Cine-FileS
Newsletter of the Centre for Film Studies

autumn 2013
Another Summer, another round of travels and encounters. Hearing how appreciated this newsletter is around the globe (it is now sent to over 35 countries) is encouraging. Associates from New York, Izmir, Madrid and Kuala Lumpur sent in messages. It is nice to know that friends who engage with us also acknowledge that one can be cosmopolitan in a remote town in Scotland. One of the suggestions made in the context of the CFS annual meeting was that the newsletter could be given a proper title. PhD students were invited to brainstorm and suggest some (Cine-Eccho, CiNergy, Cine-FocuS, Cine-FuSion, CiNthesiS). We chose CineFileS, containing our acronym.

In September, the weather treated St Andrews benevolently for the celebrations of the University’s 600th anniversary. A highlight of the festivities was the ceremony at which 19 individuals received honorary degrees for their contributions to knowledge. Judith Butler and Natalie Zemon Davis have both made important interventions related to film studies, and were among the recipients.

I was thrilled to meet eight new PhD students who entered our programme this year. Coming from Germany, Poland, Romania, Italy, the UK, the U.S. and Thailand, they form a strong group that brings in new energies and spheres of interest. We also heard from doctoral alumni such as David Fleming in China, Yun Mi Hwang in South Korea, Canan Balan in Turkey, Yun-hua Chen in Germany, Lars Kristensen and Fredrik Gustafsson in Sweden, John Trafton and Matt Holtmeier in the States. Apparently, it is our particular strength to feed new cadres to the international academic market.

A number of new books have come about as well. Elisabetta Girelli’s monograph on Montgomery Clift appeared from Wayne State UP. My Film Festival Reader and FFY5: Archival Film Festivals, edited by Alex Marlow-Mann, were released by St Andrews Film Studies. Alongside Alex Fischer’s Sustainable Projections, these new volumes were featured in the context of the Busan Film Forum at the Busan IFF, Asia’s foremost film festival. New projects in the pipeline include the forthcoming FFY 6: Film Festivals and the Middle East.

Colleagues continue travelling as well. Leshu Torchin was a keynote speaker at the Stockholm edition of Visible Evidence. Dennis Hanlon visited India for research into transnational cinema. Brian Jacobson continued his work in France. Jean-Michel Frodon straddled the globe on the film festival treadmill. Robert Burgoyne spoke at Olomouc in the Czech Republic. Earlier this year, I spent a period in Italy as a fellow of the Italian Academy of Sciences. In the fall I ran projects in Istanbul and in Paris.

By the time this newsletter is published, submissions for the British REF 2014 (Research Excellence Framework) should have gone in. The main new feature is that units are requested to present case studies illustrating the social impact of their work. When first suggested, this new approach proved highly controversial. Now that submissions are in, all we can do is await the outcome. We hope that our efforts to bring insight to the functioning of the film festival circuit and to enliven the Cinema St Andrews scene will be appreciated by the assessors.

As of this issue, we have a new editor – Ana Grgic – assisted by Rohan Crickmar and Grazia Ingravalle. Originally from Croatia, and having lived in New Zealand and Australia, Ana came to us from prestigious film studies programmes in Italy (Udine, Bologna) and France (Sorbonne Nouvelle). Working on a project related to early Balkan cinema, Ana is as cosmopolitan as they come. And indeed, being cosmopolitan and diverse seems to be turning into our defining feature …
I was invited by Ian Christie to give a lecture and lead a seminar at the beautiful Palacky University in Olomouc, Czech Republic, in early October. The title of the overall project is "Re-presenting the Past: New Methods of History Representation in Arts and the Media", a large, multi-year research endeavour funded by the European Research Council. I gave a lecture on new work I am developing, called 'Somatic War,' and led a seminar on Zero Dark Thirty, which proved a revelation for the potent insights the students brought to the film.

With the film and media department housed in a large, cloistered 16th century building, once home to the Jesuit order in Moravia -- and with my hotel literally across the street, the setting was a delight. Excellent restaurants in a beautiful medieval town, and a student bar called Vertigo right next door provided a winning combination. Just a quick word on the bar: the street door opens directly onto a long staircase, heading down into a very deep cellar. After a long descent, you arrive at a rustic pub, at least 60 feet below street level. I discovered that absinth serves equally well as an aperitif and as a digestif. As some of my party can attest, there is evidently no closing time.

My hosts Veronika Klusakovka (project manager), Ian Christie, and Petr Bilick (faculty researcher) have a formidable project going, and an infrastructure to support it. The project’s duration is June 2012 - May 2015. Next year, they are planning to have Hayden White, Robert Rosenstone, Daniel Pick, Annette Kuhn, and Maria Wyke as guests. I was impressed by the project, and its potential, and I hope to be able to do something more in connection with it in future.
QUEERING STARDOM
An interview with Elisabetta Girelli, author of *Montgomery Clift, Queer Star*

Alex Taylor

Elisabetta Girelli’s latest book, *Montgomery Clift, Queer Star*, an analysis and re-conceptualisation of Montgomery Clift as a star using Queer Theory as its critical lens, has just been published by Wayne State University Press. Elisabetta has long been interested in Queer Theory and its application to film and personalities, and she is equally passionate about the study of stardom. Her next project is an assessment of Rudolph Valentino’s erotic identity on screen.

Broadly speaking your book is a combination of star studies and queer theory – why do you think this approach is valuable, and what makes your book so important in this respect?

The book is really a queer analysis of a star image. I believe it is important because the construction of star images is carried out partly through discourse, and queer theory can help to decode and analyse this discourse. Existing scholarship tends to link Clift’s subversive qualities exclusively to his youth and erotic appeal - before his car accident; whereas I think some of his more subversive roles came later. Scholars who approach his subversive meanings are not interested in dealing with his smashed face, his pain, this sort of deviation from the norm.
If the star or celebrity is the personification of the hegemonic Hollywood system – an ‘agent of the spectacle’ as Guy Debord would say – then how subversive can Clift really be?

As long as a star is a star he is somewhat complicit with the system. I am not saying that Clift is a revolutionary, but that he constructed meanings that were at odds with the system. Indeed he became an outcast in his last years. Nobody would offer him parts as he was deemed uninsurable, mentally unstable, physically disturbing and generally undesirable. Clift is partly the agent of his own, deviational spectacle.

Why do you think Clift has been neglected in comparison to his contemporaries – Marlon Brando and James Dean?

His performance is far more nuanced, complicated and sophisticated. For me, Dean feels over the top and dated, while there is something brutal about Brando that seems easy to understand. If Clift had died in his 1956 car accident he would have ended up like James Dean, a perfectly preserved image. But he didn’t. He carried on, he became old, he looked worse. Actually, it annoys me when people lump these three together. I think they are often thought of in this way because their performances differed from mainstream constructions of masculinity, and because of their association with Method acting, which is a misconception because Clift was actually quite scathing of the Method. Another reason why I think Clift is not as well known as Brando and Dean is because his films are rarely screened. Only recently has a real interest in his films developed – with a BFI season devoted to Clift.

What does the word ‘queer’ mean to you?

‘Queer’ is a challenge to concepts of the normal. It is important that the term is not confined to sexuality. Normative structures and discourse regulate the way we make sense of life events, time, physical sensations, interpersonal relationships, feelings…dominant systems of meanings shape who we think we are, as well as who we think other people are, or should be. ‘Queer’ as a project aims at revealing the artificiality of the ‘normal’, by pointing to the contradictions, deviations, and fragmentations of human experience. Sexuality is a crucial issue in Queer Theory, but certainly not the only one.

Do you believe in ghosts? I ask this question because it seems to me that your book is, in a sense, an act of conjuring – a resurrection of the queer spirit of Clift from the grave.

I am open to the possibility…it really depends what you mean by ‘ghosts’ (laughs).

Paperback ISBN: 97808143335147
E-Book ISBN: 9780814339244
To purchase the book: http://wsupress.wayne.edu/books/detail/montgomery-clift-queer-star
A SUMMER OF CONFERENCES: NECS, SCREEN, AND VISIBLE EVIDENCE

Leshu Torchin

It seemed mere minutes after my return from my sabbatical year in the U.S. at Carnegie Mellon University that I was off again. My first stop was Prague for the annual conference for European Network for Cinema and Media Studies (NECS) whose theme was Media Politics – Political Media. Although I had left St Andrews, it felt closeby nonetheless, as it provided a time for reunions with Dr Elisabetta Girelli, PhD candidates Chelsea Wessels and Kathleen Scott and alumni Matt Holtmeier ’12, Canan Balan ’10, and Lars Kristensen ’10 in attendance.

I presented the first day on the Yes Men and their latest project, _The Yes Men are Revolting_, exploring paratext as a means of mobilisation. The early presentation gave me ample opportunity to sample the vast range of presentations, although I confess to following the provocative strand on documentary film festivals, where a preconference workshop organised by Aida Vallejo and Simon Baurer, as well as a few panels and presentations gave rise to crucial discussions of origins, functions, distinction from other festivals, and the ever-present challenges of methodology.

A week later, I was off to Glasgow for Screen, practically embodying its topic of Cosmopolitan Screens. Densely packed and remarkably cohesive, presentations explored the uses of cosmopolitanism in understanding representation, funding, distribution, and exhibition. The span of study was considerable, ranging from the cosmopolitan from below—and those disenfranchised despite the ostensible liberation of national unboundedness—to the mapping of orbital space for satellite technology and the impact on national sovereignty in the vertical field (the subject of Lisa Parks’ stimulating keynote—one of four given that weekend). It was a weekend rich with ideas and particularly exciting was the focus on international film festivals and funding institutions, which generated discussions about their impact on the look of film and the expressions of identity.

Indeed, the material social and political processes were prominent throughout, including my own panel on human trafficking, where new economies of global labour emerged as a theme. I could say something about my presentation on _John & Jane_ and the representation of call centres, but I’m still fascinated by M.N. Nirmala’s examination of the caste-based casting and labour practices in Bollywood cinema. We did not lose sight of the possibilities, but the utopic stance was subject to significant critique that weekend.

The conference season concluded a month later, with Visible Evidence XX in Stockholm. This is one of my favourite conferences, characterised by levels of intellectual engagement and generosity that never fail to reinvigorate. And this year there was all the more to look forward to, with a strong showing from St Andrews and the honour of being invited to participate in one of its keynote sessions alongside luminaries of film and documentary scholarship Bill Nichols, Jane Gaines, and Laura Rascaroli. The emergent strands merged with the themes of the conference. Documentary irony (Nichols), the cloud archive (Gaines), the hybridity of the ethnographic-esque European art film (Rascaroli) and the Yes Men’s Kickstarter campaign as advocacy tool (me) came together with the conference’s presentations on the effects of the digital, the hybridity of documentary (with docudramas, hoaxes, mockumentary, and animation), advocacy, and the archive. In particular, it proved an outstanding site for exploring the recent phenomena around the uprisings in Gezi Park and Tahrir Square, as we collectively explored the implications of video uploads to YouTube as well as the memification of conflict and resistance. Indeed there were many turns to the Internet and its function in meaning-making and the activation of publics.

As always, the organisers proved the finest hosts, offering not only a lovely site for a conference (alongside some tremendous viewing, including the 1977 film _Bögjävlar/Damned Queers_) but also events hosted at some of Stockholm’s finest spots, including the Kulturhuset and a reception held in the Gold Room of the Town Hall, where Nobel Prize winners receive their awards. The only disappointment I share here is that I cannot report on all the names, papers, and conversations that made this event—and the other conferences as well—joys to attend.
DYNAMICS OF GLOBAL CINEMA: PERIPHERIES, INFRASTRUCTURE, CIRCULATION

Stefanie Van De Peer

On Friday 10 and Saturday 11 May 2013, prof. Dina Iordanova and Prof. Alejandro Pardo organised a workshop on the issue the dynamics of global cinema, at the School of Communication at the University of Navarra in Pamplona, Northern Spain.

Conditioned by digital innovation and wider possibilities for the global circulation of film, people experience cinema in new ways. The ‘digital disruption’ brings about more intense trans-border flows of niche and previously little-seen cinematic content. New business and circulation models force a rethink of issues of intellectual property, trigger mutations in the film festival landscape, and give growth to a new type of cosmopolitan cinéphilia.

The symposium touched on matters of cinematic transnationalism, the national, the supra- and sub-national, composite film cultures, infrastructure, circulation, and mode of address. The participants were all world-renowned academics, such as Prof. Tim Bergfelder, University of Southampton (UK); Prof. Chris Berry, King’s College London (UK); Prof. Efrén Cuevas, University of Navarra (Spain); Prof. Alberto Elena, Universidad Carlos III de Madrid (Spain); Prof. Dina Iordanova, University of St. Andrews (UK); Dr. Dorota Ostrowska, Birkbeck College (London, UK), Prof. Alejandro Pardo, University of Navarra (Spain); Prof. Rob Stone, University of Birmingham (UK) and Prof. Cindy Wong, CUNY (USA)

On Friday 10 May, Session 1 revolved around Rethinking the Concept of ‘National Cinema’ in the Era of Globalization and discussants were Alejandro Pardo, who presented on ‘Co-Productions and National Films in the Age of Globalization: The Need to Redefine the Concept of ‘Nationality’ in (World) Cinema’ and Rob Stone, whose talk looked at some of his previous work and was entitled ‘More Notes from Region 2’. Session 2 then looked at Festivals, with discussants Chris Berry who focused on ‘What is a Chinese Film Festival? Alternative Cinema and Public Space’ and Cindy Hing-Yuk Wong, who presented her work on ‘How film festivals create, use and affirm identities within transnational flows’.

In the first session on Saturday 11 May, Session 3: Digital Cinéphilia, Tim Bergfelder looked at ‘Cinéphilia, Nostalgia, and the Fragment’ while Dina Iordanova talked about ‘Instant Images, Shifting Studies’. The second and last session of the weekend was devoted to Transnational – Transmedia Narratives. In this session, Efrén Cuevas presented on ‘The Representation of Transnational Families in European Autobiographical Documentaries’ and Dorota Ostrowska looked critically at ‘Transmedia: empowering audiovisual content in pan-European projects’. In the last session of the workshop, Session 4: Circuits and Circulation, Alberto Elena was going to discuss ‘Indian Cinema in Latin America’ and Onookome Okome had planned to look at ‘Reading Nollywood: Text, Context, Technology’, but these two esteemed colleagues were unable to attend due to unforeseen circumstances. Instead, we ended with a lively discussion between the participants, which continued with passion and verve at the exquisite lunch table, full of tapas and wine.
From August 26th to 31st 2013, I led a team of cyclists on a six-day, 300-mile trip from Troyes, France, through Paris, to the French coast at Boulogne-sur-Mer, and finally to Calais, where we caught a ferry to Dover. Ours was the third leg of a six-part relay organised as part of the university’s 600th anniversary celebration…

Inspired by one Henry Ogilvy, the messenger who travelled to Peñíscola, Spain in 1412 to collect the six papal bulls from Avignon (anti-)Pope Benedict XIII needed to found St Andrews, six teams recreated Ogilvy’s journey on bicycles. The photos included here offer a glimpse of the journey. For more, visit http://600cycle.wp.st-andrews.ac.uk
The title of Jean-Michel’s blog is a play on words that evokes the experience of cinema in a classical sense: its projection in front of an audience in a theatre. But it also underlines the idea of projecting one’s thoughts, reviews and writing to a larger public on the internet, while the film critic/thinker projects herself/himself publicly. Frodon, former editorial-in-chief of Cahiers Du Cinema, film critic, and Professorial Fellow at the University of St Andrews, animates the cinema blog for Slate, an online current affairs and culture magazine in French (www.slate.fr). His engaging and inviting writing is divided in various sections such as festivals, chronicles, world cinema, criticism, interviews, ‘the passerby’ and ‘what is a cineaste?’ This last one is a playful homage to André Bazin’s collection of writings from 1958-1962, entitled ‘What is cinema?’ Bazin was, of course, co-founder of and a critic at Cahiers du Cinema. In September, Jean-Michel Frodon celebrated his 60th birthday, for which Agnes Varda, one of the New Wave film directors from the Left Bank, made a short 1-minute film as a present.

http://blog.slate.fr/projection-publique/
It was my first trip to Mumbai, and I had little idea what I would encounter. I felt like I knew the place in a way, but only through the movies. What I certainly did not expect was to find myself in a coalmine. How ironic to travel all the way from Fife, Scotland, birthplace of the coal industry, only to end up in a coalmine! But nevertheless, there I was, carefully stepping over the extension cords and hydraulic hoses littering the floor as I walked about, stooping a bit to avoid hitting my head on the low ceilings of the passageways. All around me workers on scaffolding and hanging in harnesses were scrambling up and down the coalface, tools at the ready. The heat from the bright lights was intense, and the sound was deafening.

After I had spent a couple minutes taking in this scene, my guide asked if I would like to continue the tour. Moments later I was in the cool, quiet and elegant environment of the dressing room Shah Rukh Khan used when filming Om Shanti Om (Farah Khan, 2007) and countless other movies. My guide was an employee of Yash Raj Films, Mumbai’s most technologically advanced studio, and the coalmine was a set for the forthcoming movie, Gunday (Ali Abbas Zafar, 2014), which will star Priyanka Chopra and Irrfan Khan. I did not see either, but, as I was leaving the studio, I did catch a glimpse from a distance of Abhishek Bachchan, son of the Big B.

I was there with my colleague and friend Swarnavel Eswaran Pillai, a professor of Film Studies at Michigan State University. We almost arrived late for our appointment, since the address meant nothing to our autorickshaw driver. Andheri West, where Yash Raj Films is located, is a modern suburb of Bombay. Its wide streets are lined with malls, multiplexes and, above all, film studios. These modern glass facades are a world apart from the crumbling concrete edifices that make up most of the city’s building stock. It’s not the kind of place one arrives at in an autorickshaw if you want to make an impression.

Ranjeev Kohli, Director of the studio, and Rohit Sopri, Vice President for Marketing, had kindly agreed to meet with us and show us around. Yash Raj Films gave us a privileged glimpse into the present and future of Mumbai film, but we were really there to excavate its past as we researched our forthcoming book on producer-director Manmohan Desai. In 1977, four of Desai’s films were among the top seven highest grossing films in India, capturing slots one (Amar Akbar Anthony) and two (Dharam Veer). This might be the greatest run in a single year any director has had in world cinema, and we encountered people who recalled it still with amazement, referring to it as the film-going highlight of their youth. But for all this success and the extraordinary vitality and enduring popularity of his work, there is scandalously little scholarly work on Desai, not that that would have bothered him were he still alive.

When we met his son Ketan Desai, he
told us that his father only cared about the popular reception of his work. In the evenings he would sit outside his home in a crowded, working class part of old Bombay, carefully listening as neighbours would stop by to tell him which ‘items’ they liked and disliked in his current film.

I arrived in Mumbai a day before Swarnavel and spent it learning how to cross streets and manoeuvre through the crowds. Before returning to my hotel, I stepped into a fancy-looking gift shop to pick up a Ganesh statue for his sister, with whom we would be staying. Chatting with the shopkeepers, I revealed the purpose of my trip. They pointed to a man seated in a dark corner of the shop, whose presence I had overlooked before. This is Dr Desai, I was told. He knew Manmohan well and used to treat him. Dr Desai told me he lived across the hall from the late Shammi Kapoor, whose daughter is married to Ketan Desai. I chatted with the gentleman for a while, then left, wondering if he had been pulling my leg. Could it be that on my first day in Mumbai, one of the world’s most populous cities, I had actually stumbled upon someone who knew Manmohan Desai? When we met with Ketan Desai, I asked if he knew a Dr who lived across from his father-in-law. He laughed and said, “Of course, the poor fellow! When my wife and I lived with Shammi, the poor man would be woken at all hours by our friends, who knocked on his door, thinking it mine, because we had the same surname and initials.”

These coincidences continued. We had dinner with Henna Junega, daughter of Tony Junega, director of Insaniyat (1994) and other Amitabh Bachchan films from the 1980s-90s. Seeing that we had once again arrived at the restaurant fashionably in an autorickshaw, she offered to drive us home in her air-conditioned car. On the way she asked if I listened to movie music often, and I sheepishly confessed that I only watched the films. “You should listen to the music, too,” she said, turning on the radio and tuning it to a station that played film music. I was stunned that I immediately recognized the song. It was “Tera Mujhse Hai Pehle” from Manmohan Desai’s Aa Gale Lag Ja (1972). Later at home, we were watching television, when an ad came on for a private business school. A man climbs up a pyramid of men wearing business suits and enters a gleaming office building through the window of the top floor. I had no idea what the narrator was saying, but we recognized the music. It was “Govinda Aala Re Aala” from Desai’s Bluffmaster (1964). The song accompanies a scene in the film depicting Dahi Handi, a festival devoted to Krishna celebrated with particular enthusiasm in Mumbai. A rope is strung from the tops of buildings across a street, and men climb up each other to try to get the money from a pot hanging from the centre of the rope. Ketan Desai had just been telling us how Shammi Kapoor refused to shoot this dangerous scene sober and how the song had become traditional at Mumbai weddings, with many people mistakenly thinking it had its origins in devotional music rather than the movies.

We met Ketan Desai in the Taj Lands End Hotel, which is on a promontory visible as you cross the Bandra Worli Sea Link, a bridge that traverses Mahim Bay connecting Bandra West to the older part of the city and figures in many films. The security getting into the hotel was tighter than that at the airport. A hotel across the street had had to be torn down it was so seriously damaged during the bombings in 1993. He graciously answered our questions for four hours. Afterwards, we were too keyed up to go home immediately, so we took a walk to nearby Mount Mary Church, a key location for Amar Akbar Anthony. The sun had already set by then and the sky was a deep shade of purple. I noticed what seemed to be large birds circling overhead. Looking more carefully, I realized they were fruit bats with wingspans of at least a foot roosting in the surrounding trees. Later, when touring the markets in Matunga, a Tamil shopping district, I tried to videotape the fruit bats hovering overhead. My behaviour aroused some curiosity among passersby, and when they realised what I was doing, they broke out in a laugh. Fruit bats seem to be about as popular there as seagulls in St Andrews, but to me they were magical.

Swarnavel and I stayed with his sister and brother-in-law, Sita and P.M. Ganapati, who have a flat in Bandra across the street from the Jama Masjid, the largest mosque in Mumbai. We woke up each morning to the sound of the Iman
calling out for prayer, whose amplified voice somehow cut through the continuous din of horns on busy Swami Vivekanand Road. Before leaving for the day’s archaeological researches into Mumbai cinema, we fortified ourselves with *idli* prepared by Sita. *Idli*, a South Indian dish, are steamed cakes made from ground rice that you dip in a fresh coconut and coriander chutney called *thaengai* or dredge through *elluppodai*, a spicy powder made from roasted sesame seeds. On the way to the train station we would pass through Mohammed Rafi Chowk, a square named after Manmohan Desai’s favourite male playback singer, who grew up in that neighbourhood.

At the headquarters of the Films Division, India’s state-funded documentary studio, which was at one time the largest producer of documentaries in the world, we acquired many rare films, which have enhanced our teaching this semester. We also visited the National Film Development Corporation, which funds “parallel” or “art cinema” and distributes films by the recently deceased Mani Kaul among others. If our students are keen to see the documentaries, the same cannot be said of the commercial sector of Mumbai cinema. Exhibition and distribution have been as radically transformed as production in recent years. After searching some time for the Minerva Theatre, where *Sholay* (Ramesh Sippy, 1975) ran for five years continuously, we finally realized that a mound of rubble behind a plywood wall was all that was left. It had been demolished recently to make way for another luxury shopping mall. Likewise, the Naaz Building, which housed all of the distributors back when film distribution was largely a family-run business, was decrepit and empty, film distribution now being more of a corporate concern located in the newer suburbs. Directly opposite the Naaz Building used to be shops selling movie posters and other memorabilia. They were all shuttered, as this market has migrated to the internet. As depressing as this was for us, there were also interesting signs of change. Just around the corner from the Naaz Building we found posters advertising Thai horror films in Marathi pasted to a wall. Perhaps it is only Hollywood that is failing to penetrate the Indian domestic market.

I had planned to extensively document my trip using a small video camera, but I found it difficult to use on the streets without feeling as if I was invading many people’s privacy. So I limited myself to using the camera to take long shots of the city from the various modes of transport I was using. When I first caught a train in Mumbai, I noticed there were dozens of men hanging out every door as it pulled into the station, and I imagined I would have to wait for the next one. Having only seen these trains in movies, I assumed people hanging out the doors mean they were packed. As it turns out, there are usually plenty of seats available inside, except during rush hour. The fans inside the cars seldom work, so there is a definite incentive to stay near the open door. And it seems, it is simply a cool thing for young men to do. By the end of week one, I was also hanging out the doors getting spectacular tracking shots of the skyline gliding by. One of the most spectacular shots I got was from a bus travelling down Senapati Bapat Marg, which is lined for miles with open-air fruit and veg stalls. Most of what was for sale was unfamiliar to me, but the colours were spectacular. There were whole tree...
branches piled up, which I assumed had been left at the kerbside by gardeners but were actually *khadi pattha*, or curry leaves, an indispensible ingredient in numerous dishes. Later, in the Tamil market area Matunga, I was able to get a closer look at these exotic fruits and vegetables while filming the bats. My hosts kindly purchased two *lungis* for me and had them hemmed by a tailor who worked out of a small trailer. A lungi is a tube-like skirt of cotton usually with some sort of plaid design. You secure it with a simple knot at the waist, and the effect is not unlike that of an overlong kilt. As soon as my DVD of *Chennai Express* (Rohit Shetty, 2013) arrives, I plan to practice the “lungi dance” from that film that has taken India by storm. What could be more quintessentially St Andrews than a *lungi* ceilidh?

![The Lungi Dance from Chennai Express](image)
This season I attended two festivals, taking place within about a month from each other yet representing quite different ends of the festival spectrum. I have been to each of these festivals before and each one of them, in its specific way, is a favourite. Indeed, penchants can come in many shapes and sizes. Let me explain.

The festival in Douarnenez (France) took place for the 36th time this year. Based in a small town on the Brittany coast, it was started in the 1970s by a group of activist cineastes with the ambition to focus on ethnic minorities (and thus indirectly highlight the plight of Breton-language speakers in France). Douarnenez is a fishing town where most people work in sardine canning factories. The size of St Andrews perhaps, it only has a handful of hotels, and most of the festival guests are accommodated at the houses of volunteers. But it is not for the sea and the sun that people come here: over the years, the festival has cultivated a dedicated audience. Many return often, coming from all over France and elsewhere. They are mainly older leftist intellectuals, nostalgic of the lost spirit of their rebellious youth. In its ten days, the festival shows over 150 films from about 20 countries, selected by the amateur programmers and often related to a topic proposed by someone within the community. This year the focus was on Gypsies, Europe’s most sizable transnational minority, and the films feature discrimination, migration, impeded schooling and language rights. In past years, focus has been on Maori, Kurds, and many others; next year’s topic is Indonesia. The five cinemas of different sizes in the town are modest yet always full, and the audience is usually up for a debate after the screening. By gathering everyone on the main square for shared meals that are prepared in a tent right there, inviting guests to sit alongside locals on long tables where one can encounter a Romanian Gypsy filmmaker sharing food with a Parisian documentarian who has just returned from Ethiopia and with a deaf activist from Nantes, Douarnenez is perhaps the festival which provides the best convivial spirit of any festival I have ever attended.

Even if much younger, in existence since 1995, the Busan International Film Festival in South Korea is a real behemoth. It is one of the best-funded and best-attended events. It is the biggest festival in Asia and directly rivals Cannes. More than 400 films screen at its 20+ luxurious venues (including the majestic purpose-built Busan Cinema Complex). The sidewalks around
the festival locale are all covered in red, which ensures any passer-by gets a share of the red carpet action. Busan is the place to catch up with important figures of the Asian festival circuit, such as the ubiquitous Tony Rayns, Kazakhstan’s Gulnara Abykeeva or India’s Uma da Cunha; or to attend a tribute to veteran Im Kwon-taek, while listening to the director announcing plans for his forthcoming 102nd film; or sit through riveting documentaries such as Cambodia’s Rithy Panh clay doll epic tale The Missing Picture or Baby Ruth Villarama’s heart breaking transnational queer story, Jazz in Love (Philippines); or encounter exciting Asian directors, whose new films Europeans will not see until Rotterdam in January or Udine’s Far East Fest in April next year – such as Kiyoshi Kurosawa (Real) or Boon Jung-ho (Snowpiercer). Busan is the place where one can see Quentin Tarantino sitting in the audiences (‘in search of new ideas,’ as someone joked). And, of course, Busan is the place to hang out with Jia Zhangke at the Chinese cinema party, or with Thai Aditya Assarat at the Asian Film Academy graduation party.

What makes these two festivals similar is perhaps the fact that they both are driven and defined by cinephilia. Here, city authorities do not try to dictate a vision of cultural policy but simply listen and follow the leadership of the festival team. A love for cinema is in the air.

PORDENONE SILENT FILM FESTIVAL 2013: Silent Cinema’s Lights and Shadows

Grazia Ingravalle

Our journey among the rediscoveries of archival film festivals continued this year with the 32nd edition of the Pordenone Silent Film Festival, which took place in Italy from 5 to 12 October. Accordingly to what the festival’s director David Robinson had announced, this year’s edition was going to be the richest and most exciting one ever. Indeed, it doesn’t happen every day that one rescues a forgotten print of one of Orson Welles’s unfinished works (Too Much Johnson, 1938) and discloses it to the public, just like there are minimal chances to attend the live performance of a Benshi (Ichiro Kataoka) in theatres outside of Japan, alas.

Pordenone this year confirmed its curatorial strategy of bringing back to the public film documents and masterpieces from a forgotten or lesser-known silent film history. For instance, the section Sealed Lips: Sweden’s Forgotten Years 1925-1929 was an eloquent example of what the festival’s focus is. This was a selection of Swedish films whose quality and international profile was completely neglected, due to it being overshadowed by the extraordinary fame of Garbo, Sjöström and Stiller’s “Golden Age” of Swedish silent classics. Similarly Anny Ondra, European Comedienne presented a series of pictures of Anny Ondra, before her name got definitely attached to Hitchcock’s works such as Blackmail (1929). While the programme Mexico: Records of Revolution attempted to shift our attention away from what still seems to be a “western” perspective on silent film heritage.

Sections like Ukraine: The Great Experiment, Gerhard Lamprecht: “Keen Eye, Gentle Heart,” Soviet Silent Animation, Early Cinema and Rediscoveries reminded us that there is still a lot to bring back to the surface from the dusty shelves and intricate mazes of film archives. Silent film historians’ endeavours are then a tool for the everlasting storytelling of silent cinema’s lights and shadows. Film history writing and rewriting is thus far from being over.
BRINGING AFRICAN FILM TO SCOTLAND

An Interview with Dr Stefanie Van de Peer

Rohan Berry Crickmar

The Africa in Motion (AiM) film festival, created in 2006 by Dr Lizelle Bisschoff (University of Glasgow), has become an increasingly important hub for the promotion of African cinema in the UK. AiM has been at the forefront of increasing awareness of the continent’s often under-appreciated cinematic output. Stefanie Van de Peer (University of St Andrews) has been involved with AiM since 2007, co-directing the festival in 2009, 2010 and 2011. Having recently programmed a highly successful series of North African films for the 2013 event, Dr Van de Peer spoke to CineFileS about researching North African cinema and programming perks and challenges.

Over the years that you have worked on AiM what things have given you the most satisfaction?

The focus on children. This first happened in 2010, when the overall theme of the festival focused on children, and the director allowed me to make it my project. That year was about how children were represented, or how they were used to represent something else, in African films. We also screened more children’s films, and put together a tour of schools. The tour went through schools all over Scotland, in places like Drumnadrochit, Orkney and Skye, showing films that we thought had an educational aspect (which a lot of African films do anyway) appropriate for high school kids. We also screened a lot of animation films for young kids, and the screenings of animated films have continued from there.

Your specific interests are North African cinema, so has there been any film that you’ve thought of as a labour of love to bring over to AiM, or that presented real difficulties to get into the programme?

Every year there’s one or two labours of love. The problem is that lots of these films get funding from Europe, most often France, and if they are distributed by French distributors, they can be excessively expensive. Also, sometimes they are not available with English subtitles, which is an obstacle for us. Being in Edinburgh and not London also presents obstacles, as filmmakers often prefer to have their premiere in London – even though we are a bigger festival than Film Africa. One film I desperately wanted to screen two years ago was Buried Secrets [Dowaha], by Raja Amari from Tunisia. The Dutch distributors of the film, Fortissimo, wanted £2,000 for two screenings and we just couldn’t afford that. As a festival programmer it’s very odd to me that some distributors would choose not to have their film screened. It’s a complete paradox. In a way Lizelle and I see ourselves as idealists. Even though the festival is an arts festival, we also want to screen films to people who would otherwise not get to see them. That’s the whole idea behind Africa in Motion, you screen these films because they are not screened. That’s why the festival exists and why it is such an essential thing. However, distributors have bigger ideas. We understand that a lot of African filmmakers see African film festivals [like AiM] as a ghettoisation of African film. The films don’t enter the mainstream: they just travel the world through these themed
festivals. But if we don’t screen them, we just don’t see them.

*You have programmed this year’s North African screenings (films like Winter of Discontent and Yema) as this is your own area of expertise. Can you think of one particular figure that attracted you to North African film studies?*

I am inspired by the women filmmakers from North Africa, who make aesthetically stunning films. One example of an inspiring filmmaker for me is Egyptian Ateyyat El Abnoudy. She’s a lawyer, an activist, a filmmaker and an actress; she’s also the warmest and most helpful woman. She was the first woman I started to research for my PhD and she was so generous, interesting and inspiring. I love her work, especially her short film *The Sandwich* from 1972 – and I keep hoping AiM can programme one of her films, but because she is so unknown and from North Africa, it hasn’t happened yet: the film is very difficult to get hold of for public screenings. I think there’s a chance she will be on the programme next year.

*Is North African cinema seen as something peripheral compared to other areas of filmmaking within Africa?*

If you read the canonical books on African cinema, like Ukadike’s *Black African Cinema* or Diawara’s *African Cinema*, they are all about sub-Saharan Africa, particularly Francophone West Africa and South Africa. You’ll hardly read about East Africa or the Congo and no one really covers North Africa. It has to do with its political and historical context and with geography. The only person who has written a book about African filmmaking that includes North Africa is Roy Armes. I decided to focus on North Africa, because in my eyes it is a completely different culture while at the same time the area incorporates pan-African and pan-Arab ideas and a Mediterranean sensibility as well.

You can talk about Pan-Africanism in a lot of ways, as the Sahara is as much a space for journeys to the south and the north as it is a desert. But while some North African countries, like Egypt, see themselves as part of Africa in the pan-African spirit, and maybe even position themselves at the helm, Morocco, Algeria and Tunisia seem to have a tendency to look toward the North: mainly France. They are generally referred to as the Maghreb, as they’re not, or at least only very tenuously, geographically or politically part of the African or the Arab worlds. Also, within North Africa there is a split between the Maghreb (‘the West’ in Arabic) and Mashreq (‘the East’ in Arabic) and for me, this split happens in Libya. That attitude of looking toward Europe is why migrants from the African continent come through the Maghreb and try to get across the Mediterranean to Spain and Italy. It is for me more a place of journeys, it is a space that hinges on three world cultures: that’s why it’s the ultimate transnational space to study.
WHAT’S COOKING AT BUSAN INTERNATIONAL FILM FESTIVAL?

Alex Fischer

No trip to South Korea is complete before a visitor is able to consume a plate of writhing tentacles. Such a feat is not for the faint of heart or the weak of stomach, as the tasty morsels will often suction themselves to the face and lips in protest. Fortunately for Professor Dina Iordanova, Dr. Alex Marlow-Mann and Dr. Alex Fischer this culinary wrestling match took place after they had presented at the inaugural Busan International Film Festival Conference and Forum thus avoiding a tongue-tying situation that could have proved, well, fishy.

From 9 through to 11 October 2013 Professor Iordanova, Dr. Marlow-Mann and Dr. Fischer attended the 18th annual Busan International Film Festival (BIFF) as official guests of the event. Located on the south-eastern coast of the Korean peninsula, this seaside holiday city plays host to one of the most important film festivals in Asia screening more than 200 films from 70 different countries.

The Conference and Forum arm of the festival is dedicated to the advancement and development of film-related fields through the intertwining of different academic studies such as music, design, mobile devices, sports, media and film. The topics presented this year were: The Martial Art Film in China and Humanism that described by the Movement of Stillness, Chinese Film and Humanism Spectrum, Discussion about Film and Film Festivals, The Secret History of Chinese Independent Cinema.

Professor Iordanova, Dr. Marlow-Mann and Dr. Fischer were specifically involved in presenting their research about film festivals. As representative members of the Film Festival Research Network and contributors to the developing field of film festival studies, audience members were served a three-course feast of information. First, Professor Iordanova, provided a tantalizing appetizer as to the benefits of on-line access to rare cinematic material. Ingredients of this presentation were taken from her co-edited book Digital Disruption: Cinema Moves On-line (2012). Next, Dr. Marlow-Mann cooked up a hearty main course about the history of archival film festivals, the topic of the recently published Film Festival Yearbook 5: Archival Film Festivals (2013). Dessert was centred upon basic film festival operation. Based on Dr. Fischer’s monograph, Sustainable Projections: Concepts in Film Festival Management (2013), this sticky topic was dished out in manageable bite size servings.
THE LONDON KOREAN FILM FESTIVAL IN ST ANDREWS

Stefanie Van De Peer

Three Korean films were shown in the town as part of the London Korean Film Festival’s (LKFF) Tour, which took place in the New Picture House 21-22 November. Professor Dina Iordanova was instrumental in bringing the event to the town after hosting Ms Hye-jung Jeon, who is Project Director of the Korean Cultural Centre in London, Artistic Director of the LKFF, and the Korean cultural attaché. Last August, Ms Jeon came to visit St Andrews on her tour of Britain to scout cinemas and appropriate venues for the LKFF on Tour. Professor Iordanova has extensive experience working with Korean film makers and festival producers and was in South Korea in October where she gave a talk at the biggest film festival in Asia – the Busan International Film Festival and presented three new books published at the Busan Film Forum.

Prof Iordanova said: "We are tremendously proud that we were able to bring these outstanding Korean films to a small but cosmopolitan town like St Andrews – not just for our students but also for the people of the town and the surrounding area. It very rarely happens that any of these thematic festivals go outside of London and so we have done the unimaginable." Screenings of Pluto (Su-won Shin), Secretly Greatly (Jang Chul-soo) and Rough Play (Shin Yeon-sik) took place on Thursday evening, 21 November and Friday afternoon, 22 November.

FRAMES CINEMA JOURNAL LATEST ISSUE - ‘Commies and Indians: The Western beyond Cold War Frontiers’

Heath Iverson

As the new Editor-in-Chief of Frames Cinema Journal, the postgraduate-run publication of St Andrews’ Centre for Film Studies, it is my pleasure to announce Frames’ latest issue, “Commies and Indians: The Western Beyond Cold War Frontiers”. Guest edited by Dr Jonathan Owen—a former St Andrews faculty member and expert on the cinema of Eastern Europe--this issue builds on research and themes that emerged during a recent symposium organised by the St Andrews film studies department, which addressed the Western genre and its manifestations outside familiar American and Western European contexts. Continuing research in this direction, Frames is proud to include work by established and emerging scholars whose work focuses on the historical and geopolitical significance of the Western in national contexts ranging from the former GDR, Hungary, to Latin America.

This issue marks Frames’ third year as the journal continues to develop as a forum and resource for new research and discussion amongst scholars of film, media and screen studies. Thanks to the hard work of the film studies postgraduate community, the Frames website now also includes a weekly blog featuring updates on the activities of the Centre for Film Studies, research profiles of postgraduate scholars, and general reports relating to the exciting film culture of St Andrews. Frames Cinema Journal can be found at http://framescinemajournal.com/.
A JOURNEY THROUGH SAVAGE EUROPE

Ana Grgić

Harry de Windt, special correspondent of The Westminster Gazette, accompanied by a ‘canny Scotsman’ from the Urban Bioscope Company, called MacKenzie, narrates their adventurous voyage through the Balkan states and European Russia in his Through Savage Europe (1906). The book starts with a premise that ‘For some mystic reason, most Englishmen are less familiar with the geography of Balkan States than with that of Darkest Africa’. Indeed, even today, there are more stories and myths about the region than much needed academic and scientific work; a trend which however seems to be changing in recent decades. My research aims to give an insight into the cultural history of the Balkans through archaeology of cinema, by mapping its transnational and inter-cultural character. This summer, thanks to the support of the Film Studies Department, British Association for Slavonic and East European Studies and The Russell Trust awards, I was able to undertake a slightly less perilous and romanticised version of Harry de Windt’s journey, no less important, through the Balkans’ cultural past, by exploring the surviving images and documents in the national film archives and libraries. What I discovered was beyond my expectations and exceeded them: many important and interesting documents belonging to early cinema history are there, lying silent in archival vaults, waiting to be re-presented and re-interpreted in light of new politics. Nevertheless, the film archivists, historians and scholars were certainly not silent, and were willing to share their knowledge and expertise through interviews and informal discussions. I am extremely grateful for the warm welcome and generosity they offered me, while steering me through dusty archives, in my endeavour to gather as much material as possible in a tight time-frame. I did not catch “archival fever” on the way, nor did I get lost in its “savage” geography, but returned to Scotland eager to interpret these moving images and documents, which will allow me to offer some insight into the cultural history of the fascinating Balkan region at the turn of the century.

BOOK LAUNCH FILM FESTIVAL YEARBOOK 5: ARCHIVAL FILM FESTIVALS

Stefanie Van De Peer

Dr Alex Marlow-Mann, previous research co-ordinator at the centre for Film Studies in St Andrews and now Lecturer in Film Studies at the University of Birmingham, launched his edited collection on Archival Film Festival at Il Cinema Ritrovato in Bologna (Italy) on 9 July 2013. This festival is a world renowned annual celebration of early cinema, dedicated to archival films, and was therefore the perfect venue to promote the book. 20 people attended, and congratulated Dr Marlow-Mann on the publication of his important book. In attendance with Alex were contributors David Robinson, Bryony Dixon, Ian Christie and Chalida Uabumrungjitr. As Peter Von Bagh, Artistic Director, Il Cinema Ritrovato, Bologna, said: “This book encompasses both small events and broad perspectives, reminding us of the experience of real film screenings without simply dismissing the achievements of digital innovation. In an age of purely mechanical and consumerist exhibition practices, this anthology provides an inspired report on the strategies for screening old films as if they were new, new films as if they were part of a tradition, and films of any age as if they were live performances. The cinema-utopia is upon us.”
Film has always been a passion, but as it is not yet an established field of study in Belgium, I decided after secondary school to study my second passion: history. After receiving my Master’s degree at the University of Leuven I took a year out to earn money. But the longing to study film stayed with me, so I decided to apply to a couple of universities in Britain. I eventually accepted the offer at the University of St. Andrews because the Film Department is so vibrant, offering many interesting projects and events for its students. I have not regretted my decision and I feel proud to say I am now one of the seven MLitt students at this Department of Film Studies, working closely with Dr Brian Jacobson.

The seven of us are a diverse group, which makes our classes very interesting. We all have different academic backgrounds, like philosophy, social work, history, business or screenwriting, so we see things differently and analyse films in various different ways, which creates a good dynamic for lively discussions. We have two courses this semester: ‘Film Technologies and Aesthetics’ by Dr Brian Jacobson and one course by various professors on the ‘Theory and Practice of Research in Film Studies’. In the latter course, we have already covered ‘Film Form and Formal Analysis’ by Dr Brian Jacobson and Professor Robert Burgoyne and now we are studying ‘Approaches to Representation’ with Dr Elisabetta Girelli. After our weekly film screenings on Sunday evenings, we go to a pub, as students do, to talk more about the films we’ve just watched. Because there are only seven students, I’m sure that by the end of the year we’ll be a very tight-knit group.

After my MLitt I don’t think I want to stop studying film. It is too much fun. I am already looking into the possibility of doing a PhD in St Andrews. Alternatively, I would love to do historical research for television and film productions. That way, I can combine my two passions and keep on learning. At least a few of the other MLitt students feel the same way, and want to continue studying in the field of Cinema or are thinking about doing PhDs. The vibrancy of this department has given us all real ambitions.

POETRY SUCCESS

Robert Burgoyne

One of our undergraduate honour students, Corentin Faniel, has won a big international poetry prize in France. Cory won "Poésie en Liberté" (www.education.gouv.fr/cid58834/prix-poesie-en-liberte.html). This competition is open to French-speaking students aged between 15 and 25 from all around the world. Each student has to submit a text in French that is then read by a jury of poets and students. This year, over 5,000 poems from 88 countries were submitted. 300 of those were selected by a committee of teachers, artists and ministry representatives before being handed to the jury. The jury establishes the final "ranking" in various age categories and selects a total of 100 poems to be included in the anthology of the contest (laureates automatically make the cut). Cory was awarded the first prize in the "Student Abroad" category for a poem titled "Bereshit".
Hi Janet. You have been invited here to deliver a talk for the Centre for Film Studies (12 November 2013). Is it your first time in St Andrews? How do you like it?

I’ve been to St Andrews once before. It was in 2009 when Professor Dina Iordanova was introducing her project Dynamics of World Cinema, a project on international film festivals, and I came up for the opening event. I have nice memories of St Andrews as a place with a beautiful light and with different coloured stone houses. The scale of things is very different here, kind of big and dramatic. And I remember walking through the streets and doing nothing but talking about films.

As someone from London, what is your impression of CFS?

It has a very strong profile and good reputation as a centre to study transnational film. The way in which that project has expanded, addressing film festivals, has offered new intellectual focal points and its development into a series of publications has given CFS a very distinct profile. That’s my main association with it. There are also great scholars here working on film history, something I’m very interested in at the moment. I was delighted to read accounts of the history of film in St Andrews, of the early proto-cinematic devices and of the first movie theatre. I was also excited about the commemoration of the screening of The Birds in 1963. It seems to have some sinister connections with this coastal place... And actually this is also connected to what I’m going to talk about today: the way cinematic moments from the past resonate in the present – that would be a brilliant example!

The title of your talk promises an exploration of the connections between Giorgio Agamben’s philosophical thought and the understanding of film nowadays. What are the main contributions you think his philosophy is still to bring to the discipline of film studies?

There are three main concepts of Agamben that I work on: ‘gesture’, ‘unlived history’ and chronological time. That of ‘gesture’ has probably been the most talked about in terms of film scholarship, especially in early cinema. In ‘Notes on Gesture’ (1993) he describes the way in which early cinema records the loss of a human capacity to communicate to other humans in an ‘open’ way. It displays a mode in which people were still able to read each other’s body language. To me, Agamben’s approach suggests a way to think about how cinema had the potential to record communication between people, rather than express an interior world. What Agamben illustrates is the possibility of a cinema that is between people, a cinema about transmitting ideas rather than expression.

Another concept I’m exploring in my talk is that of ‘unlived history’ related to the archaeological method he sets out in The Signature of All Things: On Method (2009), I’m particularly interested in the idea that that archaeology is a way of ‘being’ with texts and situations of another time and creates correspondences. This process does not reduce the singularity of the historical document, rather it means being contemporary with it.

His third concept, ‘chronological time’ comes from Walter Benjamin. It’s a concept of time that is useful for understanding cinema as a way of thinking about images. Whether they are moving or still, they have a ‘legibility’ and a meaning that goes beyond the moment they belong to, which means that they can also speak to other times. According to Benjamin, it is important for us to grasp the “now time” of the image. Chronological time is precisely a time that is set against the idea of progress and chronology,
which was the reason for Benjamin’s continuous frustration concerning the way in which everything seems to defer to a future. I think it’s a very powerful argument that is important for us today, since we seem to be so caught up in a discourse of progress. Everything we buy is a new edition and its upgrade. The language we speak today is that of a deferred desire integral to our system.

This seems to be a way of exploring the historicity of texts, artefacts and objects without binding them into a teleological discourse. How did you encounter Giorgio Agamben in your work as a scholar?

The first of his works I came across was *Infancy and History*, which is from 1978. I discovered it only 12 years ago. It didn’t seem to have anything to do with what I was writing at the time, but I kept going back to it. I kind of have this fascination with things that seem apparently unconnected. Agamben seemed to be charged with something that I now recognise as ‘ethical’. I find that very appealing and I think that comes from a very Italian tradition.

Your forthcoming publication is entitled Ex-centric Cinema: Giorgio Agamben and Film. I’d like to get a more precise grasp of the terms of your exploration. What does ex-centric cinema mean within the context of media archaeology in which you move?

There is a very brief quote from Nietzsche, to which I refer, where he is encouraging a movement away from the centre towards what is ‘ex-centric’ and I relate it to our notion of ‘eccentricity.’ Nowadays it is used in different registers: it can mean ‘mannered’, or ‘outside the mainstream.’ So focusing on eccentric cinema is a way of thinking about cinema and finding a cinema that is ex-centric, away from the centre. Ex-centric cinema might also define the way cinema is coming apart. It might help in accounting for the many ways the cinematic apparatus re-lives in our living rooms, through the fragments we watch on YouTube, or through images that we can edit and re-edit on our screens. All these situations open up an ‘unlived’ cinema that resonates with particular features of a history we left behind unlived. This is the reason why archaeology is interesting: because it is a rich time to make connections between different components of cinema and the things that didn’t get developed along the way.

**The second incoming project you are currently working on is** Bazaar Cinema: Re-purposing Media and Debating Cultural Rights. What are the main issues it concentrates on?

It’s a project of a different nature. It’s actually a network and a collaborative project between Queen Mary University, with Amitabh Rai who is specialised in Bollywood and media assemblage, and Gil Toffell, who is a historian of film and audiences in East London. We’ve been working with local people in East London, gathered in communities established around film and media. We asked them: what do you do with film? We were interested to know whether they feel they have the right to download films and re-use them and create things with them.

**Bazaar Cinema** revolves around three workshops. During the first one we asked them to construct a film about something they haven’t lived through. The topic they chose was racism and the question resulting was: can you make a film about a story of racism that you know but that you’ve not lived through? So we were looking at the way they select images and put them together, at what sources they work from and how do they assemble them. We are also working with a partner organisation in Mumbai that is doing the same thing there. It’s a comparative project that looks at the difference between young people’s attitudes and habits within film culture, and whether they think they’re underground, or legal. How do young people place themselves in film culture? We are especially interested in how film circulates, so the term **Bazaar** seems very appropriate, as it refers to a busy, chaotic, marketplace.

**Janet Harbord** is Professor of Film Studies at the Queen Mary University of London. The full interview is available on the University of St Andrews Film Studies Department website.
24 September 2013 | Mark Glancy
‘Nobody Talks Like That!’: Identity, Image and Performance in Cary Grant’s Early Career
This paper examined Cary Grant’s early career and explored the first attempts to define him in relation to 1930s norms of nationality, class and gender.

1 October 2013 | Charles Barr
John Ford’s Dialogue
This illustrated talk focused on the intricate linguistic pattern of names and naming in John Ford’s Western and other films, challenging received ideas about Ford himself and, through him, about wider conceptions of directorial authorship.

15 October 2013 | Laura Mulvey
Hitchcock’s blondes and feminist film theory: a cinema of voyeurism or a cinema of self-reflexivity?
In this lecture Laura Mulver returned to the significance of Hitchcock’s blonde heroines and his voyeuristic cinema for developing her feminist and psychoanalytic approach to film in the 1970s.

12 November 2013 | Janet Harbord
Giorgio Agamben and Cinema: an unlikely coupling?
This talk explored the ‘and’ between Agamben and cinema: or, what is it that Agamben’s thought might bring to, and how might it transform, an understanding of film?

19 November 2013 | Stephen Partridge
Rewinding the Archive
REWIND is a research project that provides a resource to address the gap in historical knowledge of the evolution of electronic media arts in the UK, by investigating specifically the first two decades of artists’ in video.
**INVITED TALKS**

**Robert Burgoyne** gave a talk ‘Re-presenting the Past: New Methods of History Representation in Arts and the Media’ for the ERC seminar at University of Olomouc, Czech Republic, 3-5 October 2013. He presented a lecture entitled ‘Somatic War,’ and led a separate seminar on Zero Dark Thirty. He gave a Professorial Inaugural Lecture ‘The War Film as a Mode of Historical Thinking: Generational Memory in Letters from Iwo Jima’ on 23 October 2013 at University of St Andrews. He also gave a lecture entitled ‘Somatic War’ on 30 October 2013, University of Leeds, Centre for World Cinemas, and he presented a public lecture on the films and photographs of Tim Hetherington, in conjunction with a major gallery exhibition of his work on 14 November 2013 at Open Eye Gallery, Liverpool.

**Ana Grgic** presented a paper ‘Masked critiques of the system: Balkan comedies during the socialist period’ at the Divan Film Festival “Balkan Comedy” Symposium in Cetate, Romania in August.

**Dennis Hanlon** presented a paper ‘Second World/Third Cinema: The Chile Cycle of Studio H&S’ on 22-23 November 2013 at Chile on Film Symposium Centre of Latin American Studies, Cambridge University.

**Heath Iverson** gave a talk ‘Curating International Artists Cinema’ as part of the University of Edinburgh’s Film Exhibition and Curating Seminar Series on 5 November 2013.

**Tom Rice** gave talks ‘Audiovisual Archives and Contemporaneity: Opportunities, Challenges and Changes’ at the Institute of Communication Studies, University of Leeds in September 2013, and ‘Colonial Visions: Britain’s African Empire on Film’ Q&A panel for a sold-out screening at Film Africa (Festival), Ritzy Cinema in Brixton, London in November 2013.

**Stefanie Van de Peer** gave a closing plenary ‘Feminism on Arab and African Screens’ on 24 October 2013 at the Feminist Film Festival St Andrews (FemSoc). She also gave a guest lecture on ‘New Cinema in North Africa - Representations of the Revolutions in Screen Media’ on 21 November 2013 at University of Glasgow, and a paper ‘Women making Documentaries in the Arab World’ at the Screen Seminars at Glasgow, on 6 November 2013.
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<th><strong>CONFERENCE PAPERS</strong></th>
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<td><strong>Ana Grgic</strong>, October 2013: Cluj-Napoca, Sapientia Hungarian University of Transylvania, Rethinking Intermediality in the Digital Age Conference. Paper: Disintegrating image-matter and increasing visibility: Balkan silent cinema shifts online.</td>
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<td><strong>Ana Grgic</strong>, November 2013: Copenhagen, University of Copenhagen, Digital Archives, Audiovisual Media and Cultural Memory Conference. Paper: Memory of the Balkans: “image survivante” and digital archives.</td>
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<td><strong>Brian Jacobson</strong>, June 2013: organised a panel about Animation and Architecture and presented a paper titled &quot;Animating Oil's Aquatic Architecture: To Animate, To Regulate&quot; at the Society for Animation Studies Conference in Los Angeles</td>
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<td><strong>Kathleen Scott</strong>, July 2013: Film-Philosophy Conference, University of Amsterdam, Netherlands. Paper: Suffering Female Bodies and the Philosophy of Jean-Luc Nancy.</td>
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<td><strong>Stefanie Van de Peer</strong>, June 2013: Glasgow, University of Glasgow. Screen Conference. Paper: Animated Documentaries in Syria</td>
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<th><strong>CURATING</strong></th>
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<td><strong>Heath Iverson</strong>, in collaboration with the artist and film exhibitor Eshan Fardjadniya, curated a programme of experimental film and video for the Maldives Pavilion at the 55th Venice Biennale in the summer of 2013. The program was devoted to the theme of “Environmental Romanticism” and explored issues related to climate change and environmental activism.</td>
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<td><strong>Stefanie Van de Peer</strong> worked again with Africa in Motion Film Festival (<a href="http://www.africa-in-motion.org.uk/">http://www.africa-in-motion.org.uk/</a>) to programme their North African film strand. With outstanding films such as Yema (Djamila Sahraoui, Algeria, 2013), Winter of Discontent (Ibrahim El Batout, Egypt, 2012) and Horses of God (Nabil Ayouch, Morocco, 2012), this programme was extremely well attended, due in large part to the topicality of the films and the consistent interest of the media in the region.</td>
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<td>The Cinémathèque française has dedicated an upcoming screening to Dr Joshua Yumibe’s research, as part of the festival “Toute la mémoire du monde” (December 3–8). One of the festival’s topics this year focuses on early color cinema, and the screening regarding Dr Yumibe’s work examines color and gender (“Couleurs &amp; féminité”). As part of the festival, he will be presenting the invited lecture 6 December 2013, “From Hand to Machine: Stencil Coloring in Early Film,” at the related symposium, “Le conservatoire des techniques cinématographiques: Les débuts du cinéma en couleur,” Cinémathèque française, Paris.</td>
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AWARDS

Ana Grgic received The Russell Trust Award in July 2013 to cover travel related expenses with archival fieldwork in the Balkans.

PUBLICATIONS

Grgic, Ana (2013) “Archival Film Festivals as Sites of Memory,” in Alex Marlow-Mann (ed.), The Film Festival Yearbook 5: Archival Film Festivals, St Andrews Publishing House.


Iordanova, Dina (2013) Cinema of Flames: Balkan Film, Culture and the Media, originally published by the BFI, was translated in Turkish and released by the prestigious Istanbul publisher Agora.

Iordanova, Dina (2013) had a special issue devoted to her work in the Croatian Film Journal. This issue features an introductory text by Etami Borjan and translations of several key articles.

Iordanova, Dina (2013) Article on Thessaloniki Film Festival's Balkan Survey: translated in Greek and published in the special anniversary edition catalogue of the festival.


