EDITORIAL
from the director

dina iordanova

Being on sabbatical this year is giving me the chance to savour global film culture far and wide – a visit to the offices of the Busan IFF in Seoul, a screening of 3D Chinese blockbuster Tai Chi Hero at the Superbrands Mall in Shanghai, a moment with the architecture of Amsterdam's futuristic The Eye, a screening at Cinémathèque Française with an ever-smiling Jean-Paul Belmondo, a film premiere at the Kulturbrauerei in Berlin (of Margarethe von Trotta’s Hannah Arendt), a dinner at the stylish SULT restaurant at the Danish Film Institute in Copenhagen, or a showing of Cinema Komunisto in Reggio Emilia. I am looking forward to more – visits to film festivals in Bologna, Udine and Pesaro (Italy), then on to Pamplona (Spain), Izmir (Turkey), and to London for a symposium dedicated to Chinese film festivals.

Coming back to St Andrews, however, is incessantly invigorating; I cannot stop marveling at the intensity of film culture in our tiny place. Activity around film is booming. Be it the crowded screening of early footage, part of Tom Rice’s Cinema St. Andrews series, the hugely popular 60 Hrs Film Blitz, the PG study day on Expanded Cinema, Lucy Donaldson’s symposium on Texture, or the continuous successes of colleagues at SCMS, cinema is celebrated in a multitude of ways year-round. My personal highlights were the book launch for Alex Fisher’s Sustainable Projections at the DCA and the visit of our new Professorial Fellow, Jean-Michel Frodon. More events, planned with Dennis Hanlon and Jonathan Owen, are forthcoming – the documentary seminar Waves of Revolution (with Mark Cousins, Michael Chanan and Jean-Michel Frodon), the Commies and Indians symposium in Edinburgh, and the transnational circulation conference co-organised with colleagues from the University of Navarra. All this, of course, is supported by Stefanie Van de Peer, our assiduous research co-ordinator.

Amidst all this bustling activity, the departure of David Martin-Jones triggered a pause for reflection. A founding member of the Centre, David was closely involved in setting up and running our dynamic environment; he also had two spells as CFS Director. As of February 2013, David opted to take up a Professorship at the University of Glasgow. And whilst I am saddened to see him depart, I am also proud to know that our research culture has proved conducive enough to help him build this robust and admirable research profile less than a decade since earning his PhD. Best of luck, David!
Master classes on 'National Projection' and 'Film Festivals and Festival Films' by Jean-Michel Frodon

In the month of April, we have had the chance to enjoy the presence of the renowned film critic and journalist Jean-Michel Frodon here in St Andrews. Thanks to Dina Iordanova’s influence and scope on the academic study of film festivals worldwide, the Film Studies department has been able to welcome Jean-Michel as a professorial fellow ‘in residence’.

Jean-Michel’s presence added to the already intense film environment that St Andrews has to offer. In his first group of lectures, titled ‘National Projection’, Jean Michel Frodon discussed the ways in which cinema can project and construct an idea of a nation, through a journey that included the cinemas of United States, France, Soviet Union, Germany, Italy, Japan and China.

Frodon’s extensive knowledge and involvement with film festivals made his lectures on ‘Film Festivals and Festival Films’ an informative as well as a very enjoyable experience. This second group of lectures provided an overview of the organizational issues as well as of the theoretical dimension of the festival circuit. At the same time, these topics were enriched by lively discussions fuelled by Jean-Michel’s familiarity and experience with a multitude of film festivals. The participants were able to get an insider’s view onto the festival world. The master classes provided a unique opportunity to grasp the not yet fully explored area of research on the accelerated development of the film festival phenomenon.

We hope that Jean-Michel Frodon has enjoyed his stay in St Andrews, and we look forward to welcoming him back next year for more lectures.
Can we begin by asking how you came about taking Frodon as a 'nom-de-plume'?
I started as a film critic and journalist at a newspaper where my father was working and writing, so I was asked to take a different name. It is very bizarre to have to name yourself, especially when your own father asks you to. I had a weekend to do it. I finished writing the article on Thursday night and on Monday morning I had to tell them my new name. I had been working as a teacher before and I knew Tolkien very well. At the time, Tolkien was not known in France at all. I thought that the name of a small character with hairy legs would not be a bad choice of a name. It was only after Peter Jackson directed The Lord of the Rings trilogy that people started asking me about the name 'Frodon'.

How did you discover cinema and how did that lead to a career in film criticism?
I was born and raised in a family of cinephiles. My father was a film critic and this should have definitely worked against me becoming one. However, him being a film critic has led me to watch a lot of films when I was young. The 1970s were political times. I was a teenager and there was a strong relation between cinema and political involvement. I was also very interested in criticism as a reader of Cahiers du cinéma. I became really passionate about film without the desire to ever work in film criticism. I had been working with children for ten years and I was doing several other things. One day the main film critic of the newspaper my father was working at got very sick and they needed some extra help. At first they asked me to write about films that nobody wanted to see. So it really started as a game. And then I discovered I liked doing this. It took me about one year to move away from seeing it as an on the side activity to my wish to become a photographer. Finally, I started to work as a film critic and journalist in earnest. I consider myself to be both. I have been doing this for thirty years now.

You said in the past you were a teacher. What do you particularly enjoy about teaching?
When you are a film critic you write something and then it goes into the world. When you teach, you address people who eventually give something back, a reaction. I like this, because it's a both way relationship as opposed to the one way relationship of a film critic with their readers. Being a film critic who also blogs extensively allows for more immediate responses that I am very happy about. The main goal for me as a teacher is to share this idea of cinema within society.

Did you have a favourite film critic?
There are many film critics who were important for me. For example, the Cahiers du cinéma critics who were writing in the 50s-60s, André Bazin being one of them. I relate most to Serge Daney, who started as a film critic at the Cahiers du cinéma in the early 70s, and became editor-in-chief by the mid-70s. In 1981 he left Cahiers du cinéma to write about film at the Libération. I like his work because it has a more open relation to cinema. Serge Daney's writing about film from all around the world was very different compared to most film critics who watched films exclusively in the screening rooms in Paris.

What do you find interesting in a film?
A film is interesting because it's possible to engage with it. If you are asking me about what I care for in a film, then I can tell you that what matters to me is how much a film does or does not open space for me, that is, to what extent I feel that the film allows me to elaborate my own conception from what it is constructing. I don't care very much about the story. Some of the most marvellous films are built on the most simplistic, already known and predictable stories. I don't care a lot about the technical aspects either. I'm not a teacher who gives marks to the DOP. I care about what is another way to define film for me: how much a film is dead or alive. A lot of films with big production value feel dead to me; I mean they are closed on themselves. You buy or you don't
A CONVERSATION
ana grgic and raluca iacob

into it, but you have nothing to contribute. For me, it's not an interesting idea of cinema. What is interesting is that the film opens up space, like someone you can talk with, unlike someone you just listen to. A good film has something to say, but in a way that lets you respond and eventually elaborate from what is given to you. Another facet of this issue is that there are films which are made to manipulate, to take over your mind. They decide when you are going to cry, to laugh, when you are frightened, and you can't to anything else than react accordingly. Which works very well on me; I laugh when it is funny, I cry when it is sentimental. But I don't like that. It is not difficult to have this effect on audiences. What is difficult is to share emotions which allow you to go beyond and elaborate, not just obey.

Are there any film festivals that you enjoy going to, or that you find very interesting?
That's a complicated question because there are many kinds of festivals. I mean there are many levels or types of festivals I enjoy and attend for different reasons. I have been going to the Cannes Film Festival for thirty years. Usually, I would watch somewhere around 30 films, and around 15 of them would be really great films. There aren't many places on the planet where you can get the chance to see great films; plus the opportunity to meet people. One of the things I really love about cinema is the mixing of people who come from different areas, such as business, art, and from all over the world. I also enjoy very small festivals, in small towns, which then become totally dedicated to the cinema event. I like festivals for their audiences as well. I mean the usual film-going audience, not only professionals, like in Cannes. I am thinking of film festivals in Nantes or Angers (France) or the one I attended in Mexico. All the screenings were packed by mostly young people. This created a feeling that the festival is building a relation with the cinema. I go to many festivals all over the world. All of them have something specific to offer. It wouldn't be fair to put them in competition with each other because their environment is different, their background is different, money issues can be very different. For instance, I have attended wonderful, small festivals in Algeria as well as the big festivals in Venice or Berlin; they are entertaining for different reasons.

What do you think the future is for film festivals?
I'm very convinced there is a bright future for film festivals. They are expanding and getting more diverse. There are more kinds of festivals, some are getting huge, and many small festivals are appearing. There are different ways in which they connect, reinforce each other and offer support to each other by sharing craft and knowledge about organizing film festivals, and circulating films. More and more films are made which are then not distributed commercially so festivals provide massive opportunities for hundreds of films to be shown. Also, I do not believe that online services will replace film festivals, quite the opposite, they will take advantage of them. I am confident in the future of film festivals.

Could you tell us something about your future projects?
The first thing on my calendar is to go to the Cannes Film Festival again, but beyond that there are several things. I am organizing a very small short film festival in La Ciotat, in the south of France, a city famous for being a cradle for cinema. I am also working on a feature film bringing together 14 short films by 14 European directors to commemorate the beginning of World War I in 1914. The project also relates to Sarajevo over a long period, from 1914 to 2014. I am also working on four books, they are at various stages. I am hoping that with the great support of the University of St Andrews and Dina Iordanova some of my books will be translated into English. Naturally, the plan is to keep writing as a film critic, which for me is a fundamental relation with cinema and with the pleasure of writing. I love the act of writing.
At the start of this academic guilty pleasures? Does choice some of these films are of year, in September 2012, the reflect age, or maybe political course hard to place, being co-Film Society took the initiative to allegiances? Due to the immense produced in different countries. ask all staff and students about diversity of the staff and student But then the CFS poll does reveal their top ten favourite films. In a body, from all over the globe, a few preferences of our tribute to the BFI and Sight & answers are impossible to glean department's dedication to Sound's top ten, we wanted to from what we received, and it was transnational cinema. It has been see what our staff and students also very hard for most to decide a good exercise to put some fun would include in their lists. Do on their top ten, as many pointed into the profile of the Department their lists reflect research interests, out that this list would be different of Film Studies, and the do they show a purely intellectual if they had been asked at another reformulation of our main approach to film, or can it reveal time.

identifiers.

Robert went into detail about his estate. The ending shocked me. It choices: “The Searchers, as still does... Bertolucci’s someone once said, "plays the masterwork 1900 is gorgeous, fullest hand." I like that. The funny, and violent. Oliver Stone beauty of the film, its layering of said somewhere that he makes a humor and tragedy, and its point of watching it every year. It is powerful anti-racist stance are spectacular." Robert also reasons enough. Next, I chose a remembers The Godfather's film made with urgency and opening line - 'I believe in purpose, Rome Open City has had America' is the overture, the rest the greatest impact on the history of the film is the full -- and savage of cinema of any film. Plus it was -- orchestration. The Japanese the subject of my first publication. Ikiru is perhaps the most deeply Bringing up Baby is a gift to us moving film I've ever seen. A life mortals. Au Hazard Balthazar recedes, and comes into focus." changed my life.” Sunrise, he And lastly, Robert quoted from In summed up as follows: “The joy of a Lonely Place: "I was born when cinema, the pleasure of the text. she kissed me, I died when she left Film language at an advanced me. I lived a few weeks while she form of the art. When I first saw loved me." The Smithereens made Vertigo in a special screening by this into a song. I think it's already John Belton, it was still a song”.

sequestered by the Hitchcock

Dina summed up her choice as follows: “my taste in cinema was shaped by films marked by aesthetic audacity, bold politics, and non-standard narratives. I believe one's viewing should expand as far as possible and encompass a variety of film traditions and periods.”

CFS FILM POLL 2013

THE SEARCHERS (Ford, U.S., 1956)
ROME, OPEN CITY (Rossellini, Italy, 1945)
BRINGING UP BABY (Hawks, U.S., 1938)
AU HAZARD BALTHAZAR (Bresson, France, 1966)
SUNRISE (Murnau, Germany, 1927)
VERTIGO (Hitchcock, U.S., 1958)
1900 (Bertolucci, Italy, 1976)
THE GODFATHER (Coppola, U.S., 1972)
IKIRU (Kurosawa, Japan, 1952)
IN A LONELY PLACE (Ray, U.S., 1950)

THE BATTLE OF ALGIERS (Pontecorvo, Italy, 1966)
THE GRAPES OF WRATH (Ford, U.S., 1940)
THE GREAT DICTATOR (Chaplin, U.S., 1940)
I AM CUBA (Kalatozov, Soviet/Cuba, 1964)
MIRROR (Tarkovsky, Russia, 1975)
A MOMENT OF INNOCENCE (Makhmalbaf, Iran, 1996)
THE ROUND UP (Jansco, Hungary, 1965)
SWEET AWAY (Wertmuller, Italian, 1974)
TOKYO STORY (Yasujiro, Japan, 1953)

WR: MYSTERY OF THE ORGANISM (Makavejev, Yugoslavia, 1971)
Staff voted like this: preferences indicated a larger interest in American (34%) and Western European (33%) films, with France and Italy standing out as the best-loved cinema countries. The Middle East and Eastern Europe ex-aequad with 8% each, South East Asia came next at 6%. India only got 1 vote, from Dennis Hanlon, Latin America received 2 votes, and Africa and Australasia three each.

The favourite decade of staff members is the 1950s, which received 18% of the votes, closely followed by the 1970s and 1960s. Elisabetta Girelli, Robert Burgoyne and Dina Iordanova are mostly responsible for this, helped by Jonathan Owen and Lucy Fife Donaldson. Tom Rice, Brian Jacobson and Joshua Yumibe were the ones whose favourite films were largely from the 1920s and 1930s.

**ROME, OPEN CITY** (Rossellini, Italy, 1945)
**SUNRISE** (Murnau, Germany, 1927)
**BATTLE OF ALGIERS** (Pontecovo, Italy, 1966)
**VERTIGO** (Hitchcock, U.S., 1958)
**THE GRAPES OF WRATH** (Ford, U.S., 1940)

The most striking difference between staff and students is perhaps to be expected (they are so young!): that they prefer films from the 2000s: about 27% of the votes went to this era, followed by the 1960s, which received 17%. The preferred areas of filmmaking were again America (42%) and Western Europe (34%), followed by 14% for South East Asia.
Building upon the format created last year by Leshu Torchin and PhD student Beatriz Tadeo Fuica for the day-long symposium with Uruguayan Third Cinema documentarian Mario Handler, this year’s symposium focused on political documentary. There were three special guests: Jean-Michel Frodon, former editor of Cahiers du cinéma, renowned authority on Latin American cinema Michael Chanan, and author of The Story of Film: An Odyssey, Mark Cousins.

The title was “Waves of Revolution,” and the setting was the boardroom atop the Gateway, home to the University’s School of Management. As clips of revolutionary documentaries from around the world played on the screen at the front of the room, the audience could look out the window and contemplate the oddly contrapuntal spectacle of the bourgeoisie playing golf on the Old Course.

The morning session began with Dennis Hanlon using clips to demonstrate the conversation taking place between Latin American and Indian political filmmakers during the 1960s-1970s, including the films of Anand Patwardhan, from whose first film the symposium took its name. Mark Cousins, fresh from completing the editing of two feature-length documentaries, spoke of documentary practice as “editing suite activism,” illustrating his point by showing Now! (Santiago Álvarez, Cuba, 1965). He also spoke of documentary as a form of portraiture capable of disintering hidden truths and showed clips from The Emperor’s Naked Army Marches On (Kazuo Hara, Japan, 1987) and an interview he had conducted with its director.

Jean-Michel Frodon ended the morning session discussing Chris Marker’s role as a catalyst for revolutionary filmmakers worldwide. Referring to his A Grin Without a Cat (1977), Frodon argued that Marker was exemplary in his ability to look back upon the failures of the 1960s-70s while avoiding lapsing into romanticism or cynicism. Returning to Cousins’ notion of editing suite activism, he then showed William Klein’s section from Far From Vietnam (1967), an ensemble film directed by Joris Ivens and others and edited by Marker.

The symposium began the evening before with an on-campus screening of Michael Chanan’s Secret City, a documentary about the UK’s secretive financial center, the City of London. Chanan looked at the problems facing underfunded would-be political documentarians, with a particular emphasis on intellectual property issues. Chanan insisted on the absolute necessity of staying outside both commercial and state-funded institutions for all political filmmakers. A lively debate ensued between Chanan and Jean-Michel Frodon, who held that there was still space and funding for oppositional practices within the commercial marketplace.

Professor Dina Iordanova began her presentation by showing clips from two recent Chinese documentaries available on YouTube, to demonstrate that there are thematic and aesthetic ways of making revolutionary cinema, and it no longer holds, as it did in the 1960s in Latin America, that a film must be both. The context in which the film is made is also crucial in determining whether or not it is political documentary, a point she underscored with clips from films by the ‘Yugoslavian Black Wave’ director Želimir Žilnik, whose films were not perceived as political interventions outside Yugoslavia. Continuing the discussion of the role of YouTube, Stefanie Van de Peer used the recent Egyptian film Winter of Discontent (Ibrahim el Batout, 2012) to show how social media have been aesthetically integrated into political film practice. She also discussed Syrian documentarian Omar Amiralay, often called the ‘father of Arab documentary.’ Seduced at first by Assad’s promise of an Arab socialist state, Amiralay originally made propaganda films on the Syrian state’s behalf but later became disenchanted by its failures. He went from propagandist to becoming one of the most outspoken filmmakers opposing the Assad regime. Here Van de Peer evoked one of the recurrent motifs of the day’s discussions, how to regard political failure, prompting a debate as to whether revolutionary cinema could succeed aesthetically while failing politically, and if so, why that might matter.

The discussions were enlivened the unanticipated appearance of Alisa Lebow (Brunel University, London), currently engaged in a project on political documentary. Lebow kindly agreed to sum up the day’s discussion, a fitting end to a symposium at which the audience’s contributions were as stimulating as the presenters’.
In March, the Centre for Film Studies hosted an interdisciplinary one-day symposium on the topic of texture in film. Organising this symposium was a fantastic opportunity for me to reflect on my own research on texture, the subject of my current book project with Palgrave Macmillan. As the aim of the symposium was to discover other scholars and to encourage discussion across disciplines, I decided to forego the usual keynote address and the day was made up of a mixture of traditional paper presentations, discursive workshops and concluded with an interdisciplinary roundtable. There were no parallel panels, so attendees spent the day together, allowing for an atmosphere of focused attention and an ease of discussion between the papers.

The first panel was comprised of papers which addressed the sensorial and felt qualities of film. Philippa Lovatt (University of Glasgow/Glasgow School of Art) presented on haptic hearing in the films of Apichatpong Weerasethakul, addressing the affective power of ambient sound. Jonathan Law (University of Kent) examined the way invisibility in film brings questions of texture to the surface. Gavin Wilson (University of York St John), explored tactile engagement in the process of filmmaking through new touch screen cameras. After this focus on the most direct meaning of texture, film’s tactile and haptic qualities, followed a workshop focusing on linguistic ‘texture’ run by John Bateman and Janina Wildfeuer (University of Bremen). Their work in the Bremen Institute for Transmedial Textuality uses linguistic analytical models to uncover the more abstract texture of filmic discourse by looking at the patterns of narrative and aesthetic choices.

The last panel of the morning returned to discussion of the materiality of film, through a different kind of interpretative analysis. Steen Christensen (Aalborg University) presented a close reading of Déjà-Vu, focusing on the way the film uses texture (focusing on grain, light and flatness) to differentiate between layers of time. My paper, in place of Ceri Hovland’s presentation on the use of 3D in The Life of Pi (she was unable to attend due to illness), examined surface and depth in Vertigo in order to consider the balance of substance and artifice at the heart of our responsiveness to the materiality of onscreen space.

After lunch the workshop by Kathrina Gilte (University of the West of England) on material and digital blood effects proved very popular. Discussion grouped around a variety of clips to enact a visceral comparison between the textual aspects of mise-en-scène in the representation of blood, considering how the realization of various effects shaped our responses to them.

As a complement to considerations of texture relating to film’s felt properties and more abstractly in processes of interpretation, the final panel turned to the political implications of texture. Katharina Lindner (University of Stirling) considered the spatiality of queerness as a twisting of perception and behaviour, through the example of The Gymnast. Kathleen Scott (University of St Andrews) drew on Hélène Cixous’s concept of ‘l’écriture feminine’ to explore the way cinematic textures explore the sensuousness of female identity and experience in Vendredi Soir. Andrew Jarvis (University of the West of Scotland) followed this with consideration of texture as allegory in examples of recent British cinema (Neds and Kill List) which demonstrate menacing rematerialisations of nation.

The symposium concluded with an interdisciplinary roundtable led by four speakers, each giving their responses to the day: Alex Clayton (University of Bristol), Sarah Dillon (University of St Andrews), Ian Garwood (University of Glasgow) and Alistair Rider (University of St Andrews). The discussion usefully brought all the understandings of texture discussed throughout the day together, with attendees contributing to an energetic conversation which was carried on over drinks in the Film Studies Boardroom. The symposium offered an invigorating discussion of film form and sensation across a variety of cinematic contexts.
For the lover of Italian ‘spaghetti Westerns’, a symposium held in May at Edinburgh’s Filmhouse offered a chance to sample their ‘sauerkraut’ and ‘goulash’ equivalents. Co-organised with the St Andrews Centre for Film Studies, this one-day event was devoted to the ‘Red Westerns’ of the Communist Eastern Bloc.

In the 1960s the Western genre, then waning in Hollywood, took root in Europe and crossed the political divide of the Iron Curtain. A highly diverse raft of state-socialist Westerns emerged that remoulded this ‘all-American’ genre in accord with local culture and history – not to mention the ideological demands of the Cold War.

The Red Westerns sometimes play as uproarious parodies of the genre and sometimes as sincere examples of it; they sometimes adapt Western narratives to local histories and settings, and sometimes fabricate an American West with the help of lookalike European settings. Films that took the latter approach were East Germany’s Indianerfilme, which occupy a recognisable ‘Wild West’ – albeit a radically reimagined one where the Indians are good and the US settlers bad. The East German Westerns in particular were Block-busting successes, and made a star of Gojko Mitic, a Serbian actor routinely cast as an Indian chief.

The symposium included contributions by German-cinema scholar Professor Tim Bergfelder and by the event’s three organisers: Professor Dina Iordanova, Dr Dennis Hanlon and Dr. Jonathan Owen, all from St Andrews’ Film Studies department. Presentations addressed a range of national contexts, even venturing to Latin America. Issues covered included these films’ place in the Western’s post-classical, revisionist tradition, and their reliance on transnational modes of production.

The event’s verbal presentations were punctuated by film screenings, which even included two short Western-themed animations.
This year’s Postgraduate Study Day on expanded cinema took place on 3 April 2013. For the first time this year, we decided to ask for proposals from outside our department. We were glad to see the positive reaction to our chosen topic, many paper proposals were submitted even from abroad. The presentations and discussion during the day were animated by the presence of scholars from other universities in the UK, Italy and US.

The morning started with the provocative keynote address given by Dr Wanda Strauven (University of Amsterdam) and entitled ‘Expanded Cinema Studies: A Manifesto’, which polarized opinion and fostered further discussion on the topic. In her talk, Dr Strauven called for an expansion of film studies as a discipline and for a fundamental change in the way we teach cinema.

Filmmaker and researcher Stephen Partridge (University of Dundee) led the round-table discussion on the impact of technological changes affecting video, film and the digital. The other invited participants to the discussion were Dr Brian Jacobson (University of St Andrews) and Wanda Strauven. The free-form discussion touched on subjects of changing media and provided an engaging conclusion to the day.

Let us illustrate with a couple of examples the variety of approaches to the topic: Miriam De Rosa’s paper ‘Expanding the notion of cinema. Notes on moving images in everyday spaces’ addressed the issue of space in relation to the reception of moving images, Laura Marcellino’s paper on ‘Al Fresco Cinema’ addressed the issue of the cinematic event, while Giles Taylor’s presentation on ‘The World at Your Fingertip(s): A Scroll Through Cinema with Sawyer’s View-Master’ discussed the evolving technologies, and Heath Iverson’s paper on ‘Expanded Ecology: Medium and Site Specificity in Recent Works by Tacita Dean and Jane and Louise Wilson’ focused on issues of materiality and accessibility.

In addition to the conference, we organized special screenings of short films made during the 60 Hour Film Blitz in various locations around St Andrews.

The day was a success. The speakers and participants alike were delighted by the thought-provoking discussions and the opportunity to share their research among a varied academic community. The size of the conference allowed for a more relaxed and informal interaction, providing a rich meeting ground between speakers and participants.
the 60 hour film
BLITZ
allain daigle

Over the course of 60 hours, most people will eat breakfast (twice!), complete a project at work, go on a date, and sleep. Last Spring, amateur and professional artists alike gave up their lives for two and a half days and created something that affected hundreds of people – a short film.

In 2010, the 60 Hour Film Blitz was made possible by the University's 600th fund in an effort to foster and celebrate filmmaking in St Andrews. Originally founded by Dr Alex Fischer, the competition challenges local film makers to work together under pressure and, at the end, share their labour of love with an audience. In preparation for the Blitz in 2013, Nicholas Economides, a professional filmmaker, led a series of workshops focusing on film composition, visual storytelling, and creative ways to make films with limited resources. Students had overwhelming praise for the course, stating that the workshops taught practical skills and improved their focus on storytelling.

On March 8th, over 250 lively spectators watched 20 films produced during the Blitz. As the new Artistic Director of the festival, I included an extra challenge to the filmmakers, and so each three-minute film had to include an extreme close-up, the line "Now there are two of us", and a cake, which marked the University's 600th Anniversary. Despite the universal constraints, spectators enjoyed a variety of films including dramas, comedies, experimental films, a stop motion, and a musical.

This year's films were judged by Matt Lloyd, Director of the Glasgow Short Film Festival, Rod White, Head of Programming at the Edinburgh Filmhouse, and Ellen Colingsworth, head of Wild at Art in Scotland. All three mentioned they were impressed by the filmmakers' creativity with the constraints and challenges. The winners of the evening were Silver Stare, Bag for Life and Wolfbite. The wildly popular Cookie won its team the Audience Award. All of the evening's films championed creativity under pressure and exemplified the creative legacy of cinema in St Andrews.
From the windy village to the windy city: SCMS in Chicago

chelsea vessels

In early March, film and media scholars from around the world converged on Chicago for five days of presentations, workshops, discussions, and networking - all without lunch breaks. Despite the storm that welcomed attendees with snow and cold temperatures, Chicago didn't disappoint, and even graced those that braved outside the conference venue with some sunshine later in the week. Inside the Drake Hotel, with 20-25 concurrent panels running most of the day, it was a hive of activity as people moved between watching presentations, scooping out the book fair, and crowding the coffee shop and lobby for quick breaks and catching up with colleagues.

With a contingent of eight attendees, St Andrews was well-represented, particularly at the awards ceremony. Brian Jacobson was the winner of the dissertation award for his dissertation entitled Studios Before the System: Architecture, Technology, and Early Cinema and Joshua Yumibe received an honorable mention for 'best first book' for Moving Color: Early Film, Mass Culture, Modernism (Rutgers University Press, 2012). Joshua also chaired a panel on archives in the digital age and presented a paper entitled 'Cross-Media Afterlives: The Film Archive in Contemporary Fiction.'

Other presentations from St Andrews included Giles Taylor's paper 'Big Screens, Little Boxes: Cinerama, View-Master, and the Aesthetics and Culture of Film Scale,' Dennis Hanlon, speaking about 'Referentiality in Mammoohan Desai’s Narratives: From Intertextuality to Hypertextuality,' and my own paper, entitled 'An(Other) West: The Limits of National Identity in The Proposition,' part of a panel I organized on international westerns. Robert Burgoyne and John Trafton each chaired panels as well.

Chilean and Uruguayan Videos in Buenos Aires

beatriz tadeo fuica

Last December, I attended the Second Annual Conference of the RICLA (Red de Investigadores sobre Cine Latinoamericano) organised by Universidad de Buenos Aires. I delivered a paper entitled “Punk! Rebelión y juventud en el video chileno y uruguayo de los 80” (Punk! Rebellion and Youth in Chilean and Uruguayan Videos of the 1980s) co-authored with Elizabeth Ramírez Soto, PhD Student at the University of Warwick.

The conference invited papers in which two or more nations were studied comparatively. As little has been written about Uruguay and it shares many characteristics with Chile, I have exchanged views on a regular basis with Elizabeth, who works on Chilean cinema. In the course of these dialogues we realised that in the latter half of the 1980s, two young directors, one from each country, had made videos to express the reaction of youths to similar situations. In Chile, Gonzalo Justiniano made a video about the Chilean Punk movement called Guerreros Pacifistas (Pacifist Warriors) in 1984, while in Uruguay, five years later, Guillermo Casanova, released Mamá era Punk (Mom was Punk), completely unaware of the existence of the Chilean director.

We thought that this conference would offer a challenging academic environment in which to present the result of this joint investigation. And we were certainly right, as delivering this paper in Buenos Aires allowed us to receive feedback and ideas on this work in progress, which we hope to continue and publish in the near future.
In 1937, aspiring Thai filmmaker Rattana Pestonji (1908-1970) entered his film *Cinema* in Bangkok is quite popular, being sold on DVDs from street stalls, *Tang* at the Glasgow Amateur Film or screened at the Lido, the city's main Competition and won the Alfred arthouse venue. The large multiplex at Hitchcock award. The recognition from Siam Paragon played blockbusters such as distant Scotland marked the beginning of *Jan Dara 2* or the Chinese box-office hit an illustrious career that was to span over *Lost in Thailand*, whereas another mall, the next 35 years. Pestonji became Terminal 21, featured a Japanese Food on Thailand’s most important and prolific Film Festival. There was also an added director, founding the Hanuman studio thrill to the cinematic experience, as each and responsible for such classics like and every screening started with the audience standing up to listen to the national anthem praising King Rama the IXth.

Most inspiring, however, was the visit to the Thai Film Foundation, which also hosts the archives and a museum and is located in a beautiful building on the outskirts of Bangkok. Creating this complex has been a labour of love for Dome Sukvong, the Thai film historian, whose dedication to the history of Thai cinema is unmatched and who is behind every detail in this amazing temple of cinema. (In the West, I am pleased to say this February, about 75 years later, I she is contributing an important text to found an amazing and diverse film culture, our next publication on archival film which most certainly will keep me festivals interested for a while. According to the Buddhist calendar, it is the year 2556 here, The Museum that Dome has created is quite a joy to visit. All key elements of and I had the privilege to be welcomed by Thai film are here: Siam gold, jungle, the two of the country’s oldest Universities ghosts, the gorilla from Apichatpong’s – Chulalongkorn and Katsesart. I was Uncle Boonmee... In a specially equipped taken around by our visiting scholar, ‘Black Maria’ studio you are invited to act Krittaya Na Nongkhai, and Nathathanai in a one minute-long silent film, wearing Prasannam, who took me to majestic Thai costumes and eating a small banana. temples in Chiang Mai and Lamphun but Well, I did act in one of these, and thus I also ensured I had the chance to savour a have now entered the annals of Thai film variety of the amazing food that the culture. country is famed for.
From Scotland with Love

Krittaya Na Nongkhai
Chulalongkorn University, Thailand

From June to December 2012 I have been a visiting student at the Department of Film Studies in St Andrews. I am very grateful to the university for providing me with an unforgettable academic experience. During my stay, I have met great academics, I was introduced to new concepts and research; I have participated in interesting lectures and learned about film analysis from PhD students. I received helpful suggestions for my dissertation on the cultural hybridization in Thai action-adventure films, and for future research. This precious experience has undoubtedly been locked forever in my heart.

I arrived in St Andrews in June 2012 at the end of the academic year. The town was quiet and I spent most of my time in the University library. Dina Iordanova welcomed me very warmly, and gave me many reading suggestions. The semester started in September which gave me the opportunity to participate in the department’s academic activity: the CFS guest lectures were of great interest to me. Among the various CFS talks I have found Stefanie Van de Peer’s ‘Fragments of War and Animation in Arab Documentaries’ a helpful example for the study of cultural hybridization. After I returned to Thailand, Professor Iordanova visited my country at the beginning of 2013. She met academics in Film studies, visited the Thai Film Foundation, and gave a special lecture to my PhD colleagues.

The visiting student programme at St Andrews is extremely enriching for Film and Cultural Studies students. I would like to express my thanks and gratitude to the CFS. I am very glad and honoured to have been there.

Modern Languages and Film Spring School

beatrix tadeo fuica

This March I had the opportunity to participate in the Modern Languages and Film Spring School organised by the Institute of Germanic and Romance Studies of the University of London, in the context of a project funded by the AHRC’s Skills Development Programme, in collaboration with King’s College London and the University of London Institute in Paris.

The School consisted of three days in London with lectures and seminars organised by renowned scholars such as Bill Marshall, Erica Carter, Stella Bruzzi, Elizabeth Ezra, Lucy Mazdon, Katia Pizzi and Jordana Bilem; three days visiting film institutions either in Rome, Paris, Madrid or Frankfurt, depending on the language of the participants’ projects; and finally, some of the participants had the possibility of attending the XI MAGIS Gorizia International Film Studies Spring School organised by the University of Udine in collaboration with its network of partners.

In London, apart from the lectures and seminars, we also visited the National Film Archive, where we were shown diverse technologies used to preserve, restore and digitalise film. We also spent time in the British Film Institute Library, in which we were given a tour and access to their collection.

(continued on the next page)
As my project is on Uruguayan cinema, I joined the group which went to Madrid. We visited the Filmoteca Española, the film collections of the National Library and Museo Reina Sofia, the old Cine Doré, and the library and archive of the Spanish Academy of Film Arts and Sciences (Academia de las Artes y Ciencias Cinematográficas de España). We also met a group of filmmakers who work collectively and theorise about a Cinema without Authors (Cine sin autor).

In the Gorizia Film Forum, I gave a paper entitled ‘Past Footage, Present Challenges: Digitising Uruguayan Film Heritage’; this was a good opportunity to discuss the current situations of some Uruguayan film archives with scholars and students from several European institutions. We also visited La Camera Ottica, the laboratory for film and video restoration of the University of Udine.

This was a unique experience, during which I met several PhD students and scholars with whom theoretical and practical matters concerning film archives were thoroughly discussed. The programme was fantastic and all the activities were really well organised. Attending this Spring School was possible thanks to a Bursary received from the AHRC.
Deafining Cultural Diversity, Becoming a Deaf Media Talent
agnès b. CINEMA, Hong Kong Arts Centre, HONG KONG
www.hkidff.com

Deafining Cultural Diversity, Becoming a Deaf Media Talent was the slogan central to the Third Hong Kong International Deaf Film Festival. I served as the Chairperson (Hearing) of the Organizing Committee of the HKIDFF3. The HKIDFF was originally founded in 2010 as an ad-hoc event by the Hong Kong Association of the Deaf, Asian Peoples’ Theatre Festival Society and City University of Hong Kong at the Hong Kong Arts Centre. Under my leadership, the HKIDFF has developed into an annual event.

The HKIDFF3 ran six screening programmes and a seminar series. ‘In Search of Deafhood’ featured films that construct positive Deaf identity. Confession (Julian Peedle-Calloo, UK, 2012) narrates the argument between Alexander Graham Bell and Deaf activist preacher Francis Maginn, the co-founder of British Deaf Association. Their debate about the legitimacy of a marriage between two Deaf adults was framed in its historical context in Victorian times. The second strand looked at ‘Deafining Creativity’ and promoted the creativity of Deaf people. We screened the making-of documentaries of Deaf behavioral artist Ramesh Meyyappan’s work in the very special art event Push Me. ‘Sign Language Matters’ highlighted the importance of sign language to the Deaf people. I Sign, I Live (Anja Hiddinga, Netherlands, 2012) records Dutch student Jascha’s interviews with Deaf elderly people living in Europe’s only elderly home specifically designed for the Deaf. This is a film that deals with issues like eugenics and linguistic genocide (the ban of sign language). Deafining Identity Politics’ explored religions, ethnicity and sexuality within the Deaf community. Deafab 2009 (Mathew White, UK, 2010) is a documentary on the world’s first Deaf community. The fifth strand of the festival, entitled ‘Deafining Time’, looked at how history and time are narrated from a Deaf perspective. The Filipino documentary Silent Odyssey travels the Filipino Deaf history and culture across time. Programme 6, ‘Deafining Kinship’ told Deaf family tales. A Deaf father helps his Deaf athlete daughter who is recovering from injury in Champion of the World (Bim Ajadi, UK, 2012). The festival was a great success and once again challenged the notion of filmmaking and spectatorship.

The seminar series Becoming a Deaf Media Talent: Sharing the UK Deaf Filmmaking Experience presented two talks facilitated by Mr. Julian Peedle-Calloo (BBC’s Deaf TV producer / former host of BBC’s Deaf TV programme See Hear) and Mr. Maverick Litchfield-Kelly (Creative producer of Neath Films / Facilitator of Zoom Short Film scheme for British Sign Language Broadcasting Trust). This was a lively discussion and lead all those present to look forward to another successful event next year. The HKIDFF aims to continue to showcase the creativity and the interest of filmmaking of the Deaf people in Hong Kong and abroad.
12th February 2013 | Vijay Mishra
Salman Rushdie and Bollywood Cinema
This paper returned to an earlier essay on Salman Rushdie and Bollywood Cinema (2007) and expands that essay with reference to material located in the Salman Rushdie Archive deposited in the Manuscript, Archives and Rare Books Library, Emory University.

20th February 2013 | Catherine Wheatley
Do unto others
Since the turn of the century European media have seen an influx of images of Islam onscreen. The above quote, from Dyer’s seminal study, White, opens up questions of race, but Catherine focused on that other unspoken “norm” of European cinema - the Christian faith.

26th February 2013 | Neil Campbell
The Posthumous and the post-Western
In delving into some of the implications of René Smith’s speech and how it reverberates through the film, Dr Campbell proposed the centrality of this movie to the definition of the post-Western and to its subsequent development in later films such as Lone Star, Down in the Valley, and Misfits.

2nd April 2013 | Daniela Berghahn
Far-flung Families in Diasporic European Cinema
This paper sees the preponderance of family narratives in the global context as related to the family’s dual function as a prime site of identity formation and as a trope of belonging.

16th April 2013 | Philip Schlesinger
Film Agencies and film policy
Film agencies are a key expression of the nature of public support for film. Drawing on ongoing AHRC-funded research into the lifespan of the UKFC, this paper will reflect on the contemporary challenges posed by researching film agencies.
Dennis Hanlon gave the plenary talk ‘Jorge Sanjín’s “All-Encompassing Sequence Shot”: From Revolutionary Practice to Indigenismo” at ‘Examining Public Voice, Human Rights, and Social Justice Across Time and Space. This is the annual Symposium of the Comparative Studies Student Association, Florida Atlantic University, Boca Raton, Florida. 5-6 April 2013. He also delivered the introductory talk ‘Indian Trajectories of Latin American Revolutionary Cinema’ at Waves of Revolution. University of St Andrews, April 12-13, 2013.

Robert Burgoine gave an invited lecture at Michigan State University, sponsored by Film Studies and Muslim Studies, entitled ‘Somatic War: Re-enchantment and the Body at Risk in the New War Films.’

In recent months, Dina Iordanova has given talks at Chulalongkorn University in Bangkok and at the University of Modena and Reggio Emilia in Italy. She also delivered the keynote at the UKCIGE conference in Edinburgh (April), a talk at the University of Bologna (April), a talk at the University of Izmir, Turkey (May), and a plenary talk at the Chinese film festivals symposium at King’s College in London (May).

Dennis Hanlon presented ‘Referentiality in Mammon Desai’s Narratives: From Intertext to Hypertext’ at the Society for Cinema and Media Studies Annual Conference, Chicago, IL, March 6-10, 2013.

On 7 February, Leshu Torchin presented ‘Too Big to See: The Visual Culture of Economic Rights at The Humanities Center, Carnegie Mellon University. On 18 April, she delivered an invited talk entitled ‘Creating the Witness: Mobilising Images in the Age of Genocide’ to the Politics of Memory Research Group as part of the Faces and Traces of Violence Lecture Series at the Centro de Ciencias Humanas y Sociales- Consejo Superior de Investigaciones Científicas (CSIC) in Madrid.

At the Postgraduate Interdisciplinary Symposium ‘Islam and the West: A Love Story’ held on 24 November 2012 at the University of Glasgow, first year PhD student Siu Yan Xavier Tam presented a paper titled ‘Defa Muslim Women in British Deaf Cinema’ in the panel “Islam and Cinema”.

Beatriz Tadeo Fuica presented a paper entitled ‘Forgotten Past, Abandoned Films: Uruguayan Documentaries Made after 1985’ at the conference ‘In Transition: Historical, Political and Cultural Changes in Cinema and Television’. This conference was organised by Universidad Carlos III, Madrid, in association with the Journal of Studies in Hispanic Cinemas and the Spanish Association of Film Historians (Asociación Española de Historiadores del Cine).


Brian Jacobson has won the prestigious SCMS Dissertation Award for 2012-2013. His dissertation is titled “ Studios Before the System: Architecture, Technology, and Early Cinema” (USC, Vanessa R. Schwartz, chair). This is a very competitive award, and indicates a singular level of accomplishment. Its past winners include many of the most important scholars in the field.

Siu Yan Xavier Tam was awarded for his contribution to the development of Deaf Arts at The School of Deaf and Hearing Inclusion Award 2013, presented by the Hong Kong Association of the Deaf (HKAD). The Award is supported by the Equal Opportunities Commission (EOC) of Hong Kong.

Dina Iordanova travelled through Italy in April as a fellow of the Italian Academy of Sciences and attended the Human Rights Nights in Bologna and the Udine Far East Festival as special guest. She interviewed representatives of festivals like Pesaro, Cinema Ritrovato and Venice in the context of a forthcoming project on Film Festivals in Italy. A special issue of the Croatian film theory journal dedicated to Dina Iordanova's work was published in Zagreb in March 2013.

Ana Grbic has been awarded the Postgraduate Research Grant from the British Association for Slavonic and East European Studies to contribute towards expenses for her archival research trip this June and July in the Balkans.
StAFS: New Publications / New Series | St Andrews Film Studies Publishing House has been highly productive over the past few years, and this year is no different. The Publishing House has undergone a few structural changes recently. Prof. Dina Iordanova has launched a new series: Films Need Festivals, Festivals Need Films. The new series, which complements the world-renowned Film Festival Yearbook Series, includes mostly single-authored or edited collections. The series, edited by Dina Iordanova, seeks to capture the dynamics of global film festivals, with examples not only from the West but also stretching as far as Latin America and Africa and acknowledging the key importance of Asia. Our latest monograph, Sustainable Projections: Concepts in Film Festival Management (by Alex Fischer), was published in this new series in February 2013. Forthcoming titles in the Film Festival Yearbook Series include The Film Festival Reader (by Dina Iordanova) and Archival Film Festivals (by Alex Marlow-Mann).


The photograph of Jean-Michel Frodon on page 2 was taken by Stefanie Van de Peer; that on page 15 is courtesy of the Hong Kong International Deaf Film Festival. All the pictures on page 17 were taken from the web and assumed to be in the public domain; please notify if otherwise.