

FILM STUDIES NEWSLETTER
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CUTAWAY

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Interview: Anat Pick



Senior Lecturer in Film Studies talks to *Cutaway* about her passion for animals and how it intersects with her research.

CUTAWAY: Anat, since you came to QMUL in 2012, what are the ideas that you have contributed to the Film Department?

Anat Pick: My main research is in the new field of Animal Studies. My contribution has been the introduction of a nonhuman perspective into film studies – thinking about film studies as something that extends beyond the human. This means considering the different aspects of cinema – from narrative structure, through to formal qualities and, significantly, also ethics – from what is sometimes called a post-anthropocentric perspective, or beyond the perspective that places human beings at the centre of the art form and its concerns.

CUTAWAY: When and how did your passion for animals begin?

Anat Pick: I am one of those people who have always loved animals, and have always considered myself to have a special connection with animals. But it took me a long, long time to turn this into my academic research interest. Nonhuman animals have always been my passion, and in a way, because this was my passion, I was reluctant to turn it into a scholarly pursuit. Then, at some point, I realised that it was difficult for me to ignore it. For me, this is a very pressing and central issue and it made no sense to keep it out of my scholarship. So, it was the right thing for me intellectually, politically and ethically to merge the two together.

CUTAWAY: You teach film studies and documentary practice. How do these areas intersect with your work and your dedication to animals?

Anat Pick: I think of documentary as a really broad umbrella term. The distinction between documentary and fiction is just a disciplinary one, not an ontological one. However, I guess my overarching interest is in understanding reality. That's the link to animals because the reality of mass-domination of animals and organised violence – that is the definitive mode of the relationship between ourselves and other animals – remains largely invisible. This is where film, especially documentary film, comes in, because documentary has a kind of commitment to reality. Then, thinking about what makes the reality of animals visible, how it can become visible, and what are the mechanisms that govern its visibility or invisibility – that's the link between animals and non-fiction film forms.

CUTAWAY: How is the experience of teaching the Ecocinemas module?

Anat Pick: The module has run once, and is about to run a second time. The experience was great. Everyone seems open to it and really interested. This may be due in part to the novelty factor: ecocinema and film that places the nonhuman at the centre are a new thing for students to encounter and think about. It was also the first time, interestingly, that many of our undergraduate students dealt with documentary film in a more systematic way.

CUTAWAY: Over the past year, you ran many activities for the Screening Nature Network project. Looking back, what have been the highlights?

Anat Pick: I am happy with our achievement to showcase rarely-seen artists' films on flora and fauna, and to link up with venues across London, like the Whitechapel Gallery, the Horse Hospital, Tate Modern or the Goethe-Institut. It's been an overwhelmingly positive experience. We managed to get the public to show up: attendance was generally high. Personally, it has been a wonderful experience in terms of putting together a large film programme. This helped me think more about curation and film programming, which are both now part of the Visual Essay module.

CUTAWAY: Could you tell me about your current research?

Anat Pick: My new book project is called *Vegan Cinema*. There are several orientations that underline what vegan cinema means. It's a cinema that makes possible a non-anthropocentric perspective, a cinema told from the point of view or experience of a nonhuman animal, or the perspective of another nonhuman entity, like a tree or even a stone. Vegan cinema is acutely aware of the instrumentalisation of animals (in the world and by cinema itself). So, I try to set up a different, non-instrumentalising way of looking at animals, what you might call a non-devouring gaze. Vegan cinema taps into the parallels between eating and looking: eating as destroying something and assimilating it into yourself, and looking that similarly masters its object. Vegan cinema asks if there's another way of looking, like another way of eating, that does not devour, assimilate and destroy. Finally, I consider vegan cinema as a critical practice that you can apply to films to critique them from a vegan perspective.

Screening the Forest

The Cinematic Forest at the Horse Hospital

Curating the films related to your research and screening them in London is such a challenge, yet it is a dream job for many film scholars. I was lucky that I had this opportunity during my first year as a PhD researcher. Screening the Forest was an event that was held at the Horse Hospital on 21 May 2014. The screening was also the closing event of the AHRC-funded project, the Screening Nature Network, a collaboration between the Department of Film Studies at QMUL, the University for the Creative Arts, the Whitechapel Gallery, Goethe-Institut, and the Horse Hospital.

The event originated when Dr Anat Pick asked me to put together a programme of Asian experimental films that place the forest at the center of the filmmakers' creative vision. It was a privilege for me

to contact filmmakers from Thailand, Singapore, the Philippines, and Taiwan and to screen their work at a packed theatre.

After the screening, I was privileged to talk with the audience. While many viewers' favourite was *The Legend in the Mist*, a Taiwanese experimental video, the scary Thai evil in *The Forest Spirit* won over many Asian viewers. The surprise came when two viewers saw the same film in a totally different way; when they spoke passionately about them, it was the kind of priceless moment any researcher would ask for.

Graiwoot Chulphongsathorn, or 'Tay' (g.chulphongsathorn@qmul.ac.uk), is a first-year PhD student of Film Studies at QMUL.

Debout!

In May 2014, it was a pleasure to have the opportunity to work with the Electra Arts Organisation on *Debout! Feminist Activism and the Moving Image in France and Beyond*, an event held at Queen Mary. Electra have a fantastic track record of producing and curating programmes from a wide range of feminist and queer artists working in moving image and performance, so they were the perfect organisation to team up with for this event. It was also a great privilege to be able to invite Nicole Fernández Ferrer, the director of the Centre Audiovisuel Simone de Beauvoir in Paris, to come and present some films and videos from their collection. The centre was opened in 1982 by Carole Roussopoulos, Delphine Seyrig and Ioana Wieder to promote, distribute and archive feminist video, and is still going strong today. In addition to running the centre, Nicole regularly organises screenings in prisons and secondary schools and is herself involved in making documentary films.

There was a fascinating range of academic papers, beginning with Dr Ursula Tidd who spoke about Simone de Beauvoir's television appearances in the 1970s. This was followed by Dr Kate Ince's wonderful contribution on feminism, film and pleasure including clips from Agnès Varda's short, film *Plaisir d'amour en Iran*; and Dr Lucy Reynolds introduced us to the work of

Annabel Nicolson. Community filmmaker and researcher Ed Webb-Ingall gave a great paper on community video in Milton Keynes and Laura Guy spoke about Roussopoulos and Seyrig's adaptation of Valerie Solanas's SCUM manifesto. Screened as part of the final paper was Professor Emma Wilson's thoughtful and moving presentation on Alina Marazzi's home movies.

The roundtable, convened by George Clark, assistant curator of film at Tate, provoked an interesting discussion between Marina Vishmidt from Cinenova (the London-based women's film and video distribution network) and Nicole, focussing on a variety of issues. Perhaps the most poignant was how funding structures affect the way that women's film and video archives can function, particularly given the current climate where feminist organisations are increasingly suffering from funding cuts. One can only hope that non-profit organisations such as Electra, which has recently lost its funding, can continue to find the resources to keep up the important work they have been doing.

Links:
www.electra-productions.com/
www.centre-simone-de-beauvoir.com/
www.cinenova.org

Dr Ros Murray (r.murray@qmul.ac.uk) is an Early Career Research Fellow at QMUL.

Living British Cinema

The second Living British Cinema Festival took place in March 2014, with over 200 people in attendance. Day One focused on British fashion films and musicals, with talks by Marits Roberts from the British Fashion Council and Pamela Church Gibson from the London College of Fashion. This was followed by a session on British musicals with talks from Lawrence Napper of King's College and a very special interview with Murray Melvin, star of *A Taste of Honey* and *Bary Lyndon*. Day Two began with a careers event where film students got to hear from industry professionals about what their jobs entail. This was followed by the student short film competition. A jury of programmers from the British Film Institute, the Barbican, the Anxiety Film Festival and Cinema Jam gave top prize to *Word on the Water*, a documentary by Mitchell Harris and Carla Steinberg about the London book barge. We then moved to the Genesis Cinema to welcome Gurinder Chadha, director of *Bend it Like Beckham*, to introduce a screening of her first film, *Bhaji on the Beach*, and to be in conversation with LBC Festival Director, Dr Lucy Bolton. Days One and Two were capped by late-night horror screenings in the Hitchcock Cinema, programmed by Matt Jacobsen and students on the British Horror module.

Day Three began with a talk and screening by the South Asian Cinema Foundation reflecting on Indo-British collaboration in cinema between 1908 and 1929. We then welcomed Ben Gibson from the London Film School to be in conversation with Charles Drazin about the film that won the LBC poll to find Britain's Most Iconic Film – David Lean's *Brief Encounter*. The festival finished on a more contemporary note, with a screening of *Art Ache*, a new film directed by Berty Cadilhac. The film was shot locally, including in the Mile End Art Pavilion. We welcomed the director, cast and crew for a Q&A, and then toasted the end of an exciting and successful festival with a closing night party.

Dr Lucy Bolton (l.c.bolton@qmul.ac.uk) is a Lecturer in Film Studies at QMUL

Beyond Borders

QMUL Film Studies graduate Matthew Kay talks about his experience of making documentary films

It's Summer, 2011 – the year of the Arab Spring. *The King's Speech* has just cleaned up at the Oscars, Bin Laden has been assassinated and I've just graduated from Queen Mary University of London. I'm about to embark on my first Middle Eastern adventure and, more importantly, my first documentary. The opportunity arose for me to follow the charity Football Beyond Borders on their annual tour which would see them using football to engage with local communities. The former captain, Jasper, wanted to make a documentary about the trip but had no film experience whatsoever and wanted to pair up with me. Some of the team had never been outside of London, and so the chance to film them witnessing the Arab Spring first-hand seemed too good to miss.

Armed with two Sony PD170s lent to us by our respective universities, we set off with the team, having no idea what to expect. We travelled to Egypt where the players found themselves amidst passionate protests in the heart of Tahrir Square, then carried on to Israel where they were shocked to see large numbers of heavily armed young men of their own age, before ending up in the West Bank where they became the first British sports team to play in Palestine. All nineteen of us travelled together and the month-long shoot was very intense. Through staying in refugee camps and spending so much time with the locals, hearing moving stories and witnessing powerful scenes became the



Matthew Kay at work

norm. Everything was in place for filming, and it seemed that by being there, it was my duty to document it.

I maybe took this 'duty' a little too seriously and by the end of the tour we ended up with 120 hours of footage! The old cameras use mini DV tapes, so as we came to leave Israel we had 120 DV tapes to get out of the country. Footage on Palestine is always deemed 'sensitive' and often doesn't find its way out. Added to this, we had heard that there was an active ban on any footage shot in Tahrir Square – naturally, we had copious

amounts of both! By this point, we had lived and breathed the documentary for four weeks and the thought of our footage being destroyed at the last hurdle was traumatic. A Palestinian filmmaker informed us that if there were less than five tapes, border control wouldn't consider it necessary to check the footage, and so we divided the tapes up between the team with each player hiding them in their toilet bags and football socks. Sure enough none of the bags were flagged up; and we managed to leave the Middle East with all equipment and the smuggled footage intact.



A still from *Over The Wall*

The film, *Over The Wall*, was well received and went on to screen at various film festivals as well as being picked up by a distributor. I had never formally learned the different stages required to shoot a documentary, and worked mainly on instinct and advice from other filmmakers. Jasper and I forged a good working relationship and both of us abandoned our previous career plans to set up our own production company, Walks of Life Films, and pursue documentary filmmaking full time. Previously I had been more interested in fiction filmmaking but the experience of making *Over The Wall* convinced me otherwise. There is



Filming in a Brazilian favela

something magical about filming a moment knowing that what you are capturing is potentially history in the making. It's exhilarating not knowing exactly what will happen next, having to adapt to the situation as it unfolds and carve out narratives as the shoot develops.

After committing to the idea of being a documentary filmmaker, I made a number of shorts and participated in various mentorship schemes with the BFI, Sheffield Doc Fest and Sky News. All these experiences have been invaluable and helped me hone my craft. Some of the documentaries I've made have screened at major film festivals such as Cannes, IDFA and Open City Doc Fest, with one broadcast on BBC3. Filmmaking has taken me to the Houses of Parliament, Buckingham Palace and the top of tower cranes on building sites, to

Sudanese refugee camps in the Israeli desert, into Brazilian favelas and even onto the back of a police motorbike in Bethlehem!

None of these wonderful experiences would have been possible had I not gained such solid experience of film and

filmmaking at Queen Mary. Studying different eras of cinema such as the French New Wave and German Expressionism gave me an appreciation for the craft and something to aspire to regarding form and technique. This helped me develop my own taste and think about how I would like to progress as a filmmaker. Not only do I love cinema as entertainment, I also feel that film is a powerful tool that can enlighten viewers and positively affect the world around us. University is where I first learned about and debated the different ways cinema can manifest itself within society. Studying modules on, say, psychoanalytic film theory or the relationship between film and philosophy expanded my sense of what is achievable and the different ways of addressing and inspiring an audience. I have always loved the immersive nature of cinema and try to make my films a gateway into a world that can educate and inspire as well as entertain. These formal learning experiences contributed to the content I now produce and incentivised me to feel that I can make a difference to our world.

Matthew Kay graduated from QMUL in 2011 and is now an established documentary filmmaker.

Young filmmaker documentary runner-up:
<http://gu.com/p/3fdv4/sbl>

African migrants speak out about life in Israel's detention centres:
<http://gu.com/p/44a7k/sbl>



Shelters for prisoners at the Holot detention centre in Israel

Teaching Film Practice

Eugene Doyen, Director of Film Practice at Queen Mary



Because I teach a module on film directing, I always get the Stanley Kubrick question. What do I think of Stanley Kubrick? Wasn't he a genius and a perfectionist? My reply sounds cynical: Stanley might have directed some good films – but didn't he plunge down a precipice of indecision that meant it took him nineteen years to make his last two films and these are hardly works of perfection and genius.

The reason for my resistance to any idolisation of Kubrick is because this offers a very flawed idea of what a director does. My job is to teach students how to direct, and they need to overcome any assumptions they have so they can really learn what is involved.

The mythologised Kubrick offers an idea of directing which is appealing because it is a simplification which goes something like this: I am a genius therefore I am always going to make the right choices, no one can challenge me. I am a perfectionist so I can keep on changing my ideas, demanding more and more, because in the end, I will make something that is perfect. Besides being megalomaniacal, egotistical and solipsistic, this conception of a director is also rather vague. It offers no answers to the crucial questions like: what skills are needed to direct? How does a director work on set? What does a director need to know in order to direct a film well?

In my module on film directing, I help students understand that the director has three major roles. First, script preparation: a film script can be analysed in terms of story, *plot beats*, and in terms of acting, *character beats*. Analysing the script will allow the director to make the key decisions that will guide the visual design for the film and how to direct the film on



Stanley Kubrick with Leica III Camera, Library of Congress, Prints & Photographs Division

set in terms of acting and blocking. This understanding of the script is what gives the director authority: they are respected because it is clear to the production team and the crew that they know what they are doing. Second, working with actors: the director works with the actors to support them in giving the right performance for their character. Acting is a combination of voice (accent, phrasing, intonation), physicality (posture and movement), expression (facial or physical movement) and the interaction between characters (spatial relationships and physicality). Through script preparation, the director can cast suitable actors and then guide and direct performances successfully. Third, directing the creative process: filmmaking is a collaborative design and production process. The director works as part of a team of creative people, and based on their script preparation, a good director will support and guide these people to do their best possible work. Using this model, an inexperienced director can make a successful film because they are using the skills of others. When a director is experienced, they will want to work with other equally experienced professionals: writers, production designers, cinematographers, and so on.

These roles can be learned and one aim of my teaching is to remove the hyperbole surrounding the work of film directing.

That is why I'm not interested or concerned about the concept of a director being a genius. To offer another answer to the Kubrick question: Stanley began work as a stills photographer and by doing this he learned about lighting, framing and composition. This is good knowledge for a director. It's an essential skill for a cinematographer and a camera operator. Then, Stanley made some short films working with friends. This taught him about staging action, shooting continuity footage and editing. Staging action successfully is essential for good direction. When he directed his first two features, Stanley worked with experienced professionals who gave him support as an inexperienced director to make successful films: he worked as part of a team. A key collaborator with Kubrick was Kirk Douglas, who – as producer and actor – enabled Stanley to work on more complex productions such as *Spartacus* and *Paths of Glory*. In the mythology of Stanley Kubrick being a genius, the process of how he learned his directing skills is diminished and the importance of who Stanley worked with is marginalised. The *Stanley Kubrick Archive* provides ample evidence of the many talented writers, designers, illustrators, composers and producers that Stanley worked with.

I teach film directing so that people can make films working as part of a team. I want them to be professional, to get the job done. There are skills to learn, there is work to do.

Film Directing: Beat by Beat and Block by Block, Eugene's teaching materials for his film directing module, can be found on academia.edu



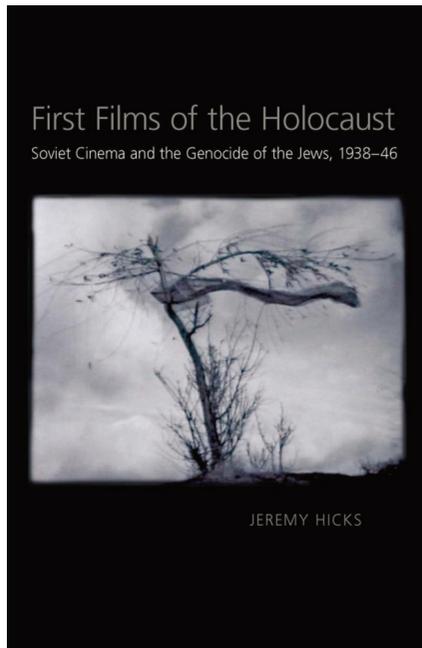
Archive Fever

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Jeremy Hicks, Reader in Russian Culture/Film, discusses his work in the Russian film archives

What is it about archives? Philosophers Jacques Derrida and Michel Foucault theorised them as metaphors for the organisation of knowledge; for historians, they play a particularly important role as stores of documents that have not been prepared for public consumption, and therefore tell us more about the true thoughts of the actors of history. For scholars working in film history, the archive presents a contrast with the documents we use most: films. Movies in their final cuts are highly polished products, typically the result of a process of pitching, scripting, shooting, re-shooting, editing and so forth. It can be hard to get at the decisions and debates that shaped what we see on a cinema screen. One of the joys of film studies is the process of reconstructing the thinking behind the film, through, for example, the writings, memoirs and biographies of the personalities involved. But these are all still published materials deliberately filtered through the bias of their authors. The archives enable us to see correspondence that no one wanted published, rushes and rough-cuts that were never released. They give us a better picture of the film not as a polished, complete thing, but a work in progress, a site of debate and interpretation.

In my work on Russian film history, I have worked in the archive of documentary film and photography at Krasnogorsk (RGKAFD), where they not only keep copies of all Russian documentaries and newsreels released since 1926 until the end of Soviet Union in 1991, but also the footage shot for but not included in these films. This extraordinary material comes to life when combined with published histories and memoirs, but especially when seen in the light of unpublished archival documents such as the internal correspondence of the studios producing these films or government communiques to them. In the case of a book I published in 2012, *First Films of the Holocaust*, I was able to examine not only the rough cuts of films portraying the Nazi extermination camps, but also to see how the camera operators who took the footage discussed what to film and how to film it with the studio in Moscow. They were unsure what kind of narrative they



might tell of the horrors of Auschwitz, and it is the archive footage and documents that enable us to see this moment of uncertainty and disorientation.

In my most recent research, I have been looking at the origins of a famous image symbolising the fall of the Nazi regime in May 1945: the raising of the Soviet red flag over the Reichstag in Berlin. Once again, I have found it possible to trace the process of making this image that has come to stand widely for a historical event.

For all my fascination with these kinds of materials, it is, of course, an illusion to see the archives as the uncut, unrefined truth. Here too knowledge is interpreted through the kinds of material collected and the way they are organised. Recognising and defining that bias, and your own standpoint, permits a deeper insight. Here the wider considerations of both film studies and history are the necessary antidote to 'archive fever.'

Dr Jeremy Hicks is Reader in Russian Culture/Film at Queen Mary.

Jeremy contributed as historical consultant to an important documentary about the liberation of the camps: *Night Will Fall*, which was shown worldwide, and on Channel 4 in the UK.



What Are We Up To?

Cutaway asked staff and postgraduates teaching and researching film studies at QMUL to send us details of their recent and forthcoming work. We ended up with a list far too long to reproduce here; but to give an idea of what everyone is up to, here is a selection...

Adrian Garvey co-organised the conference *Exploring British Film and Television Stardom* and will contribute an article on stardom to a special issue of *Journal of British Film and Television Studies*.

Alasdair King has published 'Fault Lines: Deleuze, Cinema and the Ethical Landscape' in *Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship* and 'Still Lives in Transit: Movement and Inertia in Angela Schanelec's *Orly* (2010)' in *Studies in European Cinema*. He presented on finance and aesthetics at the ACLA Capitals conference in New York and interviewed the master financier, Rainer Voss, at the UK premiere of the acclaimed banker documentary *Master of the Universe*. **Anat Pick** has three articles coming out on the topic of animals and the moving image; in *Yale French Studies*, *Screen*, and the edited collection *Animal Life and the Moving Image* and co-organised the AHRC funded 'Screening Nature' Project. **Annette Kuhn** has published 'Otra mirada a *Family Secrets*', in *Album de familia: [re]presentacion, [re]creacion e [in]materialidad de las fotografias familiares* as well as serving on the steering committee of two projects 'Childhood and Nation in World Cinemas' and 'Cultural Memory and British Cinemagoing of the 1960s'.

Charles Drazin has co-edited a special issue of the *Historical Journal of Film, Radio and Television* on Film Finances and a special issue of the *Journal of British Cinema and Television* on director Lindsay and contributed articles on both. In April 2014 he gave a sell-out talk at the BFI Southbank on the film star Merle Oberon.

Graiwoot 'Tay' Chulphongsathorn has presented papers at the Screen conference and at the Southeast Asian Cinemas Conference in Bangkok, as well as curating 'Screening the Forest' at the Horse Hospital in London. **Guy Westwell**, while mainly overcoming the shock of becoming a father, has published the monograph *Parallel Lines: Post-9/11 American Cinema*. **Hollie Price** has a forthcoming article on 'A "Somewhat Homely" Stardom: Michael Denison, Dulcie Gray and Re-

furnishing Domestic Modernity in the Post-war Years' in *Journal of British Cinema and Television*, and co-organised the interdisciplinary forum 'Domestic Imaginaries: Representations of Home in Film, Literature and Popular Culture'.

Janet Harbord introduced *La Jeteé* and *Sans Soleil* in a double bill at the Barbican (in collaboration with the Whitechapel Chris Marker solo exhibition) and organised the symposium 'Piracy: the politics and practices of borrowing' hosted by the AHRC Network project 'Bazaar Cinema'. She has also published 'Gesture, Time, Movement: David Claerhout meets Giorgio Agamben on the *Boulevard du Temple*' in *Cinema and Agamben: Ethics, Biopolitics and the Moving Image* and 'Copernicus and I: Revolutions in Perception and *The Powers of Ten*' in *Technology and Desire: The Transgressive Art of Moving Images*. **Jenny Chamarette** has published articles on Elia Suleiman in *Modern and Contemporary France*, on Abbas Kiarostami in *Studies in French Cinema* and on Agnes Varda and Chantal Akerman in *Studies in European Cinema*, as well as a book chapter on 'Cinema in the (French) Museum' in the book *Museum Media*. She also co-curated a series of workshops, events and exhibitions under heading of 'Translation Games'.

Jo Stephenson organised a British Fashion Film event as part of the Living British Cinema festival and has a forthcoming book chapter entitled 'The Regal Catwalk: Royal Weddings and the Media Promotion of British Fashion'. **Libby Saxton**, whilst Chair of the department, co-edited *Holocaust Intersections: Genocide and Visual Culture at the New Millennium*, with Axel Bangert and Robert Gordon, and contributed a book chapter 'Passion, Agamben and the Gestures of Work' to *Cinema and Agamben: Ethics, Biopolitics and the Moving Image*. **Lucy Bolton** has published chapters on *The Hours* in *Hollywood Puzzle Films*, on *Monster's Ball* in *Race, Philosophy and Film* and on *Fish Tank* in *International Cinema and the Girl*. She co-organised the 7th Film-Philosophy Conference at the University of Glasgow, presenting on *Under the Skin*, and curated the second Living British Cinema Festival.

Marios Psarras has published on Alain Guiraudie in *Alain Guiraudie*, Dennis Iliadis in *Filmicon: Journal of Greek Film Studies (Special Issue: Contemporary Greek Film Cultures)* and Panos Koutras in *World Film*

Locations: Athens. **Nick Jones** is looking forward to the forthcoming publication of his first book *Hollywood Action Cinema and Spatial Theory*, and has published articles on the 'Stereoscopic Image in 3-D Media' in *New Review of Film and Television Studies* and 'The Abstract Space of Virtual Cinematography' in *Animation: An Interdisciplinary Journal*. **Oliver Kenny** organised the BAFTSS-funded 'Queen Mary Postgraduate Symposium on the Gaze', presented on the *Saw* film series at the British Association of American Studies annual conference and teaches courses on film with The Brilliant Club. **Pauline Small** has published two book chapters, one on 1950s female Italian stars in *The Italian Cinema Book* and another on Italian film producers in *Beyond the Bottom Line: the Producer in Film and Television*.

Peter Evans has given talks on *Blonde Venus* at the BFI, and is due to speak on romantic comedy at the London Cinema Museum and on Baz Luhrmann's *Romeo and Juliet* as part of the Institute of Psychoanalysis's series 'Shakespeare on Screen'. **Ros Murray** will soon see the publication of her book *Artaud: The Scum of the Soul*, and articles on Carl Theodor Dreyer in *Film-Philosophy* and Pedro Almodóvar in *Transnational Cinemas*. She also organised the conference 'Debout! Feminist Activism and the Moving Image in France and Beyond'. **Sue Harris** presented work from her forthcoming BFI classics book *An American in Paris* at BAFTSS 2014. She has also written a series of articles for the academic online news site *The Conversation*, including one on Gérard Depardieu in Abel Ferrara's *Welcome to New York*. **Victoria Grace Walden** writes a blog on embodiment, organises an online research forum 'Holocaust, Contemporary Genocide, Popular Culture and Digital Technologies' and has published an article on 'The Non-Human and Affect' in the *Short Film Studies Journal*.

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