

# FilmMatters

## **Call for papers for *Neglected Cinema and Post-Global Politics***

*Film Matters* seeks submissions for its forthcoming special issue 9.2 that explore neglected cinema and post-global politics. We understand "neglected cinema" to mean stories, identities (national or personal), or form and media often overlooked within academia, whether this be the consequence of a lack of exposure, the product of the dominance of Western ideology and the Hollywood industry, or the result of deliberate exclusion on the part of the academic. We wish to prioritize films and filmmakers whose style and histories might be considered as "neglected" in order to reposition and promote their cultural voices within the cinematic canon. Furthermore, our focus on "post-global politics" entails an examination of the consequences of displacement as a result of globalization, as well as theorizing of a new cultural and global order. It may also consider those histories hidden by or denied through cultural oppression, including those stories of immigrants working within the Western industry.

In deconstructing the privileged position of Western views and canons within academic discourse, authors Ella Shohat and Robert Stam write,

Endemic in present-day thought and education, Eurocentrism is naturalized as "common-sense." [...] So embedded is Eurocentrism in everyday life, so pervasive, that it often goes unnoticed. The residual traces of centuries of axiomatic European domination inform the general culture, the everyday language, and the media, engendering a fictitious sense of the innate superiority of European-driven cultures and peoples.<sup>1</sup>

Such Eurocentrism has undoubtedly permeated into academic film culture and style, where an emphasis on American, French, and other Anglo-Saxon cinema has resulted in significant gaps in the film canon with respect to the recognition of non-European culture, achievements, and formal artistry. These gaps exist not only in race, but gender and sexual orientation as well. We may look to the AFI list of the Best 100 American films of all time as an example: only two people of color appear on the list, while not a single female filmmaker made the cut. Whether due to a lack of availability, a lack of critical interest, or cultural dismissal (or, perhaps even more likely, a combination of the three), there remain many films neglected by the wider film culture, which in turn ensures their continued obscurity.

In exploring this theme, titled "Neglected Cinema and Post-Global Politics," we encourage undergraduate students with an interest in film and cultural analysis to seek out films, auteurs and cinematic movements that are often left out of conventional film canons for their radical, controversial

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<sup>1</sup> Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media*, (London: Routledge, 1994), 1.

or complex natures. For example, students may choose to analyze a national cinema not traditionally recognized by the mainstream canon, such as Greece, the Philippines, Venezuela, or Burkina Faso. Others may choose to produce thorough case studies on individual artists who maintain relative obscurity in academic film culture, such as Alejandro G. Iñárritu, Bong Joon-ho, Jia Zhang-ke, Lucrecia Martel, Mrinal Sen, Lav Diaz, Souleymane Cissé, Deniz Gamze Ergüven, Ivan Sen, Athina Rachel Tsangari or Nadine Labaki. It may also include considerations of aspects of film form alternative to traditionally Anglo/Eurocentric style and their aesthetic or political implications.

"Neglected cinema" need not just pertain to foreign cinemas or issues of gender and sexual orientation. Students may also explore other types of cinema outside of the mainstream, such as avant-garde or underground movements. They may also propose a reevaluation of critically dismissed artists, such as Paul W.S. Anderson or Tobe Hooper. Underscoring any submission should be an interest in challenging the standards of film culture and a wish to draw attention to ignored areas, even those that may be neglected by this very call for papers.

Topics might include but are not limited to:

- Small or emerging National Cinemas (i.e. Philippines, Venezuela, Burkina Faso)
- Diasporic Cinema/Non-Europeans working in Europe outside of the mainstream model
- Queer Cinema / representation of Queer characters
- Global representation of race
- Transnational cinema
- Trash Cinema, Cult Film, and Vulgar Auteurism
- New waves of migration in cinema
- Representation of Middle Eastern conflict by Middle Eastern filmmakers
- Female directors (or lack thereof)
- Post-feminist sexual politics in film

Papers may be submitted in English, Chinese, French, Spanish, and Portuguese.

**The deadline for submissions is September 1, 2017.**

**Submissions and questions should be directed to: [kfuery@chapman.edu](mailto:kfuery@chapman.edu)**