University of St Andrews - Centre for Film Studies
Report on Activities during 2012 / 2013 academic year

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0. Introduction

This year the Centre for Film Studies went through a couple of major changes. Dr David Martin-Jones left the University of St Andrews to take up a position as Professor in Film Studies at the University of Glasgow and therefore the directorship of the Centre was taken over by Prof. Dina Iordanova. Under David’s guidance in the first semester and Dina’s guidance in the second semester of this academic year, the centre continued its vibrant research environment.

There was a continuation of past successes, and growth in confidence in our online presence: major web-based projects included the online Frames Cinema Journal (http://framescinemajournal.com/); the further development of a website exploring the history of local cinema culture in St Andrews: Cinema St Andrews (http://cinemastandrews.org.uk/); Colour in the Twenties; and the website for the St Andrews Film Studies publishing house (StAFS, http://stafs.org). In addition, a new website for the Department of Film Studies is under construction, which encompasses the CFS webpages as well. The major overhaul of the CFS pages online include a more image-driven lay-out, clearer and more succinct texts as well as an entirely new, more flexible and navigable structure.

These new developments did not lead to a reduction in conferences, workshops and symposia. Major events were organised on the following topics: ‘Film Festivals Programming: From Europe to Asia’ in September 2012 in Venice; ‘Texture and Film’ run by Dr Lucy Fife Donaldson in March in St Andrews, ‘Political Documentary’ in April in St Andrews; ‘Dynamics of Global Cinema’ in May in Pamplona; ‘Commissies and Westerns’ in May in Edinburgh Filmhouse, as well as a season of films programmed by postgraduates Raluca Iacob, Pasquale Cicchetti and Beatriz Tadeo Fuica, as well as our regular ‘60 Hour Film Blitz’ and a new screening series in the Byre. Moreover, world-renowned film critic and journalist Jean-Michel Frodon was a visiting professorial fellow in April, and lead a number of workshops on ‘Cinema and Nation’, and on ‘Films and Festivals’.

There were postgraduate organised conferences too, the annual ‘Postgraduate Conference’ and ‘Postgraduate Study Day’, which this year was dedicated to the subject of Expanded Cinema, as well as a postgraduate run initiative of providing Film Blitz candidates with practical experience – workshops on storytelling, camera angles and editing were organised in the weeks running up to the Filmblitz.
1. PEOPLE

Management

Dr. David Martin-Jones was Director of the Centre for Film Studies in the first semester (September 2012 – January 2013). Prof. Dina Iordanova took over from him in January 2013. The Management Committee comprises: Mr. 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 (Film Studies)) and Prof. Gill Plain (English).

Visiting Scholars

Dr Andrea Pocsik, a lecturer at the Pazmany Peter Catholic University in Budapest, Hungary, worked at the Centre for the month of March 2013, on a project regarding the representation of Roma people in film. She consulted with Prof. Iordanova.

Krittaya Na Nongkhai, a PhD candidate from Thailand working on Thai action-adventure films, also joined the department in June 2012 for a period of six months. She has also been consulting with Prof. Iordanova and participating in our research activities.

New Appointments

- Jean-Michel FRODON joined the department as a professorial fellow.
- Two new lecturers were appointed: Dr Dennis HANLON and Dr Brian JACOBSON.
- Two new teaching fellows were also appointed: Dr Lucy DONALDSON and Dr Jonathan OWEN.
- A new research coordinator was appointed. Dr Stefanie VAN DE PEER started in September 2012. Her contract was extended until September 2014.
- A postdoctoral fellow, Bregt LAMERIS from Amsterdam, joined the department in November 2012, to work on the project lead by Dr Yumibe: Colour in the 1920s.

Departures

David MARTIN-JONES left after many years at CFS, co-establishing the Department of Film Studies from 2004 onwards and as director of CFS. He is now Professor of Film Studies at the University of Glasgow.

Teaching fellows Lucy FIFE DONALDSON and Jonathan OWEN spent one academic year at CFS.

Postgraduates


Matthew HOLTMEIER successfully defended his PhD thesis. His title is “Filming Invisible Peoples: Minor Cinemas at the Interstices of Film Culture”. He graduated in June 2013 and is now Visiting Assistant Professor of Film Studies at Western Washington University.
**Havva FOCALI-ECONOMIDES** deferred the start of her PhD as she was pregnant. She will work with Robert Burgoyne on action films and special effects.

**Ana GRGIC** and **Xavier TAM** both started their PhD research in September 2013.

8 new PhD students will join us in 2013-2014

- Philip Mann (11001712) – will work with Dina Iordanova
- Natthanai Prasannam (130017397) – will work with Dina Iordanova
- Amber Leigh Shields (130019999) – will work with Leshu Torchin
- Andrei Gadalean (130021517) – will work with Dina Iordanova
- Alex Taylor (090008550) – will work with Elisabetta Girelli
- Grazia Ingravalle (130021908) – will work with Brian Jacobson
- Eileen Rositzka (130021930) – will work with Robert Burgoyne
- Rohan Berry Crickmar (130021934) – will work with Dina Iordanova
2. PUBLICATIONS

The Centre for Film Studies publishing wing, St Andrews Film Studies, continued to expand its activities this year with a new series. The Film Festival Yearbook Series is now complemented with a Series entitled Films Need Festivals, Festivals Need Films. Within this new series, the first publication was Sustainable Projections by Alex Fischer. StAFS also published the fifth volume of the Film Festival Yearbook, this time devoted to Archival Film Festivals and edited by Alex Marlow-Mann; and The Film Festival Reader, edited by Dina Iordanova. All of these books are available from the website, http://stafs.org. Plans are also underway for a sixth edition of the Film Festival Yearbook.

Film Festival Yearbook Series


Archival Film Festivals
Alex Marlow-Mann (ed.) Film Festival Yearbook 5: Archival Film Festivals, St Andrews: St Andrews Film Studies, 2013.

Most people associate film festivals with premieres and the dissemination of the latest trends in cinema. However, the past three decades has also seen the rise of festivals dedicated to representing cinema’s past through restorations, retrospectives and rediscoveries.

This anthology is the first to chart the development of this phenomenon, while also considering such key issues as: the relationship between archives and festivals, the role of live music and the event screening, canon formation and the impact of digital technologies. Featuring writings by Paolo Cherchi Usai, Ian Christie, David Robinson, interviews with Tom Luddy and Nick Varley, and chapters by festival specialists and scholars, Archival Film Festivals contains a dozen case studies from around the globe, five interviews with festival directors, programmers and distributors, a themed bibliography and a table of archival film festivals from around the world.

Films Need Festivals, Festivals Need Films Series

Advisory Board: Chris Berry, Mark Cousins, Marijke de Valck, James English, Jean-Michel Frodon, Lee Yong-kwan, Richard Porton.

Coming Soon to a Film Festival Near You: Programming Film Festivals
Ruoff, Jeffrey (2012) Coming Soon to a Film Festival Near You: Programming Film Festivals. St Andrews: St Andrews Film Studies.

Coming Soon is the first scholarly anthology to examine the fundamental role of programming in film festival culture. Featuring contributions from an impressive range of scholars and festival programmers the book makes a valuable contribution to the growing field of film festival scholarship.

Sustainable Projections: Concepts in Film Festival Management
Sustainable Projections: Concepts in Film Festival Management digs deep into the precarious, intuitive business of film festival organisation. Alex Fischer pours this often-chaotic business into an adapted framework of the Open Systems Theory, so that it becomes possible to think about festivals in more pragmatic terms. This book is not intended to be a ‘how to’ guide or a DIY manual, but rather a resource that strives to present film festival operation in a manner that makes it clear, concise and understandable, and in a way that can contribute to an event’s sustainability.

The first study of its kind, Alex Fischer’s Sustainable Projections bases his new theory of film festival management on field-defining theories, interviews with practitioners as well as his own experiences. He realistically portrays the ups and downs, as well as the struggles and rewards of film festival management, as he suggests a flexible framework within which to work and research. In so doing, he opens up a fresh angle on economic, political and social aspects in film festivals, useful for all those involved in, attracted by and enjoying film festivals.

**The Film Festival Reader**

The Film Festivals Reader, edited by Dina Iordanova, collects seminal articles, chapters and polemics that have defined the emerging field of Film Festival Studies. With a new introduction by Dina Iordanova, this collection aims to consolidate the defining articles and frame them in a way that opens up the field to further development.

**Books published by members for the period September 2012/ August 2013**

In addition to the St Andrews Film Studies books, 4 members of staff also published new books this year:

- Iordanova, Dina (2013) *The Film Festival Reader*. St Andrews: St Andrews Film Studies.

**Publications by members for the period September 2012 / August 2013**

**Bernard BENTLEY**


**Robert BURGOYNE**


Lucy Fife DONALDSON


Andrew DORMAN


Richard DYER


Jean-Michel FRODON


Elisabetta GIRELLI


Ana GRGIC

Dennis HANLON


Dina IORDANOVA

(2013) Change Management: Cinematic Narratives of Post-Communism (monograph in progress)

(2013) (ed.) The Film Festival Reader. St Andrews: St Andrews Film Studies.


(2012) ‘Dina Iordanova,’ Special issue of Hrvatski filmski ljetopic (Zagreb, Croatia), dedicated to Dina’s work and featuring an interview and translations of several texts. Edited by Etami Borjan and Nikica Gilic. ‘Margina kao focus u radovima Dine iordanove’ by Etami Borjan.


Brian JACOBSON


Dr Jacobson is completing his manuscript about early film studio architecture in France and the US and cinema’s place in the architectural and technological changes of urban industrial modernity. He is also conducting research for a book project about French industrial films.

Gill PLAIN


Tom RICE


Kathleen SCOTT


Beatriz TADEO FUICA


Giles TAYLOR
(2013) ‘Bibliography’ in Alex Marlow-Mann (ed.) Film Festival Yearbook 5: Archival Film Festivals. St Andrews: St Andrews Film Studies.


Leshu TORCHIN


Stefanie VAN DE PEER


Joshua YUMIBE


3. TALKS

Seminar Series

This year 10 talks were organised at the CFS as part of the Seminar Series. In addition to CFS members Jonathan Owen, Lucy Fife Donaldson and Stefanie van de Peer, we also featured internationally renowned scholars such as Chris Fujiwara (Artistic Director of the Edinburgh International Film Festival), David Sorfa (Lecturer at Liverpool John Moores University) Vijay Mishra (Professor at Murdoch University Australia), Catherine Wheatley (Lecturer at KCL), Neil Campbell (Professor at the University of Derby), Daniela Berghahn (Professor at Royal Holloway) and Philip Schlesinger (Professor at University of Glasgow).

Full details of all these events can be found in the appendix.

Talks and conference presentations by members for the period September 2012 / August 2013

Robert BURGOYNE

18 October 2012: ‘Generational Memory and Affect in Letters From Iwo Jima’, Conference: War as Mediated Experience, hosted by the Languages of Emotion study group at the Free University of Berlin.


April 2013: ‘Somatic War: Re-enchantment and the Body at Risk in the New War Films’, Invited lecture at Michigan State University, sponsored by Film Studies and Muslim Studies.

8 March 2013: Panel organized and chaired at SCMS - ‘Wars on Film’.

Lucy Fife DONALDSON

April 2013: 'Masculine Tools: The Controlled Body of Jason Statham', Film and TV Aesthetics Research Seminar series, University of Hertfordshire.

June 2013: 'Masculine Tools: The Controlled Body of Jason Statham', Revisting Star Studies, University of Newcastle.

March 2013: ‘Experiencing Film Space: Responding to Surface and Depth’. Texture in Film Symposium, University of St Andrews.

Sept 2012: ‘Sensing Space: The Texture of Suppression and Revelation in Vertigo’. Film-Philosophy Conference, King’s College London and Queen Mary, University of London.

Andrew DORMAN

September 2012: British Academy for Japanese Studies Annual Conference (University of East Anglia)

June 2013: Screen conference (University of Glasgow)

September 2012: Japanese Cinema in the 1950s and 1960s (University of Glasgow)
Jean-Michel FRODON

Sept 10th: Symposium "Alternative Africa". Toronto Film Festival
Sept 20th: Symposium Contemporary Algerian Cinema. Centre culturel arabe; Paris
Oct 21st: Master class about film criticism. Cinemathèque, Algiers.
Nov 10th: Conference Introducing A. Pelechian. Lisboa
Nov 19th: Conference Introducing and discussing "Tahrir, Liberation Square" kadist Foundation, Paris
Dec 10th: Master class Claire Denis, French and cosmopolite filmmaker. Hong Kong University
Dec 12th: Paris 1 University Seminar: Film archives and digital.
Jan 11th: Conference Chinese cities in cinema. forum des images. Paris
Jan 20th: Conference: Introducing "La Dolce Vita" Festival Premiers Plans, Angers
Jan 23rd: Conference Lars von Trier vs Tarantino. Ciné 104. Pantin
Jan 29th: Which filmmaker are you, Mr Jacquot, public discussion. Sciences Po, Paris.
Feb 8th-10th: Introducing Chris Marker films. Festival Ambulante. Mexico City
Mar 2nd-15th: French New Wave. FilmFactory (Bela Tarr Film school). Sarajevo.
June 26th-30th: French Film Festival (curator). Skopje.

Elisabetta GIRELLI


12-14 June 2013: 'Revisiting Star Studies' Conference in Newcastle upon Tyne. Paper: 'In your face: Montgomery Clift comes out as crip in The Young Lions'.

Dennis HANLON

17 May 2013: “A Horse by Any Other Name? The Western and Debates About Form and Content in Latin American Revolutionary Cinema,” Symposium Commies and Indians: The Western Beyond Cold War Frontiers. Speaker and organiser, CFS / Edinburgh Film Guild, Edinburgh.

13 April 2013: Introductory talk ‘Indian Trajectories of Latin American Revolutionary Cinema’ at ‘Waves of Revolution: Political Documentary,’ Speaker and organiser of symposium with Prof. Dina Iordanova. With Mark Cousins, Michael Chanan and Jean-Michel Frodon, University of St. Andrews, UK.


6 – 10 March 2013: ‘Referentiality in Manmohan Desai’s Narratives: From Intertext to Hypertext’ at the Society for Cinema and Media Studies Annual Conference, Chicago, IL.

Dina IORDANOVA
25 August 2013: ‘Romani Representations in Cinema,’ *Douarnenez Film Festival*, Brittany, France.


19 April 2013: ‘Activist Festivals and Wonderful Ideas,’ *Amitie/Human Rights Nights Film Festival*, Bologna, Italy. Invited speaker.

13 April 2013: ‘Waves of Revolution: Political Documentary,’ Speaker and organiser of symposium with Dr. Dennis Hanlon. With Mark Cousins, Michael Chanan and Jean-Michel Frodon, University of St. Andrews, UK.


19 March 2013: ‘Cinema of the Balkans: Know Your Neighbour,’ *Osservatorio Balcani e Caucaso/ University of Modena and Reggio Emilia*, Italy. Invited talk of the EU series Tell Europe to Europe/Dialogues on Cinema.

21 February 2013: ‘Study of Film, Study of Film Culture, Study of Culture Through Film,’ *Chulalongkorn University*, Bangkok, Thailand. Invited talk.


10-11 September 2012: ‘Film Festivals Programming: From Europe to Asia,’ Speaker, moderator and curator of symposium with Elena Pollacchi, *SFFSN and Ca’ Foscari University*, Venice, Italy.

**Brian JACOBSON**


Gill PLAIN

5-6 July 2013: 'Lost to the Streets: Violence, Space and Gender in Urban Crime Fiction', at 'Resistance and the City: Challenging Urban Space', Universität Paderborn, Germany.

Tom RICE


29-31 August 2013: 'The Colonial Film Show', The Documentary Film in South and South-East Asia (including Hong Kong/Macau), Hong Kong Baptist University.

Kathleen SCOTT

July 2013: Film-Philosophy Conference, Amsterdam, Netherlands, Paper: “Suffering Female Bodies and the Philosophy of Jean-Luc Nancy”

June 2013: NECS Conference, Prague, Czech Republic, Paper: “The Embodiment of Sexual Difference in the Work of Female New Extremist Filmmakers”


March 2013: Texture in Film Symposium, St Andrews, UK, Paper: “Cinematic Textures of Feminine Vision and Sexual Difference”

Beatriz TADEO FUICA

May 2013 ‘Uruguayan Cinema at the Turn of the Millennium: A Case of Low-Voltage Cinema?’ PG Conference. Department of Film Studies, University of St Andrews, UK


Mar 2013 ‘Past Footage, Present Challenges: Digitising Uruguayan Film Heritage’. Film Forum Gorizia, University of Udine, Italy.

Nov 2012 ‘Forgotten past, abandoned films: Uruguayan documentaries made after 1985’. Hispanic Cinemas en Transición, Universidad Complutense de Madrid

Dec 2012 “Punk! Rebeldía y juventud en el video chileno y uruguayo de los 80”. 2nd Annual Conference organised by RICILA. Buenos Aires, Argentina

Giles TAYLOR
March 2013: ‘Big Screens, Little Boxes: Cinerama, View-Master, and the Aesthetics and Culture of Film Scale’, Society for Cinema and Media Studies Conference, Chicago, IL.


Conference organisation: Giles co-organised (with Heath IVerson) the PG Conference with guest speaker Rosalind Galt.

**Leshu TORCHIN**


**Stefanie VAN DE PEER**


**Joshua YUMIBE**


17 October 2012: ‘Colour Effects as Spatial Effects in Print and Film.’ School of Creative Studies and Media Seminar Series. Bangor University.

4. FUNDING

Lucy Fife DONALDSON with Tom RICE

QAA Teaching Enhancement Fund (£200)

Dina IORDANOVA

(2013) Royal Society of Edinburgh/Accademia Nazionale dei Lincei (Italy), Visiting grant to the Universities of Bologna, Ca’ Foscari (Venice) and Udine, Project on Italian Film Festivals, £1,400

(2013) Thai government / Chulalongkorn University, Bangkok, Thailand, Visiting grant, £1,800

(2012) Creative Scotland, Scotland Festival Nation: Venice symposium September 2012, £1,400

(2012) Carnegie Trust for the Universities of Scotland, South Korea’s Booming Creative Industries, £2,200

(2012) Santander Marco Polo Programme, Travel/research to China, c. £3,000

Beatriz TADEO FUICA

Sep 2012: Thomas and Margaret Roddan Trust. £1000 (Maintenance)

Nov 2012: Association of Hispanists of Great Britain and Ireland and the Office for Cultural and Scientific Affairs of the Spanish Embassy: Travel Grant to attend conference in Madrid. £290

Nov 2012: Santander Universities Research and Travel Grant to attend the second Annual RiCiLA conference in Buenos Aires and to carry out research in Uruguay during December 2012. £1000

Feb 2013: AHRC Bursary to attend the Modern Languages and Spring School organized by the Institute of Germanic and Romance Studies, London. £600

Apr 2013: SLAS PG Bursary to attend the Annual SLAS International Conference, £175

Leshu TORCHIN

2012-2013, Senior Residential Fellowship at The Humanities Center at Carnegie Mellon University (AY2012-2013) for the topic “Media and Social Change”. ($40,000/ £24,763)

Kathleen SCOTT


Ana GRGIC

Postgraduate Research Award from The British Association for Slavonic and East European Studies
The Russell Trust Award for postgraduate research (https://sparc.st-andrews.ac.uk/giving/trusts/the-russell-trust-awards-postgraduate)
5. EVENTS/ACTIVITIES

10-11 September 2012. Programming Film Festivals: From Scotland and Europe to Asia (Dina Iordanova with Elena Pollacchi) Venice, Italy

Funded by Creative Scotland and the RSE and held at Aula Magna of Ca’ Foscari University, Venice, Italy, in collaboration with the Venice International Film Festival conference, this two-day event featured academics such as Prof. Jeff Ruoff (Dartmouth), Marijke De Valck (Amsterdam), Prof. Chris Berry (King’s), Prof. Gina Marchetti (Hong Kong), Etami Borjan (Zagreb), as well as festival practitioners such as Chris Fujiwara (Edinburgh), Matt Lloyd (Glasgow), Gonul Donmez-Colin (V encouraging), Laura Marcellino (Venice) and Stefanie Van de Peer (Africa in Motion). Celebrated Chinese documentarian Wang Bing and independent director Liu Shu gave talks at the event. Launch of Coming to a Festival Near You, published by StAFS.

October 2012. From Silver Screen to the 18th Green (Tom Rice and Joshua Yumibe) St Andrews, Scotland

In the context of the Cinema St Andrews Project, Dr Tom Rice and Dr Joshua Yumibe, with the assistance of Chelsea Wessels, organized a photographic exhibition at the Old Course Hotel, in collaboration with the Alfred Dunhill Links Championship. These included photographs of film stars that have, over the years, travelled to St Andrews in order to play golf and attend championships.

February – April 2013. Cinema St Andrews (Dr Tom Rice) St Andrews, Scotland

This series of screenings showcased films like Sherlock Jr (5 Feb 2013), The Blue Lamp (19 Feb 2013), The Misfits (21 April 2013) and The Birds (25 April 2013). In collaboration with Hope Park and Martyrs Church, St Andrews, the Colinsburgh community Cinema, St Leonard’s School and the university, we screened these films for free, to audiences from the town and around.

9 March 2013. Texture in Film (Dr Lucy Fife Donaldson) St Andrews, Scotland

A one-day interdisciplinary symposium, ‘Texture in Film’, supported by CFS, took place in March 2013. There were speakers from the UK and Europe, and the day was concluded with a roundtable discussion with invited speaks: Dr Alex Clayton (University of Bristol), Dr Sarah Dillon (University of St Andrews), Dr Ian Garwood (University of Glasgow) and Dr Alistair Rider (University of St Andrews).

Throughout April, Jean-Michel Frodon, Professorial Fellow at the Department of Film Studies since 2012, gave a series of lectures on two topics: one series of lectures focused on Film Festivals. As the hub of film festival studies in the world, it was important that St Andrews started to feature lectures on the topic by a man who is experienced not only in reviewing and writing about these festivals, but who also has decades of experience in the organisation of film festivals, including some of the most important film festivals in the world such as Cannes, Venice, Locarno. The other series of lectures that was delivered by jean-Michel Frodon focused on Cinema and Nation. Both series were popular with those who attended and all lectures were recorded and stored for further research. Jean-Michel will return to giving lectures at St Andrews in April 2014, when he will focus on Asian cinema and work closely together on this with Prof. Dina Iordanova.

13 April 2013. Waves of Revolution: Political Documentary (Dina Iordanova and Dennis Hanlon) St Andrews, Scotland
Drawing on Anand Patwardhan’s’ concept of waves of revolutions the event explored the documentary’s artistic response to revolutions through the decades. It featured Prof. Michael Chanan, Jean-Michel Frodon, Stefanie Van de Peer, and Mark Cousins.

10-11 May 2013. *Dynamics of World Cinema: Peripheries, Infrastructure, Circulation* (Prof. Dina Iordanova and Prof. Alex Pardo) Pamplona, Navarra, Spain

Speakers Prof. Chris Berry (King’s College London), Prof. Tim Bergfelder (Southampton), Prof. Efren Cuevas (Navarra), Prof. Alberto Elena (Madrid), Prof. Dina Iordanova (St Andrews), Dr. Dorota Ostrovska (Birkbeck), Prof. Rob Stone (Birmingham), Prof. Cindy Wong (CUNY).

17 May 2013. *Commies and Indians: The Western Beyond Cold War Frontiers* (Jonathan Owen and Dennis Hanlon) Filmhouse, Edinburgh, Scotland

FilmGuild cinema at the Filmhouse, Edinburgh. Screenings and talks by Prof. Dina Iordanova, Prof. Tim Bergfelder (Southampton), Dr. Jonathan Owen and Dr. Dennis Hanlon (St. Andrews), Evan Torner (DEFA Film Library, Amherst), and Sonia Symoni (New York).
6. POSTGRADUATE

Global Cinema at the Byre Programme
Every Tuesday Semester 1 (Sept – Dec 2012)
Curated by Pasquale Cicchetti, Raluca Iacob, Beatriz Tadeo Fuica

Award winning Romanian filmmaker Marian Crisan presented his film Morgen to St. Andrews audiences at 8pm on Tuesday 13 November 2012 at the Byre Theatre in St Andrews. The film screening is part of the season Global Cinema at the Byre, a joint initiative of the Centre of Film Studies at the University of St Andrews and the Byre Theatre, to bring outstanding independent world cinema to St. Andrews. Marian introduced the film. Raluca Iacob and Dina Iordanova also organised the screening of his film at the Filmhouse in Edinburgh, where Mr Crisan also introduced his film to the audience.

Schedule of Films:
11 Sept - Into the Wild (Sean Penn, USA, 2007)
18 Sept - Away We Go (Sam Mendes, USA, 2009)
28 Sept - Wendy and Lucy (Kelly Reichardt, USA, 2009)
02 Oct - The Darjeeling Limited (Wes Anderson, USA, 2007)
09 Oct - Juan of the Dead (Alejandro Brugués, Cuba, 2012)
16 Oct - Bonsai (Cristián Jiménez, Chile, 2012)
23 Oct - The Last Summer of La Boyita (Julia Solomonoff, Argentina, 2012)
06 Nov - Kynodontas / Dogtooth (Yorgos Lanthimos, Greece, 2009)
13 Nov - Morgen (Marian Crisan, Romania, 2010)
20 Nov - Iklimer/Climates (Nuri Bilge Ceylan, Turkey, 2006)

Annual Postgraduate Study Day: Expanded Cinema
3 April 2013
Organised by Raluca Iacob, Ana Grgic and Xavier Tam

The Study Day on Expanded Cinema aimed to explore ways in which thinking about screening moving images outside of the conventional cinema theatre can reinvigorate discussions of film exhibition and reception. Postgraduate students Raluca Iacob, Ana Grgic and Xavier Tam organised this year’s postgraduate study day on the topic of Expanded Cinema. Young scholars from around the country and further afield were present at the study day, with Dr. Wanda Strauven as the keynote speaker in the morning, and a roundtable discussion to close the conference in the evening, led by Stephen Patridge, Wanda Strauven and Brian Jacobson.

Annual Postgraduate Conference
13 May 2013
Organised by Giles Taylor and Heath Iverson

The St Andrews Postgraduate Conference is an opportunity for the PhD candidates to share their dissertation research projects with staff and postgraduate students within the department. In 2013 the conference was organized by PhD students Giles Taylor and Heath Iverson. The keynote address was delivered by Dr. Rosalind Galt, Senior Lecturer in Film Studies at the Centre for Visual Fields at the University of Sussex. Her keynote paper was entitled "Queer Cinema on the World Stage."

CFS Newsletter

Two editions of the Newsletter were produced and distributed to several hundred colleagues internationally. Pasquale Cicchetti and Diana Popa were the editors this year, and the design of the newsletter is now one of its many prides. Ana Grgic will take over as editor. Another editor still needs to be appointed.
The address list for the CFS newsletter was updated, alphabetised by country and revamped by Stefanie van de Peer and Karen Drysdale.

**PG Workshop: Getting invited for interview**

Stefanie Van de Peer organised a workshop for the postgraduates and early career staff members on how to find and apply for jobs in academia. The workshop included trajectories to find jobs advertised in both the UK and the USA. We also looked in detail at CV building, letter writing and which questions to expect at job interviews.
7. PROJECTS

REF 2014: Impact Case Studies

This academic year was for a large part dedicated to understanding and preparing the REF, and writing two solid Impact Case Studies, as well as an impact and environment narrative.

One research meeting was held in February, initiated by Dr GIRELLI, and Dr RICE. As new and junior members of staff Dr DONALDSON, OWEN and VAN DE PEER were invited to present their current and future research projects, with a view to gleaning support and advice from the more senior members of staff. Dr VAN DE PEER later organized a research meeting for the Postgraduate students as well, aiming to elucidate life after the PhD, and on the job market. Both these meetings proved fruitful regarding the creation of an optimistic atmosphere around individual research and ambitions, as well as with regards to the collective support and atmosphere in the department.

The Director of Research Robert BURGOYNE has worked on preparing the environment and the impact narratives, with the assistance of several members of staff.

The two impact case studies have been developed and written by Dina IORDANOVA on the one hand, and collectively by Tom RICE and Joshua YUMIBE on the other hand.

Prof. Iordanova’s case study, entitled Understanding and Linking Global Film Festivals, focuses on her work on the film festival circuit and starts from research and publications done by the St Andrews Film Studies publishing house. She has received extremely generous corroborating letters from supporters and collaborators in the film festival world. A section of the newly created and revamped Film Studies website is dedicated to the Impact case Study by Prof. Iordanova.

Dr Rice and Yumibe’s Impact Case Study focuses on the work they have developed with their project entitled Cinema St Andrews. This project examines the history of cinema within St Andrews from the medium’s origins to the present day. It also examines the history of cinema through St Andrews, using the town as a case study to explore cinematic developments over the past one hundred and twenty years. It has its own website dedicated to it: http://cinemastandrews.org.uk/

New Website for the Department of Film Studies

The department will, from the 9th of September 2013, also boast an entirely new website. Michael Arrowsmith, Tom Rice, Lucy Fife Donaldson, Leshu Torchin and Stefanie Van de Peer have dedicated some of their time to re-writing and re-structuring the old website, as well as giving the new website a more visually attractive look. This new website is managed in Wordpress and will therefore be more accessible to its users as well: members of staff will be able to change their own profiles online very easily, and news, events, and highlights will be given prominence on the front page of the site.

New features of the website are: introductory videos for prospective students, created this summer by MLitt student Allain Daigle under the supervision of Tom Rice. The structure – Home, About Us, Prospective Students, Current students, Centre for Film Studies – offers an easily navigable way into the department and it is hoped that the entire website will be easy to maintain and update so that prospective and current students feel involved, up-to-date and directly addressed through our online presence.
Every member of staff can login here: http://www.st-andrews.ac.uk/filmstudies/v2/ with their own login and password.

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 three publications: Sustainable Projections by Alex Fischer; the fifth volume of the Film Festival Yearbook, this time devoted to Archival Film Festivals and edited by Alex Marlow-Mann; The Film Festival Reader edited by Dina Iordanova. All our new books received official book launches.

Coming Soon to a Festival Near You was launched at the Film Festival Programming workshop in Venice, in September, with contributors Gonul Donmez-Colin, Dina Iordanova, Marijke de Valck and editor Jeffrey Ruoff in attendance.

Sustainable Projections was launched in Dundee at the Dundee Contemporary Arts with Dina Iordanova and author Alex Fischer in attendance.

Archival Film Festivals was launched officially at the Cinema Ritrovato Film Festival in Bologna, with several of the contributors and the editor Alex Marlow-Man in attendance.

Frames: Cinema Journal

This year saw the successful continuation and growth of Frames: Cinema Journal, an open access journal run by our graduate students in Film Studies at the University of St. Andrews. Editors this year were Kathleen Scott and Sarah Soliman.

The second issue, entitled BAFTSS Fall 2012 came out in November 2012. It contained six critical essays by postgraduate students, including an introduction by St Andrews PhD students Sarah Soliman and Kathleen Scott, as well as a piece by St Andrews’ Dr John Trafton. For more information, visit: http://framescinemajournal.com/

Cinema St Andrews

This website examines the history of cinema within St Andrews from the medium’s origins to the present day. It also examines the history of cinema through St Andrews, using the town as a case study to explore cinematic developments over the past one hundred and twenty years. From the first appearance of Edison’s Kinetophone on Market Street in 1895 to the filming of Never Let Me Go in 2009, the site explores not only our local history, but also broader shifts in social and film history.

The website is run by Tom Rice and Josh Yumibe with research assistance from Chelsea Wessels. Additional contributions were made by students on the Film and the Archive module. For more details, visit: http://cinemastandrews.org.uk/

In addition, in October 2012, Tom Rice organized the photography exhibition From Silver Screen to the 18th Green. This was a collaboration between Dunhill and the University, celebrating St Andrews’ star-studded history through a small exhibition at the Old Course Hotel entitled "From Silver Screen to the 18th Green". The exhibition is part of a larger project (Cinema St Andrews) in the Department of Film Studies, which examines the history of cinema in St Andrews. The project has uncovered
evidence of the first appearance of moving images in town at the Grand Fancy Bazaar of August 1895.

In semester 2, February – April 2013, the Cinema St Andrews Screenings took place, which showcased films like *Sherlock Jr* (5 Feb 2013), *The Blue Lamp* (19 Feb 2013), *The Misfits* (21 April 2013) and *The Birds* (25 April 2013). In collaboration with Hope Park and Martyrs Church, St Andrews, the Colinsburgh community Cinema, St Leonard’s School and the university, we screened these films for free, to audiences from the town and around.

**Scottish Film Festivals Studies Network**

Scottish Film Festivals Studies, funded by the Royal Society in Edinburgh, for two-year period is finished and closed now: March 2011-March 2013.

Co-investigators: Prof. Dina Iordanova, Dr Alex Marlow-Mann and Dr Stefanie Van de Peer

This network and grant develop a Scotland-wide collaborative network of scholars and practitioners who are involved in research on film festivals. The main aim is to establish a dialogue between academic and cultural institutions engaged with the staging and study of film festivals.

Two books and two workshops were the result:

**Workshops**

- **Film Festivals in Scotland, and Beyond: Activism and Social Impact** on Mon 7th November 2011 09:15 to 18:00 at the Royal Society of Edinburgh; and
- **Film Festival Programming: From Europe to Asia** at Universita Ca’ Foscari Venice, 10-11 September 2012. By mid-2013 we aim to establish a sustainable network of Scottish and international researchers and to have made a major contribution to film festival scholarship.

**Books**

- *Film Festivals & Activism*, co-edited by Dina Iordanova and Leshu Torchin, 2012
- *Film Festival Yearbook 5: Archival Film Festivals*, edited by Alex Marlow-Mann, 2013
8. OTHER / KT / IMPACT

**Robert BURGOYNE**

Was appointed to the editorial boards of Rethinking History and REBECA (Revista Braseleira de Estudos de Cinema e Audiovisuel, the official publication of SOCINE.

**Dina IORDANOVA**

Peer review Danish Research Board  
External examining of PhD theses for Queensland Institute of Technology, University of Swansea, University of Melbourne  
Service on Professorial appointment and promotion committees and consultant on REF-related matters – U. of Manchester, U. of Stirling, QUML  
Peer review for publishers (Routledge, Macmillan, Berghahn, Wiley, etc.) and funding bodies (AHRC, Leverhulme, international)  
Member of editorial boards, new for period NECSUS (NECS journal), *Media Industries*; *Journal of Greek Film Studies*  
Member of Chinese Film Festival Studies network, AHRC-funded  
Member of network on funding for studies of non-Western cinema, AHRC  
Member of advisory board for Film Festival Series, Macmillan  
Board of Trustees for CMI, Edinburgh  
Service for the Douarnenez Film Festival, France; Human Rights Nights, Bologna-Italy; Udine Far East Festival – Italy.  
Service for the Korean Food Foundation/Korean Film Foundation, South Korea  
May 2012 Polled by *Sight and Sound* for 2002-2012 ratings  
http://explore.bfi.org.uk/sightandsoundpolls/2012/voter/657  
2013 Personal profile/interview in *St. Andrews in Focus* (Flora Selwyn)

**Brian JACOBSON**

Dr Jacobson won the Society for Cinema and Media Studies Dissertation Award.

**Leshu TORCHIN**

9. FORTHCOMING

Events

The Criterion Collection’s Role in Disseminating World Cinema
Pending funding, in June 2014

[Slow] Film and Food
Izmir, Turkey, May 2014

Co-organised by Prof. Dina Iordanova, Prof. Nezih Erdogan and Prof. Tim Bergfelder

NECS workshop
20 – 21 February 2014, St Andrews
Organised by Alena Strohmaier and Heath Iverson

Publishing: St Andrews Film Studies
Several new books are forthcoming from St Andrews Film Studies this year: next year will see the publication of a new book, Film Festival Yearbook 6: Film Festivals and the Middle East, co-edited by Dina Iordanova and Stefanie Van de Peer. Also in the planning stages are: translations of Jean-Michel Frodon’s books Yang and Projection Nationale, as well as Tit Leung’s book on Documentary film festivals in Asia.

We have also received further book proposals, under consideration:
- Patricia Zimmermann, Open Spaces: Openings, Closings, and Thresholds of International Public Media
- Allen Redmon, Constructing the Coens
- Bjorn Sorenssen, Cultural "Blowholes" in the Iron Curtain. The Function of European Documentary and Short Film Festivals As Cross-cultural Meeting Points During the Cold War
- Matthias Frey and Cecilia Sayad, Film Criticism in the Digital Age.

CFS Talks
An exciting line-up of talks has been planned for the next academic year. See http://www.st-andrews.ac.uk/filmstudies/events.php for details.

- **Tue 24th September 2013**: Mark Glancy - ‘Nobody Talks Like That!’: Identity, Image and Performance in Cary Grant’s Early Career
- **Tue 1st October 2013**: Charles Barr - John Ford’s dialogue
- **Tue 15th October 2013**: Laura Mulvey - Hitchcock’s blondes and feminist film theory: a cinema of voyeurism or a cinema of self-reflexivity?
- **Tue 12th November 2013**: Janet Harbord - Giorgio Agamben and Cinema: an unlikely coupling?
- **Tue 26th November 2013**: Dennis Hanlon - Hour of the Furnaces in India: Appropriation as Solidarity and Introjection in Mrinal Sen’s Padatik and Mahaprithibi’
- **Tue 28th January 2014**: Diane Negra - Gendering the Recession
- **Tue 11th February 2014**: Brian Jacobson
- **Wed 26th February 2014**: Alisa Lebow – The Unwar Film
- **Tue 1 April 2014**: Annette Kuhn – Cultural Memory in Still and Moving Images
Appendix 1 – Film Festivals Programming from Europe to Asia

Workshop: Film Festivals Programming: From Europe to Asia
Mon 10th September 2012 09:15 to Tue 11th September 2012 18:00
Aula Magna Silvio Trentin - Università Ca’ Foscari, Venice
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=172

This two-day workshop, organised by the Università Ca’ Foscari Venezia and the Scottish Film Festival Scholars Network run by the Centre for Film Studies, will feature talks by film festival scholars as well as festival practitioners. This event can take place thanks to generous financial support from: Ca’ Foscari University, Royal Society of Edinburgh and Creative Scotland.

Programme

Monday 10th September: Europe

9:15-9:30 Welcome
Tiziana Lippiello (Department of Asian and North African Studies, Ca’ Foscari University of Venice)
Roberta Novielli (Ca’ Foscari Cinema, Ca’ Foscari University of Venice)
Dina Iordanova (Centre for Film Studies, University of St Andrews)

9:30-11:00 Film Festival Curation and Programming
Moderator: Veronica Innocenti (University of Bologna)
Panellists: Jeffrey Ruoff (Dartmouth College), Alex Marlow-Mann (University of Birmingham), Nick Varley (Park Circus, Glasgow), Marijke de Valck (University of Amsterdam)

11:00-11:30 Coffee

11.30-1.00 Film Festivals: National and Transnational Contexts
Moderator: Elena Pollacchi (Ca’ Foscari University of Venice)
Panellists: Chris Berry (King’s College London), Gina Marchetti (University of Hong Kong), Gonul Donmez-Colin (independent scholar), Etami Borjan (University of Zagreb)

1.00-2.30 Lunch

2.30-4.00 Scotland: Programming Film Festivals in a Festival Nation
Moderator: Dina Iordanova (University of St. Andrews)
Panellists: Chris Fujiwara (Edinburgh International Film Festival), Matt Lloyd (Glasgow Short Film Festival), Laura Marcellino (film industry consultant, formerly La Biennale Venice Film Festival and Industry Office), Sambrooke Scott (Creative Scotland), Stefanie Van de Peer (Africa in Motion, St Andrews Film Studies)

4.00-4.30 Book Launch: Coming Soon to a Festival Near You, edited by Jeffrey Ruoff

4.30 Close

Tuesday 11th September: Asia

10.00-11.00 Expectations and Reactions of a Chinese debut filmmaker

Featured Guest: Chinese Filmmaker, Liu Shu

11.30-1.00 Film Festivals and Asia: Panel Discussion

Moderator: Dina Iordanova

Panellists: Chris Berry (King’s College London), Chris Fujiwara (EIFF), Marco Ceresa (Ca’Foscari), Gina Marchetti (Hong Kong), Elena Pollacchi (Ca’Foscari)

1.00-2.30 Lunch

2.00-4.00 Keynote Talk: Venice and Jia Zhangke’s ‘The World’

Gina Marchetti (University of Hong Kong)

Discussant: Elena Pollacchi

4.00 Thanks and close

Screening: Xiao He (Lotus), RPC 2012 (90 mins) directed by Liu Shu (Chinese with English subtitles)
Appendix 2 – Texture in Film

CFS Symposium: Texture in Film
Sat 9th March 2013 09:00 to 18:00
University of St Andrews
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=178

Texture is more commonly discussed in relation to visual art and design, music and literature than film. In these other disciplines, texture may refer to the tactile quality of a surface, the way a surface is changed by light, paint or other materials, the composition of fabric or narrative (as in the root of the word, to make/weave), the pattern of sound (rhythm and register) and the ‘concrete’ properties of language (metre, diction, syntax). Texture also has an important sensory dimension: it expresses the feel of an object, surface or material, and thus offers a way of acknowledging the importance of decisions around formal properties to our responsiveness to film, and to its patterns, to its overall shape. Considering texture in relation to film involves attention to the fine detail of a film's realization, and offers the potential to enrich discussions of form and sensation in film.

This symposium will seek to explore ways in which thinking about texture can reinvigorate discussion of film form across a variety of cinematic contexts, as well as research practices (such as archival or practice-based approaches); with particular emphasis on approaches drawn from understandings of texture originating in study of visual art, music and literature.

Programme: Texture in Film

Registration & Coffee 9-9.30am: Kennedy Hall

Feeling Texture 9.30 - 11am

‘Haptic Hearing’: Texture and Feeling in the films of Apichatpong Weerasthakul - Philippa Lovatt, Glasgow School of Art/University of Glasgow.

‘It’s not what I don’t see, it’s what I don’t feel’: Texture, the unseen and haptic cinema in Memoirs of an Invisible Man and Hollow Man - Jonathan Law, University of Kent.

Caressing the Screen, Feeling the Moving Image: Mobile screens and Digit(al) Desire - Gavin Wilson, York St John University.

Break 11-11.20am

Workshop #1 11.20am-12.15pm: Film Textuality / Film Texture - John Bateman, Janina Wildfeuer, Chiaoi Tseng, Bremen Institute for Transmedial Textuality Research.

Surface and Depth 12.15-1.15pm

Texture and Time in Tony Scott’s Déjà Vu - Steen Christiansen, Aalborg University.

Staging in Depth - Life of Pi 3D (2013), storytelling, illusion and the suspension of disbelief - Ceri Hovland, University of Surrey.

Lunch 1.15-2pm
Workshop #2 2-3pm: Bloody Mess: Visceral Textures and Special Effects - Kathrina Glitre, University of the West of England.

Break 3-3.20pm

Politics of Texture 3.20-4.50pm

Straightforward or Twisted? Queer-ing Phenomenal Space in Film - Katharina Lindner, University of Stirling.

Cinematic Textures of Feminine Vision and Sexual Difference - Kathleen Scott, University of St Andrews.

Sensing Nation: Texture as Allegory in Recent British Cinema - Andrew Jarvis, University of the West of Scotland.

5-6pm Roundtable: Alex Clayton (University of Bristol), Sarah Dillon (University of St Andrews), Ian Garwood (University of Glasgow) & Alistair Rider (University of St Andrews)

Drinks reception in Film Studies boardroom 6-7pm
Appendix 3 – Cinema St Andrews

Cinema St Andrews

Screenings at different venues throughout St Andrews

Tuesday 5 February 2013: *Sherlock Jr* (1924), 7:00 pm
Buster Keaton comedy with live piano accompaniment by Jane Gardner
20 minutes of early footage of St Andrews from the Scottish Screen Archive
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=179

Tuesday 19 February 2013: *The Blue Lamp* (1950), 7:00 pm
Ealing police drama, co-written by a lifelong resident and University graduate of St Andrews, Jan Read
Rare footage filmed by Jan Read in St Andrews’ Leonard College, *Ad Vitam* (1937)
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=180

Tuesday 12 March 2013: *The Misfits* (1961), 7:00 pm
The last screen performance of both Clark Gable and Marilyn Monroe
Recollections of the St Andrews film society
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=181

Tuesday 2 April 2013: *The Brothers* (1947), 7:00 pm
Will Fyffe and Patricia Roc spend time at the Rusacks Hotel after filming the historical melodrama *The Brothers* in the Hebrides
St Andrews’ starring roles on screen, from the oh-so familiar to a short surprise Bollywood cameo.

Tuesday 23 April 2013: *The Birds* (1963), 7:00 pm
Commemoration of the centenary of St Andrews’ first purpose built cinema
Historical footage of St Andrews
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=183
Appendix 4 – Waves of Documentary

Political Documentary: Waves of Revolution
Fri 12th April 2013 19:00 to Sat 13th April 2013 20:00
Gateway Boardroom
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=184

Michael Chanan, Jean-Michel Frodon, Mark Cousins

Documentary has always been influenced by and has contributed to the birth of new attitudes and ideas, social trends and public debate. Within years after the medium came into use, the Mexican revolution became the first to be captured on film. Lenin’s famous statement that “of all the arts, for us the cinema is the most important” has resonated for nearly a century now.

Drawing on Anand Patwardhan’s’ concept of waves of revolutions we will explore the documentary’s artistic response to revolutions through the decades and will discuss the representation of various revolutionary moments, ranging from anti-imperialist filmmaking from the sixties and seventies through to the present-day revolutions of the Arab Spring.

The symposium is conceived and hosted by Dina Iordanova and Dennis Hanlon. Participants include Michael Chanan, Mark Cousins, Jean-Michel Frodon, and Stefanie Van de Peer. A number of selected clips from important revolutionary documentaries will be screened as part of the proceedings. All attendees are invited to become part in the discussion.

Programme:

12 April


Friday 12 April 2013, School 3, Quad, 7pm

13 April: Waves of Revolution

1 - 8pm: Gateway Boardroom, University of St. Andrews

• Panel A (1-4 pm) Anti-Fascist, Anti-Imperialist Movements (60s-70s)
• Panel B (4.30-7.30 pm) Anti-Authoritarian Movements After the Cold War (since 1989)

The event will evolve around an open-ended format of informal presentations and discussion between presenters and participants. Clips from the playlist will be screened as part of the two sessions.

PLAYLIST: EXCERPTS FROM THE FOLLOWING DOCUMENTARIES WILL BE SHOWN

1. Panel A (1-4pm): Anti-Fascist, Anti-Imperialist Movements (60s-70s)

Selected by Dennis Hanlon, Mark Cousins, Jean-Michel Frodon

• Actualities of the Mexican Revolution by Salvador Toscano
• Revolución (Chile, Sanjinés, 1963)
• *I Love Students* (Uruguay, Mario Handler, 1968)
• *Neither Pardon Nor Forget* (*Ni olvido ni perdón*, Argentina, Raymundo Gleyzer 1972)
• *Mexico: The Frozen Revolution* (Argentina / Mexico, Raymundo Gleyzer, 1973)
• *Padatik* (India, Mrinal Sen, 1973)
• *Waves of Revolution* (India, Anand Patwardhan, 1975, 30mins)
• *Prisoners of Conscience* (India, Anand Patwardhan, 1978, 45mins)
• *Now!* (Cuba, Santiago Alvarez, 1964)
• *Grin Without a Cat* (France, Chris Marker, 1977)

COFEE BREAK

2. PANEL B (4.30-7.30pm): Post-Communist Anti-Authoritarian Movements (after 1989)

Selected by Dina Iordanova, Michael Chanan, Stefanie Van de Peer

• *Capitalism: Our Improved Recipe* (Romania, Alexandru Solomon, 2010)
• *The Old School of Capitalism* (Serbia, Zelimir Zilnik, 2009)
• *Videograms of a Revolution* (Germany, Harun Farocki and Andrei Ujica, 1992)
• *Secret City* (UK, 2012)
• *Film Essay on the Euphrates Dam* (Syria, Omar Amiralay, 1974)
• *There are So Many Things Left to Say* (Syria, Omar Amiralay, 1997)
• *A Flood in Ba'ath Country* (Syria, Omar Amiralay, 2003)
• *Laicite Inch Allah* (Tunisia, Nadia El Fani, 2012)
Appendix 5 – Dynamics of Global Cinema

Symposium Dynamics of Global Cinema: Peripheries, Infrastructure, Circulation
Fri 10th May 2013 15:00 to Sat 11th May 2013 13:30
Venue: Department of Film, TV & Digital Media - University of Navarra
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=188

Organisers: Prof. Dina Iordanova (St Andrews) & Dr Alejandro Pardo (Navarra)

Conditioned by digital innovation and wider possibilities for the global circulation of film, people experience cinema in new ways. The ‘digital disruption’ brings about more intense trans-border flows of niche and previously little-seen cinematic content.

Traditional distribution – where studios control box office revenues by releasing films for coordinated showing in a system of theatres and then direct them through an inflexible succession of hierarchically ordered windows of exhibition and formats – is radically undermined by new technologies and migratory patterns. Various dissemination intermediaries that controlled and shaped distribution until recently, are gradually disappearing, and previously lesser-acknowledged nodes gain in importance. Film distribution as we know it is increasingly turning into a fraction of the multiple ways in which film travels around the globe.

New business and circulation models force a rethink of issues of intellectual property, trigger mutations in the film festival landscape, and give growth to a new type of cosmopolitan cinéphilia. The result is a new landscape of transnational film infrastructure, an intricate plethora of circuits and revenue streams that accelerate and take over previously known patterns of film circulation and, perhaps, lay the groundwork for a new mode of address. Due to the vitality of growing alternative channels of dissemination, previously rarely seen cinematic material can now be seen and appreciated.

In the context of the planned symposium, we hope to address a range of issues that touch on matters of cinematic transnationalism, the national, the supra- and sub-national, composite film cultures, infrastructure (including production base, financing, capital, markets, co-production, policy), circulation (including distribution, diasporic channels, on-line channels, film festivals, but also migrations and resources), mode of address (format mutations, language, supranational aesthetics and narratives, but also identity and talent).

Friday 10 May

Opening remarks 3:00 - 3:10 pm

Efrén Cuevas (Navarra)

Session 1: Rethinking the concept of 'national cinema' in the era of globalization 3:15 - 4:15 pm

Moderator: Onookome Okome (Alberta)

2. Rob Stone (Birmingham): More Notes from Region 2

Session 2: Festivals 4:30 - 5:30 pm
Moderator: Tim Bergfelder (Southampton)

1. Chris Berry (King’s College London): What is a Chinese Film Festival? Alternative Cinema and Public Space
2. Cindy Hing-Yuk Wong (CUNY): How film festivals create, use and affirm identities within transnational flows

Coffee Break 5:30 - 6 pm

Session 3: Digital cinephilia 6:00 - 7:00 pm

Moderator: Chris Berry (King’s College London)

1. Tim Bergfelder (Southampton): Cinephilia, Nostalgia, and the Fragment
2. Dina Iordanova (St Andrews): Instantaneity of Access: What does it mean for us?

Discussion 7:00 - 7:45 pm

General discussion for the day. Moderator: Cindy Hing-Yuk Wong (CUNY)

Saturday 11 May

Session 3: Transnational - transmedia: narratives in development 9:30 - 10:30 am

Moderator: Alberto Elena (Madrid)

1. Efrén Cuevas (Navarra): The Representation of Transnational Families in European Autobiographical Documentaries
2. Dorota Ostrowska (Birkbeck): Transmedia: empowering audiovisual content in pan-European projects

Coffee break 10:30 - 11:00 am

Session 4: Globalisation and World Cinema 11:00 am - 12:00 pm

Moderator: Rob Stone (Birmingham)

1. Alberto Elena (Madrid): Film Circulation at the Peripheries: Indian Cinema in Latin America
2. Onookome Okome (Alberta): Reading Nollywood: Text, Context, Technology

Session 5: General discussion 12.00 - 1.30 pm

Moderators: Alejandro Pardo (Navarra) and Dina Iordanova (St Andrews)

Closing remarks 1:30 pm
Appendix 6 – Commies and Indians

One-Day Symposium - Commies and Indians: The Western Beyond Cold War Frontiers
Fri 17th May 2013 10:00 to 18:00
FilmGuild - Filmhouse Edinburgh
http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=189

Organised by Prof. Dina Iordanova, Dr Dennis Hanlon and Dr Jonathan Owen

In the 1960s the Western genre, then waning in its native Hollywood, took root in many European countries. Though Italy's Spaghetti Westerns indeed remain the best-known result of this transposition, the genre also crossed political lines into Communist Eastern Europe. A highly diverse raft of state-socialist Westerns emerged that twist the genre's familiar tropes in accord with local culture and history, not to mention the ideological demands of the Cold War.

These 'Red Westerns' sometimes play as uproarious parodies of the genre and sometimes as sincere examples of it; they sometimes adapt Western narratives to local histories and settings, and sometimes fabricate an American West with the help of lookalike European locations. If, say, Yugoslavia's 'Gibanica' Westerns spin genre thrills out of that country's wartime Partisan struggles, then East Germany's Indianerfilme take place in a recognisable 'West' - albeit a radically reimagined one where the Indians are good and the American settlers bad.

Our one-day symposium will chart this fascinating episode in European popular cinema and address such questions as where these films stand in the history of the Western: how might they connect to post-classical, revisionist, demystifying modes of the genre as embodied by Peckinpah or Leone? This topic also enables us to explore broader, marginalised realities of Eastern Bloc film. With their Hollywood borrowings and frequent dependence on co-production, these films reveal the centrality of the transnational to this region's cinema. Their often Bloc-busting commercial success further affords consideration of popular pleasures in the people’s democracies.

Venue: Filmhouse Film Guild

This is a free event; no payment or registration is required, but spaces are limited so please send an email to Stefanie Van de Peer on sevdp@st-andrews.ac.uk, if you wish to attend part or all of the event.

Programme

9:30 - 10.00 Welcome and Opening Comments

10:00-12:00: PANEL 1 - Westerns Around the Bloc

Dr Jonathan Owen: ‘Cowboys, Tramps and Salesmen: Satire and Escapism in the Czech Western Pastiche’

Sonja Simonyi: ‘Way Out East: Western Adventures in Hungarian Cinema’

Dr Dennis Hanlon: ‘A Horse by Any Other Name? The Western and Debates About Form and Content in Latin American Revolutionary Cinema’

12:00-13:00: Lunch Break
13:00-15:00: Screenings

Short Films: *Song of the Prairie* (Jiří Trnka, Czechoslovakia, 1949) and *The Little Western* (Witold Giersz, Poland, 1960)

Feature: *Apaches* (Gottfried Kolditz, DDR, 1973)

15:00-15:30: Coffee Break

15:30-17:30: PANEL 2 - East German Westerns

Professor Tim Bergfelder: ‘An Introduction to the "Sauerkraut Western”'

Evan Torner: ‘The DEFA Indianerfilm as Artifact of Resistance'

Professor Dina Iordanova: ‘*Blutsbruder* and the Enigma of Dean Reed'

17:30-18:00: Close / Discussion
Appendix 7 – Global Cinema at the Byre

Global Cinema at the Byre - http://www.st-andrews.ac.uk/filmstudies/events.php?eventid=176
Pascuale Cicchetti, Raluca Iacob, Beatriz Tadeo Fuica

The Centre for Film Studies at the University of St Andrews and the Byre Theatre are proud to present ‘Global Cinema at the Byre’, the inaugural film season showcasing a selection of diverse global films between 11 September and 27 November, every Tuesday at 9pm. This is part of a joint initiative to bring outstanding independent world cinema to St Andrews. It has been made possible by the financial support of a University of St Andrews’ GradSKILLS Innovation Grant. David Martin-Jones, Director of the Centre for Film Studies, said: 'We hope that this programme will inaugurate a long-standing cooperation between the Centre for Film Studies and the newly established film theatre at the Byre.'

Three PhD students from the Centre for Film Studies, Pasquale Cicchetti, Beatriz Tadeo Fuica and Raluca Iacob, are curating the season, which aims to cover diverse themes and geographical areas. The first thematic grouping of films in the series, ‘The Road at the Time of Crisis’, explores and retraces the recent development of American road movies. The second grouping, ‘Latin American Film Showcase’, presents a different look at new films from Mexico, Argentina, Cuba and Chile. The final grouping for 2012, ‘Balkan Films: Cinema on the Verge’, introduces films that deal, literally and metaphorically, with the concept of ‘the edge’.

Special events will accompany the screenings: a photography contest, a film review competition and a Q&A with celebrated Romanian director, Marian Crisan, who will visit us to introduce and discuss his film Morgen on 13 November at 8pm.

Schedule of Films:
11 Sept - Into the Wild (Sean Penn, USA, 2007)
18 Sept - Away We Go (Sam Mendes, USA, 2009)
28 Sept - Wendy and Lucy (Kelly Reichardt, USA, 2009)
02 Oct - The Darjeeling Limited (Wes Anderson, USA, 2007)
09 Oct - Juan of the Dead (Alejandro Brugués, Cuba, 2012)
16 Oct - Bonsai (Cristián Jiménez, Chile, 2012)
23 Oct - The Last Summer of La Boyita (Julia Solomonoff, Argentina, 2012)
30 Oct - Abel (Diego Luna, Mexico, 2011)
06 Nov - Kynodontas / Dogtooth (Yorgos Lanthimos, Greece, 2009)
13 Nov - Morgen (Marian Crisan, Romania, 2010)
20 Nov - Iklimer/Climates (Nuri Bilge Ceylan, Turkey, 2006)
27 Nov - The World is Big and Salvation Lurks around the Corner (Stefan Komandarev, Bulgaria/Slovenia/Hungary/Germany, 2008)

Everyone is very welcome to join us for the screenings and events, every Tuesday, from 11/09 to 27/11, at 9 pm, at the Byre in St Andrews, at the special reduced price of £6, and student rates at £5. For more info, please visit http://www.st-andrews.ac.uk/filmstudies/events.php, http://www.byretheatre.com/ and http://byreglobalcinema.tumblr.com/
The Byre Theatre of St Andrews - Abbey Street - KY16 9LA – Tel: 01334 475000
Email: Stefanie Van de Peer, Research Coordinator Centre for Film Studies: sevdp@st-andrews.ac.uk
Appendix 8 – PG Study Day

Wed 3rd April 2013 09:00 to 17:00
Gateway Seminar Room

Keynote speaker: Dr. Wanda Strauven (University of Amsterdam)

The postgraduate Study Day is a yearly conference at the University of St. Andrews, organized by the postgraduate students in Film Studies, which aims to explore aspects in the field of film studies that are not covered by our research projects.

The topic of this year's event, which will be held on 3 April 2013, is 'Expanded Cinema'. We wish to broaden the scope which has been associated with the concept of 'Expanded Cinema', in the initial form, as it has been presented in Gene Youngblood's book, which was a ground-breaking approach to the inclusion of new technologies in relation to film and other media studies. He provided a conceptual framework to the 'aesthetic application of technology', which according to Youngblood is the only way to 'achieving new consciousness to match our environment'. We use the concept to refer to any forms of experiencing cinema outside of the classic 'cinema institution' - the film theatre. From early cinema screenings in cafes and showgrounds, to the entry of cinema in museums and galleries over the last decade, resulting in the figure of spectator-flâneur, the cinematic experience has shifted to and fro from private to public spheres.

Throughout cinema history, alternative moving image practices, such as video art, experimental and avant-garde films (which require alternative screening spaces), and very recently digital technologies are taking the 'cinema experience' to new media-based screens. All of these changes have revolutionised and expanded the notion of cinema, thus changing the way in which we perceive films and spectatorship.

Final Programme:

9:00-9:30 Welcome and Registration / Tea and coffee

9:30-11:00 Keynote address by Wanda Strauven (University of Amsterdam) ‘Expanded Cinema Studies: A Manifesto’

11:00-11:30 Break / Tea and coffee

11:30-12:30 Panel 1: Expanded spaces and moving image experiences

* Miriam De Rosa (Catholic University of the Sacred Heart, Milan) ‘Expanding the notion of cinema. Notes on moving images in everyday spaces’
* Nadin Mai (University of Stirling) 'Slow Cinema at the Museum!?’
* Laura Marcellino (Venice Ca' Foscari University) ‘Al Fresco Cinema'

12:30-14:00 Lunch

14:00-15:00 Panel 2: Technologies, sensory attractions and reworking the medium
• Giles Taylor (University of St Andrews) ‘”The World at Your Fingertip(s)”: A Scroll Through Cinema with Sawyer's View-Master’
• Qian ZhengYi (University of East Anglia) ‘Cinema of Sensory Attractions: What Role Have Sense-based Technologies Played in Creating Experiential Film-going?’
• Emilia Sosnowska (University of the West of Scotland) ‘Touching Art - an exploration of Eastern and Western approaches to haptic/multimodal art practice and perception’

15:00 - 15:30  Break / Tea and coffee

15:30 - 16:30  Panel 3: Interactive platforms, narrative structures and perishable archives
• Allain Daigle (University of St Andrews) ‘Narrative Structures and Video Game Cinematics’
• Kalani Michell (University of Minnesota) ‘Expanding Pictures, Taking Down Pictures’
• Heath Iverson (University of St Andrews) ‘Expanded Ecology: Medium and Site Specificity in Recent Works by Tacita Dean and Jane and Louise Wilson’

16:30 - 17:30  Roundtable discussion led by Stephen Patridge, Wanda Strauven and Brian Jacobson

Following the conference, the participants are welcome to join us in viewing a selection of short films from the 60 Hour Film Blitz in various locations around town.
Appendix 9 – PG Conference

2013 Postgraduate Conference
DEPARTMENT OF FILM STUDIES, UNIVERSITY OF ST ANDREWS
13 MAY 2013 | BOARD ROOM, 99 NORTH STREET

The annual Postgraduate Conference held by the Department of Film Studies at the University of St Andrews is an opportunity for doctoral candidates to share their research projects with staff and students within the department. For this year’s event we are very pleased to welcome Dr. Rosalind Galt, Senior Lecturer in Film Studies at the Centre for Visual Fields at the University of Sussex, as our guest and keynote speaker.

SCHEDULE

9:00—9:30 Coffee and introduction to the 2013 Postgraduate Conference

9:30—11:00 Keynote Address: Dr. Rosalind Galt, “Queer Cinema on the World Stage”

11:00—11:30 Coffee break

11:30—1:00 Panel 1: Eco-Poetics, Aesthetics, and Ethics
Chaired by Pasquale Cicchetti

Heath Iverson, “The Country and the City: Mobility and Eco-Poetics in Contemporary British Cinema”
Diana Popa, “Slowness and Tension in Aura”
Kathleen Scott, “Sympathy, Ethics and Irréversible”

1:00—2:00 Lunch

2:00—3:30 Panel 2: National Identities and National Cinemas
Chaired by Giles Taylor

Pasquale Cicchetti, “Bringing Home the West: Domesticity and Vertical Space in There Will Be Blood”
Raluca Iacob, “Negotiating Identities in California Dreamin’: Images of Others/Images of Us”
Beatriz Tadeo Fuica, “Uruguayan Cinema at the Turn of the Millennium: A Case of Low-Voltage Cinema?”

3:30—3:45 Break

3:45—5:15 Panel 3: Rethinking the Audiovisual Medium
Chaired by Heath Iverson

Ana Grgic, “Hapticity, Reception and Preservation of Archival Moving Images in the Balkans: Theory, Methodology, Practice”
Xavier Tam, “New Deaf Cinema: Parameters for De(a)fining Deaf Cinema”
Giles Taylor, “New Platforms in the Playroom: Miniatures as Handheld Media in the Middle Decades of the Twentieth Century”

5:15—5:30 Closing Remarks
Appendix 10 – 60hr Film Blitz

60 Hour Film Blitz - [http://www.60hourfilmblitz.com/](http://www.60hourfilmblitz.com/)
Buchanan Lecture Theatre
8 March 2013

30 filmmaking teams participated in this year’s Film Blitz, completing short, three minute films in and around St Andrews over the course of 60 hours.

In the lead-up to the festival, we enlisted the services of Nicholas Economides, a film maker from Los Angeles, for a series of workshops preparing students for the 60 Hour Film Blitz!

These workshops focused on the skills and techniques useful in guerrilla film making and short film production. Nick taught students how to effectively tell stories in a short film, how to innovate on a low (or non-existent) budget, and how to manage your project under a ticking clock.

These workshops were held from 5:00pm to 6:30pm in Buchanan 216 every Thursday from January 31st to February 21st.

January 31: Visual Storytelling and Composition
February 7: The Camera and Performance
February 14: On Set and On Schedule
February 21: Editing, Style, and Movie Magic

The finished films were screened as part of a gala event at the Buchanan Lecture Theatre on Thursday 8 March 2013 in front of a packed audience of almost 300 people and a distinguished panel of judges including Rod White (Manager of Filmhouse Cinema Edinbugh), Matt Lloyd (Glasgow International Short Film Festival) and Ellen Collingsworth (Board of Directors of the Byre Theatre).

The four winning films received an award of £50 each. Here is an overview of the winners:

**Beginner Category**
Bryde, Nat and Jon’s Team, ‘Silver Stare’

**Intermediate Category**
Dead Daffodil, ‘Bag for Life’

**Advanced Category**
Best Picture: Wolfbite, ‘Wolfbite’

**Audience Choice Award**
Saga, ‘Cookie’
FILM FESTIVALS AND FESTIVAL FILMS

Semester 2: 1 – 30 April 2013

Course Outline

This series of seminars by foremost film critic and cineaste Jean-Michel Frodon will look at the concept and development of film festivals and festival films: how do film festivals effect filmmaking worldwide?

Seminars will take place once a week. These two-hour seminars are open to everyone and will take place in the Quad, School 5, on Thursdays, 11.00am - 1.00 pm.

We will cover issues such as the festival visitor, mass markets, national and transnational festivals, the politics of festivals, themed festivals, audiences and professionals, economics and aesthetics, archives, patterns and explorations.

Course Convener

Jean-Michel Frodon

Contact details: jmf9@st-andrews.ac.uk

Prominent international journalist and film critic Jean-Michel Frodon has joined the Department of Film Studies and will teach two open seminars in April 2013. His deep and extensive background in film criticism and history is drawn from his years as chief editor of Cahiers du Cinema.

Jean-Michel Frodon was born in Paris, 1953. He is a world-renowned journalist and film critic at weekly "Le Point" (1983-1990), "Le Monde" (1990-2003). He was editorial director of "Cahiers du cinema" between 2003 and 2009. Since then he writes for the website slate.fr: http://blog.slate.fr/projection-publique. He is also a Member of the Editorial board and a permanent writer for Caiman, Cuadernos de Cine (Spain) and founder of the think-tank ‘L'Exception’: http://lexception.rezo.net/. He is editor in chief of the collaborative website http://artsciencefactory.fr.

Jean-Michel Frodon is professor at Sciences Po Paris (Political Sciences Institute) and he is associated with Prof. Bruno Latour for the SPEAP project.

Dates

Seminars: Weekly two-hour seminars will introduce the students to the idea of film festivals and the way in which they influence the films that are made and how they travel the world. Seminars will take place in the Quad, School 5, on Thursdays, 11.00am - 1.00 pm. The first seminar will be held on Thursday 4 April 2013.

Introduction
The development of film festivals has enjoyed a gigantic acceleration during the last two decades. Beyond all their singularities and eventually their rivalry, together they have built an alternative to the mass market trends, and opened up opportunities for many films which would hardly have found their way to regular distribution without festival exposure.

This phenomenon has numerous effects on films themselves. It transforms their economy as well as their aesthetics, and raises new questions. How does the festivals response affect the carrier of certain films, and of their makers? To what respect are more and more films designed specifically for festivals? How can they at the same time relate with general audiences, and more specifically, with the audiences of the their country of origin, when meant for foreign festivals?

More and more festivals initiated production arms. How does this transform the filmmaking process, and the careers of cinema people? Since thousands of people attend screenings during festivals, do these people become a regular audience? How can films benefit from the festival circuit, financially as well as culturally and aesthetically? How do festivals participate, in often new ways, to a larger cultural, or cultural-and-business approach to contemporary cinema, related with other practices and organisms?

These questions will be implied throughout the course, and we will start to formulate answers to them together.

**Weekly breakdown**

**WEEK 1 – Thursday, 4 April 2013**

**A window for diversity**

- The rise of a specific taste by festival-goers, different from the dominant responses. An alternative to mass market.
- The contemporary paradox of the increase of production and the narrowing of mass access to films.
- The theatre issue. Talking about films, not audio-visual “products.”
- No diversity.
- The strange story of Film Festivals in the USA.
- Historical fights in Cannes (Truffaut from 1958 to 1959, _L’Avventura_, May 68, Ferreri and Eustache), painful memories (Tarkovski’s _Sacrifice_, Oliveira from boos to medals), Pialat fires back. Chen Kaige twice crucified. Kiarostami, from kisses to clubbing.

**WEEK 2 – Thursday, 11 April 2013**

**A political riddle**

- For whom are films made?
- From specialised festivals (films from the “South”: Rotterdam, Vancouver, Nantes, Amiens, Pesaro, Fribourg...) to leading generalist festivals.
- The example of Chinese modern cinema. The Taiwanese cinema, the 5th generation, the 6th Generation, and the counter example of Hong Kong cinema.
- Today, alternative cinema (underground)
- The tragic story of a generation of films, and filmmakers, from francophone West Africa.
• The Mahmat Saleh Haroun exception, from Bye bye Africa to the reopening of Normandie theatre in N'djamena.

WEEK 3 – Thursday, 18 April 2013

Aesthetics and Economics

• Film Festivals, mapping the world cinema and adding a new “country” on the map: themselves.
• Festival for the audience and festival for professionals. The economic aspect of the Festival circuits.
• Money for production, not for exhibition. A model still to be established.
• A future for non mainstream films.

WEEK 4 – Thursday, 25 April 2013

A Multipolar Geography

• Festival are not only screenings: markets, labs, symposiums, master classes, awards
• Rain over Locarno
• Festivals, part of a larger system including film critics, cinemateque, archives, associations, teachers.
• From ciné-clubs to festivals, the French example.
• Festival online: patterns and exploration.

READING LIST

1. Film Festival Yearbook Series. St Andrews Film Studies (available in St Andrews University Library)
   o Dina Iordanova with Ragan Rhyne (eds) The Festival Circuit (St Andrews Film Studies, 2009).
   o Dina Iordanova and Ruby Cheung (eds) Film Festivals and Imagined Communities (St Andrews Film Studies, 2010).
NATIONAL PROJECTION: CINEMA AND NATION, FROM THE ORIGINS TO THE TIME OF GLOBALISATION

Semester 2: 1 – 30 April 2013

Course Outline

This series of seminars by foremost film critic and cineaste Jean-Michel Frodon will look at the concept of national cinema and the projection of the nation on screen. Seminars will take place twice a week. These 1.5-hour seminars are open to everyone and will take place in the Quad on Wednesdays (School 1) and Thursdays (School 6) at 5.30pm to 7.00pm.

We will cover issues such as national identity and national film cultures, through the hypothesis of how cinema has, and still does, represent national situations and evolutions, for its indigenous communities and potentially also for the rest of the world.

Dates

Seminars: Twice weekly one-hour seminars will introduce the students to the idea of national cinema in a global context. Seminars will take place on Wednesdays and Thursdays, starting Wednesday 3 April at 5.30 pm and the last seminar being on Thursday 25 April at 5.30pm in the Quad.

Weekly breakdown

WEEK 1a – Wednesday, 3 April 2013

Topic: Introduction: The similarity between the cinematic phenomenon and the national phenomenon. What about UK?

WEEK 1b – Thursday, 4 April 2013


WEEK 2a – Wednesday, 10 April 2013

Topic: A certain idea of France, from Lumière to Truffaut, from Renoir to Abdellatif Kechiche.

WEEK 2b – Thursday, 11 April 2013

Topic: Soviet filmmakers, assaulting the sky, and falling back down.

WEEK 3a – Wednesday, 17 April 2013

Topic: Italy after WW2, reinventing cinema while reinventing itself.

WEEK 3b – Thursday, 18 April 2013


WEEK 4a – Wednesday, 24 April 2013
Topic: When did Chinese cinema become Chinese?

WEEK 4b – Thursday, 25 April 2013

Topic: Reality and limits of a Globalized cinema

READING LIST

Appendix 12 – CFS Talks

University of St Andrews, Centre for Film Studies
Seminar Series, 2012/2013

CFS Talk: Chris Fujiwara, The Caesura as a Distinctive Feature of Modern Cinema
Tue 25th September 2012 17:15 to 19:00
Arts Lecture Theatre

In his famous 1957 text "The Hand," a review of Fritz Lang's Beyond a Reasonable Doubt, Jacques Rivette observed that "all recent great films" (in addition to Lang's film, Rivette cites Orson Welles's Mr. Arkadin, Carl Dreyer's Ordet, Jean Renoir's The Golden Coach, and Roberto Rossellini's Stromboli) shared a dramatic reversal that could be justified "only by the necessity of the dialectical movement." Although Rivette's text has been much admired, two key parts of his argument - namely, the reference to German idealist philosophy and the observation that modern cinema is characterised by the reversal of the ostensible premise of a narrative - appear rarely to have been taken fully seriously. To develop Rivette's argument, I adopt the notion of "caesura," as used by Friedrich Hölderlin in his "Remarks on Oedipus" to refer to a pivotal moment of dramatic suspension in classical tragedy. My talk will explore the functioning of the caesura in five American films, all made from 1956 to 1960: Beyond a Reasonable Doubt, Otto Preminger's Anatomy of a Murder, and Alfred Hitchcock's Vertigo, North by Northwest, and Psycho. I argue that these films exemplify a cinematic modernity characterised by the caesura and that this kind of modernity is also the hallmark of key works by Rivette, Jean-Luc Godard, and Claude Chabrol.

Chris Fujiwara is the Artistic Director of the Edinburgh International Film Festival. He is the author of Jerry Lewis (University of Illinois Press), The World and Its Double: The Life and Work of Otto Preminger (Faber & Faber), and Jacques Tourneur: The Cinema of Nightfall (Johns Hopkins University Press) and the editor of Defining Moments in Movies (Cassell). He has lectured on film theory and aesthetics at Tokyo University, Yale University, and elsewhere.

CFS Talk: Jonathan Owen, Alain Robbe-Grillet in Slovakia: Transnational Encounters and the Art of the Coproduction
Tue 9th October 2012 17:15 to 19:00
Arts Lecture Theatre

At the end of the 1960s, celebrated French literary and cinematic experimentalist Alain Robbe-Grillet made two films in collaboration with Slovakia's Koliba studios, The Man Who Lies (1968) and Eden and After (1970). Initiated by a meeting between Robbe-Grillet and Slovak production group leader Albert Marenčin, these films epitomise a short-lived period of internationalism and artistic radicalism in Slovak cinema under the impact of Czechoslovakia's 'Prague Spring' liberalisation movement. This paper will examine both films for the insights offered into international coproduction as well as Slovak history and culture.

European coproduction is frequently identified with genre cinema, and yet these films (like other contemporaneous Slovak coproductions) are unequivocal 'art' films. Indeed Robbe-Grillet's formal strategies foreground surprising resonances between the practices of coproduction, with its hybrid nationalities, and staple concerns of 1960s art cinema: 'necessary evils' of coproduction, such as dubbing, are utilised to serve Robbe-Grilletian preoccupations of shifting identity, doubling, and narrative disjuncture. If coproduction is also often associated with economic expediency, these films exemplify coproduction as cross-cultural encounter. Involving decisive creative contributions from their Slovak participants, they can be considered as much Slovak as French New Wave films. Indeed
The Man Who Lies deals with the local realities of the Slovak National Uprising and with the themes of mendacity and historical distortion relevant to a Communist context. Yet I will argue that the films' very transnationalism, flaunted in their fictional worlds, inscribes and valorises Slovakia's status as a hybrid, appropriative 'small' culture.

CFS Talk: Stefanie Van de Peer, Fragments of War and Animation in Arab Documentaries
Tue 23rd October 2012 17:15 to 19:00
Arts Lecture Theatre

In the Middle East, with its young demographic and entrepreneurial digital spirit, animated films are becoming more popular and more viable financially. Ari Folman's Waltz with Bashir (2008) and Marjane Satrapi's Persepolis (2007) for example, are just two examples of feature length animated documentaries that have garnered critical recognition as well as great box office returns.

In this talk, I will look at the presence and meaning of fragments of animation in two Syrian and Lebanese films, and illustrate the role and function of the hybrid form as a means through which filmmakers and their subjects who have experienced war and trauma, express themselves newly. I will look at Dahna Abourahme's film Kingdom of Women (Palestine & Lebanon, 2010) and Soudade Kaadan's film Damascus Roofs and Tales of Paradise (Syria, 2010) in the context of the contemporary developments in animation in the Middle East.

Stefanie Van de Peer is the research coordinator of the Department of Film Studies at the University of St Andrews. She has published articles on the cinemas of the Maghreb and the Middle East, focusing on women behind the camera, and has co-edited a book entitled Art and Trauma in Africa, by IB Tauris. She combines her academic research with curatorship and jurying of film festivals.

CFS Talk: Digital Poetics, Collaboration and the Interactivity: Screenings and Discussion with Roderick Coover
Tue 6th November 2012 17:15 to 19:00
Arts Lecture Theatre

This event will feature the presentation of works by Roderick Coover with discussion around topics of documentary cinematic arts and digital poetics. Dr. Coover will present samples from his interactive, cinematic project Unknown Territories, about spatial practice and representation of the America's "Wild West". He will also present some short, hybrid projects made with writers in the USA and Europe that explore questions of collaboration, historical narrative and cross-cultural exchange. These will include, among others, selections from Katastofetrilogen (Catastrophe Trilogy) and the combinatory (or "data-base") cinema project, 3RL, filmed partially on coasts of the North Sea.

Roderick Coover is a pioneer in interactive documentary media and their poetics. He makes films, interactive cinema, installations and webworks, and he publishes in fields of the arts, humanities and social sciences. Some of his latest projects include the interactive series Unknown Territories about exploration in the American West (www.unknownterritories.org). His works are distributed through Video Data Bank, Documentary Educational Resources, Eastgate Systems and elsewhere and his book Switching Codes: Thinking Through Digital Technology In The Humanities And Arts is published with the University of Chicago Press. Roderick Coover is the Founding Director of Temple' Graduate Certificate Program in Documentary Arts and Ethnographic Practice and he is Associate Professor in the Department of Film and Media Arts at Temple University.

CFS Talk: David Sorfa, Taking Seriously the Fiction of Film: Preston Sturges and Wes Anderson
Traditionally film theory tends to concentrate on film's relationship to reality (to which it is seen as subordinate), but here I wish to consider the ontology and epistemology of fiction itself as it is played out in the films of Preston Sturges and Wes Anderson. Building on work in literary theory - most recently Terry Eagleton's The Event of Literature - and the analytic philosophy of possible worlds, I will try and move the debate away from film's fidelity to the real towards a sense of the reality of the fiction of film. I will also discuss the possible implications of Quentin Meillassoux's work on speculative realism for film aesthetics and fiction.

David Sorfa is a senior lecturer in Film Studies at Liverpool John Moores University and managing editor of the journal Film-Philosophy. He has published on Michael Haneke, Jan Švankmajer, Czech cinema and a wide variety of other film-related subjects. He is co-editor of The Cinema of Michael Haneke: Europe Utopia (Columbia University Press/Wallflower, 2011).

CFS Talk: Lucy Donaldson, Textural Worlds
Tue 27th November 2012 17:15 to 19:00
Arts Lecture Theatre

This paper will focus on the potential of texture to contribute to debates around narrative, place, and genre. It is part of a project that seeks to establish texture, in the context of its usage in other arts disciplines, as a crucial concept in film criticism, and its potential to enrich discussions of form and sensation in film.

Texture is more commonly discussed in relation to visual art and design, music and literature than film, being a fundamental aspect of form for all these disciplines, the combination of small-scale detail which holds the structure together. Texture has an important sensory dimension, it expresses the feel (in terms of perception and touch) of something and thus evokes response from the viewer/listener/reader. For film, texture offers a way of acknowledging the importance of decisions around style/form to our responsiveness to film, to its patterns, to its overall shape.

The western will form the magnetic field of the paper's focus on narrative, place and genre, with comparison of two rather abstracted examples of the genre: Ride Lonesome (Budd Boetticher, 1959) and The Shooting (Monte Hellman, 1967). These films share similarities of setting, narrative and character while offering a valuable contrast in their differences in key elements of form, such as aspect ratio and lighting, relationship between camera and performer, and the distinctions in the circumstances of their production that reflect on the gap between studio-era and post-studio Hollywood.

Lucy Fife Donaldson has published on the materiality of performance in post-studio horror and its relationship to elements of film style in CineAction and Movie: A Journal of Film Criticism. Her research interests include the staging and presence of performance in cinema and TV, the relationship between bodily affect, agency and effort. She is currently writing a book, Texture in Film, due to be published by Palgrave Macmillan.

CFS Talk: Vijay Mishra, Salman Rushdie and Bollywood Cinema
Tue 12th February 2013 17:15 to 19:00
Arts Lecture Theatre
In *Midnight's Children* there is a sentence, now very well-known and in Rushdie criticism repeated often enough, which reads, 'nobody from Bombay should be without a basic film vocabulary.' Film has been one of the great art forms for Rushdie, an art form to which he has returned in all his works. Often great films - *Pather Panchali* (about which Rushdie said in a recent interview [Emory Quadrangle, Fall 2010, p. 13] ‘*Pather Panchali* [Song of the Little Road] is the film that I would choose when asked for the greatest film ever made ... *Citizen Kane* would probably come second’), *Alphaville* (Godard), 8½ (Fellini), *The Leopard* (Visconti) and so on - are invoked to collapse the aesthetic boundaries of the literary and the filmic (here film functions as an alternative but equally powerful representational system). But more importantly in the context of this seminar, when it comes to Rushdie's own corpus often it is Bollywood which provides him with another structural principle of creative organization and ideological otherness.

This paper returns to an earlier essay on Salman Rushdie and Bollywood Cinema (2007) and expands that essay with reference to material located in the Salman Rushdie Archive deposited in the Manuscript, Archives and Rare Books Library, Emory University. It explores Bollywood references in Rushdie's unpublished novels and other writings (including peripheral works and marginalia) in the archive as well as in works beyond *The Moor's Last Sigh* not discussed in the earlier essay. For an avowed elitist when it comes to cinema, what is it about Bollywood which fascinates Rushdie and what is it about this 'raddled old tart' that one of Rushdie's early novels, *Madame Rama* (ms 1975-76; mercifully unpublished) used Bollywood cinema as its key theme and energizing principle?

Vijay Mishra, PhD (ANU), DPhil (Oxford), FAHA, is Professor of English Literature and Australian Research Council Professorial Fellow at Murdoch University. During the Hilary Term 2013 he is the Christensen Professorial Fellow at St Catherine's College, Oxford University. His most recent publications are 'Memory and Recall from Beyond the Troubled Black Waters' (South Asian Review, 2011), 'The Gothic Sublime' (in A New Companion to the Gothic, Blackwell, 2012), ‘Rene Girard, Derrida's *The Gift of Death* and Salman Rushdie' (in Violence, Desire and the Sacred: Girard's Mimetic Theory Across Disciplines, Continuum, 2012) and What Was Multiculturalism? (Melbourne University Press, 2012). He is currently working on the Rushdie archive at Emory University.

**CFS Talk: Catherine Wheatley, "Do unto others": Self, Faith and Christian Foundational Myths in Contemporary European Film**

**Wed 20th February 2013 17:15 to 19:00**

Arts Lecture Theatre

"The European feeling for self and the world has been shaped Christianity [...] If Christianity as observance and belief has been in decline over the past half-century, its ways of thinking and feeling are none the less still constitutive of both European culture and consciousness and the colonies and ex-colonies (notably the USA) that it has spawned." (Dyer, 1997: 15)

Since the turn of the century, and the events of September 11, the European media has seen an influx of images of Islam and the Arab race onscreen. While the above quote, taken from Dyer's seminal study, *White*, opens up onto questions of race on screen, my intention here is to focus on that other unspoken "norm" of European cinema - the Christian faith.

Looking at contemporary filmmaking from France (Bruno Dumont, Xavier Beauvois), Austria (Jessica Hausner, Gotz Spielmann, Ulrich Seidl), and Germany (Philip Groning, Michael Haneke) my talk will seek to examine a proposed turn in European cinema back to Christianity. The filmmakers in question differ in their deployment of Christian symbolism, from explicit interrogation of Christian practice (Haneke, Hausner, Seidl), to its observation (Beauvois, Groning, Dumont - the latter of
whom bring Christianity into direct confrontation with Islam) to oblique reference, or, to use Agamben's phrase a "gesture" towards Christianity (Breillat, Spielmann). Nonetheless, I want to argue, these various approaches are underpinned by a concern with the interrogation of what Dyer describes as a "feeling for self" (as opposed to the Arabic / Islamic "other"). By focussing on foundational Christian myths, these films make explicit precisely these Christian ways of thinking and feeling that constitute European culture today. Why and how they engage in this process will be the main subject of my discussion.

CFS Talk: Neill Campbell, The posthumous and the post-Western: Theorising the Modern Cinematic West through John Sturges' Bad Day at Black Rock.
Tue 26th February 2013 17:15 to 19:00
Arts Lecture Theatre

The death of the Western in cinema has been a common refrain almost since its inception. The nineteenth century West has often been the staple historical and imagined landscape for these films. However, the 'modern' West as a more complex and multiple space has often been represented 'outside' the so-called Western genre or reflected through the changing nature of the established genre, especially in the 1960s. The purpose of this paper is to develop a theoretical frame for the idea of the 'post-Western' as a 'trans-genre' that both comes after and moves beyond the classical or traditional Western and yet in so doing engages both with the conventions of the established form and also interrogates themes and issues prominent in a more accurate consideration of the cultures of the post 1945 West.

In order to examine this generic mutation I will play with concepts of death and life, the burial of the past and its return, and the ghostliness of history - of the 'posthumous' as a way of seeing that which emerges after a supposed 'death'; a living inheritance of a form that finds new, regenerated expression in the 'spectral' forms of the cinema. Using ideas derived from Gilles Deleuze and Jacques Derrida in particular and linking to recent western studies work by Stephen Tatum on the 'spectral', I will extend to a new analysis of contemporary western cinema.

My case study for this paper will be an early and critical example of this new form of cinema, Bad Day at Black Rock (1955). A quote from the film suggests its self-conscious desire to explore the position of the West in the post-war era: "Somebody's always looking for something in this part of the West. To the historian it's the Old West, to the book writer it's the Wild West, to the businessman it's the Undeveloped West -- they say we're all poor and backward, and I guess we are, we don't even have enough water. But to us, this place is 'our' West, and I wish they'd leave us alone!" In delving into some of the implications of Reno Smith’s speech and how it reverberates through the film, I will propose the centrality of this movie to the definition of the post-Western and to its consequent development in later films such as Lone Star, The Misfits, Down in the Valley, and No Country For Old Men.

Neill Campbell is Professor of American Studies and Research Manager at the University of Derby, U.K. He has published widely in American Studies, including the books American Cultural Studies (with Alasdair Kean), American Youth Cultures (as editor) and co-editor of Issues on Americanisation and Culture. He has published articles and chapters on John Sayles, Terrence Malick, Robert Frank, J.B. Jackson, Wim Wenders, D.J. Waldie and many others. He has recently edited two essay collections Land and Identity (Rodopi, 2011) and Photocinema (Intellect Books, forthcoming 2012).

His major research project is an interdisciplinary trilogy of books on the contemporary American West. The first two are The Cultures of the American New West (Edinburgh, 2000) and The
Rhizomatic West (Nebraska, 2008) and he is currently editing the final part, Post-Westerns, on cinematic representations of the New West.

CFS Talk: Emma Valentine, MEDIA Road Show
Thu 14th March 2013 14:00 to 17:00
Gateway: Boardroom

The MEDIA Programme is a European Union scheme to support the film, television and new media industries. Emma Valentine from MEDIA Antenna Scotland will be coming to St. Andrews as part of the 2013 MEDIA Roadshow around Scotland. Come along and find out more about the funding, training, festivals and market opportunities that are on offer. MEDIA has funding for project development, distribution, training, markets, festivals, exhibition and new technologies. MEDIA also funds a large number of training courses for audiovisual professionals all over Europe. MEDIA also funds European markets, festivals, networking events and the MEDIA stand at MIPTV, MIPCOM, Berlin and Cannes.

CFS Talk: Daniela Berghahn, Far-flung Families in Diasporic European Cinema
Tue 2nd April 2013 17:15 to 19:00
Arts Lecture Theatre

In the age of globalisation, diasporic and other types of transnational family are increasingly represented on film, yet they have been neglected in film studies. This paper emerges from Daniela Berghahn's ongoing research on the topic. She sees the preponderance of family narratives as related to the family's dual function as a prime site of identity formation and as a trope of belonging. As cinema tends to depict social conflicts and historical transitions indirectly through affective relations in the family, the diasporic family on screen crystallises the emotionally ambivalent response to growing family diversity in western societies. Constructed as Other on account of their ethnicity, language and religion, diasporic families are perceived as a threat to the social cohesion of western host societies. At the same time they often embody a nostalgic longing for the traditional family, imagined in terms of extended kinship ties and superior family values.

Daniela Berghahn is Professor of Film Studies in the Media Arts Department at Royal Holloway, University of London. She is the author of Raumdarstellung im englischen Roman der Moderne (1989) and Hollywood Behind the Wall: The Cinema of East Germany (2005). Her co-edited books include Unity and Diversity in the New Europe (2000) and Millenial Essays on Film and Other German Studies (2002). She led an AHRC-funded international Research Network on 'Migrant and Diasporic Cinema in Contemporary Europe' (www.migrantcinema.net), the findings of which were published in the anthology European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe (with Claudia Sternberg, 2010) and in a special issue of New Cinemas, 'Turkish German Dialogues on Screen' (2009). She was awarded an AHRC Research Fellowship for a project on The Diasporic Family in Cinema, the main output of which is a monograph entitled Far-flung Families in Film (forthcoming with Edinburgh University Press, 2013).

CFS Talk: Philip Schlesinger, Film agencies and film policy
Tue 16th April 2013 17:15 to 19:00
Arts Lecture Theatre

Film agencies are a key expression of the nature of public support for film. Shortly after the Coalition government was established at Westminster following the May 2010 general election, it was decided to axe the UK Film Council. Subsequently, many of its functions were incorporated into the long-established BFI. The UKFC was set up as a quango in the hey-day of New Labour with the
mission of transforming the prospects of the British film industry, fitting into a long history of intervention. Drawing on ongoing AHRC-funded research into the lifespan of the UKFC, this paper will reflect on the contemporary challenges posed by researching film agencies.

Philip Schlesinger is Professor in Cultural Policy at the University of Glasgow, where he directs the Centre for Cultural Policy Research. He is a deputy director of the UK Research Councils’ centre for copyright and new business models for the creative economy, CREATe and is a co-investigator of AHRC-funded project on 'The UK Film Council: A Case Study of Film Policy in Transition'. He is also currently engaged in other Research Council funded projects on cultural business as well as multi-platform media.