



Workshop: Visions of Discipline on the (Post)Yugoslav Screen

June 13-14, 2024, University of Vienna

Seminarraum 1, Institut für Slawistik, Universität Wien (Spitalgasse 2, Hof 3, 1090 Vienna)

Institute for Slavic Studies and research platform “Transformations and Eastern Europe”

Discipline can be regarded as a lasting preoccupation of (Post)Yugoslav cinema: from the 1950s to the present day, this cinema regularly engages with prisons, orphanages, factories, hospitals, army facilities, etc. The workshop will examine these representations as important symptoms of changes within a discourse-power nexus. A fundamental theoretical queue for this inquiry is Michel Foucault’s proposition that discipline, albeit being a form of power, cannot be subsumed under the concept of state sovereignty, while disciplinary institutions dispose of a relative autonomy in relation to the state apparatus in a narrow sense. Questions as to who is regarded as the bearer of discipline at which time-point, what discourses are connected or opposed to discipline, who is being represented as the exemplary subject of discipline, therefore trace out the manifold transformations in an imagery of power within the (Post)Yugoslav space, without reducing this imagery to the (repressive) state apparatus.

Furthermore, being itself an apparatus that produces visibility, cinema shares in one of the main properties of disciplinary *dispositifs*. This leads to another set of questions: are there subjects that get “tamed” through them appearing on the (Post)Yugoslav screen? If so, what narrative and formal procedures allow for this taming? Which (Post)Yugoslav filming practices fashion themselves as overtly anti-disciplinary and in which way? Finally, film studies that engage with (Post)Yugoslav cinema can themselves be regarded as an object of (institutional) “disciplining” that, in imposing its own rules and evaluations of historical narratives, functions as a symptom of broader changes within the discourse-power network. In addressing these questions, the workshop aims at questioning not only processes specific to (Post)Yugoslav cinema, but also broader conceptualizations of power within the (Post)Yugoslav space.

Organization: Miranda Jakiša and Adrian Pelc

Workshop: Visions of Discipline on the (Post)Yugoslav Screen - Program -

Thursday, 13 June 2024

10.00-10.15: welcome

10.15-11.00: Nevena Daković

(Faculty of Dramatic Arts, Belgrade)

Behind Bars: Prison Films in Yugoslav and Post-Yugoslav Cinema. From *Dan četrnaesti* to *Ruski konzul*

11.00-11.15: coffee break

11.15-12.00: Nikica Gilić

(University of Zagreb)

Railway Network as a Disciplinary Institution in Yugoslavia: *Čvor* and *Specijalni vlakovi* - Documentary Classics Directed by Krsto Papić

lunch break

14.00-14.45: Adrian Pelc

(University of Vienna)

The Making of the Celluloid Yugoslav Working-Class: Labour, Rationality and Discipline on the Yugoslav Screen

14.45-15.30: Uroš Ristanović

(University of Vienna)

Narrowing the Space: Shaping of Journalists in the Movies *Kvar* (1978) by Miša Radivojević and *Novinar* (1979) by Fadil Hadžić

15.30-15.45: coffee break

15.45-16.30: Sanjin Pejković

(independent scholar, Sweden)

Celluloid Prison of Peoples: Film Historiography After the Breakup of Yugoslavia

Workshop dinner

Friday, 14 June 2024

10.00-10.45: Vesi Vuković

(University of Bremen)

Film, Gender, Discipline, and Indiscipline: Gordana Boškov's *U zatvoru* (1985)

10.45-11.30: Dijana Jelača

(Brooklyn College, CUNY)

Disciplined Bodies: Documenting Gender(ed) Politics in Yugoslav Film

11.30-11.45: coffee break

11.45-12.30: Jasmina Lukić

(Central European University)

Disciplining Stereotypes and (Un)Disciplined Female Bodies in *U raljama života*

lunch break

14.30-15.15: Dina Iordanova

(University of St Andrews)

(Post)Yugoslav Cinema: Calamities at Festivals, Museums, Online and Live Events

15.15-15.30: coffee break

15.30-16.15: Hanna Stein

(University of Graz)

From Film Commission to Festivals – The Transformation of Disciplinary Institutions of Organized Film Amateurism as a Useful Cinema in Yugoslavia



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