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The vote to leave the EU was and remains a staggering disappointment. Yet as I prepare this editorial (as well as my own Leave to Remain), I am reassured that the island mentality does not dominate, especially not in our international department whose research interests are global in both topic and reach. This newsletter is both testament and reassurance.

At St Andrews, our programme kept contact with the world in full force. This included the speaker series touching on topics in European, Turkish, and Indian cinema; Lucy Donaldson’s fabulous programme of Global Horror at the Byre Theatre; and the exciting PG Study Day Event on remakes: ‘The Rest and the West: “Rip-Off” or Resourceful Creativity in Global Popular Cinema’.

Further afield Isabel Segui visited South America, where she conducted research and presented at conferences. Robert Burgoyne spent the semester in Berlin as a research fellow at the Cinepoetics Center at the Freie Universität Berlin. Jean Michel Frodon held critics workshops all over the world. And, as Shruti Narayanswamy reports, a substantial St Andrews cohort attended the Transnational Screens conference in at DeMontfort University in Leicester. Shruti, Jinuo Diao, Aakshi Magazine, and Alex Colta presented and Dina Iordanova delivered a keynote.

The global travels may well have inspired Dina’s new project on Cinema on Global Airlines, which she shares in this issue. When considering how films travel, this is a necessary subject to consider.

And speaking of how films move, our interest in film festivals is as strong as ever. CINE-FILES offers up evidence in reports from Cannes, Udine Far East Film Festival, Africa in Motion, Screenplay (in the Shetland Islands), and the Document International Human Rights Film Festival in Glasgow. (As a participant in Document, presenting a paper and sitting on the panel of the Critical Forum and sitting on the International Jury, I can say only good things about the festival.)

As always, this brief editorial barely touches on what’s inside. But as you might imagine, we are not constrained by the politics that threaten to define Britain. Our department is cosmopolitan and international, and I vote it remain that way.

Leshu Torchin

A NOTE FROM THE EDITORIAL TEAM
Welcome to CINE-FILES. We are pleased to introduce a new audiovisual element to this issue. For interviews with Richard Dyer, Lucy Bolton and Jackie Stacey, check out our YouTube channel. CineFilesNewsletter@YouTube
A few years ago, the Edinburgh-based filmmaker Marc Cousins told me he realised that, when it comes to film distribution, an air company ought to be regarded as a ‘territory’. The screening rights of his The Story of Film: An Odyssey had just been sold to Finland and to Air Canada, within the same week, and roughly for the same amount. As the fees for screening rights are set by the number of potential viewers a territory could supply, his comparison between the ‘real’ territory of Finland and the ‘putative’ one of Air Canada made perfect sense.

Little research has been done so far into cinema’s presence on global airlines – there are short essays by friends like Adrian Martin and B. Ruby Rich, and a book by Stephen Groening has made initial steps into what is still a largely uncharted territory. But there is enough anecdotal evidence to allow us to claim that one of the places where world cinema has solid presence and great visibility is on board of the long haul flights of global airlines.

It is a viewing experience that is radically different from seeing a film in a theatre and on the big screen. It takes place on small individual monitors, in a darkened cabin, surrounded by sleeping passengers. Because the entertainment programme is included in the price of the flight, there is no monitoring of box office revenues. Yet hundreds of thousands of film viewings take place on board of thousands of intercontinental flights. The entertainment consumption is limited only by the length of the flight. It is a shadow economy where airlines monitor the demographics of their clientele and mimic it in the film choices on offer.

My main scholarly interest is in studying how global film travels, where it lives. It is this interest that led me when, in the past, I wrote of ethnic food shops as site of diasporic film distribution, and also at the time when I explored how diverse global cinema can be found online. I have spent years in developing my own work on festival research as the transnational place of encounter for global cinema – and was proud to see how film festival research grew to become one of the booming strands in film studies. My most recent project was on the cinemas of Paris, the city where global cinema finds its most exuberant and persuasive manifestation. It was in Paris that I learned of the (still esoteric) way in which global cinema makes its way to the board of the global airlines, through a series of sales companies and programming operations that still need exploring and analysis. My interest more and more turns to the growing importance of global airlines for the dissemination of world cinema, and I am excited to venture into this new project.

Dina Iordanova

WOMEN IN MOTION
CANNES INTERNATIONAL FILM FESTIVAL 2016

During the 2016 Cannes Film Festival I had the privilege of interning for the Women in Motion series through Jazo PR. Kering and Variety Magazine hosted an incredible lineup of influential and inspirational women in the industry, from Jodie Foster to Salma Hayek. Each day I sat in on the press conferences and co-wrote releases that were published shortly thereafter. The experience was simply invaluable. You can read the facts about gender inequality in the film industry, but to hear about personal experiences and struggles from successful women was what set this apart. It highlighted both the problems that face the industry in terms of the gender gap but also the results of strong-willed women and perseverance. Women in Motion was an empowering series that eloquently displayed the issues women face on and off screen and generated support for women to come together and face the industry.

Kit Klaes
This fall semester I have been happily studying and working in Berlin as a Senior Fellow at Cinepoetics, associated with the Freie Universität. Now in its second semester of operation, Cinepoetics has already established a reputation as a leading research center. Its project is to focus attention on the links between formal patterning in film and larger social and historical perspectives, a style of scholarship that is closely similar to my own. This semester, Christine Gledhill, Warren Buckland and I are researching and presenting on the topic of Genres and Affect. Last term, the Center focused on the subject of Metaphor in Film. Future semesters will be devoted to topics such as historicity in film and politics in film.

The directors and founders of Cinepoetics, Hermann Kappelhoff and Michael Wedel, are impressive scholars who are fully involved in all aspects of the Center. Housed in a brand new facility, Cinepoetics brings senior fellows together with a number of talented new PhDs working on postdocs as well as several current PhD students. Our own Eileen Rositzka is a member of the group, working as the public relations officer for Cinepoetics, and will soon join the group as a postdoc. The Center has also developed a publication series with the international publisher, De Gruyter.

Cinepoetics has designed what I think is an ideal format for collegial exchange. One of the features is the colloquium. In an intensive but fully participatory round table setting, the entire group responds to a range of films and film clips, after reading an essay or two selected by the senior fellow leading the discussion. Christine Gledhill led the semester’s first program with a multi-faceted discussion of melodrama. In November, I will be presenting a colloquium on the war film, in which we will discuss the poetics of the contemporary war film over the course of an afternoon. Later, I will give a formal lecture, and will participate in a workshop with Warren Buckland and David Rodowick on genre and affect. There are a number of additional talks, screenings, and informal workshops as well. And of course, Berlin is a splendid city to work in with a long and excellent tradition of intellectual life.

THE IMAGE OF GLOBAL FINANCE IN FILM

In late October I visited Pamplona, Spain, to speak on the ‘Image of Global Finance in Film,’ a workshop organized by Constantin Parvelescu at the University of Navarre. The three-day workshop was a genuine interdisciplinary exchange, with scholars from the fields of anthropology, cultural studies, philosophy, communications, business, sociology, and journalism, as well as film studies. The quality of the presentations was excellent. My own talk, on “Forms of Time and Chronotope in the Wall Street Film,” was great fun for me, and gave me a chance to revisit Oliver Stone’s excellent Wall Street and to try to find a critical metalanguage for Martin Scorsese’s carnival of appetite and expenditure, The Wolf of Wall Street -- the film that became the touchpoint for many discussions.

Throughout the visit, I was impressed by the people and the quality of human interaction in Pamplona. Little did I expect that the public square would be the center of social life even now, and that the tradition of the paseo was alive and well. Nor did I expect the moveable feast that visiting one pixtos bar after another would prove to be. And it was bracing, in the context of our workshop, to walk through neighborhoods in the old city where the politics of the left were proudly asserted in street art, proclamations, and the banners that hung on nearly every balcony.
The SGSAH Summer School is an annual event organized by Scottish Graduate School of Arts and Humanities. In 2016, more than 150 Arts & Humanities Ph.D. students from Scotland attended this event in Glasgow. The summer school this year offered a wide range of theoretical and methodological workshops, lectures, a Lightning Paper Competition and a doctoral research impact showcase at the Lighthouse, Glasgow. Thanks to Dr. Leshu Torchin and Professor Dina Jordanova, I was able to attend the event and join the Lightning Paper Competition during the three day event from 20th to 23rd June. Led by SGSAH, attendees were provided with an opportunity to overcome the isolation of a single University setting and enjoy an overview of the arts and humanities related research topics currently being examined in other Scottish universities. This event also provided a networking platform to help with research and future careers. It was also appreciated that SGSAH provided free accommodation in Glasgow during the summer school.

During the first day of summer school, Professor Philip Schlesinger presented his paper about ‘Academics and the Policy Process: Some Reflections’, and Ian Small, a BBC Scotland officer, discussed ‘An insight into Public Policy and Corporate Affairs at BBC Scotland’. During the second and the third day of the summer school, several great workshops and lectures – such as ‘So you want to be an Academic?’, ‘What is Qualitative Research & How do I find out how to do it?’; and ‘Research Methods in Visual Culture’ – proved very useful for arts and humanities research students seeking to improve their skills and approaches.

In addition to these workshops and lectures, I was selected for the final round of the Lighting Paper Competition. The Lightning Paper Competition involved the presentation of works in progress or new and untested ideas. Its purpose was to start a discussion and to generate input and critique about the new idea. This year, there were seven final contestants. Each contestant had five minutes to present her/his idea without any other media/slide support.

It was a challenge for every contestant, attempting to ensure that audiences and judges could understand a new idea in such a short time with only oral description; therefore, the idea needed to be appealing and novel, the presentation compelling and easy to understand. My topic was about merging Artificial Intelligence technologies into filmmaking and the film production industry. My talk received positive feedback, and I was awarded the 3rd place in the competition.

I enjoyed this experience very much, and I would like to recommend this great event for everyone in the department. If you are also interested, please visit their website, available at: http://www.sgsah.ac.uk/. I hope there are more research students in SGSAH from St Andrews in the future.

LOVE! MUSIC! CELEBRITY! MURDER!
RICHARD DYER PRESENTS...

Lucy Donaldson

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

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

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

27th October, 7pm, Studio Theatre: Se7en (1995)
One of the most acclaimed films of the 1990s, Se7enen both epitomizes and modifies the serial killer genre.

3rd November, 7pm, Studio Theatre: Meet Me in St Louis (1944) Often considered the perfect musical, Minnelli’s film represents the highest achievements of classical Hollywood.
Dr Anuja Jain has recently joined the Department of Film Studies at University of St Andrews as a Lecturer. Previous to her tenure in this university, she was a South Asian Studies Postdoctoral Fellow at Rice University in Houston, Texas, US. Dr Jain completed her PhD at New York University. Her primary areas of interest are South Asian film, media and visual culture; transnational film history; documentary film; Asian Cinemas; film, memory and historical trauma; and film poetics and aesthetics with a special interest in questions of spectatorship.

Anuja, coming from the university environment in the US, like NYU and Rice University, do you think there are many differences in the university ambience between the two countries?

While the institutional set up is different between US and UK, I would say that coming from NYU and Rice, I find the intellectual culture at St Andrews as exciting and vibrant with the year-round talks by international scholars, seminars and colloquia informed by interdisciplinary dialogues, both within the department and in the University at large.

Your research interests span a wide range. You have worked on political documentaries and the historiography of communal hostility in India and their repercussions on film and filmmaking, also television. Could you tell us what prompts such a varied range of interests?

My wide range of research interests have been foundationally influenced by my history as a student and a teacher in varied disciplines, cultures and institutional contexts. I did my undergraduate and Post graduate studies in English literature at the University of Delhi, and it is while I was a lecturer in English at the Delhi University that I decided to pursue my cinephilia and joined NYU for a PhD in cinema studies. It is this transcontinental mapping that continues to inform my study of South Asia and transnational film cultures.

You are currently working on a monograph which covers topics like political activism and documentary filmmaking in India. Could you tell us more about your work and its background?

The project analyses the role of Indian documenta-
AN INTERVIEW
WITH DR. JENNIFER O’MEARA
TEACHING FELLOW

Patrick Adamson

Jennifer, you arrived at the University of St Andrews from Maynooth University. As a professional, academic, and personal experience, how have you found the move?

This is my first time working in a UK university. Being more familiar with the Irish system, I’ve found that one of the best things about how Film Studies is taught here is the diversity of backgrounds and perspectives within the department. These might come from the university’s substantial body of international students, or from undergraduates who are taking other modules besides film studies – ones doing international relations, languages, and so on. Also, the department here is very active, particularly through the Centre for Film Studies. It’s been great to have film scholars coming here regularly, which is something I hadn’t had the luxury of so much in the past.

Based on your prior PhD thesis, your book Engaging Dialogue: Cinematic Verbalism in Contemporary American Cinema is due for release in 2017. Could you please give us an idea of what this book is about, and what attracted you to this line of research?

Although the book will focus on the way dialogue is used in independent American cinema, it will also look more generally at how dialogue can engage audiences, and, in particular, at the idea that dialogue can be cinematic. A lot of the existing bias against dialogue stems from the idea that it is a very literary means of communication, at odds with the perception of film as a primarily visual medium. So, I’m trying to show the ways that dialogue can be incorporated in film-specific ways. For example, part of my focus involves how dialogue is combined with visual images to create interesting dynamics – for example, how texts embedded within the mise-en-scène can relate to what characters are saying. Another consideration will be how dialogue is integrated with the rest of the soundtrack, encompassing the relationship between song lyrics and the spoken word, and the affinities which allow spoken words to function similarly to sound effects. My book will focus on six writer-directors – particular filmmakers in control of dialogue from the writing stage through to post-production – and the idea that it can be part of their brand or their auteurial mark, so to speak.

You are currently working on a second book project on Screening Women’s Voices dealing with the representation and reception of female voices in contemporary media. How was this project perceived, and what might it entail?

This is something of an extension from my prior doctoral, and present book, project, which contained a chapter on gender and verbal dynamics. When I was researching this, it became apparent to me how little has been written on women’s speech and voices in cinema. There have been three or four important books, but these have generally been about Classical Hollywood cinema – the works of Kaja Silverman, Amy Lawrence, and Britta Sjogren, for example. So I’m trying to take-up from where they left off by looking at more contemporary representations. A big part of my interest in this project is to conceive of how the voice is received, not just in terms of film representations but in audiovisual media more generally. This can be related to politics that surround the female voice, and to the negative terms used in the media like ‘vocal fry’ and ‘uptalk’. It even relates to things like Hillary Clinton’s campaign – the negative responses to her raising her voice, and things like that.

This year’s Feminist Film Festival in Dublin (18-20th November, The New Theatre, Dublin), of which you are one of the organisers, focuses on ‘Othered Voices: The Female Voice on Screen’. In what ways does this festival seek to counteract the scant attention given by critics and scholars to female voices – particularly in comparison to the substantial interest which has surrounded the visual representation of women?

I have been fortunate in that – although we decided on this topic as a group – the festival programme is very much in keeping with my current research interests. As such, I’ve enjoyed having quite a lot of input into it. The festival approaches the female voice in quite broad terms, compared, for instance, to the Bechdel Test – a popular formula for measuring the frequency of female dialogue on screen which I recently critiqued in a piece for Feminist Media Studies. While the programme is not designed to focus specifically on things like voiceovers – which are regularly afforded substantial attention – we will be showing one or two films which do have female voiceovers. We’re showing a documentary, Regarding Susan Sontag (2014), which ties in real-world politics that surround the female voice, and things like that.

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has received a certain amount of criticism for its depiction of Maori people in New Zealand, at the same time, it offers a really interesting treatment of the female voice. You have a mute character that chooses to express herself through music initially, withholding her voice in a quite powerful way. So, the programme is trying to draw attention to how the voice can be integral to representations of women found in cinema more generally.

In the special issue of The Soundtrack journal that is soon to be edited by yourself – subtitled, ‘Sound and Music in Emerging Audiovisual Media’ – you are to trace how new creative practices might emerge in conjunction with, or in relation to, new or changing technologies. What might this entail? How might this media convergence manifest?

A quite diverse range of topics will be brought together in this issue. One major consideration will be the emergence of new forms of audiovisual content, particularly those which are generally displayed and received online. Thinking about streamed content, for example, this might mean short, automated videos that start playing in muted form, and thereby draw attention to their sound properties through the suggestion that users unmute them. The issue will also have submissions on subjects like visual albums, and the relationship between the visual album and music videos. Also, it will look at a new concept called ‘soundless music videos’, which is basically about foregrounding the sounds rather than the music in a music video. Another submission looks at the recent Netflix show Stranger Things (2016) and the connection between its very synth-based sound properties and 1980s horror soundtracks. In sum, the issue will look primarily at sound transmedia connections between music videos, television shows, and films – how technologies have facilitated changes in those, and how we respond to those as well.

You have led workshops on the production of audiovisual essays. What particularly attracts you to this form? How important do you feel audiovisual essays will be in the future of film studies?

When I initially started attending conferences, I quickly realised that it’s hard to communicate all your ideas within the twenty minute timeslot typically on offer. Often, I found that the best way to communicate an argument or idea seemed to be to create a short audiovisual essay of one or two minutes related to that particular paper, which I could then include in the middle as a kind of supplement. Doing so reduced my need for written and spoken words, and I had a positive experience with the first few audiovisual essays I made. Alongside my own experience, people like Catherine Grant have led a broader shift towards audio-visual essays being seen as a valid and methodologically sound way to conduct film studies. They are also a really useful way of sharing your research with the broader community. You can upload your essays to Vimeo and YouTube, and they can be shared with a wide audience – including non-specialists, or people who might never have studied film from an academic perspective. Such audiences can understand or appreciate the material when it’s presented in this way, likely more so than they would if confronted with the same material in a film journal. As such, I think the audiovisual essay is going to be really important in Film Studies in the future. I’m pleased to see more and more workshops taking place in this area. Academic journals are increasingly soliciting and utilising audiovisual essays, and this is validating the form within a research framework; they are now recognised as research outputs and not just something carried out ‘on the side’. Now that these shifts are beginning to take place and take hold, it seems likely that the audiovisual essay will continue to increase in prominence.

GLOBAL HORROR AT THE BYRE

When the Byre Theatre approached the Film Department to programme a late night film screening series (Tuesdays at 11pm), I immediately thought of putting together a horror programme drawing on the research done in my doctoral thesis (an exploration of performance in the post-studio American horror film) and personal love of the genre. In a nod to the midnight movie phenomenon, I opened the series with George A Romero’s seminal zombie movie Night of the Living Dead (1968), which ran at midnight screenings at the Bijou theatre in NYC during the 1970s. For the rest of the programme I put together a list of films from around the globe, mixing the very recent – such as Jennifer Kent’s excellent and critically-acclaimed The Babadook – with older examples, like Blood on Satan’s Claw, a sadly overlooked but very rich British film of the 1970s. I was also keen to mix ‘quality’ horror (if we can label anything from such a disreputable genre with such a description!) with more unknown or cult favourites, or at least that’s my excuse for including the delightfully bonkers Christmas Evil. There were also some links to the department’s teaching, with Italian Giallo for Modern World Cinemas (fulfilled by Tenebrae, also a favourite of Professor Richard Dyer, who was visiting the Department this semester, and the more recent homage, Amer), and the dynamic exploration of sound for our Introductory film module by Berberian Sound Studio. While the list includes some of my personal favourites, including Braindead - the gory delight directed by Peter Jackson that has been eclipsed by his later Tolkien-themed career - and The Silent House, it was curated to appeal to a wider audience. Hopefully this has provided some sustenance for the St Andrews horror fans out there!
It’s been for several years now that, on the request of various local partners, I have been organizing workshops dedicated to film criticism, and attended by young (and sometimes not so young) film critics from the country, or the area, where the workshop was organized. After the first experiments in this field in La Paz, Bolivia, with critics from Bolivia, Peru, Ecuador, Venezuela and Colombia, then in Amman, Jordan, and in Ouagadougou, Burkina Faso, more structured projects have been happening this year in Rio de Janeiro, Brazil, in June 2016, and in Dahshur, Egypt, in September 2016.

The first one was organized by a French Film Festival, Varilux, as a sidebar of its programming, but without connection with it, and was financially supported by the Cultural Service of the French Embassy. Because of that, I also held a conference in the premises of the Cultural French body in Rio. The 14 attendants had been selected from among applicants by the Varilux Festival organizer, Christian Boudier. Participation was free.

Also with the support of French cultural diplomacy, embodied by L’Institut Français, I was invited to Egypt by a private organization, Zawyia, run by producer Marianne Khoury, who is a director and producer at the major Egyptian company Misr International Films. Mrs Khoury is also the niece of Egypt’s greatest filmmaker, the late Yussef Chahine. The workshop took place in a countryside mansion, 45km South of Cairo, in the village of Dahshur. All the participants were hosted for the week. The participants did pay a small fee to attend (500 EP, $50).

The workshop is formatted as a 5 day period of intensive work. It includes, each day, a talk I deliver about a specific aspect (definition of film criticism, history of film criticism in relation to the history of cinema, film criticism in the times of Internet, specific cases related to significant regions of the world, South American cinema, Asian cinema, African cinema, Arab cinema). It includes watching, each day, one film together, and each participant writing about it; then, the day after, follows discussion about these writings. I consider it essential that the writing is in the native language of the participants, even if we have to go through translation, from Portuguese or Arabic to English or French, to discuss later on.

A diverse range of films are considered, including a French auteur film, a Hollywood blockbuster, a contemporary Chinese film, a documentary, a short film by Iranian master Abbas Kiarostami, and an important film from the heritage of the country where the workshop takes place. During the Brazilian and the Egyptian workshops, most of the participants were already active film critics, as well as programmers, curators, professors, and filmmakers. These workshops are also an opportunity for me to give many of them long interviews to be published in their respective medias. It is also an opportunity to meet with significant local filmmakers, producers, programmers and academics.

Another workshop is scheduled for January 2017 in Ramallah, Palestinian Territories.
In May 2016 the Department of Film Studies held a two-day symposium on male stardom, in collaboration with the Centre for Critical and Creative Cultures of the University of Dundee. The title of the symposium was ‘Surface and Substance: Reflections on the Male Star’, and was organized by Dr Elisabetta Girelli (St Andrews) and Dr Jennifer Barnes (Dundee). The event, held at the wonderful Byre Theatre in St Andrews, boasted a fabulous programme, as colleagues from all parts of the UK congregated at the Byre to share their research on male stardom. Some of the presenters were PhD students from St Andrews and beyond, giving the symposium a truly inclusive character. The organizers were determined to maximise this inclusive ethos by structuring the symposium as a workshop, with a single audience rather than parallel panels, in order to allow everyone to listen to all the presentations. This resulted in a great opportunity for sharing ideas, thoughts, and knowledge in a relaxed atmosphere. The range of papers presented was exciting and varied, ranging from the silent era to contemporary film, from Bollywood to Hollywood, and approaching male stardom from a wide variety of critical angles. Participants were able to discover new, important aspects of the star images of über-famous performers (such as Shah Rukh Khan or Cary Grant), or of less universally known (or less remembered) stars (such as Erich von Stroheim, Raja Sandow, or Robert Taylor). Equally, the research interests informing the presentations provided a comprehensive panorama of current star studies, ranging from the ‘abjection’ of Gerard Depardieu’s style to a close analysis of John Barrymore’s performance, from the a study of Peter O’Toole’s voice to the ‘silences’ of James Mason.

A thrilling part of the symposium was a special screening of The Son of the Sheik (George Fitzmaurice, 1926), Rudolph Valentino’s last film, which was accompanied by a live music score, performed and especially composed for the event by Dr Steve Gellaty (Dundee). To collectively watch Valentino, the first mega screen idol in film history, and a hugely complex and contradictory male presence, was not only a great experience but a useful reminder of the intricacies and challenges posed by male identity in film.

I study Andean political cinema from the end of the 60s to the end of the 80s, focussing not on the results (films) but on the practices conducted and the processes triggered by different cinematic groups in Bolivia, Peru, and Ecuador. Many of the members of these groups are still alive now, and eagerly willing to share their memories, and to participate in the writing of their history. During my last trip to South America, I conducted research in Montevideo, Lima, and Quito, but also presented at the II Conference of the Uruguayan Group of Audio Visual Studies, and delivered a lecture at the Catholic University of Peru. Finally, before coming back to Scotland, I spent some days in Buenos Aires hanging out with fellow Argentinian researchers.

Sometimes traveling is an easy succession of meaningful events connected by an invisible, almost magic, thread. That has been the case on this particular journey. Part of the success has been, curiously, motivated by the lack of money, and also my personal approach to life and research. Since my budget was really short, I decided to sleep at places of colleagues, friends, and even the very people I was going to interview. The enthusiastic response of the four women who opened their homes and lives to me has been one of the best rewards of this trip. However, the professional advantages of this choice cannot be ignored, because entering the private sphere of a filmmaker, a crew member, or even, an admired scholar, takes the investigation to new heights.

I like to think that this way of traveling is part of my research. In Arts and Humanities disciplines, we, the researchers, are just human beings trying to understand how things happen and how our fellow humans think, feel and communicate. Of course, you can obtain that information from their works — i.e. through textual analysis — but you can also ask, glimpse and get to know your object of study from within.

Sometimes, I wonder if my project has more to do with oral history or social anthropology, rather than film studies (in the way that people are practising the discipline around me), but I could not find a better way to deeply understand what was the ‘structure of feeling’ of the filmic practice of the time. Most of the “histories” of Latin American political cinema have been written based on the narratives of some men, the supposed authors. I argue that these cultural products were not the result of the creative process of educated middle-class men. Inversely, many people were collectively involved in the production and dissemination of these films. Those are the ones I am looking for, and fortunately, the ones I am finding. My encounters with these practitioners transcend the boundary between a professional search and a personal one. For me, they are subjects – not objects – of study. We collaborate and help each other in this ambitious but, at the same time, humble project of writing a fair history of Andean political cinema.
The Transnational is fast emerging as a fertile ground for compelling new scholarship that is shifting the axis of film studies to reflect the truly global, international, multicultural and multilingual identities of film cultures across the world.

I, and my fellow colleagues at the department had the chance to usher in the new semester with an intensive, 2-day examination of the various facets of transnational film studies in Leicester. The conference, titled ‘Transnational Screens Conference: Volatility and Compounding Transnational Traffic’ was hosted by the Cinema and Television History (CATH) Research Centre at the Leicester Media School, De Montfort University in Leicester. Indeed, there could not have been a more fitting location for this conference than a multicultural hub like Leicester; a city where a trip to cinema is a ticket to the world with the latest Bollywood blockbuster playing alongside the new Hollywood Oscar contender and the Nollywood romantic comedy.

Day 1 of the conference was kick-started by our very own Jinuo Diao who presented a case study of transnational Chinese cinema by looking at the Chinese-US 2011 co-production, Flowers of War. Jinuo examined how the representation of the Sino-Japanese war was impacted by the production context of the film, which was heavily geared towards audiences in the European and US markets. This focus on changing industrial contexts was also reflected in our colleague Shorna Pal’s paper titled ‘Homogeneity through the ‘Transnational’ Film: Global Co-productions in the Corporatised Hindi Film Industry’ which examined the rise of the ‘multiplex film’ in India, buoyed by a new class of audience and changes in the financing structures of the contemporary Hindi film industry.

Given the strong cohort of film festival-based research at the University of St Andrews, the final panel of Day 1, which focused on the film festival and the transnational, proved to be of much interest. This exciting panel comprised of Dr Monica Acciarri, Purna Choudhuri and Konstantinos Tzoufas who spoke on the emergence of the new Argentine cinema and the new Greek wave,

One of the significant reflections from this conference was the need for diverse and intersectional voices in academia to pave the way for meaningful transnational scholarship. The championing of this diversity was very much reflected in the range of the presentations; from the quesions of transnational identity in Spanish cinema (‘To what extent are Amenabar and Bayona (Still) Spanish?’) by Marta Kaprzyk from the University of Wroclaw, and the aesthetics of the Bollywoodisation of Iranian Cinema (Dr Michael Lawrence, University of Sussex, UK), to examining the fascinating genre of Austro-Bollywood emerging from the Indian diaspora filmmakers in Austria (Dr Bernhard Fuchs, University of Vienna, Austria).

This need for diverse, transnational scholarship was the focus of the two keynotes of the conference. On day 1, Prof. Dina Iordanova from the University of St Andrews drew from her expertise as a practitioner of transnational film studies in her paper ‘Celebrating the Transnational’, speaking at great length of the emerging possibilities in the uber-connected transnational world, with new audiences and film territories up for grabs. A memorable example from Prof. Iordanova’s talk was the ‘hot territory’ of in-flight entertainment which presented a new terrain of film distribution and curation.

In her Day 2 keynote titled ‘Transnational Cinema: Notes on a developing field of study’, Dr Deborah Shaw from the University of Portsmouth reflected on the importance of teaching the transnational and called attention to the necessity of including diverse voices of scholarship outside the realm of English-language academia. Dr Shaw stressed the responsibility of all
It must be noted that alongside the cultural and industrial contexts, the conference also explored the implications of the transnational on genre, production, and diverse media platforms. This was amply illustrated by presentations from Shaopeng Chen (University of Southampton, UK) who spoke on Sino-Japanese co-produced Animation films, Catherine Baker (University of Hull) on the militarisation of the music video, and Boris Trbic's (Monash University, Australia) intervention on national identity in the films of Rashid Masharawi. On the subject of diverse media, one of my personal highlights of the conference was the superbly-produced and fascinating video essay on adaptations of the Spaghetti Western titled ‘Spaghettis in Translation’ by Austin Fisher (Bournemouth University, UK).

I myself was enthused at the opportunity to present on *Supermen of Malegaon*, the 2008 independent documentary by Faiza Ahmed Khan which tells the tale of the hyper-localised film industry in the town of Malegaon in Maharashtra, India. The documentary chronicles the tale of independent local filmmakers keeping film culture and film production alive in a town ravaged by economic depression and communal violence. Operating with no-budget, the filmmakers are fuelled by their desire to make cinema that resonates with them in their unique local idiom which leads to the birth of Malegaon’s own ‘Superman’ – a superhero who is asthmatic and who can’t fly very well because of air pollution and whose biggest challenge is a local Lex Luthor hellbent on getting the town’s youth addicted to tobacco chewing. While on the surface this might look like a blatant instance of copyright infringement and ‘so bad it’s good’ ironic cinema, my paper argued that industries like Malegaon are in fact excellent examples of the triumph of the transnational. By making superman ‘fly’ using crudely fashioned Chroma technology and adapting the legend to the local realities of the town, the filmmakers were successfully translating the global icon for new audiences and adding to the original Marvel canon, Malegaon’s Superman wasn’t an aberration; it was simply a new layer, to use academic Roz Kaveney’s concept, to the ‘thick text’ of the character of Superman.

For this plenary panel, it was wonderful to be in the company of Dr Iain Robert Smith (King’s College, London) whose paper ‘The Dead Travel Fast’ chronicled the “many afterlives” of Dracula through numerous global remakes spanning decades since the original film adaptation of the novel. Dr Smith’s paper positioned Dracula as a global meme taking over the world. One of the highlights of the conference was the visualisation of this global meme in the form of miniature Bela Lugosis popping up over the world map.

It would be remiss not to mention the sumptuous Indian dinner organised at Shivalli Restaurant at the end of Day 1 by Dr Monia Acciari and the other conference organisers. This was a lovely chance to learn more about the variety of exciting transnational film research, to swap notes on the new Netflix shows to binge watch, and to feast on Leicester’s famous multicultural culinary offerings.

With the Transnational Volatility conference in Leicester, and with the chance to organise the 2-day conference on remakes and ‘ripoffs’ at the University of St Andrews, this semester has certainly shaped up to be a reflection of the pioneering work happening in the field and the emerging cohort of transnational scholars who are changing and expanding the paradigms of film studies scholarship.
From 22nd - 30th April 2016, the eighteenth edition of Far East Film festival (FEFF) was held in the fantastic city of Udine, Italy. This film festival has been recognised as one of the most prestigious film festivals for Asian cinemas held in the West and it has attracted worldwide attention. During these nine days, more than 100 events such as screening, talks and forums were held in the city.

I was honoured to be sponsored by the FEFF to attend this festival and it was a wonderful experience for me.

Since the first Far East Film festival held in 1999, the fundamental aim of the FEFF festival – to reduce the cultural distance and promote cultural communication between the East and West – has never been changed. Asian filmmakers have always shown good faith towards the FEFF. This year, six Asian films had their first screenings as part of the World Premiere section. These included Chinese director Zhang Wei's Destiny, from Japanese directors, Yoshida Keisuke's Hime-Anole, Hijikata Mosato's The Kodai Family, and Toyoshima Keisuke's Maniac Hero; South Korean director Cho Jin-mo's Making Family; and the 4K Restored Version of Fist of Fury (1972), directed by Hong Kong director Lo Wei. There were also fourteen films exhibited as International Premiers – the first screening outside the country of origin; other films were screened as International Festival Premiers – the first festival screening in the world; European Premiers – the first public screening in Europe; and Italian Premiers – the first public screening in Italy.

This year, while Hong Kong cinema continues to play an important role at FEFF, mainland China cinema also featured heavily. However, the big winners of 18th FEFF with audiences were from South Korea and Japan. Korean director Lee Han’s war drama, A Melody to Remember; was awarded the 2016 Golden Mulberry, the top prize at FEFF. The second position also went to South Korea for the touching sci-fi fable Sori: Voice from the Heart by Lee Ho-jae. The bronze medal went to Japan for the offbeat minimalism of Okita Shuichi's Mohican Comes Home. This Japanese film also triumphed at winning the Black Dragon Award, given by the audiences holding the Black Dragon tickets. Japan was also chosen by MYmovies web-jurors for the action comedy Bakuman by One Hitoshi. Furthermore, this year's Golden Mulberry Lifetime Achievement award was Hong Kong director and actor, Sammo Hung.

According to the organizer, 60,000 film spectators – including journalists, critics, students, experts, professionals and, above all, people who love Asian cinema – took part in this year's festival. The visitors came from more than 20 countries and regions including Slovenia, Spain, Germany, France, the UK, South Africa, Hong Kong, Japan, the US, Hungary, Slovakia, Taiwan, Switzerland, Croatia, the Netherlands, Austria, Malaysia, China, Poland, Sweden, South Korea, Belgium and Norway. The total box-office revenue at this festival was over €120,000.

This year's FEFF screened 77 films in total and they were from ten countries and regions in Asia including China, China/Hong Kong, Hong Kong, Malaysia, The Philippines, Japan, South Korea, Taiwan, Thailand and Vietnam. The type and genre of films also show rich diversities; we had Beyond Godzilla (part of the long running Japanese series), Documentaries, Info Screenings, China Now (consisting of independent films), Fresh Wave Shorts and Restored Classics to cover different characteristics of Asia. The attention given to non-mainstream films has also been observed by many festival attendants.

Some films at this festival impressed me. For example, the Chinese film Chongqing Hot Pot (2016), directed by Yang Qing, who steers clear of commentary or con-
Setting off to visit a film festival always feels like embarking on an adventure, but visiting the UK’s most northerly film festival located in the Shetland Islands takes this experience to another level. It’s not easy to get to Screenplay and my own journey north involved taking a fourteen-hour overnight ferry that set sail from Aberdeen. The epic journey northwards only adds to the adventure and when I arrived in Lerwick on a misty September morning I felt like I had stepped into a different world or stumbled upon a very well kept secret.

Screenplay is exclusive in the very best way. Curated by film critic, Mark Kermode, film scholar, Linda Ruth Williams and Festival Director Kathy Hubbard, the festival feels like an intimate affair that is very far from the everyday. The festival is infused with an easy and informal atmosphere with the larger part of activity centered around Shetland’s beautiful creative arts centre, Mareel. It doesn’t take long after stepping into the bar of this extraordinary building to become aware of the overriding conviviality that defines the Screenplay experience.

The festival eschews the premiere frenzy of powerhouse festivals taking place at the same time of year such as Telluride, Venice and Toronto, choosing instead to focus on celebrating British talent, providing a platform for local talent and highlighting its Scandinavian neighbors filmmaking talent. What seems like a faintly eclectic and quirky programme when viewed from a distance comes into focus when surrounded by Shetland’s unique blend of Scottish and Scandinavian elements.

Highlights of the festival included events that celebrated the special marriage of music and film presenting two extraordinary screenings, *Love is All* (Kim Longinotto, 2014) and the premiere of special event, *Following the Fleet: Drifters* (John Grierson, 1929). Made entirely from archival footage *Love is All* celebrates celluloid love throughout film history. The film is set to a soundtrack by singer-songwriter Richard Hawley who took part in the post screening Q&A as well as following the screening with an intimate and unforgettable acoustic concert. *Following the Fleet: Drifters* is a tribute the father of documentary, John Grierson, and his monumental film *Drifters*. The film was accompanied by a unique live performance by sound artist, composer Jason Singh combining live vocal effects and sampling to create an exceptional cinematic experience. Local storytelling and filmmaking talent came to the fore in *Havera: the Story of an Island* (JJ Jamieson, 2016), a documentary meditation on the Island of Havera and the story of its de-population told in Shetland dialect while the *Look North* programme looked even further north with screenings from Iceland and Norway.

Kermode, Williams and Hubbard invited a veritable panoply of British filmmakers to the festival to discuss their work. Guests for celebrating British talent included BAFTA winning director Amma Asante (*Belle*, 2013), director Iain Softey (*K-PAX*, 2002) and producer, Sarah Curtis (*Hysteria*, 2015), to name a few. With the business of film promotion firmly taking place elsewhere at other festivals, Q&As focused on the creative process and were active with an easy rapport established between the audience, interviewers and filmmakers. There is an inherent informality about the Q&As at Screenplay that makes it easy for the audience to engage with those being interviewed. It’s not unusual to hear filmmakers from other screenings intervene in the discussion making for lively Q&As. Added to this it’s easy to see that the audience are regulars at the festival and that everybody is involved in creating that special Screenplay experience.

As the busy Saturday afternoon screening of *K-PAX* bore testament to, Screenplay is a film-lovers festival. In his introduction to the screening, Kermode explained that the film had been programmed simply because it was a staff member’s favourite film. As good a reason as any for showing the film and the animated discussion that followed. Screenplay is a film festival experience with no posturing and no pretentions. It’s a festival that sets a gentle pace. Part of the experience of attending Screenplay involves just being in this quite different and unusual location that is very far from the world. This is a festival where you get to simply indulge in watching a film for film’s sake in a beautiful, wild and otherworldly location.
The film remake seems like incredibly fertile terrain for exploring how creative cultures change over time, as well as how different national cultures construct narrative, and how different global cinemas influence each other. However, the film remake is in itself an ill-defined media product, with a film like Gus Van Sant’s purported shot-for-shot remaking of *Psycho* (1998) being a significantly different beast from Çetin İnanç’s unauthorized riff on *Star Wars* (1977), entitled *Dünyayı Kurtaran Adam* (1982). It was, in part, in seeking to define, and redefine, what constitutes a film remake, particularly when these remakes are cross-cultural affairs, that inspired the Institute of Global Cinema and Creative Cultures at the University of St Andrews to stage this two day symposium.

Bringing together a diverse group of critics, filmmakers and scholars - as well as a strong cohort of the University’s own postgraduate research students - the event opened up new lines of enquiry into the rationale of the remake. The new dialogues fostered over the two days frequently transcended the generalised dichotomies of West vs the Rest, East vs West and Centre vs Periphery, whilst, as Professor Dimitris Eleftheriotis (University of Glasgow) was quick to point out, never fully escaping their import. Although East Asian cinemas, Bollywood and Turkish cinema predominated, there were interventions that drew attention to other areas of global significance which added further nuance to the complex relationship of influence and innovation within film remakes.

The event began on the Friday evening, with a special screening of Cem Kaya’s 2014 documentary on Turkish popular cinema (a.k.a. Yeşilçam cinema) *Remake, Remix, Rip-Off*. Kaya was one of the guests of the Symposium and spoke engagingly and at length about the film after its screening. Also present at this informal Q&A was the Turkish film scholar Dr Savaş Arslan of Bahçeşehir University, Istanbul. Dr Arslan had been one of the key academic touchstones for Kaya’s research into Yeşilçam cinema, and had also turned up as an eloquent contributor in Kaya’s film. Kaya spoke about how the film had developed out of his post-graduate research at university in his native Germany. He also elaborated upon his own personal experiences of Yeşilçam cinema. These experiences initially dated from childhood and felt like half-remembered dreams to the adult Kaya. For Kaya this cinema clearly had/has cultural and social importance for the large Turkish diasporic community within Germany. Both Kaya and Dr Arslan were able to flesh out some of the issues that had been briefly detailed in the film, including issues of copyright (a topic that was returned to frequently during the following day’s discussions), Yeşilçam’s cultural importance, issues of government censorship, and the increasingly rapid transformation of the film industry area within the city of Istanbul (including most gallingly the closure and destruction of the Emek cinema).

The Saturday Symposium was broken down into specific panels looking at Indian cinema (Joota Japani... Dil Hindustani), Hollywood’s relationship to Yeşilçam cinema (Hollywood/Yeşilçam: Play it Again), East Asian cinemas (Infernal Affairs: Departures from Source Cultures) and a mixed bag of African, Arabic, Asian and European cinemas (Hot Territories). The transnational flavour of the event was particularly...
felt in the way that presenters and interveners were able to tease out relationships between cinemas as seemingly disparate as Polish and Thai, or South Korean and Indian. And although there were some awkward transitions from one individual’s area of research to another, the chairs of each panel were adept at knitting together the central issues that emerged during each session.

Dr Anuja Jain (University of St Andrews) both presented in and chaired the first panel, on Indian cinema, which kicked off with a whirlwind tour of various Indian remakes of East Asian, and Central and Latin American films, courtesy of Dr Dennis Hanlon (University of St Andrews). Dr Jain examined the Indian mainstream film Johnny Gaddar (2007) for traces of Tarantino and Taken (2002) was remade as a Paul Walker take on a shoestring. Piyush Roy, an Indian film critic and current PhD student at the University of Edinburgh, made a compelling comparison between the creation of the Indian 90s movie character Madam X, played by Bollywood star Rekha, and the formation of Lady Gaga’s pop aesthetics. Finally, Sanghita Sen (University of St Andrews) talked about the back and forth exchange between Bollywood and Hollywood, describing the remake as “old wine in a new bottle”, and elucidating the importance of the genre of ‘mythological films’ within Indian cinema as a key source of remake material.

One of the key academic contributors to the event was Dr Iain Robert Smith of King’s College, London. Dr Smith’s forthcoming publication The Hollywood Meme: Transnational Adaptations in World Cinema (Edinburgh University Press, 2016) informed a challenge to one of the central ideas of the Symposium, namely that Hollywood’s influence within remake culture is inescapable and of considerable importance as a key point of intersection with other film industries. Talking about the various strategies available for legitimising academic discussion of remakes, Dr Smith drew attention to Yuri Lotman’s description of cultural transfer (as imported into a culture, it is then copied and imitated with a local element added, then the copy becomes culturally dominant and this copy is sent out into other cultures). Professor Dina Iordanova of the University of St Andrews, who is also the Director of the IGCCC, drew attention to Souraj Dutta’s intervention in the previous panel by highlighting his idea of the importance of the remake as a means of analysing the ‘aesthetics of low-budget filmmaking’ across distinct film cultures.

The second panel of the day was led by Dr Arslan and explored the relationship between Hollywood and Yeşilçam. It was the first of the panels that featured video interventions. Dr Ahmet Gürata (Bilkent University) delivered an engaging video essay on the Bollywood roots of popular Turkish films such as Berdüş (1967 and 1969) and Avarê (1964). The work of Raj Kapoor was a key influence here, as he was a major Indian star of the 1940s and 1950s within Turkey. Dr Melis Behlil (Kadir Has University, Istanbul) delivered a brief video intervention that asked what was missing from Cem Kaya’s film on Turkish popular cinema. Her answer seemed to suggest that a work of ‘true originality’ was absent, which prompted her to further enquire as to what may be unique or authentic within Turkish culture that could offer up cinematic works as ‘true originals’. Dr Arslan followed this intervention with a presentation that discussed issues of ‘Turkification’ within the remake culture of popular Turkish cinema. This presentation was contextualised through a challenge to academic stories of cinema history that privilege the US/European cinema industries at the expense of ‘other’ cinemas, that are at best seen as ‘prostheses’ of these industries. Memorably Dr Arslan introduced the Turkish remake of Tootsie (1982), entitled Şabanîye (1984), as a means of looking at how this remake can become a means of exploring Turkish film culture. The panel ended with a fascinating discussion between Dr Smith, Cem Kaya and Dr Arslan about the idea of ‘authentic Turkish’ cinema in direct dichotomy with ‘imported’ cultural product.

The third panel, although focused upon East Asian cinema, actually managed to do a formidable job of tracing influence back and forth between multiple different cinemas. It was chaired by Professor Eleftheriotis and featured a video contribution from Professor Chris Berry (King’s College, London) and a video essay from Chris Fujiwara (University of St Andrews). Connor McMorran (University of St Andrews) put forward an intriguing argument that explained the increasing popularity of Korean cinema within other Asian countries, as being down to its ability to thoroughly assimilate Pan-Asian film influences into its popular cinema. He drew upon Korea’s strong ‘co-production’ history with Hong Kong as a key contributory factor. Chris Berry’s intervention about Chinese remake culture and the increasing transnational nature of Chinese film production ended with a particularly forceful admonishment of copyright restrictions, with Professor Berry suggesting that “Less copyright, not more, inspires creativity”. Jinuo Diao (University of St Andrews) followed this analysis of Chinese remake culture by looking at the increasingly international outlook of Chinese film production. What was particularly interesting here was the US/Chinese cultural exchange that appears to be increasingly taking place through cinema. Diao highlighted, among other films, the fact that a Hollywood rom-com Only You (1994) was remade in China in 2015, whilst a successful Chinese black comedy The Missing Gun (2002) was remade as a Paul Walker action vehicle Running Scared (2006). Chris Fujiwara’s beautifully composed video essay detailed the various international adaptations of Austrian writer Gina Kaus’s novel Die Schwestern Kleh (1933), from a 1938 French adaptation entitled Conflit, to a Hollywood adaptation in the form of Edgar G. Ulmer’s Her Sister’s Secret (1946) and then on to a South Korean production It’s Not Her Sin (1959). What was most impressive here was how Fujiwara demonstrated that each successive adaptation gestures toward previous adaptations through the subtler linkages of their visual aesthetics. Fujiwara
also demonstrated how the transfer of source materials from one culture to the next leads to slightly different narrative emphasis in each adaptation.

The final panel was slightly delayed due to some technical difficulties with projection equipment which enabled Professor Jordanova to use this lull in the tightly-packed schedule to summarise some of the key elements that had come out of the day’s proceedings. Drawing attention to Dr Gürata’s video intervention Professor Jordanova wished to highlight the incredible global popularity and influence of the Indian film Awaara (1951). Dr Smith chaired the final panel, which featured predominately postgraduate students from the University of St Andrews Film Studies program. I was first to deliver an intervention, which sought to suggest an alternate taxonomy for types of remake, based upon what I observed occurring within the Polish film industry. Shruti Narayanswamy (University of St Andrews) brought African cinema into the discussion with an analysis of how Nollywood has chosen to reimagine Bollywood in the 2014 remake of Kha-bi Khushi Kabhi Gham (2001), entitled We are Family. Nathanai Prasannam (University of St Andrews) discussed the idea of ‘Thai Thai Noir’ with relation to the film Headshot (2011), which he argued is a Thai film made to be exported rather than consumed locally. Abdulrahman Alghanam (University of St Andrews) looked at the emergent UAE popular cinema and how it is indebted to global influences from British and American film and Bollywood. Darae Kim (University of St Andrews) brought proceedings to a close with an intervention that cast doubt on whether the US horror film The Uninvited (2009) can even be understood as a remake of its Korean source, A Tale of Two Sisters (2003), when any significant understanding of the latter is dictated by a cultural understanding of its origins within the Korean folktale.

Cem Kaya introduces his film Remake, Remix, Rip-Off.

In the brief closing discussion Professor Eleftheriotis returned to Chris Berry’s video intervention on Chinese remake and copying culture. What stemmed from this intervention, and permeated through much of the discussion of remakes within a popular national cinema context, was a rather profound question that appeared to invert the general pattern of inquiry of the day. When we talk about film remakes, what then is our actual notion of a film original? Perhaps, inadvertently or otherwise, Professor Eleftheriotis in asking this question has lain down the foundation stone for a future Symposium within this area of research. A special mention must be made of the excellent behind-the-scenes work carried out by both Shruti Narayanswamy and Sanghita Sen who helped to organise and co-ordinate this event. Furthermore, valuable assistance was provided by the following members of the postgraduate cohort at the University of St Andrews: Abdulrahman Alghanem, Souraj Dutta, Marco Huimin Deng (event filming), Darae Kim and Andrei Gadalean (organisational tasks), Sarah Smyth (compering and event assistance). A selection of papers inspired by this event will feature in a forthcoming edition of Frames Cinema Journal.
Document Human Rights Film Festival is the Glasgow-based film festival dedicated to activism and raising awareness of human rights around the world. In its fourteenth year, the festival was organised by a new team of coordinators; Eileen Daily, Sean Welsh and Sam Kenyon, who pushed the boundaries of documentary aesthetics and human rights discourse even further. In this overview, I’ll focus on some of this year’s festival highlights and why I think each film and panel sought the truth in the claims they made and in the images and messages they put forward to an eager audience.

As it was mentioned in the closing gala, Scotland has witnessed a proliferation of alternative festivals over the last few years, promoting a cinema that actively engages and questions the mainstream media, the developments in British politics, promoting radical voices and alternative thought.

Document 2016 is part of this discourse and film culture. It took place in Glasgow’s Centre for Contemporary Arts (CCA), between 20 and 23 October, preceded by two additional events: a festival preview consisting of the screening of Dreaming of Denmark (Michael Graversen, 2015) at Govanhill Baths, and an illustrated talk held by Chris Leslie, filmmaker and photographer who has for years been documenting the changing landscape of Glasgow’s high-rise buildings and so-called ‘renaissance’ project. These events were organised in other parts of the city, outside the main venue of the festival in the city centre.

In the opening gala the coordinators made a bold statement, that not only does the programme consist of a variety of documentary films and viewpoints, but also that their main focus this year was on the poetics and value of documentary as an art form and activist practice. This statement invited a critical reception of the programme and the value of documentary as an art form and activist practice. This statement invited a critical reception of the programme and the value of documentary as an art form and activist practice. This statement invited a critical reception of the programme and the value of documentary as an art form and activist practice.

One of these strands was We Come as Friends: Colonial Pathologies in the African Continent, which had several panel discussions, masterclasses and films dealing with contemporary forms of imperialism in Africa.

One of the films in this strand was A Brilliant Genocide (Ebony Butler 2016) that attempts to uncover the untold story of genocide in Uganda under president Yoweri Museveni and the Lord’s Resistance Army led by Joseph Kony. The screening was included in the Critical Forum, titled Looking for Truth: Programming Documentary Film Festivals. I organised this with the festival as part of my collaborative PhD research scheme under the University of Glasgow, the University of St Andrews and Document. The screening was used as an illustration and starting point for the keynote and panel discussion afterwards on the ethics of programming practices.

My PhD supervisor, Dr Leshu Torchin’s keynote provided context and a case study of the Kony 2012 video campaign, examining the positive and negative aspects of the visual strategies and online media tools used. The keynote was followed by a panel discussion on the main challenges faced by documentary filmmakers and festival programmers concerning the presentation of human rights issues. The panel members (Leshu Torchin, PhD student Finn Daniels-Yeomans, Document coordinator and programmer Sean Welsh and filmmaker Basharat Khan) discussed some of the tensions at play in the context of filmmaking and selecting films at festivals. The main point focused on was the pressing question of who has the responsibility of representing complex stories accurately in the festival context? The questions remained open well after the lively discussion, but highlighted some important ideas such as the potentially significant role of academics or social scientists in assisting with fact-checking the claims presented in films in order to inform festival programmers. Some other key issues revealed the challenges of making documentary films and balancing creativity with dramatisation of real events and subjects, the need for an end or resolution in a film on an on-going issue, as well as the careful use of language when representing the voices of victims.

The programming of a strand on the refugee crisis was inevitable in Document 2016 and the cluster of films and panels under the topic No One is Illegal: Citizens and Non-Citizens presented a multi-dimensional representation of the migrant experience. Films such as Dreaming of Denmark (Michael Graversen, 2015), Xenos and A Man Returned (Mahdi Fleifel, 2013 and 2016) presented the raw, brutal individual experiences of refugees and asylum seekers in their journey through Europe and back to their homeland.

The New Mexican Documentary strand looked at several individual stories of women dealing with state corruption (Tempestad, Tatiana Huezo, 2016) and intimate insights into the life of prostitutes (Plaza de la Soledad, Maya Gode, 2016).

Lastly, a strand focusing on labour conditions explored the current and historical state of global (de)industrialisation, the precarity of human labour and the implications for our environment. La Commune (Paris, 1871) (Peter Watkins, 2000), a six-hour film exploring the Paris Commune uprising was grouped with the poetic documentary Behemoth (Bei xi mo shou, 2015) and Out on the Street (Jasmina Metwaly, Philip Rizk, 2015) a re-enactment documentary in which nine men perform everyday life in a factory in Egypt.
The eleventh edition of Scotland's premier festival of African film focused its programming strands upon different conceptions of 'time'. As well as the usual programmes in Edinburgh and Glasgow, the festival also took the bold step of engaging local community groups and organisations, outside of these cities, in a collaborative approach to curation. Thus, pop-up film festivals were programmed by communities within East Lothian and Paisley. Also, Festival Founder Dr Lizelle Bisschoff (University of Glasgow) has managed to involve postgraduate students from the film studies department at the University of Glasgow in the selection committee for the Short Film and Documentary Competitions. While Justine Atkinson (Festival Manager) and Deborah May (Assistant Festival Manager) have sought to make many innovative programming decisions this year, including engaging young programmers in curating a series of events inspired by the 'Reviving Scotland's Black History Summer School.'

This year's opening gala took place at the Filmhouse, Edinburgh on Friday 28th October. The beautiful Niger-set second feature by Rahmatou Keïta, Zin’naariyâ!(2016) was selected as the opening film. A sensuous study of a woman's reintegration back into the fading customs and traditions of her Songhay roots after being educated in Europe, it neatly tapped into a major thematic concern of the festival, namely the idea that time is thought of differently within different cultures on the continent. The director was present for a Q&A after the screening in which she discussed some of the pressing issues to do with documenting a collective cultural memory that is gradually being forgotten. Prior to the opening gala the University of Edinburgh had hosted a symposium that would surely have been of interest to the University of St Andrews own Institute for Global Cinemas and Creative Cultures. The symposium in question focused upon the thematic ideas of ‘Africa(s) in Motion’. The latter film had garnered award recognition at Toronto and was selected as the opening film in this series by bringing a selection of new African films and filmmakers to the Filmhouse on Sunday 6th November. This was a panel-discussion on migration and post-colonialism in the Western Sahara, supported by the AHRC-funded Transnational Moroccan Cinema Research Project at the University of Exeter. Prior to this panel-discussion was the screening of Youssif Britell's problematically patriotic account of a large civilian march in 1975, Al Massira: La Marche Verte(2015). The latter film had garnered award recognition at Toronto and will surely help to draw more global attention to filmmaking in the Western Sahara, especially in the face of political ructions within recent Tunisian history in the titular structure. Jasyn Howes unusual science-fiction short Lost in Transmission (2015) showed the breadth and diversity of creative voices coming out of South Africa and the breadth of creative voices coming out of South Africa at present, a country which dominated this year's Short Film showcase.

Among the films from this year's festival that proved particularly interesting I would mention Olumide Fadeyibi's Scots-Nigerian co-production The Champagne Room (2016), which placed a migratory narrative within the context of a gangland thriller, set in Glasgow. A crowd pleaser could be found in Leyla Bouzid's À peine j'ouvre les yeux (2015), a Tunisian-set character study filled with an intense love of music, that proved popular at the Rotterdam International Film Festival earlier in the year. La Belle au Bois Dormant(2015) was a cinephilic delight, with director Cecilia Zoppelletto putting together a film essay on the history of Kinshasa's cinema spaces. Whilst the Tom Tykwer supported Kati Kati(2016) marked the beguiling feature debut of Kenyan artist and musician Mbithi Masya, from the art collective Just a Band. The latter film had garnered award recognition at Toronto and will surely help to draw more global attention to filmmaking from the continent.

Outside of the ten days of the festival itself, Atkinson and May have also worked tirelessly to keep African cinema prominently placed within Scottish film culture. AIM runs a series of screenings each month in a variety of locations throughout the country. The University of St Andrews will be hoping to participate in this series by bringing a selection of new African films and events to the Byre Theatre in 2017.
Fellini's La Dolce Vita (1960) is, as Professor Richard Dyer's illuminating late-September talk showed, not merely a film about celebrity culture. It is one which exults in it. At least, it was with such an assertion that the evening's speaker – recently returned to St Andrews as a Professorial Fellow – began. Introducing his subject as a ‘meditation on postmodernism and celebrity culture,’ Professor Dyer went on to deliver a compelling demonstration of how remediated media events, figures, and practices not only underscore but profoundly shape Fellini's revered satire.

In Dyer's reading, La Dolce Vita is a film of surfaces – the surfaces in question being those excessive, opulent exterior images offered up by the news stories, fashions, and fashionable people of Rome in the late 1950s. Presenting extracts from the film itself alongside contemporary paparazzi and publicity images, the visiting professor emphasised the common genesis of these surfaces: they are all products of mediation.

Dr. Lucy Bolton, Senior Lecturer in Film Studies at Queen Mary, University of London visited the department as the second speaker of the CFS Speaker Series of this semester. She delivered a lecture entitled ‘Moral Realism in Once Upon a Time in Anatolia.’ In her presentation, she discussed how the insights from British moral philosopher Iris Murdoch can be used to read and interpret films. She demonstrated the idea of 'unselfing' as discussed in Murdoch's 1959 essay 'The Sublime and the Good' through an analysis of the Turkish film, Once Upon a Time in Anatolia (Nuri Bilge Ceylan, 2011) and how the process of unselfing demands active attention from others to one's plight.

Dr Bolton showed how the film in question works as Murdochian moral realism, not only for the protagonists of the on-screen narrative, but as an exercise in unselfing for the members of the audience. Indeed, the film's diegetic progression leads engaged members of the audience to identify with the protagonist at the centre of the moral narrative.

In a direct and personal tribute to Professor Richard Dyer, and his book White, Jackie Stacey, Professor of Media and Cultural Studies at the University of Manchester, discussed 'extreme' whiteness in the oeuvres of Tilda Swinton and David Bowie with regards to Dyer's discussion of the endemic representation of 'white' people as an 'un-raced', 'invisible' norm in Western culture and photographic media. Professor Stacey identified three distinct aspects of whiteness in Bowie and Swinton's personas and work – namely, the paradox of white visibility, fascination with 'white death' and the relationship between unmarked and extreme whiteness.

Professor Stacey identified whiteness as a phenomenon that both Bowie and Swinton harness and subvert in their work across cinema, music video, fashion photography and live performance. There is a liminality to whiteness, Stacey argued, which may evoke a range of associations from purity to death. This gives rise to a sense of the uncanny, something both actors have explored through strategies of masquerade and illegibility. Likewise, Stacey's analysis explored a new dimension of Dyer's conceptualisation of extreme whiteness and its effect of normalising average whiteness.
STAFF

Robert Burgoyne

**Fellowships**

**Journal Essays**
“The Dark Power of Belonging,” *Short Film Studies*, vol. 7, no. 1 (October, 2016).


http://dx.doi.org/10.1080/13642529.2015.1006865

**Keynotes/Invited Lectures**

Michael Cowan

**Publications**
The Promise of the Cinema: German Film Theory 1907-1933, co-edited with Anton Kaes and Nicholas Baer (University of California Press, 2016), 685pp.

“Learning to Love the Movies: Puzzles, Participation and Cinephilia in Interwar European Film Magazines,” Film History 27.4 (2016), 1-45


**Invited Talks**
Westminster University, presentation in workshop on Harun Farocki, 18 November 2016

University of Glasgow, “Useful Animation in Early German Cinema,” 24 October 2016

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

Università degli Studi di Udine, “Film at the Exhibition: Weimar Cinema’s Screen Cultures,” 24 June 2016

Domitor conference on early cinema (Stockholm), roundtable on The Promise of Cinema, with Nicholas Baer and Anton Kaes, 15 June 2016

Shanghai, Film Theory in Media History, Nodes and Edges (conference organized by the Berkeley-Shanghai Seminar on Media Theory), “Digital Screens and the Ambivalence of Interactivity,” 3 June 2016

Cinépoetics Seminar, Free University, Berlin, “Absolute Advertising” (presentation and discussion of my work on early advertising film), 4 May 2016

St Andrews University, Centre for Film Studies, “Techniques of Cinephilia,” 2 February 2016
Université de Montréal, département d'histoire et Centre canadien d'études allemandes et européennes, “Pour une autre histoire de l'animation: film publicitaire et espace publique en Allemagne 1910-1933,” 18 January 2016

Conference Presentations


“"Film Journals and the Logic of Professions," Society for Cinema and Media Studies, Atlanta, 1 April 2016

Grants and Awards
British Academy Small Grant for research on early film societies (summer 2016)

Shortlisted for Willy Haas Prize for Best Book on German Cinema (The Promise of Cinema), fall 2016

Shortlisted for St Andrews Student Association Annual Teaching Award, spring 2016

Lucy Donaldson

Invited talks
‘The same, but different: adjustment and accumulation in television performance’, University of Stirling, Research Seminar series, November 2016-11-05

Conference papers
With Dr James Walters, ‘Setting the scene: valuing television as a medium for performance’, Acting on Television, University of Reading, April 2016.

Jean-Michel Frodon

Talks


Public conference about the installation ‘Religious Films are always political’ in the frame of the exhibition ‘Reset Modernity’, Bruno Latour curator, ZKM museum, Karlsruhe (Germany). April 15, 2016.

Presentation ad Q&A of Close-up (Abbas Kiarostami, Iran), cinema Le Médicis (Paris). April 20, 2016.


Conference about the French cinema subsidy system at Khaneh Cinema (House of Filmmakers), Tehran (Iran). April 27, 2016.


Workshop about history of French cinema and the role of Cannes Film Festival. La fémis (national Film School), Paris. May 2, 2016.

Introduction and Q&A about A Touch of Sin (Jia Zhangke, China) at cinema Utopia, Avignon (France). May 3, 2016.

Talk and discussion with college students about film criticism, Lycée Mistral, Avignon (France). May 4, 2016.

Keynote Conference about the teaching of cinema in Schools, Colleges and High Schools. National congress of

Public discussion with Jia Zhangke (masterclass) for the members of the Cinéma du Monde session at Cannes Film Festival. May 13, 2016.

Public discussion with Naomi Kawase (masterclass) at Cannes Film Festival. May 18, 2016.


Conference at French Cultural facility in Rio de Janeiro about ‘What Film Critism is – or should be’. June 10, 2016.


Introduction and Q&A about *The Assassin* (Hou Hsiao-hsien, Taiwan) and *Mountains May Depart* (Jia Zhangke, China) at Richelieu Chinese Film Festival (France). August 19, 2016.


Workshop about theory and practice of Film criticism with 12 Egyptian critics and academics, Dahshur (Egypt). September 19-24, 2016.


Public discussion (with philosophers Thierry Paquot and Dominique Bourg) about the powers of cinema regarding environment. Images de Ville, Aix-en-Provence (France). September 30, 2016.

Conference about cinema as an ecological resource. Introduction and Q&A about *Wind Over the Everglades* (Nicholas Ray, USA) and *Uncle Boonmee* (Apichatpong Weerasethakuk, Thailand), Images de Ville, Aix-en-Provence (France). October 1, 2016.

Introduction and Q&A about *Jia Zhangke, a guy from Fenyang* (Walter Salles, Brazil) and *A Touch of Sin* (Jia Zhangke, China), cinema Les 400 Coups, Angers (France). October 3, 2016.


Symposium Film Festivals facing political and economic pressures, Busan (Korea). October 9, 2016.


*Publications*

Fieldbook (catalogue) of the exhibition ‘Reset Modernity’, Bruno Latour curator, ZKM museum, Karlsruhe (Germany).

‘Gianfranco Rosi or the Adventures of the Real in 4 films + 1’ in *Above Sealevel*, a notebook on the films of Gianfranco Rosi, Carla Cattani, Monica Moscato, Giovanni Marco Piemontese ed. Istituto Luce (Roma).

Approximately 70 critics and articles on Slate.fr

4 chronicles, 2 critics and a long interview (Isabelle Huppert) on Caiman, Cuadernos de cine (Spain).


**Exhibitions**

April 15: video installation for the exhibition ‘Reset Modernity’, Bruno Latour curator, ZKM museum, Karlsruhe (Germany).

Jafar Panahi ‘Nuages’, Centre Pompidou.

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**Dina Iordanova**

**Publications**


‘Hidden Histories on Film: Female Directors from South Eastern Europe,’ *Celluloid* (Dhaka), Vol. 37, 1&2, July 2016, pp. 26-31.


**Talks/Keynotes**

’Surrealism in East European Cinema,’ Master class at the Perspectives Film Festival, Singapore. 22 October 2016.


‘Celebrating the Transnational,’ Keynote speaker at Transnational Screensconference, CATH, De Montfort University, Leicester, 15 September 2016.

‘Documentary as Utopian Forum,’ Keynote Speaker at the Utopia and Realitysymposium, University of Zurich, Switzerland, 8 September 2016.

‘Wanted Images, Unwanted Bodies: Circuitous Memory Work and ‘Gypsy’ Representations in Film. Keynote at 11th Colloquium of Film Studies, University of Tel Aviv, 8 June 2016.

**Conferences**


Agendas, Film Festivals, and Cinema, Convener and speaker at Workshop, with Chris Berry (Kings), Jean-Michel Frodon (Sciences Po), and Stephen Teo (Nanyang IT, Singapore). Screen Conference, Glasgow, 24 June 2016.

Jennifer O’ Meara

Invited Talks

Conference Attendance


Research/Teaching Activities
Co-facilitator of ‘The Audiovisual Essay in Ireland’ workshop, lead by Dr. Catherine Grant and Dr. Liz Greene, and organized by Prof. Maria Pramaggiore, Maynooth University, May 9-10, 2016.

Publications


Tom Rice

Conferences

(Workshop participant) “Moving Images online: Revisiting the Colonial Film Website,” Audiovisual Aids: Producing Media Adjuncts to Scholarly Publications, SCMS Conference, Atlanta, 30 March–3 April 2016.

Publications


TV appearance
Interviewed contributor on “Scotland and the Klan,” BBC Documentary, originally aired on BBC 2, 4 October 2016.

PhD STUDENTS

Jinuo Diao

Conference Papers
Diao, J., 2016, ‘Under the Profit-push Trend: What is Happening to Production in the Contemporary Chinese Film Industry’. Production Studies: Film, Television, and their Industrial Contexts Postgraduate Conference, CATH, Uni-

**Talks**

**Publication**

**Activities**
Far East Film Festival, 22-30 April, 2016, Udine, Italy
China-Britain Film Festival, 26-30 June, 2016, London, UK
SGSAH Summer School, 20-23 June, 2016, Glasgow, UK

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**Chris Fujiwara**

**Publications**

“The Road to Perdition.” Notes for booklet for Blu-ray release of Pedro Costa’s *Horse Money*, Cinema Guild (USA), Second Run (UK), 2016.


“A World of Ambivalence: Daughters of the Three-Tailed Banner.” *SineScreen* 2, no. 3 (June 2016).


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

**Talks**
“Otto Preminger,” Mithat Alam Film Center, Bogazici University, Istanbul, April 2016.

Moderator, discussion with Pedro Costa and Rui Chafes, Vacant, Tokyo, 30 June 2016.


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

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

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

**Conferences**

**Other Activities**
President, FIPRESCI jury, Istanbul Film Festival, April 2016.
Connor Mcmorran

Talk
‘Constructing the Korean Martial Arts Film’ Thursday 28th April 2016, University of St Andrews PG Conference, St Andrews.

Shorna Pal

Awards Granted
May 2016. Shorna Pal was awarded funding from the Russell Trust for her research trip to India, interviewing film industry personnel across seven cities, as well as industry documentation research at the National Film Archives, and photo-cataloging some single screen theatres and multiplexes.

Conference Papers
“Creating P.O.V. through Transmedia Storytelling: Remediating the Auteur for brand ‘Bollywood’”, BAFTSS Conference, Reading, 14-16 April 2016

“Creating P.O.V. through Transmedia Storytelling: Remediating the Auteur in Indian Films”, Afterlives: Remediations in Word and Image, SWIG Conference, Dundee, 6-7 May 2016

“Beyond Metros: The Multiplex as Symbolic Capital of Consumerism in India”, Panchanan Barma University, Cooch Behar, India, 16 August 2016

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

Natthanai Prasannam

Conference presentation

Keynote speech

Isabel Segui

Invited Talks

Conference Papers
“Sacrifice, Invisibilization and Rebellion of Women in Andean Political Filmmaking: The Cases of Beatriz Palacios, Danielle Caillet and Pilar Roca,” Association of Hispanists of Great Britain and Ireland Annual Conference, Northumbria University, 4-6 April 2016, Newcastle, UK.

“Depatriarchalizing the Gaze on 70s Andean political cinema. The Case of Ukamau and Kuntur groups.” Society for Latin American Studies Annual Conference, University of Liverpool, 7-8 April, 2016, Liverpool, UK.

“Domitila Chungara: Transmedia testimonio for a proletarian public sphere.” II Interdisciplinary Colloquium Film and Audiovisual Studies, organised by the Uruguayan Group of Audiovisual Studies, 15-17 September 2016, Montevideo, Uruguay.


Sanghita Sen

**Invited Talks**

Use of Multiple Intelligence and Collaborative Learning in Classroom practices in TEQIP II National Workshop on Pedagogical Practices, College of Engineering and Management, Kolaghat, West Bengal, India, 01.07.2016 – [Plenary talk]

On-Screen Translation of Women’s Resistance against Abuse and Sexual Violence in the International Conference on “Gendered Myths conflict and Un-belonging” organised by Centre for Spanish, Portuguese, Italian, & Latin American Studies, Jawaharlal Nehru University, New Delhi. 03.08.2016 – [Keynote address]

Post Screening discussion on two documentary films on Mrinal Sen and Shyam Benegal at Edinburgh Festival of Indian Films & Documentaries, September 2016

**Conference presentations**

Social media as the archive of the visible evidence of resistance: contesting the politics of (in)visibility of the Dalit and ethnic other in (In)Visible Cultures conference held in King’s College, London on 13th and 14th June 2016. 14.06.2016

Remake or Adaptation/Translation: New Wine in Old Bottle – the Indian Screen in The Rest and the West: ‘Rip-off’ or Resourceful Creativity in Global Popular Cinema Conference, organised by IGCCC, University of St Andrews, 7 and 8 October 2017

**Research Trip (July - August 2016)**

Met and interviewed Samhita Ghatak, daughter of Ritwik Ghatak regarding Ghatak’s films and articles on Cinema and performing arts.

Met and interviewed documentary filmmakers in Kolkata and New Delhi about films on political activism and identity politics in India

**Film Festival and other events**

Attended Edinburgh Festival of Indian Films & Documentaries (September 2016).

Documents Human Rights Film Festival (Glasgow, 20 – 23 October 2016).

Discovery Film Festival 2016 (Dundee Contemporary Arts, Dundee).

**Organised events/Conference**

Screening and Q & A of Cem Kaya’s *REMAKE, REMIX, RIP-OFF* (2014)

The Rest and the West: ‘Rip-off’ or Resourceful Creativity in Global Popular Cinema Conference, IGCCC, University of St Andrews, 7 and 8 October 2017

**CONGRATULATIONS**

Dr. Alex Fischer, the creator of the 60 Hrs Film Blitz, has been appointed Senior Lecturer at the Faculty of Cinematic Arts of Multimedia University, Johor Bathor, Malaysia.

Prof. Dina Iordanova is the first Western scholar invited to teach a short course on Eastern European cinema at the Beijing Film Academy in China. During her visit, she will also give talks at various other Universities in Beijing.