

Exoticism in Contemporary Transnational Cinema: Music and Spectacle

Humanities and Arts Research Institute, Royal Holloway, University of London

Friday, 16 June 2017
Senate House and 11 Bedford Square, London



HARI
Humanities & Arts
Research Institute

This interdisciplinary conference explores exoticism, understood as a highly contested discourse on cultural difference as well as an alluring form of alterity that promotes a sense of cosmopolitan connectivity. Presentations and discussions will revolve around the question how the collapsed distances of globalisation and the transnational flows of media and people have transformed exoticism, which is no longer exclusively the projection of Orientalist fantasies of the Other from one centre, the West, but which emanates from multiple localities and is multi-directional in perspective.

Bringing together researchers with special interest and expertise in contemporary transnational and world cinema, film music and ethnomusicologists, this conference examines how contemporary transnational cinemas imagine the exotic, paying particular attention to the role of sound, music and spectacle.

Keynote speakers:

Professor Rachel Dwyer, SOAS

Professor Song Hwee Lim, The Chinese University of Hong Kong

Dr Laudan Nooshin, City, University of London

Conference Registration (9-9.30)

Welcome Coffee and Tea (11 Bedford Square)

Panel 1 (9.30-10.50)

1A: Historical Exoticism/Exoticising History

“The Man or the Mandolin?: Anthony Firingi, Cultural Memory and the Making of a Star”

Priyanka Basu, The British Library, Asian and African Collections

“Silent Travelogues as/and Popular Ethnomusicology? The Musical Mediation of Tibet in London’s Everest Film Performances, 1922-1925”

Julie Brown, Royal Holloway, University of London

“Unnecessary Pasts: Earning the Pleasure in World Heritage Cinema”

Alan O’Leary, University of Leeds

1B: Exoticism on Screen: Past and Present

“Jazz and Opera in Film: Musical Representations of Exotic Utopias and Dystopias in *Cabin in the Sky* (1943) and *Le Rossignol* (2005)”

José Dias and Angela Kang, Manchester Metropolitan University

“Restoring and Digitising the Exotic: Martin Scorsese’s World Cinema Project”

Jean-Baptiste de Vault, Royal Holloway, University of London

“Musicking Against the Grain: Tanya Tagaq and *Nanook of the North* (1922)”

Ho Chak Law, University of Michigan, Ann Arbor

Keynote Speaker (11-11.50)

“My Name Is Anthony Gonsalves: Imagining Goa and Goans as Exotic in Hindi Cinema”

Professor Rachel Dwyer, Professor of Indian Cultures and Cinema, School of Oriental and African Studies, University of London

12-1: Catered Lunch

Session 2 (1-2.20)

2A: Citizens of the World: Travel, Cosmopolitanism and Global Exoticism

“YOLO’: The Consumable Exoticism of the Travel Film”

Koel Banerjee, University of Minnesota, Twin Cities

“Persian Calligraphy and Chador: Iranian Contemporary Art and the Undying Self-exoticism”

Mohsen Biparva, Independent Scholar

“Central American Cinema and the Appeal of Global Exoticism”

Luis Fallas, Newcastle University

2B: Diasporic Filmmaking: Self-Exoticism and the Commodification of Difference

“Seeing Themselves Through Western Eyes? Diasporic Filmmakers as Purveyors of the Exotic”

Daniela Berghahn, Royal Holloway, University of London

“Exoticism and Representations of Otherness in the Cinema of Fatih Akin”

Sarra Kassem, Independent Scholar

“The Politics of Exotic in Chinese Diasporic Films”

Sarah Fang Tang, University of Nottingham

Keynote Speaker (2.30-3.20)

“The Exotic in Contemporary Chinese Cinemas”

Professor Song Hwee Lim, Director of the Centre for Cultural Studies

The Chinese University of Hong Kong

3.20-3.40: Coffee Break

Session 3 (3.40-5)

3A: Music, Sound, and Silence

“The Othering of a Musical Gesture in Hollywood and Bollywood: Construction of New Identities through the *b*2”

Sarha Moore, Independent Scholar

“Music in Films of a State-less Nation: Kurdish Films in Eastern Kurdistan (Iran)”

Mojgan Etemad, Royal Holloway, University of London

“Margins & Extremes in Contemporary Filipino Cinema: Silence, Ellipses, Chaos & Cacophonies in Lav Diaz’ *Ang Babaeng Humayo* (The Woman Who Left) & Brillante Mendoza’s *Kinatay* (Butchered)”

John-Patrick Ayson, State University of New York, Buffalo

3B: Appropriation, Adaptation and Exoticism

“Exoticism and Appropriation: Representing and Assimilating Others and Their Music in Hindi Film Songs”

Anna Morcom, Royal Holloway, University of London

“Using Exoticism to Make Sense of Shakespeare: Examining the Mousetrap Sequence in *Haider*”

Koel Chatterjee, Royal Holloway, University of London

“Exoticism is in the Listening: Hindi Film Song Reception in Post-colonial Ghana”

Katie Young, Royal Holloway, University of London

Keynote Speaker (5.10-6)

"Windows onto other Worlds. Musical Exoticism in Iranian Cinema: Between National Imaginary and Global Circulation”

Dr Laudan Nooshin, Reader in Ethnomusicology, City, University of London

Wine Reception (6-7)

Conference registration is £30.00 (£20 concession rate available for students)

Deadline for registration is Friday, 9th June 2017

Please register by clicking on the following link:

Standard Rate: <http://onlinestore.rhul.ac.uk/product-catalogue/events-and-conferences/harc/exoticism-in-contemporary-transnational-cinema-music-and-spectacle-standard-rate>

Concession Rate: <http://onlinestore.rhul.ac.uk/product-catalogue/events-and-conferences/harc/exoticism-in-contemporary-transnational-cinema-music-and-spectacle-concession-rate>

If you have any queries about the conference, please contact the conference organisers

Professor Daniela Berghahn, Professor Anna Morcom and Katie Young at exoticismconference@rhul.ac.uk