EDITORIAL

SPRING 2014: INTENSE AND EXCITING

Dina Iordanova

The hundredth anniversary of cinema in St Andrews is celebrated at a time when, alongside news of the successful graduation of doctoral students such as Andrew Dorman and Chelsea Wessels, we see our PhD programme in great demand, not least due to Dennis Hanlon’s tireless work. For me, it has been particularly exciting to welcome all our new PhD students, who are working on projects as diverse as the representations of sexuality in Romanian cinema through to World War II film and memory in Thailand.

This semester we have with us both our professorial fellows, Richard Dyer and Jean-Michel Frodon, a great opportunity for PG students to enter in exchanges with such leading international figures. But students do not just sit in the PG Study Centre here at St Andrews. Rather, they have been out and about, with Grazia offering an interview with the curator of EYE in Amsterdam, Rohan highlighting work related to the restorations of Walther Borowczyk’s film, and Eileen and Amber reporting on Berlinale.

In recent months we have heard from a number of our alumni: Matt Holtmeier worked on a project of transnational exile cinemas in the USA, Canan Balan is involved with projects related to Alevi cinema in Istanbul, Yun-hua Chen is currently in Berlin and Yun Mi Hwang is teaching at Ulans University in South Korea, whereas visiting fellow Tit Leung is now based at Lingnan University in Hong Kong.

One of the most exciting developments was the introduction of the Reel Film Society screenings. After trying (and failing) to ensure a programming venue beyond University walls, first with the New Picture House Cinema in town and then with the Byre Theatre, it had become clear that if students wanted to have a go at programming, they would need to do it on campus. The screenings take place in lecture theatres; however they are open to the community and are gaining publicity (these are further enhanced by extra Research Screenings on Fridays organised by PG students). As always, the 60 Hr Film Blitz, this time organised by John Trafton, was yet another great success, open to participants from both ‘town’ and ‘gown’ communities.

As always, we have been around to scores of conferences and other events, from Seattle and Michigan to Kuala Lumpur and Frankfurt. The PhD Study Day (this year dedicated to Animation and organised by Amber Shields and Phil Mann) and the PG conference, both fixtures on our calendar, created the usual buzz. And, as always, our work on transnational film cultures continues – with new books, research visits, and festival attendances – as you will read in the newsletter.

Enjoy!
100 YEARS OF CINEMA

Tom Rice

While the Film Studies department in St Andrews is still relatively young – at least within the context of a University celebrating its 600th anniversary – a recent centenary suggests that the place of film within the University was a topic of debate from the first decades of the 20th century.

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LORNA DOONE.

Advertisement for the opening of The Cinema House,
St Andrews Citizen, 29 November 1913, 1

4 December 2013 marked the centenary of the opening of St Andrews’ first purpose-built cinema, The Cinema House. Before this, any locals or students interested in watching film would have had to go to the outskirts of town to the ‘tin tabernacle’, a former Roman Catholic Church that was literally dragged a mile across town in 1909. Moved from a central location at the heart of ancient St Andrews, the Tabernacle was repositioned in ‘less civilised’ surroundings next to the slaughter house and, since 1910, had shown films on three nights a week (offering roller skating on the other nights). The reuse of the Tabernacle was often cited as an illustration of the corrosive effect of the movies on the town’s religious and educative character, although the owners appeared to counter this by preceding screenings with a prayer and a hymn, while the most repeated film was The Passion Play.

Significantly when The Cinema House opened, it was a Divinity Professor (and later Principal of the University), Provost John Herkless, who did the honours. Herkless and the Town Council had already rejected plans for The Cinema House on the town’s main North Street, as he felt that the cinema would be better placed in a less conspicuous location and that the new building ‘might impair the ancient character of the old street’. In the end, Herkless claimed that he was won over by the argument that cinema could serve as a ‘place of education’, imagining cinema now as a tool for educating the youth of St Andrews. This argument may have seemed somewhat less convincing as Herkless stepped inside a picture house for the first time and watched the cinema’s opening programme, which included the feature Lorna Doone and, most popular of all, a comedy entitled The Amateur Plumber.

While The Cinema House closed in 1979, the Film Studies department now stands opposite this site (and just a few doors down from the newer cinema, opened in 1930). Looking back 100 years, we might see in the formation of the Cinema House – and in the initial challenges it faced to fit within the town and University – a starting point for Film Studies in St Andrews.
Serial Killers on Screen
An Interview with Professor Richard Dyer

Alex Taylor

This semester the Centre for Film Studies has welcomed back Professor Richard Dyer, who is teaching an undergraduate module on serial killers in European crime films.

During this semester in St Andrews you have played a very active role in the film community - coordinating your course, introducing a film for The Reel Film Society and running a postgraduate workshop – what are you writing about in your left over time?

I am currently writing about European films and general issues of serial killing – why is it such an important cultural thing, how does repetition, and the various pleasures repetition affords, work in culture? I am approaching these questions through three case studies – Jack the Ripper, the way people often equate serial killing to Nazism, and the Italian ‘giallo’ film.

What got you interested in the topic of serial killers in society and, more specifically, their cinematic representations?

The real turning point for me was seeing Se7en (David Fincher, 1995) – it is a beautiful film and you would not expect to say that about a serial killer film and it is also very interesting and intelligent. What I find really interesting is the paradox that serial killers are so rare, but they are absolutely everywhere – from highest brow to the lowest brow of culture. I am interested in what they are made to mean and how they embody this paradox of our time.
Why did you choose to focus on representations of serial killers in European cinema?

Often, serial killing is thought of as a very American phenomenon – films such as Silence of the Lambs, Psycho, – most books on serial killing also tend to focus on American serial killers. They are thought of as symptomatic of American society. By focusing on European cinema I am in a way aiming to correct the balance and explore what serial killing means in a European context.

What is your next research project?

My next project is a BFI classic book on La Dolce Vita (Federico Fellini, 1960).

Your work often focuses on the relation between entertainment and representations, or, as you say yourself, ‘how entertainment works through representations.’ I was wondering how you would describe entertainment, what exactly is entertainment?

Entertainment, in simple terms, is those forms of culture whose only purpose is to give pleasure. I am also interested in analyzing stereotypes – often people don’t relate to stereotypes and enjoyment but people enjoy stereotypes – there is a connection between the pleasure offered by stereotypes and their social meaning. Stereotypes are repetitions and it is the same with serial killers – I am interested in the pleasure certain kinds of repetitions offer us.

What do you mean by ‘pleasure’ and what about ‘pleasure’ interests you?

I don’t really like the word pleasure, I prefer enjoyment. I am interested in why we enjoy seeing people suffer – we enjoy sad films, if you think about all the great works of literature, they are not really about being happy – tragedy is the greatest achievement of theatre, the musical is largely looked down upon because it is happy. It is also odd that when it comes to academic writing in particular, pain and suffering are more valued than happiness.

More broadly, what is it that you like/enjoy about film?

I like being absorbed in something other than my own life and probably find it easier to experience that with films than any other art forms.

In closing I would like to know if you have a favourite serial killer?

Leonarda Cianciulli. She is more commonly known as ‘The Soapmaker’ in Italy because she turned the body fat of those she murdered into soap. She was an Italian mother who killed three people in her kitchen in order to save her son. There has only been one film made about her, Gran bollito (Mauro Bolognini, 1977), but in the book that I am currently writing, I am arguing that an awful lot of Italian serial killer movies are about her. Unlike serial killer films in other countries, Italian serial killer films are often connected to the family – serial killers in other countries are often thought of as products of an increasingly urban, lonely and anonymous society and the idea of killing for family is very rare. Normally if family is invoked it is often to locate the tragic or traumatic source that turned the individual into a serial killer.
Introducing THE REEL FILM SOCIETY

Ke’leigh Sapp

In 2013, Dr Tom Rice and Dr Lucy Donaldson received University funding to set up a student-run film society, which would programme a regular series of screenings within the University. The idea was to give students, at all levels, experience of programming and running film events, with the core team assuming a wide range of roles whether advertising the event, writing programme notes or co-ordinating with guest speakers. In particular, the new society would seek to connect with other societies, departments and organisations across the University that show and use film outside of the classroom.

Ultimately, a group of six students – four undergraduates and two postgraduates – came together and worked, under the guidance of Dr. Rice and Dr. Leshu Torchin, to plan eight screenings for the spring semester. The group, called the Reel Film Society, is comprised of students who not only love watching and studying films, but want to encourage this passion in the St. Andrews community. As one of the six students involved, I spent the first semester planning the screenings and organizing the society. Firstly, we chose the season’s (suitably broad) theme: focusing upon essential works of cinema, in consultation with other departments (including IR, Modern Languages and Social Anthropology), from across the globe and from different film eras. Each film was introduced by a special guest and/or followed by a Q & A, before drinks and discussion continued at Alkman’s, a local pub. In this way, the Reel Film Society seeks to bring together students and staff from all parts of the University.

To kickoff the spring semester, the Reel Film Society was excited to present a live performance of The Last Laugh and Double Whoopee, two films that take the hotel lobby as their setting. The Last Laugh (F.W. Murnau, Germany, 1924) is known for its vivid picture of the generational tension between pre-war German culture and the more capitalist culture of the younger Weimar generation. Double Whoopee (Lewis R. Foster, USA, 1929), by contrast, is a classic Laurel and Hardy comedy. Both films were vividly brought to life by the extraordinary work of three live musicians, Jane Gardner on piano, violinist Roderick Long and percussionist Hazel Morrison (see PHOTO). The musicians, based in Edinburgh, did an incredible job in conveying every emotion and action witnessed in the film. It was a once in a lifetime event (that we intend to repeat next year!) that allowed many within the St Andrews community to better experience the thrill and excitement of this early period of cinema.

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Subsequent events included our anti-Valentine’s screening of the slasher classic Deep Red (Dario Argento, Italy, 1975) introduced by Professor Richard Dyer, The Servant (Joseph Losey, UK, 1963), Carnal Knowledge (Mike Nichols, US, 1971) and Taste of Cherry (Abbas Kiarostami, Iran, 1997). One of the most recent films shown, The Act of Killing, sparked lively debate with Dr. Jaremey McMullin from the International Relations department, acting as the guest speaker. Subsequent screenings have included Luis Buñuel’s Los Olvidados and Wisit Sasanatieng’s Tears of the Black Tiger, with plans already under way for next year’s programme.
Thomas Jackson

The 60-hour FilmBlitz competition and screening is one of the most highly anticipated events on the second semester calendar for filmmakers and film lovers within the student community. It is not only a fun and frenetic competition where participants must write, produce and edit a 3 minute film in 60 hours, but also a celebration of the creative fecundity of the St. Andrews filmmaking community. This year filmmakers spectacularly rose to the challenging restraints of the competition to produce some imaginative, witty, and touching shorts.

Dr. John Trafton and a committed team of students organized the event. The team included festival directors Phil Mann and Keleigh Sapp, talent manager Emma Mason, publicist Ben Lealan, and production designer Sammy Bennett; they should be mentioned for their contribution to the organization of both the competition and the screenings and celebrations afterwards. The jury this year all came from within the Film department of St. Andrews and consisted of Prof. Richard Dyer, Dr. Brian Jacobson, Amber Shields and Eileen Rositzka. The difficulty of their task was made apparent at the Buchanan Lecture Theatre as 22 intriguing and thematically diverse shorts were shown to a packed theatre.

The shorts were a goodley bag of different genres, moods, and styles that kept the audience enraptured throughout. There were some fantastic comedies; most notably Marcin Kupciecki’s office-style mockumentary *The Committee*, Nima Shahmalekpur’s anarchic cooking show *Gout de Soufflé*, and Kittsie Klaes’ take on the inevitability of running into an ex on the streets of St. Andrews with *Run*. There were avant-garde style pieces such as Ilinca Vanau’s *Unhide* and David Cilhena’s *Listless* that took a bold, non-narrative approach that resulted in two thoughtful, experimental works. As well as comedy and the avant-garde, the darker imaginations of the filmmaking community produced some truly macabre shorts. Online dating and a contract killing were cleverly collided in Liam Morgan’s *Total Cliché*, a massacre at an office party was the subject of India Basagni’s *VI*, and Konstantin Koleda’s *Secrets* had his hapless protagonist stumble across a mysterious box of sinister power on College Lane.

The jury had some tough choices to make, but in the end picked out the cream of a very impressive crop. Kristopher Gravning’s suitably wacky performance in *Gout de Soufflé* won him the Best Actor award while Charlotte Flatley picked up the Best Actress award for her role as ex-escapee in *Run*. Best cinematography went to the gorgeous looking love-story that was Huong Le’s *Hereafter*; while Ben Lealan brought us a wittily directed neo-western in the form of *3:10 to Leuchars*, a film that rightfully won the prize for best editing.

*Hereafter* was also the joint-winner of the ‘Best Film’ award along with the stand out film of the night: Scott Patrick’s *Mind Games*. This deftly constructed short was the highlight of the evening for many of the audience members, including this writer, and ended up winning both the Best Film award, the Audience award, and the Innovation award. The film was a stunning display of special effects and humour as Patrick took us on a tour of several false realities that turned out to be video game constructs, effectively parodying inane iPhone apps and the Grand Theft Auto series. The evening was a resounding success; one went away with a real appreciation for the filmmaking talents in St. Andrews as well as a renewed faith in student filmmaking in general. This was a wholly successful event and should remain something to get excited about in the years to come.

http://www.60hourfilmblitz.com/
2014 is shaping up to be a watershed year with regard to the revival, and critical reappraisal, of the works of Walerian Borowczyk (Boro), the maverick Polish-born animator, artist and film director. Following on from a successful series of festival presentations in Poland, Switzerland and the UK, Daniel Bird and the 12th Kinoteka Polish Film Festival are staging an ambitious month-long career retrospective, from the 24th April to the 30th May 2014, which will include: screenings from fully restored prints of some features and shorts from Boro’s film output, an exhibition of his artworks, and a number of discussion events looking at different facets of his career. This comes ahead of the release of a long-awaited Blu-ray/DVD box set, ‘Camera Obscura: The Walerian Borowczyk Collection, put together by Bird and due for release by Arrow Films on June 30th 2014. With Borowczyk being one of the subjects of my own research I contacted Daniel - a filmmaker, film festival programmer, film writer and Borowczyk enthusiast, who has been involved with this project from its very inception - to enquire about the process of putting together such an ambitious venture.

**What inspired the restoration project and retrospective, and why now?**

I was producing supplementary features for Arrow Films and suggested that they acquire Borowczyk’s films. Arrow agreed.

**During the planning and preparation for the retrospective what were some of the biggest difficulties that you faced and how did you overcome them?**

It involved the collaboration of three institutions: BFI Southbank, the ICA and the Polish Cultural Institute. Arrow Films provided the restorations, based on DCPs produced last year, as well as restorations which have recently been completed by Deluxe Digital, most notably Goto, l’île d’amour [Goto, Island of Love, 1968] and five shorts. We will be screening 35mm archival prints of both Dzieje grzechu [The Story of Sin, 1975] and La marge [The Streetwalker, 1976]. The print of Dzieje grzechu comes from the Filmoteka in Katowice. It took a long time to secure permission from the rights holder to screen Le cas étrange du Dr Jekyll et Miss Osborne [The Strange Case of Dr. Jekyll and Miss Osborne, 1981] – not to mention finding a good archival print that could be loaned. Subtitling can be a headache. There is also pressure to supply stills for publicity, which is a problem when you are in the process of restoring films – as you don’t want to sell a restoration using a fifty-year-old B&W still. In short, it is not just about ‘curating’ a wish list and writing precious notes in purple prose.

**There’s a packed program of screenings and events taking place throughout May, if you had to select any individual highlights what would they be and why?**

Four shorts: Renaissance [1963], Les Jeux des anges [The Games of Angels, 1964], Rosalie [1966] and Diptyque [Diptych, 1967]. Two features: Théâtre de M. et Mme. Kabal [Mr and Mrs Kabal’s Theatre, 1967] and Goto, l’île d’amour. However, the biggest coup of the season is the screening of Le cas étrange du Dr Jekyll and Miss Osbourne.
On Sunday 19th May there will be a series of discussion forums and presentations on Borowczyk’s work. Who will be involved in this, how did you get them onboard and does their involvement point to a renewed critical interest in Borowczyk’s work?

First, this event is being organised by David Edgar, the BFI Industry Coordinator and Curator of Public Programmes. For me, it was important to strike a balance between practitioners and academics. Cherry Potter wrote a screenplay for Borowczyk to direct in England, and the film very nearly went into production. It never happened, but Cherry has some very interesting things to say not just about Borowczyk, but also the changing politics of filmmaking in the UK. Peter Graham was an early champion of Borowczyk, as well as one of his friends. During the early 1970s, Borowczyk produced a short documentary by Peter, Gun Point, which we plan to screen in a newly transferred copy. Jonathan Owen has done much to revitalise academic studies of Czech Cinema, and I’m sure he will bring the same expertise to Borowczyk’s films. Ewa Mazierska has been instrumental in recognising not just Borowczyk, but also Polański and Skolimowski as Polish émigré filmmakers. I will say something briefly about Borowczyk’s interest in early cinema, before presenting a film he made in 1979 based on Reynaud’s praxinoscope. On Monday 20th May, the Polish film critic and scholar, Kuba Mikurda and Kuba Woynarowski will give their presentation on Borowczyk – ‘Alchemy and Objects’. I saw this in Wroclaw and it reveals aspects of the films which I had never seen before.

Could you tell me a little bit about the process of restoration that took place on the major presentation of the retrospective, Goto l’île d’amour?

Goto presented a number of problems. First, the negative was destroyed in a fire during the early 1970s. Second, it doesn’t carry the same commercial clout of Contes immoraux [Immoral Tales, 1974] and La Bête [The Beast, 1975], so it was much trickier to finance. In short, the crowdfunding platform Kickstarter was the only option. It is important to stress that we were not banking on charity. Quite the opposite in fact. Essentially, we were pre-selling the box set at a discounted rate. Judging by the response, we could gauge people’s interest. As it turned out, there was interest, and with the money raised we were able to loan a fine-grain interpositive held at the Cinémathèque Française, which we then scanned and restored in 2K. Another problem with Goto is the colour inserts. Fortunately, we were able to find 35mm colour elements and restored them accordingly. To ensure the restoration was faithful, we worked closely with Dominique Duvergé-Ségrétin, who was Borowczyk’s assistant, and Noël Véry, the camera operator. Texture was very important for Borowczyk, so, as with the shorts, the aspect of the film grain has been preserved.

Having shown Borowczyk films in different International Festivals over the past 18 months, what have been the various responses to Borowczyk’s work that you’ve come across?

The Nowe Horyzonty International Film Festival in Wroclaw was particularly interesting. The audience was mostly made up of people in their twenties and thirties. There was no ‘industry’, no press screenings. Although Borowczyk’s films were screened by film societies in Poland during the 1970s, he
is still a relatively unknown quantity when it comes to contemporary Polish audiences. So both the screenings of *Contes immoraux* and *La Bête* were riots. In French-speaking countries, *Théâtre de M et Mme Kabal* is considered a legendary film within certain circles, so there was a lot of excitement when we screened the film at LUFF (Lausanne Underground Film Festival in Switzerland). The Krakow screenings were poignant, because the festival director explained how, in 1998, he could only present a partial retrospective of Borowczyk’s work. Therefore, by presenting the restorations, he was able to ‘complete’ a retrospective that he had actually initiated fifteen years earlier. Leeds and Bradford were also fun, because Chris Fell and Alexander King supported my first endeavour at film programming back in 1998, the subject of which was Borowczyk’s shorts and the *Théâtre de M et Mme Kabal* at the National Media Museum.

Which institutions and individuals have offered the most support to the project?

First and foremost, Ligia Borowczyk. Practically, none of the restorations would have been possible without Dominique Duvergé-Ségretin. If Ligia was Borowczyk’s muse, then Dominique was midwife when it came to the ‘birthing’ of these films. She is modest, extremely practical and, for me, the unsung heroine of Borowczyk’s story. The actress Irena Karel, has also been essential. Irena has been instrumental in initiating the restoration of Borowczyk’s Polish films. Francesco Simeoni of Arrow Films has been the catalyst of this project, one of the great pleasures of which has been working with James White. Thanks to James, I have had a crash course in film restoration. Marlena Łukasiak, from the Polish Cultural Institute in London, has been incredibly brave and dynamic in her support of the work of a Pole who spent the bulk of his career working in France. Michael Brooke and David Thompson feel like co-conspirators, as their passion for Borowczyk’s films rival my own. I don’t recall having a single disagreement with Maggi Hurt, with whom I worked on the programme at the BFI Southbank, and without Juliette Desorgues, at the ICA, the exhibition would be a fantasy. Last but not least, Terry Gilliam – his words about Boro’s early films were key not just in terms of generating interest in the Kickstarter campaign, but also in refocussing attention on the shorts and early features.

What impact do you hope that this retrospective and the forthcoming DVD box set release will have on critical/public of Borowczyk and his work?

I am not looking for “impact” – I don’t work in PR. I hope that when people see films like *Les Jeux des anges* and *Rosalie*, and are confronted with Boro’s sound sculptures and works on paper, they will be a talking point, and not the tired and boring debate about art versus pornography. On the other hand, it would be a disaster if Borowczyk ever became too respectable.

The 12th Kinoteka Polish Film Festival takes place from 24th April – 30th May 2014, at cinemas and venues in and around London:
http://kinoteka.org.uk/

‘Camera Obscura: The Walerian Borowczyk Collection’ is available to pre-order now at:
http://www.arrowfilms.co.uk/camera-obscura-the-walerian-borowczyk-collection/

What is our true nature? Borowczyk’s films are filled with objects culled from the natural world, that help to mask or accentuate a character’s impulses. *La Bête*, 1975. © Argos Films / Nouveaux Pictures
This year marks the first official collaboration between Film Studies at St Andrews, Dundee Contemporary Arts, and the University of Dundee. I joined Dr Brian Hoyle, my friend and colleague at Dundee, in running ‘Focus on Film: Stars’, a six-week film studies course at Dundee Contemporary Arts, aimed at the general public. The course has been a terrific opportunity to share our cinematic obsessions with a non-academic audience, and it has provided a welcome re-visiting of cherished films on the big screen. The Director of Cinema at the DCA, Alice Black, let Brian and I have lots of fun in deciding the programme, which ended up featuring some of our favourite stars and films. We also provided some key texts for each session, and a list of relevant issues to think about; each screening was preceded by an introduction provided by us and followed by lively discussions.

The people who enrolled took the readings and debates very seriously, yet fun was never far away. Indeed, the most brilliant aspect of this venture has been the enthusiasm of the people on the course. In the easy-going, friendly environment of the DCA, and free from any sort of academic pressure, an audience of people of different ages and backgrounds alternately cheered, questioned, and challenged both the films and our own assumptions about them. I gasped when *Lift to the Scaffold* was pronounced ‘too long and overcooked’, although Jeanne Moreau was unanimously approved as ‘very sexy and a great actress’. To my surprise and relief, *The Son of the Sheik* was absolved of any accusations of sexism as Rudolph Valentino’s performance was declared ‘nuanced and vulnerable’, and Rudy himself was placed above all criticism by virtue of being ‘a handsome devil’. *Funny Face* divided our demanding audience, who loved Audrey Hepburn for her beauty and charm but often felt she really should have not tried to sing; meanwhile, her co-star Fred Astaire was warmly praised for his dancing ability yet criticised for his dull cardigans.

The key session for me was the one that dealt with Montgomery Clift and Elizabeth Taylor in *A Place in the Sun*, a film I consider terribly important, but which often gets very mixed reactions from students. This wonderful crowd loved every minute of it! The film’s central dilemma – why do we respond sympathetically to the Clift character, who is almost a murderer – was passionately discussed, and it made the film even fresher for me. (Note: we didn’t find an answer to the dilemma). In short, a great time was had by all. Thank you, DCA, for providing once again an ideal space in which to deepen our love of cinema!
Dina Iordanova

The cosy Gezi Park, just off Taksim Square, may have turned into somewhat of a tourist destination since last year’s protests. However, it should be noted that it had been an earlier demonstration off of Istiklal Street, over the closure of the city’s venerable Emek Cinema, which had triggered the first protests. A new commercial mall stands there now, luxury shops and shoppers in toe. My Istanbulite cinephile friends, however, swear they will never set foot in it. Passions run high here – not just over the destruction of Emek cinema (after all, there are some good developments with a new initiative, called Baska cinema, which makes people hopeful) but mainly over the general direction that the country is taking.

This time I finally found the courage to meet my favourite Turkish director, Zeki Demirkubuz – ‘an angry man’, as friends had described him to me (see PHOTO). Zeki is a master of existential cinema whose work is still insufficiently known abroad. He is currently working on a remake of Yılmaz Güney’s 1971 classic Baba (Father), which is also the source for Nuri Bilge Ceylan’s Three Monkeys (2008). Unlike other film directors who were nowhere to be seen, I am told that Zeki played an important role in the Gezi Park protests. He teaches at Kadir Has University, where I was visiting professor, so hopefully our paths will cross again soon.

People kept telling me I should appreciate the sunny weather, as December can also be dreadful here. This time it was just gorgeously beautiful – the blue waters of the Bosphorus, the anglers at the Galata Bridge and a shining Golden Horn, the sunset over the mosques domes. I was honoured to see my book Cinema of Flames finally published in Turkish and available for sale at bookshops on Istiklal. It was not far from here, in the Ara Café, decorated with the fabulous photographs of Ara Güler, where I spent time with our alumna Canan Balan, who is now teaching at Sehir University (see PHOTO).

It was great to go to the Asian side for the first time, take the ferry across, sail by the magnificent Haydarpasha train station, and eat ‘aiwa’ (quince dessert) in Kadıköy. On the European side, I loved the stylish location of SALT Galata near my home on Bankalar Street, the stunning Ayasofya (courtesy of my friend Cemal Kafadar from Harvard), the minimalistic splendour of Kılıç Ali Paşa Hamam, the buzz of Cihangir Yoga studio, the mystery of the Greek Patriarchy (courtesy of my friend Onur Zerenli from Pera Palace) and the Armenian neighbourhood in Şişli (courtesy of my friend, FIPRESCI’s president Alin Tascian).

Film Studies has experienced remarkable growth in Turkey in recent years, with more than ten film departments around Istanbul. Near the end of my visit, the community got together for a wonderful event dedicated to film festivals in Turkey, organised by the scholar and critic Melis Behlil, and attended by festival luminaries such as Azize Tan, Ahmet Boyacıoğlu, Hulya Ucansu, and many others.
It Rains Nine Months a Year in Seattle  
(EXCEPT ON SCMS)

John Trafton

“It rains nine months of the year in Seattle,” proclaims the character Dennis Reid in Nora Ephron’s Sleepless in Seattle (1993), affirming the Emerald City’s reputation as a dreary city fueled by coffee and a grunge music scene. This was certainly not the case with this year’s Society for Cinema and Media Studies conference; sunshine and a temperate climate greeted the conference panelists and attendees, in stark contrast to Old Man Winter’s fury unleashed upon last year’s Chicago conference. With a locally roasted coffee in hand, I walked up Pike Street from Seattle’s iconic Pike Place Market to the Sheraton Hotel on the morning of the conference’s first day, with nervous anticipation for the panel that I had prepared over the previous months and was eager to chair.

My panel, titled “The Rise of the War Film in Silent Cinema,” explored the early development of one of cinema’s most enduring genres. The diverse array of speakers on the panel addressed the institutional and discursive construction of the war film, showing the range of cultural interests and resources that were consolidated in the genre, including the marshaling of star images, ethnic histories, progressive social movements, and traditions of eyewitness reportage. The aim of the panel was to fill in the picture on how this very early genre was constructed and popularized. The panelists and I considered different factors that contributed to the development of the genre during this early period: my paper examined the writings of soldiers (diaries, journals, and letters to loved ones at home) and how they provided these war stories with pathos; Peters Mersereau (University of Toronto) considered the early German historical actualities, honoring sacrifice in the building of a nation, and how they informed the development of war films in European national cinemas at the outbreak of World War I; Kristen Harper’s (NYU) paper looked at how the image of the woman warrior during the suffrage movement would be repurposed as an iconic symbol of national will in times of war; and lastly, Sue Collins (Michigan Technological University) looked at the U.S. Treasury Department’s involvement with the Hollywood community during World War I, how they employed the services of Chaplin, Pickford, and Fairbanks in the Liberty Loan Bond Drive, foreshadowing the war bond drives of World War II. These papers contributed to an exciting and original new chapter to the early history of the genre, as well as promoting an enriching and stimulating discussion amongst the many scholars who attended the panel.

Celebrating afterward with a Seattle staple, Pacific Northwest clam chowder with a dash of Tabasco, I glanced over the SCMS program. With the pressure of presenting gone, I could now spend the rest of the conference enjoying an array of fascinating panels, which have grown more unique and diverse over the last three years of attending the conference, including papers and panels from many of my friends and colleagues (Professor Robert Burgoyne, Dr. Leshu Torchin, Dr. Brian Jacobson, Dr. Stefanie van der Peer, PhD student Heath Iverson, and recently minted PhD’s Matthew Holtmeier and Chelsea Wessels, to name a few). Seattle lent itself to an engaging and enriching SCMS experience, and I look forward to seeing you all in Montreal next year.
With this year’s annual symposium, *Approaching Animation*, the St Andrews Film Department’s Postgraduate Community set out to explore the versatile and varied uses of animation. Topics ranged from the traditional and commercial to the experimental and avant-garde. After a fascinating day of presentations, roundtables, and discussions, all left the event enriched by the diversity of approaches to the study of animation. The day opened with a compelling keynote by Dr Bella Honess Roe (University of Surrey) entitled “Everywhere and Everything? Maintaining Animated Specificity in the Face of Ubiquity”. Questioning the need for continually broadening animation’s definition to include “everywhere and everything”, Dr Honess Roe argued for the importance of maintaining the specificity in animation studies, using examples of animated documentaries to illustrate her case.

The day continued with an examination of a wide range of these specificities with postgraduate student panels on new animated perspectives to do with the world, haptic and therapeutic approaches to animation, and animation in popular culture. These panels included presenters from King’s College London, Tel Aviv University, the University of London, Queen’s University Belfast and our very own St Andrews’ students Eileen Rositzka and Amber Shields, who delivered their papers “Maps on Film:Animating Abstraction” and “Animated Folktales as Identity Reformation in Times of Trauma” respectively.

Included within the symposium was a special presentation by Dr Stefanie van de Peer (University of Stirling) on the history and new developments of Middle Eastern Animation. Furthermore, in celebration of the centennial of the birth of Scottish animator Norman McLaren, the day ended with a thought-provoking panel on Scottish Animation that included Dr Nichola Dobson (Edinburgh College of Art), Dr Sarah Neely (University of Stirling), and Alan Mason (Edinburgh College of Art). The panel discussed the contributions of pioneering Scottish animators Norman McLaren, Margaret Tait, and Lesley Keen respectively. Overall, it was an enlightening day that emphasised the breadth and depth of exciting new developments occurring within the study of animation.
ST ANDREWS POSTGRADUATE CONFERENCE 2014: TWO DAYS OF THOUGHT-PROVOKING DEBATE

Eileen Rositzka and Grazia Ingravallo

The Film Studies Postgraduate Conference was held on April 28 and 29 at St Andrews Parliament Hall, a state room that hosted the Scottish Parliament in 1645-1646, while plague ravaged in Edinburgh and the rest of Scotland. In this venue rich in history, we welcomed Dr. Pasi Väliaho (Goldsmiths, University of London) as our keynote speaker, who opened the conference with a talk titled “Kingdoms of Shadows: Notes on the Archaeology of the Projected Image”. He investigated the history of image projection by focusing on the early days of the magic lantern and the context of early cinema. He thereby explored how technically manipulated 'hollows in light' and darkened spaces have become invested in networks of power and visuality in the modern world.

Over the course of two days, we had four panels featuring three presentations each, delivered by PhD candidates here at the University of St Andrews. In the first panel, “Bodies on Screen: Positioning, Regulating, Liberating,” Alex Taylor talked about “The Blob, Bataille, and Formless Subversion,” Eileen Rositzka introduced her project on the “corpography” of the Hollywood war film, and Rohan Crickmar conceptualized the “erotic” in the work of Polish director Walerian Borowczyk.

The second panel, “Re-viewing the Past: Films as Sites of (Contested) Memory,” featured Natthanai Prasannam’s presentation titled “Rereading of World War II in Thai Cinema,” Amber Shields’ talk on “Shifting Narrative Hegemonies of the Spanish Civil War” and Ana Grigic’s paper “The Archaeology of Memory in Eol Cashku’s Albanie 1912”.

The third panel was titled “Media Interaction: Environment, History and the Viewing Experience.” Grazia Ingravalle demonstrated how silent cinema can be historically explored through remixing, with a case study on the EYE Film Institute Netherlands. Using the example of Richard Mosse’s The Enclave (2012), Heath Iverson introduced a theory of “Cinematic Ecopoetics.” Giles Taylor literally presented the “View-Master” to the audience and analyzed its use as immersive media.

In the fourth panel, “Exploring Eastern European Cinema: Nation, Hegemony, Aesthetics,” Andrei Gadalean talked about sex, state, and cinema in Romania, Philip Mann investigated the representation of American consumerism in the Hungarian film Glasstiger (2001), and Diana Popa explored the aesthetics of slowness in Cristian Mungiu’s Beyond the Hills (2012).

The conference was a unique opportunity for us, as doctoral candidates, to present our research projects, exchange views and receive feedback within the larger St Andrews Film Studies community.
In early April I had the pleasure of attending a symposium that brought together filmmakers, installation artists and scholars working on cinema and digital media in the Global South. Over the course of two and half days, we engaged in wide-ranging and open debates, which began by questioning, among other things, whether the “Global South”, which has increasingly replaced “Third World”, was a meaningful category. We rolled caravan-like across western Michigan from one university to the other, and the debates did not stop until well into the morning of the last day, in the rather anonymous and harshly lit lounge of Ann Arbor’s Extended Stay Motel. Our hosts at Michigan State were Professor Kenneth Harrow, an expert on postcolonial African cinema, and our very own Dr Joshua
Yumibe. At Ann Arbor, organization and warm hospitality were provided by Professor Fieda Ekotto of the Department of Afroamerican and African Studies. What made this event particularly productive, aside from the uniform and salutary refusal of the participants to use western cinema and Film Studies as touchstones, was the dialogue it created among scholars, filmmakers like Kivu Ruhorahoza of Rwanda, and organizers, like Beti Ellerson of the Center for the Study and Research of African Women in Cinema.

The symposium began with an evening screening of two films by the Kenyan woman filmmaker Wanuri Kahiu: Pumzi (2009), a short, which, according to Harrow is the first African science fiction film, and her feature from the same year, From a Whisper, which considers the lives of Kenyans affected by the 1998 US Embassy bombing in Nairobi, ten years after the event. The raw video footage of the blast’s aftermath was a stark reminder of the disproportionate suffering of Kenyans as a result of the attack. While 12 Americans were killed, something the US media and political class never passed up a chance to remind Americans of, at least 200 Kenyans died, many of whom worked at the embassy, and a staggering estimated 4000 were injured.

The first day, at Michigan State, included presentations by scholars of South Asian (Dr Swarnavel Pillai and Dr Amit Rai, among others), North African (Dr Peter Limbrick) and Latin American (Drs Mary Beltran and Catherine Benemou, among others) cinemas. In his keynote address, Ravi Sundaram of the Centre for Developing Societies in Delhi, argued that new media technologies were appearing at such a pace that they were outpacing both governmental and corporate ability to restrict their use and access to information. The first day concluded with an installation and talk by the emerging Nigerian sound artist Emeka Ogboh, who spoke movingly of the difficulties, both technological and conceptual, that resulted from his desire to create sound art under conditions of underdevelopment, thoughts which resonated with those of us who work on 1960s-1970s political cinema of the Third World.

The third day, at The University of Michigan, included screenings and discussion with filmmakers Jean-Marie Teno of Cameroon and Ruhorahoza. Panels brought together scholars working in various areas around common themes such as the cinematic self, sites of memory, and screen technologies. Particularly informative for me were Dr Nilo Couret’s (University of Michigan) talk on the continuities between New Latin American cinema and contemporary Venezuelan documentary production, as well as Dr Carmella Garritano’s (University of St Thomas) wide-ranging survey of the use of mobile phone screens in Ghanaian video-films. All of us who presented benefitted from the thoughtful questioning of Prof Onookome Okome (University of Alberta), whose irrepressible ebullience never failed to revive us when we threatened to succumb to tiredness.
RE-DISCOVERING WORLD CINEMA COMMUNITIES: A BERLINALE EXPERIENCE

Amber Shields and Eileen Rositzka

Film Festivals are always places of discovery, whether it be of well-known films, exemplary for certain periods and styles, forgotten works of cinema brought to light or most recent productions from all over the world. Above all, festivals are both personal discoveries and experiences shared with other people. This is to share our personal highlights of the 2014 Berlin International Film Festival.

Within the scope of this year’s retrospective, ‘Aesthetics of Shadow’, Nayak (The Hero, 1966) stood out as one of Bengali director Satyajit Ray’s lesser known but nevertheless extraordinary works. Loosely based on the lead actor Uttam Kumar’s own struggles with his role as a matinee idol that could at any moment lose it all, and stylistically influenced by Poetic Realism, it movingly depicts one man’s own rediscovery.

The ‘Forum’ section featured Maung Wunna’s Chê phawa daw nu nu (Tender are the Feet, 1972) as an interesting portrayal of Burmese society torn between traditional theatre culture and the influences of modern entertainment. Made under the Burmese dictatorship and rarely screened, the restored version of this film premiered at the festival.

Georgian Shemtkhveviti paemnebi (Blind Dates, Levan Koguashvili, 2013) left a mark as a melancholy comedy that showed the difficulties of building up relationships in a time of fleeting acquaintances and a space of long time social commitments. That the leading actor, in a Q&A session after the screening, proved himself just as shy and down to earth as his role made the film even more amicable.

The most exceptional discovery might have been Hans Petter Moland’s Kraftidioten (In Order of Disappearance, 2014), a Scandinavian co-production that turned out to be a highly innovative black comedy featuring gangster film elements and overdrawn Western nostalgia. Of all competition films, Kraftidioten was able to thoroughly engage a vast audience (filling the 1,895-seater Friedrichstadt-Palast) in an emotional thrill ride between shock and roaring laughter. In moments like this, the festival atmosphere becomes truly sensible as a viewing experience shared with many other film enthusiasts – an experience that once more affirmed our relation to film not only as a profession, but primarily as a passion.
CONFESSIONS
OF
A COSMOPOLITAN
MLITT STUDENT

Ashling Reid

The first half of the second semester has come and gone in no time at all. It seems only yesterday that I landed in Edinburgh airport after a month long Christmas break. And now spring break has already ended as well. During the break, I went home for a few days, and then had a week long training camp with the University Boat Club. As dissertation preparation is fully under way and deadlines for the essays are fast approaching, I could not leave St Andrews without taking along at least some study books.

With the ‘Film and the Archive’ class, we have just been on a field trip to the Stirling University film archives. It was my first field trip since I had left secondary school, so I was pretty excited. The trip was very informative as the head archivist gave us a very interesting lecture on how the archive came about and how they acquire new materials nowadays. After this fascinating presentation we saw and analysed first hand documents from Lindsay Anderson, John Grierson and Norman McLaren. I decided to write my essay on a letter McLaren wrote to Helen Biggar, with whom he had made the film *HELL, UNLTD.* (1936). I thought this would be especially interesting due to the fact it is the centenary celebration of his birth this year. The first week after spring break also saw the deadline for the MLitt dissertation proposals, which were another matter altogether. Even though we’ve known for quite a while what we wanted to write about, the difficult part of the proposal was to find a solid research question. Luckily, the Film Department in St Andrews has such a wide range of interests and staff specialisations that they were able to assist and advise us on any problems we were experiencing. In the second and third week after the spring break, MLitt students gave 20-minute presentations on their proposals, for professors and PhD students.

Meanwhile, we are still trying to balance our student and academic life. I am in the middle of the racing season with the boat club, which takes up a lot of my time and demands good forward planning because, as my mum likes to remind me, I am here first and foremost to get a degree in Film Studies. But, we also have film related extracurricular activities. Following a recommendation of Prof. Dina Iordanova, a few of us from the MLitt class went to see *Dallas Buyers Club* (Jean-Marc Vallée, 2014), after having had a good meal at Forgans, a local restaurant. On another occasion we went to see *Under the Skin* (Glazer, 2013) in Dundee. These evenings are particularly nice as not only do we have a night out, but at the same time we feel like we are doing something useful for our degree as these outings always provide us with material for good class discussions.
SILENT CINEMA TODAY: A FILM ARCHIVAL PERSPECTIVE

An interview with Prof Giovanna Fossati, Chief Curator of EYE Film Institute Netherlands

Grazia Ingravalle

Silent cinema’s repository has been re-enacted in movie hits such as The Artist (2011), Hugo (2011) and The Great Gatsby (2013), and the digitisation of silent film archival material has spurred the massive circulation of images from the early and silent period online. What kind of imagery is connected to early and silent cinema nowadays?

Silent cinema has never been so visible, so exposed and accessible as it is nowadays. Indeed, films like Scorsese’s Hugo have helped trigger a general interest. More specifically, in the last thirty years film archival practice has mainly focused on silent films and now we are enjoying the results: silent films are being restored and digitised, and since such a large number of silent films are in the public domain they can be put online. There are many curatorial and purely practical reasons why coming across silent films has become so common, especially on the Internet. On the other side, more traditional forms of presentation, namely theatrical exhibition, are incredibly popular as well. The “Cinema Concerts” we have at EYE - silent film screenings with live music accompaniment - are always sold out. They are exactly what people expect from a film heritage institution - something very old being shown in a very special environment. So, from that point of view, they offer an experience very similar to a museum visit.

I wouldn’t say that everybody knows what silent cinema is, or that everybody is acquainted with the richness of silent cinema, but I think that there are many channels to access and discover silent cinema, both within the film institute and online. So much so, that nowadays it has even become sort of a curatorial challenge to show archival material from the years after the 1920s. People expect watching films that belong to the past, they ask for something that would match their expectations, such as an old silent film.

Digital online projects such as the “Scene Machine,” “Film in The Netherlands,” “EYE Open Images” and “Celluloid Remix” represent innovative curatorial strategies of providing open access to film heritage. What was the idea behind these projects?

“Scene Machine” and “Films in The Netherlands” have been important projects for the definition of our archival distribution practices. More recently “Celluloid Remix” and “EYE Open Images” represent a
follow-up to those two initial projects. In the first two editions of the “Celluloid Remix” contest we provided only a curated selection of fragments online that digital filmmakers could use to make their own films. While, with “EYE Open Images” we have a whole channel, with about 130 complete films that are available for anyone to download, reedit, sample and reuse in whatever way and form. I see this as a natural follow-up to the “Scene Machine” and “Celluloid Remix.” Whereas, I would define “Film in The Netherlands” a more traditional “chaperone model” of digital exhibition that provides a film historical approach to this part of the collection. Here one can watch Dutch films and read contextual information about their production, distribution and reception within their historical background.

These projects are all part of the same idea, that is, to make the collection as open as possible through different channels, for different purposes. So, on one hand, we want to keep the traditional “chaperone” form of access - because there is still a need and demand for it - while at the same time, making films available for free online as a more direct means of access.

EYE has been an early pioneer in the experimentation of on-line archival distribution. Your projects have inaugurated a new way of thinking about film museums’ mission and curatorship. What kind of debate have these initiatives spurred?

I think the whole archival field has changed very rapidly in the last few years. Many aspects have changed in the modes of archival distribution of films, in the forms of moving image consumption and within the film market and industry. I like to think that our curatorial policies and practices have also had some influence on the way the archival field thinks about film heritage today. EYE has probably been a pioneer for many years now, in relation to the way we use digital technologies for restorations and, on a more curatorial side, for the experimentation with alternative forms of presentation in the theatre, online and with digital installations like the “EYE Panorama.”

The technological transition to digital makes a more participatory form of curatorship possible. Personally I see the “chaperone model” of film archive as something that can exist alongside a more participatory form of curatorship, so in that sense I don’t want to prioritise either one over the other. New technologies allow new models of curatorship to emerge and it is very important to acknowledge them and experiment with them. Nevertheless, I have the impression that some people are looking for guidance, as a sort of reaction to the ideal possibility of finding everything everywhere online.

EYE’s new building provides the visitor with multiple encounters with the Museum’s collections, through various types of interactive experiences that range from the “Panorama” to the “Pods.” What kind of experience with film heritage is the visitor offered in this space?

Our ambition was very much to create a new way for visitors to dive into our film collection. The “Panorama,” for example, is a film museum installation that provides an alternative experience, different from accessing film heritage online, or visiting the archive and making an appointment to view a film on a Steenbeck, or going to the theatre and seeing a whole film from beginning to end whilst sitting in the dark and looking at the screen. The “Panorama” responded to the goal of giving the visitor a sense of the variety and diversity of films that are in the collection. It creates this 360 degree space for projection where one feels immersed. Here film clips are projected at a resolution of 2K, and one can really get that “bigger than life” experience. It offers the visualisation of the reach, of the impact and the multitude of different impressions you get. However, in the Panorama you can upload and display only between 80 and 100 fragments at a time – quite a small amount if compared with a collection of 40,000 titles. Moreover, I would like to see even more interaction between the public and the device. Although the spectator here is invited to be the co-curator of her/his own
experience - and in a sense she/he really is so while selecting what part of the Panorama and which film fragments she/he is most interested in - it's still a very “curated” installation. Museum’s curators are still the ones holding the role of selecting the 100 fragments visitors are offered in that context.

What’s to come next? What are EYE’s forthcoming online and on-site projects?

In the next couple of months we will upload about 800 to 1000 complete films on our YouTube channel. Due to many technical obstacles and copyright limitations, the whole process of providing open and wide access to our collections has been much longer and more complicated than we expected. However, now I’m really looking forward to having these collections online and to keep developing the project. After the publication of the first 1000 films we plan to publish more titles online as they become digitally available and the rights have been cleared. We had initially considered “Open Images” – the open platform where we published 130 titles for reediting, which is the same platform for “Celluloid Remix” – as an alternative to YouTube for this purpose. However, films that are published on “Open Images” can be reedited and from a copyright perspective, even though films are copyright free – for instance orphan films, where the copyright holder cannot be traced – they cannot be modified. On top of that, YouTube is a platform that everybody knows. It provides a good starting point for attracting visitors and redirecting them to other archival platforms. In addition to this, another onsite project is planned for 2015 when EYE will have colour as a theme for film programming and will host an international conference on colour in silent cinema. For this occasion we would like to refashion the “Panorama” exhibition in the sign of colour.

Sounds like an ambitious plan. Good work with your future open access projects!

Thanks! It’s probably a little too soon to make an estimation of the overall impact of our digital exhibition initiatives. I hope to be able to say in a couple of years that our online projects have had a real impact. Now I can only say that we’re going in the right direction.

The excerpt here published is part of the interview I conducted with Prof. Giovanna Fossati on the 20th of January 2014 during my research trip to Amsterdam. The research material gathered during my fieldwork provides the basis for the first case study of my PhD thesis “Discovering Silent Cinema Today: A Hermeneutical Approach.”

For more information on EYE Film Institute Netherlands projects discussed in the interview, please visit the websites:
THE COLOUR FANTASTIC

Chromatic Worlds of Silent Cinema

Joshua Yumibe

The Centre for Film Studies is pleased to be coordinating with EYE Film Institute Netherlands on the upcoming conference, ‘The Colour Fantastic: Chromatic Worlds of Silent Cinema’, which is scheduled in Amsterdam at EYE, 29 to 31 March 2015. Twenty years on from the groundbreaking Amsterdam workshop ‘Disorderly Order: Colors in Silent Film’, the conference will celebrate this milestone anniversary by providing a new forum to explore contemporary archival and academic debates around colour in the silent era. The conference will explore a diverse range of archival and academic topics and provide a stimulating environment for specialists from across different disciplines. It will also include screenings of restored and/or rarely seen films.

The call for papers was recently issued at the 9th Orphan Film Symposium at EYE, in April 2014. The conference welcomes papers and in particular pre-formed panel proposals on the following themes: avant-garde and abstract colour; restoration and preservation; technologies; animation; intermediality; aesthetics and cultural contexts. We also welcome papers working with films from EYE’s Open Beelden website (eye.openbeelden.nl). Proposals of 300 words for papers should be sent to: colourfantastic@eyefilm.nl no later than 1 September 2014.

The conference is co-organised by EYE, Giovanna Fossati (University of Amsterdam), Tom Gunning (University of Chicago) and the Leverhulme Trust research project ‘Colour in the 1920s: Cinema and Its Intermedial Contexts’, run by Sarah Street (University of Bristol) and Joshua Yumibe (University of St Andrews / Michigan State University). In conjunction with the conference, a new book on silent film colour, Fantasia of Color by Gunning, Fossati and Yumibe will be published by the University of Amsterdam Press and presented at EYE.
NEW PUBLICATION:
*Film Festival Yearbook 6: Film Festivals and the Middle East*

Dina Iordanova and Stefanie Van de Peer (eds)

Dubai International Film Festival, open-air film screening. © Satish Kumar, The National (http://www.thenational.ae/)

St Andrews Film Studies has published its latest instalment of the Film Festival Yearbook series in May 2014. This new Film Festival Yearbook focuses on a scandalously overlooked area in film and festival studies: the Middle East and North Africa. With its glamorous international and modest national film festivals, the Middle East and North Africa deserve more sustained analysis and attention from film scholars. Investigating the film culture and film festivals of this area, this collection reveals how a culturally-informed geopolitical scope can ultimately shape a distinct and evolving cinematic take on the world. This collection of essays - with contributions from Laura U. Marks, Alberto Elena, Jean-Michel Frodon, Gönül Donmez-Colin, Chris Berry, Savas Arslan, Alisa Lebow, and many others - investigates the circuit of films, the impact of festivals and the representation of the Middle Eastern peoples, cultures and languages on international screens. Josef Gugler (University of Connecticut, author of Film in the Middle East and North Africa) has said: "Ranging from Turkey to the Maghreb, Film Festivals and the Middle East provides a wealth of information from the early festivals that arose in Iran and Tunisia to those established in three Gulf emirates since 2004. In their wide-ranging introduction the editors promote interaction among local and foreign producers, directors, and critics. They showcase cultural achievements and aspirations to the world at large, while locally fostering a cinema culture along with an appreciation of indigenous productions."

Special Screening at Cannes:
**BRIDGES OF SARAJEVO**

Congratulations to our Professorial Fellow Jean-Michel Frodon, and Artistic Director of the new film *Bridges of Sarajevo* (2014), which has been included in the Special Screening section of this year’s edition of the Cannes Film Festival. Through the eyes of thirteen European filmmakers, the film explores what Sarajevo has represented in European history over the past hundred years and what it represents in Europe today. Of different generations and origins, these eminent contemporary filmmakers offer an array of individual visions and styles. *Bridges of Sarajevo* (2014, France, Bosnia-Herzegovina, Switzerland, Italy, Germany, Portugal, Bulgaria) is produced by Cinétévé – Obala Art Center, and directed by Jean-Luc Godard (Switzerland), Ursula Meier (Switzerland), Angela Schanelec (Germany), Aida Begic (Bosnia-Herzegovina), Cristi Puiu (Romania), Leonardo Di Costanzo (Italy), Kamen Kalev (Bulgaria), Isild Le Besco (France), Serguei Loznitsa (Ukraine), Vincenzo Marra (Italy), Vladimir Perisic (Serbia), Marc Recha (Spain) and Teresa Villaverde (Portugal).
28 January 2014 | Diane Negra
Gendering the Recession
The talk explored some of the profound cultural shifts inaugurated by the semi-collapse of the global financial system in 2007-2008, focusing on how patterns of intense wealth concentration and the transfer of risk from cultural and financial elites to the public at large interact with and impact cultural conceptualizations of both femininity and masculinity.

11 February 2014 | Brian Jacobson
Films that Work (on) the Red Carpet: Industrial Film Festivals and the Power of Prestige
The talk examined the origins and early history of industrial film festivals and their role in the development of corporate and sponsored film production in the 1960s.

1 April 2014 | Annette Kuhn
Cultural Memory in Still and Moving Images
Her work focuses on developing methodologies for exploring and understanding memory in relation to photography, film, and other visual media. The talk outlined three broad strands of inquiry and investigation: photography and memory work, memory texts, and cinema memory.

AWARDS

Ana Grgic received the Republic of Austria Foundation Scholarship to undertake a Visiting Fellowship at the Centre for Southeast European Studies, University of Graz in the fall.
Dina Iordanova spent a Carnegie-sponsored period to start research on her new project ‘Cinemas of Paris’ with Jean-Michel Frodon.
Brian Jacobson received the Carnegie Trust Research Fellowship for archival research on industrial film in France.
Beatriz Tadeo Fuica received the Society for Latin American Studies Postgraduate Bursary to attend the Society for Latin American Studies (SLAS) annual conference in London.
Alex Taylor is the recipient of the prestigious Scottish Graduate School for the Arts and Humanities AHRC studentship award.
INVITED TALKS

Robert Burgoyne presented a lecture ‘Impossible Images: The War Photography of Tim Hetherington’ at The Open Eye Gallery in Liverpool on 14 November 2013. Robert also gave guest lectures at several universities in Brazil and a two-week course in ‘Images of the Past: New Approaches’ at the Federal University of Santa Catarina, Brazil, 5 – 18 May 2014.

Dennis Hanlon gave a talk ‘Non-resident Indians and Non-indigenous Genres: Britain as Contact Zone for Bollywood Experiments with Genre’ at the Glasgow Screen Seminars, at the University of Glasgow on 13 February 2014. He also presented a talk entitled ‘Digital Media, Scale, and the Lessons of Imperfect Cinema: A Comparative Approach to Bolivia and India’ at the “Digital Media, New Cinemas, and the Global South” conference organised by Michigan State University, East Lansing, MI, and the University of Michigan, Ann Arbor, MI, 3-5 April 2014.

Dina Iordanova gave a Krakauer Lecture at the University of Frankfurt in January and a talk at the European culture event at the University of Pittsburgh in February 2014. This year she attended the Hong Kong International Film Festival and took part in the Chinese Film Festival at the University of Hong Kong in March. She was also a guest of Taylor’s University in Kuala Lumpur, Malaysia in April. Along the way, she met many new people — most importantly, perhaps, Aruna Vasudev, a legendary figure of Asian cinema, who founded and has been publishing the magazine Cinemaya for more than two decades.

Brian Jacobson gave a CFS Talk entitled ‘Films that Work (on) the Red Carpet: Industrial Film Festivals and the Power of Prestige’ in February 2014 at the University of St Andrews. He also delivered a research seminar "Early Cinema and its Studio Image" at the St Andrews School of Art History in April 2014.

Tom Rice was invited to present the talk entitled ‘The Moving Image: Digitising the Colonial Film Archive’, as part of “The Many Lives of Indian Cinema, 1913-2013 and beyond” conference in January, held at the Centre for the Study of Developing Societies in Delhi. Closer to home, he spoke in April at the “Children and Non-theatrical Media” conference in Glasgow, presenting a paper entitled ‘Children of the Empire.’

Leshu Torchin gave a keynote at the 2013 Visible Evidence XX conference on 15-18 August in Stockholm, entitled ‘Advance Engagement: Kickstarter, Affect, and Social Change’. She also gave a talk ‘Creating the Witness: Film and Human Rights Advocacy’ at the School of Social and Political Sciences Seminar Series at York University on 24 October 2013. She participated as global scholar in a workshop at UC Santa Cruz, 17-18 March sponsored by the ‘Humanitarian Ethics, Religious Affinities, and the Politics of Dissent’ UC Humanities Studio. The studio is funded by a two-year UCHRI-Luce Foundation Grant on the topic of ‘Religion in Diaspora and Global Affairs, 2013-2015’. Leshu was invited by the Department of Anthropology at NUI Maynooth to give a talk on The Missing Picture (Rithy Panh, 2013) on 17 April 2013.

CONFERENCE PAPERS


Ana Gršćic, April 2014: Cambridge, British Association for Slavonic and East European Studies Annual Conference. Paper: The Archaeology of Memory: Tracing Fragments of the Past in Eol Cashku’s Albanie 1912.


Beatriz Tadeo Fuica, April 2014: London 50th Anniversary SLAS, co-convened the panel 'The Latin American Left on Screen' and delivered the paper: Left with money? National funding policies for Uruguayan cinema.


Leshu Torchin, March 2014: Seattle, Society for Cinema and Media Studies. Respondent for the panel “Documentary in an Expanding Field: Technology and Mass Subject as Witness” which includes presentations by Tess Takahashi (York University), Paige Sarlin (University at Buffalo, SUNY), and Johoon Kim (Chung-Ang University).


Joshua Yumibe, March 2014: Michigan State University, German Studies Symposium 'Visual Cultures, Digital Media: Technology and Film in Germany from Weimar to the Present'. Paper: Color, Glass, and Utopia: Media Aesthetics from Scheerbart and Steiner to Absolute Film.


PUBLICATIONS


