University of St Andrews
Centre for Film Studies

Report on Activities during 2009/2010 academic year

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Appendix 1. Vive Le Cinéma Français! The St Andrews French Film Festival
Appendix 2. Africa in Motion Film Festival – St Andrews

2009-2010 was the Centre’s fifth successful year, which saw the appointment of a second Chair in Film Studies, Prof. Robert Burgoyne, who took up position in January and has now joined the Management committee of the Centre.

The highlight event of the year was the multiple book launch at the BFI Bookstore in London, where we had the opportunity to showcase a number of books that members of the Centre had realised over the past year. Monographs by Dr. David Martin-Jones, Prof. Berys Gaut, Bernard Bentley and Prof. Robert Burgoyne were featured, alongside a variety of co-written and edited collections. This prolific output, along with the numerous talks and participations in international conferences by Centre members, as well as the packed programme of events, seminars, and film screenings, have ensured that the Centre remains one of the most active units in the University, as well as one of the focal points of the Scottish (and indeed, British) film studies community.

This year we took steps towards preparation for the next REF and expanded in size by making further new appointments. Three doctoral degrees were awarded and five new PhD students joined the Centre, with more to join us this academic year.

The Centre’s Research Coordinator, Dr. Alex Marlow-Mann was appointed in the summer of 2010 and took up position in August. Work continued on the Dynamics of World Cinema project and Film Festival Studies, and new projects on film studies publishing and global tourism and film are in the pipeline.
1. PEOPLE

Management
Prof. Dina Iordanova is the Director of the Centre. This year Prof. Robert Burgoyne joined the management committee, whose existing members include: Bernard Bentley (Spanish), Prof. Berys Gaut (Philosophy), and Prof. Gill Plain (English).
Management Committee member Prof. Keith Brown (History) took up a senior position at the University of Manchester – we wish him well in the new job. We are also delighted to welcome Deputy Principal and Vice Principal of Research Prof. Christopher Hawkesworth as his replacement.

Research Leave
The Leverhulme Trust sponsored Prof. Dina Iordanova’s sabbatical leave to enable her to focus on work related to the Dynamics of World Cinema project.

Visiting Professorships
In the Autumn of 2009 internationally renowned film critic Jonathan Rosenbaum visited the Centre to teach students on the MLitt programme and deliver a presentation based on his article ‘Goodbye Cinema, Hello Cinéphila’.

In the spring of 2010 Prof. Dina Iordanova attended Queen Mary University of London as part of their Distinguished Visiting Scholars programme.

In the autumn of 2010 Prof. Robert Rosenstone of the California Institute of Technology will be in St Andrews as a Visiting Professor. During his stay he will lecture to the CFS, participate in a one-day symposium on Film and History and visit a number of other UK higher education institutions.

New Appointments
Prof. Richard Dyer will join the Centre as a Professorial Fellow starting in the autumn of 2011. Prof Dyer is the author of such books as Stars, Heavenly Bodies: Film Stars and Society, Now You See It: Historical Studies in Lesbian and Gay Film and The Matter of Images: Essays on Representations and has been one of the most prominent and respected figures in British film studies for several decades.

Prof. Robert Burgoyne arrived from the USA in January to take up his new position as Chair in Film Studies and Head of the Film Studies department. Since completing his doctorate at New York University, Prof. Burgoyne has made a huge impact in the film studies community on both sides of the Atlantic. His New Vocabularies in Film Semiotics (co-authored with Robert Stam and Sandy Flitterman-Lewis) has become a standard undergraduate text and his books on film
and history (Film Nation: Hollywood Looks at U.S. History and The Hollywood Historical Film) have significantly advanced this area of study and are much used in the disciplines of both film studies and history. He recently finished editing The Epic Film in World Culture and is now working on the subject of the body in the war film. Having already been a highly appreciated visitor to the department last year, we are delighted to have Prof. Burgoyne here full-time.

**Prof. Dina Iordanova** was appointed as Provost of the University of St Andrews. From September 2010 she will divide her time between this post and her current position in the Centre for Film Studies. This change to Professor Iordanova’s role, together with the growth of the Centre, has also resulted in a number of other new appointments.

**Dr. Tom Rice** was appointed as Lecturer in Film Studies and will be joining the department at the start of the new academic year. He works primarily on film history, examining the complex relationship between political and cultural movements and cinema. He is currently preparing a monograph based on his doctoral research into the racial politics of early American cinema and, more specifically, how the Ku Klux Klan engaged with cinema (as a producer, exhibitor and social reform group) during the 1920s. He has lectured at King’s College London and UCL and has worked as the senior postdoctoral researcher on a major AHRC-funded project on colonial film. More than 200 of his essays have appeared on the colonial film website (www.colonialfilm.org.uk).

**Dr. Joshua Yumibe** was appointed as Lecturer in Film Studies and will be joining the department at the start of the new academic year. Formerly of Oakland University, Dr. Yumibe gained his doctorate from the University of Chicago, and he is currently completing a manuscript for Rutgers University Press entitled Moving Color: On the History of Color in Mass Culture, Modernism, and Silent Cinema. The book examines colour cinema in relation to the cultural and aesthetic horizon of modernism and modernity. His principal research interests are film history and historiography, film theory, colour theory and 19th and 20th century visual culture.

**Dr. Alex Marlow-Mann** took up the post of Research Co-ordinator in the Centre for Film Studies in August 2010. He has studied at the Universities of Kent, East Anglia and Reading and his principal area of interest is Italian cinema. His monograph on the New Neapolitan Cinema is to be published in March of next year by Edinburgh University Press. He joins us from the British Film Institute and will be responsible working on numerous research initiatives including publications, funding and special events.

**Dr. Alex Fischer** was also appointed in August as a Research Associate on the Dynamics of World Cinema project and he joins us from Bond University in Australia. His PhD examined film festival operation through an open system paradigm, and he has worked as Programme Manager for the Brisbane International Film Festival (2009), Project Co-ordinator of the Q150 Travelling Film Festival (2009) and Festival Director of Gold Coast Film Fantastic (2008).

**Departures**

**Dr. William Brown** left the Centre in the summer of 2010 to take up a new position at Roehampton University in London.
Dr. Saër Bâ left the University after the expiration of his fixed-term position. He is now employed as an associate on the Global Migration in Culture encyclopaedia project.

We wish them both every success in their future careers.

**Postgraduates**

In November, two of the Centre’s doctoral candidates successfully defended their research: **David Fleming**, with a thesis entitled *Drugs, Danger, Delusions (and Deleuzians?): Extreme Film-Philosophy Journeys Into and Beyond the Parallel Body and Mind*, and **Lars Lyngsgaard Fjord Kristensen**, with a thesis on *Russians Abroad in Post-communist Cinema*. Two months later, another two of the Centre’s members received their doctorates: **Jennie Rutherford**, with a thesis on *Sites of Struggle: Representations of Family in Spanish Film 1996-2004*, and **Canan Balan**, with a thesis on *Changing Pleasures of Spectatorship: Early and Silent Cinema in Istanbul*.

Shortly thereafter **Dr. David Fleming** was appointed as a lecturer in Film and Media in the Department of International Communications at Nottingham University Ningbo, China. **Dr. Canan Balan** now teaches film studies at Istanbul Sehir University. **Dr. Lars Kristensen** is now a research associate to Prof. Ewa Mazierska at the University of Central Lancashire. **Dr. Jennie Rutherford** is currently taking a well earned break and expanding her horizons by seeing the world; she is currently in Asia.

They have been replaced by five new students who embarked on PhDs this year:

**Andrew Dorman**, who previously studied on the MLitt programme, is working on *The Masculine Body Fantastic as an Agent of ‘Techno-Orientalism’ in the Japanese Technological Horror Film*.

**Matthew Holtmeier** joins us having completed a Masters at Western Washington University and having taught at Bellevue College. He is working on a thesis currently titled *Filming Invisible Peoples: Minor Cinemas at the Interstices of Film Culture*.

**Fredrik Gustaffson** holds two Masters from Stockholm University and joins us from a six-year stint at the Bergman Archives of the Swedish Film Institute. He is working on *Hasse Ekman: a Question of Authorship in a National Context*.

**Paola Monaldi** has an academic background in both film studies and multi-media production and is working on *Re-envisioning Reality: Imaginative Narratives in Contemporary Latin American Cinema*.

**John Trafton** recently completed an MsC at the University of Edinburgh, but before that he spent several years in the film industry, working for NBC/Universal, two independent production companies and on several independent films. He is researching *Representations of Morality in War: American War Films from 1968-1980*. 
Mohsen Makhmalbaf was awarded an honorary degree from the University of St Andrews in June 2010. He has written, produced, directed and acted in some 40 films, including (as director) *Kandahar, Gabbeh, The Silence, Once Upon a Time Cinema, The Cyclist, A Moment of Innocence* and *Salaam Cinema* and (as author) *The Apple, Blackboards, At Five in the Afternoon, Buddha Collapsed Out of Shame, The Day I Became a Woman* and *Stray Dogs*. He has won awards from numerous festivals (Cannes, Venice, Locarno, Montréal, Tokyo to name but a few) and has also authored over 25 books.

### 2. PUBLICATIONS

Over the past year the Centre expanded its publishing activities, with the publication of two new volumes under the St Andrews Film Studies imprint: the second volume of the *Film Festival Yearbook: Film Festivals and Imagined Communities and Moving People, Moving Images: Cinema and Trafficking in the New Europe*. The next year will see several more publications by St Andrews Film Studies including the third volume of the *Film Festival Yearbook*, this time devoted to *Film Festivals in East Asia*, and Matthew Lloyd’s account of the Edinburgh Film Festival, *How the Movie Brats Took Over Edinburgh: The Impact of Cinéphilia on the Edinburgh International Film Festival, 1968-1980*. Another book, based on the 2006 CFS conference *Cinema at the Periphery* was published by Wayne State University Press, while Cambridge Scholars Press published an edited collection based on the 2006 AHRC-sponsored conference *Cinemas, Identities and Beyond*. CFS members David Martin-Jones and Berys Gaut also published groundbreaking monographs on *Scotland: Global Cinema: Genres, Modes and Identities* and *A Philosophy of Cinematic Art* respectively.


Human trafficking has long been a subject of cinema. The silent *Traffic in Souls* used it to titillate and promote reform movements as early as 1913. Since then, the subject has been revisited at various times and in various contexts. In the past decade, the dramatic rise in migration and the demise of national borders across the ‘new’ Europe have turned human traffic into one of the dominant narratives of contemporary cinema. This study focuses on the current cycle of films that play upon global anxieties about trafficking. Like their subject, the essays in this volume cross national borders to reflect on recent films that depict white slavery, drug trafficking and undocumented labour. The volume considers trafficking films by internationally renowned directors such as the Dardenne Brothers (*Lorna’s Silence*), Nick Broomfield (*Ghosts*), Damjan Kozole (*Spare Parts*), and Ulrich Seidl (*Import/Export*). A range of documentary and activist films on the topic are also examined, as well as examples from the realm of popular genres, such as Pierre Morel’s *Taken*. 
Reviews of this volume appeared in *THES* and *Studies of East European Cinema*.


What is your favourite fantasy Scotland? Perhaps you enjoyed *Whisky Galore!* or *Brigadoon*, or maybe *The Wicker Man* is to your taste, *Local Hero* or *Highlander*? Yet have you also considered *Kuch Kuch Hota Hai*, *Rob Roy*, *Dog Soldiers*, *Danny the Dog*, *Festival*, *The Water Horse*, *Carla’s Song*, *Trainspotting* and *Red Road*?

*Scotland: Global Cinema* is the first book to focus exclusively on the unprecedented explosion of filmmaking in Scotland in the 1990s and 2000s. It explores the various cinematic fantasies of Scotland created by contemporary filmmakers from all over the world – including Scotland, England, France, the United States and India – who braved the weather to shoot in Scotland. Significantly broadening the scope of previous debates, *Scotland: Global Cinema* provides analysis of ten different genres and modes prevalent in the 1990s/2000s: the comedy, road movie, Bollywood extravaganza, (Loch Ness) monster movie, horror film, costume drama, gangster flick, social realist melodrama, female friendship/US indie movie, and art cinema. These various chapters suggest a wealth of different histories of cinema in Scotland, and uncover the numerous identities - national, transnational, diasporic, global/local, gendered, sexual, religious - created by these approaches. Cinema in Scotland is situated in a global context through analysis of the intersection of transversal flows of filmmaking, tourism, trade and transnational fantasy typical of globalization, as they meet and mingle against the world famous cinematic landscapes of Scotland.


*A Philosophy of Cinematic Art* is a systematic study of cinema as an art form, showing how the medium conditions fundamental features of cinematic artworks. It discusses the status of cinema as an art form, whether there is a language of film, realism in cinema, cinematic authorship, intentionalist and constructivist theories of interpretation, cinematic narration, the role of emotions in responses to films, the possibility of identification with characters, and the nature of the cinematic medium. Groundbreaking in its coverage of a wide range of contemporary cinematic media, it analyses not only traditional photographic films, but also digital cinema, and a variety of interactive cinematic works, including videogames. Written in a clear and accessible style, the book examines the work of leading film theorists and philosophers of film, and develops a powerful framework with which to think about cinema as an art.

Reviewed in *Notre Dame Philosophical Reviews*, 20 July 2010, http://ndpr.nd.edu/review.cfm?id=20590

Events of the past decade have dramatically rewritten the American national narrative, bringing to light an alternate history of nation, marked since the country’s origins by competing geopolitical interests, by mobility and migration, and by contending ethnic and racial groups. In this revised and expanded edition of Film Nation, Robert Burgoyne analyzes films that give shape to the counter-narrative that has emerged since 9/11 – one that challenges the traditional myths of the American nation-state. The films examined here, Burgoyne argues, reveal the hidden underlayers of nation, from the first interaction between Europeans and Native Americans (*The New World*), to the clash of ethnic groups in nineteenth-century New York (*Gangs of New York*), to the haunting persistence of war in the national imagination (*Flags of Our Fathers* and *Letters from Iwo Jima*) and the impact of the events of 9/11 on American identity (*United 93* and *World Trade Center*). Film Nation provides innovative readings of attempts by such directors as Martin Scorsese, Clint Eastwood, and Oliver Stone to visualize historical events that have acquired a mythical aura in order to open up the past to the contemporary moment.


[Due to an oversight this volume was omitted from last year’s report and so is included here instead.]

This is the first detailed history of Spanish cinema written in English for English readers. It presents a balanced exploration of trends and genres from the popular to art-house cinema, including landmark documentaries and children's films. There are sections in each chapter where popular, oppositional, and experimental directors are introduced as auteurs. The eleven chapters are arranged chronologically from the silent reels of the photographers to the twenty-first century, taking into account technological advances, as well as production, distribution and socio-political constraints and developments. Each chapter ends with suggestions for additional reading and possible areas of future research.

The bibliography concentrates on assessments and criticism published in English, and there is a filmography of all directors and titles mentioned, a comprehensive index not restricted to cinema, and a supporting selection of stills.

This book was reviewed in the *Review of Film and Television Studies*, 7:4, December 2009, pp. 479–483.

Film Festival Yearbook 2: Film Festivals and Imagined Communities, Dina Iordanova with Ruby Cheung (eds), St Andrews: St Andrews Film Studies, 2010.

The second volume in the Film Festival Yearbook series brings together essays about festivals that use international cinema to mediate the creation of transnational ‘imagined communities’. There are texts about the cultural policies and funding models linked to these festivals, as well as analysis of programming practices linked to these often highly politicised events. The case studies discuss diaspora-linked festivals that take place in Vienna, San Francisco, San Sebastian, Havana, Bradford, Sahara, South Korea, and London and that feature cinema from places as diverse as Nepal, Kurdistan, Africa and Latin America. Authors include Ruby Cheung (St Andrews), Lindiwe Dovey (SOAS, London), Michael Guillén (San Francisco), Mustafa Gündogdu (London), Yun Mi Hwang (St Andrews), Dina Iordanova (St
Andrews), Miriam Ross (Glasgow), Isabel Santaollala (London), Stefan Simanowitz (London), Jérôme Segal (Vienna) and Roy Stafford (Bradford). The Resources section features an up-to-date bibliography on film festival scholarship (by Skadi Loist, Hamburg, and Marijke de Valck, Amsterdam) and an extensive thematically-organised listing of a variety of transnational festivals. The volume was reviewed in Cineaste, 35:3, 2010.


This edited collection seeks to map out an emerging area of research into the growing intellectual and cultural wave of film production addressing the notion of ‘periphery’. The driving concept is the exploration and theorization of cinemas located in positions marginal to economic, institutional, ideological and image-making centres of power. The contributions are organized in two distinctive sections, defining the different fronts on which the notion of periphery becomes a meaningful methodological tool. The investigation is concerned with the industrial set-ups of the cinemas of the peripheries and the multifarious ways in which various peripheries interact with each other. The focus in some essays is on the specific narratives and identities emerging from various peripheral locations, as well as on the instability and fluidity of the images surging from the periphery, and the ways they reveal a shifting sense of identity and struggle for recognition. Contributors: Laura U. Marks (Simon Fraser, Vancouver), Mette Hjort (Lingnan University - Hong Kong), Duncan Petrie (York University), Patricia Pisters (Amsterdam), Kay Dickinson (Goldsmiths, London), David Martin-Jones (St Andrews), Dina Iordanova (St Andrews), Belén Vidal (King’s College, London), Lucia Nagib (Leeds), Bill Marshall (Stirling), Sheldon Lu (Santa Barbara), and Faye Ginsburg (New York).

The Epic in World Film Culture, Robert Burgoyne (ed.), Routledge, 2010

With the recent release of spectacular blockbuster films from Gladiator to The Lord of the Rings trilogy, the epic has once again become a major form in contemporary cinema. This new volume in the AFI Film Readers series explores the rebirth of the epic film genre in the contemporary period, a period marked by heightened and conflicting appeals to national, ethnic, and religious belonging. The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations, challenging our understanding of epics produced in the present as well as our perception of epic films from the past. The contributors will explore new critical approaches to contemporary as well as older epic films, drawing on ideas from cultural studies, historiography, classics, and film studies.

Cinemas, Identities and Beyond examines different modes of representing and constructing identities in and through the medium of film, transcending the narrow confines of the local/ national/ regional, and challenging spatial and temporal boundaries. It gathers fifteen essays that explore different dimensions of identities in contexts ranging from domestic spheres, urban milieus, socio-political environments, diasporic film-making issues, anthropology, film festivals, and psychoanalysis, to the examination of stardom in society.

Engaging with cinematic representations, narrative conventions, film form, industry concerns, and other socio-cultural-economic-political factors relating to the production, distribution, exhibition and consumption of film, Cinemas, Identities and Beyond contributes to one of the most thought-provoking contemporary debates on cinemas and identities in film studies. Revisiting films such as Farewell My Concubine, The Matrix trilogy, The Straight Story, El Topo, and Days of Being Wild, this anthology establishes a framework that actively queries stabilised, ideological paradigms. The book discovers new frontiers and discourses to help us better understand ourselves and our surroundings when another decade of the new millennium is about to begin.

Cinemas, Identities and Beyond will prove to be of value to a broad range of scholars, critics and students who are interested in issues pertaining to identities, and their construction in and beyond film.

Publications by members for the period September 2009/August 2010

Saër Maty Bâ

“Introduction”, with Will Higbee, Journal of Media Practice, Special Issue: Re-presenting Diasporas in Cinema and New (Digital) Media, Will Higbee and Saër Maty Bâ (eds), 11:1, March 2010, pp. 3-10


Bernard BENTLEY  
A Companion to Spanish Cinema, Tamesis Books, 2008. [Due to an oversight this volume was omitted from last year’s report and so is included here instead.]

William BROWN  
Moving People, Moving Images: Cinema and Trafficking in the New Europe, William Brown, Dina Iordanova, Leshu Torchin (eds), St Andrews: St Andrews Film Studies, 2010.


“Review of Dante 01 (Marc Caro, France, 2008)”, Science Fiction Film and Television, 2:2, Spring 2009, pp. 322-327.


Robert BURGOYNE  
“Introduction: Re-enactment and Imagination in the Historical Film,” Leidschrift, 24:3 (December 2009), pp. 7-18.


**Yun-hua CHEN**  

Table on “Taiwanese Film Festivals”, *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, p. 280.

**Ruby CHEUNG**  
*Film Festival Yearbook 2: Film Festivals and Imagined Communities*, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010.


“Funding Models of Themed Film Festivals”, *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, pp. 74-103.


**Andrew DORMAN**  
Tables on “Asian Film Festivals”, “Overseas Film Festivals in London (UK)”, “Overseas Film Festivals in Los Angeles (U.S.)” and “Overseas Film Festivals in San Francisco (U.S.)”, *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, pp. 269, 281-285.

**David FLEMING**  

Berys GAUT

Yun Mi HWANG
“Under the Migrant Lens: Migrant Worker Film Festival in South Korea”, Film Festival Yearbook 2: Film Festivals and Imagined Communities, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, pp. 121-135.

Dina IORDANOVA
Moving People, Moving Images: Cinema and Trafficking in the New Europe, William Brown, Dina Iordanova and Leshu Torchin (eds), St Andrews Film Studies, 2010.

Film Festival Yearbook 2: Film Festivals and Imagined Communities, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010.

Cinema at the Periphery, Dina Iordanova, Belén Vidal and David Martin-Jones (eds), Wayne State University Press, 2010.

“Mediating Diaspora: Film Festivals and ‘Imagined Communities’”, Film Festival Yearbook 2: Film Festivals and Imagined Communities, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, pp. 12-45.

“Introduction,” and “The Listings: Transnational Film Festivals”, Film Festival Yearbook 2: Film Festivals and Imagined Communities, Dina Iordanova with Ruby Cheung (eds), St Andrews Film Studies, 2010, pp. 1-12 and pp. 259-266.


DinaView (blog). Postings:
“Jonathan Rosenbaum’s visit to St Andrews”, Fall 2009, 29 November 2009.
“Bulgarian Feminist Icons: Stoyanka Mutafova (87), Lili Ivanova (70)”, 7 January 2010.
“‘Ayde!’ and ‘Lele pile’”, 16 January 2010.
“Isaac Passy Obituary (1928-2010)”, 19 August 2010
Lars KRISTENSEN


David MARTIN-JONES


Serazer PECKERMAN


**Leshu TORCHIN**

Moving People, Moving Images: Cinema and Trafficking in the New Europe, William Brown, Dina Iordanova and Leshu Torchin (eds), St Andrews Film Studies, 2010.


**3. TALKS**

**Seminar Series**

Numerous talks were offered at the CFS by internationally renowned speakers such as film critic Jonathan Rosenbaum, Professor Ian Buchanan, Dr Melanie Williams, Dr Lydia Papadimitriou, Dr Chi-Yun Shin, Professor Richard Dyer, Professor Martine Beugnet, Dr Robert Sinnerbrink and Dr John Mullarkey, not to mention CFS members Yun Mi Hwang, Dr Saër Maty Bâ and Dr. Canan Balan. A full list of speakers and papers is included in appendix 3.

In addition to the seminar series, the Centre also invited a number of prominent filmmakers to introduce screenings of their work. Nick Higgins presented his film *The New Ten Commandments*; Mike Buonanno introduced *The Yes Men Fix the World*; Matt Sienkiewicz provided a Q&A following his film, *Live From Bethlehem*; and internationally celebrated Iranian director Mohsen Makhmalbaf took questions following his film *Salaam Cinema*. Full details can be found in appendix 3.

**Talks and conference presentations by members for the period September 2009/August 2010**

**Saër Maty Bâ**

“Gathering Dust in the Wind: Memory and the ‘Real’ in Rithy Panh’s *S21: The Khmer Rouge Killing Machine*”, Centre for Film Studies, University of St Andrews, 8 December 2009.


Canan BALAN
“Silent Cinema in Istanbul: ‘The Rendezvous Place of the High-Society’”, Centre for Film Studies, University of St Andrews, 12 January 2010.

Robert BURGOYNE
“War and Representation” Theoria Seminar on Fredric Jameson’s recent work, University of St Andrews, February 2010.

“Abstraction and Embodiment in the War Film”, Institute for Historical Research, University of London, April 2010.


Yun-hua CHEN


Ruby CHEUNG


Andrew DORMAN


David FLEMING


Elisabetta GIRELLI

Fredrik GUSTAFFSON
“Poetic Realism Goes North”, Film Studies 5th Annual Postgraduate Conference, University of St Andrews, 11 May 2010.


Matthew HOLTMEIER

“Na'vi Sympathy and Post-Pandoran Depression: Ethics and Politics in Avatar”, Third International Deleuze Studies Conference: Connect, Continue, Create, University of Amsterdam, 12 July 2010.

**Yun Mi HWANG**
“South Korean Sageuk: History, Heritage and National Imperatives”, Korean Film Symposium, Nottingham Trent University, 16 November 2009.


“Popular Media and Promotion of Heritage Industry in South Korea”, The 7th Korean Studies Graduate Students Convention, Babes-Bolyai University, 27 July 2010.

**Dina IORDANOVA**
“Whichever Stone You Lift…”, Invited speaker on Romani Representation and Memory, Memory and Cinema Conference, Humboldt University, Berlin, 4 December 2009.

“Round Table on Film Festivals and Cinéphilia”, Invited participant, Tromso International Film Festival, Tromso, 19 January 2010.


“Dynamics of World Cinema”, invited talk to the Centre for Screen Studies, University of Manchester, 4 May 2010.


“Five Strands of Transnational Film Circulation”, Invited talk to the Platform of Southern Festivals, Cines del sur and University of Granada, Granada, Spain, 16 June 2010.

**Lars KRISTENSEN**
“Speed and the Bicycle Film”, Göteborgs Cykelfilmsfestival (The Bicycle Film Festival of Gothenburg), 13-14 November 2009.


David MARTIN-JONES
“Round Table: Refractions of Reality”, Invited paper, Philosophy Department, University of Dundee, 6 October 2009.

“Round Table: What is Film-Philosophy?”, Invited paper, Centre for Film Studies, University of St Andrews, 12 October 2009.


“Global Film-Tourism”, Keynote speaker, Scottish Consortium for Film and Visual Studies, University of St Andrews (Fairmont Hotel), 14 May 2010.

“Scotland: Small Global Cinema”, European Visions, University of Western Ontario, Canada, 29 June-2 July 2010.

“Reformulating the movement-image through Méliès”, Deleuze Studies III: Connect, Continue, Create, University of Amsterdam, 12-14 July 2010.


Paola MONALDI
“Madrigal (2006) and the Call from the Outside”, postgraduate seminar, Department of Film Studies, University of St Andrews, 6 April 2010.

“Re-envisioning Reality: Magic Realism in Contemporary Cuban Cinema”, postgraduate
exchange day, University of St Andrews, 21 April 2010.


Serazer PEKERMAN
“Negotiation of Borders and History in European Surveillance Films”, Film Studies 5th Annual Postgraduate Conference, University of St Andrews, 11 May 2010.

“Personal Identity of a Werewolf”, Third International Deleuze Studies Conference: Connect, Continue, Create, University of Amsterdam, 12 July 2010.

“Car as Filmic Space in Iranian Cinema: Philosophy of Patterns”, Film-Philosophy III, Warwick University, 17 July 2010.

Leshu TORCHIN
Invited roundtable participant, Terrorism from a Multidisciplinary Perspective, Hosted by The Centre for the Study of Terrorism and Political Violence, University of St Andrews, 30 September 2009.


Invited panellist on genocide, resistance and film following a screening of Daring to Resist: Three Women Face the Holocaust, University of Sussex Holocaust Memorial Day Commemorations, 27 January 2010.


John TRAFTON

4. FUNDING

Yun-hua CHEN
Received a £500 grant from the Gradskills Innovation Scheme for a postgraduate study day on delivering conference papers and responding to questions entitled ‘Facing the Audience’ held at the CFS in March 2010.

Ruby CHEUNG
Received the British Academy Overseas Conference Grant of £500 in January 2010 to enable her to attend the 2010 SCMS Conference in Los Angeles.
Also received the Great Britain Sasakawa Foundation Grant of £500 in May 2010 to support the publication of *Film Festival Yearbook 3: Film Festivals and East Asia*, Dina Iordanova and Ruby Cheung (eds), St Andrews Film Studies, forthcoming 2011.

**Elisabetta GIRELLI**
Received a £1,740 grant from the Carnegie Trust for the Universities of Scotland to fund a trip to New York to consult the Montgomery Clift archive in the New York Public Library.

**David MARTIN-JONES**
Received a grant of £2,200 from the Carnegie Trust for a research project on the subject of “Film-Tourism: Scotland”. Between April and June 2010 he undertook trips to Edinburgh, New York’s annual Tartan Week celebrations, and Canada (Toronto, Ottawa, Montreal) to visit libraries and archives, and to interview academics working in related areas, representatives of various institutions, and other industry professionals active in both the film and tourist industries.

**Dynamics of World Cinema**
The Leverhulme Trust’s funding for this two-and-a-half year project continued this year and enabled us to complete a number of significant initiatives. (See section 7.)

**Scottish Consortium for Film and Visual Studies**
The Carnegie Trust for Scottish Universities funding of the five year Scottish Consortium for Film and Visual Studies also remained in place this year allowing St Andrews to host the 3rd annual conference in this series in May 2010. (See appendix 3.)

5. EVENTS/ACTIVITIES

**What is Film-Philosophy?**
12 October 2009
This academic year started well with a inter-disciplinary round-table session dedicated to the topic of Film-Philosophy. Philosophers Dr Robert Sinnerbrink (Macquarie University, Sydney, Australia) and Dr John Mullarkey (University of Dundee) joined CFS members Professor Berys Gaut, Dr David Martin-Jones (Film Studies, University of St Andrews) and Dr William Brown (Film Studies, University of St Andrews) for a stimulating exchange of ideas. See appendix 3 for more details.

**Africa in Motion Festival**
22 October–1 November 2009
Film studies undergraduate student Helen Amiri brought a selection of films from the UK’s largest African film festival to St Andrews for the first time this year. Full details can be found in appendix 2.

**David Martin-Jones Book Launch**
28 November 2009
organised by the Centre for Film Studies, Edinburgh University Press, Waterstones, and the St Andrews Festival.

**The St Andrews French Film Festival**
3-6 December 2009, New Picture House St Andrews
Five classic and contemporary French films were screened at the New Picture House in St Andrews as part of this event organized by William Brown. Full details can be found in appendix 1.

**CFS Book Launch**
7 March 2010, BFI Southbank Filmstore, London
The BFI Bookshop hosted this special event, organized and introduced by Professor Dina Iordanova, to introduce the recent publications of the CFS. The event was attended by over 200 members of the public as well as academic colleagues and Postgraduate students who came to learn more about the work of the Centre and our programmes. The titles presented were:

Dina Iordanova with Ragan Rhyne (eds), *Film Festival Yearbook 1: The Festival Circuit*, St Andrews Film Studies, 2009.
Dina Iordanova, David Martin-Jones and Belen Vidal (eds), *Cinema at the Periphery*, Wayne State University Press, 2010.
Dina Iordanova with Ruby Cheung (eds), *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, St Andrews Film Studies, 2010.

**SCMS (Society for Cinema and Media Studies) Conference**
17-21 March 2010, Los Angeles
Ten members of the Centre – a record, and more than any other UK based institution – presented their work at this most important annual film studies event.

**Carnegie Trust-sponsored 3rd Scottish Consortium for Film and Visual Studies**
14 May 2010
The third meeting of the Scottish Consortium for Film and Visual Studies took place at the Fairmont Hotel in St Andrews Bay and was organized by Professor Dina Iordanova. This year the event was dedicated to the subject of film festivals. Taking part were 65 participants, including Henning Camre (Copenhagen Think Tank on European Cinema, Denmark), Hannah McGill (Edinburgh IFF), Neil Young (Jigsaw Lounge), Morgan Petrie (Scottish Screen), Jane Sillars (University of Edinburgh), Susan Kemp (University of Edinburgh), Lizelle Bisschoff and Stefanie Van de Peer (University of Stirling/Africa in Motion festival), Alex Fischer (Bond...
University), Christine Geraghty (University of Glasgow), Dimitris Eleftheriotis (University of Glasgow), John Izod (University of Stirling), Clive Gilman (DCA), as well as our own David Martin-Jones, Ruby Cheung. Full details of the event are available in appendix 3.

**Queer Cinema Screening Series**
 Elisabetta Girelli continued to organise regular screenings of GLBT-related films in the centre throughout the year. In February 2010 she was joined by Andrew Dorman as co-organiser.

**Afro-Caribbean Screening Series**
 Saër Maty Bâ launched a series of informal screenings of classic and contemporary films made in, or dealing with, Africa and the Caribbean.

**Other Screening Series**
 Across the St Andrews campus various other screening series took place including one dedicated to new Russian cinema and an Italian ‘cineforum’.

**6. POSTGRADUATE**

**GRADSKILLS Workshop: Facing the Audience**
 10 March 2010
 Funded by the GRADSKILLS programme and organized by Forum Interactive, an independent organisation specialising in management training, this event was specially designed for film studies and provided the Centre’s postgraduates with the opportunity to practice strategies for managing question and answer sessions following conference papers.

**The 5th Annual Postgraduate Conference**
 11 May 2010
 At this day-event co-ordinated by Matthew Holtmeier, eight of the CFS postgraduates presented papers on their work and received feedback from our special guest, Professor Martine Beugnet of the University of Edinburgh, who also delivered a keynote address. The day concluded with a special screening of Bruno Dumont’s *Twenty Nine Palms*. Full details of the programme and abstracts of individual talks can be found in appendix 3.

**The 4th Annual Postgraduate Study Day: Music in Film**
 18 May 2010
 Organised by Fredrik Gustafsson and featuring a keynote address by Professor Richard Dyer of King’s College London, this year’s event was dedicated to the relationship between film and music. Five of the CFS postgraduates delivered short presentations of their work and the day concluded with a screening of Federico Fellini’s *Amarcord*, which was introduced by Professor Dyer. Full details of the programme and abstracts of individual talks can be found in appendix 3.

**7. PROJECTS**

**Dynamics of World Cinema**
 Work on the Leverhulme funded Dynamics of World Cinema Project continued apace this year, and our interactions with our Australian colleagues remained as productive as ever. Another
anthology on film festivals emerged from our work, while a fourth is due to be published in early 2011 (see below). This year also saw the appointment of a second Research Associate, Dr. Alex Fischer, whose extensive work as a film festival organiser is going to enable the project to complete a number of exciting new initiatives next year.

Film Festivals
Perhaps the most high-profile outcomes of the Dynamics of World Cinema project this year are to be found in the study of film festivals – a subject on which the Centre of Film Studies has now become the leading authority. The second of our Film Festival Yearbooks appeared in the form an anthology devoted to Film Festivals and Imagined Communities, while most of the work has now been completed on the third volume, dedicated to Film Festivals in East Asia. In October/November the CFS ensured that the UK’s largest African Film Festival, Africa in Motion, found its way to St Andrews (see appendix 2) while the following month it was the turn of the French Film Festival (see appendix 1), courtesy of the CFS and the New Picture House. We hope to continue to enrich the cultural life of the city with several other similar ventures in the coming years.

Global Tourism
David Martin-Jones’ recent work on filmmaking in small nations worldwide has enabled an expansion of his interests in globalization and film production. One of the outcomes of this process has been a new avenue of research into the phenomenon of global film tourism, a subject briefly touched in his book, Scotland: Global Cinema. David has received a £2,200 grant from the Carnegie Trust to facilitate this work and between April and June 2010 he visited Edinburgh, New York’s annual Tartan Week celebrations, and several locations in Canada to visit libraries and archives, and to interview academics working in related areas, representatives of various institutions, and other industry professionals active in both the film and tourist industries. News of the first outcomes of this research is likely to appear in next year’s report!

8. OTHER/KT

En Attendant Godard
William Brown completed his feature film En attendant Godard, which deals with two loners who set out to find Jean-Luc Godard only to find themselves having to deal with both a double homicide and a ménage à trois on their conscience. This witty piece of film-as-film-criticism played in several film festivals, including the Copenhagen Film Festival, and recently received its US premiere at the North West Film Forum. Critic Jonathan Rosenbaum also cited it as one of the ten best films of the year in the 2009 Sight and Sound poll.

DinaView
Since May 2008 Dina Iordanova has been writing a blog, DinaView (www.DinaView.com) which currently carries over 150 film reviews and short articles on a variety of film-related subjects, in categories ranging from Albanian cinema to Cinema venues in Paris, Film Festivals, and International Epic Cinema. The site is free to access and has been in use by students from over thirty countries from around the world. For details of postings made during the past year, see her list of publications above.
Cinema Salon
William Brown continues to run Cinema Salon, an online community for the sharing of ideas on recent films and other film-related issues which he set up in late 2008. There is a vibrant community of some 140 plus people, many of whom are leading film scholars, and to which various people have already contributed thoughts and ideas. Additions to the site were few over the busy summer, but more are always welcome. Please join. You can find the site at http://cinemasalon.ning.com/.

Newsletter
Doctoral candidates Andrew Dorman and John Trafton have continued to edit and publish the Centre for Film Studies Newsletter. As usual, two issues were published during the past academic year providing reports and comments on the Centre’s activities.

* Dina Iordanova and Ruby Cheung took part in the AHRC Workshop Scotland and Asia in Glasgow on the 2 September 2009.

* Lars Kristensen organised a workshop entitled “Balkan Cinema in Cross-Cultural Perspectives” at the Tirana International Film Festival, 5-6 December 2009. Speakers included Dr. Vlastimir Sudar (University of the Arts, London), Dr. Marian Tutui (Romanian Film Archive) and Prof. Bruce Williams (William Paterson University, Wayne, NY).

* Dina Iordanova was a guest at the Tromso Film Festival (Norway), the Edinburgh IFF, and the Granada Film Festival (Spain).

* Simon Field, member of the Advisory Board of the Dynamics of World Cinema, produced Apichatpong’s Weerasethakul’s film Loong Boonmee raleuk chat/ Uncle Boonmee Who Can Recall His Past Lives which won the Golden Palm at Cannes in 2010.

9. FORTHCOMING

Publications
The next year will see several more publications by St Andrews Film Studies including the third volume of the Film Festival Yearbooks, this time devoted to Film Festivals in East Asia, and Matthew Lloyd’s account of the Edinburgh Film Festival, How the Movie Brats Took Over Edinburgh: The Impact of Cinéphilia on the Edinburgh International Film Festival, 1968-1980. In January 2011 a special edition of In Media Res will be curated by Dina Iordanova on the topic of East Asian Film Festivals. We also expect the publications of monographs by Leshu Torchin, Alex Marlow-Mann, David Martin-Jones, Alex Fischer, Joshua Yumbie, Tom Rice, Ruby Cheung, Elisabetta Girelli, Dina Iordanova and Robert Burgoyne.

Professor Robert Rosenstone Visit
In the autumn of 2010 Prof. Robert Rosenstone of the California Institute of Technology will be in St Andrews as a Visiting Professor. On the 10 October he will take part in a one-day symposium organised by the Centre on the subject of Film and History. Subsequently on the 12 October he will deliver a lecture on ‘The Historical film as History’ and will be meeting with
PhD students to discuss their work before travelling to other universities in Scotland to speak about his work.

**Talks**
The CFS Talks already has an impressive array of speakers lined-up for the next academic year including Prof. Liesbet van Zoonen (University of Loughborough), Jean Michel Frodon (Cahiers du cinéma), Prof. Paul McDonald (University of Portsmouth), Dr. Stephanie Dennison (University of Leeds), Dr. Sarah Cooper (King’s College London), as well as CFS members Dr. Elisabetta Girelli, Serazer Pekerman and Yun-hua Chen.

On 19 November we also have a special talk by John Simmons, a former geologist and maker of science documentaries for the BBC, Channel 4 and foreign networks, and now Visiting Professor of Earth Science Communications at University of London and director of On Communication, an agency specializing in Energy, Science, Technology and the Environment.

**Festivals**
We have already begun working towards the creation of a dedicated festival spin-off venue in St Andrews and this work will continue throughout the next academic year. This project, which we have begun in collaboration with the Byre Theatre and with the involvement of our PhD students, promises to result in a significant change to the cinematic culture of the town.

**Events**
The 2010-2011 year will begin on the 10th October with a symposium inspired by the work of our Visiting Professor Robert Rosenstone entitled *History on Film/ Film on History*. Participants will include Prof. Robert Rosenstone (California Institute of Technology), Prof. Ian Christie (Birkbeck), Prof. Alun Munslow (Chichester), Debray Ramsay (Nottingham), Dr. Jennifer Smyth (Warwick) and Dr. Guy Westwell (Queen Mary) as well as our own Prof. Robert Burgoyne and Dr. Bettina Bildhauer.

The 4th Scottish Consortium for Film and Visual Studies will be held at the University of Stirling in the Spring. And our postgraduate students will have their day(s) with the 5th Annual Postgraduate Study Day on the 23 March 2011 and the 6th Annual Postgraduate Conference, whose special guest will be Dr. Sarah Cooper of King’s College London, on the 17 May.
Appendix 1
University of St Andrews, Centre for Film Studies

Vive Le Cinéma Français! The St Andrews French Film Festival

Thu 3rd December 2009 to Sun 6th December 2009

New Picture House Cinema and other venues

Hot on the heels of the first St Andrews Italian Film Festival comes the first ever St Andrews French Film Festival.

Between 3 and 6 December 2009, the New Picture House cinema in St Andrews will be screening a series of French films as part of the nationwide French Film Festival, which also goes to London, Edinburgh, Glasgow and other major cities around the UK.

Included in the line-up will be an educational screening of Michou d’Auber, which will involve the participation of two local schools, Madras and St Leonard’s. The film, set during the Algerian War, tells the story of a young boy who is put into a foster home on account of their mother’s terminal illness. Relocated to the French countryside, young Messaoud and finds himself living with a Gaullist family, which means that he must disguise himself as ‘Michel’ (or ‘Michou’) in order to pass unnoticed.

This educational screening will be open to the public but, thanks to the generous support of the Institut Français Écosse, will be free to school children in the area. This is a fantastic opportunity to give local children an insight into life in 1960s France at a crucial point in that country’s recent history, as well as to introduce them to the importance of cinema as a medium for representing history and politics.

Michou d’Auber will be followed by a screening of Christophe Honoré’s The Beautiful Person, a modern-day adaptation of Mme de Lafayette’s classic novel, The Princess of Cleves.

There will also be screenings of First Star, an award-winning comedy about an unemployed dooser who promises his family a skiing holiday, and The Joy of Singing, Ilan Duran’s ‘anti-romantic comedy’ about a spy couple in search of the secrets of the uranium black market.

The festival will close with a screening of Jacques Tati’s classic, M Hulot’s Holiday - a wonderful comedy starring Tati himself about the taciturn Hulot and his experiences on holiday in the south of France.

The St Andrews French Film Festival is supported by the Centre for Film Studies at the University of St Andrews, as well as by the Russell Development Trust, Fife Council and, as mentioned, the Institut Français Écosse.
Each screening will be accompanied by an introduction.

LINE-UP

Thurs Dec 3rd 2pm – Michou d’Auber

Fri Dec 4th 6pm – The Beautiful Person

Sat Dec 5th 2pm – First Star

Sun Dec 6th 2pm – The Joy of Singing

Sun Dec 6th 6pm - M Hulot’s Holiday
Appendix 2
University of St Andrews, Centre for Film Studies
Africa in Motion Film Festival- St Andrews

Fri 20th November 2009 18:00 to Sat 21st November 2009 22:00

New Picture House Cinema

SCREENINGS:

**JOHNNY MAD DOG** (Jean-Stéphane Sauvaire Liberia/France/Belgium 2008)

Friday 6 PM

Between 1999 and 2003 opposing rebel groups fought the Liberian government in an attempt to overthrow President Charles Taylor. Thousands of people were displaced from their homes as a result of the conflict. Fiction based on horrifying fact, *Johnny Mad Dog* portrays the atrocities of an ongoing civil war in an unnamed African country. Fifteen-year-old Johnny Mad Dog heads a platoon of soldiers younger than himself. Armed to the teeth, they sport a variety of bizarre outfits and have adopted names such as No Good Advice, Captain Dust to Dust and Chicken Hair. Charged with overtaking a city in an attempt to unseat the government, Johnny leads his band of killers on a murderous rampage toward their destination. Meanwhile, the studious Laokolé lives with her young brother and disabled father and dreams of a better life - until Johnny’s hurricane of destruction comes her way.

**LA MAISON JAUNE** (Amor Hakkar Algeria/France 2007)

Saturday 2 PM

The Aures Mountains, Algeria. Alya, a young girl of twelve years old, is working in the desolate fields. A police officer hands her a letter and tells her that her older brother, who was doing his military service, has passed away in a car accident. She hands the letter bearing the terrible news to her father, Mouloud. Without hesitation he braves all obstacles to go to the city in his small Lambretta tricycle to fetch his son’s body. Fatima, his wife, cannot bear the terrible grief. Will Mouloud, with the help of Alya, succeed in giving his wife some solace?

*La Maison Jaune* is a sensitive, colourful film in which the loneliness of the Aures mountains and ultimately the togetherness of a small community are portrayed in a visually stunning, touching and evocative road-movie. It was screened to high acclaim at FESPACO 2009, the biggest African film festival on the continent, and won the Golden Palm at the Valencia Film Festival in 2007.

**FLAME** (Ingrid Sinclair, Zimbabwe 1996)

Saturday 6 PM
The award-winning feature film Flame is a powerful tribute to female freedom fighters in Zimbabwe’s War of Liberation (1975-1980) and gives a stunning portrait of multi-dimensional African women - stubborn, vain, clever, brave, hopeful and loving. The film was highly controversial in its retelling of the war, and in particular its representation of the sexual exploitation of female combatants by their male comrades. It became the first Zimbabwean feature to be selected for Cannes, screened there at high acclaim.

Flame tells the story of two young girls, Florence and Nyasha, who join the liberation army hoping for a better future for themselves and their war-torn country. The film tracks the girls’ friendship through the war as their innocence is sharply eroded when the reality of war seeps in. The interwoven stories of the two friends are based on the true experiences of female ex-combatants, interviewed over seven years by director Ingrid Sinclair. The resulting film is a strong take on modern womanhood that never loses sight of the complexities of liberation, both political and personal.
What is Film-Philosophy? Round Table.

Mon 12th October 2009 17:30 to 19:00
Arts Seminar Room 7, Arts Building, The Scores, St Andrews

Participants:
Dr Robert Sinnerbrink (Philosophy, Macquarie University, Sydney, Australia)
Dr John Mullarkey (Philosophy, University of Dundee)
Professor Berys Gaut (Philosophy, University of St Andrews)
Dr David Martin-Jones (Film Studies, University of St Andrews)
Dr William Brown (Film Studies, University of St Andrews)

Abstract

Over the course of at least the last hundred years the intellectual study of cinema has experienced a number of shifts towards and away from theoretical or philosophical attempts to understand the moving image. The twenty-first century sees film-philosophy resurgent, in part due to the interest in cinema that has flourished recently in disciplines like philosophy, and in part due to the interdisciplinary nature of Film Studies. At a time when it is increasingly in vogue to return to theoretical questions previously pushed off the agenda by the dominance of historical approaches to cinema, such as the perennial “What is Cinema?”, we are taking this opportunity to ask, “What is Film-Philosophy?” In a context that is witnessing the rise of digital cinema, the global dominance of multi-national media conglomerates, and the worldwide spread of “world cinemas”, what role does theory or philosophy play in helping us understand cinema, and indeed, what role can cinema play in transforming philosophy?

We are extremely pleased to welcome both Robert Sinnerbrink and John Mullarkey as guests to the Centre for Film Studies, St Andrews.

Bios:

Robert Sinnerbrink is a Lecturer in Philosophy at Macquarie University, Sydney. He is the author of Understanding Hegelianism (Acumen, 2007), co-editor of Critique Today (Brill, 2006) and co-editor of Work, Recognition, Politics: New Directions in French Critical Theory (Brill, 2007). He has published numerous articles in contemporary European philosophy, critical theory, and philosophy of film, including essays on the films of Peter Greenaway, David Lynch, Terrence Malick, and Lars von Trier. In 2008 he was a keynote speaker at the inaugural Film and Philosophy conference at UWE, Bristol.

John Mullarkey was educated at Dublin, London, and Warwick, and has taught philosophy for the last 15 years (at the University of Dundee since 2004), working in the area of European

CFS Talk: Ms Yun Mi Hwang
Introducing South Korean Heritage Cinema: Texts, Contexts, and National Imperatives

Tue 13th October 2009 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:

South Korean historical dramas (sageuk) are enjoying immense popularity since early 2000, which coincides with film-making in South Korea gaining a new momentum, predicated in part upon growing international demand from the festival circuit and local interest in commercial genre films. In this talk, I will demonstrate the ways in which new sageuk invents and sells Korean cultural heritage on screen by negotiating the dynamics of local and global, and of the traditional and the modern.

After providing a brief survey of Korean sageuk film historiography, I will analyse Untold Scandal (E J-yong, 2003) as watershed moment for the historical genre, which paved the way for future sageuk. Its reliance on sumptuous production design and self-conscious marketing strategies invite a cross-cultural dialogue with European heritage cinema framework. I will then discuss mega-hit King and the Clown (Lee Jun-ik, 2005) as an example of how the cultural industries and government are working together to package traditional culture under the slogan of ‘cultural content’ as a means to generate multiple ancillaries and profit. This talk is intended as an entry to the SK costume/history genre marginalised in both Korean and Western academia.

Bio:

Yun Mi Hwang is a PhD candidate in Film Studies at the University of St Andrews. Her thesis examines the rise of South Korean historical drama from 2003 to 2008. She has studied English Literature, Language Education and TESOL, and Comparative Literature. Her research interests include the heritage industry, film adaptations, and Asian cinemas.

CFS Talk: Jonathan Rosenbaum:
Goodbye Cinema: Hello Cinephilia.

Tue 27th October 2009 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:
What is cinema?

Before one can even start to answer this question, it becomes necessary to acknowledge that one can’t formulate precisely the same definition of cinema for France and for other countries. And the reason why one can’t should be obvious: in France, an important part of this definition pertains to film as an art form—a distinction that is generally perceived elsewhere only as a minority position, and sometimes even as an elitist one. But if, on the other hand, one were to ask the question, “What is cinephilia?”, it starts to become easier to come up with a definition that applies to everywhere. A seeming contradiction, it can perhaps be explained by saying that the “cinema” in “cinephilia” is not quite the same thing as “cinema” seen as a self-sufficient term, without reference to social forms.

Consequently, to answer the question, “What is cinema?” from the vantage point of a cinephile living in Chicago, it is difficult to be very optimistic, but to answer “What is cinephilia?” from the same vantage point is a much more agreeable and optimistic activity.

Bio:


He has taught at New York University, the University of California at Berkeley, Santa Barbara, and San Diego, The School of Visual Arts (New York), and The School of the Art Institute (Chicago).

CFS Talk: Professor Ian Buchanan

*Jindabyne and the Political Unconscious of ‘White’ Australia*

**Tue 17th November 2009 17:15 to 19:15**

School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:

On February 13, 2008, the Prime Minister of Australia, Kevin Rudd issued a national apology to the indigenous people of Australia for the hurt caused by two hundred years of state-sponsored action against them. More specifically, the apology was for the government’s six decades long
attempt to enact cultural genocide by removing young aboriginal children from their families and placing them with white families as part of a deliberate program of forced cultural assimilation. It is estimated that between 1910 and 1970 somewhere between 10% and 30% of indigenous children were forcibly taken from the families and placed into foster care. A National Inquiry into the treatment of Australia’s indigenous people was conducted by the Human Rights and Equal Opportunity Commission in 1995. Its report, entitled Bringing Them Home, recommended a national apology as one of the key steps in moving forward, but it took more than a decade – effectively the length of time the previous Prime Minister John Howard was in power – for it to be acted on. Howard’s rationale (as his successor the Opposition Leader Brendan Nelson reiterated in his Sorry Day speech) was that the present generation could not be expected to apologise for acts they themselves were not responsible for and did not themselves commit. Always a canny reader of public opinion, Howard obviously felt there was no political capital to be made from the apology and plenty to lose. The rash of redneck blogs that sprang up in the wake of the apology suggest, sadly enough, that Howard wasn’t wrong in his impression of the cultural temperament of Australia. Rudd meanwhile clearly used the apology to distance his administration from Howard’s and stamp his government as new and progressive. It is this thirteen year gap between identifying that a grievous wrong had been committed and actually apologising for it that Ray Lawrence’s 2006 third feature Jindabyne anticipates and dramatises. I will read Jindabyne as an example of what Fredric Jameson would term a national allegory of contemporary Australia and try to show how it illuminates the political unconscious of ‘white’ Australia.

Bio:

Prof Buchanan is the founding editor of Deleuze Studies, a new journal sponsored by the Centre for Critical and Cultural Theory and published by Edinburgh University. He is also the series editor of Deleuze Connections and has published widely on the work of Deleuze, de Certeau and Jameson.

CFS Talk: Dr Saër Maty Bâ
Gathering Dust in the Wind: Memory and the “real” in Rithy Panh’s S21: The Khmer Rouge Killing Machine

Tue 8th December 2009 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:

Writers on Cambodian-Francophone filmmaker Rithy Panh’s work on the Cambodian genocide, perpetrated by Pol Pot’s Khmer Rouge regime between 1975-1979, have focussed on how Panh deals with past (the genocide) and present (its consequences) and, in my view, they seem to overlook a crucial issue in this work: the future. I suggest a different approach: focussing on Panh’s S21: the Khmer Rouge Killing Machine as documentary film device, I analyse memory, and the ‘real’-understood as the continuous variation or transformation of destinies and stories-in connection to the genocide. Thus, I will address the importance of past and present while
demonstrating how, in Panh’s work on the genocide, past and present always-already interconnect with ‘times to come’/the future. I argue that this work can be located at the confluence of Panh’s forced migrations (from Cambodia to Thailand and France), the French and Asian documentary filmmaking canons, and his excavation of Cambodia’s future through film. To conclude this article, I suggest that Panh’s work on the genocide is like Jacques Derrida’s concept of the archive in that Panh gathers dust in the wind: which ways this wind will blow and/or how strongly will only be known ‘in times to come’.

Bio:

Dr Saër Maty Bâ teaches Film at the University of St Andrews (Scotland). His research interests blur boundaries between Black Diaspora, Film, Media, and Cultural Studies, and include visual and sonic cultures of the ‘Black Atlantic’, cinema history, ‘inter-texts’ (across cultures and ‘national’ cinemas), and the theory and practice of film representation.

CFS Talk: Ms Canan Balan
Silent Cinema in Istanbul: “the Rendezvous Place of the High-Society”

Tue 12th January 2010 17:15 to 19:15
Board Room, Dept Film Studies, 99 North St, St Andrews.

This paper will examine the ways, in which cinema was institutionalized and offered a new public sphere in Istanbul of the 1920s through the establishment of film criticism and cinema journalism that promoted new life styles along with the notions of consumerism and fandom. The transformation of the society from a multi-national and a multi-ethnic one (the Ottoman Empire) to a nation state (Turkish Republic) in this period coincided with the dominance of the idea of cinema as a transformative public sphere. The Turkish state’s encouragement of a new type of bourgeoisie played role in the emergence of chic theatres and an “elegant” audience profile. The exhibition practices, openings of new cinema halls, “coquettish” interior decorations or audience manners received far more detailed analysis by the journals than the individual films did. Additionally, an important task for a “good” cinema critic was to improve the public taste as part of the zeitgeist in the early Turkish Republic similar to many global fin-de-siècle movements.

Bio:

Canan Balan is a doctoral candidate at the Dept of Film Studies, St Andrews. Her thesis is complete, and she is preparing for her immanent viva.

CFS Talk: Dr Melanie Williams
Ryan’s Daughter: Authorship, Embarrassment and Femininity.

Tue 23rd February 2010 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews
This paper will examine David Lean’s 1970 epic, *Ryan’s Daughter*, focussing on how female subjectivity and youthful feminine identity are conveyed via mature male dual authorship (director Lean and writer Robert Bolt), and its relationship to a sense of authorial embarrassment when the film was widely critically reviled upon its initial release.

**Bio:**
Dr Melanie Williams’ research and teaching focuses on British cinema, particularly in relation to gender issues. She has co-edited a collection of essays on the British woman’s film and is working on a monograph on David Lean and an edited collection on Ealing Studios, as well as an ongoing project on audience reception of the British domestic drama, *Woman in a Dressing Gown* (1957).

**CFS Screening and Discussion with the Filmmaker: The New Ten Commandments (Nick Higgins, 2008)**

**Wed 24th February 2010 16:00 to 20:00**
School Three and Hebdomadar’s Room (St Salvator’s Quad)

Join us for a screening of *The New Ten Commandments*, a feature length documentary created from 10 film ‘chapters’ that explores the meaning of Human Rights in Scotland today. Originally conceived by the filmmaker and academic Dr Nick Higgins as a means to celebrate and explore the UN’s 60-year-old Universal Declaration of Human Rights, the documentary unites artists and filmmakers from across the country in a historically unique audio-visual collaboration. With documentary directorial debuts and contributions from Tilda Swinton, Irvine Welsh, Douglas Gordon and Kenny Glenaan amongst others, the film gives renewed national impetus to a declaration that is often seen as relevant only to countries in the global south. Exploring such issues as torture, slavery, the freedoms of thought, assembly and privacy, the film is a powerful, passionate and surprisingly humorous artistic collaboration that gives intimate meaning to human rights in Scotland. The screening will begin at 4pm in School III. A reception and conversation with the filmmaker will follow in the Hebdomadar’s Room.

**Bio:**
Dr Nick Higgins is an award winning documentary filmmaker and lecturer at the University of Edinburgh. As an undergraduate he studied International Relations and Moral Philosophy at the University of St Andrews, conducting fieldwork in Ethiopia and Eritrea as part of his masters dissertation which was subsequently published. Following this, as a Leverhulme Trust Research Fellow, he conducted a prolonged period of field research amongst the Zapatista rebels of southern Mexico. The events that occurred during this period were later to become the subject of his first feature length documentary, *A Massacre Foretold* (winner of the WACC/SIGNIS best human rights documentary award in 2007). He was awarded his PhD in 2001 from the University of Kent, since published as the monograph, *Understanding the Chiapas Rebellion*. In 2002 Nick began to conduct audio-visual practice-based research combining his interests in cultural politics with the experiential insights gained through fieldwork to create original documentary films. His
films have been broadcast on UK, European and International television channels as well as picking up awards and nominations at international festivals. Currently Nick is launching the new practice-based Media & Culture MSc and PhD programmes at the University of Edinburgh.

CFS Screening and Discussion with the Filmmaker: The Yes Men Fix the World (2009) with Guest Mike Bonanno

Tue 9th March 2010 17:00 to 19:15
School V, St Salvador’s Quad

Join us for a screening of The Yes Men Fix the World (Andy Bichelbaum and Mike Bonnano, 2009) followed by a discussion with one of the filmmakers, Yes Man Mike Bonanno.

The Yes Men Fix the World chronicles political prankster-activists, Andy Bichelbaum and Mike Bonanno, from conference to conference as they attempt to alert their corporate audiences to this startling fact: if we keep putting the market in the driver’s seat, it could happily drive the planet off a cliff. Staging events that are simultaneously hilarious and eye-opening, the Yes Men entertain us while calling for our vigilance against the logics that threaten people around the world.

Plus, the film features one of the very few underwater ballet scenes you will ever see in a political documentary!

What others are saying:
“Outrageously entertaining....This movie is glorious testimony to the moral power of satire.” - New York Magazine
“Great fun! It takes some nerve, not to mention diabolical intelligence... to pull off the elaborate pranks devised by the Yes Men.” - New York Times
“Fiendishly amusing... Out-Borats Sacha Baron Cohen at his most confrontational.” - Washington Post
“A hilarious movie.... Even if you don’t agree with the Yes Men’s political agenda, you’ll get a big kick out of this movie.” - New York Post
“Almost too good to be a film. More laughs per dollar than any other film fuel.” - Monsters and Critics
“It shines with raw wit and originality.” - Newsweek
“The Yes Men have pulled off another coup.” - Village Voice
“Funnier and more useful than Sacha Baron Cohen’s Brüno.” - The Observer
“This is the year’s top documentary film.” - New Scientist
“Comedic vigilante justice... Media-savvy pie-to-the-face.” - USA Today
“Exhilarating.” - Financial Times
“A riotous reminder that patriotism is often misconstrued as troublemaking.” - AMC Filmcritic
“This movie is a hoot, and a pertinent one at that.” - Hollywood Reporter
“One of the funniest movies I’ve ever seen, and two of the ballsiest guys I’ve ever met. Thank God for the Yes Men.” - Morgan Spurlock, director of Supersize Me
“Hilarious, therapeutic, inspiring. The Yes Men are geniuses.” - Naomi Klein, author of The Shock Doctrine and No Logo
“The Yes Men Fix The World could be this season’s choice.” - Screen Daily
“The thinking-person’s Sacha Baron Cohen.” - Netribution
“If you worship Milton Friedman, you’re going to loathe Yes Men Andy Bichlbaum and Mike Bonanno.” - Bloomberg.com
“We think it is a serious matter when people willingly misrepresent themselves.” - Exxon
“It’s really a sick, twisted - I don’t even want to refer to it as a joke.” - US Department of Housing and Urban Development

CFS Talk: Dr Lydia Papadimitriou
The National and the Transnational in Contemporary Greek Cinema

Tue 23rd March 2010 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:
Due to its rather limited exportability, Greek cinema has often been examined as a national phenomenon, the cinematic influences from Western and other cinemas often being derided as weaknesses. The search for an elusive “Greekness” has often disappointed critics of 1950s and 1960s popular cinema, while the artistic “New Greek cinema” of the 1970s and 1980s has self-consciously tried to define itself in national terms. While anxieties about national identity have not totally subsided, Contemporary Greek cinema shows evidence of a more open and flexible approach with regard to the national. A number of factors have contributed towards this change, a crucial one being the changing funding structures which are increasingly orientated towards co-productions with European and other partners. Theo Angelopoulos’ films are emblematic of this tendency: since the 1990s, his films broke beyond the Greek boundaries, not only in terms of financing, but in terms of subject matter, cast and even, most recently, use of the English language. Transnational configurations have emerged in popular cinema too: the 2003 box office hit Politiki Kouzina has opened up a very welcome - albeit not readily imitated - collaboration with Turkish capital and actors. On other hand, television stars have been instrumental to the revival of privately funded popular films, the box office success of some (Soula Ela Xana, 2009; O Ilias tou 16ou, 2008) suggesting that the national remains a very powerful frame of reference for Greek cinema. Focusing on specific case studies such as the above, this paper will explore the extent to which the concepts of the national and the transnational can help illuminate recent trends and tendencies in Greek cinema.

Bio:
Lydia Papadimitriou is Senior Lecturer in Film Studies at Liverpool John Moores University. She is the author of The Greek Film Musical (1955-75): A Critical and Cultural History (Jefferson, NC: McFarland, 2006) which has also been translated into Greek. She is currently co-editing the collection Greek Cinema: Texts, Forms, Identities (Intellect: 2011). Her most recent
article “Greek Film Studies: In Search of Identity” has appeared in *Kambos: Cambridge Papers in Modern Greek* (no.17, 2009).
CFS Talk: Dr Chi-Yun Shin
Pan-Asian Remakes: Comedy, Horror, and the Institutions of Family in The Quiet Family and The Happiness of the Katakuris

Tue 27th April 2010 17:15 to 19:15
School V, St Salvator’s Quad, North St, University of St Andrews

Abstract:

This paper is mainly concerned with the contrasting ways in which the 1998 South Korean comedy horror The Quiet Family (dir. Kim Jee-Woon) and its 2002 Japanese remake The Happiness of the Katakuris (dir. Takashi Miike) present the institutions of family. On the surface, the two films follow the same basic plot: a family opens a mountain lodge where a number of guests are killed off either by themselves or by others; the family attempt to cover up by burying the bodies. Encountering pretty much identical horrific obstacles, both films subvert the realist surface of family drama by playing upon the iconic conventions of horror and comedy (as well as musical in the case of Katakuris) and can be seen as intertextual artefacts that ‘utilise’ and ‘recycle’ dominant generic codes. Katakuris in particular appears to exemplify the postmodern text with its pastiche fantasy dance numbers and the zany Claymation sequences. However, closer analysis reveals that Katakuris follows more ‘classical’ narrative trajectories by ending with the family’s realisation that happiness lies within them, betraying the conception of the postmodern as pure surface (Jean Baudrillard). The Quiet Family, on the other hand, does not make a statement about the need for family intimacy and unity - there is no (re-) affirmation or newly found respect and love for each other at the end of the film. What drives the film is its (comic) irreverence to the bourgeois notions of family / community and to the authority of the patriarch. Moreover, the quiet family is physically and emotionally detached from the society at large, simply offering a situation within which miscommunications occur, while the Katakuris’s retreat to a mountain makes direct references to the burst of Japan’s bubble economy.

Underlying the different dynamics of the families, the two families take different forms as well: the quiet family is more horizontal in its constitution with two generations, while the Katakuris family is more vertically extended to include four different generations. Overall, The Quiet Family provides a more ‘progressive’ text that makes a fun of the sheltered perspective of what an Asian household should behave and look like.

Bio:

Dr Chi-Yun Shin is Senior Lecturer in Film Studies at Sheffield Hallam University. She has published widely on Asian Cinemas, including as co-editor (with Dr Julian Stringer) of New Korean Cinema (Edinburgh University Press, 2005).

CFS Film Screening: Live From Bethlehem, Followed by Discussion with Director Matt Sienkiewicz

Tue 4th May 2010 15:00 to 17:00
School II, St Salvator’s Quad, North St, University of St Andrews
The Bethlehem-based Ma’an News Agency (MNA) emerged out of the ashes of the second Intifada to become the only independent news network in the Palestinian Territories and an increasingly prominent and influential journalistic force in the wider Middle East. Live from Bethlehem tells MNA’s remarkable story. It chronicles the agency’s struggles and successes through the eyes of the station’s reporters, producers, and photographers, in the process quietly revealing the humanity of ordinary Palestinians as they go about their daily business. The documentary trains its focus on people more than on abstract issues, yet it never loses sight of the myriad social and political forces and pressures that Ma’an journalists are forced to negotiate as they try to gather and report balanced information. What results is an admirably nuanced portrait of how news gets produced, and how Palestinians live, in one of the world’s most troubled regions.

Bio:

Matt Sienkiewicz is an Emmy-nominated screenwriter and documentarian, as well as a PhD candidate at the University of Wisconsin. His most recent film, Live From Bethlehem was released by the Media Education Foundation in September 2009 and was screened at the Rhode International Film Festival, Chicago Palestine Film Festival and Athens Film and Video Festival, among many others. Other credits include the award-winning comedy series Windy Acres and the Emmy-nominated television documentary Festa. His academic research focuses on Western involvement in Middle Eastern broadcasting initiatives and ethnic representation in American media. His work has been published in The Journal of Film and Video and Understanding Community Media.

Film Studies 5th Annual Postgraduate Conference

Tue 11th May 2010 09:00 to 19:00
Arts Lecture Theatre, Arts Building

Keynote: Professor Martine Beugnet

Programme

Keynote speech: Professor Martine Beugnet

Fredrik Gustafsson: Poetic Realism Goes North

Yun Mi Hwang: The Invented Tradition: Popular Media and Heritage Industry in South Korea since 2000

Andrew Dorman: My Very Own Salaryman: Self-Orientalism in the Japanese Film Text

Paola Monaldi: Free Indirect Narration in Life is to Whistle and Madrigal: The Cuban Subject and the Crisis of Subjectivization

Serazer Pekerman: Negotiation of Borders and History in European Surveillance Films

Yun-hua Chen: Body Transformation in Amores Perros

Matthew Holtmeier: Texture, Materiality, Molecularity: Bahman Ghobadi’s Strategies of Resistance

Feedback from Professor Martine Beugnet

Keynote: Professor Martine Beugnet

FS Boardroom Film Screening: Bruno Dumont’s Twenty Nine Palms

Abstracts

Fredrik Gustafsson
Poetic Realism Goes North

After Hasse Ekman had made Ombyte av tåg (Changing of Trains) in 1943, his producer Lorens Marmstedt said “I don’t now what you’re thinking but you’re definitely not Jean Gabin and Sonja Wigert is definitely not Michèle Morgan”. And when the same producer saw the dailies for Bergman’s It Rains On Our Love (1945) he said to Bergman that he shouldn’t pretend to be Marcel Carné. So it’s safe to say that the influences from French cinema of the 1930s on Swedish cinema of the 1940s were strong. In my paper I will be talking about this, and also look in more depth at Ekman’s Ombyte av tåg, which arguably is his breakthrough as an artist, after a couple of well received genre films. It’s also the first of Ekman’s film with a theatre setting, which in itself makes it an important landmark.

Yun Mi Hwang
The Invented Tradition: Popular Media and Heritage Industry in South Korea since 2000

In this paper, I examine the ways in which cultural heritage is reinvented, packaged and circulated in Korea, a process mediated through the negotiation of the local and the global, and the traditional and the modern. In particular, I consider the phenomenal rise of historical TV dramas, musicals and films as part and parcel of a general nostalgia signified in the booming national heritage industry. It is widely acknowledged that Park Chung Hee’s government exercised state-driven and elitist control of traditional culture in order to consolidate the dictator’s power and political legitimacy. In the neo-liberal and late capitalism of today, however, heritage and historical materials are being rediscovered for their commercial viability, as a means to brand a soft-nationalism and place the Korea on the map of the globalised world economy. By analysing Digital Heritage Content from Korea Creative Content Agency (KOCCA) and HanStyle Project, and making reference to various cultural products and popular...
media, I will discuss the practice of refashioning national history and traditional culture in Korea now, where seamless integration of culture, economics and politics cater to the desire for the past.

Andrew Dorman
My Very Own Salaryman: Self-Orientalism in the Japanese Film Text

Often the Western scholar specialising in Asian studies must tip-toe around the subject for fear of misrepresenting the culture they wish to draw attention to. Moreover, it is the Occident that is seen as the chief contributor to Orientalist discourses rather than Asian texts themselves being implicated in their own Orientalism. Yet, far from viewing Orientalism as one-way traffic, I want to identify Japanese films (namely Shinya Tsukamoto’s Tetsuo series) as self-orientalising and therefore contributive to major Japanese stereotypes. In doing this I aim to question what these films stand to gain from playing upon certain stereotypes and whether this is conducive to national and group identity.

John Trafton
Re-examining National Myth: Post 9/11 War Cinema as a Rejection of New Hollywood

War films post 9/11 lack a meta-language that will come to grips with the ambiguity and radical disorientation of contemporary war context. Unlike World War II films, contemporary war movies are not engaged in constructing national mythology, and, unlike Vietnam era/New Hollywood war films, these films are not presenting a counter history, a critical rethinking of the mythology of war and nation. I argue that post-9/11 war films are altering the style and narrative devices of New Hollywood war cinema as both a symptom of changing history and evolving film craft and to confront the fact that cinema is no longer the dominant visual mode for experiencing and understanding foreign conflict. The narrative structure of these films lack clear-cut narrative arcs and often closure as well. The characters of these films act as witnesses of the action rather than as its agents. The visual style of these films is the sum of various media interfaces taking us beyond the world of celluloid: mobile phone videos, internet broadcasts, satellite imagery, and other forms of IT. In keeping with Hollywood historical trends, contemporary filmmakers are remapping the war narratives through innovations in cinematography, characterization, and narrative design that entail a rejection of the New Hollywood war film style.

Paola Monaldi
Free Indirect Narration in Life is to Whistle (1998) and Madrigal (2006): The Cuban Subject and the Crisis of Subjectivization

Life is to Whistle (La vida es silbar) and Madrigal are two films by Cuban director Fernando Pérez. The story of Madrigal was originally meant to be included in the first film, but then developed apart. Both films employ a free indirect discourse/vision, from which the narrative authority emerges as an extremely floating instance. In this paper I will argue how the difficulty to attribute the narration to a unique and stable subject reflects the difficulty in developing a consistent national identity in today’s Cuba. Cuban citizens are currently experiencing a deep identity crisis: the state of poverty and underdevelopment in which they live leads them to
question the socialist ideas on which their collective and individual identity is built. Especially the youths, who have no direct memory back to before the Revolution, struggle to recognise its achievements and are torn between the sense of belonging and not belonging to the homeland.

Serazer Pekerman
Negotiation of Borders and History in European Surveillance Films

Recently a few co-productions from North European countries start to grow around a similar theme: an officer, whose main responsibility is to watch, gets involved in the event they are not supposed to interfere. The main structure of these stories, ranging from thriller to comedy, remains the same and the observer becomes the main protagonist by changing the course of the event that is watched to recreate history. In the films such as Lives of Others, Red Road, Insomnia and Kitchen Stories, similar structure is found where certain officers use their power to rewrite or ‘repair’ the past. In these films an ordinary house in East Berlin, a street in Glasgow, a kitchen in Norway or a fisherman’s hut might become a Deleuze and Guattarian battle field in an infinite present time where personal or collective history is recreated by the help of the observer. In my paper I shall analyze this cycle as a political statement making use of Deleuze and Guattarian concepts.

Yun-hua Chen
Body Transformation in Amores Perros (Inarritu, 2000)

Amores Perros, the debut feature film of Alejandro Gonzalez Inarritu in 2000, is a breakthrough film in Mexican film industry. In this film, a car crash in Mexico City results in the clashing between three perspectives and three diverse socio-economic milieus. The characters’ existence leaks into one another’s milieu and segment. The bringing-together of the protagonists also brings the characters closer to their dogs, to the extent of becoming-animal. It is through becoming that physical bodies of the protagonists are empowered to occupy space differently and to have the potential of transcending the confinement of space. Among the three characters it is only El Chivo who is able to take lines of flight from becoming and deterritorialises himself. This paper aims to discuss El Chivo’s body transformation and deterritorialisation on screen, and investigate the mapping of becoming between the socio-political context and El Chivo in the diegetic world.

Matthew Holtmeier
Minor Music and Musical Celebrity in Iran: Bahman Ghobadi’s Strategies of Resistance

Bahman Ghobadi’s latest feature, No One Knows About Persian Cats, follows the lead of his previous two films about music: Marooned in Iraq and Half-Moon. These latter two films document the travels of Kurdish musicians as they cross borders, connect with various segments of the Kurdish population, and elide authorities trying to halt their progress. As the protagonists move across the landscape, they reveal a network that spans Kurdistan. Additionally, repetitive events the traveling musicians encounter often have only superficial impact on the narrative, but require ‘musical moments’ to occur and begin to ‘texture’ these films. This network-texture is indicative of molecular-identity in these films, which raises timely questions in regards to Kurdish identity. Historically, the Kurds have been used as tools against neighboring countries
that border the region of Kurdistan, and modern Iran is careful to suppress displays of Kurdish identity for fear of a secessionist movement. As a result, the molecular materiality of these films provides an important strategy of resistance to the cultural oppression of the Iranian state. *No One Knows About Persian Cats* shares a number of these characteristics, but is drastically different at the same time. Despite Ghobadi’s protest that he is ‘not a political filmmaker’, I examine whether or not Ghobadi is cultivating a particular strategy of resistance that operates beyond a specifically Kurdish context.

**Keynote:**

**Martine Beugnet**

Mourning in the Age of the Digital: Memory, Loss and Experimental Filmmaking

‘Moving image preservation will be redefined as the science of gradual loss and the art of coping with the consequences, very much like a physician who has accepted the inevitability of death even while he fights for the patient’s life’


In this paper, I propose to explore the relationship between filmmaking and mourning in the age of the digital. I will argue that certain experimental practices, where direct intervention on the film strip becomes part of a process of remembering and mourning, are exemplary not merely of a ‘mise-en-abyme’, but of a creative reworking of the ‘obsolescence’ thesis that encourages us to re-consider the debate on the ‘death of film’ in material as well political terms.

Professor Martine Beugnet is convenor of Film Studies at the University of Edinburgh. She is the author of *Marginalité, sexualité, contrôle: cinéma français contemporain*, L’Harmattan, 2000; *Claire Denis*, M.U.P. series on French Directors, Manchester University Press, 2004; *Proust at the Movies*, in collaboration with Marion Schmid, Ashgate, 2005; *Cinema and Sensation: French Film and the Art of Transgression*, EUP, 2007. She has also written articles and essays on a wide range of contemporary cinema topics, including, in 2009/2010, contributions to the anniversary issues of the *Australian Journal of French Studies*, *Studies in French Cinema* and *Screen*.

**Film Studies 4th Annual Postgraduate Study Day**

**Tue 18th May 2010** 10:30 to 18:30

School II, St Salvator’s Quad, North St, St Andrews

Professor Richard Dyer, Kings College London.

**Programme**

Introduction

Keynote speech by Professor Dyer
Short presentations by five PG students

Screening of *Amarcord* (Federico Fellini 1973) introduced by Professor Dyer

Roundtable discussion

**Abstracts:**

**Keynote:**

**Professor Richard Dyer**

Is Subjective Music Diegetic Music?

The distinction between diegetic and non-diegetic is one of the most established in film studies. It seems straightforward and yet generates many interesting variations and complexities. It also raises problems, one of which is the matter of subjective music. If music expresses a character’s feelings, even if there is no source for the music in the world of the film, is not that music nonetheless diegetic? - The character’s feelings are ‘in’ the film, so doesn’t that mean the music that express it is? Using examples from the work of Nino Rota, I shall argue that it makes an important difference in terms of our understanding of character and our imagined relationship to him or her whether the music simply conveys to us what he or she is feeling or whether he or she literally hears it. It is a difference linked to conceptions of character, narration and the cultural construction of feeling.

Biography: Richard Dyer has an MA in French from St Andrews and a PhD in Cultural Studies from Birmingham. He teaches Film Studies at King’s College London. His books include *Stars*, *Now You See It*, *The Matter of Images*, *Only Entertainment*, *White*, *Brief Encounter*, *Seven*, *Pastiche* and *Nino Rota: Music, Film and Feeling* (forthcoming).

**PhD Candidates:**

**Fredrik Gustafsson**

Hawks, Music and Group Dynamics

Music plays a central part in the films of Howard Hawks, not only in the few musicals he made but in general, and it serves different purposes. I will be talking about music and group dynamics in Hawks’ films and, from many potential examples, I have chosen a clip from *Only Angels Have Wings* (1939) as a starting point.

**Andrew Dorman**

Music as Association in *Radio On*

Music is a dominant element in Petit’s film and brings up a variety of connotations which in many ways does much of the storytelling. I would be focusing upon the associations brought up the use of music in the film:

• associations between late-1970s austerity Britain and West/East Germany
• associations with certain artists and styles of music and what this says about the film as a whole (i.e. how the filmmaker associates his film world with a particular music world).

The narrational or storytelling functions of music (particularly popular music) is often undervalued (leaving aside musicals). I want to question whether music acts as a storytelling device in Radio On while also showing how music draws attention to itself and not just the film’s narrative.

**Andrei Tanasescu**  
**Constructing Spaces: German Expressionism and its electronic companion(s)**

My talk will focus on the re-scoring of German Expressionist films by electronic artists. I want to discuss the emergence of these anachronistic projects through the prism of Deleuze’s writing on the movement-image and montage of German Expressionist cinema. Particularly, I will look at how Jeff Mills’ soundtrack for Fritz Lang’s Metropolis reflects an analogous condition of techno music’s rhythmic structure and German Expressionism’s affective qualities of montage. I seek to open the discussion to further analysis of this specific marriage between film and music, and its kinship to thematic concerns of socio-political space.

**Matthew Holtmeier**  
**Bahman Ghobadi’s Musical Moments and Sound Situations**

I will be looking at the ‘sound situations’ in Ghobadi’s Half-Moon, scenes of ‘acute’ sound perception on the part of the protagonist that link to a meta-narrative throughout the film. This meta-narrative is about the character’s own death, but it also embodies the political situation in regards to Kurdish nationalism. I will then question whether Ghobadi carries this strategy through to No One Knows About Persian Cats, his latest, very different film.

**Yun-Hua Chen**  
**Music and bodies**

This short presentation is about the mapping between Alejandro Gonzalez Inarritu’s film Amores Perros and the music video for Control Machete “De Perros Amores”, made at the same time to increase visibility of the project as a whole. In the former, soundtrack accompanies images, and in the latter images portrays music. Although both foreground visceral images, characters’ bodies go through transformations of different directions; becoming-dog of the characters in the film is replaced by becoming-human of the dogs in the music video.

**Third Scottish Consortium of Film and Visual Studies**

3rd annual event, sponsored by the Carnegie Trust for the Universities of Scotland

**Fri 14th May 2010 09:00 to 18:00**  
The Fairmont, St Andrews Bay.  
Organisers: Centre for Film Studies, University of St Andrews
Programme

Session 1:
Moderator: Elisabetta Girelli (St Andrews)
Speaker: Henning Camre (Copenhagen), The European Think-Tank on Film and Film Policy

Session 2: Film Festivals in Scotland
Moderator: Dimitris Eleftheriotis (Glasgow)
Speakers: Morgan Petrie (Scottish Screen) and Hannah McGill (Artistic Director of Edinburgh Film Festival)

Session 3, Panel 1A: Scotland and the World
Moderator: Sarah Neely (University of Stirling)
Speaker: David Martin-Jones (St Andrews), author of Scotland: Global Cinema

Session 3, Panel 1B: Exhibition and the Digital Coda
Moderator: Will Brown (St Andrews)
Speakers: Jane Sillars/Susan Kemp, University of Edinburgh, Film in the Public Space

Session 4
Moderator: Gill Plain (St Andrews)
Keynote Speaker: David Martin-Jones (St Andrews) Breaking the Cultural Blockade: Latin American Screens in US Spaces

Session 5, Panel 2A: Festival Programming: Vocation or Profession
Moderator: Saer Ba (St Andrews)
Speaker: Neil Young, Jigsaw Lounge

Session 5, Panel 2B: Festivals and Diasporic Communities
Moderator: David Archibald (Glasgow)
Speakers: Lizelle Bisschoff/Stefanie Van de Peer (Stirling) Africa in Motion film festival

Session 6: Plenary Session: Film and Visual Studies in Scotland and the Creative Industries: Current Matters
Moderator: Dina Iordanova (St Andrews)
Round Table: Robert Burgoyne (St Andrews), Christine Geraghty (Glasgow), John Izod (Stirling), Robin McPherson (Napier)
Mohsen Makhmalbaf at the University of St Andrews
Screening of Salaam Cinema and Q&A with director Mohsen Makhmalbaf

Thu 24th June 2010 15:00 to 17:30
School III, St Salvator’s Quad, North St, University of St Andrews

Mohsen Makhmalbaf, the director of many major and award-winning films from Iran and Afghanistan, will take part in a Q&A session at the University of St Andrews on 24 June.

Makhmalbaf, who will also be collecting an honorary degree from the University of St Andrews, has written, produced, directed and acted in some 40 films, often carrying out all of these tasks at the same time. Included among the films that he has directed are Kandahar, Gabbeh, The Silence, Once Upon a Time Cinema, The Cyclist, A Moment of Innocence, and Salaam Cinema. He has won awards from the Cannes, Venice, Locarno, Montréal and Tokyo film festivals, among others. He is also the author of over 25 books, a dozen of which have been translated into various different languages, and he has written many scripts for films made by other filmmakers, including Samira Makhmalbaf (The Apple, Blackboards, At Five in the Afternoon), Hana Makhmalbaf (Buddha Collapsed Out of Shame), and Marzieh Meshkini (The Day I Became a Woman, Stray Dogs).

Makhmalbaf will be on hand to answer questions about his life and career, which has seen him go from being a political prisoner before the Islamic Revolution in 1979 to becoming a self-taught and one of the most prominent intellectuals in Iran and one of the most renowned filmmakers in the world.

The event, which will include a subtitled screening of Salaam Cinema, will start at 3pm on Thursday 24 June and will be followed by a Q&A with the director.

Salaam Cinema sees Makhmalbaf set out to choose the cast for a new fiction film, only to find that he is overwhelmed by potential candidates, out of whom he decides to make a documentary instead. In typical fashion, then, Makhmalbaf pushes the boundaries between documentary and fiction, asking questions about the nature and the power of cinema, all the while rooted in a specifically Iranian context.

This event is organised by the Iranian Institute and the Centre for Film Studies at the University of St Andrews, with support from the School of Philosophy, Social Anthropology and Film Studies, and the School of History.