

COSM39 Documentary Film in East and South-East Asia

30 August to 29 September 2021

Lecturer

Prof. Marina Svensson, marina.svensson@ace.lu.se

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Guest lecturers: Professor Markus Nornes, University of Michigan, and Professors Kiu-Wai Chu, Nanyang Technological University, Singapore

Week 1

30 August, 13-15, Room 111

Lecture 1: Introduction to course and to documentary film studies, Marina

Readings:

Inoue, Miyo (2019), "The Ethics of Representation in Light of Minamata Disease: Tsuchimoto Noriaki and His Minamata Documentaries," *Arts* 8(1) 37, pp. 1-11.

Nichols, Bill (2017), *Introduction to Documentary*, Indiana University Press, Third edition, 2017, chapter 1, 2, 5, 6, 7, and 8, around 150 pages..

Svensson, Marina (2017), "Digitally Enabled Engagement and Witnessing: The Sichuan Earthquake on Independent Documentary film," *Studies in Documentary Film*, Vol. 11:3, pp. 200-216.

Film watching on your own

Wu Wenguang, *Bumming in Beijing*, 1991, available here:

<https://www.youtube.com/watch?v=5ES1LnLCRtQ>

Ai Xiaoming's *Our Children*, 73 mins, 2009, available on Canvas

Shu Kai, *Sunless Day*, 85 mins, 1991, available here

<https://drive.google.com/file/d/1xywj5AreoxTMd4c8kPjiltXKGkcCEbRm/view?usp=sharing>

Du Haibin, *The Young Patriot*, available on Canvas

31 August

17-19, Asia library, film screening Chinese film tbc

1 September, 13-15, Room 111

Lecture 2: Documentary film history and scene in China, Jinyan

Readings:

Edwards, Dan (2017), *Independent Chinese Documentary*, Edinburgh University Press.

Sniadecki, J. P. (2015), "The Cruelty of the Social: Xianchang, Intersubjectivity, and Interobjectivity." In Zhen, Zhang and Angela Zito (eds), *DV-Made China: Digital Subjects and Social Transformations after Independent Film*, University of Hawaii Press, 57-75.

Veg, Sebastian (2019), *Minjian: The Rise of China's Grassroots Intellectuals*,

Columbia University Press, pp. 84-163.

Film watching on your own available on Canvas

Rithy Panh, *The Missing Picture*, 2013

Rahung Nasution, *Pulau Buru Tanah Air Beta*, 48 mins, 2016

Pattaraphon Phootong, *Memories*, 30 mins, 2020

Robert Lemelson, *40 Years of Silence - An Indonesian Tragedy*, 86 mins, 2009,
available here

https://www.youtube.com/watch?v=cn8m_2JJcPE

3 September, 13-15, Room 111

Lecture 3: Documentary film history and scene in Southeast Asia, Chontida

Readings:

Harrison, R. (2006), "Introduction: Cinema as an emerging field in South East Asian studies," *South East Asia Research*, 14(2), pp. 133-146.

Lim, David (2012), *Film in Contemporary Southeast Asia Cultural Interpretation and Social Intervention*, Routledge, pp. 1 -22. E-book.

Khoo, Gaik Cheng (2020), "Introduction Southeast Asia on Screen: From Independence to Financial Crisis (1945 – 1998)," In Gaik Cheng Khoo, Thomas Barker and Mary J. Ainslie (Eds), *Southeast Asia on Screen from Independence to Financial Crisis (1945 – 1998)*, pp. 9 -31. E-book.

Sánchez-Biosca, Vicente (2018), "Challenging Old and New Images Representing the Cambodian Genocide: The Missing Picture (Rithy Panh, 2013)," *Genocide Studies and Prevention: An International Journal*, Vol. 12: Issue 2, pp. 140-164.

Sasono, Eric (2019), *Publicness and the public in contemporary Indonesian documentary film cultures*, phd thesis, Kings College London, accessed at https://kclpure.kcl.ac.uk/portal/files/127084169/2019_Sasono_Eric_1458238_ethesis.pdf Chapter 4 (pp. 111 – 181).

Van Heeren, Katinka (2012). *Contemporary Indonesian Film: Spirits of Reform and Ghosts from the Past*, Kitvl Press, pp. 81-106,107-132. E-book.

Week 2

Film watching on your own available on Canvas

Tbc

6 September, 16-18, On zoom

Lecture 4: Documentary film history and scene in Japan, Professor Mark Nornes, University of Michigan

Readings:

Centeno_Martin, Marcos P. and Michael Raine (2020), "Tracing Tendencies in the Japanese Documentary Mode," *Arts*, 9(3):98, pp. 1-15.

O'Neill, Daniel (2019), "Rewilding futures: Japan's nuclear exclusion zone and post 3.11 eco-cinema," *Journal of Japanese and Korean Cinema*, 11:1, pp. 85-100.
Roberts, M. Downing (2019), "The Ethics of Japanese Social Documentary in the Wake of 3/11," *Journal of Japanese and Korean Cinema*, 11:1, pp. 68-84.

8 September, 13-15, Room 111

Lecture 5: Asian connections and film festivals, Marina

Readings:

Berry, Chris and Luke Robinson (2017), *Chinese Film Festivals: Sites of Translation*, Palgrave, Chapter 8 and 9, pp. 141-91.

Ma, Ran (2018), "Asian documentary connections, scale-making, and the Yamagata International Documentary Film Festival (YIDFF)," *Transnational Cinemas*, 9:2, pp. 164-180.

Tong, Shan (2020), "Cultural mediation and transformative mechanism: An ethnographic study of the documentary organization CNEX and its training events," *Journal of Chinese Cinemas*, 14:1, pp. 50-67

8 September 15-17, film screening Asia library

Wang Wo, *A Filmless Festival*, 80 mins, 2015

Film watching on your own on Canvas

Lau Kak-haut, *Absence without Leave*

Hu Jie, *Spark*, 100 mins, 2014

Tan Pinpin, *To Singapore with Love*, Singapore (2013)

10 September, 13-15, Room 111

Lecture 6: History and memory, Chontida

Readings:

Auikool, C. (2017), "Voice of the Voiceless: Culture of Impunity and Alternative Memory in Films". In Morakot M. & Zhu, T. (Eds.), *Multicultural Asean: Diversity in Identity, Language, Memory and Media*, pp. 91 -124 (Available in Academia U).

Meng, Jing (2015), "Personal camera as public intervention: remembering the Cultural Revolution in Chinese independent documentary films," *Studies in Documentary Film*, 9:2, pp. 143-160.

Pernin, Judith (2014), "Performance, Documentary, and the Transmission of Memories of the Great Leap Famine in the Folk Memory Project," *China Perspectives*, No. 4, pp. 17-26.

[Prasannam, Natthanai](#) (2018), *Mnemonic communities: politics of World War II memory in Thai screen culture*, phd thesis, [University of St Andrews](#), accessed at

<http://hdl.handle.net/10023/12247> (Chapter 4, 221 -256)

Svensson, Marina (2017), "Digitally Enabled Engagement and Witnessing: The Sichuan Earthquake on Independent Documentary film," *Studies in Documentary Film*, Vol. 11:3, pp. 200-216.

Tan, Kenneth Paul (2016), "Choosing What to Remember in Neoliberal Singapore: The Singapore Story, State Censorship and State-Sponsored Nostalgia," *Asian Studies Review*, 40: 2, pp. 231-249

Windu, Jusuf (2016), "Remembering Indonesia's 1965 killings in film," *Media Asia*, Vol 43: issue 1, pp. 10-13.

Winichakul, Thongchai (2020), *Moments of Silence The Unforgetting of the October 6, 1976, Massacre in Bangkok*, University of Hawai'i Press, Chapter 1 and 2, pp. 8 -52. E-book.

Film screening in class, 15-17, Asia library, *Silence-Memories* (2014) by Pattaraphon Phoothong, Thailand

Week 3

Film watching on your own available on Canvas

Hjertelandet (Heartbound - A Different Kind of Love Story) (2019) by Janus Metz, Sine Plambech

Wen Hai, Zeng Jinyan, Trish McAdam, *Outcry and Whisper*, 100 mins, 2020

14 September, 15-17, film screening in Asia library
Jasmine Ching-Hui Lee, *Money and Honey*, 110 mins, 2011.

15 September, 13-15, Room 111
Seminar 1: Gender and documentary film, Jinyan

Marchetti, Gina (2020), "Feminist Activism in the First Person: An Analysis of Nanfu Wang's Hooligan Sparrow (2016)," *Studies in Documentary Film* 14 (1), pp. 30–49.

Zeng, Jinyan (2020), "Documentary Film, Gender, and Activism in China: A Conversation with Ai Xiaoming." Translated by Chris Berry. *Film Quarterly* 74 (1): 45–50.

Zeng, Jinyan (Forthcoming 2021), "Desiring Feminism in Chinese Documentary Film." *Chinese Independent Cinema Observer*, no. 3.

Zhang, Zhen (2020), "Staging the Intimate-Public Camera: Wen Hui's Documentary Practice with Her Third Grandmother." *Studies in Documentary Film* 14 (1): 7–20.

Film watching on your own

This Kind of Love, Myanmar, 43 minutes, available on Canvas
Denise Ho

17 September, 13-15, Room 111
Seminar 2: Documentary film and activism, Zeng Jinyan

Canet, Fernando (2018), "The Filmmaker as Activist," *Popular Communication*, Vol. 16, Issue 2, pp. 154–67.

Zeng, Jinyan (2017), "Visualizing Truth-Telling in Ai Xiaoming's Documentary Activism," *Studies in Documentary Film* 11 (3), pp. 184–99.

Zhang, Zhen. (2015), "Toward a Digital Political Mimesis: Aesthetic of Affect and Activist Video." In Zhen, Zhang and Angela Zito (eds), *DV-Made China: Digital Subjects and Social Transformations after Independent Film*, University of Hawaii Press, 316–46.

Week 4

22 September, 13-15, Room 111

Seminar 3: film review paper presentation, Chontida and Jinyan

23-24 September environmental film festival (preliminary)

Readings:

Liu, Jin (2020), "Dislocation and displacement: An analysis of Wang Jiuliang's Plastic China," *Journal of Chinese Cinemas*, 14:3, 181-198

Lecture 7, 24 September 10.00-12.00 on Zoom, Asian Ecocinema in the Anthropocene, Kiu-wai Chu, Assistant Professor in Environmental Humanities/ Chinese Studies, School of Humanities, Nanyang Technological University, Singapore.

Readings:

Chiu, Kuei-fen (2017), "Mapping Taiwanese ecodocumentary landscape: Politics of aesthetics and environmental ethics in Taiwanese ecodocumentaries," *Journal of Chinese Cinemas*, Vol. 11, No. 1, 13–29.

Chu, Kiu-wai (2017), "Screening Environmental Challenges in China: Three Modes of Ecocinema", *Journal of Chinese Governance*. Vol.2 No.4, pp. 437-459.

Chu, Kiu-Wai (2020), "The imagination of eco-disaster: post-disaster rebuilding in Asian cinema," *Asian Cinema*, 30(2), pp. 255-272 . Accessed at <https://dr.ntu.edu.sg/bitstream/10356/145671/2/The%20Imagination%20of%20Eco-disaster.pdf>

Week 5

Exam week, paper due 29 September at 17.00