University of St Andrews
Centre for Film Studies

Report on Activities during 2010/2011 academic year

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2010-2011 kicked off with a conference based around the work of our Visiting Professor, Robert Rosenstone, History on Film/ Film On History. This event was soon followed by a new film festival initiative, the 60 Hour Film Blitz, of which another two editions are planned for the coming years. Thanks to a grant from the Royal Society of Edinburgh the Centre also launched a new Scottish Film Festival Studies Network, which will stage two workshops and publish two new anthologies over the course of the next two years.

Publishing was a major part of this year’s output, with the release of two new books on film festivals and the commissioning of another four, to be published next year. David Martin-Jones and Alex Marlow-Mann also both published new monographs.

Three PhD students submitted their theses this year; two of these successfully defended them, while the third’s viva is still pending. A further four PhD students joined our programme and will begin their research in the autumn term.

2010-2011 was the Centre’s sixth year and as it drew to a close, Dina Iordanova stepped down as Director, to be replaced by David Martin-Jones. She will continue to serve on the Management Committee.

1. PEOPLE

Management

After founding the Centre for Film Studies in 2005 and serving as its Director for six years, Prof. Dina Iordanova has decided the time is right to step down, although she will continue to serve as a member of the Management Committee. She will be replaced as Director by Dr. David Martin-Jones.
The Management Committee will now comprise: Bernard Bentley (Spanish), Prof. Robert Burgoyne (Film Studies), Prof. Berys Gaut (Philosophy), Prof. Christopher Hawkesworth (Deputy Principal and Vice Principal of Research), Prof. Dina Iordanova (Provost of St. Leonards College and Dean of Graduate Studies), Dr. David Martin Jones (Film Studies) and Prof. Gill Plain (English).

Research Leave

Dr. Elisabetta Girelli was on research leave during the first semester, during which she travelled to the U.S. to consult the Montgomery Clift in the New York Public Library as part of the research for her forthcoming monograph on the actor.

In the second semester it was Dr. Leshu Torhin’s turn, and she divided her time between Paris and New York working on her forthcoming monograph, Creating the Witness: Genocide in the Age of Film, Video, and the Internet (forthcoming from the University of Minnesota Press).

Visiting Professorships

In September Krassmira Daskalova, Professor in Gender and Cultural Studies at the University Kliment Okhridski in Sofia visited the Centre thanks to a grant from the Erste Foundation (Austria).

In the Autumn of 2010 Professor of History at the California Institute of Technology Robert Rosenstone visited the Centre, delivering a talk entitled “The Historical Film as History, a Field, a Pack of Tricks We Play Upon the Dead” and meeting with postgraduate students to learn about their projects and advise them on their research. He also participated in a symposium organised by Prof. Robert Burgoyne around current research that has been influenced by Rosenstone’s work entitled “History on Film / Film on History: A Symposium with Robert Rosenstone”.

Dr. David Martin Jones was Visiting Professor in the Laboratory of Scientific Journalism at the Universidade Estadual de Campinas, Brazil, where he taught material drawn from his recent monograph Deleuze and World Cinemas. He was also invited to deliver research papers in Uruguay at the Universidad de la República, Montevideo. He has also been awarded a Fellowship to the University of Durham, where he will spend the first semester of the 2012/2013 academic year.

Prof. Dina Iordanova was guest professor at a series of talks for PATTERNS Lectures/Erste-WUS (Austria)-sponsored for Erasmus MATHILDE/MA in Visual Studies, University of Sofia, Bulgaria, 4-10 April 2011. She delivered papers on “Female Filmmakers from the ‘Other Europe’”, “Women, War, Rape and Representation” and “Trafficking of Women, Cinema and the New Europe”.

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.

Departures

As the Leverhulme Trust-funded Dynamics of World Cinema project drew to a close, it was with great regret that we had to bid farewell to two of the postdoctoral researchers employed by the project.

Dr. Ruby Cheung accepted the title of Honorary Research Fellow within the School of Philosophical, Social Anthropological and Film Studies at St Andrews before departing for China to take up a position as Assistant Professor in Culture, Creativity and Management at United International College, Beijing Normal University-Hong Kong Baptist University Zhuhai.

Dr. Alex Fischer will be filming in Namibia and then returning to the United States to complete work on two books to be published by St Andrews Film Studies: a monograph currently titled Conceptualising Basic Film Festival Operation: An Open System Paradigm, and the fifth volume of the Film Festival Yearbook series, Producing a Film Festival, which he is co-editing with Prof. Dina Iordanova.

Postgraduates

This year two of the Centre’s doctoral candidates submitted their PhD theses and successfully completed their vivas: Serazer Pekerman, with a thesis entitled Framed Intimacy: Representation of Woman in Transnational Cinemas, and Yun Mi Hwang, with a thesis entitled South Korean Historical Drama: Gender, Nation and the Heritage Industry. Our congratulations to them both. At the beginning of August a third student, Yun-hua Chen, submitted her PhD thesis, entitled Mosaic Space and Mosaic Auteurs: Alejandro González Iñárritu, Atom Egoyan, Hou Hsiao-hsien, Michael Haneke.

This year we also welcomed two visiting PhD students, who took advantage of the Centre’s research culture and the expertise of our staff to further their studies. Tit Leung Cheung came from Lingnan University, Hong Kong, and Zehra Ziraman from Izmir University, Turkey.

Four new PhD students will be joining the programme in the autumn semester.

2. PUBLICATIONS

The Centre for Film Studies publishing wing, St Andrews Film Studies, continued to expand its activities this year with another two publications: the third volume of the Film Festival Yearbook, this time devoted to Film Festivals in East Asia and co-edited by Dina Iordanova and Ruby Cheung, 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. To mark the fifth anniversary of the Centre for Film Studies, we also published a special, full-colour book celebrating the activities and achievements of the Centre and its staff: the University of St Andrews Centre for Film Studies 2005-2010 5th Anniversary Brochure, edited and designed by Alex Marlow-Mann.
All of these publications are available to purchase from our website, http://www.st-andrews.ac.uk/filmbooks/

Dina Iordanova and Ruby Cheung (eds), Film Festival Yearbook 3: Film Festivals and East Asia, St Andrews: St Andrews Film Studies, 2011.

The most exciting developments in world cinema over the past two decades have been linked to East Asian countries such as China, Japan and South Korea. Films made in East Asia triumph at festivals around the globe. Booming film markets are attached to the most important film festivals in Hong Kong, Pusan, Tokyo and Shanghai. The West is only just beginning to wake up to the importance of these film festivals to global film distribution. In their latest volume, Film Festivals and East Asia (2011), scholars from the University of St. Andrews chart cutting-edge developments in global film. Prof. Dina Iordanova has stated: ‘In opening up debates on the worldwide network of film festivals we are laying necessary groundwork for the understanding of global film circulation.’ This third volume in the Film Festival Yearbook series explores a rapidly expanding but little-studied area in film festival – film festivals in East Asia. The book contains a series of contextual essays and case studies, and a resources section comprising four original interviews with insiders from the most important Asian film festivals, a festival location map, festival listings and East Asian film festival studies-related bibliographies. Contributors include James Bell, Birgit Beumers, Felicia Chan, Yun-hua Chen, Ruby Cheung, Dave Chua, Marijke de Valck, Alex Fischer, Chris Fujiwara, Dina Iordanova, Adam Knee, Kong Rithdee, Sangjoon Lee, Seunghee Lee, Skadi Loist, Adrian Martin, Abé Mark Nornes, Ragan Rhyne, Julian Stringer and Tom Vick.

The book was reviewed in Viewfinder, 83, June 2011, p. 27.


How the Movie Brats Took Over Edinburgh provides a lively and extremely informative account of a key period in the history of the Edinburgh Film Festival. Charting the influence of French cinéphilia and the theoretical debates surrounding the influential journal Screen, the book makes a strong argument for the Festival’s role in shaping film culture and the film festival agenda. As someone who worked for the Edinburgh International Film Festival for over a decade and has himself organised film festivals, Matthew Lloyd provides an informed and highly-readable account of one of the world’s most important film festivals.

Books published by members for the period September 2010/ August 2011

In addition to the St Andrews Film Studies books, two members of staff also published new books this year: Dr. David Martin-Jones published his third monograph, Deleuze and World Cinemas, while Dr. Alex Marlow-Mann published his first, The New Neapolitan Cinema.

Vito and the Others (1991), Death of a Neapolitan Mathematician (1992) and Libera (1993), the debuts of three young Neapolitan filmmakers, stood out dramatically from the landscape of Italian cinema in the early 1990s. On the back of their critical success, over the next decade and a half, Naples became a thriving centre for film production. In this first study in English of one of the most vital and stimulating currents in contemporary European Cinema, Alex Marlow-Mann provides a detailed, multi-faceted and provocative study of this distinct regional tradition. In tracing the movement's relationship with the popular musical melodramas previously produced in Naples, he reveals how contemporary Neapolitan filmmakers have interrogated, subverted and reconfigured cinematic convention as part of a through-going re-examination of Neapolitan identity. Key features of the book include: analyses of over 45 contemporary Italian films, including Paolo Sorrentino’s The Consequences of Love, Mario Martone’s L’amore molesto, Antonio Capuano’s Pianese Nunzio: 14 in May and Vincenzo Marra’s Sailing Home; a theoretical discussion of the concept of regional cinema; an examination of the movement in its broader context as both product and critique of Mayor Bassolino’s ‘Neapolitan Renaissance’; a study of one European film industry in terms of legislation, production, distribution and exhibition. This book was reviewed in Viewfinder, 83, June 2011, p. 21.

David Martin-Jones, Deleuze and World Cinemas, London: Continuum, 2011.

Deleuze’s Cinema books continue to cause controversy. Although they offer radical new ways of understanding cinema, his conclusions often seem strikingly Eurocentric. Deleuze and World Cinemas explores what happens when Deleuze’s ideas are brought into contact with the films he did not discuss, those from Europe and the USA (from Georges Méliès to Michael Mann) and a range of world cinemas – including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze’s findings if they are to have continued relevance, especially for cinema’s contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization.

Publications by members for the period September 2010/ August 2011

Robert BURGOYNE


Yun-hua CHEN


“Taipei Film Festival: Creation of a Global City”, Film Festival Yearbook 3: Film Festivals and East Asia. St Andrews Film Studies, 2011, pp. 172-186.

Ruby CHEUNG
Film Festival Yearbook 3: Film Festivals and East Asia, Dina Iordanova and Ruby Cheung (eds), St Andrews Film Studies, 2011.

“East Asian Film Festivals: Film Markets” and “‘We Believe in Film as Art’: An Interview with Li Cheuk-to, Artistic Director of the Hong Kong International Film Festival (HKIFF)”, Film Festival Yearbook 3: Film Festivals and East Asia, Dina Iordanova and Ruby Cheung (eds), St Andrews Film Studies, 2011, pp. 40-61 and 196-207.

Pasquale CICCHETTI


“Mike Leigh, Another Year”, Cineforum, 501, March 2011.


“Venice Film Festival 2011: Dispatch One”, Reverse Shot, 30, 9 September 2011.

Alex FISCHER

“Do Vodka and Sake Really Mix? An Interview with Natalia Shakhnazarova, Executive Director of Pacific Meridian: Vladivostok International Film Festival of Asian Pacific Countries”, “Location Map”, “Table 2: Wast Asian Festivals by Decade” (with Ruby Cheung), “Table 3: Festivals Featuring Significant East Asian Cinema Content” (with Andrew Dorman), “Table 13: Monetary Value of Awards at Select Festivals in East Asia”, “Bibliography: Film Festivals and East Asia”, Film Festival Yearbook 3: Film Festivals and East Asia, Dina Iordanova and Ruby Cheung (eds), St Andrews Film Studies, 2011, 234-238, 240-241, 247-249, 250-252, 265-266 and 267-275.


Berys GAUT


Elisabetta GIRELLI


Fredrik GUSTAFFSON


“Nytt på DVD”, a regular three page essay in Filmrutan.

“Fredrik on Film”, weekly blog on film, history and theory, http://fredrikonfilm.blogspot.com/

Matthew HOLTMEIER


Yun Mi HWANG


Dina IORDANOVA

Film Festival Yearbook 3: Film Festivals and East Asia, Dina Iordanova and Ruby Cheung (eds), St Andrews Film Studies, 2011.
“East Asia and Film Festivals: Transnational Clusters for Creativity and Commerce” and “The Resources: Necessary Groundwork”, in Dina Iordanova and Ruby Cheung (eds) Film Festival Yearbook 3: Film Festivals and East Asia, St. Andrews: St. Andrews Film Studies, 2011, pp. 1-34 and 255-265.


“At synliggore det usynlige: Trafficking pa film / Making Trafficking Visible, Adjusting the Narrative”, Kosmorama: Danish Journal for Film Art and Culture, Special issue on The New Europe edited by Eva Jorholt, no. 247, Summer 2011, pp. 7-33 (in Danish).

Alex MARLOW-MANN


Reviews of: C’eravamo tanto amati; Gli uomini, che mascalzoni... ; Totò, Peppino e la malafemmina; La segretaria privata; L’arcano incantatore; I tre volti della paura; Danza macabra; La cripta e l’incubo; Il mulino delle donne di pietra; Amanti d’oltretomba; in Louis Bayman (ed.), Directory of World Cinema: Italy, Intellect, 2011.


David MARTIN-JONES


Tom RICE

Curated and contributed 30 short essays as part of a new collection “From Cape to Cairo”, BFI Mediatheque, September 2010.

Leshu TORCHIN


John TRAFTON


Chelsea WESSELS


Joshua YUMIBE


3. TALKS

Seminar Series

Numerous talks were offered at the CFS as part of this year’s Seminar Series. In addition to CFS members Dr. Serazer Pekerman, Dr. Elisabetta Girelli, Dr. Alex Marlow-Mann and Dr. Alex Fischer, we also welcomed such internationally renowned figures as Prof. Robert A. Rosenstone, Professor Liesbet Van Zoonen, Prof. Paul Mc Donald, Dr. Stephanie Dennison, Prof. Catherine Grant, Dr. Sarah Cooper, film critic Jean-Michel Frodon and filmmakers John Simmons and Ana Lorenz. Full details of all these events can be found in appendices 1 and 2.

Talks and conference presentations by members for the period September 2010/August 2011

Bernard BENTLEY

Vera BURGOS-HERNÁNDEZ

“Representations of Domestic Violence in Recent Spanish Cinema: Take My Eyes”, Center for Film Studies Annual Postgraduate Conference, University of St Andrews, 16-17 May 2011.

Robert BURGOYNE

“Abstraction and Embodiment in the War Film”, Keynote lecture, Figures of the Visceral Conference, University of Edinburgh, 22 September 2010.

“Phantasmagoria and Panorama in Oliver Stone’s Alexander”, Film and History Conference, University of Milwaukee, 12 November 2010.

“Abstraction and Embodiment in the War Film,” SCMS Annual Conference, New Orleans, 12 March 2011.

“Self-sacrifice in Letters from Iwo Jima”, Keynote lecture, Cinema and Philosophy, Turkish Film Studies Annual Conference, Kadir Has University, Turkey, 6 May 2011.

“Abstraction and Embodiment in the War Film”, Talk presented to the Program in Film Studies, Bogazici University, Turkey, 9 May 2011.

“Abstraction and Embodiment in the War Film”, Keynote lecture, Narrating History, Conference, Department of Letters, Koc University, Turkey, 12 May 2011.


Ruby CHEUNG

“Running Out of Time: From Red Cliff through New Media Platforms then back to the Old Days”, Rethinking Chinese Film Industry: New Methods, New Histories Conference, Centre for Media and Communication Research and David C. Lam Institute for East-West Studies, Hong Kong Baptist University, Hong Kong, 8-9 October 2010.

“Opening Speech: Film Festivals and East Asia Book Launch”, 12th Jeonju International Film Festival, South Korea, 2 May 2011.


“Introduction to Grave of the Fireflies – Special Screening in Aid of Japan”, University of St Andrews, 14 June 2011.
**Pasquale CICCHETTI**


“Animating the past: patterns of recollection in contemporary European animation”, Film and Memory, 4th Scottish Consortium for Film and Visual Studies Conference, University of Stirling, 9 June 2011.

**Andrew DORMAN**

“Induction Lecture”, GRADskills Induction Day for First Year PhD Students, University of St Andrews, 28 September 2010.


**Annette DUJISIN**

Presentation of the film *Le vite possibili* by Corso Salani for the Retrospective “Percorso di un vero indipendente”, Festival de Popoli, Florence, Italy, 27-30 October 2010.

Encounter with the audience: Q&A on Corso Salani’s career, for the Retrospective “Percorso di un vero indipendente”, Florence, Italy, 27-30 October 2010.


**Alex FISCHER**

“Re-imaging Russian and American Relations on the Movie Screen”, Vladivostok International Film Festival, 13 September 2010.

“Conceptualising Basic Film Festival Operation: An Open System Paradigm”, Master Class, Cork Film Festival, 10 November 2010.

“Conceptualising Basic Film Festival Operation: An Open System Paradigm”, International Film Festival Summit, Las Vegas, 5 December 2010.
“Conceptualising Basic Film Festival Operation: An Open System Paradigm”, Centre for Film Studies Talks, University of St Andrews, 8 March 2011.


“Rethinking the Intersections of Art and Commerce at the Contemporary Film Festival Scene”, Transformaties in Kunst & Cultuur, University Leiden, 26 May 2011.


“Back in the Picture: Searching for Qajar Era Motion Pictures in Two Prominent European Film Archives”, Photography and Cinematography in Qajar Era Iran, University of St Andrews, 27 August 2011.

**Elisabetta GIRELLI**

“Man and Boy: Montgomery Clift as a Queer Star”, Institute for Historical Research, University of London, 14 October 2010.

“Man and Boy: Montgomery Clift, Queer Theory and *Wild River*”, Centre for Film Studies Talks, University of St Andrews, 7 December 2010.


**Fredrik GUSTAFFSON**


“Girl with Hyacinths – Personal Cinema as Queer Cinema”, Centre for Film Studies Postgraduate Conference, University of St Andrews, 16-17 May 2011.

“Narrative, Spectatorship and Prejudice”, SCSMI Conference, Budapest, 8-11 June 2011

**Matthew HOLTMEIER**


“Karagarga: Piracy or Public Archive?”, Centre for Film Studies Postgraduate Study Day, University of St Andrews, March 2011.


“The Modern Political Cinema: Pre-Hodological Space as Cinematic Ethics”, Film-Philosophy, John Moores University, July 2011.

Yun Mi HWANG


Raluca IACOB


Dina IORDANOVA

“Dynamics of World Cinema”, Centre for Communication Studies, Baptist University of Hong Kong, October 2010.

“Film Needs Festival/ Festival Needs Film”, European Festival Project, Bologna, Italy, 25 November 2010.

“A Personal Journey through Indian Cinema”, India as a Soft Power Symposium, University of Westminster, 18 February 2011.

Participant at Going Global: British Council International Conference, Hong Kong, March 2011.

“Change Management: Narratives, Identity and Representation in Post-Communism” Keynote speaker, British Association for Slavic and East European Studies, University of Cambridge, 3 April 2011.

Moderator, “Transmissions”, panel discussion with Eun Mee Ahn (South Korea), Anita Nair (India) and Jonathan Clements (UK), The Hub (Part of the Continental Shifts programme), Edinburgh International Festival/British Council, 16 August 2011.

Alex MARLOW-MANN


“Postmodernism and the New Neapolitan Cinema”, Department of Italian Research Seminars, University of Reading, 25 March 2011.

“The Function and Viability of Regional Cinema in Contemporary Europe: Naples, a Case Study”, Centre for Film Studies Talks, University of St Andrews, 8 February 2011.
“Introduction to Luchino Visconti’s Vaghe stelle dell’Orsa/ Sandra”, Abingdon Film Society, 17 February 2011.

“Q&A with Marco Pettenello following the screening of La passione”, Italian Cultural Institute/ Ciné-Lumiére, 5 March 2011.

“Q&A with Toni Servillo and Stefano Incerti following the screening of Una vita tranquilla”, Italian Cultural Institute/ Ciné-Lumiére, 6 March 2011.

“Regional Cinema and the Dynamics of Film Exhibition: Naples, a Case Study”, Edinburgh International Film Audiences Conference, Filmhouse, Edinburgh, 18 March 2011.


**David MARTIN-JONES**

“Putting Deleuze’s Cinema Books into Context”, Deleuze in Context (Workshop), University of Dundee, 24 September 2010.


“The Transcultural North (and the Global South)”, Imagining North (Workshop), Cove Park, 18 February 2011.

“Montevideo Disappears”, Society for Latin American Studies, University of St Andrews, 8-10 April 2011.

“The Child “Seer” and Cinematic History”, Society for Latin American Studies, University of St Andrews, 8-10 April 2011.

“Globalization’s Action Crystals: Geopolitics in Michael Mann Blockbusters”, Deleuze Studies IV, University of Copenhagen, 27-29 June 2011.

“How Tasty are Deleuze’s Cinema Books?”, Keynote speaker, Film-Philosophy IV, Liverpool John Moores University, 6-8 July 2011.
Paola MONALDI


“Cinematic Transnationalism: A Folding Model”, Centre for Film Studies, PG Seminar, University of St Andrews, 27 April 2011.

“Juan of the Dead: Cuban Zombies and the Transnational”, Centre for Film Studies Postgraduate Conference, University of St Andrews, 16-17 May 2011.

Serazer PEKERMAN

“Framed Intimacy in Transnational Cinemas”, Centre for Film Studies Talks, University of St Andrews, 23 November 2010.

Tom RICE

“The Malayan Film Unit”, Film and the End of Empire, University of Pittsburgh, 24-26 September 2010.

“Africans in England: The Colonial Film Unit and the Beginning of the End”, Film and the End of Empire, University of Pittsburgh, 24-26 September 2010.

“Workshop on the Colonial Film Project”, Africa in Motion: St Andrews African Film Festival, University of St Andrews, 27-28 November 2010.

“Colonial Film: Creating an Online Archive”, Centre for Film Studies Postgraduate Study Day, University of St Andrews, March 2011.

Kathleen SCOTT

“‘Freud Is Dead, Isn’t He?’: A Haptic Reading of Antichrist”, Film-Philosophy, Liverpool John Moores University, 6-8 July 2011.

“How the West Was Won: The Expansion of Capitalism in the Western Genre”, MeCCSA-PGN Conference, Bournemouth University, 4-5 July 2011.

“Re(vision)ing Spectatorship: Haptic Visuality and Horror Film”, Center for Film Studies Annual Postgraduate Conference, University of St Andrews, 16-17 May 2011.

Sarah SOLIMAN


Beatriz TADEO FUICA


“Intersection of Memories in Post-dictatorial Documentaries”, Scottish Consortium of Film and Visual Studies, University of Stirling, 9 June 2011.


Leshu TORCHIN

‘The Armenian Genocide and Activism’ MECACS (Institute for Middle East, Central Asia and Caucasus Studies) Faculty Conversations, University of St Andrews 8 December 2010.

John TRAFTON

“The ‘Anti-War Film’ and the ‘Anti-War-Film’: A Reading of Brian De Palma’s Redacted (2007) and Casualties of War (1989)”, Histories Created Through Cinema, San Francisco State University, 14-16 October 2010

“‘We Are Met by the Colour Line’: Race and Mythology in the World War II Films of Clint Eastwood”, Centre for Film Studies Postgraduate Conference, University of St Andrews, 16-17 May 2011.

Chelsea WESSELS

“East Meets West: Accenting the Western in the DEFA Indianerfilme”, 8th Annual MeCCSA-PGN Conference, Bournemouth University, 3-5 July 2011.


Joshua YUMIBE


4. FUNDING
Bernard BENTLEY

Received a £1582 grant from The Carnegie Trust to visit the Filmoteca Española in Madrid to check archives for project entitled “Three specific examples of Spanish Film Censorship (1947, 1962, 1976)”.

Yun-hua CHEN

Received a GRADskills Innovation Award for £900 towards the staging of Africa in Motion: Interdisciplinary Workshop and African Film Festival.

Fredrik GUSTAFFSON

Received a £500 GRADskills grant in order to set up a SciFI (Scottish Film Scholar Initiative).

Dina IORDANOVA

Received a £2,000 grant from the Carnegie Trust for the Universities of Scotland in July 2011 for a research project entitled ‘Film Festivals in Switzerland.’

Together with Alex Marlow-Mann received a grant of £14,000 from the Royal Society of Edinburgh to establish a Scottish Film Festival Studies network. The project envisages a mailing list, website, two international workshops and the publication of the next two volumes of the Film Festival Yearbook series.

Continued to receive funding from The Leverhulme Trust for the two-and-a-half year Dynamics of World Cinema project, which drew to a close in August.

Continued to receive funding from The Carnegie Trust for the Scottish Consortium of Film and Visual Studies, which staged its fourth conference at the University of Stirling in June.

Beatriz TADEO FUICA

Received a £1,000 grant from the Santander R&T Fund for a research trip to be carried out in September/October 2011. As part of this trip, she will deliver a paper at the Segundas Jornadas de Investigación Histórica del Archivo General de la Universidad de la República.

Hannah MALOCO

Honours student Hannah Maloco was awarded a Robert T. Jones Scholarship to go to Emory for a year at the end of her fourth year.

Alex MARLOW-MANN

Together with Dina Iordanova received a grant of £14,000 from the Royal Society of Edinburgh to establish a Scottish Film Festival Studies network. The project envisages a mailing list, website, two international workshops and the publication of the next two volumes of the Film Festival Yearbook series.
**Tom RICE**

Together with Joshua Yumibe received a £2,000 grant from the University of St Andrews FILTA Assessment for a project entitled ‘Cinema St Andrews’, which will look at the history of local film culture in the town.

**Leshu TORCHIN**

Received a £700 publication grant from The Carnegie Trust to support the publication of her monograph *Creating the Witness: Genocide in the Age of Film, Video, and the Internet* (forthcoming from the University of Minnesota Press).

She also received a £1,740 research grant from The Carnegie Trust for a project entitled ‘Entertaining Advocacy: Film Festivals and Activism,’ which allowed her to conduct a site study of the Human Rights Watch Film Festival in New York in June 2011.

**Chelsea WESSELS**

In October 2010 received a GRADskills Innovation Grant for £250 towards the staging of the 5th Annual Postgraduate Study Day on Open Access Film Studies.

**Joshua YUMIBE**

Together with Tom Rice, received a £2,000 grant from the University of St Andrews FILTA Assessment for a project entitled ‘Cinema St Andrews,’ which will look at the history of local film culture in the town.

### 5. EVENTS/ACTIVITIES

**History on Film/ Film on History: A Symposium with Robert Rosenstone**

10 October 2010

This one-day symposium focused on the role of film as a medium of historical analysis and historiographic critique, a subject that was pioneered by this year’s Visiting Professor, Robert Rosenstone. Hosted at The Gateway building in St Andrews, the event featured presentations by Alun Munslow, Bettina Bildhauer, Debra Ramsay, Ian Christie, Jennifer Smyth and Guy Westwell, as well as an introduction by Robert Burgoyne and a response by Robert Rosenstone. Full details can be found in Appendix 1.

**CFS Visit: Gavin Miller, CEO of the Centre for the Moving Image**

15 November 2010

The CFS was delighted to welcome St Andrews alumnus Gavin Miller back to the town to meet with members of staff and then talk to postgraduate students. A former producer for Universal and BBC Worldwide, Gavin was recently appointed as CEO of the Centre for the Moving Image, the new umbrella organisation overseeing the Edinburgh Film Festival and the Filmhouse.

**African Film Festival and Interdisciplinary Workshop**

27-28 November 2010
Sponsored by a GRADskills Innovation Grant and St Andrews Shuttle and organised by Yunhua Chen, this two-day event gave both town and gown the opportunity to get more intimately acquainted with African moving image culture. The event featured an introductory talk by Dr. Lizelle Bisschoff and Stefanie Van de Peer of the Africa in Motion film festival, a workshop on the Colonial Film Project with Dr. Tom Rice, a roundtable discussion and screenings of *Sexe, Gombo et Beurre Salé* (*Sex, Okra and Salted Butter*, Mahamat-Saleh Haroun, France, 2008), *En Attendant les Hommes* (*Waiting for Men*, Katy Lena Ndiaye, Mauritania, 2007) and *iMANi* (Caroline Kamya, Uganda, 2010). Full details can be found in Appendix 1.

**Screening: The Films of Ana Lorenz & Q&A with the Director**  
9 December 2010  
The CFS and the Spanish Department co-hosted this event dedicated to emergent Spanish filmmaker Ana Lorenz. Screenings of *Algo Queda* (*Something Remains*, 2010) and *Conchin se lo traga* (*Conchin Swalows*, 2010) and the music videos *The Pinker Tones – Fugaz* and *Ambros Chapel – Lovers* were followed by a Q&A with the director.

**60 Hour Film Blitz**  
1-4 March 2011  
This original film festival event saw students and local community members shooting and editing three minute films during a 60-hour period between the 1st and 3rd of March. The completed films were then screened during a gala event the following day and prizes were awarded to the best films. Filmmaking workshops were also held for participating teams. Full details can be found in Appendix 1.

**The New Neapolitan Cinema Book Launch**  
28 March 2011  
The Italian Cultural Institute in London hosted a special event to mark the publication of *The New Neapolitan Cinema* (Edinburgh: Edinburgh University Press, 2011). The author, Alex Marlow-Mann, was in conversation with Christopher Wagstaff of the University of Reading and then took questions from the audience. The evening concluded with a rare screening of Stefano Incerti’s debut feature *Il verificatore*/ *The Gas Meter Reader*, unseen in the UK since the London Film Festival in 1995, courtesy of Teatri Uniti and Nutrimenti Terrestri.

**CFS Visit: Dr. Petr Bilík, Palacký University, Czech Republic**  
21 April 2011  
In April we were visited by the Head of the Film Studies department at the Palacký University in Olomouc, Czech Republic, Dr. Petr Bilík, and his assistant, Kristýna Erbenová, for a productive meeting about potential future collaborations between the two universities.

**Film Festival Yearbook 3: Film Festivals and East Asia Book Launch**  
2 May 2011  
Dina Iordanova and Ruby Cheung's new book *Film Festival Yearbook 3: Film Festivals and East Asia* was launched with a special event at the Jeonju International Film Festival in South Korea on 2 May 2011. Contributors James Bell, Chris Fujiwara and Julian Stringer were in attendance along with co-editor Ruby Cheung.

**Routledge Workshop: Film Studies Publishing**  
10 May 2011
Natalie Foster (senior editor at Routledge publishing) and Zoe Sternberg (journals editor at Routledge publishing) visited St Andrews to meet with staff and postgraduates in the CFS to discuss the current film studies publishing at Routledge and to answer any questions about the publishing process.

**Carnegie Trust Sponsored 4th Scottish Consortium for Film and Visual Studies Conference**
9 June 2011
This year’s conference took place at the University of Stirling and was dedicated to the theme of ‘Film and Memory.’ There were keynotes from Richard Dyer, Andrew Hoskins and Robert Burgoyne and presentations by Christophe Dupin, Christine Geraghty, Grahame Smith, Marie-France Courriol, Laura Ferguson, Beatriz Tadeo Fuica, Amy Holdsworth, John Izod, Michael Stewart, Richard Kilborn, Tony Grace, Alan Marcus, Philippa Lovatt, Elizabeth Ezra, Katherine Groo, Bernard Bentley and Pasquale Cicchetti. With four presentations, St Andrews was the best-represented of any of the Scottish universities. Full details of the programme can be found in Appendix 1.

**How The Movie Brats Took Over Edinburgh Book Launch**
12 August 2011
St Andrews Film Studies new publication on the Edinburgh International Film Festival, How The Movie Brats Took Over Edinburgh, received a belated book launch on Friday 12th August as part of the Edinburgh Book Fringe. The author, Matthew Lloyd, gave an anecdotal account of several key years in the festival's history before taking questions from the audience and signing copies. There was a sizeable audience present in the cosy confines of Word Power Books, including a number of EIFF and Filmhouse insiders. Lynda Myles and David Will, whose tenures as Festival Director are amply discussed in the book, also put in an unexpected but welcome appearance.

**Cine Club Juan Pablo Rebella**
Organised by Beatriz Tadeo Fuica and run jointly by the CFS and the Department of Spanish, the Cine Club provided a series of film screenings on the theme of ‘Cinema under Dictatorship’. Nine films were screened from Spain, Argentina and Chile, encompassing both well-known and important, but less familiar, titles.

**Cineforum / Italian Film Society**
Organised by Alex Marlow-Mann and Francesca Lacaita and jointly run by the CFS and the Department of Italian, the Cineforum screens classic and contemporary Italian films and aims to broaden the range of film culture available to staff and students access to a broader. All films are screened in high-quality digital projection with English subtitles. This tear thirteen films were screened, and the second term focussed particularly on films exploring social and political issues and comedy.

**Queer Cinema Screenings**
Co-organised by Elisabetta and Girelli and Andrew Dorman, this ongoing series screened six films in the second term: Screenings: *Fire* (Deepa Metha, 1996), *Happy Together* (Wong Kar-wai, 1997), *Paris is Burning* (Jennie Livingston, 1990), *The Virgin Machine* (Monika Treut, 1988), *Different From the Others* (Richard Oswald, 1919), and *Gohatto* (Nagisa Oshima, 1999). The series was singled out by the Equality & Diversity officer in Human Resources as an example of good working practice for its inclusivity and mentioned in this light to the stakeholders of the Fife LGBT Network.
6. POSTGRADUATE

Postgraduate Workshop: What’s All the Fuss about Funding?
23 February 2011
David Martin-Jones, Elisabetta Girelli Tom Rice and Alex Fischer hosted this dedicated postgraduate workshop exploring the importance of research funding, and how to go about applying for it.

The 5th Annual Postgraduate Study Day: Open Access Film Studies
23 March 2011
Our fifth annual study day was devoted to the subject of the free dissemination of film studies work and resources via the internet. The keynote speaker was Dr. Catherine Grant, Senior Lecturer at the University of Sussex, who runs the Film Studies for Free website and the event also featured presentations by Vera Ryzhik, Yun Mi Hwang, David Martin-Jones, Matthew Holtmeier, Fredrik Gustafsson and Tom Rice. Full details of the programme and abstracts of individual talks can be found in appendix 1.

PhD Workshop with Dr Dimitris Eleftheriotis
9 May 2011
Hosted by the CFS postgraduate community’s Scottish Film Scholar Initiative (SciFi) thanks to a GRADskills Grant and the organisation of Fredrik Gustaffson, this workshop saw Dr Dimitris Eleftheriotis from University of Glasgow visit to discuss some of the issues and pitfalls involved in PhD study.

The 6th Annual Postgraduate Conference
16-17 May 2011
Given the dramatic growth of our PhD programme, this year’s Postgraduate Conference took place over one and a half days. Organised by Andrew Dormann, the conference comprised presentations from all 15 of our current doctoral students, plus one by Michael Franklin of the Institute for Capitalising on Creativity. Sarah Cooper of Kings College London gave a keynote and provided feedback on all of the papers. Full details of the programme and abstracts of individual talks can be found in appendix 1.

Workshop on Archives
23 May 2011
Postgraduate students from the CFS visited the University of Stirling for a day-long workshop on archival work with archivist Karl Magee. The event was funded by GRADskills and organised by Fredrik Gustafsson.

Postgraduate Seminars
Organised by Fredrik Gustaffson thanks to a GRADskills grant, this new initiative saw postgraduates meet regularly between October 2010 and May 2011 on alternate Tuesdays. They took it in turn to present informally on research in progress, to discuss and share advice and ideas.

CFS Newsletter
As usual, two editions of the Newsletter were produced and distributed to several hundred colleagues internationally. For the first time we were able to produce the Newsletter in full
colous, adding an extra touch of professionalism. Once again John Trafton and Andrew Dorman handled editorial chores with great professionalism before stepping down to be replaced by Kathleen Scott and Chelsea Wessells next year.

7. PROJECTS

Dynamics of World Cinema

Work continued this year on the two-and-a-half year Leverhulme Trust funded research project Dynamics of World Cinema, which ended in August. One of the last major outcomes of this project is Digital Disruption: Cinema Moves On-line, an anthology of works looking at the impact of the internet on film distribution and exhibition, co-edited by the project leaders, Dina Iordanova and Stuart Cunningham, which is due to be published by St Andrews Film Studies at the end of the year.

St Andrews Film Studies publishing

The activities of the Centre for Film Studies publishing wing, St Andrews Film Studies, expanded further this year with another two publications: the third volume of the Film Festival Yearbook, this time devoted to Film Festivals in East Asia and co-edited by Dina Iordanova and Ruby Cheung, 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. To mark the fifth anniversary of the Centre for Film Studies, we also published a special, full-colour book celebrating the activities and achievements of the Centre and its staff: the University of St Andrews Centre for Film Studies 2005-2010 5th Anniversary Brochure, edited and designed by Alex Marlow-Mann. All of these publications are available to purchase from our website, http://www.st-andrews.ac.uk/filmbooks/

Next year promises to be even busier, with several publications already commissioned and in various stages of development: Film Festival Yearbook 4: Film Festivals and Activism, co-edited by Dina Iordanova and Leshu Torchin; Film Festival Yearbook 5: Producing a Film Festival, co-edited by Dina Iordanova and Alex Fischer; Conceptualising Basic Film Festival Operation: An Open System Paradigm by Alex Fischer; Coming Soon to a Festival Near You: Programming Film Festivals, edited by Jeffrey Ruoff; and Digital Disruption: Cinema Moves On-line, edited by Dina Iordanova and Stuart Cunningham.

We have continued to work with our London-based distributor, Central Books, and have been actively pursuing a deal to secure US-distribution. Our publications were also on sale at this year’s Edinburgh Book Festival and at the Filmhouse in Edinburgh. We also staged book launch events for both Film Festivals and East Asia and How the Movie Brats Took Over Edinburgh, the former at the Jeonju International Film Festival, the latter as part of the Edinburgh Book Fringe. Our books continued to receive wide international coverage, with reviews, interviews and features in such journals and newspapers as Scope, Cineaste, Transnational Cinemas, Film International, Tijdschrift voor Mediageschiedenis, Chonbuk Daily, Viewfinder, Millennium: Journal of International Studies, The Courier & Advertiser, The Herald and The Skinny (for a full list, visit http://www.st-andrews.ac.uk/filmbooks/journal-reviews/).

BAFTSS (British, Association of Film Television and Screen Studies)
Prof. Iordanova and Dr. Alex Marlow-Mann were among the founding members of BAFTSS (British Association of Film, Television and Screen Studies), a new organisation designed to represent the discipline and promote its interests at national level; they now serve on the Executive Committee.

8. OTHER/ KT/ IMPACT

Robert BURGOYNE

Was appointed to the Editorial Board of REBECA (Revista Brasiliere de Estudos de Cinema e Audiovisual), published by SOCINE in Brazil; to the International Advisory Board of the International Journal of Scottish Theatre and Screen; and to the Editorial Board of Thinking Cinema, a new book series published by Continuum and edited by David Martin-Jones and Sarah Cooper.

Alex FISCHER

Was project leader of the “Qajar Era Cinematography and Photography” initiative and conducted research into the holdings of the Russian State Documentary Film & Photo Archive.

Matthew HOLTMEIER

Became the editorial assistant for Film Philosophy; a peer-reviewer for Networking Knowledge and Journal of the Study of Religion, Nature, and Culture; and Communications Officer for the Media, Communication and Cultural Studies Association Postgraduate Network.

Dina IORDANOVA

Was elected Fellow of the Royal Society of the Arts; was appointed to the Board of Trustees of the Centre for the Moving Image, the parent company of the Edinburgh International Film Festival; served on the AHRC panel on CDA grants; joined the international advisory board of The Image, the global community brought together around a common shared interest in the role of the visual, engaged in producing academic content and conferences and affiliated with the innovative Common Ground publishing project; was nominated to the ‘Speakers for Schools’ initiative; acted as a consultant to the ‘Research Fortnight’. Prof. Iordanova was also one of the founding members of BAFTSS (British Association of Film, Television and Screen Studies), a new organisation designed to represent the discipline and promote its interests at national level; she now serves as Treasurer on the Executive Committee.

Alex MARLOW-MANN

Was appointed to the editorial board of the Journal of Italian Cinema and Media Studies, published by by Intellect Press; served as senior researcher on The Long Road Back from Hell (Xavier Mendik, 2011, UK), a new documentary produced by Cine Excess/ Shameless Screen Entertainment and included on the new DVD and Blu-ray of Ruggero Deodato’s infamous cult movie Cannibal Holocaust (1980). Dr. Marlow-Mann was also instrumental in setting up BAFTSS (British Association of Film, Television and Screen Studies), a new
organisation designed to represent the discipline and promote its interests at national level; he
now serves on the Executive Committee.

David MARTIN-JONES

Joined the Advisory Board of Visual Culture in Britain, an interdisciplinary journal published
by Routledge; joined the editorial board of Deleuze Studies; and was interviewed for a
National Geographic television programme, to be aired on Sky TV in the USA in Sept 2011,
speaking about tourism and the cinematic celebrity of the Loch Ness Monster. Together with
Dr Sarah Cooper (Kings College London), established the Thinking Cinema book series for
Continuum Press. The series publishes original, innovative monographs that explore
encounters between film, philosophy, and theory. The series aims to promote research at the
intersection of film and philosophical or theoretical ideas.

Leshu TORCHIN

Was invited to contribute a section on Hollywood and the Holocaust for a catalogue for the
Vienna Jewish Museum.

Chelsea WESSELS

Became the Research Assistant to the Cinema St Andrews project supervised by Dr Tom
Rice and Dr Josh Yumibe. Became a member of the Theoria: St Andrews Critical Theory
Group.

Joshua YUMIBE

Was elected to the Executive Committee of Domitor, the International Society of the Study of
Early Cinema. He also continued to work as Project Coordinator of the Davide Turconi
Frame Collection.

9. FORTHCOMING

Scottish Film Festival Studies Network

Thanks to the grant from the Royal Society of Edinburgh, Dina Iordanova and Alex Marlow-
Mann have now set up the Scottish Film Festival Studies Network. Work is now underway on
the planning for the first of two workshops, to be held in Edinburgh on the 7th November and
dedicated to the subject of film festivals and activism.

Publishing: St Andrews Film Studies

Several new books are forthcoming from St Andrews Film Studies this year (see section 7 for
more details). We will also be working towards redesigning the website.

CFS Talks

An exciting series of talks have been planned for the next year. Speakers include Yun-hua
Chen (St Andrews), Michael Duckworth (Hong Kong University Press), Sean Cubitt
(Southampton), Patricia Zimmermann, Karen Lury (Glasgow), Joshua Yumibe (St Andrews), Sarah Street (Bristol), Mark Jancovich (UEA), Ravi Vasudevan and Yvonne Tasker (UEA). Full details of next term’s programme are available at our website: http://www.st-andrews.ac.uk/filmstudies/events.php

David MARTIN JONES: Fellowship at the Institute of Advanced Studies, University of Durham

David Martin-Jones has been awarded a Fellowship at the Institute of Advanced Studies, University of Durham, from October to December 2012. The theme for that session of the Institute's activities is 'Time'. David Martin-Jones will pursue work on the Cinematic Temporalities of Modernity, with a particular emphasis on how different cinemas from around the world construct different narrative timescapes due to their specific aesthetic, cultural and religious traditions.

Online Journal

Our postgraduate community, under the leadership of Fredrik Gustafsson and Andrew Dorman are currently working towards the realisation of a St Andrews Film Studies online journal. The first issue, due out next year, will be guest edited by Prof. Catherine Grant and will be dedicated to the subject of open access film studies, the subject of this year’s Postgraduate Study Day.

Images of the Past

An additional postgraduate event has been added to next year’s calendar. The Centre for Film Studies, the School of Modern Languages and the School of History have teamed up to stage an interdisciplinary conference dedicated to representing the past (a subject that ties in well with last year’s History on Film/ Film on History symposium. Co-organised by Beatriz Tadeo Fuica, the event will take place on the 18th November.

10. APPENDICES
Appendix 1
University of St Andrews, Centre for Film Studies
Special Events, 2009/10.

Film and History Symposium with Professor Robert Rosenstone

Sun 10th October 2010 10:00 to 16:00

The Boardroom, Gateway Building
Robert Rosenstone, Ian Christie, Alun Munslow, and others

The focus of this one-day symposium is the role of film as a medium of historical analysis and historiographic critique, a subject that has been considered at length by writers such as Robert Rosenstone, Hayden White, Thomas Elsaesser and Natalie Zemon Davis. It will feature several presentations by leading and emerging scholars in the fields of film studies and history, and will be centrally concerned with the key work of Robert Rosenstone, who will be a visiting professor at St Andrews during the month of October. The event is free and open to the public.

Direct and challenging, Robert Rosenstone's *History on Film / Film on History* calls for a new concept of history as vision and for a new historiography shaped by the poetics of film. Dedicated to challenging traditional concepts of historical writing, Robert Rosenstone has created a path-finding body of scholarship and has inspired a range of new approaches to the historical film. In this symposium leading and emerging scholars engage with Robert Rosenstone on the ways films make meaning out of the ‘traces left to us from that vanished world.’

Programme

Robert Burgoyne: Introduction and Opening Remarks
Robert Rosenstone: Opening Reflections on Historical Writing and Historical Film
Alun Munslow: Film and the Future of Historical Expression
Bettina Bildhauer: Wreath and Clock: Time and History in Films about the Middle Ages
Debra Ramsay: History in the Making-Of/The Making-Of as History
Lunch
Ian Christie: Seeing the Past: Film and Phantasmagoric Space
Jennifer Smyth: The Historical Image and the Contested Frame in Fred Zinnemann's *Julia*
Guy Westwell: In Country: Mapping the Iraq War in Contemporary US Cinema
Robert Rosenstone: Responses to the Panel and Closing Remarks

Abstracts

Film and the Future of Historical Expression
Prof. Alun Munslow, Visiting Professor of History and Historical Theory in the Department of History at the University of Chichester

What is the epistemic/ontological status of film and written history? Can ‘history’ exist and be ‘expressed’ beyond the textual? These questions demand rethinking the epistemic and ontological nature of history through concepts such as exemplification, explanation, expression, representation, substitution and transfiguration.
Wreath and Clock: Time and History in Films about the Middle Ages
Dr. Bettina Bildhauer, Senior Lecturer in German in the School of Modern Languages at the University of St. Andrews
In this presentation I argue that films about the Middle Ages are fundamentally different both from films set in other historical periods and from written historiography about the Middle Ages. Film reflects a wider sense in popular culture that history really only began in the modern period, and that the Middle Ages are therefore a mythical pre-history or fantasy world, before time was structured into chains of cause and effect. Films about the Middle Ages show how medieval people allegedly perceived time differently, moving more slowly and in cycles of the seasons, of liturgy and of life, with the past continuing seamlessly into the present. But the films not only depict a different perception of time and history in their medieval subjects, but encourage it in their modern viewers by dissolving chronological narrative structures.

History in the Making-Of/The Making-Of as History
Debra Ramsay, School of American and Canadian Studies, University of Nottingham
In addition to extending the ‘life’ of films, DVD and Blu-Ray technologies have facilitated the proliferation of so-called ‘ancillary’ material. Whilst these features work as an extension of the marketing process, they may also involve the consumer in a discourse about authenticity and, in the case of films about the past, historical worth. Using the extra features on the 2007 Clint Eastwood diptych Flags of Our Fathers and Letters from Iwo Jima, this paper explores how such features invite the consumer not only to interpret the role of history in the making of these films, but also to evaluate the role played by the films within history.

Seeing the Past: Film and Phantasmagoric Space
Prof. Ian Christie, Department of History of Art and Screen Media, Birkbeck University of London
Film creates the illusion of showing us the past, as did earlier forms of immersive visual spectacle, such as the Panorama and the Phantasmagoria. But while such entertainments contributed to a new vividness in nineteenth century historical writing (Carlyle, Marx), they also seemed contrary to the discipline of history as analysis, and cinema would inherit the same prejudice. But if grasping historical space is considered important, then film provides a technique for interpreting space in representation. My paper will consider some examples of how this can be developed.

The Historical Image and the Contested Frame in Fred Zinnemann’s Julia
Dr. J.E. Smyth, Department of History, University of Warwick
Robert Rosenstone has argued that ‘historical film at its best provides a kind of counter-discourse on the past’ and that invention is key in the formulation of the genre. In many ways, the historical and cultural relativism of the 1920s and 1930s links the aims of traditional historiography and historical cinema, and over a period of many years, Hollywood filmmakers constructed alternate views and voices of the past. This paper takes up Rosenstone’s vision for the historical film, and looks specifically at Fred Zinnemann’s engagement with women’s history, oral history, and narratives of the Resistance in Julia (1977). What happens when the invention lies in the ‘original’ text? Can film’s visual and oral search target the consequences of historical relativism?

In Country: Mapping the Iraq War in Contemporary US Cinema

27
Dr. Guy Westwell, Lecturer in Film, School of Languages, Linguistics and Film, Queen Mary University of London
In this paper I will look at a range of films that attempt to map the war in Iraq as historical event, including *Iraq in Fragments* (2006), *The War Tapes* (2006), and *The Hurt Locker* (2009). I will engage with a number of issues that have been central to Robert Rosenstone’s work, including: the ways in which a film’s story structure might be said to model the structure of a historical event (or at least, a historian’s account of a historical event); the relationship between filmic point of view and visions of the past; and, the ways in which film might allow us to engage with history in ways different to (and possibly better than) the written text.

**African Film Festival and Interdisciplinary Workshop**

**Sat 27th November 2010 to Sun 28th November 2010**

School III, The Quad

The Centre for Film Studies is bringing the fifth annual *Africa in Motion: Edinburgh African Film Festival*, the UK’s largest African film festival to St Andrews on 27 and 28 November 2010. This event of St Andrews African Film Festival and Interdisciplinary Workshop, sponsored by GRADskills Innovation Grant and St Andrews Shuttle, is free to everyone interested in cinema and African culture.

**27 Nov 2010**

3:00-4:00 Talk: 'Introduction to African Cinema', Dr. Lizelle Bisschoff and Stefanie Van de Peer (organisers of Africa in Motion: Edinburgh African Film Festival)

4:00-5:30 Screening of *Sex, Okra and Salted Butter* (*Sexe, Gombo et Beurre Salé*, Mahamat-Saleh Haroun, France, 2008), a comedy of errors by the acclaimed Chadian director about the experiences of African immigrants

5:30-6:30 Screening of *Waiting for Men* (*En Attendant les Hommes*, Katy Lena Ndiaye, Mauritania, 2007), a documentary about muralist paintings by the women of Mauritania

6:30-7:30 Refreshments at the Boardroom, Centre for Film Studies, 99 North Street

**28 Nov 2010**

3:00-4:00 Workshop on the Colonial Film Project with Dr. Tom Rice

4:00-5:30 screening of *iMani* (Caroline Kamya, Uganda, 2010), a refreshing look at Uganda post Idi Amin and post LRA (Lords Resistance and Army)

5:30-6:30 Interdisciplinary roundtable and refreshment at Boardroom, Centre for Film Studies, 99 North Street

**Screening: the Films of Ana Lorenz & Q&A with the Director**

**Thu 9th December 2010** 17:00 to 19:00
School I (St Salvator’s Quad)

The Spanish Department and the Centre for Film Studies are delighted to welcome emergent Spanish filmmaker Ana Lorenz who will screen several of her award-winning short films and then engage in a Q&A with the audience.

The films to be screened are:


& the music videos **The Pinker Tones - Fugaz & Ambros Chapel - Lovers**

**Postgraduate Workshop: "What's all the fuss about funding?"**

**Wed 23rd February 2011** 14:00 to 15:30

Board Room, 99 North St
David Martin-Jones, featuring Elisabetta Girelli, Tom Rice and Alex Fischer.

This dedicated postgraduate workshop explored the importance of research funding, and how to go about applying for it. Examples were drawn from various members of academic staff who have been successful in attracting funding. These case studies provided concrete advice on the pros and cons of seeking funding, in various forms, based on recent experiences.

**60 Hour Film Blitz**

**Tue 1st March 2011** 12:00 to **Fri 4th March 2011**

St Andrews

This original film festival event saw students and local community members shooting and editing three minute films during a 60-hour period between the 1st and 3rd of March. The completed films were then screened during a gala event the following day and prizes were awarded to the best films. Filmmaking workshops were also held for participating teams.

The initiative was the brainchild of Dr. Alex Fischer and was supported by a grant from the University of St Andrews 60th Anniversary Fund. Dr. Fischer served as CEO; Julia Newton acted as Festival Director; Charlotte Dean as Media Director; and Anette Dujisin as Sponsorship & Volunteer Co-ordinator.

19 filmmaking teams of between 1-8 people participated in one of two categories: Fresher (beginners) and Honours (intermediate/expert). All were successful in completing their films and 142 people attended the final screening. The judges were Kirsten Geekie (Programme Manager, Edinburgh International Film Festival), Prof. Robert Burgoyne (Head of Department/Chair of Film Studies, St Andrews University) and Alice Black (Head of Cinema, Dundee Contemporary Arts). The winning films were **Comfortable Creatures in St Andrews** (Best Fresher Film), **Bird Watching** (Best Honours Film) and **Lone Dancer** (Audience Choice Award).
For more details, see http://www.60hourfilmblitz.com/

A second installment is planned for early 2012.

Postgraduate Open Day & Postgraduate Study Day: Open Access Film Studies

Wed 23rd March 2011 09:15 to 17:30

Parliament Hall
Dr. Catherine Grant

The fifth annual study day was devoted to the subject of the free dissemination of film studies work and resources via the internet. The keynote speaker was Dr. Catherine Grant, Senior Lecturer at the University of Sussex, who runs the Film Studies for Free website.

Programme

9:15 - 9:30 Welcome

9:30 - 11:00 Dr. Catherine Grant: Fast-forwarding Film Studies in the Digital Age? Back to an experimental, multimedia future

11:30 - 1:00 Panel 1
Yun Mi Hwang: Online Access to the Korean Film Archive: Promotion of a National Cinema in the 21st Century
Dr David Martin-Jones: Film-Philosophy.com

2:00 - 3:45 Panel 2
Matthew Holtmeier: Karagarga: Piracy, or Public Archive?
Fredrik Gustafsson: The web and the blog in a time of media turmoil
Dr Tom Rice: Colonial Film: Creating an online archive

4:00 - 5:30 Video Essays, Screening and discussion

PhD Workshop with Dr Dimitris Eleftheriotis

Mon 9th May 2011 10:30 to 14:00

The Boardroom, 99 North Street
Dr Dimitris Eleftheriotis

This event is part of the film department’s on-going events for the PhD candidates and it is organised by our Scottish Film Scholar Initiative (SciFi). SciFi received a GRADskills Grant earlier this year and this money has made it possible for us to invite guests and go on fieldtrips. For this workshop we are proud to have Dr Dimitris Eleftheriotis from University of Glasgow as a guest speaker.
**Film Studies Publishing: A workshop with Natalie Foster & Zoe Sternberg (Routledge)**

**Tue 10th May 2011 15:00 to 16:00**

Boardroom, 99 North Street  
Natalie Foster & Zoe Sternberg

Natalie Foster (senior editor at Routledge publishing) and Zoe Sternberg (journals editor at Routledge publishing) will visit St Andrews to meet with staff and postgraduates in the Centre for Film Studies to discuss the current film studies publishing at Routledge and to answer any questions you may have about the publishing process.

**Postgraduate Conference**

**Mon 16th May 2011 13:00 to Tue 17th May 2011 16:45**

Lecture Theatre 2, The Gateway Building  
Dr. Sarah Cooper, Kings College London (Keynote Speaker)

**Programme**

**Monday 16th May**

13:00-13:15  
Welcome

13:15 - 14:45 SESSION 1  
Andrew Dorman, 'Cultural Odour and the Projection of a 'Japanese' cinema'  
Raluca Iacob, 'The Emergence of New Romanian Cinema (2001-2003)'  
Beatriz Tadeo Fuica, 'The emergence of a practically non-existent small cinema: the Uruguayan case (1985-2000)'

14:45-16:15 SESSION 2  
Anette Dujisin, 'Braiding War and Cinema: Internationalist Re-Presentations of the Spanish Civil War'  
Zehra Ziraman, 'The Limitations and Possibilities of a 'New Turkish Cinema'  
John Trafton, 'We Are Met by the Colour Line': Race and Mythology in the World War II films of Clint Eastwood'

16:30-17:00  
Feedback on all papers by Dr Sarah Cooper

17:00-18:30  
Keynote address: Dr Sarah Cooper (Kings College London)

**Tuesday May 17th**

9:30-9:45
Welcome

9:45-11:30 SESSION 1
Chelsea Wessel, 'How the West(ern) wasn't won: fragmentation and the early global western'
Pasquale Cicchetti, 'The reworking of consensus. Cinematic spaces in Gran Torino'
Matthew Holtmeier, 'Choosing to Choose, Allowing the Look: Ethics of the Spectator in Slow Cinema'
Tit Leung Cheung, 'Film Festivals for the Local Context, Acting Locally in a Global Era: Two Documentary Film Festivals in the East Asian Region'

11:45am-13:15 SESSION 2
Michael Franklin, 'New Models in Managing Uncertainty: the Impact of Digital Tools for Marketing and Distributing Independent Films'
Vera Burgos Hernandez, 'Representations of domestic violence in recent Spanish cinema: Take My Eyes'
Paola Monaldi, 'Juan of the Dead: Cuban Zombies and the Transnational'

14:15-15:45 SESSION 3
Vera Ryzhik, 'Andy Warhol: The Machine Aesthetic and the Manifestation of the Post-Human Representative Apparatus'
Fredrik Gustafsson, 'Girl With Hyacinths - personal cinema as queer cinema'
Kathleen Scott, 'Re(vision)ing Spectatorship: Haptic Visuality and Horror Film'

16:45-16:15 Feedback from Dr Sarah Cooper on sessions 2 and 3
16:15-16:45 Concluding Remarks

ABSTRACTS

Andrew Dorman
Cultural Odour and the Projection of a ‘Japanese’ Cinema
My research currently involves a rethinking of national cinema that utilises a ‘non-national’ framework according to which national cinemas operate as global products rather than just local ones. This forms an assessment of the ways in which particular national cinemas (in this case Japan) are constructed both internally and externally, and how they are consumed by non-national spectators. My paper traces an ‘imagined nationality’ running throughout Japanese films which have been subject to the academic projection of ‘Japaneseness’. This will also involve an analysis of recent cult successes that strive to erase what Koichi Iwabuchi calls ‘cultural odor’ in order to appeal to the widest possible markets in ways not dissimilar from other Japanese exports.

Raluca Iacob
Cristi Puiu has been described by some critics as being essential in establishing a new trend in Romanian cinema, a type of ‘minimalist hyper-realist’ cinema, so far as in describing it as B(efore) C.P. and A(fter) C.P. This break point refers to Puiu's first feature film, Marfa si banii [Stuff and dough, 2001], but what this view fails to acknowledge is that around the same time other filmmakers were portraying similar subjects in their films. While different in
style, Niki Ardelean, colonel in rezerva [Niki et Flo, Lucian Pintilie, 2003], Filantropica [Philanthropy, Nae Caranfil, 2002], Occident [Cristian Mungiu, 2002], Furia [Joint, Radu Muntean, 2002] and Puiu's Stuff and Dough (2001) revolve around the same thematic subjects, which were all drawn out of issues that were relevant, or current, at that point in time. Thus, I would argue that the period between 2001 and 2003 has been instrumental in the formation of some of these filmmakers (Mungiu, Puiu, Muntean) as first time filmmakers, and is partly responsible for their success four years later (2005-2007).

Beatriz Tadeo Fuica
The emergence of a practically non-existent small cinema: the Uruguayan case (1985-2000)
From 1973 to 1985 Uruguay was ruled by a dictatorship which caused its most promising filmmakers to go into exile. After the re-establishment of democracy, younger generations full of motivation but lacking in training found themselves involved, mainly, in experimental projects. There followed a gap of almost ten years in the national production of feature films. However, in 1994 an ambitious project was released, El Dirigible directed by Pablo Dotta, which turned out to be one of many ‘first' Uruguayan films. In 1995, the Municipality of Montevideo launched a programme -which still exists- to fund national cinema. Una forma de bailar (Álvaro Buela, 1997), funded by this programme, was a more modest production, but received lots of attention from the public. The intention of this presentation is to analyse the first steps of Uruguayan cinema by exploring the ways in which these two relevant pieces engage with Uruguayan identity: how they reflect this historical, cultural and social period of the country and how local and international forces interact with a small emerging cinema.

Anette Dujisin
Braiding War and Cinema: Internationalist Re-Presentations of the Spanish Civil War
This paper aims to discuss the (re)presentation of the Spanish Civil War through internationalist non-fiction filmmaking, focusing mainly on Soviet and North American cinematography. The Spanish Civil War came at a moment when the propagandistic value of cinema was being acknowledged and the introduction of sound was just taking place. In the Soviet Union, the avant-garde movement was being banned and Socialist Realism imposed to the arts. Documentary filmmaking was structured and a new state newsreel production was conceived with specific propagandistic aims. The Spanish Civil War also braided war and cinema, and in the same way that the Iberian country was used as an arena for experimenting warfare, it also served as a test for the later cinematic propaganda mobilization of the Second World War.

Zehra Ziraman
The Limitations and Possibilities of a ‘New Turkish Cinema'
By the second half of 1990s, there had been a noticeable revival in Turkish cinema. The increasing number of productions has been referred as a new wave movement that includes works of independent cinema and art cinema recognised by many critics and researchers. Many of these directors, including Nuri Bilge Ceylan, Reha Erdem and Semih Kaplanoglu, have been recognised in prestigious and well respected national and international film festivals during the last 10-15 years. These directors, who have found their way out of the conventional cinema scene in Turkey, share some similarities regarding their search of style, yet have so little in common as to constitute a movement.

The main focus of this study is to explore style considering these directors, thus explaining this period of Turkish cinema in relation to their personal styles. In this respect, whether it can be discussed in terms of something ‘new' or not, it's relation with traditional approaches...
of Turkish cinema or similar examples of world cinema, the work of these filmmakers is of great importance.

John Trafto

*We Are Met by the Colour Line*: Race and Mythology in the World War II films of Clint Eastwood

Post-9/11 American identity is being renegotiated along the lines drawn by the debate over American Exceptionalism, and American historical cinema is a privileged site for seeing this debate played out; contemporary Hollywood historical films either acknowledge the multitude of histories that constitute the larger American Story or endorse a reinforced version of American Exceptionalism. Post-9/11 war films, however, have apparently failed to express the varied histories of American servicemen, drawn from a diverse citizenry, or offer a convincing portrayal of American Exceptionalism. Clint Eastwood's recent World War II films, *Flags of Our Fathers* (2006) and *Letters from Iwo Jima* (2006), are interesting exceptions, however, because they critique both sides of the American Exceptionalism debate through their deconstruction of hero mythology and their reconfiguration of national identity.

Chelsea Wessels

*How the West(ern) wasn't won*: fragmentation and the early global western

Many of the conventions commonly associated with the American Western are also found in a range of early films produced in other national contexts. A closer examination of early cinema provides a challenge to established understandings of the western genre, which has long been associated with the emergence of a particular concept of America. By turning to early Australian cinema, we find a film that is arguably wholly unaffected by notions of the West and early American cinema. *The Story of the Kelly Gang*, made by Charles Tait in 1906, is the earliest known feature length narrative film, once clocking in at nearly 70 minutes. However, less than 20 minutes of this footage has survived, and much of the nitrate is so badly decomposed that parts are nearly unwatchable. The fragmentation on a physical, narrative, and generic level here typifies the mobility of generic conventions associated with the 'Western' and their potential for not only movement outside of the American West but as an entirely separate generic growth. In examining *The Story of the Kelly Gang* as an early western, I would like to focus on how its position demonstrates the applicability of three early types of generic conventions: rescues, hold-ups, and visual tourism. The existence of these early genre conventions challenge our understanding of the western as singular product of the American West.

Pasquale Cicchetti

*The reworking of consensus. Cinematic spaces in Gran Torino*

This paper suggests an interpretation of Clint Eastwood's *Gran Torino* (2008) in terms of socio-symbolic spaces. As it relates the spatial oppositions enacted in the plot to the rhetorics of the national myth, the study argues that the cultural work of the film can be framed in a specific, distinctive line of American tradition. Building on established interpretive models developed by cultural historians such as Richard Slotkin and Sacvan Bercovitch, the interplay of static and dynamic stances involved in the narrative is traced back to a grounding rhetorical pattern, namely, one meant to ‘rescue the myth from history' by the means of a critical re-enactment of the myth itself. Through the scope of spatial semantics, therefore, the investigation points out how *Gran Torino* engages and reflects the ongoing discourse of American cultural identity, managing to negotiate a delicate balance between co-optation and dissent.
Matthew Holtmeier
Choosing to Choose, Allowing the Look: Ethics of the Spectator in Slow Cinema

Linking Slow Cinema to a line of film scholarship starting with André Bazin, I will examine the ethical implication of *Wendy and Lucy* (2008) by Kelly Reichhardt and *Man Push Cart* (2005) by Ramin Bahrani. Each of these ‘US indies’ utilizes the formal features of Slow Cinema, and each involves a similarly frustrated protagonist trying to improve her/his position in life (both by seeking better jobs). Both protagonists are thwarted in their goals, bringing on a kind of stasis for the individuals where they are not able to move forward. This encourages a Slow Cinema style aesthetic, but complicates the question of ‘choice’ as presented in film. Ultimately, I argue, each film is based around the ethical process of giving, what Sarah Cooper calls ‘a different space and time to the lives of others' and by resisting attempts to eliminate alterity through identification.

Mark Peranson has argued that film festivals can be understood in terms of two models, the business festival model and the audience festival model (2009). As the name suggests, the "audience model" emphasizes audience participation. It is worth noting that the majority of the members of relevant audiences come from the local area in question. As a result it is important to understand the "local-ness" of film festivals.

Cheung Tit-leung
*Film Festivals for the Local Context, Acting Locally in a Global Era: Two Documentary Film Festivals in the East Asian Region*

Mark Peranson has argued that film festivals can be understood in terms of two models, the business festival model and the audience festival model (2009). As the name suggests, the "audience model" emphasizes audience participation. It is worth noting that the majority of the members of relevant audiences come from the local area in question. As a result it is important to understand the "local-ness" of film festivals.

This paper will examine two documentary film festivals in the East Asian region, namely the Yamagata International Documentary Film Festival (YIDFF) in Japan and the Documentary Film Festival China (Dochina) in Beijing. These two festivals have been selected for analysis on account of the distinctive efforts that have been made with respect to local community involvement. The main focus of the analysis will be the structure of these festivals, and the way they interact with the local context. Attention will also be given to the way in which the organizers manifest their aims through the programming and after-screening events. Special attention will be given to the central ambition of cultivating a local documentary culture. Through an analysis of empirical data, I seek to open up a discussion focusing on the "local-ness" approaches adopted by certain film festival organizers. I also seek to draw attention to documentary film festivals of the East Asian region.

Michael Franklin
New models in managing uncertainty: the impact of digital tools for marketing and distributing independent films.

Digital tools are causing a fundamental structural breakdown in the film industry. The traditional conceptual anchor and representational model for the business, the Film Value Chain, is collapsing. Whilst destroying the traditional organisational means of managing uncertainty, the digital revolution has created tools believed by some to have the potential to reduce demand uncertainty. These claims have only begun to be empirically explored in academic literature. Such research generally follows a reductionist, positivistic paradigm also
employed by the majority of work in economics and marketing that has explored causality
relationships amongst film variables and demand.
This paper discusses the adoption of the analytic framework of Conventions Theory and a
constructionist methodology to engage with the management of uncertainty by film producers
in the digital era. By providing a practical insight to conceptions and responses to uncertainty,
the proposed approach presents a complementary agenda to extant literature that identifies
significant correlations in determinants of uncertainty.

Vera Burgos - Hernandez
Representations of domestic violence in recent Spanish cinema: Take My Eyes
Domestic violence constitutes a very severe problem in Spain. However, it has remained a
taboo subject until recently. After being denounced in the public sphere by feminist
organisations in the 1980s, it only became a subject of concern in the media at the end of the
1990s. Since then domestic violence has been a constant subject in daily news. Also
integrated legislation on protection against this type of violence has been established. The
objective of my paper is to analyse representations of domestic violence in Take My Eyes/Te
doy mis ojos (Icíar Bollaín, 2003), a recent Spanish film that focuses on the issue of domestic
violence from a more complex perspective and which has been highly praised for its realistic
and unclichéd approach.

Paola Monaldi
Juan of the Dead: Cuban Zombies and the Transnational
Currently in post-production, Juan of the Dead/ Juan de los muertos (Alejandro Brugues,
2011) is considered a revolutionary film in the history of Cuban cinema. It is the first Cuban
zombie film ever produced, made with a record budget of 2.3 million dollars. It is being
marketed with the expectation that it will be an international blockbuster and displays an
innovative visual style and engages with transnational cultural references unlike any other
Cuban film before.
Juan shows how Cuban cinema's need to go global is affecting both industrial and textual
practices. It also shows how, in a transnational context of production and reception, the
national specificity of a cultural product can be preserved and exploited as such.

Vera Ryzhik
Andy Warhol: The Machine Aesthetic and the Manifestation of the Post-Human
Representative Apparatus
My research deals with Andy Warhol's early silent cinema and the reframing of it using post-
human discourses. I am arguing that Warhol was a profetic influence on the evenutal
evolution of information technology and our attitude towards it. What I believe Warhol
accomplished, particularly in his film work, was a confluence of the 'machine-aesthetic' and
the subsequent reframing of cinema as a mechanical art, rather than an individual vision of
the director. I focus on aspects of symbolism, representation, and theory which I am using to
formulate the argument that Warhol's cinema functions as a post-human apparatus. By this I
mean that his work can be translated as that which reflects the dwindling relevance of the
epistemological human presence, and the assention of the infinite machine-time cinematic
aesthetic. I am using this reframing of Warhol's work to accentuate his influence on
contemporary media as well as cinema as a whole.

Fredrik Gustafsson
Girl With Hyacinths - personal cinema as queer cinema
As so many other filmmakers working in a commercial system, Hasse Ekman had used the strategy to, as John Ford said, make one film for yourself and one film for the studio. His most well-known work, *Girl With Hyacinths* (1950), is one those personal films. It is also something of a landmark in Swedish queer cinema, and fuelled discussions in Sweden about homosexuality. My paper will be telling the story of the film, placing it in its social and cultural context and explaining why it is a key film, both for Ekman scholars (admittedly a rare breed) and for scholars of Swedish cinema.

Kathleen Scott  
*Re(vision)ing Spectatorship: Haptic Visuality and Horror Film*

The majority of existing scholarship on the horror film is informed by psychoanalytic apparatus theory, and is thus preoccupied with the problematic impact of sexual difference on processes of identification. My theoretically-based project seeks to account for the pleasures of horror film spectatorship by extending beyond the conception of cinema as an institution that forces spectators to identify either sadistically or masochistically with diegetic figures according to a masculine/feminine binary of gender. I explore the political implications of choosing to view horror films with a haptic visuality, a mode of vision in which the material body is shocked by tactile embracement of affective images. Employing haptic visuality allows spectators to experience the visceral pleasures of horrific imagery rather than engage with filmic narratives on an exclusively cognitive level.

**Film and Memory: 5th Scottish Consortium for Film and Visual Studies Annual Conference**

Thu 9th June 2011  
University of Stirling

**Programme**

10.15-10.30 Welcome and Introduction

10.30-11.25 Keynote 1: Professor Richard Dyer 'Memory and Music: Rota and Fellini’, King's College, University of London

11.30-1pm Panels A/B  
Panel A: Remembering the BFI Summer Schools, Christophe Dupin, QMUL, Christine Geraghty, Glasgow, Grahame Smith, Stirling  
Panel B: Memorialising Conflict, Marie-France Courriol, Cambridge; Laura Ferguson, Glasgow; Beatriz Tadeo Fuica, StAndrews

2-2.55pm Keynote 2: Professor Andrew Hoskins, ‘7/7 and 'connective memory': Interactional trajectories of remembering in post-scarcity culture', University of Nottingham/Glasgow

3-4.45pm Panels C/D/E  
Panel C: Television and Memory, Amy Holdsworth, Glasgow, John Izod, Stirling; Michael Stewart, QMU; Richard Kilborn, Stirling  
Panel D: Film and Memory as Practice, Tony Grace, UWS, Alan Marcus, Aberdeen, Philippa Lovatt, Glasgow
Panel E: Remembering and Forgetting, Elizabeth Ezra, Stirling; Katherine Groo, Aberdeen, Bernard Bentley, StAndrews, Pasquale Cicchetti, StAndrews

5-5.55pm Keynote 3: Professor Robert Burgoyne, 'Generational Memory and Affect in Letters from Iwo Jima'

The 2011 SCFV Conference also marked the lives and the contributions to the study of film which our colleagues Dr Mark Brownrigg at the University of Stirling and Professor John Orr from the University of Edinburgh made in the course of their respective careers.
Appendix 2  
University of St Andrews, Centre for Film Studies  

CFS Talk: Professor Robert Rosenstone, The Historical Film as History, a Field, a Pack of Tricks We Play Upon the Dead

Tue 12th October 2010 17:15 to 19:15

Arts Lecture Theatre  
Professor Robert Rosenstone, California Institute of Technology

Thirty years ago the historical, the feature film which dramatized topics set in the past, was hardly considered a genre, let alone a legitimate object of study. Today it is a field flooded with essays and books analyzing the work of individual films, directors, periods of history, and genres - the war film, the biopic, the epic, the metahistorical, the topical (to use the categories of Robert Burgoyne). My lecture aims to look not at why this field has developed but, rather, at the variety of approaches currently taken to the historical film, to assess what is at stake in the sorts of studies it has spawned, focusing particularly on the differences in those undertaken by Historians and those scholars in Film or Cultural Studies. I will also elaborate my own approach to the topic in an effort to show that Voltaire was right, and not just about the historical film but also about the practice of academic history.

Biography: Robert A. Rosenstone, professor of history at the California Institute of Technology, is author of several works of traditional history and biography, including works Romantic Revolutionary: A Biography of John Reed (1975), used as a major source of the Academy Award winning film, Reds, on which he served as historical consultant (a role he has played on several other productions). His two books on history and film - Visions of the Past (1995) and History on Film / Film on History (2006) - along with an influential anthology he edited, Revisioning History: Film and the Construction of a New Past (1995) have put him at the forefront of this young field. Rosenstone created and served as editor for six years of the first film section for the American Historical Review and is currently editing The Blackwell Companion to Historical Film, a collection of thirty original essays by the leading scholars meant to chart the state of the field today. His interest in alternative ways of presenting the past (of which film is one) led to his founding the Rethinking History, the only journal open to innovative historical writing, and to the anthology of essays entitled Experiments in Rethinking History (2004).

CFS Talk: Professor Liesbet Van Zoonen, Islam on the Popular Battlefield: How Young People Contest Islamophobia on YouTube

Wed 27th October 2010 17:15 to 19:15

School 2  
Professor Liesbet van Zoonen, Loughborough University

My talk summarizes our current research, funded by the Religion and Society Program of the AHRC/ESRC, about the anti-Islam film Fitna, made by Dutch Islamophobic MP Geert Wilders in 2008. We conducted eight studies to assess how young people across the globe
performed their political and religious identities by uploading self-made or copied videos to YouTube in response to the anti-Islam film *Fitna*. First, I will show examples of the different generic forms that the videos adapted, and discuss how their arguments were moulded in cognitive, emotional, humorous, denigrating, amiable, absurdist and other ways, but not in violent or extremist forms. The young people postings these videos came from across the globe, and the Muslims among them in particular combined their faith in Islam with cosmopolitan sensibilities of recognizing the right of others to speak. A minority of posters proclaimed freedom of speech as a universal value, but assumed that Islam and Muslims would not share that value.

Second, using the outcomes of cybermetric network analysis, I will focus on the question whether YouTube offers a ‘video sphere’ that could be a valuable addition to the mainstream fora of the ‘public sphere’, especially with respect to the kind of reactions and interactions the posters engage in.

Finally, I will reflect on the methodological and analytic issues emerging from using YouTube as a data source.

Biography: Liesbet van Zoonen holds the chair in Communication and Media Studies at Loughborough University (UK) and is also professor of Popular Culture at Erasmus University (NL). Her research is about the articulation of popular culture and citizenship in forms of identity performance, and in modes of political communication.

CFS Talk: Jean Michel Frodon (former-editor in-chief, Cahiers du cinema), Questioning the contemporary development of Film Festivals

**Tue 9th November 2010 17:15 to 19:15**

Arts Lecture Theatre
Jean Michel Frodon

Film festivals always were much more than a showcase for new films. Politically driven since the creation of the Mostra in Venezia by Mussolini regime, they were always diplomatic as well as cultural events. This aspect did not fade away, especially in the so-called emerging countries. But two major aspects rose in the recent period.

First is the aesthetic effect of the festival phenomenon longevity and its proliferation - several thousands, of uncountable kinds and types, all over the world. It produced the arguable formula "festival films": are some film essentially made to be shown in festivals? How does it work? What effects on the artistic choices in process of the making? What effects on the relation between films, and filmmakers, and their own native country and fellow population?

Second is the economic role of festivals, far beyond advertising existing works, often as an ignition for the launching of distribution. Film Festivals have become an important, but specific, production body - with evident effects on the previous issue. But even more, the question is now opened to make festivals a market in itself - not a market to sell the films rights, as we already know, but a direct income source for right owners. In a time when regular distribution circuits tend to exclude at least 80% of the contemporary film production, it has become a major issue that festivals, probably together with other alternative distribution tools (not only in film theatres) may support economically the worldwide artistic dynamism of cinema.

CFS Talk: John Simmons, Moving Image, Moving Minds and Do Horses Really Fly?- A Personal View of Science Filmmaking

Fri 19th November 2010 15:00 to 16:00

Arts Lecture Theatre
John Simmons

So much of science is visual and so much science is hard to visualise. Moving image has played a valuable role in extending the observational possibilities available to researchers, contributing to greater understanding in all of the natural sciences. You only need to think of the oft repeated recordings of Sun spots, earthquakes or spitting cobras to appreciate the extraordinary range of subjects that have benefited from film. Most scientists have challenges in communicating their work and sharing their enthusiasm. Film has aided specialists in all areas of science to spread the message and film and TV programmes have transformed the appreciation of science across most of society. From Horizon to CSI moving image has taken science literally to the masses, but the portrayal of scientists on film could be in need of an update.

Biography: After five years working as a professional geologist, John Simmons became a producer for the BBC Open University, writing and directing over fifty science and technology programmes. He then founded an independent science-film company, GeoFilms, which produced programmes for television, museums and the geosciences industry. He is now Executive Director of ON Communication, a science communication agency, and also holds a Visiting Chair of Earth Science Communication at Royal Holloway, University of London.

CFS Talk: Serazer Pekerman, Framed Intimacy in Transnational Cinemas

Tue 23rd November 2010 17:15 to 19:15
Arts Lecture Theatre
Serazer Pekerman, University of St Andrews

In this talk I shall focus on internationally acknowledged art house filmmakers / auteurs who make use of female characters in order to create a Deleuze and Guattarian ‘molecular resistance’ against patriarchal regimes in their films. Some of them, such as Lars von Trier and Jafar Panahi, have a tendency to create extra/ordinary female characters throughout their oeuvre. However others, such as Zeki Demirkubuz and Abbas Kiarostami, focus on female characters only in a very few films, or only one. I argue that these films share a transnational platform more than belonging to their nation's film culture and their subject matter reflects this by deterritorialization of the public/private in the storyworld, thus, a change in the gendered identity of - previously - patriarchal space as a political statement. Pursuing a formal analysis of some auteur films such as Ten (Abbas Kiarostami, 2002), Destiny (Zeki Demirkubuz, 2006) and Dogville (Lars von Trier, 2003), this paper will explore how the Deleuze and Guattarian concept of becoming-woman relates to the construction of the female character in these films and how her becoming deterritorializes the nationalist discourses.

Biography: Serazer Pekerman is a PhD student in the Film Studies Department, University of St Andrews. She holds a BA in Architecture and an MA in Visual Arts and Communication. In her PhD thesis she has worked on the representation and perception of the female body and intimacy in contemporary auteur cinema. She is interested in filmic space, the filmic body, transnational cinemas, and schizoanalytic approaches in film studies. She writes novellas, short stories, film reviews and scholarly articles on film.

CFS Talk: Dr. Elisabetta Girelli, Man and Boy: Montgomery Clift, Queer Theory and Wild River

Tue 7th December 2010 17:15 to 19:15

Arts Lecture Theatre
Dr. Elisabetta Girelli, University of St Andrews

Montgomery Clift has been relatively neglected by film scholars, yet he occupies a crucial position in film history, and in the development of screen representations which go against traditional gender and sexual identities. Most critical attention he has received has emphasised his early films, and his performance and star image at the peak of his career. This has meant a focus on Clift as a young and exceptionally beautiful man, which in turn has helped to critically frame him within notions of homoeroticism, spectacle, and sexual subversion. Clift, however, continued to make films into the 1960s, and most of these films amply reward the scrutiny for textual and subtextual disruptions of dominant cultural codes. The cause of scholars' indifference may well rest on the change in Clift's appearance, the result of a devastating car accident in 1956. Clift's face was smashed in the crash, and had to be literally put together again: as a result the left side was left wired, and virtually paralysed, while the nose and lips changed shape. The most obvious consequence of this alteration was that the star's days as object of erotic desire were effectively over. The scholarly indifference towards Clift's subsequent work seems to link alternative sexual and gender configurations to youth, beauty, and open erotic display. This paper is concerned with Montgomery Clift's career post-accident, and focuses on Wild River (Elia Kazan, 1960) as a representative case study; it argues that this film exemplifies how, in his screen roles after 1956, Clift radically
challenges normative notions of masculinity and heterosexuality. Despite being in his forties and having lost much of his beauty, Montgomery Clift continues to function as a ‘boy’ in opposition to ‘real men’ on the screen; his entire career, therefore, can be seen as the continuous, though varied, articulation of the same disruptive function. As a precondition for demonstrating the above, this paper proposes to shift the lines of enquiry away from fixed notions of bisexuality and homosexuality, to instead explore the usefulness of queer theory in its ideological and societal terms. Prior to 1956, Clift's queerness largely rested on the star’s youthful, sexually ambiguous image, and was informed by erotic self-display; after the accident, Clift still communicated sexual ambivalence, but his queer difference was increasingly expressed through social and physical deviancy, and through relationships based on unorthodox or non-sexual contracts.

Biography: Dr. Elisabetta Girelli is a Lecturer in Film Studies at the University of St Andrews. Her recent publications include Beauty and the Beast: Italianness in British Cinema (Intellect, 2009). She is currently working on a monograph on Montgomery Clift as a queer star.

**CFS Talk: Dr. Alex Marlow-Mann, The Function and Viability of Regional Cinema in Contemporary Europe: Naples, a Case Study**

**Tue 8th February 2011 17:15 to 19:00**

Arts Lecture Theatre
Dr. Alex Marlow-Mann, Research Co-ordinator, Centre for Film Studies, University of St. Andrews

In the late-1940s and 1950s, entrepreneurial producers in Naples were responsible for a string of popular musical melodramas set in the city and distributed primarily or exclusively to audiences in the South of Italy. More recently, a new wave of young Neapolitan filmmakers has emerged and pursued a strategy of independent production, again producing films set in their city of origin. But if the films of the post-war period can be considered as a striking example of regional cinema, can the same be said of these contemporary films? Indeed, is a regional cinema even possible in a European film industry dominated by international co-productions and desperately battling Hollywood competition? And what function could regional cinema possibly play in an increasingly globalised cultural field? By examining the production, distribution and exhibition strategies pursued by recent Neapolitan films, this talk will consider the institutional and socio-cultural function of regional cinema and elaborate on the often overlooked third dimension to the national / transnational dichotomy.

Dr. Alex Marlow-Mann is Research Co-ordinator in the Centre for Film Studies at the University of St Andrews and the author of The New Neapolitan Cinema, forthcoming from Edinburgh University Press in February. He has published extensively on Italian cinema and taught at the Universities of Reading, Cardiff and Leeds.

**CFS Talk: Professor Paul McDonald, Prestige vs. Profit? Stardom, the Academy Awards and the Talent Economy**

**Tue 22nd February 2011 17:15 to 19:00**

Boardroom, 99 North Street
Professor Paul McDonald
Firmly embedded in the culture and commerce of Hollywood, the Academy Awards are positioned within the dialectic of artistic status vs. the box office. As Levy (2003) suggests, the Oscars function as 'an institutionalized yardstick for evaluating artistic quality'. 'For better or worse,' Levy argues, 'the Oscar has become a legitimized measure of cinematic excellence'. Celebrating achievements in different aspects of film art, the Academy Awards are just one example of the honorific systems which English (2005) sees operating across all branches of cultural production and which he describes as the 'economy of prestige'. By giving recognition in tangible form to such achievements, the Oscars stand as a powerful and globally recognized form of symbolic capital. Frequently, the conferment of prestige and artistic status in cultural production involves agents demonstrating disinterest in the economics of the market. In the case of film culture, this means marking out a distance from the commerce of the box office. Yet, with regard to the Academy Awards, as research by certain economists has shown, the Oscars are intimately entwined with the market. Nelson et.al. (2001) identified how nominations and wins in the top award categories have a positive financial effect on a film's performance. Similarly, Deuchert et. al. (2005) concluded that while wins contribute very little to a film's success, nominations generate substantial extra revenues.

Developing from this work, the paper will focus on nominees and winners in the Best Actor and Actress categories of the Academy Awards over the period 1990-2007. It will examine how the Oscars position film actors between twin value systems of artistic prestige and box office profit, and will explore the transferability of symbolic into economic capital. Three main issues will be at the centre of this analysis. Although acting awards and nominations do not guarantee extra box office revenues, the analysis will reveal the extent to which honours in the acting categories have strengthened the commercial life of many films. Secondly, the analysis identifies how the economic value of prestige is differentiated by gender, with nominations and awards for male performers holding stronger economic value than those granted to female counterparts. To conclude the paper will consider the extent to which an Oscar win can influence the future marketability of a star actor.


CFS Talk: Dr. Alex Fischer, Conceptualising Basic Film Festival Operation: An Open System Paradigm

Tue 8th March 2011 17:15 to 19:00

School 2
Dr. Alex Fischer

Complex-interconnected-paradoxical: three accurate descriptions of film festival operation. The ability to engineer an event capable of accommodating the different and often conflicting demands of filmmakers, sponsors, government funding bodies and distributors is a balancing act that challenges the diplomacy and creativity of film festival organisers worldwide regardless of event size, scope or focus.
This presentation examines the fundamental components of film festival functionality and provides a systematic means of prioritising and modifying the operational structure of these events so as achieve successful operation.

Biography: Dr. Alex Fischer has over ten years of film festival organising experience. From small, community events in America to major international film festivals in Australia, his background is an even mix of academic theorisation and practical application. He is currently a Research Associate for the Dynamics of World Cinema Project at the University of St Andrews, Scotland. His forthcoming monograph examines basic film festival operation and is meant to provide a resource for film festival organisers interested in assessing and ultimately validating and/or defending the inherent worth of their particular event to key stakeholders.

**CFS Talk: Dr. Stephanie Dennison, Interrogating the Transnational in Contemporary Brazilian Film**

**Tue 19th April 2011 17:15 to 19:00**

School 2
Stephanie Dennison

To date, Brazilian films have received little attention from scholars of transnationalism (noted exceptions being the films of both Fernando Meirelles and Walter Salles). This paper seeks to begin to redress this critical absence. I will concentrate my analysis on Ruy Guerra's *Estorvo* (*Turbulence*, 1998), but reference will also be made to Marcelo Gomes's *Cinema, aspirinas e urubus* (*Cinema, Aspirins and Vultures*, 2005) and Henrique Goldenberg's *Jean-Charles* (2008). In *Estorvo*, Guerra plays with notions of the transnational (in terms of location, language and choice of actors), as if consciously reflecting on the cinematic implications of making co-productions. I argue that the transnational tropes present in *Estorvo* are very effectively used to translate the post-modern concerns of the source text (Chico Buarue's novel of the same name). Goldenberg's Brazil-UK co-production *Jean-Charles*, with its overtly transnational subject matter of the experiences of Brazilian migrant workers in London, forces us to question the likely commercial success of transnational film ventures by Brazilian filmmakers, given that the overwhelming 'Brazilianess' of the film seems to have worked against it in terms of finding a market in the UK. Meanwhile Gomes's *Cinema, Aspirinas e urubus*, a beneficiary of the transnational film fund Cine en Construcción, is the only film of the three not to be a co-production and to have enjoyed relative international success on the Latin American film festival circuit. I argue that, far from being aesthetically constrained by transnational film financing imperatives, filmmakers are actively contributing to debates on the meaning of "the national" through their problematisation of notions of the transnational.

Biography: Stephanie Dennison is Reader in Brazilian Studies at the University of Leeds (UK). She is co-author, together with Lisa Shaw, of *Popular Cinema in Brazil* (MUP, 2004) and *Brazilian National Cinema* (Routledge, 2007). She co-edited *Remapping World Cinema: Identity, Culture and Politics in Film* (Wallflower, 2006) and currently edits the film journal *New Cinemas*. She is working on an edited book on transnational film financing in the Hispanic world.