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Leshu Torchin
Editorial

The Centre for Film Studies is burgeoning with the study of film cultures. We explore festivals and films, archives and industries, magazines and YouTube. We take on the range of possibilities embedded in the word ‘culture’, from the aesthetics to social practice, where just one would have been enough.

It would have been enough just to have a speaker series, where we enjoyed talks by Reif Larsen on the adaptation of his novel, *The Selected Works of T.S. Spivet* by Jean-Pierre Jeunet; by Will Brooker on David Bowie; by Cahal McLaughlin on the Prisons Memory Archive; by Maria Pramaggiore on military cuteness, soldier lip-sync videos, and the deployment of soft power; by Tami Williams on Germaine Dulac; and by our own Michael Cowan on early cinephilia. But that wasn’t all, as there were roundtables on silent cinema, conversations with filmmakers, and screenings by the Latin American Film Club and the Reel Film Society.

It would have been enough for one publication, but instead, St Andrews Film Studies published two volumes, *Telluride in the Film Festival Galaxy* by Jeffrey Ruoff and *Open Spaces: Openings, Closings, and Thresholds of International Public Media* by Patricia Zimmermann, whilst staff continued apace, including Dina Iordanova and Jean-Michel Frodon’s edited collection, *Cinemas of Paris* and the monograph, *White Robes, Silver Screens: Movies and the Making of the Klux Klan* by Tom Rice.

It would have been enough for one film festival adventure. And yet we had the return of the annual Film Blitz, a week of Indian independent film courtesy of Shruti Narayanswamy, and PhD candidate Isabel Segui programming the Saturnino Huillca series at the Censurados Film Festival in Lima, Peru. Beyond curation there was attendance and reflection, leading to fascinating reports from Dhaka to Glasgow.

It would have been enough, but we are not stopping there.

Enjoy this taster of the Centre’s many vibrant activities.
From the Ku Klux Klan to British Colonial Films:
An Interview with Tom Rice

Grazia Ingravalle

Tom, your recently published White Robes, Silver Screens: Movies and the Making of the Ku Klux Klan is an enquiry into the history of reborn, “modern” Klan during the inter-war period and of its successful exploitation of mass media and film. In the Acknowledgments you write that this project started when you were a student at the University of Southampton. Could you tell us a little more about what ignited your interest and how your research developed?

Yes, as an undergraduate I studied English and History at Southampton, although I quickly gravitated towards the film modules. I was absolutely drawn towards the courses on early cinema and film history, which offered the chance to conduct independent archival research – this appealed to me considerably more than reading Tristram Shandy and working my way through Milton again. At the same time, I took a brilliant in depth course on American race-relations and unsurprisingly The Birth of a Nation featured fairly prominently in both contexts. I think this must have sparked an idea for my PhD, although from memory my original plan was to look at the representation of the Klan on film. Fortunately, I approached Lee Grieveson in London to supervise the project and he had a massive influence on my work. He encouraged me to look, for example, at Klan productions, at the work of the Klan ‘propagation department’ and at the Klan’s role in censorship debates, so that I began to think more broadly about the ways in which the Klan used film and media to recruit members, generate publicity and define its role within American society. I finished the thesis almost a decade ago and was lucky enough to get a full time postdoc. and then a lecturing post. Going back to the project with a bit of distance and now constructing it as a book really helped me develop this further, although I am conscious that as a PhD student, you really don’t want to hear about the benefits of completing, deconstructing and reworking your thesis.

The book is released at the centenary of The Birth of a Nation and the formation of the so-called Modern Ku Klux Klan in 1915, which is a starting point for your book. In what ways is this history still resonating a hundred years on?

Well I think in the last six months we can see this happening in all too many ways. Obviously the legacies of this period live on, with the #oscawhite campaign or the new film entitled ‘The Birth of a Nation’ winning at Sundance. We also see contemporary Klan activities still generating popular news coverage. Indeed even though the Klan’s membership and influence may be miniscule compared to its 1920s heyday, the image – manufactured and projected through film in the interwar period – remains instantly recognizable and powerful today. Of course, we can also see how the Klan has tried to exploit the news coverage it has received in relation to Donald Trump, a more established power, which again is nothing new. Others have noted modern parallels with the ways that extremist groups have used film to circulate atrocities, but I think the closer parallels lie in the Republican Campaign and debates, where we have a very familiar nativist rhetoric, around immigration, Protestantism and ‘Americanism’. Indeed we see here the ways in which someone like Trump has used new forms of media – as the Klan did in the 1920s – to maneuver into the mainstream, to attempt to normalize his particular vision of ‘America’.

White Robes, Silver Screens involved research in several archives, ranging from the New York Public Library to the British Film Institute. What trail were you following – specific kinds of records or media, or particular repositories?

All of the above. I was constantly following different trails and had endless lists of films, papers, events, people, places and venues that I needed to investigate. There were
Some of the Ku Klux Klan’s criticism – most notably towards Paramount’s suggestive titles such as *Manhandled*, *the Enemy Sex*, *Changing Husbands* and *The Female* – and its nationalistic rhetoric permeated the Motion Pictures Production and Distributors of America (MPPDA) and influenced its director Will Hays in the early 1920s. However, by the 1930s the Klan was increasingly marginalized both socially and in the media. What were the reasons for such defeat? Which strategic mistakes did the Klan make that prevented it from exercising greater influence on Hollywood’s censorship process?

Yes, *The Female* which promised to show Betty Compson ‘more nearly nude than she has yet appeared on screen’ certainly met with Klan disapproval. We can see in the early 1920s how the Klan is able to fan these popular fears around film – around on-screen representation and off-screen morality – to promote and define its own position within American society. Whether protesting and off-screen morality – to promote and define its own fears around film – around on-screen representation early 1920s how the Klan is able to fan these popular certainly met with Klan disapproval. We can see in the ‘more nearly nude than she has yet appeared on screen’ censorship process?

You have recently been awarded a Leverhulme Research Fellowship for 2016-17 that will allow you to work on your next book project “Watching Empire Dissolve: Through the Lens of the Colonial Film Unit.” Your interest in the history of the British Colonial Film Units started while you were working as part of a research team on the Colonial Film website (www.colonialfilm.org.uk). Could you tell our readers more about the genesis of your project?

Sure. Between 2007 and 2010 I worked as a postdoctoral researcher on a major AHRC funded project on Colonial Film. As a researcher at the start of my career, this was pretty much a dream project. I was involved in organizing seminars, conferences, public screenings, developing the website and presenting the material for different audiences. I got to work very closely with the BFI and Imperial War Museum, not only cataloguing the 6000+ films relating to British colonies prior to independence, but also writing historical essays on more than 200 of these films myself. This was a brilliant challenge as I would be expected to write about 3 of these 1000 words essays a week and might be watching and researching on an 1899 actuality from the Boer War one day, then a sponsored documentary on education in late colonial Nigeria and perhaps an amateur film or newsreel from India in the 1940s. Each piece I wrote was then reviewed by the two project heads and two of the archivists. It was really inspiring and exciting and, aside from the experiences I gained particularly within the archives, it gave me an insight into so many different areas of film and history. Writing all these case studies left me with so many strands of research that I wanted to follow up on (I still haven’t quite worked out what to do with my acquired knowledge of Tropical Hookworm….), but the nature and demands of the project, which focused predominantly on individual films, made this difficult.
Since finishing the project and immediately moving to St Andrews, I’ve written articles on different aspects of this work (such as educational film in the 1920s, mobile film exhibition and the role of the local commentator in Africa), trying to piece together these broader connections. One area of particular interest for me is The Colonial Film Units, which produced, distributed and exhibited film across the British colonies from the 1930s until independence in the 1960s. Put simply, the next book project will examine the integral role that film would play in administering, controlling and visualising a rapidly changing Empire. The book aims to provide a new historical perspective on the last decades of the British Empire – through the war and civil unrest to political independence – while also offering a fresh exploration of British, and global, cinema.

There are some points of contact between your work on the Ku Klux Klan and this project on the Colonial Film Units – e.g. your attention to film’s exploitation as a tool for propaganda and the history of non-theatrical film exhibition in that context, and archival research. Are there other thematic, historical, or methodological overlaps between the two projects?

Yes you’re right, more than I realized when I first started researching on colonial film. Naturally you start to make connections and it’s helped me realise how I can situate my research more widely, so that these studies are not just relevant, I hope, to those interested in the Klan or the British Empire, but also to those with an interest in much wider areas of film studies as you suggest. I guess I’ll be in a better place to answer this question in a couple of years when I’m finishing up the project.

Thank you very much, Tom, and best of luck with your research!

New Publication at StAFS: *Open Spaces: Openings, Closings, and Thresholds of International Public Media* by Patricia Zimmermann

Abdulrahman Alghannam

Patricia Zimmermann is Professor of Screen Studies at Ithaca College in New York State. She has published multiple scholarly books and articles on film history, digital arts, and the political economy of media.

Zimmermann’s new work, *Open Spaces: Openings, Closings, and Thresholds of International Public Media* published by St Andrews Film Studies challenges and questions the multiple spaces where film, art, community, and politics intersect and sometimes collide. As programmer and co-director of a film festival as well as a global traveller and observer of cultural differences around the world, Zimmermann’s views are shaped by personal experiences. She introduces her short nonfiction essays in a format that is motivated by her six-year long online blogging.

The book’s inclusive theme does not just highlight the influence of mainstream media. It offers new methods of looking at how independent media and emerging technologies create new modes, practices, and interaction formats for global individuals. Through a micro-scale analysis of the role of media for the international community, this book speaks freely about media interfaces, interstices, institutions, and infrastructures, and contextualizes them all within new technologies, documentary and experimental practices.
New Publication at StAFS:

Telluride in the Film Festival Galaxy by Jeffrey Ruoff

Andrei Gadalean

St Andrews Film Studies Publishing is proud to add another extremely interesting and engaging entry in the series of books titled Films Need Festivals, Festivals Need Films, and I am honoured to have assisted in the process of publishing it. Jeffrey Ruoff’s Telluride in the Film Festival Galaxy is a compact and compelling overview of the unique film festival, which started in 1974 in Colorado, USA and has quickly become an unmissable stop for cinephiles, between Cannes and Toronto.

Jeffrey Ruoff is a film historian, documentary filmmaker, and an associate professor of Film and Media Studies at Dartmouth College in New Hampshire. Those familiar with the work of StAFS will quickly recognise his name, as he had published another book here, Coming Soon to a Festival Near You: Programming Film Festivals, in 2012. In what is slowly becoming the stuff of legend, two years ago, during a conference in Italy, over “true espresso”, Professor Dina Iordanova encouraged Jeffrey to collate and organise his rich material on the Telluride Film Festival, and this resulted in what Dina, in her introduction to the book, calls “the first study to explore Telluride’s multifaceted contributions to the cultural life of the United States and beyond”.

Rather than moving chronologically through its entire history and throwing facts back and forth, Telluride in the Film Festival Galaxy explores the specificities of the Colorado festival by looking closely at its very first edition, back in 1974, and then at the 40th one, in 2013, carefully tracing what had changed and what hadn’t and what that means for the festival. Crucially, the book also includes a rich and insightful conversation the author has had with co-founders Bill and Stella Pence, as well as an equally relevant interview by film historian and curator Brigitta B. Wagner with Tom Luddy, the other co-founder and current co-director of Telluride.

As she strongly argues in her Introduction, Dina Iordanova considers this book to be a prototypical festival book, for a variety of reasons. Firstly, it is accessible, elegant and short, therefore easy to read and to teach. Second, the structure is also an advantage, precisely because it gives the author the chance to make valuable observations on the festival’s unique features. Third, it successfully integrates the viewpoints of “insiders” (e.g. organisers) with “outsiders” (e.g. theorists). Fourth, the focus is shifted from films onto matters of organisation, promotion, venues, audiences and stakeholders, facilitating the understanding of how a film festival operates. “If we had more short and elegant books like this one, […] we could navigate the festival galaxy with more ease”, Dina concludes. Here’s hoping that this book on Telluride is indeed just the first of many to come.
Engaging and Examining our Subjects and Ourselves:

Study Day 2016

Isabel Seguí and Amber Shields

Working with affect, feelings, and emotions as researchers requires us to not only present ourselves at the various sites where we undertake our investigations, but to also engage with our presence there. In organising this year’s annual Study Day on this topic, we aimed to capture that engagement while also examining how to more fully acknowledge and embrace it in our own work.

Our interest in this theme arose from what we felt was a lack of training and space to talk about the multiple ways that the affective or emotional is part of our academic pursuits, acting as a constituent part of the research object (those subjects or social processes investigated) or through our own involvement in the research process. Throughout our studies we may receive training on how to conduct interviews, work within the archive or analyse texts. However, we receive little training on how to analyse, work with, confront or integrate emotions when they appear at any stage of our investigation.

The Study Day gave us the space to bring together our department and other researchers in the St Andrews community to discuss the practicalities of how we encounter affect, emotions, and feelings in our research and how we recognise, think through, and incorporate these in our work. As a starting point for discussion, Dr Lucy Fife Donaldson (Film), Dr Paloma Gay y Blasco (Social Anthropology), and Dr Anindya Raychaudhuri (English) presented examples from their own research to inspire a day of knowledge reflection rather than knowledge transmission. This room to explore contributed to the congenial atmosphere of the day in which questions were taken to be mulled over and discussed instead of immediately eliciting answers.

As organisers, what we took from the day was the benefit of creating stress free environments and spaces in which lone researchers can engage with fellow academics, sharing not only work but also that bit of ourselves that is always present in our work as well.

As a society in general we are poor managers of emotion. Commonly in a patriarchal and materialistic society such as ours we reject emotions as negative. Moreover, a patriarchal academy makes us (consciously or unconsciously) categorise feelings as unscientific and, therefore, undesirable. A lot has happened since feminist thought, post-structuralism, queer studies or subaltern studies called into question this false “rationalism” that dominates the academy. Still, we feel that these approaches have championed the theoretical while giving little thought to the practical and applicable methodologies that may serve in our daily research.
Film Blitz 2016: Bringing a Painting to Life

Lauchlan Hall

The 60 Hour Film Blitz had another highly creative turnout in March this year. The yearly event sees student and local filmmakers compete for prizes and prestige in making the most creative short piece over two days. Armed with cameras and equipment provided by the department or procured themselves, more than 22 teams submitted a wide range of films around the theme of ‘Bringing a Painting to Life’.

Local filmmaking group Guerilla Film School were amongst the teams of locals bringing their input from outside the university scene, with other submissions including a fascinating debut which melded Fuseli’s ‘The Nightmare’ with a tale of sleep deprivation and family secrets. Across the board a variety of perspectives and styles were showcased, with the culminating Screening and Awards Ceremony packed to the rafters with an engaged audience.

After the screening, ably compared by the comic stylings of Dr Tom Rice, the jury, which included Professor Robert Burgoyne and Hollywood producer and director Joe Russo (who skyped in to give his views on the films), gave their verdicts on the years’ submissions. The competition was tough, with a fine selection of works, but the big winners were The Human Croutons, with their singular take on Warhol’s ‘Campbell’s Soup Cans’, and Daihachi Yagi, who’s unnerving interpretation of Munch’s ‘The Scream’ wowed audiences and judges with its creativity and technical prowess. Prizes were kindly donated by local businesses and individuals, including a lovely painting, in keeping with the theme.

The competition goes from success to success, offering students and the local community a chance to get hands on with filmmaking and to see their town in a new light. The festival is run by a committee of students from across the undergraduate and postgraduate spectrum, led by Kit Klaes and Professor Burgoyne, who ensured smooth running of the administration and a happy crowd at the premiere. The inclusion of international filmmakers on the panel was a welcome innovation, drawing on the departments worldwide connections and reach.

Ultimately the prestige of the Film Blitz is built on the creativity and enthusiasm of our entrants and audiences, which shows no sign of letting up any time soon. We look forward to another great competition next year, which promises to be bigger and better than ever.
This week-long festival of contemporary Indian films was curated by myself and Zeena Oberoi, a student in the History department. The idea for the film week came about when we met at a diversity event organised at the University. We discussed the limited availability and access of contemporary Indian cinema and how screening lesser-known films in St Andrews could bring awareness among the vibrant student community.

With this objective, the film week was conceptualised as a week-long screening of films and documentaries which highlighted India’s cultural diversity and explored some of its existing social issues. This was an attempt to look at India beyond the ‘exotic’ and ‘Bollywood’ paradigms, and to experience a complex nation through a rich spectrum of human experiences narrated and captured through films. Through five films screened over the course of five days, the film week sought to address themes such as politics, power, women’s rights and LGBT issues. IIFW aimed to bring St Andrews and India a little bit closer through entertainment, awareness and admiration.

The film week was held as a part of the On The Rocks student festival to ensure maximum visibility for the event. Programming the festival was a challenge and an incredible learning experience. We wanted to have a selection of films with themes from contemporary India, without shying away from ‘difficult’ subjects, while ensuring that the selection was still entertaining. As first time organisers, there was a learning curve and some challenges in securing access to the films, which definitely impacted the programming. The films that were screened were Margarita, with a Straw (2014), Tasher Desh (2012), The World Before Her (2012), Miss Lovely (2012), and Filmistaan (2012).

The response to the festival was heartening, with audience members coming up to us to express that they enjoyed this initiative. Films such as Margarita with a Straw and The World Before Her particularly engaged the audience, demonstrating that once barriers to access are removed, there is an always an audience for films that lie outside the mainstream Bollywood milieu. Next year, we hope to make the programming more vibrant and diverse, have a wider mix of non-Hindi films and showcase more independent films from India.
For the first CFS programme of the semester, we had Dr Michael Cowan, Reader in Film Studies at the University giving a talk titled “Techniques of Cinephilia: Participation in Early European Film Magazines”. Today when much of the critical discourse around cinephilia is concerned with the changing forms of cinephile practices and engagements in the Internet age, Cowan’s talk looked back at the historical development of audience participation in a number of “negotiated terrains” before the institutionalised discourse of cinephilia made it a preoccupation. Looking at the cinephilic engagement facilitated by early film magazines in Europe, Cowan shed a new light on what many call the “first wave” of cinephilia.

Cowan’s interest in early film magazines stems from his interest in the genealogy of the digital. The increasing availability of older magazine titles with the digitization of archives, projects that Cowan himself has been involved with, gave him the opportunity to trace digital cinephilic practices back to the pre-digital era of interwar Europe. Prominent among film historians, Cowan’s research bridges film history and the many fascinating aspects of cultural studies which occupies and engages with audience and reception. The main goal of his research is to redefine the way we look at the past of cinema and provide agency to the multitudes of audience members who have long been ignored, to rewrite film history “from the ground-up”, to formulate a conceptual model for audience activities while avoiding the tendency to romanticise them.

In his talk Cowan looked at the French and German film magazines, along with other European countries, during the interwar period. In a period when no institutionalised forms of cinephilia existed—as opposed to France in fifties with Cahiers du Cinema, a cultural phenomenon which gave birth to notions of classical cinephilia and later spread to other parts of the globe—the film magazines served as the mediator between the film and the audience. Along with other theorists of cinephilia, like the renowned blogger Girish Shambu, Cowan theorises cinephilia as not a spontaneous love for movies, but rather a passion that must be learned and practiced through mutual interactions and shared communal interests.

With numerous examples, Cowan illustrated how film magazines like Cinéa shaped the discourse of cinema, and also shared common goals of educating their readers about the cultural practice of cine-viewing. These magazines are also reflective of the advancements in print technology. Simple crosswords evolved into elaborate image puzzles, which provided participative rubrics anticipative of montage even before 1920s. Many of the puzzles printed in the magazines, the most repeated and popular among which was the “Eye Puzzle” where readers had to identify the star from only their eyes, encouraged a more thorough investment with films and film stars to be able to participate in these games.

At the same time, these interesting interactions between image and words that employed various ludic modes, a theory of games Cowan borrows from Roger Caillois, trained the readers within given parameters of participation in the aesthetic education of investment in the film and star discourse, participating in the project of canon-building, and the pedagogic impulses that shaped the audience of the twentieth and twenty-first centuries.
Festival adventures : 14th Dhaka International Film Festival 2016

Dina Iordanova

Run by the Rainbow Society, a collective of Bangladeshi businessmen and intellectuals, the Dhaka International Film Festival, where I was a guest, took place for the 14th time in January 2016. I was there for the conference on women in cinema, for which I was invited to give a keynote on women in Eastern European cinema. Held at the Alliance Francaise at Dhaka, the event featured speakers such as the esteemed Norwegian filmmaker Anja Bren, Sahraa Karimi from Afghanistan, producer and actress Bhavani Prakash from Bangalore, India, and many more.

In general, attending a festival like the one in Dhaka is an amazing opportunity to cross paths with filmmakers whose work is otherwise not easy to see. New friends included Assam’s leading female filmmaker Bobby Sarma Baruah, or the young from Kathmandu, Ugyen Phuntscho Rabgay.

The most important encounter for me was with the formidable Syrian auteur, Mohamad Malas, who had arrived from Damascus to chair the jury. This weary and handsome man is known as the master of ‘visual poetry.’ Talking to him, in a mixture of Russian, English and French, I could not help remembering the filmmakers of Sarajevo who also opted to stay in a besieged city throughout an ordeal that did not seem to have an end. I was privileged to receive copies of Malas’ films, and am planning to organise a presentation of his work later in the year.

Dhaka itself was colorful and amazing, yet I do not feel I had enough opportunity to explore it. There were armed guards at the hotel foyer, and whilst outside of the hotel, we were usually stuck in traffic that was fairly motionless.

The only adventurous move I took was to escape with Tithi, my new friend, with whom I went shopping for lovely Bangladeshi fashions at Aarong. We even rode a rickshaw — this five-minute ride gave me a higher adrenaline spike than any Hollywood thriller ever will.
In February 2016, I spent ten days at William and Mary as their Global Film Festival Scholar in Residence. The occasion for my visit was the annual Global Film Festival hosted by William and Mary, and it was an eye-opening experience. Many of the filmmakers were present, or if not physically present, they were Skyped in for conversations with the audience after the screenings. The films, including *Chuck Norris vs. Communism* (UK/Romania/Germany); *The Tribe* (Ukraine/Netherlands); *Bota* (Albania/Italy/France); *Embrace of the Serpent* (Colombia/Argentina/Venezuela); *In Jackson Heights* (US; Frederick Wiseman’s new film), and *Journey into Europe*, by Akbar Ahmed, the former Palestinian ambassador to the UN, among many others, were outstanding. My conversations with the filmmakers, especially Akbar Ahmed and Thomas Logoreci, the director of *Bota*, put me in contact with another side of our field.

My role was to give three talks in various formats, including an introduction to and seminar on *Gangs of New York* by Martin Scorsese. The theme of this year’s festival was Film and Community, and with boldness and insight the director of the film festival, Tim Barnard, chose *Gangs of New York* to kick it off. The tough subject of this film is the struggle among immigrants to New York in the years before the American Civil War. In a neighborhood called the Five Points, described by Bill the Butcher as the fingers on a hand that closes into a fist, the rivalries and ethnic antagonism that have defined so much of American history, is given vivid expression. The film dramatizes the hostile undertow of ideals of community in the US, as with every new wave of immigrants, violence and desperate struggle takes hold, despite the mythology of the nation as a rainbow culture or a social mosaic. Here I concentrated on an idea I have been developing for some time, the idea of “identity from across,” where ethnic, racial, and regional identity is formed in opposition to other strong identities, defined not by positive attributes but rather by what it is not. The film presents a striking counter-narrative of US history, and startlingly, depicts an event that is almost unknown in the US, the shelling of New York City during the draft riots by the US Navy, and the occupation of the city by US soldiers fresh from the battlefield of Gettysburg.

The Department of Film Studies at St Andrews is now embarking on a co-degree program with William and Mary, with students spending two years at each institution. We anticipate many crossovers from this shared degree, and I look forward to working closely with scholars such as Arthur Knight, Rich Lowry, Tim Barnard, and Colleen Kennedy, who has been steering the co-degree program into port, and whose energy and commitment to this project has finally culminated in what we think will be a unique and vital program for our students.
‘People make Glasgow’ -- so goes Glasgow City’s current tag line and this can certainly be said to be true of this year’s Glasgow Film Festival (GFF). Directly arising from Glasgow city’s snappy tagline, one of the questions that interested me while attending GFF 2016 was how does a film festival that is not heavily reliant on celebrity attendance go about creating that elusive festival magic. How do festivals celebrate film without the ranks of celebrity guests parading up and down the red carpet? This is not to say that GFF is without star quality, as the presence of charismatic actor Richard Gere on the final Sunday of the festival attests to, but it is not GFF’s defining feature and it certainly is not what makes it tick.

Festival Co-directors Allan Hunter and Allison Gardner pride themselves on creating a warm and inclusive festival environment. Interestingly one of the stand-out moments of the festival for me took place on the first Saturday morning of the festival. The Saturday morning slot is one of my all-time favorite festival screening slots so coffee in hand I made my way to the busy and buzzy festival home, Glasgow Film Theatre (GFT). GFF was showing classic screwball comedy *The Awful Truth* (Leo McCrary,1937) as part of their *Dream Teams on the Silver Screen* season. As the name suggests the season celebrates that illusive chemistry created on screen by legendary cinema double acts including Fred Astaire and Ginger Rogers, Richard Burton and Elizabeth Taylor or Katherine Hepburn and Spencer Tracy.

*The Awful Truth*’s double act features Cary Grant and Irene, or ‘Irene’ Dunne as Hunter referred to the actress in his introduction (the actress will now always be ‘Irenie’ Dunne to me too). This is a gorgeous and hilarious screwball comedy made all the more special by Hunter’s entertaining and insightful introduction where he explained how this particular film was the catalyst where Cary Grant came to adopt the wise cracking debonair persona that was to become his hallmark.

Hunter and Gardner, a programming dream-team themselves, demonstrate particular skill and originality when creating programming pathways through the festival. The sheer volume of films in any festival programme can frequently prove a challenge for even the most ardent of festival goers. This year’s GFF programme provided guidance by featuring smart and innovative strands such as *Modern Family*, *Local Heroes*, *Pioneer*, *Window on the*
World and Nerdvana. All these need little more explanation than what their titles indicate, providing a welcome relief when faced with the overwhelming choice on offer.

The festival is primarily programmed under the umbrella of GFT that forms a gravitational pull as the main festival hub and ‘go to’ venue. But one of the ways that GFF really shines is through its dedication to the city it calls home. Throughout the festival the special events took place right across the city including a late night screening of The Silence of the Lambs (Jonathan Demme, 1991) at the suitably opulent, and slightly sinister at that time of night, Kelvingrove Art Gallery and Museum. Wild at Heart (David Lynch, 1990) at restored parish church St Lukes, now a hip arts venue and Romeo and Juliet (Baz Luhrman, 1996) at Trades Hall.

But for me the truly highpoint of the festival was a celebration of an icon of a different type. Programmed well in advance of David Bowie’s sad passing just weeks before, the festival presented a 40th Anniversary screening of Nicholas Roeg’s cult classic The Man Who Fell to Earth (Nicholas Roeg, 1976). The screening took place at Glasgow’s spectacular Planetarium which features a full dome screen with a 360 degree display that stretches across the roof of the planetarium creating a hemisphere effect and preceded by a trip across the cosmos that created an immersive and otherworldly feel to the event. Naturally the screening was made all the more poignant by David Bowie’s passing just a few weeks before but proved to be a fitting and unforgettable tribute to Bowie’s inimitable contribution to cinema.

My final encounter with GFF’s celebration of people came in a different form through a sidebar of events curated by the University of Edinburgh’s Film, Exhibition and Curation MSc programme entitled Surveillance to Selfie. The sidebar featured a two-day examination of contemporary culture’s fascination with the self through two connected phenomenon, the selfie and surveillance. and an installation. I attended the screening of Dreams, Rewired (Manu Luksch, Martin Reinhart, Thomas Tode, 2015), an enlightening whirlwind history of surveillance compiled from 200 clips and narrated by Tilda Swinton.

All in all, did I answer my own question? For the festival, just like the city, people are key. My conclusion is that GFF 2016 celebrated the people of cinema and the people of Glasgow just as much as it celebrated film. Whether it was eagerly queuing on the stairs of the GFT, tipped back in their seats staring at an otherworldly opus in the Planetarium, taking a selfie at the Lighthouse or simply having a pint and a chat in the festival bar, wherever I went, I encountered people that not only make Glasgow, but people that make Glasgow Film Festival.
The 5C Project caravan on tour around the Balkans

Ana Grgić

With the support of the Creative Media Europe Audience Development fund, the 5C Project, a traveling film literacy program involving four small cinema producing countries in South-East Europe, started its tour in Athens, Greece in January 2016. The next stops on this cine-caravan are Split (Croatia) on 10 June 2016 to 12 June 2016, Cetate (Romania) in late August, and finally Tirana (Albania) in early November. As one of the project partners involved in running this yearlong program, we aim to increase cross-border collaborations between various cultural institutions and manifestations, increase interest in local and small film industries, and create new young audiences for lesser known cinemas.

The three-day event, held in Athens between 22 January 2016 to 24 January 2016, showcased a selection of recent short films from the Balkans, participating in this year’s edition of altcineAction! Online Film Festival, the multi-awarded Croatian feature A Wonderful Night in Split (2004, dir. Arsen Anton Ostojić) followed by a Q&A with the editor Dubravko Slunjski, a Film Criticism Masterclass by the renowned film critic Jean-Michel Frodon, a Cinematography Masterclass by the award-winning Greek DoP Olympia Mytilinaiou, and a roundtable with Maria Komninos, Dimitris Kerkinos and other experts on Greek cinema, culture and identity. During the closing ceremony of the altcineAction! festival, five emerging young critics from all corners of Europe were awarded The Best Critic Award and selected to participate on the 5C Project, which would take them on a cinematic journey through four Balkan countries. The winners, Mariana Hristova from Bulgaria, Galina Maksimović from Serbia, Özge Özduzen from Turkey, Andrei Sendrea from Romania and Rhiannon Wain from the United Kingdom, had the opportunity to attend a specialised workshop with Jean-Michel Frodon and learn about the four “bad masters” of film criticism during an open Masterclass held at l’Institut Français in Athens.

Balkan Cultural Centre is the organizer of the upcoming cine-caravan event taking place in Split with an exciting and educational program for the participants and five young critics, in collaboration with the Mediterranean Film Festival and Cine Club Split. The program includes a screening of the Greek feature Diorthosi/Correction in presence of film director Thanos Anastopoulos at the local cinemathèque, “City as a film set” walk led by the awarded local film director Boris Poljak, a workshop on Sound Design by the Greek Film Centre director Electra Venaki, and a seminar and a curated film program on the “Split Film School” by Croatian film scholar Diana Nenadić.

To follow the journey, visit: http://www.the5cproject.com/
Discussing the Chinese film industry at the 7th Europe China Image Film Festival

Jinuo Diao

I was honoured to be invited to attend the 7th Europe China Image Film Festival, held in London and Cambridge from 18 December 2015 to 20 December 2015. Established in London in 2009, the Europe China Image Film Festival has been consecutively held for the last seven years. Although this film festival is not the largest or most famous of this kind, it is certainly not trivial and has gained a good reputation thanks to its high-profile guests and liberty. During this year’s festival, I had the chance to directly speak to some important festival guests such as Lu Chuan, one of the most popular contemporary Chinese film-makers, and Zhang Huijun who is the Head of Beijing Film Academy and the Vice President of China Filmmakers Association. As a scholar focusing on the contemporary Chinese film industry, this was a very good opportunity for me to capture some of the latest information from this festival.

The Chinese film industry was the main topic in the forum section in the festival, with subjects like overseas acquisition, audience reception, international co-operation and documentary films in China discussed in the panel. Not only was there consensus on the potential of the Chinese film industry, but also the uncertainties of policies which could jeopardise the growth of this industry were emphasised. “Chinese film market has a total box office revenue of more than RMB 44 billion (about 4.4 billion in Sterling) and this market needs varieties”, Zhang Huijun remarked. He added that the film industry is not mature and it is a challenge for the industry to serve a big and continuously growing market. Although filmmakers and film academics were optimistic about the Chinese film industry, they expressed some concerns and reservations. Zhang added that the Chinese film industry has not yet found an answer to the quick pace of industrialisation, and retain film as an art form.

The other hot topic during this festival was the controversial Award of Best Film for Chronicles of the Ghostly Tribe (Chinese title: Jiuceng Yaota), directed by Lu Chuan. Since 2002, Lu Chuan has directed some well-known films, such as The Missing Gun (Chinese title: Xun Qiang, 2002); Mountain Patrol (Chinese title: Kekexili, 2004); City of Life and Death (Chinese title: Nanking, Nanking!, 2009); and The Last Supper (Chinese title: Wang de Shengyan, 2012). Many of these have won awards in various international film festival such as Cannes, Venice, Sundance, Toronto, Golden Horse, Berlin, Oslo, Asia Pacific and San Sebastian. Lu Chuan has enjoyed a good reputation around the world for many years.

Extremely different from the style of his previous works, Chronicles of the Ghostly Tribe, is a high-tech fiction epic full of computer graphics. Many have criticised Lu’s compromise to the commercial. During the reception gala, I had a chance to have a chat with Lu about his first mainstream fantasy film. “I like art but deep inside, I am a fiction geek”, Lu defended himself. “I am a big fan of Ridley Scott and James Cameron and no one doubts their greatness. There was no compromise and I just wanted to do something I was dreaming of- a fiction film”, he added. Lu argued that he strongly believed that a good filmmaker should be versatile. He also shared how much he had learnt from making this high-tech film using a limited budget. “Chinese filmmakers are able to deliver the best fiction epics; some scenes of Chronicles of the Ghostly Tribe have the most challenging computer graphics. I am sure we will have the second episode because I was enjoying doing it and the audiences enjoyed watching it”, he told me with confidence.

In addition, I also exchanged contact details with Ivor Benjamin, the Chairman of Directors Guild of Great Britain and Ba Teer, the General Secretary of China Central Fund of News Documentary Film. The most memorable moment for me was at the end of this festival when Lu spoke to me about my PhD research on the Chinese film industry and said, “I would like to be the first reader of your PhD dissertation on the Chinese film industry. Don’t be scared to speak out what you have found.” Is the Chinese film industry full of unspeakable secrets? I am not sure but I know I am fully prepared to find out.
Daisuke Ito Retrospective
at Mar del Plata International Film Festival

Chris Fujiwara

Bringing spectacle, action, and escape to audiences, _jidai-geki_ (period dramas) were long a staple of the Japanese industry. Among the directors who defined the genre, Daisuke Ito stands out. Born in 1898, Ito entered the film industry in 1920 as a scriptwriter and turned to direction in 1924. Second to none at filming dazzlingly complicated ballets of action, Ito was also blessed, or cursed, with a sensibility that was exactly in tune with the romantic nihilism that was understood to have characterized the late Edo period, a favored era for _jidai-geki_. His work shows not only astonishing kineticism, merciless pace, and great visual invention, but also an understated realism that still feels contemporary today.

In November 2015, at the invitation of the artistic director of the Mar del Plata International Film Festival, Fernando Martín Peña, I organized a retrospective of Ito’s surviving silent films in Mar del Plata. Such is the survival rate of Japanese silent cinema that even though Ito directed more than 40 silent films, many of them commercially successful and critically acclaimed, a complete retrospective of his existing silent films* could fit in three normal-length programmes.

One programme included the extant portions of _A Diary of Chuji’s Travels_ (1927), which was originally released as a series of three feature-length films. Chuji Kunisada, a farmer turned gambler and outlaw, was a legendary romantic hero of the late Edo period, and Ito’s version of his story made Denjiro Okochi one of the immortal _jidai-geki_ stars. _Diary of Chuji’s Travels_ is outstanding for Ito’s total commitment to the passionate character and tragic predicament of his hero.

The second programme featured _Jirokichi the Rat_ (1931), which luckily has survived more or less intact. Jirokichi (Okochi), a notorious bandit with a taste for romantic adventure, becomes involved with two women, one a high-class courtesan, the other a poor innocent who has been targeted by a lusty rich man and a villainous pimp. Ito directs the story with his trademark ferocity, while also taking time to linger on the beauty of women and the beauty of the moon. The climactic night-time sequence, with swarms of policemen carrying paper lanterns, is a marvellous piece of visual poetry reminiscent of Josef von Sternberg.

The third programme consisted of fragments from the following films:
- _An Unforgettable Grudge_ (1926)
- _Blood Splattered at Takadanobaba_ (1928)
- _Ooka’s Trials (New Version), Part One_ (1928)
- _Ooka’s Trials (New Version), Part Two_ (1928)
- _Man-Slashing, Horse-Piercing Sword_ (1929)
- _Hayato Hotta_ (1933)

No doubt it is not by accident that the surviving parts of these six films tend to concentrate on action. _An Unforgettable Grudge_, of which only the last of six reels survives, is a non-stop torrent of energy and invention. From _Blood-Splattered Takadanobaba_, there is left only the climax, in which the alcoholic _ronin_ (masterless samurai) hero, alerted to a relative’s danger, takes off on a furious run to the rescue. Key evidence of Ito’s politics, _Man-Slashing, Horse-Piercing Sword_ finds another _ronin_ leading farmers in a desperate rebellion against an oppressive government. The other three films exist today only as one-minute “toy films” – digests of feature films sold for home use – and, if nothing else, certainly suggest the visual excitement of which Ito was capable.

All the films were shown in 35mm prints, courtesy the National Film Center in Tokyo. The screenings were accompanied by responsive and restrained live scores by Fernando Kabusacki (guitar) and Matias Mango (keyboards).

The Mar del Plata International Film Festival has had a variable history. Founded in 1954, it was known for some time as Argentina’s leading national film festival, and it is still the only Latin American festival to be recognized by the Fédération Internationale des Associations de Producteurs de Films (FIAPF) as an “A list” festival. Mar del Plata has had to contend with the emergence of Bafici (Buenos Aires International Festival of Independent Cinema), founded in 1999, which developed a reputation for astute programming and for launching the careers of a number of filmmakers who went on to become renowned. In comparison, Mar del Plata has sometimes appeared staid. Observers of the Argentine cinema scene have noted a resurgence by Mar del Plata in recent years, and the 2015 edition, which saw Peña’s return to the helm (he had been artistic director in 2008, after being the artistic director of Bafici from 2004 to 2007), boasted an exceptionally rich and varied programme and was accounted a great success. Certainly the reception of the Ito series was highly positive, attesting to the interest in classical cinema by the Argentine public.

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*At any rate those that are available in circulating prints: at least one film that is known to exist as a fragment could not be obtained for the retrospective.*
One of the highlights of my academic year was the keynote I gave at the Roma Tre University in November. This was a part of a big, wonderful conference entitled “Cinema / History: Time / Memory / Identity in the Cinema of the New Millennium”. I was thrilled to be invited by my good friend Alan O’Leary at Leeds, and the conference, and Rome, were wonderful. In addition to reconnecting with many old friends, including my erstwhile classmate at NYU, Vito Zagarrio, who was one of the organizers, I met Noa Steimitsky for the first time, who also gave a keynote and whose work I now follow with interest.

The city has always been one of my favorites, and after just having finished the novel, Dictator, by Robert Harris, the third and final part of his life of Cicero trilogy, I was primed to see the city with an especially acute historical awareness. Within hours, I realized just how dramatic and incomprehensible the city is. St Andrews is considered “ancient,” and is called one of the three “ancient” Scottish universities, along with Glasgow and Edinburgh. But compared with Rome, well St Andrews is the new kid on the block. The highlight of the trip for me, in terms of art and tourism, was the visit to the Villa Borghese, a small palace in the deep far end of a huge park and garden. The collection of Bernini’s sculptures here truly introduced me to an artist I had long known about, of course, but whose work I had not seen in a concentrated format. I came away thinking that he and Caravaggio are the most cinematic artists I have seen, artists who crystallize the moment of psychological revelation, that precise moment, captured in stone and paint, when the world changes.

The hospitality at the conference was the most wonderful I have experienced, with coffee between all sessions that also included cakes and small pizzas in the afternoon, and with all participants and attendees treated to collective lunches in the restaurant that Pasolini frequented, Pommidoro, and that was the last place he was seen before he was killed. And I am grateful for the chance to deliver a paper on war photography and film as a form of emotional archaeology, a project that I hope to bring to wider visibility soon.
As a researcher of early Indian cinema, my research is inextricably linked to the archives and the challenges of preserving and understanding India’s cinematic heritage.

Towards this, I was delighted when the opportunity to be a part of the second Film Preservation and Restoration Workshop India (FPRWI) 2016 presented itself. I was fortunate to receive a scholarship from the International Federation of Film Archives (FIAF) which enabled me to attend this workshop and undertake primary research. FPRWI 2016 was designed to be an intensive, 10-day workshop organised by the Film Heritage Foundation, Mumbai and NFAI, with training provided by experts from the L’Immagine Ritrovata lab and the George Eastman Museum.

In 2015 when I was an independent researcher, I had the chance to be a part of the first Film Preservation and Restoration School in Mumbai in 2015, the first initiative of its kind to train the next generation of archivists in India. These workshops organised by the Film Heritage Foundation, were conceptualised to address the challenges facing film preservation and conservation in India and create a cohort of trained enthusiasts to support India’s film archives.

The schedule was hectic, modelled after FIAF’s annual summer school, with each day packed with three lectures and two practical sessions, and ending with the screening of acclaimed Indian films in the 35mm format. The second edition was also more ambitious in its scope than its predecessor, with sessions on the conservation of non-filmic material such as posters and photographs. India’s devastating loss of its early film repository is a well documented one, with close to 95% of its silent films being lost. For researchers like myself, posters and photographs are invaluable primary sources of early Indian film history. Taina Meller and Nancy Kaufmann of the George Eastman Museum led excellent talks and practical sessions on photograph and poster conservation respectively, with a focus on proper identification, storage, handling, repair and maintenance of such materials.

Beyond practical training, the workshop also focused on challenges facing archives all over the world, notably the issues of maintaining physical film in the digital age, the cost of infrastructure and maintenance to support digitisation, and making archives accessible and interesting to the wider public. Paolo Cherchi Usai’s talk on conservation priorities (what should we choose to preserve first? What factors influence these decisions?) and Jurij Meden’s session on programming (what are the archive’s responsibilities when making programming decisions?) were particularly insightful.

The ten day workshop commenced with a certification ceremony at the NFAI auditorium, with renowned actor Kamal Hassan awarding the participants. I am happy to report that I was one of the two participants chosen to speak at the ceremony about my experience at the workshop.
Remembering P.K. Nair

P.K. Nair or Nair saab, was the founder and former director of the NFAI and undisputably, the man responsible forsingle handedly starting the film archiving movement in India. Were it not for Nair saab who founded the NFAI in 1964, some of India’s most valuable film treasures would not have survived. Nair saab was more than just a film archivist and a cinephile. Countless practitioners and researchers of Indian cinema regard him as a mentor, including myself. He was always eager to guide and converse with anyone who loved films.

As someone who had no background in films, my introduction to Nair saab and the NFAI was Celluloid Man, Shivendra Singh Dungarpur’s documentary on the life and legacy of the archive. When I arrived in Pune to visit the archive in 2013, I nervously called Mr Nair to ask if I could speak with him about early Indian films. Mr Nair was extremely welcoming and recorded an interview with me and journalist Tim Concannon on 20 missing Indian films which was broadcast earlier this year on Resonance FM in London. Sadly, this interview has now become this hugely influential archivist’s last long interview on cinema. During the workshop, Mr Nair who was hospitalised, passed away on the 4 March.

He was fondly remembered by filmmakers, archivists and everyone who shared his passion for preserving India’s cinematic heritage. I count myself among those who were inspired by him to emulate his passion and professionalism towards conscientious and responsible archival practice. To him, no film was too small or unimportant. On the day of Mr Nair’s passing, the NFAI paid tribute by screening a student documentary made in 1974 called The Archive. The documentary is an important social document, offering a glimpse into the early days of the institution. The documentary immortalises Mr Nair’s message in his own words: “Every film must be saved. From the present vantage point, we cannot know what the future generations will consider important”

Fieldwork in unsung archives

I spent the rest of my trip towards a scoping exercise to explore the availability of primary archives in Pune and Mumbai. The objective of this fieldwork was to ascertain possible sources outside of the National Film Archive of India. As is common with archival research, crucial materials are often found in ‘unofficial’ and little known archives such as local libraries and family collections. I had the privilege of visiting two such family collections on this trip: the Wadia and Prabhat collections pertaining to the Wadia Movietone Studio and Prabhat Studio respectively, two of the most influential production houses in the 1930s. The families are doing admirable work in ensuring that these important collections are catalogued, housed in proper conditions and accessible to researchers. I am thankful to both these families for letting me access newspaper reports, song booklets, posters and personal accounts belonging to the studio founders.

I also had the opportunity to visit the V Shantaram Library in Mumbai, located in a film studio which previously belonged to the Wadia Studio but was later acquired by one of India’s most celebrated directors, Mr V Shantaram. The library, part of the V Shantaram Foundation, is currently under the aegis of Mr Kiran Shantaram, Mr V Shantaram’s son. The library houses a small but important collection of song booklets and film magazines from early 1930s, maintained in excellent physical condition. Though the material isn’t digitised, the library offers an intimate, quiet space for researchers to take notes and photographs.

Archive research often reveals that it is just as important to know what’s ‘not there’ or what you cannot access. I arrived at the Maharashtra State Archives in Mumbai to access copies of the Bombay Chronicle newspaper from the early 1920s. This archive houses a significant collection of early newspapers and government documents going back to the start of the century. Unfortunately, the materials are housed in extremely poor conditions, which takes its toll on paper materials in Mumbai’s hot and humid conditions. Examining pages of the newspaper only meant damaging them further - as an ethical researcher, I couldn’t continue. This experience underscores how official archives can also suffer from the lack of funding and proper housing conditions, and is a painful testimony to how important material can vanish from the cultural narratives of nations. While two weeks wasn’t enough time to explore these materials in depth, this was an extremely valuable exercise in understanding the range of primary sources available, establishing trust with the families and planning how I will be using these materials in my research over the next two years.
Isabel Seguí

Last summer (Peruvian winter), I spent some time in Lima, the awesome capital city of Peru. For many, Lima is a horrible, gigantic, polluted and noisy city. However, its vibrant heterogeneity makes it a very stimulating place to know. Don’t misunderstand me, I don’t perceive Lima as a foreign exotic place to visit. On the contrary, since Lima is the Spanish capital of Peru (as opposed to Cusco, the Inca capital), I often feel it is a ghost-haunted place. The colonial past is a heavy burden, and decolonisation remains an unresolved task. The decolonial path must be walked not only on the outside (political institutions, social systems), but in the inside of every individual.

In the Andes, during the 1970s, tribes of young leftist filmmakers carried on their own decolonisation process through cinema. They were what Gramsci would call “organic intellectuals” aligned with the subaltern classes of their territories. They built strong alliances with indigenous peasants, and together they created a new kind of cinema that in Bolivia was called ‘Cinema with the People’, and in aristocratic Lima was called ‘Peasant Cinema’.

Saturnino Huillca, who was a legendary indigenous union leader from the region of Cusco, made an alliance with several of these filmmakers. This resulted in his participation in four films between 1973 and 1977. Such a meteoric rise to stardom —of a Quechua, illiterate, wise old man— deserved not only an article, that I actually wrote (see the Publications section of this newsletter) but also a film series. And Lima was the best place to do it, because three of the four directors of the films starred by Huillca, still live and work there, and I had been recently visiting them.

I proposed the idea to the organisers of Censurados Film Festival, a lively, small, alternative festival, which is now in its third edition. This is a very low budget festival conducted by a team of twenty people and led by a group of three women. Its venue is the Cultural Center of Contemporary Creation ‘Tupac’, located in the trendy area of Barranco, and this year took place from 16 February to 21 February.

Finally, we completed a comprehensive program thanks to the involvement of Nora de Izcue who directed Runan Caycu (1973); Jorge Sanjinés director of The Principal Enemy (1974); and Pilar Roca and Federico García, producer and director of Kuntur Wachana (1977). Moreover, I contacted Marita Barea and Jorge Vignati, members of the crew of The Principal Enemy, who were glad to participate in the colloquium.

Due to the fact that I was in Scotland, the discussion was conducted by the Peruvian documentary filmmaker Mauricio Godoy, who is familiar with the matter. The event was a success. Now, I’m looking forward to the next step of the project. In July this year, the organisers of Censurados FF will take Huillca’s series to Paucartambo, a village near the hacienda Chhuru where Saturnino Huillca was born a slave and, thanks to a lifelong struggle, died a free man.
CFS Talks, Successes, Conferences, Publications & Other Activities

CFS Talks

2 February 2016: Michael Cowan “Techniques of Cinephilia: Participation in Early European Film Magazines”
This talk considered one site for thinking about this question during the “first wave of cinephilia” in the 1920s: namely reader contests as they developed and proliferated in the new landscape of popular magazines in England, France, Germany and other European countries. In doing so, it also asked what film history might look like when considered as a history of reading.

9 February 2016: Tom Engelman “Filmmakers in conversation”
Tom Engelman, an executive producer for Dreamworks, talked through the process of working on major Hollywood projects. Whether discussing scriptwriting, or complex international co-productions, Tom offered advice and insights for all those looking to work in film, while also providing practical case studies for those who wanted to learn more about film industries and filmmaking.

1 March 2016: Cahal McLaughlin “Prisons Memory Archive: Storytelling from Conflict”
Professor McLaughlin introduced the Prisons Memory Archive (PMA) to the audiences. The PMA filmed walk-and-talk interviews. Screening strategies have ranged from linear films to interactive documentary, seeking ways that exhibition of these stories might stimulate discussions on how to hear the other and to build on the peace process.

8 March 2016: Paul Flaig and Katherine Groo “Round Table on New Silent Cinema”
The round table aimed at launching an edited volume entitled New Silent Cinema (Routledge, 2016). The volume links the methods, concerns, and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture—from YouTube to 3D—recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship.

5 April 2016: Maria Pramaggiore “Military Cuteness: Gaga, Beyoncé, YouTube and the Deployment of Soft Power in the War on Terror”
Professor Pramaggiore discussed the phenomenon of soldiers lipsynching videos in relation to masculinity and new theatres of war. These performances directly linked the soldier’s body to the policy debate regarding the US deployment of soft versus hard power in the war on terror as well as to broader cultural discourses of male vulnerability.

13 April 2016: Paul J. Stekler, Screening and Q&A
The screening of The Political Education of Maggie Lauterer (1994) was followed by Q&A and discussion about the film, about documentary, and about American politics.

21 April 2016: Tami Williams “Germaine Dulac: A Cinema of Sensations”
Dr Williams, author of the acclaimed study Germaine Dulac: A Cinema of Sensations (2014), discussed Dulac’s role both as a filmic innovator and an astute critic of norms of gender and sexuality. The talk was accompanied by a screening of selected short films.
Congratulations

Tom Rice has received a prestigious Leverhulme Research Fellowship for 2016-17. The project is entitled “Watching Empire Dissolve: Through the Lens of the Colonial Film Unit.” This news has been followed by another inspiring achievement of Dr Rice; he has been promoted as a senior lecturer since May 2016.

Ana Grgić passed her viva in February 2016. Her thesis aims at exploring Balkan film archives and cultural memory. She also won Croatian Film Centre (HAVC) funding for “the 5C Project Cine-Caravan” event held in Split (Croatia) in June 2016. Warm congratulations, Dr Grgić.

Isabel Seguí was a successful applicant of a Santander Research Mobility Award supporting her to attend the Interdisciplinary Conference of Film and Audiovisual Studies in Montevideo.

Grazia Ingravalle was awarded a Santander Research Mobility Grant to do her fieldwork at the George Eastman House in USA.

Shruti Narayanswamy received a scholarship from International Federation of Film Archives (FIAF) to attend the Film Preservation and Restoration Workshop in India, March 2016.

Shorna Pal was selected to attend and present research on the multiplex as harbinger of social change at the British Council-Newton Fund workshop “Characterising Historic Landscapes: Interdisciplinary Perspectives” in Izmir, March 2016. The workshop was run under the collaboration between University of Newcastle, UK and Ege University, Turkey.

Shorna Pal received a Russell Trust Postgraduate Award to support her fieldwork in India. She will be travelling to Mumbai, Pune, Chennai and Kolkata to conduct research on the Indian film industries.

Jinuo Diao has been selected to make a presentation on the topic of Artificial Intelligence to Filmmaking at the SGSAH Summer School after the Lighting Talk Competition she participated.

Invited Talks

Robert Burgoyne
“The Body at Risk: Genre Memory in War Film and Photography.” International Conference, Roma III, Cinema / History: Time, Memory and Identity in the Images of the New Millennium, 26 November 26. (Keynote)

Dennis Hanlon
“Cinematic Exchanges of the Global South: The Case of Latin America and India.” Cooch Behar Panchanan University, India, 16 January 2016.

Michael Cowan
“Film Magazines and Cinephilic Education.” Digitization, Movie Magazines and Historical Audience Studies, Ghent University, 13 November 2015.
“Animation and Atmosphere in German cinema 1910-1933.” Goethe Universität Mainz, 1 December 2015.
“Techniques of Cinephilia.” Centre for Film Studies, University of St Andrews, St Andrews, 2 February 2016.

Chris Fujiwara
“Strands, Pathways and the Alphabet: Toward a Borderless Film Festival.” European Institute, Sophia University, Tokyo, 26 February 2016.
Dina Iordanova

“The Delicate Art of Managing Festival Agendas.” Film Festivals: Behind the Scenes workshop, Byre theatre, St Andrews, 31 October 2015.


“The Film Festival Circuit.” Featured guest at the Centre for Film and Theatre Postgraduate programme, York University, Toronto, 26 November 2015.

“Paris as Hub for Global Cinema.” Carleton University, Ottawa, 1 December 2015.

“The Film Festival Circuit.” University of Western Ontario, Ontario, 2 December 2015.

“Paris as Hub for Global Cinema.” Ithaca College, USA, 3 December 2015.

“Thoughts on Publishing in Humanities.” Ithaca College, USA, 4 December 2015.

“Women and Filmmaking in Central East Europe and the Balkan Countries.” 2nd International Conference on Women in Cinema, Dhaka International Film Festival, Dhaka, Bangladesh. 15 January 2016. (Keynote)

“Film Festival Dynamics in Turkey: Stakeholder Configurations.” Bilkent University, Ankara, 22 December 2015.


“Trauma, Cinema and the Post-Yugoslav Conflict, Discussant of the film Circles (2013).” Byre Theatre, St Andrews, 10 February 2016.

“Inaugural address for Professor Janet Harbord.” Queen Mary University of London, 23 March 2016.

“Wanted Images, Unwanted Bodies: Circuitous Memory Work and Gypsy Representations in Film.” Cultural Memory Forum, University of St Andrews, 30 March 2016.

“Breaking Through Walls and Discourses: History for Losers.” Society and Spectacle series, CRSCEES, University of St Andrews, 11 April 2016.

Natthanai Prasannam

“How to be a cultural critic.” Department of Thai and Eastern Languages, Srinakharinwirot University, Bangkok, 22 March 2016.

“The integration between teaching and research.” Humanities Research Unit, Kasetsart University, Bangkok, 23 March 2016.


Tom Rice

“Working through the end of Empire.” Films that Work: The Circulations of Industrial Film, Frankfurt, 16 December 2015.

Sanghita Sen

“100 years of Indian Cinema.” and “Representation of women’s resistance against regressive social practices in Indian Films: voices to create enough noise.” Universidad de La Laguna, Tenerife, February 2016.
Publications

Robert Burgoyne
“Round Table on Transnationalism in Film Studies.” Frames Cinema Journal, 9 (April 2016).

Michael Cowan

Lucy Fife Donaldson

Jean-Michel Frodon

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

Berys Gaut

Ana Grgić

Dennis Hanlon

Grazia Ingravalle
Dina Iordanova


“Hidden Histories on Film: Female Directors from South Eastern Europe.” Dhaka conference special issue on Women in Cinema, Alliance Francaise de Dhaka, Bangladesh, 2016: 12-17.

Aakshi Magazine


Connor McMorran


Shorna Pal


Nathanael Prasannam


“World War II in Boonpong, the Television Biopic: Counter-Memory and Transnational Memory.” Sinlapa Watthanatham, 37: 7 (May 2016): 130-149.

Tom Rice


Isabel Seguí


Sanghita Sen


Conferences

Michael Cowan

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

Grazia Ingravalle


Aakshi Magazine


Shruti Narayanswamy
“Television’s Response to Feminism in Contemporary Indian Popular Culture.” Cultures of New India Conference, University of Brighton, 30 January 2016.

Amber Shields

Shorna Pal


“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.

Natthanai Prasannam

“While I cannot forget what happened in Kanchanaburi: The Railway Man as a Transnational Memory Text.” An Interdisciplinary Workshop on Cultural Memory: The Future of the Past, Cultural Memory Research Group, Institute of European Cultural Identity Studies (IECIS), University of St Andrews, 14 March 2016.

Sanghita Sen

Other Activities

Chris Fujiwara
Introduced the screening of Jacques Tourneur’s Canyon Passage, Cine-club Lucky Star, Braga, Portugal, 29 March 2016 and juried Asian Film Awards, Macau in March 2016.

Ana Grgić

Shruti Narayanswamy
Curated and organised the Indian Independent Film Week as part of the On the Rocks festival in St Andrews, 4-8 April 2016.

Natthanai Prasannam
Was appointed as an external committee of the thesis entitled “Cinemas and Film Experiences in Bangkok, 1950s-1980s,” Graduate Programme, Department of History, Thammasat University, March 2016.