

*Media Artist  
in Residence  
Jane Jin Kaisen*

AS.070.369

Tue/Thur 10:30-11:45am

Maryland 202

This seminar is a team-taught class between Clara Han (Anthropology) and Bernadette Wegenstein (MLL). In this class we will prepare the artist residency of Jane Jin Kaisen, a visual artist born in Jeju Island, South Korea and raised in Denmark. In the first part of the semester, we will cover theoretical questions raised in Jane Jin Kaisen's work such as cross-cultural adoption, diaspora, migration, war, gender and sexuality, and translation. In the second part we will involve students practically in questions of media arts curation for the

artist's exhibit planned for April 5-9, 2022, at the Parkway Theatre, featuring three of her recent and acclaimed installations and films: *The Woman, the Orphan, and the Tiger* (2010), *Apertures/ Rifts* (2016), and *Community of Parting* (2019). In this class students will be closely involved with JHU's Center for Advanced Media Studies (CAMS), and the Baltimore Stavros Niarchos Parkway Theatre's artistic director Christy LeMaster. They will also meet the artist Jane Jin Kaisen during her residency.

*Some Wednesday and Tuesday nights at 6pm we will have screenings in Gilman 132 in collaboration with WGS.*

**professors**

Prof. Clara Han (Anthropology) | Email: [clarahan@jhu.edu](mailto:clarahan@jhu.edu) | Office Hours: Tuesdays 12:30-2pm, Mergenthaler 463

Prof. Bernadette Wegenstein (MLL) | Email: [berna@jhu.edu](mailto:berna@jhu.edu) | Office Hours: Tuesdays 12:30-2:30pm, Gilman 461

## Course Requirements

### Attendance and Participation

You are expected to come to class prepared with questions and comments on the texts. **10 points**

### Presentations

Two students each week will be responsible for giving presentations of the readings. **10 points**

### Essay

Select one film during the course and write a 5-7 page essay engaging the readings in relation to the film. **20 points (DUE APRIL 21)**

### Group Work

Preparations for the Jane Jin Kaisen exhibit and the creation of a booklet. **60 points**

## Readings

All readings can be accessed through library reserves. A hard copy of Kaisen's most recent book will be available on reserve.

Kaisen, Jane Jin. 2019. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing



## University Policies

This course adheres to all University policies described in the academic catalog. Please pay close attention to the following policies:

### Students with Disabilities

Johns Hopkins University is committed to providing reasonable and appropriate accommodations to students with disabilities. Students with documented disabilities should contact the coordinator listed on the Disability Accommodations page. Further information and a link to the Student Request for Accommodation form can also be found on the Disability Accommodations page.

### Ethics & Plagiarism

**JHU Ethics Statement:** The strength of the university depends on academic and personal integrity. In this course, you must be honest and truthful. Ethical violations include cheating on exams, plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition. Report any violations you witness to the instructor. Read and adhere to JHU's Notice on Plagiarism.

## **Week 1 — January 25/27**

### **Introduction**

#### **VIEWING:**

Jan 27: watch and discuss Loxoro by Claudia Llosa, 2012 in class (20 min film on sexual violence in a trans community in Peru)

#### **READINGS:**

Kølbæk Iversen, Anne. 2019. “A Parting Ways While Being With. Critical Investigations and Acts of Assembling in Jane Jin Kaisen’s Practice” in Kaisen, Jane Jin. 2019. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing. Pp. 49-56.

## **Week 2 — February 1/3**

### **How to watch media?**

#### **Feb 1 READINGS:**

Kaplan, E. Ann. “Is the Gaze Male?” in Kaplan (Ed.) *Feminism and Film*. Oxford: Oxford University Press. pp. 119-138.

“Mediation,” in: *Moving Image: Documents of Contemporary Art*, ed. By Omar Kholeif, pp.198-225

Laugier, Sandra. 2021. “Film as Moral Education” in *Journal of Philosophy of Education*. 55(1): 263-281

#### **Feb 3 READINGS:**

“The Gender of the Gaze in Cinematography: a Woman with a Movie Camera,” by Zoe Dirse, in: *Women Filmmakers Refocusing*, ed. Jacqueline Levitin, Judith Plessis, Valeria Raoul

“An outline of semiotic theory,” pp. 28-53 in: *Understanding Media Semiotics* by Marcel Daesi, 2002

“Understanding Media,” pp. 13-53 in: *The Marvelous Clouds* by John Durham Peters, 2015

## **Week 3 - February 8/10**

### **Catastrophe and feminine thought**

#### **Feb 8 READINGS:**

Kim, Seong Nae. 2013. “The Work of Memory: Ritual Laments of the Dead and Korea’s Cheju Massacre” in Boddy and Lambek (Eds.) *A Companion to the Anthropology of Religion*. Malden, MA: Wiley Blackwell. Pp. 223-238.

Kim, Seong Nae and Jane Jin Kaisen. 2019. "Jane Jin Kaisen in Conversation with Kim Seongnae" in Kaisen, Jane Jin. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing. Pp. 217-232.

Baik, Crystal Mun-Hye. 2020. "Dissident Remediation: Minouk Lim and the Postindexical Memory Archive" in *Verge: Studies in Global Asias*. 6(1): 68-77.

### **Feb 10 VIEWING IN CLASS:**

"I am somebody" by Madeline Anderson (1970). Viewable through Dokuseek

### **Feb 10 READINGS:**

"Bodies That Matter," in *Materiality: Documents of Contemporary Art*, ed. By Omar Kholeif, pp. 120–143

Optional: "Documentary/ Vérité: Biopolitics, Human Rights, and the Figure of Truth" in *Contemporary Art*, by Okwui Enwezor, in: *The Green Room*, ed. By Marua Lind and Hito Steyerl, pp. 63-102

Writing as resistance: <https://www.lib.uchicago.edu/efts/IWW/BIOS/A0048.html>

An Italian writer who was forced into nunhood writes in the 17th century defending women's existence

## **Week 4 - February 15/17**

### **Migration, Displacement, Gender and Sexuality**

#### **February 15 READINGS:**

Kim, Jodi. 2015. "The Ending Is Not an Ending at All": On the Militarized and Gendered Diasporas of Korean Transnational Adoption and the Korean War" in *Positions: East Asia Critique*. 23(4): 807-835.

Baik, Crystal. 2015. "Unfaithful returns: Reiterations of Dissent, U.S.-Korean Militarized Debt, and the Architecture of Violent Freedom" in *Journal of Asian American Studies* 18(1): 41-72.

Kim, Hyunjin. 2019. "Bari, the Wilderness, and the Liminal: On Jane Jin Kaisen's Community of Parting" in Kaisen, Jane Jin. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing. Pp. 73-80.

#### **February 16 VIEWING: 6-8pm**

*By the name of Tania*, 2019 by Bénédicte Liénard and Mary Jimenez  
<https://vimeo.com/318958933>

Pass:2103

*Délfine's Prayers*, 2021 by Rosine Mbkam

Viewable through Dokuseek

**February 17 READINGS:**

"Feminist Counter-Cinema and the Critique of Sexual Violence" Bernadette Wegenstein, forthcoming in Wegenstein (Ed.) *Radical Equalities: Global Feminist Filmmaking*, 2022 (in press)

*How to Film My Mother* — An Interview with Rosine Mfeto Mbakam with Bernadette Wegenstein and Lauren Benjamin Mushro, from same book (in press)

**February 17 VIEWING IN CLASS:**

*D'Est*, 1993 by Chantal Akerman

Optional Reading:

Giuliana Bruno: "Projection. On Akerman's Screen. From Cinema to the Art Gallery," in: *Chantal Akerman. Too far, Too Close*, Antwerp, 2012

**Week 5 - February 22/24**

**Diaspora, Exile, Borders**

**February 22 READINGS:**

Park, Alyssa. 2019. *Sovereignty Experiments: Korean Migrants and the Building of Borders in Northeast Asia, 1860-1945*. Ithaca: Cornell University Press. Chapter 6 "Transnational World of the Korean Settlement" and Epilogue "Denouement of Borders". Pp. 183-207, 237-248.

Park, Hyun-Gwi. 2018. "Betrayed by Trust: Inter-Korean Relations across Northeast Asian Borders" in Caroline Humphrey (Ed.) *Trust and Mistrust in the Economies of the China-Russia Borderlands*. Amsterdam: Amsterdam University Press, pp. 101-120.

Kaisen, Jane. 2019. "Borders as Specters / Apertures / Rifts" in Kaisen, Jane Jin. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing. pp. 289-296.

**Feb 23 Wednesday VIEWING:**

*Sound of Nomad: Koryo Arirang*, 2016 by Soyoung Kim

<https://vimeo.com/170105631> (pw: cinemadal) (English subtitles)

*Goodbye My Love, North Korea*, 2017 by Soyoung Kim

<https://vimeo.com/249352563> (pw: cinemadal2018) (English subtitles)

<https://vimeo.com/350259758> (pw: gbmlnkry\_dal\_2019) (Russian subtitles)

Academic Review: <https://pacificaffairs.ubc.ca/film-reviews/goodbye-my-love-north-korea-gutbai-mai-leobeun-k-directed-by-soyoung-kim-and-produced-by-jinseok-kang/>

## **February 24: SPECIAL GUEST**

### **SOYOUNG KIM IN CLASS ON ZOOM**

*A Fledgling All My Life* — An Interview with Soyoung Kim with Bernadette Wegenstein and Lauren Benjamin Mushro, from same book

“On Exile Trilogy — Trans-Asia Trajectory” in Kloet, Chong, Chow (Eds.) 2019. *Trans-Asia as method: theory and practices*. London: Rowman & Littlefield.

<https://www.sensesofcinema.com/2016/feature-articles/kim-soyoung-exile-trilogy/>

## **Week 6 — March 1/3**

### **Mounting Jane Jin Kaisen’s Artwork**

This week we will be mounting Jane Jin Kaisen’s exhibit at the Parkway Theatre.

## **Week 7 - March 8/10**

### **Voyeurism and Ethics of Spectatorship**

#### **March 8 READINGS:**

Zulaika, Joseba. 2020. *Hellfire from Paradise Ranch: On the frontlines of drone warfare*. Oakland: University of California Press. Chapter 4, “Trauma: The Killer as Voyeur”.

Kleinman, Arthur and Joan Kleinman. 1997. “The Appeal of Experience; The Dismay of Images: Cultural Appropriations of Suffering in Our Times” in Kleinman, Das, and Lock (Eds.) *Social Suffering*. Berkeley: University of California Press.

#### **March 8 SCREENING:**

**6-8pm Laura Huertas Millán**

#### **March 10 READINGS:**

Judith Mayne, “Paradoxes of Spectatorship,” pp. 88-110; in: *Critical Visions in Film Theory*, ed. Corrigan, White, Mazaj, 2011

“Dis-embodiment of the Female Voice” by Kaja Silverman, in: *Re-Vision: Essays in Feminist Film Criticism*

Optional: Michael Rothberg: “The Transmission Belt of Domination: Theorizing the Implicated Subject,” in *The Implicated Subject*, 2019

### **VIEWING:**

Recent example of police surveillance footage edited by LAPD: [North Hollywood Area OIS 12/23/21 \(NRF065-21\)](https://www.nytimes.com/2021/12/27/us/14-year-old-girl-shooting-los-angeles.html)

<https://www.nytimes.com/2021/12/27/us/14-year-old-girl-shooting-los-angeles.html>

## **Week 8 - March 15/17**

### **Violence, Gender, Imagination**

#### **March 15 READINGS:**

Das, Veena. 2008. “Violence, Gender, and Subjectivity” in *Annual Review of Anthropology*. 37:283-299.

Mookherjee, Nayanika. 2015. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971*. Durham: Duke University Press. Chapter 5, “My Own Imagination in My Own Body: Embodied Transgressions in the Everyday” pp. 107-128.

Lee, Yongwoo. 2019. "Re-membering Absence: Memory, Trauma and Spectral Imagination in Jane Jin Kaisen's Artworks" in Kaisen, Jane Jin. *Community of Parting*. Copenhagen: The Royal Danish Academy of Fine Arts, Publishing. pp. 337-352.

#### **March 15 SCREENING:**

*Writing with Fire*, 2021 by Rintu Thomas and Sushmit Gosh: In a cluttered news landscape dominated by men emerges India's only newspaper run by Dalit women. Chief reporter Meera and her journalists break traditions, redefining what it means to be powerful.

This screening would perhaps also lend itself to earlier in the semester.

#### **March 17 READINGS:**

Susan Sontag, *Regarding the Pain of Others*

Bessel van der Kolk, Part Two “This is your brain on trauma,” in: *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*, Penguin Books, 2014

*Patriarchy Is a Cult* — An Interview with Marialy Rivas with Bernadette Wegenstein and Lauren Benjamin Mushro, from same book (in press)

#### **MARCH 17 Viewing in class:**

*Princesita*, 2017 by Marialy Rivas



## **Week 9 - March 29/31**

### **Immersivity**

#### **READINGS:**

Ritchin, Fred, “Into the Digital” and “Of Pixels and Paradox,” pp. 1-51 *After Photography*, WW. Norton: 2009

“Hard Reboot: An Introduction to Mass Effect,” pp. xv-xxxiv, and “Too Much World. Is the Internet Dead?” Hitho Steyerl, in: *Mass Effect: Art and the Internet in the twenty-first century*, 2015, pp. 439-449

Doane, Mary Anne. 2021. *Bigger than Life: The Close Up and Scale in the Cinema*. Durham: Duke University Press. Chapter 6, “The Concept of Immersion: Mediated Space, Media Space, and the Location of the Subject”, pp. 239-282.

#### **VIEWING:**

BLOODLESS (2017) and TEARLESS (2021) by Gina Kim. Please sign up for a 30-minute slot for the VR viewing (details to be announced in class).

Optional: Mast Issue on Media, Materiality, and Emergency: <https://www.mast-journal.org/vol-1-no-2-2020>

## **Week 10 - April 5/7**

### **Jane Jin Kaisen Residency and Gina Kim Film Showing**

April 6, 4-6pm - Q&A with Gina Kim

April 7 - Special Guest Q&A with Jane Jin Kaisen

April 7, evening - Opening for the Jane Jin Kaisen screenings

## **Week 11 — April 12/14**

Booklet production / working with Saul Zaentz footage

## **Week 12 — April 19/21**

Booklet production / working with Saul Zaentz footage

## **Week 13 — April 26/28**

Booklet production / working with Saul Zaentz footage