THE WORLD AND THE TOWN
COLLABORATION BETWEEN BYRE THEATRE AND CFS

Ever since its inaugural Cinema at the Periphery conference, the Centre for Film Studies has been deeply concerned with promoting non-mainstream and world cinema and this has been a core focus of the Department’s teaching, the books published by St Andrews Film Studies, and the major research projects we have administered. And we’ve always felt that there was an untapped demand in St Andrews for a broader range of cinema than was generally available. So it should come as no surprise that we have long wanted to intervene more directly in the culture of St Andrews, outside the University, in order to increase the range of cinema on offer.

Early moves in this direction took the form of the film festivals organised in collaboration with the New Picture House (Africa in Motion and the Italian and French Film Festivals), as well as a number of one-off screenings. However, when the Byre Theatre first suggested that they would be interested in adding film to their already impressive roster of cultural events, we saw a great opportunity to do something different. There were only two problems: the Byre’s projection and sound system were slightly dated and not really adequate for regular film presentations and there was no proper seating in the Lawrence Levy Studio, the smaller auditorium which would need to be employed if we were to programme more niche films alongside the Byre’s regular theatrical programming. Over the past year we have been supporting the Byre’s applications to a number of funding agencies and are delighted to announce that, thanks to the support of the British Film Institute and Creative Scotland, the Byre is now in the process of revamping its audio-visual equipment and refitting the Studio space.

The developing collaboration with the Byre has already seen a couple of initiatives take place. In November of last year we were able to bring the acclaimed Serbian filmmaker Želimir Žilnik to St Andrews for a special screening of his new film, The Old School of Capitalism; in March the Byre hosted a very special closing gala for the 60 Hour Film Blitz (see page 8); and April will see the staging of the student-led St Andrews G-Fest: Gay and Lesbian Film Festival. More recently, three of our postgraduates (Pasquale Ciochetti, Beatrix Tadeo-Fuica and Raluca Iacob) secured a GRADSkills grant to support an innovative project that will see them curate short seasons based on their research interests at the Byre. These seasons are currently in development and should take place in the autumn term.

Over the coming months we will be working towards implementing an innovative programming policy at the Byre, and making the diversity of world cinema an integral part of life in St Andrews.
This term saw the end of the Dynamics of World Cinema project. Funded by The Leverhulme Trust to the tune of £250,000, this three-year project launched in 2008 and was managed by Dina Iordanova (Principal Investigator) and Stuart Cunningham (of Queensland University of Technology; Co-Investigator). Several post-doctoral researchers worked for the project at various times including Ruby Cheung, Alex Fischer, Ragan Rhyne, and Thomas Gerstenmeyer.

The project examined the patterns and cycles of various distinctly active circuits of contemporary film distribution and exhibition, and the dynamic patterns of complex interaction between them. Attention focused predominantly on four areas of the global circulation of non-Hollywood cinema: the international penetration of international blockbusters via mainstream distribution, the film festival circuit, film circulation via diasporic channels, and various Internet-enabled forms of dissemination. The project’s distinctiveness lay in the endeavour to correlate these diverse strands and foreground their dynamic interactions. Numerous publications came out of the project including the first three volumes of the Film Festival Yearbook (see http://stafs.org/catalogue).

The Dynamics of World Cinema project has made a considerable contribution to the current state of knowledge about global film circulation as well as pointing out new areas of enquiry, particularly in the rapidly changing world of Internet-enabled distribution. Our thanks to The Leverhulme Trust and everyone who worked on and contributed to the project.

One of the many projects that has been developing at the Centre for Film Studies over the past few years is our publishing wing, St Andrews Film Studies. Founded by Dina Iordanova in 2009 and currently administered by yours truly, the press now has seven books in circulation, as well as three more in various stages of production.

A key stage of the growth of St Andrews Film Studies as a serious publishing initiative has been to create a proper web presence, beyond the Centre’s general website which previously contained a single list of books by staff. In February we were delighted to unveil http://stafs.org, developed by myself and the School’s IT technician, Mike Arrowsmith.

The site contains full details of all our books, including tables of contents and links to or extracts from reviews, as well as a news section detailing new publications, forthcoming projects, book launches and the like. The site also has the facility to order books directly from us, via the University’s on-line shop.

I’d invite you all to check out the site to find out more about the exciting developments in film festival research and published outputs from the Centre for Film Studies’ research project.
In March, Professor Robert Burgoyne and I organized a symposium on the war film, featuring speakers from the United States, Switzerland, Germany, and all across the United Kingdom, including some of our very own from St. Andrews. While delivering my paper the morning of the conference, I found myself in awe of the number of guests in attendance; students and faculty from not just Film Studies but also History, Art History, Modern Languages, English, and IR. The turnout indicated the broad significance of the war film, as it is genre that is both shaped by the history of warfare and shapes our understanding of warfare.

The symposium consisted of three panels, each exploring different ways of understanding the war film through cultural studies and other disciplines: 1) “Logistics of Perception”, 2) “War and the Body” and 3) “War and Memory”. Each panel ultimately addressed the ways that the war film writes a particular history of war. For example, the development of the Cinerama during the 1950s was informed by the flight simulation training used by pilots during World War II (Giles Taylor, University of St. Andrews), both war and war films are “spectacles of socialization” that encourage national participation (Hermann Kappelhoff, Freie Universität Berlin), and the notion of the battlefield as a haunted site, leaving behind ghosts which manifest in both the survivors and on screen (Elisabeth Bronfen, University of Zurich and Ian Christie, Birkbeck College).

What ultimately made the symposium a success was not only the broad range of speakers but also how intertwined our research was – which helped make each successive speaker’s work all the more illuminating. My own paper, which explored the influence of 19th century spectacle art on the war films of the 20th and 21st centuries, followed the work of some of our other speakers: Garrett Stewart (University of Iowa), Elisabeth Bronfen, Robert Burgoyne, and Ian Christie, for example. Our own Pasquale Cicchetti followed up with a paper on the visual and cultural codes as incorporated within the American tradition of the genre. For a speaker to find himself or herself quoted by another that day became a common occurrence.

Thanks to all those who came, as well as to Gill Plain, Emma Sutton, and the English department for helping Professor Burgoyne and me organize such a memorable conference.
With funding from a St Andrews Gradskills Innovation Grant, 2012 saw the launch of DeleuzeCinema.com – an online resource, database, and network that makes it easy to find resources and connect with other scholars working on Deleuze and cinema (television, new media, computer games, etc). The site is publicly maintained, open access, and free to use. Members of the DeleuzeCinema.com editorial collective spent two workshops initially populating the site, which launched with over 400 entries already posted. Scholars from around the world have signed up and are now contributing content, and of course we’d welcome you to join us!

The site has brought into focus the size of the international community engaged in work on Deleuze and cinema. Since its launch, DeleuzeCinema.com has had approximately 2300 unique visitors, with about 1100 visitors the day of its launch. Visitors have come from 79 different countries, with over 50% from outside of the UK/North America. Spain and Brazil are amongst the highest ranked visitors by country. Spanish is the second most used language after English, and scholars have contributed materials from Iran, Australia, Germany, etc.

This international take-up speaks to the motivations that lie behind the project – to facilitate a broader awareness of the sheer volume of work that has been done on Deleuze and cinema in the wake of the Cinema books, and to enable greater ease of communication between scholars working on Deleuze and cinema around the world.

On DeleuzeCinema.com you can search through resources by type, browse profiles of scholars and practitioners working with Deleuze and film/media, check the events section for upcoming conferences, discuss topics of interest in the forums, and search by keyword. You can also become a registered user and post information about your own work. We welcome content in any language. Please join us at DeleuzeCinema.com!
On Thursday 22 August 1895, The Marquess of Bute opened 'A Grand Fancy Bazaar' on the grounds of the United College. This University event was intended to raise money for the Student's Union and included, as The Citizen termed it, 'Edison's three latest marvels – the Phonograph, Kinetoscope and Kinophone.' New research from the Department of Film Studies suggests that this event represented not only the first appearance of the moving image within St Andrews through Edison's Kinetoscope, but also the first appearance of what we might understand today as 'sound film' within the United Kingdom through the Kinophone, which connected a Kinetoscope with a phonograph. The Grand Fancy Bazaar would mark the advent of the town's interest in the moving image; an interest that over the next 117 years has seen film played in strange and wonderful places from a converted church to purpose built cinemas. Film societies have grown and disbanded. Film stars, from Douglas Fairbanks to Michael Douglas, have paid visits to the town and filmmakers, both amateur and professional, have used the town as a location for their films. The town has an immensely rich cinematic heritage, a heritage now preserved and examined within a new archival project, Cinema St Andrews, at the University of St Andrews. Research from the project, including student contributions, is housed on a new website, http://cinemastandrews.org.uk, developed by Dr Tom Rice, Dr Joshua Yumibe, and PhD candidate Chelsea Wessels.
This March saw the publication of two new books from St Andrews Film Studies press. The first of these, Digital Disruption, is the final output from the three year, £34 million Leverhulme Trust funded project Dynamics of World Cinema, which recently drew to a close.

Edited by the project’s two primary investigators, Dina Iordanova and Stuart Cunningham, the book is the first serious academic study of the dramatic impact that the Internet and other digital technologies are having on film distribution. It argues that the disruptive effects of these technologies could challenge Hollywood’s current dominance by making a much wider range of international films available to audiences. It also discusses how crowd-funding and digital technologies are strengthening the independents and challenging the role of industry middlemen such as film distributors and film critics, and how the industry is struggling to adjust to this change.

The book includes contributions from a number of research associates employed on the Dynamics of World Cinema project as well as providing case studies of well-known companies such as IMDb and lesser-known providers such as Jaman, MUBI and Withoutabox, which are spearheading the digital revolution.

The book has already received significant praise from industry experts including Sight & Sound’s ‘Mr Busy’, Nick Roddick who said that ‘It’s hard to overstate the importance of this collection of essays...At last, we have what we needed: some rigorous academic thinking on the subject combined with detailed analysis of what exactly is going on in the fast-developing world of downloads, streaming video and Swedish pirates. The people who really need to read this book – the Hollywood studios – probably won’t. But anyone else remotely interested in the future of cinema should do so.’

To find out more or to order a copy, visit: http://stafs.org/books/digital-disruption.
It was with great pleasure that I saw this edited collection, in the Edinburgh University Press Deleuze Connections series, come to fruition! The idea for the anthology began with the realisation that there is now a groundswell of work on popular cinemas being pursued by Deleuzian scholars around the world. However, the project soon took on a life of its own, and transformed into a Deleuzian exploration of a global range of cinemas. In particular the inclusion of several pieces on Asian films (from Japan, Thailand, South Korea), furthered research I had conducted in previous books – like Deleuze and World Cinemas (2011) – and added new dimensions to the field. This work, including analysis of films from Godzilla to Tears of the Black Tiger, sits alongside a diverse range of pieces on Iranian comedies, film noir, CGI blockbusters, the animated documentary Waltz with Bashir, and many more. I coedited the anthology with William Brown (Roehampton University), and it contains contributions by scholars from the USA, Canada, UK, China and UAE.

NEW ONLINE JOURNAL FRAMES

That our department should have its own journal was perhaps inevitable. After a yearlong process of getting everything in place, and making sure we are getting the right team and the right contributors, we are proud to present Frames, our new online journal. With the world of moving images evolving so fast, and so much new research being undertaken - be it in reception studies, cognitive studies, historical research or film-philosophy - keeping track of it all can sometimes feel a bit overwhelming. This is where Frames wants to play a part. There will be two issues each year, and outside of the issues there will be regularly updated book reviews, and our ambition is to cover the latest concepts, ideas and theories that are being developed among scholars and departments around the world, and to report about and engage with cutting edge research.

In order to make sure we are on top of things, every second issue will have a selected topic and also have a guest-editor who is a renowned expert in that field. For our inaugural issue, coming out in late June, we are very pleased to have Dr Catherine Grant (University of Sussex) as our guest-editor, for the issue “Online and Open Access Film Studies”. This will be a combination of summing up were we are now, in terms of open access, and where we go from here. The issue will feature specially selected articles and video essays gathered by Catherine Grant.

Frames also has a working relationship with BAFTSS, and every second issue will be a joint-venture with them, whereby we will be publishing articles and essays from BAFTSS’s most distinguished scholars. With Frames we aim to cover what is happening right now in film studies, while also keeping an eye on the future. We cordially invite you to share the experience at http://framescinemajournal.com.
The brainchild of Alex Fischer, the 60 Hour Film Blitz launched last year as part of the University's 600th Anniversary celebrations. It was the aim of this year's organisers to top all that had been achieved in the successful first edition. With a 50% increase in the number of participating teams and a five-fold increase in participation from outside the University, the event exceeded our wildest expectations - even if this success brought with it a few technical problems.

Assisted by postgraduates.

With such a Film Studies-oriented crew, we were able to provide those interested in participating with free workshops on how to plan, shoot and edit a short film in the week preceding the competition.

From noon on March 8th until midnight on March 10th, the contestants worked incredibly hard to express their relationships to the town and the University.

The idea began with a simple question posed to anyone in St Andrews interested in making films: What can you do in 60 hours? The organizing team was made up of three undergraduate students in their final year (Joshua Carter, Armina Dinescu and Conor McKeown), supervised by the Research Co-ordinator (Alexander Marlow-Mann).

The films, which ranged from dramatic horrors, mockumentaries, cooking programmes and quirky romances, were screened on the evening of March 11th, to a packed house at the Byre Theatre. Our panel of judges - Chris Fujiwara (Director of the Edinburgh International Film Festival), Marie Olesen (Autonomi), Alice Black (Dundee Contemporary Arts Centre) and Robert Burgoyne (Chair of Film Studies) - chose their favourites from each experience-level category, and cash prizes were handed to the winners.

Top prize in the 'Home Movie' category (for filmmakers with no prior experience) went to Ollie Carr, Jenna Al Ansari, Emily Allen and Inez Gordon whose film The Director combined a single static shot with voice over to create a comic reflection on the filmmaking process. Joint winners of the 'Indie' category were Dylan James' mockumentary about a quintessentially St Andrews skateboarding movement, Lords of Poshtown, and Alex Budman's inventive take on her friend's life experiences, Tessa. The 'Blockbuster' category (for experienced filmmakers) and the Audience Award both went to Maia Krall Fry's astonishingly professional take on the breakdown of a homosexual relationship, Sunder. The winning films can all be viewed online at the Filmblitz website and Facebook.

The Film Blitz will return at the same time next year. For updates, visit the website...
FILM FESTIVALS AND ACTIVISM
ALEX MARLOW-MANN

The second publication to come out from St Andrews Film Studies last month was the fourth volume of our ongoing Film Festival Yearbook series. Film Festivals and Activism is co-edited by Dina Iordanova and Lesha Torchin and deals with complex interactions between film festivals and various activist causes.

The book contains contributions from and interviews with festival organisers like Ronit Avni, Igor Blažević, Jasmina Bojić, Bruni Burres, Amalia Córdova, Sean Farnel, Georgekutty A. L, Mariagiulia Grassilli, David Mitchell, Sharon Snyder, Isabel Santaolalla and Stefan Simanowitz. It also contains pieces by filmmakers (Nick Higgins, Judith Heilfand, Želimir Žilnik) and academics including Greg De Cuir Jr., Marijke de Valck, Skadi Loist, Robert A. Rosenstone, Isabel Santaolalla and Patricia R. Zimmermann, as well as the editors.

Topics covered range from human rights festivals to environmental and identity-based festivals (queer; disability; indigenous). There are case studies of the One World Festival, the Festival Internacional de Cine del Sahara, Voices from the Waters, Rencontres méditerranéennes cinéma et droits de l’Homme, the Robert Flaherty Film Seminar and more, plus the Yearbook’s usual comprehensive collection of tables and bibliographic resources.

Sam Gregory (Programme Director, Witness, New York) has called it ‘an excellent overview of the field [that] combines field-level synthesis by academics...and employs a range of perspectives from key protagonists working in both established and new festival settings.’ While Bjørn Serensen (Professor of Film and Media, Trondheim, Norway) claims that it ‘clearly demonstrates the need for this kind of publication in academic film studies and, most importantly, provides a valuable resource for anyone planning or working with international film festivals.’

To find out more or to order a copy, visit: http://stafz.org/books/film-festival-yearbook-4.
ANNUAL STUDY DAY
ETHICS IN FILM
GILES TAYLOR AND DIANA POPA

This year’s Film Studies Postgraduate Study Day, which took place on 21 March 2012, allowed students and staff alike to engage with the complex debates surrounding ethics in film. Devised and organised by Film Studies postgraduate students, the event doubled as an Open Day for prospective students and provided yet another instance of the dynamic Film Studies community that is being fostered at St Andrews.

Dr Libby Saxton gave the keynote address, ‘Godard’s Gestures: Energy, Ethics and Grace.’ Dr Saxton, a senior lecturer in French and Film Studies at Queen Mary, University of London, specialises in the interactions between film and continental thought, and spoke about the ethical and political import of physical gestures in Godard’s Passion and Scénario du film ‘Passion’ (both 1982). Following this thought-provoking discussion, three of our doctoral students, Andrew Dorman, Fredrik Gustafsson, and Kathleen Scott, presented papers on public information films, acting, and new extremist cinema respectively. St Andrews lecturer Dr Leshu Torchin, meanwhile, introduced the ethical dimensions of documentary practice and Nina Davenport’s Operation Filmmaker (2007).

The day concluded with a round table on ethics in film, through which we revisited the topics of the day.

MONTY COMES TO DUNDEE!
ELISABETTA GIRELLI

I was delighted to collaborate with Dundee Contemporary Arts, in January 2012, to bring Montgomery Clift to cinema goers in Dundee! The event aimed at celebrating the collaboration between Clift and Elizabeth Taylor (see picture), who passed away one year ago; the DCA screened two hugely successful films they made together, A Place in the Sun (George Stevens, 1951) and Suddenly, Last Summer (Joseph Mankiewicz, 1959). Clift and Taylor were not only the greatest of friends in real life, they also made one of Hollywood’s most iconic couples; I gave a talk after the screenings, charting their relationship, their parallel careers, and the key influence of Montgomery Clift in the development of Taylor’s acting. The event was really well attended, and it was great fun to share my passion for these two stars with the local audience in Dundee. I was especially gratified to see lots of young people at the screenings, as I believe there is so much to discover in 1950s cinema: their reception was enthusiastic, so I’m truly grateful to the DCA, and in particular to its Director of Cinema, Alice Black, for making these two rarely screened films available to everyone.

EVENTS
As most readers of this newsletter are likely aware, the 2012 Society for Cinema and Media Studies conference was held in Boston, Massachusetts. While not boasting as exciting of regional treats as New Orleans - Dunkin’ Donuts is not as good as the locals make it out to be - it proved an exciting conference nonetheless. A friend who lives in Boston told me during the conference that at that time last year, Boston was covered in snow - we, on the other hand, enjoyed weather that was a bit too hot for long sleeves for the first few days of the conference!

Three papers were given by presenters from the University of St Andrews. Robert Burgoyne gave a paper on the biopic entitled, "Gainsbourg: Pantomime, Puppetry, and Masquerade in the Musical Biopic"; Joshua Yamibe gave a paper on color in early cinema entitled, 'Artistic Color and Intermedial Aesthetics in the New Cinema of the 1910s'; and my own paper, on ethics in US independents, was entitled 'Kelly Reichardt’s Slow Cinema, An Ethics of Remaking of a Film. Peña suggested that the new auteurism may no longer depend on the romantic concept of the auteur as unique artistic individual, but on homage and mash up, pointing to the popularity of internet fan videos as an example of how each viewer can now remake a film to put their own influence on it.

Finally, Mr. Peña discussed the relationship between the New York Film Festival and auteurist approaches to cinema, stating that such approaches help guide the aesthetic and critical principals of the festival.

The following day offered several panels which took a global approach to auteurism. These covered not only Hollywood, but also filmmaking in Europe and Latin America, and explored the work of household names such as Martin Scorsese and The Coen Brothers, to those more associated with art cinema such as Nuri Bilge Ceylan and Lucrecia Martel. The conference was an excellent opportunity to delve into a topic that appears to have great resiliency, and influences the way we talk and think about film, both as an art form and a form of popular entertainment.
THE SCOTTISH NETWORK CONSORTIUM FOR THE STUDY OF JAPANESE VISUAL CULTURE
ANDREW DORMAN

Feeling somewhat isolated at St Andrews studying Japanese cinema, I decided to organise an event that would bring together like-minded scholars for a one day event organised in conjunction with the Department of Film Studies. With funding provided by the university’s Gradskills programme and the Great Britain Sasakawa Foundation, the Consortium for the Study of Japanese Visual Culture was a great opportunity to assess the ways in which Japanese visual culture is studied and promoted in British institutions.

The day consisted of six papers covering a variety of topics: from Japanese aesthetics and critical essentialism to Japanese cinephilia and the impact of anime on British cult markets. Every contribution was of a high standard and the extent to which the papers linked into each other was a particularly satisfying aspect of the event. Through an additional roundtable discussion, participants were able to reflect on the status of Japanese cinema studies in UK institutions and one thing became clear, that more specific coverage is needed to elevate the subject away from the broad field of East Asia studies.

Personally-speaking the day was hugely beneficial as it allowed me to set up useful contacts, which I hope will result in a substantial future project that fully addresses the concerns brought up by the event. I would like to extend my thanks to all speakers and attendees as well as Gradskills and the Great Britain Sasakawa Foundation for their generosity.

GENRES IN TRANSIT CONFERENCE
ANDREW DORMAN

On April 20th and 21st I, along with department colleague Chelsea Wessels, attended the Genres in Transit conference held at Trinity College Dublin (see picture). Situated in a panel on Asia cinemas, I presented the paper The Return to Japan: 13 Assassins and the Staging of the Cinematic Past which dealt with the use of generic conventions (linked to jidai-geki and chambara eiga) in relation to Takashi Miike’s 13 Assassins. I argued that Miike’s adaptation of these genres constituted an aesthetic Japaneseness, but one nevertheless connected to the ‘global’ circulation of the film and thus its non-national identity as a internationally-circulating product. Chelsea presented a paper entitled ‘Do I look Mexican?: translating the western outside national borders, which looked at the film 800 Balas through the lens of translation theory. The conference featured papers on a range of genres, from DV horror to comedy, and provided a fascinating snapshot of current issues in studying genre and film.
DOCUMENTARY FILM CONFERENCE IN HONG KONG
TOM RICE

In January I spent a few days in Hong Kong presenting at the ‘Documentary Film: Hong Kong: Grierson’ conference held at Hong Kong Baptist University. The two-day conference, organised by Ian Aitken and with a keynote from Brian Winston, brought together speakers from around the world and provided a superb forum in which to discuss transnational shifts in post-war government filmmaking. With research presented on documentary cinema in Hong Kong, India, Australia, Africa and, in my case, Malaya, the conference invited genuine discussion and collaboration both within the conference room and over various excellent dinners.

The conference marked the culmination of a four-year research project on the history of documentary film in Hong Kong, overseen by Ian Aitken. I was invited to present on the emergence of the Malayan Film Unit, using the study to examine the ways in which the values, themes and personnel of the British documentary movement moved overseas in the immediate aftermath of the war. Given my work on the colonial film project, I was fascinated to learn of research in other areas of the Empire and Commonwealth and to hear familiar names, films and ideas referenced in fresh contexts. I was especially pleased to share a panel with the filmmaker Hassan Muthalib, who has worked for the Government film unit in Malaysia and has interviewed many of the original pioneers of the Malayan Film Unit.

The format of the conference allowed for plenty of informal discussion. It also provided me with an excellent, albeit brief, opportunity to leave the Scottish winter and to visit Hong Kong for the first time.

ASIAN CINEMA STUDIES SOCIETY CONFERENCE
RUBY CHEUNG

I attended the 2012 Asian Cinema Studies Society Conference held at the University of Hong Kong from 16-20 March 2012. To align with this year’s theme, ‘Hong Kong and Asian Cinema: Creativity and Culture in an Era of Globalization’, four colleagues and myself who are based in various countries formed a panel entitled ‘Film Festivals’. We felt that there has been a growing need to discuss film festivals in this region. We were grateful to the conference organisers for this wonderful opportunity to have such discussions, which have been beyond the radar of systematic studies until recently. Gavin Wilson (York St John University) talked about mobile phone cinema in South Korean film festivals. Mary Ainslie (University of Nottingham, Malaysia) revisited the oldest Asian festival, the Asia-Pacific Film Festival, and its Cold War elements. Ma Ran (Osaka City University) explored the grassroots mainland Chinese indie film festivals. Cheung Tit-leung (Lingnan University) examined particulars of the Yamagata International Documentary Film Festival in Japan and Dochina in China. As the panel chair, I presented on economic-political issues of film markets affiliated to the largest film festivals in East Asia. Response from our audience was enthusiastic, including questions and constructive comments/sharing from influential scholars of Asian films and film festival organisers.
Tue 7th February | Joshua Yumibe
INTO AND OUT THE SCREEN
This talk drew on Walter Benjamin’s notion of Spielraum to examine the various ways in which colour was used during silent cinema to create an immersive colour space for the embodied spectator.

Tue 21st February 2012 | Sarah Street
COLOR TRANSFORMATIONS IN WARTIME BRITAIN
Prof Street demonstrated how different contexts impact on aesthetics and influence technology, concentrating on how colour changed in the wartime years in Britain.

Tue 6th March 2012 | Mark Jancovich
VICIOUS CYCLES
Prof Jancovich examined the industrial development of the cycle of Hollywood Studio horror films produced in the wake of Frankenstein, Dracula and Son of Kong between 1939 and 1946.

Tue 13th March 2012 | Ravi Vasudevan
FILM INFRASTRUCTURES
This seminar explored the elaboration of film as an infrastructure of information, communication and exhibition in India in the first half of the twentieth century.

Tue 17th April 2012 | Yvonne Tasker
GENRE CINEMA AND RECESSION CULTURE
This talk addressed Prof Tasker’s research around the ways in which recessionary culture tends to restate anachronistic gender roles and revise old cultural tropes rather than create new sub-genres.
Leshu Torchin has been awarded a Residential Fellowship at The Humanities Center at Carnegie Mellon University for AY2012-2013. During this period the Center is sponsoring a series of workshops and public lectures on the timely topic, Media and Social Change. Leshu is delighted to be participating in this project • Nadin Mal, a current MLitt student, received the Royal Television Society Student Award for her documentary A Bunch of Gentlemen.

Joshua Yumibe spoke on “The Colours of Text and Screen, from Nineteenth-Century Print Culture to Early Cinema” as part of the Visiting Speaker Programme in the English Department at the University of Dundee.

Leshu Torchin was invited to speak by the Department of Culture, Film and Media at The University of Nottingham on 2 May 2012, where she presented the work, ‘Marketing Kony 2012: Analysis of a Video Campaign’ • Joshua Yumibe

Pasquale Cicchetti, Raluca Iacob, and Beatriz Tadeo Fuica jointly received a Gradskills Innovation Grant, which will support a new project in which they will each curate a short film season centred on their research interests at the Byre Theatre • Andrew Dorman received a Gradskills Innovation grant and £750 from the Great Britain Sasakawa Foundation to fund the Scottish Network Consortium for the Study of Japanese Visual Culture • Beatriz Tadeo Fuica was awarded a Postgraduate Bursary by the UK Society for Latin American Studies (SLAS) to go to their annual international conference, as well as a conference grant to attend the 54th International Congress of Americanists. Beatriz also received funding from Santander Universities to organise an event with the Uruguayan filmmaker Mario Handler. The symposium ’Revisiting New Latin American Cinema form its Periphery: a Dialogue between Academics and Mario Handler’ will take place this June in St Andrews • Joshua Yumibe and Tom Rice received a Russell Trust Development Award for their project on cinema in St Andrews • Joshua Yumibe, as a co-Investigator with Sarah Street (Primary Investigator), University of Bristol, received a Leverhulme Trust Research Project Grant for “Colour in the 1920s: Cinema and Its Intermedial Contexts.”
Joshua Yumibe’s article “Visual Diplomacy: Projections of Power from the Field in Ethiopia” was published in Early Popular Visual Culture • David Martin-Jones published “Transnational Allegory / Transnational History in Se sei vivo spara/Django Kill ... If You Live, Shoot” in Transnational Cinemas, 2.2 • David has also published “Columbian: Europa Corp and the Ambiguous Geopolitics of the Action Movie” online in Senses of Cinema, 62 (http://www.sensesofcinema.com/2012/feature-articles/columbiania-europa-corp-and-the-ambiguous-geopolitics-of-the-action-movie) • Pasquale Cicchetti’s article “Tornando a casa. Dove nessuno si ricorda di noi” was published in Filmidee online (http://www.filmidee.it/article/251/article.aspx) • Robert Burgoyne’s coauthored book, New Vocabularies in Film Semiotics, has been translated into Greek, and published by Metaichmio Language Publishers. The book, co-authored with Robert Stam and Sandy Flitterman-Lewis, has been translated into six languages • Leshu Torchin’s piece “Marketing Joseph Kony” published in Souciant (http://souciant.com/2012/03/marketing-joseph-kony) has been widely read and praised by both scholars and activists in the field, making it to the #1 on Reddit Cultural Studies (a sub-thread of Reddit) • Dina Iordanova has provided a booklet-introduction for the Criterion Collection’s new release of Mikhail Kalatozov’s 1960 classic Letter Never Sent (Neotpravlennoe pismo), the first English-language DVD release of the film. It was the Soviet entry at the Cannes Film Festival in 1960, following the success of Kalatozov’s previous film Cranes Are Flying (1957). Find out more at http://www.criterion.com/films/27673-letter-never-sent.

The Byre Theatre picture on the front cover is courtesy of StAnza/Kurt Paris. Both the photograph of (top, from the left to right) Giles Taylor, John Traiton and Garrett Stewart and that of Ian Christie (bottom) on page 2 are by Gail Toms. The images on page 5 are courtesy of University of St Andrews Special Collections. As for the contents, please refer to the following captions. Top left: in 1909 a Roman Catholic church was transported a mile and a half across town. The so-called ‘Th Tabernacle’ would double as a film venue and skating rink from 1910. Centre: Bing Crosby at the British Amateur Golf Championship in 1950. He lost his first round match to J.K. Wilson, a building contractor from the town. Top right (small): an advertisement from The Citizen, 17 August 1895, p.1. The Byre picture on page 8 is courtesy of Alex Marlow-Mann. The image of spectators at the Festival Internacional de cine del Sahara on page 9 also appears on the cover of the FFY4, and was originally taken by Andy Isaacson. The photograph of the Christ Church Cathedral on page 12 was taken by Matthew Holtmeier. All the images on page 14 were taken from the web and assumed to be in public domain; please notify if otherwise.

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