CENTRE FOR FILM STUDIES

2. / from the silver screen to the 18th green 4. / cinematic adventures in china 5. / new additions to film studies 10. / reports 13. / in-house events 19. / activities
For one week every October, film stars from around the globe – such as Bill Murray, Samuel L. Jackson and Michael Douglas – descend on St Andrews to take part in the Alfred Dunhill Links Championship. Established in 2001, this Pro-Am Golf Tournament cements St Andrews’ position as a somewhat unlikely ‘star site’, as film stars engage with, and contribute to, the culture, heritage and economy of this small coastal town.

This October, in collaboration with the Dunhill, the Department of Film Studies examined St Andrews’ development as a ‘star site’ through an exhibition at the Old Course Hotel. “From Silver Screen to the 18th Green” (Yes, that was the best title we could come up with) contained a series of images that traced these star appearances.

The images show crowds watching Bing Crosby practicing for the British Amateur Golf Tournament in 1950. Crosby lost his first round match to local amateur J.K. Wilson, but would be back in 1971 and again a year later with Wilson to award the inaugural Bing Crosby Trophy. In another picture, the popular entertainer Will Fyffe adopts a familiar pose on the bridge at the 18th with British star Patricia Roc. The pair had recently worked together in the Hebrides on The Brothers (1947) and were visiting The Rusacks Hotel, which Fyffe had invested in. A few months later, Fyffe would fall to his death from one of the windows of his hotel (a point we slightly underplayed at this hotel exhibition). Other images show Bob Hope and Sean Connery and Rita Hayworth (pictured) playing a round in 1959 with her (fifth) husband, writer and producer James Hill.

The exhibition was presented as part of the Department’s Cinema St Andrews project, which examines the history of cinema in St Andrews.

For more information, visit http://cinemastandrews.org.uk
Professor Richard Dyer (above), professorial fellow in Film Studies, has been elected to the British Academy. He is one of only 38 newly elected Fellows of the British Academy, the UK’s national body for the humanities and social sciences. Professor Dyer, whose work focuses on entertainment, gay and lesbian approaches to film, and music and film, has been one of the most influential scholars in our field over the past three decades. He was recognized a few years ago by the Society of Cinema and Media Studies (SCMS) with a Lifetime Achievement Award. Professor Dyer’s work and accomplishments are a source of great pride for Film Studies. Please join us in congratulating him on this signal honour.

In April 2013, Jean-Michel Frodon (above) will begin a three year appointment as professorial fellow in Film Studies. Formerly the editor of Cahiers du Cinéma, Mr. Frodon is a prominent writer and a leading academic whose extensive work in film festivals, Asian film, and representations of the Shoah place him in the forefront of contemporary critical interests. His teaching at St Andrews will revolve around a weekly class on film festivals, which will be open to all students at St Andrews, as well as to members of the public. He will also present a twice weekly series of public lectures and discussions on the subject of “cinema and national projection,” taking the cinemas of various national entities – France, Italy, China, and India, as case studies. The series on “national projections” will be open to the public, and will be free of charge. Jean-Michel Frodon will contribute to our growing project in film festival studies, and will enhance our range and our research practice in transnational film. We are excited by this new appointment, and warmly welcome Jean-Michel Frodon to our scholarly community.
In preparation for my next monograph on world cinemas I spent May 2012 on a research visit to mainland China, Hong Kong, and Seoul. I was extremely grateful to secure funding from the Carnegie Trust for the Universities of Scotland and the Santander Universities Network, to facilitate this work. The trip was very illuminating – in the research I conducted into Chinese cinemas, my exposure to very different intellectual environments, and the opportunity I had to experience the rapid growth of Deleuze Studies in Asia.

In Beijing, I enjoyed an extremely productive visit to the Beijing Film Academy, where I met with professors and doctoral students. I also explored the impressive China National Film Museum, which gave me much to consider in terms of my on-going research into film heritage, education and tourism.

It was nearly fifteen years since I had last visited Hong Kong as a down-at-heel backpacker enthused by John Woo’s gangster movies. It was a markedly different experience to visit again as a scholar, spending my time in the Film Archive. I really felt as though I was catching up with the missing back story to my Western cinephile’s love of Hong Kong cinema.

My visit concluded with a wonderful few days in Seoul, another destination I had not visited for over a decade. I stayed in a very swanky new boutique hotel on the site of what was an infamous “love hotel” in which the scripts for numerous South Korean blockbusters were penned (e.g. Swiri (1999)). I hope to return soon to plunge back into work on contemporary South Korean cinema, a topic I have written on several times in the past.

I also gave research papers at Nanjing University, Hong Kong University, Henan University, the University of Nottingham at Ningbo, and Yonsei University in Seoul. I am very grateful to all my hosts for the warm welcomes I received. What stands out on many occasions was the growing popularity and importance of Deleuze Studies, and in particular work on Deleuze and cinema, in East Asia. After the first ever international Deleuze conference in Henan, Nottingham at Ningbo hosted a workshop on Deleuze and Guattari in China organised by Dr David H. Fleming, at which I gave the closing keynote - on how Deleuze can help us unlock the cinematic depiction of physical memory in martial arts movie. With Deleuze Studies to host its first Asian branch of its annual conference in Taiwan in May 2013, Deleuze Studies is now recognisably a global phenomenon. Little wonder then, about the driving force that work on Deleuze and cinema has become for film theory worldwide.

With a suitcase jam-packed with Asian DVDs to keep me busy for the rest of the year (during which time I will be based at Durham University, as a visiting scholar at their Institute for Advanced Studies), I am already looking forward to speaking about Taiwanese cinema at Deleuze Studies next year in Taipei.
NEW ADDITIONS TO FILM STUDIES
ROBERT BURGOYNE

FILM STUDIES has been growing exponentially, as the saying goes, both in terms of staff, and in terms of physical space. It makes me very happy to report that we have added two new lecturers to our young and dynamic staff, Dr Dennis Hanlon and Dr Brian Jacobson. We have also added two teaching fellows, Dr Lucy Fife Donaldson and Dr Jonathan Owen. In addition, we have brought Dr Stefanie Van De Peer to the Centre as a research coordinator, and have been joined by a Leverhulme postdoctoral research fellow, Dr Bregt Lameris.

Dr Hanlon is a specialist in transnational cinemas, and brings a wide range of research activity to the programme. His theoretical and historical interest in the category of transnational cinema marks a second stage of our research into the topic of transnational film, a subject we have played a pioneering role in developing. Dr Jacobson specializes in early film, industrial film, and studio architecture, and brings expertise in the growing field of film and architecture. It is with great pleasure that I welcome these two new members of staff to Film Studies, and I wish to extend a special thank you to Professor Peter Clark for helping secure these hires.

In addition, Dr Lucy Fife Donaldson and Dr Jonathan Owen have joined us as teaching fellows for the academic year 2012-2013. Dr Donaldson works on contemporary film, and will be hosting a symposium on 'Texture' in film in spring, 2013. Dr Owen works in European and Eastern European cinema, and adds to our teaching portfolio on Eastern European and New Wave cinemas. Dr Stefanie Van De Peer joins us from the University of Stirling, and is performing the vital role of research coordinator, a position formerly filled, by Dr Alex Marlow-Mann. Dr Van De Peer is well known for her work in film festivals, in particular the Africa in Motion Film Festival. Finally, Dr Bregt Lameris, joins us as postdoctoral researcher working on the Leverhulme-funded project, 'Colour in the 1920s.' Her appointment brings an additional area of research expertise with her extensive work on the subject of 'intermediality' in visual culture.

I am also very pleased to announce that we have seen a most valuable improvement in our physical space as well, a move that goes along with our increased staff. We are now in residence in two buildings, a move that has brought all the members of staff into close physical proximity. With this expansion, Film Studies has succeeded in what is perhaps the most challenging arena of all in St Andrews. Because of the size of the town, and the many limitations on new building projects, it seems that every square inch of real estate is a subject of intense competition. Our diligence, and the good will of the Principal’s Office, has resulted in a fine new building just next door to our established home in 99 North Street. We are well pleased with our new offices, and with the ease of communication that these proximate spaces afford.
How are you liking St Andrews so far?
I really like it here, it’s very beautiful. I wasn’t expecting to get a job after I finished my PhD, and I’m okay with ending up in a nice, small town. It’s beautiful, but it also feels worldly. It has a cosmopolitan feel.

Have you been getting out and enjoying the area?
Yes. I live right off the Fife Coastal Path, and have been to Cellardyke and Crail. I have done some bike riding and some exploring.

What made you decide to apply for the job at St Andrews?
I lived in Paris before, and when I went back to America I thought I wouldn’t get the chance to live in Europe again. I wanted to come back to Europe and was interested in the UK, so I took this opportunity.

Tell me a bit about your background, and how you got interested in film studies.
I actually started out in Computer Science. I worked at IBM doing programming, but I wasn’t very good at it. I was either lucky or really unlucky to have friends who were all English majors. They sat around talking about theory all the time. I started reading Baudrillard and watching The Matrix and things like that on recommendations from friends. I decided to go to grad school, and as I wanted to do media and politics, I was thinking about political science. Then there were some defining moments. I was at MIT, and you can take classes at Harvard. There was a course at Harvard with Amartya Sen, and I got there and there were thousands of people in the seminar. This was supposed to be a graduate class, but there were thousands of people. So one of my friends invited me along to another class at the exact same time, and that was on Deleuze. I ended up reading Deleuze in the library on Friday and Saturday nights. And I started to think about how you can understand politics via aesthetics, and seeing aesthetic beauty as the thing that is missing.

And is that what you’re writing on now?
I wanted to write about architecture, and how films reflect spaces, so now I’m writing about the history of film studio architecture before WWI. The book is a comparison of the first American studio and Melies’ studio. There is this distinction between the Black Marias as a technological space, and Melies’ studio as more of a greenhouse. Then my research looks at the first studios in L.A., and ends with Universal.

What are some of your favorite films, or films that relate to your work?
Films that relate to my work, I could tell you a lot about weird industrial films. I like early films because you can watch them hundreds of times and think about interpretation in a way that’s different than with full-length films. I’m interested in transitional films, silent to sound films. Sunrise is great, as a representation of the moment of modernity. I really like the French New Wave. Godard, Truffaut are great, even though, Umbrellas of Cherbourg ... I think Jacques Demy is the overlooked master of New Wave.
You started out as an academic with a PhD thesis on the Bolivian filmmaker Jorge Sanjinés. What led you to that topic?

Well, I was interested in experimental film, especially landscape films, and political films. When I was at university I took a class on ethnographic film, and I got interested in filmmakers like Jean Rouch. The University of Iowa owns a print of Blood of the Condor, a 1969 film by Sanjinés, which struck me as an incredibly beautiful film, that fully exploited these dramatic landscapes of the Andes and Bolivia. It is a politically militant work, which has some experimental structures on top of a significant ethnographic content. Speaking of Sanjinés, I have recently translated one of his essays, in which he talks about how to communicate cinematically with people who have fundamentally different perceptions of what the community is, which was published in Jump Cut journal.

And what were the findings of your research?

In the 1960s-70s, very few people in Bolivia had access to film: there was no film industry in Bolivia, and all filmmakers were middle-class intellectuals. As I looked into Sanjinés’ work, I saw that he was constantly in Europe, and his first film won an award at Cannes. That’s where financing for his films came from. I was very interested in this filmmaker—and this is where the transnational angle comes in—who is making films for two very different audiences: indigenous people in the Andes who may or may not have seen a film before, but he was also addressing European radical and art cinema spectators. I started looking at how he took the techniques of art cinema, which he considered to be a bourgeois cinema, but also a cinema that was experimenting with different representations of time. So I was looking at how he was absorbing influences from Miklós Jancso, or Theo Angelopoulos. Now there’s a turn in Latin American Studies called ‘transculturation’, which means that rather than assimilate into the dominant culture, you take something from them and you make it your own. So essentially I believe he was transculturating different tropes and techniques from the European art cinema.

What are your next research projects?

At the moment I am working on a monograph, alongside two other people, on Indian filmmaker Manmohan Desai, who in the 1970s was probably the most popular filmmaker working in that industry. I got interested in him because of the lavishly intricate narratives, which kind of renewed my interest in narrative cinema. I also want to work on a project on contemporary international gangster film. I started systematically watching 1930s American, Hong Kong, Thai, Indian, Korean gangster films. I intend to look at how this genre comments on capitalism, with the long-term prospect of developing an investigation on the trend as an approach to globalization and transnational cinema.
Can you tell us a bit more about your role in Film Studies?
I mean that I work closely with Prof Dina Iordanova on St. Andrews Film Studies Press and many other research projects, with Dr. David Martin-Jones in the organisation of the Centre for Film Studies talks, and I collaborate with Prof Robert Burgoyne on several other research projects, and the publicity for the department. I am also responsible for copyediting; at the moment I have on my desk Alex Fischer’s Sustainable Projects: Concepts in Film Festival Management and the forthcoming Film Festival Yearbook 5: The Archive of Film Festival (ed. Alex Marlow-Man). Finally, I am hoping to develop a tentative book project of Film Festival Yearbook 6: Film Festivals and the Middle East.

A bit about yourself: what is your education background?
I graduated with a BA in English and Dutch Literature from Ghent University, Belgium, then I obtained a MA in Film and Literature from Newcastle University and finally I made my way to Scotland, where I got a PhD in Middle Eastern and African Film from University of Stirling.

And what are your current research interests?
I am developing my work on animation in the Middle East. It is a fast evolving form of filmmaking and I find it intriguing that practically no academic work has been done on this topic.

Why this specific interest in the Middle East and North Africa?
My interest in postcolonial theories started when I was studying in Newcastle. If I were to mention my influences from that period, I would name Frantz Fanon, Albert Memmi, Gayatri Spivak and Edward Said. Also, I was initially struck by the fact that there is so little scholarship on North African culture. So I started to look at some canonical North African films. My first experience was The Silence of the Palace made by the Tunisian director Mounifa Tlatli. I was so impressed! After that I became increasingly interested in the distinctive aesthetics and experience of Arab Cinemas. And this is why I chose to examine the films of Tunisia, Algeria, Morocco and Egypt for my PhD.

How about your new home? Do you like living in St Andrews?
Actually, I am living by two lighthouses in Pittenweem, a coastal village in Fife. And yes, I have to say that I enjoy the scenic sea view!
characters, plot and meaning. After that, I completed a PhD in 2010 about performance in post-studio horror films such as Rosemary’s Baby and The Texas Chain Saw Massacre. And now I am delighted to have this opportunity to work in a department with such an excellent reputation. It’s great to be working with a new network of people, who are all sympathetic to other people’s special interests!

So what would be your area of special interest?
Broadly speaking, bringing together close textual analysis with issues of embodiment, experience and sensation, which in turn connects with dance, philosophy and art. I use ‘texture’ as a way of thinking about form and sensation in film.

What are your priorities during your ten months in St. Andrews?
I am writing a book entitled Texture in Film, which has been commissioned for Palgrave Close Readings in Film and Television. That is definitely going to be a priority in the next months.

I notice that your middle name is Fife
Yes, my maiden name is Fife. My father has Scottish ancestry. I love walking round St. Andrews and seeing Fife on the signposts.

Where does your special interest in Czech, Polish and Slovak cinemas come from?
In the beginning, I was looking at these cinemas as a fan, really. I wasn’t originally studying film. At the time, I was a MA student in Literature. I had my first real introduction to Czech cinema at the Leeds Film Festival. There was relatively little written about the history of Czech cinema in the West, and being interested in modernism and surrealism, I decided to do a PhD and explore this marginalised area of study. I found there was a long tradition of avant-garde, so I primarily focused on the presence of Surrealism in Czech cinema.

Can you tell us a little about your current research interests and what you will be working on while at St Andrews?
At the moment, I am interested in cult cinema and its reception in Central Eastern Europe. Besides being in the final stages of writing on Alain Robbe-Grillet’s collaboration with Slovak
The war film examines how warfare shapes and situates the spectator within a world of shared experiences and emotions. In 2008, Professor Hermann Kappelhoff started the project "War Film Project at the Free University of Berlin," a project that seeks to identify how the poetics of affect in the war film project this shared experience and mobilize emotions. This October, Professor Robert Burgoyne and I were invited to participate in a two-day workshop, "War as a Mediated Experience," a workshop which sought to address the central issues codes and role of pathos in the war film.

Professor Burgoyne started the workshop with his paper on "Generational Memory and Affect in Letters from Iwo Jima." The war film, he argued, finds its voice as a 'body genre' and uses this voice, exemplified in Letters from Iwo Jima, to demystify notions of nationalism and patriotism and to cinematically recover war onscreen. I followed up with my paper, "The Incommunicable Experience of War," titled after the phrase used at the end of the American Civil War by Oliver Wendell Holmes to describe what the nation had experienced. In my paper, I discussed how Civil War era representational modes (epistolary traditions and photography) contributed to the development of the visual craft and narration found in war films of the twentieth and twenty-first centuries.

For the remainder of the workshop, Kappelhoff's students presented their work as part of the larger War Film Project. Leading off from Professor Burgoyne's and my paper, the students explored the poetic strategies for providing pathos to the war film, aiding in war's cinematic recovery onscreen. These papers dealt with the Vietnam War films, World War II films, Iraq War films, and even news media coverage (to which the system the Project developed for identifying the poetics of affect could also be applied). Above all, the workshop provided a profound impact on my own work. We were grateful for the experience and we look forward to future collaborations with Professor Kappelhoff and his promising students.

Last July I attended the 54th International Congress of Americanists (ICA) hosted by the University of Vienna. Academics from all over the world shared research on diverse areas of knowledge at this conference organized every three years alternating venues between Europe and Latin America. There were around three thousand speakers at Vienna's edition, which created a great opportunity to meet several scholars.

I joined the panel Representations of Revolution in Latin American Cinema organized by Dr. Ana Laura Lusnich with a paper entitled 'Revolutionary Films: a First Step towards Uruguayan Cinema'. This presentation is based on a chapter from my PhD thesis; I had the opportunity to discuss my research with renowned academics from places as diverse as Argentina, Brazil, France, Mexico and the US.

There were also many social and cultural activities, and three films directed by Mario Handler were part of the evening screenings. Handler had directed both films I analysed in my paper and, having been invited to attend the conference, he came to listen to my presentation. This was an unexpected 'bonus' which led to an interesting discussion between my academic perspective and his personal experience.

Attending this conference has allowed not only to expand my knowledge in the field but also to have a great time with colleagues in a wonderful city. This was possible thanks to the financial support provided by the SLAS Conference Grant.
The 2012 Film-Philosophy Conference was hosted by King's College London, Queen Mary, University of London, and Kingston University from September 12-14. Speakers from the University of St Andrews included Dr. David Martin-Jones, who presented a paper entitled “Cinema of Liberation: Enrique Dussel, ethics, film-philosophy”. Dr. Lucy Fife Donaldson, whose paper was entitled “Sensing Space. The Texture of Suppression and Revelation in Vertigo”, and myself, who presented a paper on “Encountering the Other in Dans ma peau.”

In the last few months I have had the good fortune to present at a series of conferences, all of which have contributed greatly to the final stages of my PhD research.

In July, I presented at the University of Southampton’s conference, Genres Beyond Hollywood. Placed on a panel dealing with violence and masculinity in genre cinema, I discussed Takashi Miike’s revivalist samurai film, 13 Assassins (2010), in terms of its appropriation of jidai-geki (period film) conventions from classical Japanese cinema and how this informs the film’s global appeal.

In early September I spent a highly productive and enjoyable week attending three conferences. Firstly, I was invited by Japanese film specialist Dr. Rayna Denison to the Japanese Media Cultures symposium held at the University of East Anglia, Norwich. Here I got the chance to meet several people working in the distribution of Japanese films, including anime, to the UK. The following three days were then taken up with attending the prestigious RAJS (British Academy for Japanese Studies) annual conference, also held at the University of East Anglia. Presenting a paper titled “Translating the Non-National Cinema: Cultural Erasure and the Reinterpretation of ‘Japaneseess’ by Cult Fans”, I argued that, despite the erasure of cultural distinctiveness in popular cult films Pulse and Battle Royale, the British and American reception of these films reinterpret them as highly Japanese film texts. It really was a privilege to be involved in the conference, given its size and scope.

Not only were film studies represented, but so were numerous areas of Japanese cultural studies, including anthropology, linguistics, and literature. It was also interesting to see just how much is currently being done in Norwich to promote Japanese studies across a range of disciplines.

The following day, having made the trip back to Scotland, I participated in a symposium on Japanese cinema held by the University of Glasgow’s department of film and television studies. This was especially exciting as it gave me the opportunity to present a side-project that I have been developing recently. In Japan’s Dream of Japan: Peripheral Cultures and Post-War Modernisation in Japanese Island Films, I investigated the representation of Japanese island communities as both inferior and idealised subjects in the films The Naked Island (Kaneto Shindo, 1964) and The Profound Desire of the Gods (Gōhei Imamura, 1968). I would like to thank Dr. Rayna Denison, RAJS, Professor Dimitris Eleftheriotis, and Yushin Toda for their invitations and encouragement.
Every year NECS, the European Network for Cinema and Media Studies, brings together a remarkable amount of archivists and scholars from all over the continent. After Lund, Istanbul and London, the 2012 NECS conference Time Networks: Screen Media and Memory took place in Lisbon on 21-23 June.

Apart from numerous panels, three excellent keynotes contributed to an engaging conference atmosphere with a lot of productive discussions. Before the conference, the 4th NECS Graduate Workshop on Identities in Motion – New Visual Media Strategies took place, organized by Miriam De Rosa from Universita’ Cattolica di Milano and myself. One of the highlights of this year’s conference programme was the launch of the brand new European Journal of Media Studies – NECSUS.

The Film Department of the University of St. Andrews was represented well: Dr. Elisabetta Girelli took part in a panel on Sexuality on Screen and presented a very interesting paper on “Refusing the Interpellation: Montgomery Clift, DADT, and Judith Butler in From Here to Eternity”; Images of the Past, Presentations of the Future: Memories of the Past in Filmic Narratives was a fantastic pre-constituted panel composed of Matthew Holtmeier, who presented on “The Policing and Fragmenting of Cinematic Subjectivity: Battle of Algiers to Bab el-Oued City”; Kathleen Scott, who talked about “Spectres of Otherness and the Body Politic in New Extremist Cinema” and finally Chelsea Wessels, with “Memories of the spaghetti western: translation in 800 Bullets”; Sarah Soliman gave an engaging paper titled “Voice of a Generation: Collective Memory in Gus Van Sant’s Last Days” in the panel Collective Memory; and Diana Popa presented an intriguing paper on “The Great Communist Bank Robbery (2004); Rememorizing the Past” in the panel “Rewriting History. I was part of the panel Media Networks: Contested Geographies and presented a paper entitled “Tranzeles – Identities in motion”.

It was a great experience getting in touch with so many international scholars – to be continued next year in Prague!
in-house events

7th Annual Film Studies Postgraduate Conference

SARAH SOLIMAN
KATHLEEN SCOTT

The 7th annual Film Studies Postgraduate Conference was held from May 7-8th, 2012. This conference offers all PhD students in the Film Studies department the opportunity to present recent work from their theses to an audience of faculty and peers. It is a welcome chance to come together as a community and learn about the work of our colleagues.

The quality of the work being done by the PhD students here at St Andrews, and the ever-expanding range of research interests, is something of which we can be proud as a department. Paper topics ranged from landscape in British experimental film, to the immersive spectacle of Cinerama, to questions of ethics surrounding social class in American independent cinema. The postgraduate community also continues the department's strong commitment to focus on cinema in a global context, with papers being presented on films from all over the world, including Iran, Uruguay, Romania, and Australia, to name just a few.

We were especially pleased to have Dr. Lee Grieveon, Reader in Film Studies at University College London, join us as the keynote speaker. His keynote address, "The State of Extension," discussed the role of cinema in furthering US imperialist agendas during the building of the Panama Canal. Dr. Grieveon also provided valuable feedback on each postgraduate paper. We certainly benefitted from learning about his research, as well as his insightful and detailed responses to our work.

The 2012 Postgraduate conference was a definite success, and we look forward to catching up with each other's work this coming spring.

a visiting student at the University of St Andrews

ALENA STROHMAIER

The most exciting and unusual thing for me when I first came to St. Andrews in March 2012 was the sea. I am from Austria, the country of high mountains. And similarly to the spectacular setting and inspiring open water, the Film Department of the University of St. Andrews proved to be extremely stimulating. Although one cannot escape the feeling of being far off the track, at the end of the world even, between all the sheep and meadows of Scotland, the vibrant working atmosphere made me feel more than ever right in the middle of academic life.

I enjoyed the dynamic international department immensely as well as the guest lectures and symposia, which covered a variety of topics and united colleagues from all over the world. My own interest in world cinema and new media was sharpened and improved by the discussions and debates. The warm welcome I received and the genuine interest in my work made me feel at home immediately. I was given the chance to present my work at the postgraduate conference and got great feedback, which contributed to shaping my work in its current form. I re-visited St. Andrews this autumn for a couple of days and will always have the impulse to come back.
After the resounding success of the first SFFS workshop in Edinburgh in November 2011, the SFFS moved further afield, and held its second workshop in the sumptuous setting of the Università Ca’ Foscari di Venezia. Funded generously by the Royal Society of Edinburgh with the support of the Carnegie Trust for the Universities of Scotland, this second well-attended workshop confirmed the need for and success of such a network and its future.

The workshop focused on two aspects: transnational issues faced by festival programmers and curators and the increasing prominence of several large film festivals in Asia on the global film festival circuit.

A characteristic of the workshop is the presence of and dialogue between high-profile scholars, such as co-organizers Prof. Dina Jordanova (University of St Andrews) and Dr. Elena Pollacchi (Università Ca’ Foscari di Venezia), Prof. Chris Berry (King’s College London), Dr. Marijke De Valck (University of Amsterdam), Prof. Gina Marchetti (University of Hong Kong), Dr. Jeffrey Ruoff (Dartmouth College), as well as film festival practitioners Gönnül Dönmez-Colin, Etami Borjan, Chris Fujiwara, Matt Lloyd, Laura Marcellino and Sambrooke Scott.

The two-day workshop had a rich programme of keynotes, panels and extended Q&A sessions with filmmakers. Panels looked at the historical developments of several international film festivals, the new possibilities for programmers since the digital age, as well as the practical constraints curators deal with.

A panel on Scottish film festivals, sponsored by Creative Scotland, had as participants Chris Fujiwara (Edinburgh International Film Festival), Matt Lloyd (Glasgow Short Film Festival), Sambrooke Scott (Audience Development Officer, Creative Scotland), Laura Marcellino (film festival consultant and Locarno Festival) and Stefanie Van de Peer (Africa in Motion Film Festival). The discussion in the panel centred on the idea of Scotland as a Festival nation, the relationship between an artistic director and the audience and the constraints small festivals have to deal with.

On both days, Elena Pollacchi moderated and translated the Q&A sessions with two Chinese film-makers. Documentary filmmaker Wang Bing, who won the Orizzonti award for Best Film at the 69th Venice International Film Festival for his film Three Sisters (2012), talked about his experiences in Venice and reflected on the transnational nature of his film. Liu Shu shared her experiences about writing, producing, acting and directing the film all on her own, as well as some of the censorship issues she had to deal with during the making of the film. Lotus (2012), Liu Shu’s debut film presented at 69th Venice International Film Festival was screened by courtesy of the filmmaker to close the workshop.

For news about upcoming events, please check the Film Studies Department website www.st-andrews.ac.uk/filmmstudies or email Stefanie on svdp@st-andrews.ac.uk. To be kept informed of developments and to join in the discussions on film festival culture, please sign up to the Scottish Film Festival Studies Network by visiting www.jiscmail.ac.uk/sffs.
The past semester has seen the successful unfolding of a curatorial initiative which, as we hope, will leave its mark on our lively community. The project – coordinated by PhD candidates Raluca Jacob, Beatriz Tadeo Fuica and myself – started out roughly one year ago. Back then, it was little more than wishful thinking; we sought to add a taste of unseen world cinema to the cultural life of St Andrews. Using the local Byre Theatre to do so would have enabled a more permanent and accessible venue for our labours, while building on previous initiatives which have engaged the local community. The idea was to bring new, state of the art equipment to the Byre, and more unusual films and directors to St Andrews. Now, after three seasons of art-house films have seen the light in that very venue, including twelve films and several supporting events, it is perhaps safe to say that our wishful thinking turned out to be something more.

Each of the co-programmers took care of one season. The first one followed a thread of ‘new’ road movies in the context of American independent cinema. The selection – fuelled by my own research on narrative and cultural patterns of representation – included titles like The Darjeeling Limited (Wes Anderson 2007) and Wendy & Lucy (Kelly Reichardt 2008). The second season saw a selection of hand-picked new Latin American releases make their way across the ocean. Beatriz, who oversaw the programme, had to go through her personal contacts in the film-world to secure films like the Cuban horror Juan De Los Muertos (Alejandro Brugués, Cuba 2011) and Bonsai (Cristián Jiménez Chile 2011). Finally, Raluca masterminded a selection of Balkan films meant to investigate the idea of boundaries from a variety of perspectives. The season included the critically appraised Dogtooth (Yorgos Lanthimos 2010) and Morgen (Romania 2010), whose director Marian Crisan came all the way to St Andrews to meet the audience after the screening (see article on next page).

Crisan’s visit was not the only addition to the programme. Supporting events were organised to promote and expand the initiative, including a contest of film reviews and a photographic exhibition. Criticism and further materials about the films were also published on a website created ad hoc, in an effort to further the audience’s engagement with the films.

All in all, the initiative effectively contributed to the Centre’s ongoing commitment to promote film culture in town (as showed for example by other initiatives such as Cinema St Andrews project). The partnership with the Byre Theatre provided the department with a valuable outlet for some of the research carried out at the Centre, while also paving the way for the development of a stronger interaction with the local public.
Marian Crisan’s visit to St. Andrews was, to some degree, the result of serendipity. The first contact between the Centre for Film Studies and the young Romanian filmmaker was made in June 2012, at a conference held in Timisoara (Romania) where Professor Dina Iordanova was one of the keynote speakers and Marian presented his debut feature film, *Morgen* (2010). From there it was just a question of coordinating his visit, and for two days in November, we were happy to welcome Marian to St. Andrews.

The visit was organized in conjunction with the screening of *Morgen* on November 13th 2012, as part of the Global Cinema at the Byre initiative. The screening, which was enthusiastically received by St Andrews audiences, was followed by a Q&A with the filmmaker, during which Marian was able to contextualize aspects of the film and speak about his views on cinema. This allowed St. Andrews audiences the opportunity to experience wonderful emerging cinema and to interact with one of the most prominent figures of the new Romanian cinema.

During the day, I accompanied Marian on a tour of St. Andrews and throughout the visit he showed great interest in learning more about the town’s history and its character as we visited the castle and cathedral grounds, as well as the Old Course. The following evening, 14 November, *Morgen* was screened—in the presence of the filmmaker—at the Edinburgh Filmhouse. Having attended a screenwriting workshop at the Edinburgh Film Festival in 2007, this was a great opportunity to revisit some of the familiar places in Edinburgh—most notably the Filmhouse.

We hope Marian had a great time in Scotland, and we thank him for spending some time with us!
a dialogue between academics and artists

it will be a great pleasure to see Mario again after so many years. I’m very happy to accept. This was Professor Michael Chana’s reply to my short notice invitation last month. He realised that this event would bring him only good news after 20 years of the symposium St Andrews hosted last June. This event aimed at reviving the so-called New Latin American Cinema, a movement of the 1960s and 1970s that brought together filmmakers from different countries to show solidarity with the Cuban filmmakers. Today, the symposium provided an opportunity to participate in the film festival of the times and to involve filmmakers from different countries, such as the festival’s president, Mr. Hasta, and the head of the seminar, Víctor del Mar. The symposium was attended by many students from around the world, including those from the United States, Argentina, and Brazil. The event was also attended by the late Dr. Leslie Trenchard, who gave a lecture on the history of film in Latin America. The event was a great success and was attended by many students and filmmakers alike.

beatrix f. alvarez

revisiting new latin american cinema
Tue 25th September 2012 | Chris Fujiwara
The Caesura as a Distinctive Feature of Modern Cinema
Fujiwara developed the argument of Jacques Rivette's text *The Hand* exploring the functioning of the caesura in five American films, all made from 1956 to 1960.

Tue 9th October 2012 | Jonathan Owen
Alain Robbe-Grillet in Slovakia: Transnational Encounters and the Art of the Coproduction

Tue 23rd October 2012 | Stefanie Van de Peer
Fragments of War and Animation in Arab Documentaries
Van de Peer looked at the presence of fragments of animation in two Syrian and Lebanese films, and illustrated the role of the hybrid form as a means through which filmmakers and their subjects who have experienced war and trauma express themselves newly.

Tue 5th November 2012 | Roderick Coover
Digital Poetics, Collaboration and the Interactivity
This event featured a presentation of works by Roderick Coover with discussion around topics of documentary cinematic arts and digital poetics.

Tue 13th November 2012 | David Soria
Taking Seriously the Fiction of Film: Preston Sturges and Wes Anderson
Film theory tends to concentrate on film's relationship to reality, but in this entertaining talk, Soria considered the ontology and epistemology of fiction itself as it is played out in the films of Preston Sturges and Wes Anderson.

Tue 27th November 2012 | Lucy Fife Donaldson
Textural Worlds
Donaldson focused on the potential of texture to contribute to debates around narrative, place, and genre. Her project seeks to establish texture, in the context of its usage in other arts disciplines, as a crucial concept in film criticism, to enrich discussions of form and sensation in film.
Dina Jordanova gave the keynote talk at the 3rd International Conference on Small Cinemas in Timisoara, Romania, addressing issues of the cinematic representation of post-communism. This was also the topic of her talk at the Subversive Film Festival in Zagreb, Croatia. These and other forthcoming talks (at the University of Amsterdam, the University of Bologna, the University of Delhi and the University of Copenhagen) are opportunities to present parts of her forthcoming monograph on the same subject matter.

Robert Burgoyne gave an invited lecture to the workshop, War as Mediated Experience, hosted by the Languages of Emotion study group, on 18 October at the Free University of Berlin. He also gave an invited lecture to the Centre for War and Terrorism Studies, Suicide and Self Sacrifice in Contemporary Film, at the University of St Andrews on 6 December.

Joshua Yumibe gave three invited lectures: Colour Effects as Spatial Effects in Print and Film (School of Creative Studies and Media Seminar Series, Bangor University, 17 October 2012); Silent Colour Cinema and Its Intermedial Contexts (Glasgow Colour Studies Group, University of Glasgow, 14 November 2012); and Applied Colour Cinema (Screen Technologies Seminar, University of Bristol, 18 October 2012).

Brian Jacobson gave an invited talk entitled The Architectural History of Studio Production at Gaumont at the Symposium on the life and work of Alice Guy-Bliché on Friday, at the University of Maryland on 9 November. This event was followed by screenings of Guy-Bliché’s work at the National Gallery of Art on November 10.

Joshua Yumibe presented the following conference papers: Colour as Performance in Visual Music, Film Tinting, and Digital Painting (Demidor Conference, University of Brighton, 18-22 June 2012); and Cinema St Andrews: Studying Local Cinema (Scottish Consortium Film and Film Initiatives in Scotland, Birnam Institute, Dunkeld, Scotland, 8 June 2012).

Kathleen Scott presented a paper entitled Encountering the Other in Dans ma peau and Black Swan at the Société d’Études et de Recherche sur le Cinéma Anglphone (SERCIA) Conference held from September 7-9 in Dijon, France.


Beatriz Tadeo Fuica was awarded an Arts and Humanities Research Council Bursary to attend the Modern Languages and Film Spring School organised by the Institute of Germanic and Romance Studies in collaboration with King’s College London and the University of London Institute in Paris. Beatriz has also been awarded the prestigious and highly competitive Thomas and Margaret Roddan Trust award for 2012-2013.

Cannes-winning producer of Apichatpong Weerasethakul’s Uncle Boonmee Who Can Recall His Past Lives (2010) and celebrated former director of the International Film Festival Rotterdam, Simon Field, has donated his archive of festival materials to the project on international film festivals run at the University of St. Andrews by Professor Dina Jordanova. The donation comes in recognition of the global impact of our festival-themed research.

John Trafton and Fredrik Gustafsson have successfully defended their PhD theses: congratulations to the new Doctors.
Robert Burgoyne published his new article ‘Embodiment in the War Film: Paradise Now and The Hurt Locker’ in Journal of War and Culture Studies, Volume 5, Number 1.

Dina Iordanova’s new book, Digital Disruption, was launched as part of the AHRC event on at Queens University, Belfast. Digital Disruption is now also available on Kindle and can be ordered from Amazon.


Denis Hanlon published his illustrated translation of an important theoretical text by Jorge Sanjines, La Nación Clandestina (1989) in JumpCut. Hanlon coordinated the articles in the Sanjines section of this edition of the e-journal. A Tamil translation of his article on “The Discourse Surrounding the Image: The Realism/Formalism Debate in Classical Theory” has also been published in the Chennai-based journal Padappatti, 8:27.

Elisabetta Girelli’s paper on ‘The Traitor as Patriot: Guy Burgess, Englishness and Camp in Another Country and An Englishman Abroad’ has been published in Journal of European Popular Culture, 2:2.

Lesha Tsvirin is pleased to announce a range of publications from monograph to popular review.

On 2 November, University of Minnesota Press released her monograph, Creating the Witness: Documenting Genocide on Film, Video, and the Internet. The book examines the role of screen media in creating virtual witnesses to genocide over the past one hundred years. Just before this release, she saw the publication of two chapters: ‘White Band’s Burden: Live 8 and Humanitarian Synergy’ in Meg McLagan and Yates McGee (eds), Sensible Politics: Visual Culture of Non-Governmental Activism, (Zone Publishing/MIT Press, 2012) and ‘Anne Frank’s Moving Images’ in Jeffrey Shandler and Barbara Kirshenblatt-Gimblett (eds), Anne Frank Unbound: Media, Imagination, Memory (Indiana University Press, 2012). In September, Lesha attended ‘Occupy The Film Festival’, a film festival held at Anthology Film Archives (NYC) in honour of the upcoming first anniversary of the launch of Occupy Wall Street. Her review of the event was published in two parts in Soutian, an online journal of culture and politics (19-20 September).

Kathleen Scott published an essay entitled ‘Identity, Interactivity and Performativity in Michelle Citron’s Queer Feast’ in JumpCut, Autumn 2012, No. 54.

Pasquale Cicchetti published two short essays on the Italian e-journal Filmidee. The first one, concerning the recent release of The Devils, was published in Filmidee 4, June 2012, under the title ‘Diablierie esistenziastica. Il film maledetto di Ken Russell’. The second one looked instead at the cultural mapping of digital cinephilia, and was published in Filmidee 5, October 2012, under the title ‘Il feticcio, la nostalgia e la mappa. Appunti sulla cinefilia ritrovata’.

The photograph on page 2 is courtesy of University of St Andrews Special Collections; that of Richard Dyer on page 3 is courtesy of Cine-Express. Brian Jacobson’s picture on page 6 was taken by Dietmar Quistorf, whereas that of Stefanie Van De Peer on page 8 is by Michael Marten.

The image on page 9 is a detail taken from the cover of Jonathan Owen’s book Avant-Gard to New Wave. The photograph on page 16 is a promotional still for Marian Crisan’s film Morgen. All the pictures on page 18 were taken from the web and assumed to be in public domain; please notify if otherwise.