Centre for Film Studies
University of St Andrews
Report on Activities during the 2016/2017 Academic Year
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2
0. Introduction

The labour of compiling a report of this size remains daunting but is also outweighed by the pleasure of seeing all that the department does here in St Andrews and around the world. This year has seen a significant contribution to the research environment of St Andrews through a lively selection of guest speakers, the IGCCC’s offerings of a conference and three workshops, and interdisciplinary cooperation in the Cultural Memory Workshop. The research of our staff and students has received recognition, with multiple awards and honourable mentions coming in for books and articles. Michael Cowan’s *The Promise of Cinema* (co-edited with Nicholas Baer and Anthony Kaes) has been the recipient of two awards whilst the department was largely represented in the BAFTSS nominations, with alumna Ana Grgic coming away a winner.

The work moves past the environment of St Andrews as staff and students contribute to public presentations of work near and far, virtual and in person. Tom Rice appeared on a BBC documentary about the Ku Klux Klan; Robert Burgoyne was interviewed in the *Washington Post*; and PG student Sanghita Sen programmed the UK’s first Ritwak Ghatak retrospective at Dundee Contemporary Arts, which was in part picked up for screening in Manchester. Film Festivals remain one of our favourite venues, with Dina Iordanova and Jean-Michel Frodon contributing to festivals around the world, and with Leshu Torchin re-launching a partnership with the Edinburgh International Film Festival through the DocSalon.

And locally, we once again explored partnerships with the Byre and contributions to their film culture. Lucy Donaldson and Dennis Hanlon programmed a year of global horror and gangsters and Richard Dyer provided a short season of his favourite films along with introductions for them all.

This introduction can barely touch on all that happened and the myriad ways our department has generated a vibrant and active film culture here and abroad. It is for these reasons that we produce this report. Special thanks go to Isabel Seguí for her incredible help in putting this together.

1. People

Management

The Management Committee of AY1617 comprises: Mr. Bernard Bentley (SOML-Spanish Ret.), Prof. Robert Burgoyne (Film Studies), Professor Derek Duncan (SOML-Italian) Prof. Berys Gaut (Philosophy), Dr Jeffrey Murer (IR) Prof. Dina Iordanova (Film Studies) and Prof. Gill Plain (English).
Visiting Scholars
Dr Elena Popovska, University of Graz, Austria, Post Doctoral Fellow. On the subject of Balkan Road Movies. Funded by Austrian Science Foundation. Residence: 6 Months in Semester 2.

Ketlyn Mara Rosa, Federal University of Santa Catarina, Brasil. On the subject of Landscape in the Contemporary War Film. Residence: 1 April 1 - 31 July, 2017.

Dr Ciprian Tudor, National University of Political Studies and Public Administration (SNSPA), Bucharest, Romania. On the subject of Romani Representation in Cinema. Funded by Erste Stiftung, Austria. Residence: 2 Weeks in Semester 1.

New Appointments
We are delighted to welcome Dr Paul Flaig and Dr Philippa Lovatt to the department as they take permanent full-time posts as Lecturers in Film Studies. It is also with great pleasure that we announce the year-long extension of Dr Jennifer O’Meara’s contract, along with the not-so-secret wish she can join us permanently one day.

We also wish a congratulations and kol hakovod to Michael Cowan, who has been promoted to Professor. Mazel Tov!

This sweet news is tempered by the retirement of Prof Robert Burgoyne, whose enthusiasm for research and teaching made such an impact on our department. Additionally, we say goodbye to Prof Jean-Michel Frodon. They will be missed although we hope this is not the last we see or hear from them.

Other appointments include:

Prof. Dina Iordanova, Beijing Film Academy, China, one month visiting fellowship 2016.

Prof. Robert Burgoyne, Senior Research Fellow at the Department of Film and Media Seminar in Cinepoetics, Free University of Berlin. Residence: 1 October- 31 December, 2016.

Prof. Jean-Michel Frodon: Associate Professor, Sciences Po Paris; Member of the Teaching Committee of SPEAP (Political Arts School), Ecole des Affaires Pubilques, Sciences Po; Member of the Scientific Committee of SACRe (PHd Program for art and research, Communauté d’Universités PSL, Paris); Member of the Scientific Committee of La Fémis

Postgraduates
Incoming PGRs (2017-18) with Supervisors
Anca Caralelea (Romania) Prof Dina Iordanova [Deferring to AY1819]
Andrea Gelardi (Italy) Prof Dina Iordanova
Peize Li (PRC) Prof Dina Iordanova (Recipient of China Scholarship Council scholarship)

Ryan Linthicum (USA) Dr Tom Rice and Dr Anuja Jain [Deferring entry to January 2018]

Quan Liu (PRC) Prof Dina Iordanova (Recipient of China Scholarship Council scholarship)

**Visiting PhD Scholars (2017-18)**

Bruce Chu 1 Sep 17 - 31 Aug 18

Lifei Liu 1 Sep 17 - 31 Aug 18

Dae Ryun Chang 2 Apr 2 Jul 18

**Incoming PGTs (2017-18)**

Sarah Breyfogle (USA)

Joshua Dufour (USA)

Pret Houston (UK)

Shengyu Liu (PRC)

Katrina McCorry (UK)

Ilinca Vanu (Romania) (Recipient of the Russo Brothers Scholarship)

Hanxin XU (PRC)

**Successful Vivas (2016-17)**


**Johanna Laitila** (School of English, Supervisor: Gill Plain [CFS Board]), Internal Examiner: Elisabetta Girelli, External Examiner: John David Rhodes. Thesis titled: *Melodramatic Narratives of Self and Nation in Post-War British Popular Film*
Alumni

Postgraduate Researchers:

Dr Yun-hua Chen ’11 has been appointed festival director of DokumentART in Neubrandenburg, Germany. Her monograph Mosaic Space and Mosaic Auteurs: On the Cinema of Alejandro González Iñárritu, Atom Egoyan, Hou Hsiao-hsien, Michael Haneke was published in 2017 by Neofelis Verlag.

Dr Beatriz Tadeo Fuica ’15 was awarded the prestigious Marie Skłodowska Curie Individual Fellowship. Project name: "Film Heritage and Archival Practices: Past and Present Trans continental Encounters." Duration: 24 months. Total cost: €185,076. Supervisor: Prof Laurent Véray. Institut de recherche sur le cinéma et l'audiovisuel (IRCAV); Université Sorbonne Nouvelle, Paris 3

Dr Matt Holtmeier ’13 extended his contract at Ithaca College, NY for two years. His monograph, Contemporary Political Cinema is in contract with Edinburgh University Press.

Dr Ana Grgic ’16 joined the board of the Albanian Cinema Project in 2016. She also received the BAFTSS award for Best Doctoral Student Article or Chapter for her article, ‘Rediscovering Nationalism in the Balkans: The Early Moving Image in Contemporary Memorial Spaces’, Studies in Eastern European Cinemas 7(3).

Dr Raluca Iacob ’15 has been appointed as programmer of the Astra Film Festival in Sibiu, Romania.

Dr Andrew Dorman ’14 is currently teaching English in South Korea. His monograph Paradoxical Japaneseness: Cultural Representation in 21st Century Japanese Cinema was published by Palgrave MacMillan in 2016.

And in case you missed it: Dr Ruby Cheung ’08 is Lecturer at Southampton University. Dr Canan Balan ’10 is Assistant Professor at Istanbul Sehir University, Turkey. Dr Yun-Mi Hwang ’11 teaches at the University of Ulsan in South Korea. Dr Lars Kristensen ’09 is Senior Lecturer in Media Arts at Skövde University in Sweden.

Undergraduates in Film Studies

Sasha de Buyl-Pisco (2008) joined Creative Scotland this year after some years of working at the Scottish Book Trust. She continues to play for Auld Reekie Roller Girls.

Emma Harckham (2017), has been accepted into an MFA in Filmmaking, Manchester School of Art

Tomasz Hollanek (2017), has been accepted into an MPhil in Film and Screen Studies, University of Cambridge
Kittsie Klaes (2017), has been accepted into an MA in Film and TV Production, USC

Yasmine Kyriakos-Saad (2017), has been accepted into an MA in Film Studies at Kings College London.

Jaka Lombar (2017), has been accepted into an MPhil in Film and Screen Studies, University of Cambridge

Maria McIndoo (2011) has been working as a production assistant in film and television. She currently works as writing assistant for the US television programme Instinct (CBS-TV) and in 2016 directed the short film, Etymology.

Fiona Pollock (2017), has been awarded the Robert T Jones Memorial Trust Scholarship, Emory University

2. Publications

Books published by members for the period September 2016/ August 2017

Edited Collections

Dina Iordanova and Jean-Michel Frodon


Monographs

Jean-Michel Frodon


Co-Authored Books


Publications by members for the period September 2016-August 2017

Abdulrahman Alghannam

Robert Burgoyne

Chapters in an edited book:


Journal Article


Jinuo Diao


Lucy Fife Donaldson


Souraj Dutta

Online publications:

“Naseer and Om: Four Decades of a Friendship”. Published in In Media Res on May 24, 2017.
(co-authored with Dr Dennis Hanlon) “A Patriotic Offer Bollywood Can’t Refuse: Negotiable Patriotism in the Land of Raj Thackeray”. Published in Asia & the Pacific Policy Society on December 23, 2016.

Jean-Michel Frodon


"Gianfranco Rosi or the Adventure of Reality in 4 films plus 1" pp 40-52. Above Sea Level, a Notebook about the Film of Gianfranco Rosi. Edited by Carla Cattani, Griselda Guerrasio and Giovanni Marco Piemontese. Rome : Istituto Luce, 2016.


Chris Fujiwara


“Gaining Ground: It’s After the End of the World, Don’t You Know That Yet?” Cinema Scope no. 68 (Fall 2016): 32-35.


“Between the Regional and the Universal” and “People of a Marginal Cinema: Katsuya Tomita’s Bangkok Nites.” In Film Criticism Collective 2, 5-10; 11-18. Tokyo: Japan Foundation Asia Center and Yamagata International Documentary Film Festival, 2017.


Elisabetta Girelli

Journal Article:


Chapter in an edited book:


Dennis Hanlon

Book Chapter


Online


Grazia Ingravalle


Dina Iordanova

Book Chapters


Articles


Anuja Jain


Aakshi Magazine

Book Review


Online


Connor McMorran


Shruti Narayanswamy

(Co-written with Tim Concannon) "The internationalism of P.K. Nair, the celluloid man | Sight & Sound." http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/internationalism-p-k-nair-celluloid-man


http://mediacommons.futureofthebook.org/imr/2017/05/16/venerable-vulnerable-unguarded-om-puri

Jennifer O’Meara

Book Chapter


Journal Articles


Book Review


Shorna Pal

Online


"Om Puri: The man behind the camera and in front of it", Asian Image, 8 Jan 2017
http://www.asianimage.co.uk/news/15009563.Om_Puri__The_man_in_front_of_the_camera_and_behind_it/?ref=rss&utm_source=dlvr.it&utm_medium=twitter

In Media Res Curator for theme week on Abbas Kiarostami, In Media Res, 24 - 28 April 2017

Tom Rice

Book Chapter:


Other Publications:


Isabel Seguí

Journal Article


Book Review


Sanghita Sen

Journal article

(co-authored with Indrani Mukherjee ),“The Kalaripayattu and the Capoeira as Masculine Performances: From Bodies of Resistance to Neoliberal Tourism Bodies,” Between: Vol 7, No 13 (2017). University of Cagliari.
http://ojs.unica.it/index.php/between/article/view/2654
Sarah Smyth


Leshu Torchin

Book Chapter


Online


3. Talks and Presentations

Talks and conference presentations by members for the period September 2016 / August 2017

Patrick Adamson

"The Silent Epic Western as History," Annual Postgraduate Conference, Department of Film Studies, University of St Andrews, 27-28 April 2017.


Abdulrahman Alghannam

(Vide Essay) "United Arab Emirates popular cinema," Rip-Off or resourceful creativity in global popular cinema, St Andrews, October 8, 2016.


**Robert Burgoyne**

(Panel Chair) Film and Media: Cultural Memory Workshop, University of St Andrews, May 25, 2017.


(Panel Chair) "From Above and Within: War and Aerial Vision in the Contemporary and Historical Imagination," SCMS Conference, March 24, 2017.


(Invited) "Forms of Time and Chronotope in The Wall Street Film" Department of History, University of Glasgow, February 22, 2017.

Discussion of my work on history and film: Colloquium on *Glory* and *Gangs of New York*, Cinepoetics, Berlin, December 13, 2016.

"Forms of Time and the Chronotope in the Wall Street Film," Jour Fixe, Cinepoetics, Berlin, November 30, 2016.


**Michael Cowan**


(Keynote) “Exhibitions, Film Technology the Mobile Spectator Between the Wars,” Oxford University, German Graduate Student Symposium, 29 April 2017.

“What Was a Film Society?,” Kings College London, 5 April 2017.

“The Birth of the Cinephilia from the Spirit of Amateur Science: Early German Film Societies,” Harvard University, Boston Cinema and Media Seminar, 27 March 2017.


(Keynote) “Public Screens in the Age of Inter-Action,” University of Stockholm, Workshop on Advertising and the Transformation of Screen Cultures, 3 March 2017.

“Advertising and the Transformation of Screen Culture,” Emory University, 28 November 2016.

“Harun Farokki and the Smart City, Westminster University, 18 November 2016.

“Useful Animation in Early German Cinema,” University of Glasgow, October 2016.

Presentation on Promise of Cinema (with Anton Kaes), Pordenone Silent Film Festival, 6 October 2016.

Jinuo Diao

"Transnational Film Production in the Chinese Film Industry", Collaboration and Competition in the Cultural and Creative Industries, USC-SJTU Institute of Cultural and Creative Industry, Shanghai Jiao Tong University, Shanghai, June 5-7, 2017.


"A Brief Analysis of the Trickle-down Effect in the Chinese Film Industry", The 3rd National Young Scholar Forum of Film Studies, Beijing Film Academy, Beijing, November 9-11, 2016.


Lucy Fife Donaldson


Souraj Dutta


(Video presentation and talk) “Om Puri at St Andrews” University of St. Andrews, 18 April, 2017.


Jean-Michel Frodon


(Key Note) NO TITLE GIVEN, Symposium about New Chinese Cinema Cairo International Film Festival. Cairo (Egypt). November 19 2016.


(Keynote) “Film Criticism in the time of Internet” Yale University. April 3 2017.

(Talk) “Holocaust Movies in the Italian context” Yale University April 4 2017.


Masterclasses

(Master Class) with Apichatpong Weerasethakul. Théâtre des Amandiers. Nanterre. November 5 2017-06-28


Chris Fujiwara

(Moderator) “Aesthetics and Social Criticism in East and Southeast Asian Cinema” (symposium), Josai International University, Tokyo, 22 September 2016.

(Moderator) “Film as Criticism” (symposium), Josai International University, Tokyo, 23 September 2016.

(Moderator) “French Fantastic Cinema” (discussion with Kurosawa Kiyoshi), Institut Franco-Japonais, Tokyo, 14 October 2016.


“Jiseul” (dir. O-Muel; 2013, South Korea), post-screening public lecture, Athénée Français Cultural Center, Tokyo, 17 December 2016.


“Contemporary Cinema.” Athénée Français Cultural Center, Tokyo, 24 June 2017.

(Invited panellist) Roundtable on Jacques Tourneur, Locarno Film Festival, Locarno, Switzerland, 7 August 2017.

Andrei Gadalean

“Losing Our Religion: Non-normative Sexualities in the New Romanian Wave,” Queer Screens Conference, 2-3 September 2017, Northumbria University, Newcastle-Upon-Tyne

**Dennis Hanlon**


**Sophie Hopmeier**


**Dina Iordanova**

“Traces: History and Methodology/Film Festivals”, Workshop, NECS/Sorbonne Nouvelle, 1 July 2017.


(Chair) “Cinemas of Paris,” workshop, NECS/Sorbonne Nouvelle, Paris, 29 June 2017

(Chair/organiser) “Rip-off or Resourceful Creativity,” St-Andrews - William and Mary symposium, St Andrews, 18 May 2017


(Chair) “Film Festivals and Academics”, Workshop, BAFTSS, Bristol, 21 April 2017.

(Chair/organizer) “Om Puri at St Andrews,” St Andrews, 18 April 2017

(Chair/organizer) “Andrzej Wajda at St Andrews,” St Andrews, March 2017


“Ownership and Cross-cultural Remakes,” Speaker at The Rest and the West: ‘RipOff’ or Resourceful Creativity, IGCCC, University of St Andrews, 8 October 2016.


(Keynote) “Celebrating the Transnational,” Transnational Screens conference, CATH, De Montfort University, Leicester, 15 September 2016.

(Keynote) “Documentary as Utopian Forum,” Keynote Speaker at the Utopia and Reality symposium, University of Zurich, Switzerland, 8 September 2016.

Masterclasses:

(Masterclass) “Surrealism in East European Cinema,” Masterclass at the Perspectives Film Festival, SCAPE, Singapore, 22 October 2016.

(Masterclass) “Roma in Eastern European Cinema (and Beyond),” MA programme in Romani Studies, National University of Political Studies and Public Administration (SNSPA), Bucharest, Romania, 13 December 2016.

(Masterclass) “Film Festival Studies,” China Film Archive, Beijing, 23 November 2016.

(Masterclass) “Film Festivals Workshop,” China Film Archive, Beijing, 25 November 2016.

Anuja Jain

“Sleaze, Celluloid and Bombay Cinema: Miss Lovely and Film History,” Screen Studies Conference, University of Glasgow, June 24 2017

(Participant) “Om Puri at St Andrews,” St Andrews, 18 April 2017

(Chair/Organizer) PGR Thesis Day, 30 November 2016


Aakshi Magazine


“Reinterpreting Genre through Song Sequences in Hindi Cinema”, BAFTSS 5th Annual Conference, University of Bristol, April 20-21 2017.

Philip Mann


Connor McMorrnan

“Referencing Hong Kong in South Korean Cinema”, Department of Film Studies Postgraduate Conference, University of St Andrews, 28th April.
Shruti Narayanswamy


Adaptation as reinvention in India’s local film industries – Superman of Malegaon” Transnational Screens Conference, De Montfort University Leicester, Sep 2016.

Presentation on Om Puri, IGCCC St Andrews, April 2017.

Presentation on Nollywood remakes of Bollywood, Transcultural cinema event, IGCCC St Andrews, October 2016.

Jennifer O’Meara


Shorna Pal

(invited) "Beyond Metros: The Multiplex as Symbolic Capital of Consumerism in India", Panchanan Barma University, Cooch Behar, India, 16 August 2016.

"Global Co-productions in the Corporatised Film Industry; Homogeneity through the 'Transnational' Film", Transnational Screens Conference: Volatility and Compounding Transnational Traffic, De Montfort University, Leicester, 15-16 September 2016.

Tom Rice


(Invited) Grant Capture Workshop, Queen’s University Belfast, 10 March 2017.

Eileen Rositzka


Ana Maria Sapountzi


Isabel Seguí


Sanghita Sen

(Panellist) “From Akerman to Hatoum: making of a feminist aesthetics for visual culture practices contesting the politics of (hyper)visibility and objectification of female body,” In AFTER CHANTAL: An International Conference held at the Centre for Research and Education in Arts and Media, University of Westminster held between 4 - 6 November 2016.

(Joint-paper)"The Gulabi Gang: An Embodied Discourse of Epistemic Disobedience and Border Thinking” Joint paper with Prof Indrani Mukherjee, JNU, New Delhi, India, In One day-colloquium on “Discourse: Multidisciplinary Perspectives: Reflections on Representation, Identity and/or (Non)Belonging.” University of Sussex, Friday 18th November 2016.


“Gangs of Wasseypur: expanding the boundaries of the Indian Gangster film genre” accepted for presentation at BAFTSS, Bristol, UK. 16-20 April 2017.

(2 Invited Lectures) ”Bengali Short Story” and ”Translating Samaresh Basu’s Adaab/ the Greetings into Hindi Film Adaptation,” at the World Literature Summer School, organised by School of Modern Languages, University of St Andrews, Scotland, UK. 30 June 2016.

(Invited Lecture) “Subversive Masculinity of the Naxal/Maoist activists Vs the hegemonic masculinity of the State: a study of competitive patriarchy in Prakash Jha’s Chakravyuh” at Vidyasagar College, University of Calcutta, India. 12 August 2017.

“Remake or Adaptation/Translation: New Wine in Old Bottle,” in The Rest and the West: “Rip-off” or resourceful creativity in Global Popular Cinema” Conference held at Institute of Global Cinema and Creative Cultures, University of St Andrews, UK, 7 & 8 October 2016

**Sarah Smyth**

"The Privileged Outsider Vs the Non-Privileged Insider: The Interface Between Academia and Film Festivals". BAFTSS Conference, University of Bristol, 19th-20th April 2017.

(Invited talk) "Film Festivalization: The Rise of the Film Festival in the Postindustrial City". Griffith College, Dublin, 12th April 2017.

"Cinephilia and Topophilia at Birmingham’s Flatpack Film Festival". PG Conference, University of St Andrews, 27th-28th April 2017.

**Leshu Torchin**


(Workshop) “Teaching Beyond the Film Text.” Visible Evidence XXIV Buenos Aires, Argentina, 4 August 2017.

**4. Funding and Awards**

**Michael Cowan**

24 March 2017, Award of Distinction for Best Edited Collection, Society of Film and Media Studies (with Nicholas Baer and Anton Kaes).

1 April 2017, Limina Award for Best Edited Collection (with Nicholas Baer and Anton Kaes)

**Sophie Hopmeier**

2017, University of St Andrews Russell Trust Postgraduate Award, £400 for travel to interview the elders of the villages of Basim and Primapun in the Asmat region of Papua, Indonesia.
Grazia Ingravalle

2016, Santander Research Mobility Grant, £1000, Research at George Eastman Museum, Rochester, NY

2016, LUX Scotland, £250, LUX Bursary, Attendance of Artists’ Moving Image Festival, Glasgow, Scotland

2017, British Association of Film, Television and Screen Studies (BAFTSS), Nomination for Best Doctoral Student Article Award

2017-2020, Leverhulme Trust, Early Career Fellowship, “Whose Film Heritage? Postcolonial Perspectives on Film Archives and Museums” (Brunel University)

Dina Iordanova

I have not received foundation funding, however the funding of my travel for participation in various events and festivals comes up to about £10K and is provided by the Jagellonian University-Poland, University of Zurich – Switzerland, Beijing Film Academy- China, Nanyang University of Technology- Singapore, Erste Stiftung-Austria, Thessaloniki Film Festival- Greece, etc. The visiting scholars attracted by the IGCCC have paid fees that create funding stream to the University. Same is with the sale of books published by us.

2017, British Association of Film, Television and Screen Studies (BAFTSS), Honourable Mention, Best Edited Collection, for Cinemas of Paris edited with Jean-Michel Frodon.

Shruti Narayanswamy

2017, Grants towards final year of Doctoral study in UK, Charles Wallace India Trust Scholarship. 500 GBP.

2017, Postgraduate Travel Award, Russell Trust. 700 GBP

Isabel Seguí

2016. Society for Latin American Studies. Conference Grant Award (£200)

Sanghita Sen

2017. Russell Trust Research Travel Grant, £1319 for field work in India.

Tom Rice

Honorable Mention in INDIEFAB award in Performing Arts and Music for White Robes Silver Screens: Movies and the Making of the Ku Klux Klan (August 2016)
Runner Up, Best Monograph Award, British Association of Film, Television and Screen Studies, for White Robes, Silver Screens: Movies and the Making of the Ku Klux Klan (April 2017)

Leshu Torchin


5. Events and Activities

CFS, IGCCC, and Beyond

The academic year of AY1617 included talks by Prof Richard Dyer, Dr Lucy Bolton, Prof Jackie Stacey, Dr Anuja Jain (CANCELLED), Prof Ira Bhaskar (who ran a thesis study day organised by Dr Anuja Jain), Prof William Uricchio, Dr Jennifer O’Meara, Prof Rosie Thomas, and a screening of Prof Michael Chanan’s Money Puzzles (2016) with the director in attendance. (List of speakers in APPENDIX A)

The IGCCC hosted the PG Study Day entitled Rip-Off’ Or Resourceful Creativity? Innovation Over Imitation In Popular Cinema Beyond The West’ which included a screening of Cem Kaya’s Remake, Remix, Rip Off (Turkey/Germany, 2017) [APPENDIX B] with the director in attendance. THE IGCCC also celebrated global film auteurs, with workshops on Om Puri, Abbas Kiarostami, and Andrzej Wajda.


Meanwhile, CFS board members Robert Burgoyne and Prof Derek Duncan, participated in the Cultural Memory Workshop in May 2017. Details follow.

Events and Activities by members of the department

Abdulrahman Alghannam

Filmed three 10-minute interviews with Prof Jackie Stacey, Prof Richard Dyer and Dr Lucy Bolton. These interviews are published on YouTube.

Robert Burgoyne

60 hour Film Blitz, March 1-8, 2017 (organized the film making competition and the Red Carpet Gala).

Organised and hosted by Dr Catherine O’Leary under the aegis of the Cultural Memory Research Group, this two-day workshop brought together speakers from across the fields of film studies, international relations, and modern languages. On Thursday afternoon, Professor Robert Burgoyne delivered a paper on the ‘afterlife of stereotype in contemporary art’ as part of a ‘Film/Media’ panel, which also included contributions – at his invitation – from Professor Michael Wedel (Cinepoetics, Freie Universitat, Berlin), Professor Anne Gjelsvik (Norwegian University of Science and Technology, Trondheim), and Patrick Adamson (PhD student, University of St Andrews). This was followed by a screening of *Hearts and Minds: The Interrogation Project* (2016) in the Arts Lecture Theatre. Further panels – on ‘National Identity’ and ‘Museums’ – took place on Friday, after which Professor Alison Landsberg (George Mason University, Virginia) delivered an interesting public lecture entitled “Post Post-racial America” in Parliament Hall.

Souraj Dutta


Organizer, “Om Puri at St Andrews” IGCCC, 18 April, 2017.

Jean-Michel Frodon


Curator of the exhibition and programming dedicated to Jafar Panahi, Centre Pompidou. October 7 to November 13 2016.


Chris Fujiwara

Workshop leader, Film Criticism Workshop, Salamindanaw Film Festival, General Santos, Philippines, 9-12 November 2016.

Jury chair, Youth, Animation, and Documentary International Jury, Asia Pacific Screen Awards, Brisbane, Australia, November 2016.
Programmer, Contemporary Cinema series, Athénée Français Cultural Center, Tokyo, June 2017.

Jury member, Locarno Film Festival, Locarno, Switzerland, August 2017.

Film screening introductions, Locarno Film Festival, Locarno, Switzerland, August 2017.

**Dennis Hanlon**

‘Festival of Latin American Films’, Cooch Behar Film Society, Cooch Behar, India, 12-16 August 2016.

**Dina Iordanova**

In addition to her many duties reviewing book manuscripts, professorial promotions, and funding applications, as well as her work on editorial boards, research networks, and examination committees, Dina has spearheaded many events for the IGCCC at St Andrews, including the PG Study Day and Workshop, ‘Rip-Off or Resourceful Creativity?’ (October 2016) and tributes to Andrzej Wajda, Abbas Kiarostami, and Om Puri (April 2017). The latter two resulted in contributions to *In Media Res*. The Om Puri event was reported in Indian news.

Dina has also done the following work for international film festivals:

Jury Service at the inaugural jury of the 19th Thessaloniki Documentary Film Festival, Greece. March 2017.

Jury Service at the 11th NexT short film festival, Bucharest, Romania, June 2017.

Advisor, Thessaloniki International Film Festival, Balkan literature in Adaptation series, 2017.

**Shruti Narayanswamy**

Co-organiser with Sanghita Sen of PG Study Day and Workshop, ’Ripoff or Resourceful Creativity?’ October 2016.

**Jennifer O’Meara**

**Screenings and workshops (Staff Supervisor for the Reel Film Society)**

January 26: Live music screening of *The Unknown* (1927), with original accompaniment by the Jane Gardner Trio.

February 9: Programming workshop with Sarah Smyth (former Head of Marketing and Development at the Jameson Dublin International Film Festival).
February 24: Programming workshop with Alice Black (Head of Cinema, Dundee Contemporary Arts).

April 6: *Bound* (Lana Wachowski, Lilly Wachowski, 1996), School III, University of St Andrews.

April 13: *Fire* (Deepa Mehta, 1996), School III, University of St Andrews.

April 20: *The Diary of a Teenage Girl* (*Marielle Heller, 2015*), School III, University of St Andrews.

**Shorna Pal**

Co-organiser for Workshop on Abbas Kiarostami, IGCCC, St Andrews, 21 February 2017

Co-organiser for Workshop on Andrzej Wajda, IGCCC, St Andrews, 28 March 2017

Co-organiser for Workshop on Om Puri, IGCCC, St Andrews, 18 April 2017

Postgraduate Research Assistant on Latin American Film events in India:

Latin American Film Festival, Cooch Behar, India, co-hosted by University of St Andrews and Cooch Behar Film Society, August 2016

Latin American Film Event, Guwahati, India, co-hosted by University of St Andrews and Assam State Film Finance & Development Corporation, August 2016

**Sanghita Sen**


Curatorial help in programming the Season on Indian Partition with organising two of Ritwik Ghatak films from his Partition Trilogy to be included at Home, Manchester in June 2017.

Panellist, Edinburgh Indian Festival of Films and Documentaries, September 2016

Translating Samaresh Basu’s Bengali Short Story *Addab*/ The Greetings into English for the World Literature Summer School.

Complete English subtitling of Ritwik Ghatak’s E-Flat (1961) and The Citizen (1952) and Gulzar’s Khuda Hafiz/ May God Protect You (1990).

**IGCCC Events**


Kiarostami at St Andrews workshop, February 2017, with Jean-Michel Frodon, Sanghita Sen, Shorna Pal, Marco dalla Gassa – this also a week InMediaRes, May 2017

Andrzej Wajda at St Andrews workshop, March 2017, with John Burnside, Tomasz Hollanek, Rohan Crickmar.


6. Postgraduate

PGR Thesis Day (30 November 2016)
This event was organised by Dr. Anuja Jain as an opportunity for the PGR students to share their research with the visiting scholar, Prof Ira Bhaskar from JNU, India. The participants did short 15-minute presentations, following which Prof Bhaskar and Dr Jain offered feedback on the projects, addressed methodological challenges or research questions that the presenters had regarding their thesis.

Participants: Shruti Narayanswamy; Jinuo Diao; Isabel Segui; Souraj Dutta; Aakshi Magazine; Abdulrahman Alghanem; Darae Kim; Sanghita Sen

Annual Postgraduate Conference 2017
The Annual Postgraduate Conference for the year 2017 was held on April 27-28 April, organised by the doctoral students Sanghita Sen and Souraj Dutta. The keynote speaker for this event was Dr Iain Robert Smith, Lecturer in Film Studies at King’s College, London. Dr Smith gave his keynote address on the first day of the event. He presented an excerpt from his very exciting ongoing research project on cult cinema, especially in the context of the Indian film industries. His talk touched upon underdeveloped areas in cult cinema studies, the afterlife of film songs, B-movie aesthetics, the practice and culture of cult cinephilia, fandom as well as their potentially problematic politics.

[Programme in APPENDIX D]

Postgraduate Study Day
The Rest And The West: ‘Rip-Off’ Or Resourceful Creativity In Global Popular Cinema. IGCCC, University of St Andrews. Friday/Saturday, 7-8 October 2016
(See ‘Events and Activities’ under ‘IGCCC’ for further detail. Programme included in APPENDIX B).

**Frames: Cinema Journal**

Editors-in-Chief 2016-17: Connor McMorran and Sarah Smyth

Editorial Board: Souraj Dutta (Book Reviews Editor), Sophie Hopmeier, Darae Kim, Cassice Last, Shruti Narayanswamy, Shorna Pal, Ana Maria Sapountzi

Under the aegis of editors Sarah Smyth and Connor McMorran, *Frames Cinema Journal* released Issue 10 on the subject of “Rip-off or Resourceful Creativity” (formed in response to the IGCCC 2-day conference) and Issue 11 on “The Future of Horror”.

Issue 10 introduced the *Bibliognost* in which contributors recommend and revisit books they have found invaluable, inspirational or illuminating to their scholarly practice.

*(Tables of Contents in APPENDIX E)*

**7. Projects (Film Programmes)**

**Reel Film Society**

The 2017 Reel Film Series began in January, when the Jane Gardner Trio provided original musical accompaniment to *The Unknown* (1927). With the assistance of Dr Jennifer O’Meara, the student organisers also attended two workshops on the topic of film programming and festivals, which took place with industry professionals in February. In April 2017, the Reel Film Society ran a 3-part film series on “Unruly Women.”

Reel Film Society, 2017 coordinators: Ronan Davis, Anna Juszczyk, Simona Mezzina, Jennifer O’Meara, Erin Powers, Lucy Ralston, Elisa Jockyman Roithmann and Yu Ching Yau.

No programme information was submitted to the report.

**60-Hour Film Blitz**

**Lead Organisers:** Robert Burgoyne (Staff Supervisor), Kit Klaes (Film Studies President), Karen Drysdale (Lifeblood of the Department)

**Organising team:** Abdul Alghamen, Charlotte Flatley, Gabrielle Levey, Elisa Jockyman Roithmann, Yu Ching Yau.

According to Robert Burgoyne, the newly titled ‘60-Hour Film Blitz Community Film Festival’ this March 2017, surpassed all expectations in terms of participation attendance, and quality of submitted work. The theme was ‘Inspired by a Poem’. 18 teams participated in the 60-hour production component (3-5 March) with the ‘Red
Carpet Gala and Awards Ceremony’ held on 8 March at the Byre Theatre where 120 guests were in attendance. All films in competition were screened at the event.

The entrance fees for the competition and a raffle were used to raise money for Light Up the St Andrews Cathedral, a local charity that is raising money to install lighting in the Cathedral grounds.

Jury (‘internal awards committee’): Jennifer O’Meara (Film Studies); Emma Jones (English); David Evans (French).

Judge by Skype (for Best Film and runner-up): Joe Russo (director Captain America: Civil War)

Master of Ceremonies: Tom Rice (Film Studies)

All of the five of the finalist teams were taken on a tour of the set of The Avengers: Infinity War, during the filming in Edinburgh. The visits took place over three nights, beginning on April 20. This was a rare opportunity and enthusiastically received by all.

Film Blitz 2017 Winners (theme "Inspired by a Poem")

Best actor: Ian Gordon, Deathnaid
Best actress: Charlotte Flatley, St Andrews Monster
Best editing: St Andrews Monster
Best sound: Jam Packed
Best cinematography: Sunshine
Most creative: Instructions
Best Film: Deathnaid (Ian Gordon)
Runner up prize: Instructions (Indre Tuminauskaite)
The Audience Choice Award: St Andrews Monster (Kit Klaes)

Finalists:

Deathnaid (Ian Gordon)
Instructions (Indre Tuminauskaite)
St Andrews Monster (Kit Klaes)
In Between (Carly Shea)
At the End of the Pier (Casey Andrews)
Richard Dyer Screening Series: Love! Music! Celebrity! Murder!: Richard Dyer presents...

This semester the Centre for Film Studies celebrated the work of renowned film scholar Professor Richard Dyer, an alumnus and Professorial Fellow at St Andrews, whose hugely influential books include Stars, White, and Only Entertainment. This short season of four films, each introduced by Professor Dyer, were chosen to reflect the lively and diverse range of subjects addressed in his writing and screened for free at The Byre Theatre. From the Hollywood musical to the European serial killer, the season offered us fresh insights into how we watch, understand and enjoy film. An audience of St Andreans and students enjoyed Professor Dyer’s energetic and enthusiastic introductions to the eclectic programme.

6th October, 7pm, Studio Theatre: *La Dolce Vita* (1960) Federico Fellini’s classic critique of late 1950s Roman celebrity culture.

13th October, 7pm, Studio Theatre: *Mädchen in Uniform* (1931) A love story between teacher and student that forms part of an important tradition of LGBT filmmaking in Weimar cinema

27th October, 7pm, Studio Theatre: *Se7en* (1995) One of the most acclaimed films of the 1990s, *Se7en* both epitomizes and modifies the serial killer genre

3rd November, 7pm, Studio Theatre: *Meet Me in St Louis* (1944) Often considered the perfect musical, Minnelli’s film represents the highest achievements of classical Hollywood

8. Public Engagement Activities

**Michael Cowan**

“In-Depth” interview with the Dundee Contemporary Arts Centre for the live screening of *Wunder der Schöpfung* (1925), 17 September 2016.


**Lucy Fife Donaldson**

Jury member and workshop contributor for Culture Y Film Festival part of On The Rocks, March 2017.

Curator of ‘Global Horror at The Byre’, Weekly Film Screening Series, Byre Theatre, September-December 2016.

**Jean-Michel Frodon**

"Tribute to Abbas Kiarostami" Locarno Film Festival. August 12 2016
(Public Discussion) Jia Zhang-ke’s *Mountains May Depart* Chinese Film Festival. Richelieu. August 19 2016


(Public discussion) Jia Zhang-ke’s *Touch of Sin* Les 400 Coups, Angers. September 3 2016

(Public talk) “Support BIFF” Busan Film Festival. Busan (South Korea). October 9 2016.


(Presentation and public discussion) Agnès Varda’s *Cléo de 5 à 7* (together with the director) Ciné-club Barberousse, Nouvel Odéon, Paris. February 4 2017


(Presentation and public discussion) *A Touch of Sin* Festival Cinémas d’Extrême Orient, Istres (France) March 10 2017.

(Presentation and public discussion) Clément Cogitore’s *Neither Heaven nor Earth*, Harvard Film Archive. March 31 2017.

(Presentation and public discussion) Antoine Barraud’s *Portrait of the Artist* Harvard Film Archive. April 2 2017.


**Dina Iordanova**


Jury Service at the inaugural jury of the 19th Thessaloniki Documentary Film Festival, Greece. March 2017.

Jury Service at the 11th NexT short film festival, Bucharest, Romania, June 2017.

Advisor, Thessaloniki International Film Festival, Balkan literature in Adaptation series, 2017.
Jennifer O’Meara

Introducer of *Lost in Translation*, Festival of Translation, University of St Andrews, April 6, 2017.

Judging panel member, “Film Blitz” Community Film Festival, St Andrews, March 2017.


Shorna Pal

BBC Radio, "Om Puri, the actor", Interviewed by Talat Awan, BBC Radio, 8 Jan 2017

Tom Rice

Interviewed Contributor, “Scotland and the Klan,” BBC TV Documentary (first aired on BBC 2, 4 October 2016).


Sanghita Sen

A radio interview on Ritwik Ghatak and his films on the Janice Forsyth Show of the BBC Scotland, 02 May 2017.

Leshu Torchin


The EIFF DocSalon brought together a panel of industry insiders to discuss the subject of documentary in an age of fake news. The audience were invited to join in the conversation. Panellists included: Firas Fayyad (dir. *Last Men in Aleppo*), Richard Warden (Film Lead of the Mental Health Foundation, UK), Flora Gregory (International Documentary Consultant, former commissioning editor for Al Jazeera English), Sonja Henrici (Co-Director of Scottish Documentary Institute), and Luke Moody (Film Programmer, Sheffield Doc/Fest). 73 were in attendance and the event not only ran its full 90 minutes, but extended into the next 90 minutes with
conversations in the Traverse Bar and Café. The EIFF has expressed interest in more events like this, at the festival and across the year.

Director Q&A. Dundee Contemporary Arts. 16 November 2016. Dr Leshu Torchin hosted a post-screening Q&A with Jason Silverman, co-director of Sembene! at Dundee Contemporary Arts. [http://www.dca.org.uk/whats-on/event/sembne](http://www.dca.org.uk/whats-on/event/sembne)

Public Lecture. DOCUMENT International Human Rights Film Festival (Glasgow). 21 October 2016. Dr Leshu Torchin gave a talk on *Kony 2012* to a general audience at the Document International Human Rights Film Festival.


Film Festival Jury (International). DOCUMENT International Human Rights Film Festival (Glasgow).

### 9. Forthcoming

**CFS Speaker Series (AY1718):**

**27 September, Dr Sophie Mayer:** Poet and scholar, Sophie Mayer is the author of *The Cinema of Sally Potter: A politics of Love* (2009) and *Political Animals: The New Feminist Cinema* (IB Tauris, 2015). She is a regular contributor to *Sight & Sound* and *The F-Word*. Her critical and curatorial work focuses on feminist, LGBTQIA and indigenous filmmaking.

**18 October, Prof James Chapman:** James Chapman (Leicester) is a film historian and current editor of the journal *Radio, Film, and TV*. To be hosted by Dina Iordanova in conjunction with a Publication Workshop for the PGRs.

**1 November, Dr Kirsten MacLeod:** Kirsten MacLeod works on community media, which should appeal to those interested in nontheatrical media, political cinema, and practice-- as Dr MacLeod is a practitioner, who will be discussing her latest project.

**15 November, Professor Karen Boyle:** Karen Boyle will be presenting on videotaped survivor testimonies in relation to her larger project on Jimmy Saville and rape culture in film and media.

**21 February, Dr Erika Balsom:** In conjunction with Art History, and courtesy of an invitation by Michael Cowan, this scholar on film and video art will be coming to speak.
28 February, Mandy Rose: Associate Professor, Director of the Digital Cultures Research Centre, University of the West of England in Bristol, UK and co-Director of i-Docs. A former sound recordist and producer-director, her practice-led research examines the intersection between documentary and networked culture. Her current work centres on VR technologies.

In development: An invitation has been extended to Dr David Archibald (Glasgow) to screen his film, *Govan Young*, an award-winning documentary that follows a group of local schoolchildren as they learn the rarely-told story of the Viking invasion of central Scotland and the subsequent establishment of the medieval kingdom of Strathclyde. Also in planning is a workshop (and possible PG Study Day) on Guerrilla Cinema with Dr William Brown (Roehampton).

Other events:

PhD Publication Workshop, Professor James Chapman (18 October).

Staff Research Readings (15 February) A day of getting to know staff research.

60-Hour Film Blitz (Week 6 or 7 in S2). A staff liaison is still required for a project that will aim to do greater outreach into the community of Fife in the coming years.

PG Annual Conference (Week 12, 3-4 May)

IGCCC Events (TBA)

In other news:

Shruti Narayanswamy is the 2017-2018 PhD Student Mentor for the STARI (St Andrews Research Induction) initiative. Her role involves acting as a peer mentor to incoming PhD students.

Dr Jennifer O’Meara and Adrienne Pohl (Art History and Film Studies, 2017) edited the *Film Matters* dossier on “Race, gender and genre in 21st century cinema”, Volume 8, Issue 3 (forthcoming, winter 2017). The contents include:

Adrienne Pohl, “Dossier Introduction.”

Jaka Lombar, “A Future of One’s Own?: Gender through Relationality of Death in *World of Tomorrow* (2015).”

Kittsie Klaes, “*Bridesmaids, Trainwreck*, and the Regressive Role of Women in Romantic Comedies.”

Katrina McCorry. “Examining Genre Conventions in the Promotion of *Marvel’s Avengers Assemble*. “
Murray Ferguson, “Alternate Modes of Masculinity in The Gambler.”

Alexandra Rego, “Circumstance and the Representation of Transgression in Contemporary Iran.”

APPENDIX A: CFS Speaker Series

Professor Richard Dyer and ‘The Coming of La Dolce Vita’
September 27, 2016 @ 5:15 pm - 7:00 pm

La dolce vita is one of the most famous films ever made, an international and often scandalous hit that gave the world not only the term and idea encapsulated in its title but also ‘paparazzi’. It is a film about gossip and news that was itself news and is based in the news stories, fashionable people and actual fashions of its time. This talk looks at this whole process, the real and fictional images of Rome La dolce vita draws on, the way it relates to neo-realism in its use of non-actors, location shooting and episodic structures and the way that it transmutes them into symbol and spectacle. La dolce vita is rooted in the real and yet refuses to present itself as realist, insisting on the way knowledge of the real is always literally mediated.

About the speaker: Richard Dyer studied French at St. Andrews University and was one of the first people to be awarded a PhD in Cultural Studies at the University of Birmingham. He taught Film Studies at Warwick University (where he was made the first full Professor of Film Studies in the United Kingdom) and at King’s College London. He has been a visiting scholar in, among other places, Antwerp, Bergamo, Bloomington, Chicago, Copenhagen, Cornell, Gothenburg, Naples, New York (NYU), Pennsylvania (Annenberg School), Rutgers, Salerno, Stanford, Stockholm, SUNY Stony Brook, Vienna, Weimar and Zürich and is a professorial fellow in Dublin and St. Andrews. His work combines an attention to the aesthetics of entertainment with a concern with social representation and his books include Stars, Only Entertainment, The Matter of Images, White, The Culture of Queers, Pastiche, Nino Rota and La dolce vita. He is a Fellow of the British Academy and has received honours from the Society for Cinema and Media Studies, University of Turku, Harvard University and the British Association of Film, Television and Screen Studies.

Dr Lucy Bolton and ‘Moral Realism in Once Upon a Time in Anatolia’
October 18, 2016 @ 5:15 pm - 7:00 pm

In her 1959 essay ‘The Sublime and the Good’, British moral philosopher Iris Murdoch discusses the role that art can play in the acceptance of one’s consciousness as inherently limited. Murdoch used the term ‘unselfing’ for this process, which for her is the basis of developing moral vision. Her moral realism is founded on a commitment to becoming less egocentric, and this involves effort and attention to others as individuals. Once Upon a Time in Anatolia (Nuri Bilge Ceylan, 2011) is a film that demands effort and attention, and which not only shows us scenes in which unselfing
does not occur, where egocentric solipsism reigns, but also demands that we pay attention to the plight of another, Dr Cemal, and develop a moral vision that understands the decision that he takes. The film exists in a form that Murdoch might agree to be ‘good art’, in that it denies consolation and fantasy, and acts as a transformative ethical experience through its challenge to the viewer to pay attention to Cemal’s consciousness. In this paper, I will demonstrate how this film operates as Murdochian moral realism, not only on-screen, as Cemal feels compelled to act in flagrant breach of his moral and professional codes of conduct, but as an exercise in unselfing for us as we are compelled to recognise Cemal as a centre of moral meaning.

About the speaker: Lucy Bolton is Senior Lecturer in Film Studies at Queen Mary University of London. She is the author of Film and Female Consciousness: Irigaray, Cinema and Thinking Women (Palgrave Macmillan 2011, paperback 2015), and of many articles and book chapters on film-philosophy and on stardom. She has recently co-edited a collection of essays called Lasting Stars: Images that Fade and Personas the Endure (Palgrave Macmillan, 2016), and has guest edited a special issue of Film, Fashion and Consumption on the enduring cultural iconicity of Marilyn Monroe. Her current research is for a monograph on cinema and the philosophy of Iris Murdoch.

CFS Speaker Series: Prof. Jackie Stacey and ‘A Whiter Shade of Pale: Tilda Swinton, David Bowie and the Legibility of Whiteness’
October 25, 2016 @ 5:15 pm - 7:00 pm

This talk will present some new research on Tilda Swinton’s whiteness, linking it to her twinning with David Bowie. In dialogue with Richard Dyer’s work on the history of whiteness, this paper will explore questions of affect, embodiment and humanness through some close readings of Swinton’s visual presence. Moving between her work in cinema, music video, fashion photography and live performance, Prof Stacey shall trace the ways in which her particular embodiment of whiteness raises questions about legibility and interpretation.

About the speaker: Jackie Stacey is Professor of Media and Cultural Studies at the University of Manchester. Combining her interdisciplinary background in European Studies, Women’s Studies and Cultural Studies, she explores changing formations of fantasy, processes of subjectivity and modes of embodiment, and cultural intelligibility across a range of diverse and compelling research topics such as the transnational modes of spectatorship in Hollywood cinema, queer film and video, the visualising technologies of medical science, and the new genetic constructions of sexualised and racialised bodies in popular culture)

**CANCELLED**
Dr Anuja Jain on ‘Cinema after Bollywood: The Politics and legacies of New Wave Movement in Contemporary Indian Cinema’
November 8, 2016 @ 5:15 pm - 7:00 pm

**Abstract:** Written and directed by Gurvinder Singh, *Anhey Ghorhey Da Daan* (*Alms for the Blind Horse*, 2011) is based on a novel of the same name by Punjabi writer Gurdial Singh. Significantly, the creative producer of the film is late Indian filmmaker Mani Kaul, often hailed as the pioneer of the new Indian cinema. The film in its form and narrative is in fact a tribute to Kaul who was Singh’s long-standing mentor, and vividly evokes Kaul’s landmark *Uski Roti* (*A Day’s Bread*, 1970) both in its cinematic form and language. Saturated with almost chromatic images and use of digetic sound, the film narrates a day in the lives of a family in rural Punjab, and is a haunting portrayal of the lives of people in a village as they battle poverty, feudalism and industrial development. Analyzing closely the form and style of the film, this talk will interrogate the politics and legacies of the ‘new wave movement’ in Indian cinema during the 1970s and 80s in contemporary South Asian cinema. Doing so, the talk will look at the larger cinematic histories and sensibilities, those of ‘art’ and ‘regional’ cinemas to ‘indie’ filmmaking that have come to inform contemporary Indian cinema in exciting, and potent ways.

**About the speaker:** Anuja Jain is a Lecturer in Film Studies at the University of St Andrews, UK. She received her Ph.D. in Cinema Studies from New York University. She is currently co-editing a dossier on film form and politics in Indian Cinema (forthcoming from *Screen*), and is working on a monograph on representations of religious violence in Indian documentary film. Her essays have appeared in *The Velvet Light Trap* and *South Asian Popular Culture*. 
Film Certification or/ and Film Censorship – the Indian State, Culture and Control
This talk will engage with the explosive issues of film censorship that have recently impacted the release of films in India in order to examine the remit, role and function of the Central Board of Film Certification (CBFC) that is meant to certify for theatrical release every film that is ready for presentation to the public. Using examples from different moments in Indian film history, the talk will examine the structure and modes of the CBFC’s certification / or and censoring of films in order to look at the State’s response to and control of culture and cinema. What are the forces at work that exert pressure on the functioning of a supposedly autonomous body like the CBFC? And what are the extra constitutional modes of censorship that intervene to prevent or delay a film reaching its audiences? What are the issues at stake? And why do states feel the need to intervene and control cinema’s impact on the public? The talk will engage with these questions and look at the manner in which the state exerts its assumed prerogative of the regulation of cinematic content, the discourses that are generated around such overt and covert interventions, and the maneuverability that filmmakers may or may not have in such a situation.

About the speaker: Ira Bhaskar is Professor of Cinema Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India, and is currently Visiting Professor for this semester at King’s College, London. She has critical interests in “historical poetics”, film melodrama, cinema and modern subjectivities, literature and film, film music, Islamicate forms and historical trauma, violence, memory and representation. She has co-authored Islamicate Cultures of Bombay Cinema, and is currently working on a co-edited volume of essays, Bollywood’s Islamicate Cinemas: Idioms, Cultures and Histories. She is also editing a volume of Ritwik Ghatak’s screenplays – Ghatak’s Partition Quartet and is working on her book on Trauma, Memory and Representation in Indian cinema.

Professor William Uricchio on ‘Re-imagining the Documentary’
February 2 @ 5:15 pm - 7:00 pm

About the talk: The digital practices of the past decade or so have enabled documentarians to pry their form away from the fixed linearity of film and video, and explore interactive, immersive, locative, and participatory alternatives. In part bound up with the availability of new technologies and shifting trends in media behavior, this development has resulted in a complex new documentary ecosystem. The talk will
take up some of the emergent trends and possibilities in this environment, while considering their implications for reframing of documentary’s history.

**About the speaker:** William Uricchio is Professor of Comparative Media Studies at MIT and founder of the MIT Open Documentary Lab; he is also Professor of Comparative Media History at Utrecht University in the Netherlands.

**Dr Jennifer O’Meara: Engaging Dialogue in American Independent Cinema**  
**February 7 @ 5:15 am - 7:00 pm**

While it can come as a surprise to anyone who leaves the cinema quoting favourite lines of dialogue, film is generally considered a visual rather than a verbal medium. But what makes certain dialogue pleasurable for an audience? And should we only praise film speech that is easily extracted and repeated? Through a focus on selected low-budget US cinema — including the work of Jim Jarmusch, Hal Hartley and Richard Linklater — this talk will argue that it’s impossible to separate the adage that ‘talk is cheap’ from the crucial role of the spoken word in indie cinema. Yet, as the creativity of the resulting dialogue design and execution suggests, this is no bad thing. Here I contend that it’s the way such speech is integrated with the sound and image tracks, as well as performed to create the impression of spontaneous thought, which makes it cognitively engaging and a cinematic — rather than literary — device.

**About the speaker:** Jennifer O’Meara is a Teaching Fellow in Film Studies at the University of St Andrews. She has published on a range of contemporary film and media topics, in venues such as *Cinema Journal, Feminist Media Studies, The New Soundtrack*, and the *Journal of Digital Media Arts and Practice*. She is currently completing a monograph on dialogue in American independent cinema, to be published by Edinburgh University Press.

**Screening MONEY PUZZLES (2016) + Q&A with director Michael Chanan**  
**February 8 @ 5:15 pm - 7:00 pm**

Join us for a screening of *Money Puzzles* (Michael Chanan, UK, 2016) followed by a Q&A with the director.

*Money Puzzles* addresses widespread misunderstanding about money and debt to be found in the media, everyday life and even university economics departments. It questions the myriad forms of money in the twenty-first century and probes the nature
of debt, both public and private. And it looks beyond the citadels of finance capitalism to the crisis of neoliberalism in Europe and indeed the world.

For more about the film visit: http://moneypuzzles.net

To view the trailer, visit: vimeo.com/174092191

About the Filmmaker:
Michael Chanan is a seasoned documentarist, writer and Professor of Film & Video at the University of Roehampton, London. His first films were documentaries on contemporary music for BBC Television in the early 1970s. After a stint teaching film at the then Polytechnic of Central London, he made a number of documentaries on Latin American subjects, mainly for Channel Four. He returned to teaching in the 90s, first in the film school at the then London College of Printing (1990-2000), then as Professor of Cultural Studies at the University of the West of England until moving to Roehampton in 2007. His books include studies of early cinema, Cuban cinema, the social history of music, the history of recording, and most recently, The Politics of Documentary. He writes extensively on Latin American film and video and other current topics. His films over the last fifteen years have mostly been academically funded, including Detroit Ruin of a City (2005), The American Who Electrified Russia (2008). In 2011 he became the New Statesman’s first video blogger, resulting in Chronicle of Protest (2011). This was followed by Secret City (2012) and Interrupted Memory (2013).

Professor Rosie Thomas (University of Westminster) on ‘Indian Cinema’s Islamicate Fantasies and the B-circuit ‘magic and fighting’ film, 1900-1960’
February 28 @ 5:15 pm - 7:00 pm

About the paper: Eschewing the conventional focus on Indian cinema’s socials and mythologicals, this lecture will explore the ‘magic and fighting films’—the fantasy and stunt genres—of the B- and C-circuits in the decades before and immediately after India’s independence. Drawing on archival traces—from film fragments, shooting scripts and newspaper advertisements, to memoirs, posters and publicity stills—the lecture will argue that it is time to acknowledge the influence of globally-circulating popular stories on the development of India’s many forms of cinema, past and present. The transcultural fantastical tales of the Arabian Nights inspired not only an Indian film version of Ali Baba in 1903, a decade before D.G. Phalke’s first film, but also a stream of fantasy or jadoo (magic) films set in quasi-Islaminate, enchanted ‘other’ worlds, from the pari (fairy) films of the silent era to the magical never-never lands of
many 1950s hits. The lecture will remind us that, alongside nationalist orthodoxies, a significant stream of Bombay cinema has always revelled in cultural hybridity, borrowing voraciously from global popular culture and engaging with transcultural flows of cosmopolitan modernity and postmodernity, largely beneath the radar of the Indian nationalist elite.

About the speaker: Rosie Thomas is Professor of Film, Director of the Centre for Research and Education in Arts and Media (CREAM), and Co-director of the India Media Centre at the University of Westminster. She is co-founder and co-editor of the Sage journal Bioscope: South Asian Screen Studies. Her early research as a social anthropologist was on the Bombay film industry and, since 1985, she has published widely on Indian cinema. Throughout the 1990s she worked as a television producer making documentaries, arts and current affairs programmes for Channel 4, many on South Asia related topics. Her current research is on the history of Indian stunt and Islamicate films. Her monograph Bombay before Bollywood: Film City Fantasies was published by Orient Blackswan (2013) and SUNY Press (2015).
**APPENDIX B: The Rest And The West: ‘Rip-Off’ Or Resourceful Creativity In Global Popular Cinema (CFP and Programme)**

IGCCC, University of St Andrews
Friday/Saturday, 7-8 October 2016

We focus on discussing popular cinema beyond the West in view to move away from the traditional ‘rip-off’ pattern of understanding and reveal a wealth of ingenious creativity, still obscured by approaches that currently prevail. The **objective** is to challenge the traditional vantage point and turn the tables by foregrounding innovation over imitation in the popular cinemas of the world. We will claim that the use of universal Hollywood narratives is incidental. What, in fact, binds these cinemas together is the way they bypass technological, monetary, copyright, and political restraints to produce films that are deeply significant to their respective societies.

**What has been focused on up until now.** In a generalised world-wide context, the material that we deal with is generally conceived as ‘copycat culture’ that brings everything back to Hollywood as the only source of creativity. We believe, however, that such vantage point obscures the true achievements of popular traditions from around the globe by reducing them to a convenient transnational imitation. We will show that even though some films may start out inspired by Hollywood, the end product is very much representative of local cultures. And, of course, show how much more there is that escapes conceptualisation within this restrictive model of investigation.

**What we want to reveal:** Whilst the focus is likely to be on Turkish and Indian popular cinemas (Yeşilçam, Malegaon), we will also invoke examples from the popular output of Egypt, Philippines, Japan, Mexico, Thailand, Malaysia, and beyond, extending to all filmmaking traditions where creative acculturation and inventive adaptation in narrative, themes, music, sound effects, brawls, and stunts, play a key role. Who does popular culture belong to? Often, the mainstream appreciation of these cinemas borders on ‘ironic’ because of their idiosyncratic production values and non-Hollywood idiolect. However, we believe that these films require heightened scholarly attention specifically because of their success with their own committed audiences, who seek cinema that converses in their own idiom. We will ground the discourse in traditions that share inventiveness and resilience and that -- often in the face of political interference and censorship -- are able to generate unique cinematic representations that legitimise and respect the taste of local cinephilic audiences.

**How will we reach the objective?** By seeing and discussing the film REMAKE, REMIX, RIP-OFF, and then extending the debate to include a variety of provocations, interventions and contributions from international scholars and observers. With contributions from filmmaker Cem Kaya (Berlin), and academics from St Andrews (Dina Iordanova, Dennis Hanlon, Anuja Jain), Glasgow (Dimitris Eleftheriotis), London (Iain Robert Smith), Istanbul (Savas Arslan), Ankara (Ahmet Gurata), and the PhD students from the University of St Andrews. Additional
participants TBC. The sessions will be loosely structured around short presentations, videos, provocations, and interventions and will give everybody a chance to take part. CONTACT THE ORGANISERS: This is an event of the Institute of Global Cinema and Creative Cultures at the University of St Andrews, organised by Prof. Dina Iordanova (di1@st-andrews.ac.uk) with assistance from doctoral candidates Sanghita Sen (ss309@st-andrews.ac.uk) and Shruti Narayanswamy (sn52@st-andrews.ac.uk). We welcome all interested parties to attend.

PROGRAMME

OPENING SCREENING

REMAKE, REMIX, RIP-OFF (Cem Kaya, Turkey/Germany, 2014)
7 October, Arts Lecture Theatre, 18:00
Introduction by Dr Savaş Arsalan. Post-screening Q & A with director Cem Kaya moderated by Prof. Dina Iordanova.

Cem Kaya’s REMAKE, REMIX, RIP-OFF is a full-length thought-provoking documentary about Turkish popular cinema (a.k.a. Yeşilçam), which reveals a panorama of the inventiveness, the humour, the resourcefulness and the creativity that mark this wonderfully weird strand of popular culture. The documentary makes the compelling argument that far beyond the familiar and easily recognisable cross-cultural adaptations of Western texts there hides a fascinating record of a uniquely rich and eclectic period of filmmaking, which was borne out of much more diverse cinema influences yet developed its distinct paradigms using innovative use of special effects, camerawork and soundtrack.

CONFERENCE EVENT

8 October, Student Union, St Mary’s Place, St Andrews
9:45- 10.00 Welcome tea

10:00– 11:25 Panel 1: Joota Japani…Dil Hindustani
Panel Moderator: Dr Anuja Jain
From Ram-Leela/Romeo and Juliet to Chachi 420/Mrs. Doubtfire, Bollywood and the other film industries in India are often regarded as grossly borrowing from classical Western plots or Hollywood material. But isn’t this view obscuring the original contribution of Indian cinema, isn’t there a tendency to seeing more of what is already familiar whilst leaving the original out of the viewfinder? Where a film like Velu Nakayan, an original breakthrough for a major director like Mani Ratnam is seen as nothing more but a copycat reaction of The Godfather, one asks oneself, isn’t it about an inability to see Indian film on its own? Is it not about a shortcoming of the interpretative framework that is inclined to see only the West as source of original material and the rest as feeding of cultural leftovers?
Speakers: Dr. Iain Robert Smith, Dr Dennis Hanlon, Dr Anuja Jain, Sanghita Sen, Souraj Dutta
Panel 2: 11:40 – 1:00: Hollywood/ Yeşilçam: Play It Again
Panel Moderator: Dr Savas Arsalan
Strapped of cash, operating on minuscule budgets, and yet having to churn out popular fare for its devoted and insatiable audiences, the Yeşilçam cinema of Turkey has gained notoriety for its ‘rip-off’ episodes. But isn’t the attention to these amusing renderings of The Exorcist and Star Wars obscuring an enormous inventiveness where cross-cultural pastiche is only one of the elements? And how about the originality of this popular culture, which feeds of multiple other traditions beyond the West? Isn’t Turkish cinema one that reveals a true post-modern approach to mixing across cultures and that ultimately gives rise to the achievements of Turkish cinema and television of today?
Speakers: Dr Savas Arsalan, Dr Iain Robert Smith, Prof. Dina Iordanova, Cem Kaya, Dr Ahmet Gürata, Melis Behlil

Panel 3: 14:00 – 15:00 Infernal Affairs: Departures from Source Cultures
Panel Moderator: Dr Dimitris Eleftheriotis
When Scorsese’s The Departed won the coveted Academy Award for its unjustly overlooked director, the fact that this film is a remake of Hong Kong’s acclaimed Infernal Affairs was somewhat muted. But even then, one cannot overlook the fact that, in recent years, East Asian cinemas have provided the source material for a number of successful Hollywood blockbusters. Nor can one overlook the fact that the source films for these remakes have often remained more popular than their Westernised versions. Hailing the world’s most sizeable audience, the developments in Asia deserve special attention: the rise of trans-media contents and IP cinema, the tendency to self-sufficiency in the pan-Asian market, the diminishing reliance may on Western imports, and Asian cinema’s ability to offer genre product that is more than sufficient to cover for entertainment demands.
Speakers: Dr Dimitris Eleftheriotis, Prof. Chris Berry, Chris Fujiwara, Jinuo Diao, Connor McMorran, Natthanai Prasannam, Darae Kim

Panel 4: 15:15 – 16:15 Hot Territories
Panel Moderator: Dr Iain Robert Smith
This session will look into a number of other territories not covered in the previous panels, such as the Egypt and the Arab world, Philippines, Mexico and Latin America, Thailand, Malaysia, and various territories in Europe, where cultural creativity is ripe and where cross-cultural transfer is also taking place. In this session, we will also expound on matters of archiving, piracy, copyright, marketing, negotiating transnational rights and cross-cultural appropriation.
Speakers: Dr Iain Robert Smith, Abdulrahman Alghanem, Shruti Narayanswamy, Rohan Crickmar
16:15-17:00: Concluding Session: Uplifting Lifting

This discussion will aim to theorize on the contributions of the day and make a transformative methodological contribution, by putting non-Western popular cinemas on their feet whilst exposing the restrictive practice of perennially seeing them as derivatives of their better-known Western counterparts.

Speakers: Prof. Dina Iordanova, Dr Savas Arsalan, Dr Dimitris Eleftheriotis

Speaker Profiles

Savaş Arslan is the Chair of Cinema and Television Department at Bahçeşehir University, Istanbul. Apart from contributing various articles on cinema, arts, and culture to different journals, magazines, and edited volumes, he has three books: Cinema in Turkey: A New Critical History; Media, Culture and Identity in Europe; and Melodrama.

Iain Robert Smith is Lecturer in Film Studies at King’s College London. He is author of The Hollywood Meme (EUP, 2016) and co-editor of Transnational Film Remakes (EUP, 2017) and Media Across Borders (Routledge, 2016). He is co-chair of the SCMS Transnational Cinemas Scholarly Interest Group, and co-investigator on the AHRC-funded research network Media Across Borders.

Dimitris Eleftheriotis is Professor of Film Studies at the University of Glasgow. He is an Editor of Screen and on the editorial boards of The Journal of Greek Media and Culture and Portal. His publications include the monographs Popular Cinemas of Europe (2001) and Cinematic Journeys (2010), the edited collection Asian Cinemas: A Reader and Guide (2006) and numerous articles increasingly focusing on the theory and history of transcultural aspects of cinema. He is currently working on a monograph on Film and Cosmopolitanism.

Ahmet Gürata is Chair of the Department of Communication and Design, Bilkent University, Ankara. He holds a PhD from the London Consortium: his thesis examined transnational remakes and the cross-cultural reception in Turkish cinema. His research focuses on Turkish cinema, reception, film history and documentary, as well as on the interactions between Indian and Turkish film.

Dina Iordanova is Professor of Global Cinema and director of the IGCCC at the University of St Andrews. Author and editor of more than fifteen books, she has published extensively on transnational cinema. As a global traveller cinephile, she has encountered many diverse transmission practices between the Rest and the West, and it is such observations that gave rise to the idea for this event.

Melis Behlil is an Associate Professor of Cinema Studies and Chair of Radio, Television and Cinema Department at Kadir Has University in Istanbul, Turkey and an Affiliated Researcher at Stockholm University’s Institute for Turkish Studies. She also writes film reviews for various publications, co-hosts a weekly radio show, and has served on the Board of the Turkish Film Critics Association.
Chris Berry is Professor of Film Studies at King’s College London. His research focuses on films from The People’s Republic of China, Taiwan, Hong Kong and the Chinese diaspora, as well as on their production, history and reception, and the film cultures of these countries. His recent publications include *The state and stakes of Chinese cinemas studies: A roundtable discussion* and a chapter titled ‘Screen Cultures and the ‘Generic City’: Public Screens in Cairo and Shanghai’ in *Global Cinematic Cities: New Landscapes of Film and Media*.

Anuja Jain is a Lecturer at the Department of Film Studies at the University of St Andrews. She completed her Ph.D. from New York University and was a South Asian Studies Postdoctoral Fellow at Rice University in Houston, Texas, US. Her research and teaching interests revolve around South Asian film, media and visual culture; transnational film history, documentary film, and film poetics and aesthetics with a special interest in questions of spectatorship. She is currently working on a monograph entitled, *States of Emergency: Art, Activism and Political Documentary Film in Postcolonial India*.

Dennis Hanlon is a Lecturer at the Department of Film Studies at the University of St Andrews. He is a specialist in Latin American, South Asian, and European (especially German) cinemas, and his research explores the transnational articulations among them. He is presently co-authoring a monograph on Indian director Manmohan Desai that explores authorship in popular Hindi cinema.

Cem Kaya is the writer and director of the acclaimed documentary *Remix, Remake, Ripoff/ Motör* (2014) . Cem studied Film Editing and Cultural Studies. The documentary maker has a predilection for found-footage material. His filmography also includes *Die Kalte Platte* (2003, co-dir), *Do Not Listen!* (2005, short) and *Arabesk - Gossensound und Massenpop* (2010, doc). He is currently based in Berlin.
APPENDIX C: Interdisciplinary Workshop on Cultural Memory

An Interdisciplinary Workshop on Cultural Memory:

Memory, Nation, Race

With the participation of Prof. Alison Landsberg (George Mason University)

Room 31, United College, Thursday-Friday, May 25-26 2017

Thursday 25 May

13:55 Welcome and Opening remarks: Dr Catherine O'Leary

Panel 1: Film/Media

14:00 – 14:30 Michael Wedel, Professor Dr., KONRAD WOLF, Co-director, Cinepoetics, Freie Universitat, Berlin "Horrible History: Kracauer, Surrealism, and Roman Polanski's The Pianist"

14:30 – 15:00 Anne Gjelsvik, Professor, Norwegian University of Science and Technology, Trondheim

"Facing the Terror: Remembrance and Apprehension in the Aftermath of Terror Attacks. The case of the Norwegian 2011 Attacks in art and media

Tea/Coffee

Panel 2: Film/Media

15:30-16:00 Patrick Adamson, PhD student, Department of film Studies, University of St Andrews

"Pioneering the Epic Western: History, Myth and Memory."

16:00 – 16:30 Robert Burgoyne, Chair in Film Studies, University of St Andrews


16:30-17:00 Brigid Cruzado (Modern Languages),

‘Home and the historical imaginary in the Argentine mini-series Lo que el tiempo nos dejó (2010).’

17:30-18:30 Screening: Arts Lecture Theatre: Hearts and Minds: The Interrogation project. Presented by Dr Jeffrey Murer (International Relations) and followed by a Q&A session.
Wine Reception

Friday 26 May

Panel 3: Museums 1

10:30 – 11:00  Caron Gentry (International Relations), ‘Silencing Scotland: Perpetrator Selves at the National War Museum of Scotland’

11:00 – 11:30  Prof. Derek Duncan, (Modern Languages), ‘Exhibiting transnational memories’

Tea/Coffee

Panel 2: National Identity

12:00 – 12:30  Yoav Galai (PGR, International Relations), ‘Narratives of Redemption: The International Meaning of Afforestation in the Israeli Negev’

12:30- 13:00  Eleanor Crabtree (PGR, Modern Languages), ‘The prosthesis of Ancient Rome and Italian national identities: 1871 to the present’

13:00 – 14:00  Sandwich Lunch Provided

Panel 3: Museums 2

14:00 – 14:30  Karen Brown (School of Art History, University St Andrews) and Alissandra Cummins (University of the West Indies and Barbados Museum and Historical Society) “Migration + Memory = Museums”

14:30 – 15:30  Roundtable and concluding discussion

Sponsored by the Institute of Cultural Identity Studies Institute (CISI), the School of Modern Languages, the Department of Film Studies and the School of International Relations
APPENDIX D: Annual Postgraduate Conference 27-28 April, 2017

DAY 1: Thursday, April 27

9:30 – 10:00 Coffee and Introduction

10:00 – 11:45 – Panel 1: Political cinema

2. Ketlyn Mara Rosa, “The Landscape of War: Lone Survivor.”
3. Isabel Segui: “Unearthing Andean Women Filmmakers III: María Barea”

11:45 – 12:45 LUNCH BREAK

12:45 – 14:15 – Keynote Address: Dr Iain Robert Smith, Lecturer in Film Studies, King’s College, London

14:15 – 16:00 – Panel 2: Early Cinema

1. Paddy Adamson, The Silent Epic Western as History
2. Shruti Narayanswamy, “Sevika”, “Sex starved”, “Birth Controlled”: Women at the intersection of cinema, reform and nationalism, 1930s-1940s
4. Ana Maria Sapountzi, Making Meaning of Laurence Olivier: Reading Queer Sensibilities in His Hollywood Performances from 1939-1960

16:00 – 16:30: Feedback on Presentations

DAY 2: Friday, April 28

9:30 – 11:15 – Panel 3: Asian Cinemas

1. Jinuo Diao, Evolution of the policy in the Chinese film industry
2. Abdulrahman Al Ghanam, Arab Gulf States Film Policy: trends, developments and challenges
3. Shorna Pal, Digitisation and the Universal Cross Platform Film: Marketing and Distribution Strategies for New Media Technologies
4. Connor McMorran, Referencing Hong Kong in South Korean Cinema

11:15 – 11:30 Coffee Break

11:30 – 13:15 – Panel 4: Film Festivals

1. Sarah Smith, Cinephilia and Topophilia at Birmingham’s Flatpack Film Festival
2. Alexandra-Maria Colta, Insider/Outsider Perspectives: Researching Programming Practices at Human Rights Film Festivals
3. Darae Kim, Ethos and Ethics of Film Festival: Can Film Festival be Virtuous?
4. Chris Fujiwara, Constructions of Contemporary Art Cinema Spectatorship

13:15 – 14:15 LUNCH BREAK

14:15 – 16:00 – Panel 5: Entertainment

1. Souraj Dutta, TOPIC
2. Aakshi Magazine, The Love Song in Hindi cinema
3. Cassice Last, Cast Away’s 21st century Survival
4. Huimin Deng, Textual Analysis of Film History: Textuality and Intertextuality

16:00 – 16:30 Feedback on Presentations

16:30 VOTE of THANKS
APPENDIX E: Tables of Contents (Frames Cinema Journal)

Frames Cinema Journal: Issue 10, December 2016. Rip-Off or Resourceful Creativity?

(URL: http://framescinemajournal.com/?issue=issue10)

Editorial (Sarah Smyth and Connor McMorrnan)

Feature Articles
“Reframing the remake: Dutch-Flemish monolingual remakes and their theoretical and conceptual implications” by Eduard Cuelenaere, Stijn Joye & Gertjan Willems.

“Café Lumière as Hou Hsiao-Hsien’s Own and as a Homage to Yasujiro Ozu” by Arthi Vasuvedan

Video Supplement:
“The Mystery of the Remake / The Power of the Rip-Off By Dina Iordanova

“Inspiration or Copy? Chinese Cinema Looks to Hollywood… and Korea” by Chris Berry

“Implicit Solidarity: It’s Not Her Sin and Conflict” by Chris Fujiwara

“United Arab Emirates Popular Cinema” by Abdulrahman Alghanam

POV
“A Lazy Form of Betrayal: The ‘Remake’ and ‘Reboot’ in American Television Animation” By David Perlmutter

“The Hindi Horror Cinema: Losing its Authenticity” By Vatsala Sharma

Bibliognost
“Unthinking Eurocentrism: Multiculturalism and the Media” By Dina Iordanova

“Kantoku Ozu Yasujiro” By Chris Fujiwara

“An Amorous History of the Silver Screen: Shanghai Cinema 1896 – 1937” By Chris Berry

“The Documentary Tradition” By Deane Williams

Book Reviews
Nomadities: The filmmaking of Marilú Mallet, Valeria Sarmiento and Angelina Vázquez Ed. Elizabeth Ramirez-Soto and Catalina Donoso-Pinto (Metales Pesados, 2016). Reviewed by Isabel Seguí

(URL: http://framescinemajournal.com/?issue=issue11)

Editorial
Letter from the Editors By Sarah Smyth and Connor McMorran

Feature Articles
No Safe Space: Economic Anxiety and Post-Recession Spaces in Horror Films BY JONI HAYWARD
This Footage is Yet to be Found: Outlast and the Found Footage Aesthetic BY MADELON HOEDT
“We Won’t Eat You, Dear”: The Collision of Class, Scales, and Body Horror in ‘The Lure’ BY AGNIESZKA KOTWASIŃSKA
The Reflection of Contemporary Anxieties in the Contemporary French Horror Cycle BY ŞİRIN FULYA ERENSOY
Beyond Killer/Victim: Re-Inventing Monsters in Israel Luna’s Ticked-Off Trannies with Knives BY EVELYN DESHANE
VR Unleashes New Dimensions of Horror BY MERINDA STAUBLI
Reading The Scream in Berberian Sound Studio and the films of Peter Strickland BY MATTHEW MELIA
Exhuming the Past: Found-Footage Horror and National Wounds BY DUNCAN HUBBER

POV
Thirty-Five Years of Middle-Class Fears: How Two Poltergeists Address Race, Class, and Gender BY PAUL DORO

Book Reviews


Queer Sexualities in Early Film: Cinema and Male-Male Intimacy, Shane Brown (I.B. Tauris, 2016) Reviewed by Ana Maria Sapountzi