Austrian and German cinema. The evolution from the *cinema of duty* to *the pleasures of hybridity* (Malik and Göktürk) has been described as being characteristic for British-Asian cinema. However, German-Turkish cinema seems to lag behind this development. More recently, rendering irregular migration as comedy has become a popular strategy in cinema to celebrate cultural hybridity. One central topic is the (de-)construction of ethnic and national identities as a reaction to strict border regimes; in the context of globalising societies irregular migrants cleverly try to circumvent immigration control. In my presentation I will discuss how this genre developed over time in different national contexts. How does it relate to other genres like documentaries? What might be the reasons for choosing a comedic narrative and what are the implications of this? As this genre can be traced in international cinema, the national specificities of German and Austrian movies has to be analysed.