The course examines the complex relationship of ‘politics’ and ‘culture’ in the film production of the former Yugoslavia. For decades, cinema as cultural text has been connected to the national narratives. The birth of Yugoslavia after World War II, which stopped the inception of national cinemas, laid the foundations of ‘Cinema Kommunisto’. The personal vision of Tito to create a Yugoslav cinema balanced between ideological orthodoxy, propaganda and artistic creation. After the dissolution of the former Yugoslavia, the independent republics were invited to respond to a cinematic landscape of cultural flows, transnational partnerships and global viewership. The course, starting from film (fiction and documentary) and to a lesser extent, television of the former Yugoslavia countries, will examine issues of national High/Low culture and cinema, ideology and art, gender, memory and representation, transnationalism and Europeanness through the use of audio-visual and multimedia methods as well as visits to cultural organisations and sites (Cinemateque, Museum of Cinema, festivals).

Academic Goals
- Comprehension of the relation between ‘politics’ and ‘culture’ in the former Yugoslavia
- Knowledge of the history of the former Yugoslavia and the wider area
- Grasp of the basic concepts and methods of anthropology of cinema
- Development of critical thinking through the main concepts of ‘politics’ and ‘culture’
- Grasp of analytical methods regarding the cinematic text
- Comprehension of the history of the area and the ideologies involved
- Use of audio-visual methods for research and multimedia presentation of data

**Teaching Method**

The course is based on lectures encouraging the active participation of students as well as visits to cultural organisations (Cinemateque, Museum of Cinema, festivals). It is centred on film screenings and the use of multimedia.

**Assessment**

Written exams (60%), written assignment (30%), class presentation (10%)

**Suggested Bibliography**


**Detailed Description**

Lesson (1) **Course Introduction:**

Overview of Basic Concepts and Methods

**Main Reading:** Cuche D. (2001): The concept of culture in the Social Sciences [in Greek]. Athens: Typothito, chap.1

**Suggested Readings**


John Hill, Pamela Church Gibson (2009) *Εισαγωγή στις κινηματογραφικές σπουδές. Κριτικές προσεγγίσεις των, Αθήνα: Πατά-
Lesson (2) The Lumieres brothers in the former Yugoslavia:
Exploration of the origins of cinema in the region vis-à-vis the historical framework


Suggested Readings:
John R. Lampe, Yugoslavia as history: Twice there was a country, Cambridge: Cambridge University Press, 1996, ch1-6

Film
Ilia Stanojevic-Cica, 1911, Karadjordje
Compare: The Sprinkler Sprinkled
(Lumieres brothers, 1895) with The weavers [Manaki Brothers, 1905]

Lesson (3) The birth of Yugoslavia- Cinema and socialist ideology:
Study of the historical-cultural context of the formation of the former Yugoslavia as well as examination of the socialist ideological premises regarding arts


Suggested Readings:
John R. Lampe, Yugoslavia as history: Twice there was a country, Cambridge: Cambridge University Press, 1996 ch. 7-9
Kristin Thompson 2015. History of Film . An intro (in Greek). Μια Εισαγωγή, ch. 3.
James Vaugham 1975 Soviet Realism. Origins and Theory

Film
Dusan Vukovic , Cowboy Jim (1959)
Compare: Excerpts from The magic sword (Vojislav Nanovic, 1950),vs.. Alexander Nievski, ( S. Eisenstein, 1938)
Ne okreci se sine (My son do not turn around Branko Bauer 1956) vs. Paisa (R. Rosselini, 1946)

Examination of the Yugoslav ‘art house’ and its relations to the ‘European cinema’ vis-à-vis the state agenda for cinema as example of Tito’s third way.


Suggested Readings:
John R. Lampe, Yugoslavia as history: Twice there was a country, Cambridge: Cambridge University Press, 1996 ch. 9
Kristen Thompson 2015 History of Film. An introduction [in Greek]. ch4,5
Lesson (5) The small screen and the Yugoslav socialism:
Study of the TV’s role in building of Yugoslavia and the gradual formation of secessionist movements in the 1980s. Moreover, examination of representations of gender, urbanism and countryside both in television and in film

Main Reading

Suggested Readings
John R. Lampe, Yugoslavia as history: Twice there was a country, Cambridge: Cambridge University Press, 1996 ch10
Nebosa Jovanovic 2014 Gender and Sexuality in the classical Yugoslav Cinema Ph.D. Thesis
Tone Brinja 1995 Being a Muslim the Bosnian Way, Princeton University Press12-37

Film
Excerpts from different films such as, Zenica (J. Zivanovic and M. Stefanivic), The dog who loved trains (Goran Paskaljević, 1977) etc.

Lesson (6) It was a country ... in the 'Cinema of the World' (1970-1990):
In 1985 Emir Kusturica wins the Palme d’Or at Cannes. Focusing on his Cinema, we explore the last decades of the Yugoslav cinema vis-à-vis the emergence of world cinema

Main Reading

Suggested Readings
John R. Lampe, Yugoslavia as history: Twice there was a country, Cambridge: Cambridge University Press, 1996 κεφ. 11-12
Duddley Andrew 2009 Time Zones and Jetlag. The flows and phases of world cinema 59-90 In N Durovisova and K Newman (eds) Routledge

Film
Emir Kusturica. When father was away for business. 1985 (excerpts from his other works)

Lesson (7) Memory and Trauma in the post-Yugoslav cinemas:
Examination of cinema’s role in the post-war national-building, but also, in dealing with the war traumas.

Main Reading:
Dina Iordanova. 2001 Cinema of Flames Balkan Film, Culture and The Media, In Screening The Balkans: Dina Iordanova’s “Cinema of Flames” Screenng The Balkans: Dina Iordanova’s “Cinema of Flames” [https://www.academia.edu/4379047/Screening_The_Balkans_Dina_Iordanova_s_Cinema_of_Flames](https://www.academia.edu/4379047/Screening_The_Balkans_Dina_Iordanova_s_Cinema_of_Flames)
Lesson (8) The Yugoslav wars in the international cinema:
Exploration of how the ‘western’ cinema tried to address the wars in the former Yugoslavia.

Main Reading
Maria Todorova. 2009. *Imagining the Balkans*. Oxford University Press 3-21

Suggested Readings
Michaela Schäuble 2010 "Balkan Brothels": A Filmic Investigation into the Correlation between Human Trafficking and International Peacekeeping Missions
http://www.eastbordnet.org/working_papers/open/documents/Schaeuble_Balkan_Brothels_101105

Film
Larysa Kondracki The Whistleblower, 2010

Lesson (9) The new cinemas and the Yugo-nostalgia:
Explorations of the relation of new cinemas with their past and the emergence of Yugo-nostalgia.

Main Reading
Boym Svetlana 2001 The future of nostalgia ch.. 6

Suggested Readings
Ana Grgic and Raluca Iacob Yugoslav (Hi)stories: a country which no longer exists, except on film
http://framescinemajournal.com/article/yugoslav-histories-a-country-which-no-longer-exists-except-on-film/
Diana Jelaca 2014. The genealogy of dislocated memory. The cinema Yugoslav Cinema after the break pp 147-206
http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1061&context=dissertations_2
Ana Grgic and Raluca Iacob Yugoslav (Hi)stories: a country which no longer exists, except on film Frames # 4 11-19-2013
http://framescinemajournal.com/article/yugoslav-histories-a-country-which-no-longer-exists-except-on-film/

Film

Lesson (10) Migration and Migrants in the cinema of the region:
The post-war social and economic issues as well as the opening of the borders and the shift of global economy increased international and regional migration. How did cinema approached migration?

Main Reading
Alex Lykidis (2009), ‘Minority and Immigrant Representation in Recent European Cinema’ Building Walls in a Borderless World:
Suggested Readings

Giorgio Bertellini (2013) Film, national cinema and migration in Acemia Edu https://www.academia.edu/2630930/Film_National_Cinema_and_Migration_Encyclopedia_Entry
Giannaris’s From the Edge of the City and Ana Kokkinos's head On, New Cinemas. Journal of Contemporary Film 6:3 183-186
Giorgos Bramos (2004), Apo to chioni , Mirupafsim, From the Edge of the city Greece from emigration to immigration country in Tomai Fotini (ed) Migration in film. The testimony of image. Athens: Papazisi, 63-60 (in Greek)

Film
Compare Goran Pascalivec. Someone Else’s America 1995 and Filippos Tsitos Akadimia Platonos, 2009

Lesson (11) The festival of Sarajevo and Transnational Cinema
In 1995 Sarajevo film festival was found in order to help in the reconstruction of civil society and to preserve the city’s cosmopolitanism. How does the emergence of transnational spaces, such as film festivals and transnational film contribute to the rise of the cinema in the region?

Main Reading:

Suggested Readings
Dunja Jelenković 2016 Politics, ideology, and programming practices: how the Yugoslav Documentary and Short Film Festival abandoned the idea of Yugoslavia New Review of Film and Television Studies, 14 (1) 76-92

Film
Dani Tanović. No man’s land, 2002

Lesson (12) The Europeanness and the post-Yugoslav cinema:
What is the meaning of ‘European cinema’ today and what is the role of the European media policy in regional production and networks?

Main Reading:
T. Elsaesser (2005), Double Occupancy and Small Adjustments: Space, Place and Policy in the New European Cinema since the 1990s in his (ed) European Cinema. Amsterdam: Amsterdam University press. 108-133 (on line)

Suggested Readings
T. Elsaesser (2005), Hyper-, Retro- or Counter:- European Cinema as Third Cinema Between Hollywood and Art Cinema pp464-485 (on line)
Tim Bergfelder (2005) National, transnational or supranational cinema? Rethinking European film studies Media Culture Society vol. 27 (3) 315-331 (shared electronically)

Film
Dalibor Matanić High Sun, 2015

Excerpts from the Croatian TV series Larin Izobr (The love waves), http://www.dailymotion.com/video/x18z5sh_e%CF%81%CF%89%CF%84%CE%B1%CF%83-ep- 01_shortfilms

Lesson (13) Review of the course -Preparation for exams