

PUBLIC LECTURE SERIES ON
GENDER STUDIES **2011**
性別研究公開講座系列

WORKSHOP

**D-STORY, D-FILM – (CINEMATIC,
DIGITAL, TRANSCULTURAL) SCREENING
OF THE FILM NIGHT PASSAGE
FOLLOWED BY DISCUSSION**

Tuesday, 1 November 2011
3:30pm to 6:30pm
Room 422, Sino Building,
The Chinese University of Hong Kong

SEMINAR

THE BOUNDARY EVENT

Friday, 4 November 2011
4:30pm to 6:30pm
Room 422, Sino Building,
The Chinese University of Hong Kong

2 November 2011

Wednesday 7:30pm to 9:30pm

**PUBLIC LECTURE 2
WALKING WITH
THE UNMOURNED**

"What is it that makes both talks and silences stained with shame? Sometimes the mind freezes and the heart goes on fasting: name, nation, identity, citizenship disappear. With every step, the world comes to the walker, and all around, on the immense screen of life, every event speaks." In the dense jungle of events, doings, and happenings, history comes in interrelated fragments to be sniffed out, tracked, swallowed, held on, or vomited while walking for survival. The spirit of the walk has led the writer to a whole tradition of independent walkers in ancient Asia, at the same time as it provides her with a link to the struggles around the world, more specifically to the transnational struggles of women in the U.S., Argentina, Mexico, and China.

VISITING SCHOLAR
TRINH T. MINH-HA
鄭明河

Professor

Department of Gender and Women's Studies and
Department of Rhetoric
University of California, Berkeley, USA

VENUE

Room 202, Duke of Windsor Social Service Building,
15 Hennessy Road, Wan Chai, Hong Kong
[Wan Chai MTR Exit A2]

Chair: **Stella Kao**

College Lecturer
Cultural and Media Studies/Creative Studies
HKU SPACE Community College

ORGANIZER

Gender Studies Programme
The Chinese University of Hong Kong

VENUE

Li Koon Chun Hall, 3/F Sino Building,
The Chinese University of Hong Kong

**PUBLIC LECTURE 1
THE POLITICS OF
FORMS AND FORCES**

31 October 2011

Monday 6:30pm to 8:30pm

Power relations lay at the core of normative representations. In the tuning in with the forces of a life event, one can say that form is attained only to address the formless. Reality in its social and historical dimension is not a material for artistic reflection or political commitment; it is what powerfully draws one to cinema and yet cannot be captured without dissolving itself in its fragile essence when one approaches it without subtlety and vulnerability.

Chair: **Gina Marchetti**

Associate Professor
Department of Comparative Literature
The University of Hong Kong

REGISTRATION

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VISITING SCHOLAR

TRINH T. MINH-HA

鄭明河

TRINH T. MINH-HA'S BIOGRAPHY

Born in Vietnam, Trinh T. Minh-ha is a filmmaker, writer and music composer. Her works include: ten books, including *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (2010), *The Digital Film Event* (2005), *Cinema Interval* (1999), *Framer Framed* (on film, 1992), *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (1991), *Woman, Native, Other: Post-coloniality and Feminism* (1989), *En minuscules* (poems, 1987), and in collaboration with Jean-Paul Bourdier, *Habiter un monde* (Paris, 2006), *Drawn from African Dwelling* (1996), *African Spaces - Designs for Living in Upper Volta* (1985); seven films • *Night Passage* (98 mins narrative, 2004), • *The Fourth Dimension* (87 mins digital film, 2001), • *A Tale of Love* (108 mins, 35mm, 1995), an experimental narrative, • *Shoot for the Contents* (102 mins, 1991), a film on culture, art and politics in China, • *Surname Viet Given Name Nam* (108 mins, 1989), a film on identity and culture through the struggle of Vietnamese women, • *Naked Spaces - Living is Round* (135 mins, 1985), and • *Reassemblage* (40 mins, 1982); and four large-scale multi-media installations, • *Nothing But Ways* (in collaboration with L M Kirby, 1999, Yerba Buena Center for the Arts, San Francisco), • *The Desert is Watching* (in collaboration with Jean-Paul Bourdier, 2003, Kyoto Art Biennale), • *L'Autre marche* (The Other Walk, June 2006 until 2009 at the new Musée du Quai Branly in Paris, France, also in collaboration with J-P Bourdier), and • *Old Land New Waters* (2007, 2009, Okinawa Prefectural and Fine Arts Museum; 2008, Guangzhou Triennial, Guangdong, China).

The recipient of numerous awards and grants (including the "Trailblazers" Award at MIPDOC, Cannes; the AFI National Independent Filmmaker Maya Deren Award; and fellowships from the Guggenheim Foundation, the National Endowment of the Arts, the Rockefeller Foundation, the American Film Institute, The Japan Foundation, and the California Arts Council), her films have been honored in over forty-two retrospectives in the US, the UK, Brazil, Canada, Italy, Korea, Spain, the Netherlands, Slovenia, France, Germany, Switzerland, Austria, Japan, India, Taiwan, Hong Kong, Jerusalem, and were exhibited at the international contemporary art exhibition Documenta 11 (2002) in Germany. Trinh Minh-ha has traveled and lectured extensively—in the States as well as in Europe, Asia, Australia and New Zealand—on film, art, feminism, and cultural politics. She taught at the National Conservatory of Music in Dakar, Senegal (1977-80), at universities such as Cornell, San Francisco State, Smith, Harvard, Ochanomizu (Tokyo), Ritsumeikan (Kyoto), Dongguk (Seoul), and is Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

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WORKSHOP & SEMINAR

Workshop: D-Story, D-Film – (Cinematic, Digital, Transcultural) Screening of the film NIGHT PASSAGE followed by discussion

Date: Tuesday, 1 November 2011

Time: 3:30pm – 6:30pm

Venue: Room 422, Sino Building, The Chinese University of Hong Kong

Night Passage (98 minutes, color, 2004, directed by Trinh T. Minh-ha and Jean-Paul Bourdier) is a D-film on friendship and death. Made in homage to Miyazawa Kenji's classic novel, *Milky Way Railroad (or Night Train to the Stars)*, the story revolves around the spiritual journey of two young women and a little boy, into a world of rich in-between realities. Their journey into the land of 'awakened dream' and out is experienced as a passage of appearances, from a death to a return in life that occurs during a long ride on a night train. At each stop of the train, the travelers set out in the dark and come across an inner space of longing, in which their ears and eyes meet with people and events at once too familiar and oddly strange. Every encounter opens a door into the transcultural, and every intervention offers an experience of non-illusory, two-dimensional time-space spectacles.

Seminar: The Boundary Event

Date: Friday, 4 November 2011

Time: 4:30pm – 6:30pm

Venue: Room 422, Sino Building, The Chinese University of Hong Kong

The boundary event, which has been the focus of previous research published in my new book, *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (2010), is here at once material and immaterial. On the one hand for example, the wall event: a scar in the environmental landscape, a visual statement of one's relationship with one's neighboring communities across the region. On the other hand, the boundary event needs not be material. It could be an event in time and in duration. Twilight, for example, figures prominently in my work as the fragile moment of a multiple encounter between day and night, between East and West. Realities change according to the shift of light, and meanings given to the same symbol may differ radically during daytime or nighttime. Between the diurnal and the nocturnal then, there is the third term.

ORGANIZER

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