

Images as Modes of Knowledge, Social Practice and Affect

Overview

Our everyday lives are increasingly pervaded by the image: still, moving, or in the form of infographics. The way our cities look, the way we interact with others, the way we express ourselves, the way we shop, date, take a ride -- almost everything that we do on a daily basis is mediated by images, so much so that it will not be exaggeration to say that we live in an image-saturated world. How do we make sense of the ubiquity of the image? This project engages in a sustained, critical examination of the centrality of images in 'modern' culture. What impact does ocular-centrism have upon our subjectivity? How does the image as form of media practice shape us as individuals, how does it inform our politics, or how does it change the way that we understand the world? Taking off from here, this interdisciplinary course zeroes in on two specialized subfields within film/media studies: documentary studies and sexuality-gender issues. Based on selected screenings of the two pertaining cinematic corpuses and relevant historical and critical literature, this course seeks to understand: what do two transcultural twentieth-century historical corpuses -- respectively the shift in the trajectory of the 'committed documentary' film from Old-Left class-based utopias to a New-Left grass-roots mosaic of social-movement confessionality; and the postwar emergence of censor-shattering sexual discourses across the spectrum of visual and narrative genres -- tell us about where we are today in our tubed, tweeted and networked present, contribute to our understanding of our current collective visual universe?

Dates	29 November - 09 December, 2017
You Should Attend if You're	<ul style="list-style-type: none">▪ a student interested in, broadly speaking, cultures of visuality, and film & media studies.▪ a faculty from reputed academic institutions; having similar interests.▪ from the industry, with similar interests.
Fees for Participants from	<ul style="list-style-type: none">▪ Abroad: US \$500▪ Industry-Research Organizations: Rs. 10000▪ Academic Institutions: Rs.5000(Faculty) Rs.1000 (Students)▪ NIT Silchar: Rs. 500 (PhD & PG) NIL (UG) <p>Registration fee does not cover food or accommodation. Outstation participants may be provided with twin sharing accommodation on payment basis in the Institute Guest House, if available.</p>

Number of participants for the course will be limited to fifty.

The Faculty



Thomas Waugh is Concordia Research Chair in Sexual Representation & Documentary, in the Film Studies programmes of the Mel Hoppenheim School of Cinema, Concordia University, Montreal, Quebec, Canada. His research publications and

teaching on documentary have touched on Quebec direct cinema, Joris Ivens, the National Film Board of Canada, independent work from India, and committed cinema. His interests in sexual representation span queer film and video, pornography and homoeroticism in moving image media as well as photography and graphic art, Canadian and Quebec cinema, and HIV/AIDS. Waugh's books include the anthologies, *Show Us Life: Towards a History and Aesthetics of the Committed Documentary* (1984), *Challenge for Change: Activist Documentary at the National Film Board of Canada* (with Michael Baker and Ezra Winton, 2010), *The Perils of Pedagogy: The Works of John Greyson* (with Brenda Longfellow and Scott MacKenzie, 2013), and *I Confess: Constructing the Self in the Third Sexual Revolution* (with Brandon Arroyo, forthcoming 2017); the collections *The Fruit Machine: Twenty Years of Writings on Queer Cinema* (2000) and *The Right to Play Oneself: Looking back on Documentary Film* (2011); the monographs *Hard to Imagine: Gay Male Eroticism in Photography and Film from their Beginnings to Stonewall* (1996), *The Romance of Transgression in Canada: Sexualities, Nations, Moving Images* (2006), *Montreal Main* (2010), and [*The Conscience of Cinema: The Works of Joris Ivens 1912-1989*](#) (2016), among others.

Course Co-ordinator

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<http://www.gjan.iitkgp.ac.in>



Course Outline

- Committed Documentary & the Archive
- Joris Ivens and the Popular Front
- Joris Ivens and the Cold War
- The North American Context: The New Left & Community Empowerment
- The India contexts: 1980s, Emergence of Independent Documentary
- Feminist Voices in India during 1990-2010
- Sexual Representation & the Indian Archive
- Sexual Representation: Confession and the Internet
- Sexual/Gender Diversity: Performance and Community
- Sexual/Gender Diversity: Performance and Desire
- Bollywood and the Censor
- Indian Parallels & Undergrounds

Registration Guidelines (Step-by-Step):

1. First, 'web register' at GIAN 'Courses Registration Portal': <https://goo.gl/AhcCyS>. If you're already registered, skip this step.
2. Then, log in, click 'Course Registration' tab on the GIAN Portal, and 'check box' to select this course (#171031F02) from the list. Click 'save' to register, and 'Confirm Course(s)' to confirm.
3. Now, pay the requisite Course Fee online in favour of the Director, NIT Silchar, **A/C No: 10521277057, IFSC Code: SBIN0007061, MICR Code: 788002004**. Keep the payment info (transaction # & date) handy. You'll need this during the next step. Also, please retain the receipt for on-spot submission.
4. Next, fill out the form here: <https://goo.gl/forms/8q7FFAJOHxq5UZCg2>, and click 'submit'. This is for the Course Coordinator's record. Now, await the Course Coordinator's confirmation.

P.S. Registering on the GIAN portal does not guarantee participation in the course. Please do not confuse web registration with course registration. You might have been 'shortlisted' after paying the 500/-, but your selection is subject to paying the requisite course fee to NIT. For successful enrolment, make sure you've made both the payments. Number of participants for the course is limited to 50, and the registration will be open till the seats are filled. For queries and clarifications, write to the Course Coordinator at: avishek.avishek@gmail.com; avishekray@hum.nits.ac.in.