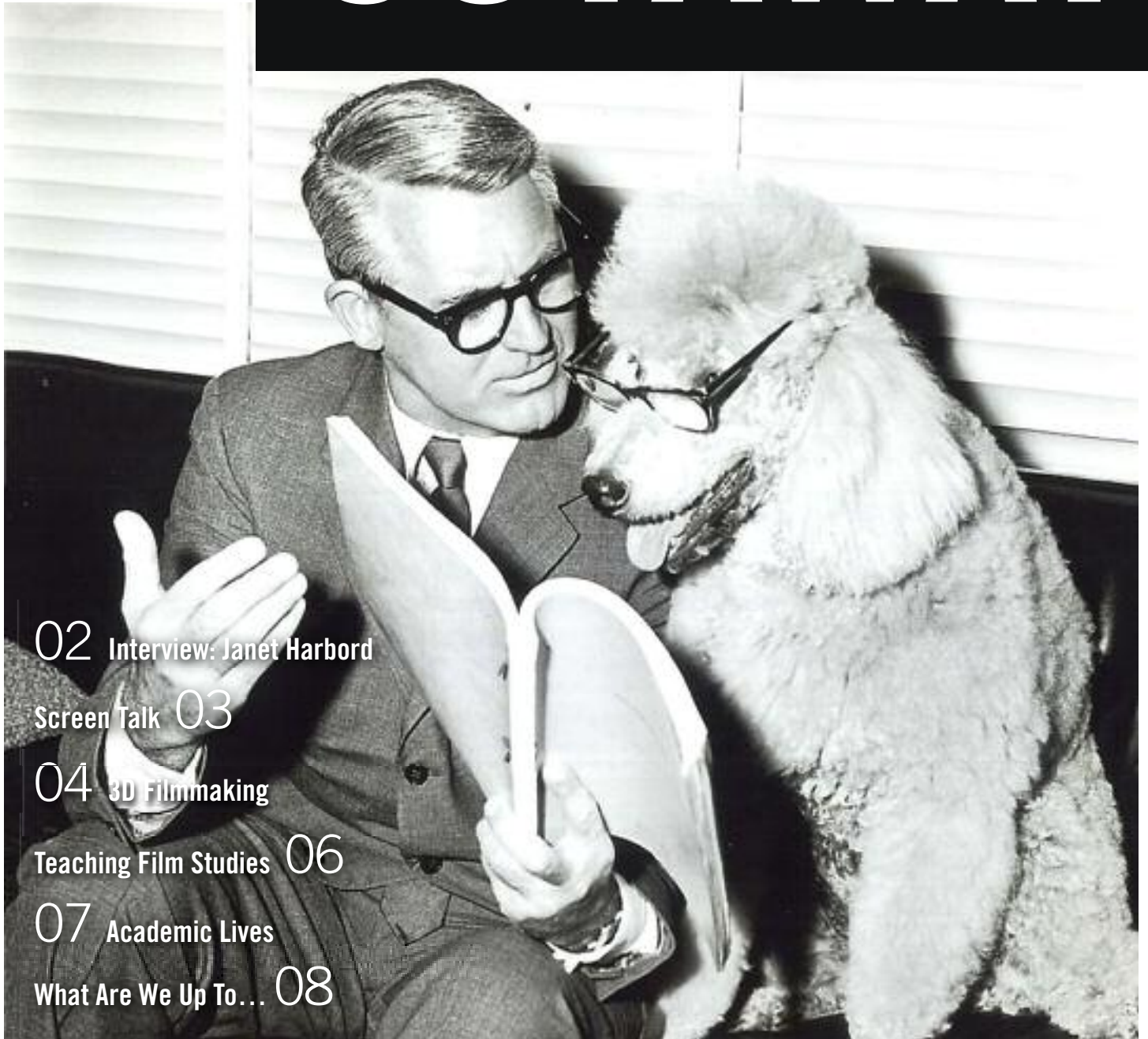


FILM STUDIES NEWSLETTER  
QUEEN MARY,  
UNIVERSITY OF LONDON  
ISSUE 3 • SPRING 2013

# CUTAWAY



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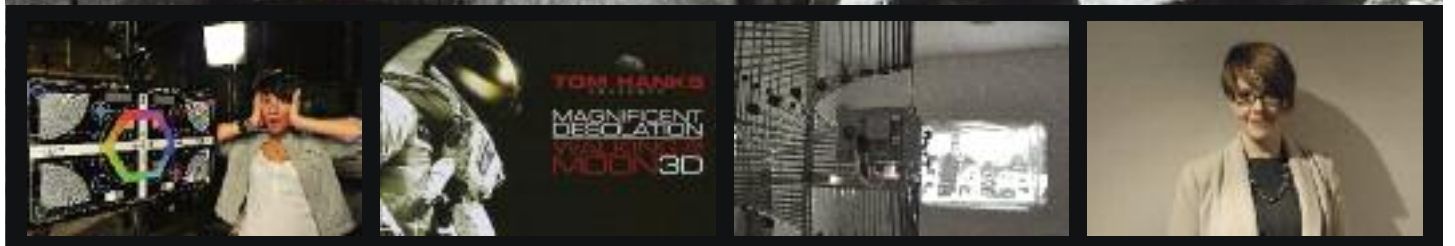
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# Interview: Janet Harbord



**Professor of Film Studies and avid cyclist Janet Harbord talks to *Cutaway* about her research and working at Queen Mary.**

**CUTAWAY:** Janet, you have been in post at Queen Mary since 2010. Can you tell us a little about what attracted you?

**Janet Harbord:** When I came for my interview Queen Mary seemed like a fantastic place. I'd been at Goldsmiths, which is largely Arts and Humanities based, for ten years; and this university is multidisciplinary by comparison. On my induction I was sitting next to a surgeon and a dentist, so that's an example of the different kind of environment here. I'd heard of the reputation of scholars in the Humanities at QM, and was excited at the prospect of coming here. I knew that the Film Studies department hadn't been around for a long time, and was attracted to the prospect of contributing to its development.

**CUTAWAY:** And how do you think you have contributed to Film Studies at QM?

**Janet Harbord:** Film-philosophy is a strong feature of the department, and I would say I've encouraged that a lot, as well as a branching out from languages into other areas. I think we're becoming more outward-focused in terms of the institutions we're working with and subject areas other than film.

**CUTAWAY:** How do you juggle the demands of teaching, research and administrative tasks?

**Janet Harbord:** It's very hard to keep all three in the air. I think you can only keep two, is my honest response, and there are times when you have to prioritise one

above the other two. Teaching is very stimulating, but what's hard for everybody in higher education now is the increased number of administrative tasks.

**CUTAWAY:** What about your current research?

**Janet Harbord:** I'm working on a book on the Italian philosopher Giorgio Agamben, called *Ex-centric Cinema*. It's about moving away from an idea that we know what cinema is and what it does, to thinking about film archaeologically. The other project I'm working on is with Amit Rai [of the School of Business and Management] called *Bazaar Cinema* which looks at film cultures in Mumbai and the East End of London.

**CUTAWAY:** In your book *The Evolution of Film* you speak to the range and diversity of so-called 'singular Film Theory'. Do you consider this variety to be a strength or a weakness? And how does it inform your teaching?

**Janet Harbord:** It's definitely a strength. Film Studies, having had to establish itself as a discipline in the postwar period, has been very focussed on the question 'what is cinema?' Now that we've had more than a century of cinema, the medium is going through a period of rapid change: the digital, micro-screens, portability, the ability to edit and create your own films and so forth ... All these things have changed what film is, and so it's appropriate to broaden the approach. I'm interested in the question 'what is it that film can do?' rather than 'what is cinema?'

**CUTAWAY:** Where do you go to get your film content – the art house, the gallery, the multiplex, the internet...?

**Janet Harbord:** Probably in the last year or two it's mainly been the art gallery and online rather than in the cinema. I've been interested recently in the fact that there is hardly an exhibition opening in London that doesn't involve moving images. I find that really exciting and have gone to all the main galleries, and the peripheral ones as well, quite a lot. I've also been writing about some of the artists, and this has become part of the Agamben book as well. I very much like the work of Simon Starling, who won the Turner prize in 2005, and have contributed to a book about him.

**CUTAWAY:** What are your thoughts on the politics of university admissions – the cutting of funds, the increase in student fees? Have you noticed any fallout of this amongst the students?

**Janet Harbord:** I certainly don't think student fees are a positive thing. It has to be seen as part of a programme of the commodification of ideas as well as goods, and we're just in that culture. There is a sense of a narrowing in the range of students who will apply because of that. I would also say that it's markedly changed the way students are thinking about work and ideas. I don't think that this mentality dominates in higher education, but it is present in a way it wasn't before. I think people are still here because they're hungry for ideas and want to learn – and to learn things about themselves – and those are the best reasons for being at university.

# Screen Talk

## At the Barbican: Sue Harris discusses production design

It was a privilege for me to moderate a Barbican ScreenTalk event with production designer Eve Stewart. A leading figure in the British industry, Eve's work encompasses award-winning collaborations with Mike Leigh (*Topsy-Turvy*, *Vera Drake*) and Tom Hooper (*The Damned United*, *The King's Speech*, *Les Misérables*) to period TV dramas *Elizabeth I*, *The Hour*, and *Call the Midwife*. Amused by her reputation as 'the bonnet lady' of UK production, Eve is nevertheless a woman who doesn't fear a challenge, declaring herself to be having the time of her life with her current project *The Muppets...Again!* now in production at Pinewood Studios.

The event took place in front of a packed house, in the first week of the UK release of *Les Misérables*. Eve herself was still buzzing from the news of BAFTA and Academy Award nominations for her work on the film. She explained the role of the production designer as a blend of accountant, psychotherapist and bargain bin scavenger, conveying a sense of a remit that ranges from directorial handholding, to conducting doctoral scale historical research, to managing a budget of millions. Her job is to create a 'bubble of belief' for

actors and audiences, but nerves get frayed, minds are changed, and it is down to the designer to find imaginative solutions to problems as they arise.

The decision to have the actors sing live in *Les Misérables*, for example, was taken at a late stage, and brought with it an unanticipated set of practical problems: rosary beads that clicked, horses' hooves that clattered, gentle rain thunderously amplified. While quickly bulking out props and sets with rubber and felt, Eve found herself having to request partial destruction of the pristine facades constructed by Pinewood's expert carpenters. Parisian buildings were all wonky then, she said: the straight lines had to go. The carpenters might have been unhappy in the moment, but they could have no better advocate for the skills base of the UK film industry, and Eve says without hesitation: 'it's the best in the world'.

***Les Misérables* was nominated for eight Oscars in total (winning three in addition to three Golden Globes and four BAFTAs). Dr Sue Harris (s.harris@qmul.ac.uk), Reader in French Cinema at QM, interviewed Eve Stewart as part of the Barbican's ScreenTalk series on 15 January 2013.**

## In the Palace: Nina Primeraki does social cinema

Earlier this year the newly refurbished People's Palace at QM re-opened with a programme of celebratory events under the banner 'Peopling the Palace', and I took part in a social cinema happening that formed part of the festival. The film chosen for this event was Jerzy Skolimowski's 1970 cult classic, *Deep End*, recently re-released by the BFI. Partly shot in London, the film features a young Jane Asher as an alluring attendant in a London swimming pool and Diana Dors as a particularly demanding client.

Cinema is always fun, but it can become a whole new experience with the addition of performers in character in the auditorium, appropriate food, and cabaret-like acts during the screening. QM Drama students worked to create an appropriate mood with live interventions before the screening. Some of us walked around in the foyer dressed in our mums' seventies clothes or danced, without music, in bathrobes. A bathtub with a leg hanging over highlighted the film's swimming-pool imagery. Before the audience walked into the auditorium

they were given ice-cream, encouraging them to use all their senses, not just vision and hearing; and during the screening we blew bubbles every time a protagonist had a sexual encounter or was in the water.

Perhaps the most interesting part of the event was the performances by the group Figs In Wigs, which were carefully incorporated into the screening. They danced during the long 'Mother Sky' sequence, they leaped off the stage as the schoolgirls in the film jumped into the pool, and they ran around the performance space as the boys in the film ran – a great combination of live performance and interaction with visual media. This incorporation of performance into cinema is reminiscent of early cinema experience, where the two were often combined. It can certainly work well, especially with a bizarre and beautiful film like *Deep End*.

**Nina Primeraki (o.primeraki@hss10.qmul.ac.uk) is a third-year student of Film Studies and Drama at QM.**

## In the Community: Gil Toffell 'Cuts East'

Academics are increasingly being encouraged to descend from their ivory towers, and I was delighted recently to take up a three-month post as Researcher in Residence at the East End Film Festival. Institutionally based in Film Studies at Queen Mary, the role is supported by the Arts and Humanities Research Council through their Cultural Engagement Fund: this is a scheme that enables early career academics to work with a local or regional cultural organisation, facilitating transfer of knowledge to a wider cultural community. The job calls for me to be involved in a number of activities, key among them developing the 'Cutting East' young persons' film festival scheduled to take place at the Genesis Cinema in Stepney later this year. Highly innovative in its design, 'Cutting East' is programmed by a steering group of twenty young volunteers local to the East End. They are a really bright and fun group of people, and with their commitment it is hoped that an event sensitive to the needs and concerns of local communities will be staged. I have also been researching East London's historic cinema cultures, with a focus on migrant cinema cultures, the East End on film, and historic exhibition spaces. It's been fascinating getting feedback from the young people involved in 'Cutting East' on the material I've unearthed, and I hope to present some of the more unusual discoveries at the main East End Film Festival that runs from 4-11 July. There has been a formal connection between Queen Mary and East End Film Festival for a couple of years now, with colleagues from Film Studies and the School of Business and Management involved in various events. With the sustained contact made possible by the Researcher in Residence role, we are hopeful that this fruitful exchange will be a lasting one.

**Dr Gil Toffell (g.toffell@qmul.ac.uk) was Leverhulme Early Career Research Fellow in Film Studies at QM from 2009 to 2011.**

# Like Being on the Moon

**QM Film Studies graduate Xenia LeBlanc talks to Hollywood stereographer Jim Carbonetti**

I first met Jim Carbonetti in August 2010, during the shooting of *Rjevsky vs Napoleon (Rzhevskiy protiv Napoleona)*, a Ukraine-US 3D comedy with an initial budget of \$8m. It was produced by Moscow-based Sergei Livnev and directed by Marius Weisberg; and was released in 2012, marketed as the first Russian-language 3D film. I had been offered my first serious film industry job, as a script supervisor. Shot with four stereo-rigs, *Rjevsky vs Napoleon* was three months in production and almost two years in post-production. It involved Hollywood stereo-industry professionals, including stereographers, stereo camera technicians and CGI supervisors.

Jim Carbonetti was responsible for supervising the entire shooting process, paying attention to lighting, framing and camera movement. He and I worked closely together, monitoring the shooting process at the Playback Village. At first I had little idea about 3D filmmaking, and had to master every aspect of my role very quickly. It was the most difficult – and yet the most exciting – experience of my life.

At the end of the project I returned to my final year of studies at Queen Mary with the intention of writing a dissertation on 3D cinema and its influence on contemporary filmmaking. I decided to ask Jim Carbonetti to talk about his experiences with 3D filmmaking and his thoughts on its influence.

Jim's interest in 3D filmmaking was sparked by the vibrant quality of Viewmaster 3D reels. Then, at the age of nineteen, he saw Alfred Hitchcock's 3D film *Dial M for Murder* and was completely hooked. He started attending local 3D club meetings and eventually acquired a classic 3D still camera to experiment with, creating his own Viewmaster reels. Over the years Jim became captivated by animation and computer-generated imagery (CGI), and decided that he could take his love of 3D into the digital world: this was in the mid 1990s, when red/blue anaglyph was the predominant means of viewing 3D.



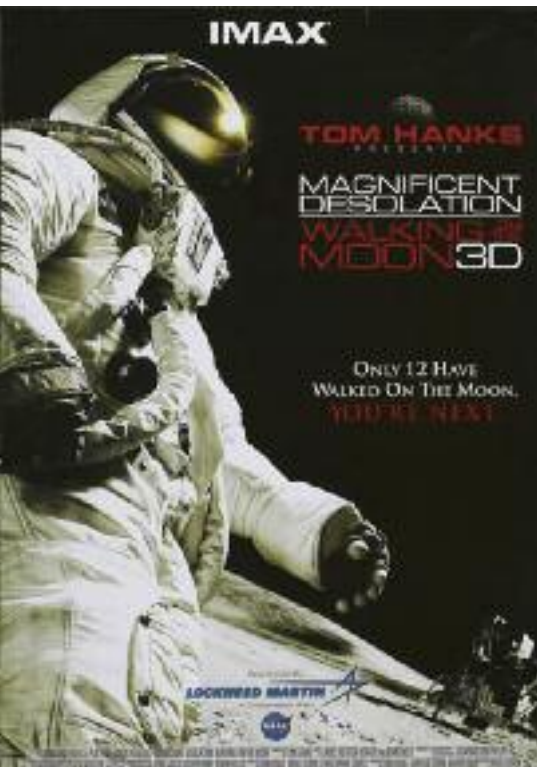
On the *Napoleon* set: Xenia LeBlanc with 3D chart (photo: David Dodson)

While working with 2D projects using CGI, he developed an expertise in anaglyph 3D encoding and got involved in various productions for theme parks and IMAX films, the main outlets for 3D films at this time.

During the production of *Rjevsky vs Napoleon*, Jim and I had mainly discussed the technical aspects of 3D and their influence on other areas of contemporary filmmaking. Having observed the shooting of the film from an organizational and artistic perspective, I was aware of how 3D filmmaking is shaping approaches to the direction, framing and editing of films. For example,



Dancing couples: *Napoleon* production still (photo: David Dodson)



Poster for *Magnificent Desolation*

the use of depth of field and zoom lenses becomes more circumscribed on a 3D shoot. Often the choice of lens or setup is made subservient to the task of ensuring that the 3D works, rather than seeking some suitable visual form of expression for the action being filmed. Inevitably, conflicts between cinematographers and stereographers are commonplace.

At the same time 3D, especially in combination with CGI, can improve the viewing experience and enhance certain types of film: it has been used across a wide range of genres, including science fiction, horror and action. Having worked with 3D in both horror and comedy, Jim believes that comedy is a particularly fertile ground for developing 3D.

***In comedies it is more silly and fun, with opportunities for poking things at the viewer. I think comedies are perfect vehicles for 3D, as long as you have the right mix.***

For example *Jackass 3D* (2010), an American comedy, uses 3D to intensify the reckless feeling of characters' 'throwing' various objects at the viewer, all to the accompaniment of a Tchaikovsky overture. On the other hand, in *Rjevsky vs Napoleon* music and dance were designed specifically to maximize the comedic potential, entertaining the audience with sharp dialogue and virtuoso dance performances.

During the 'golden era' of 3D filmmaking between the early 1950s and the 1980s, production was costly and the technology unreliable, with the consequence that



(L-R) Jim Carbonetti, Xenia LeBlanc and photographer David Dodson on the *Napoleon* set

films were lacking in quality and artistry. Even so, efforts to create the ultimate 3D experience continued to be made in films such as *House of Wax* (1953) and *Friday the 13th-III* (1982).

***The main difference between current films and the older classics has to do with the styles; for instance, recent films generally have faster cuts, faster edits than older films. The pacing is a lot more frantic, which isn't exactly the greatest for 3D. Plus I think in the 1950s the studios tended to take more time and care in getting the 3D right and making sure the audience had a wonderful experience.***

In the 21st century, alongside stereoscopic innovations, a number of technologies are widely used, including Digital Surround Sound, CGI, High Definition and IMAX, all of which offer profitable new opportunities for 3D filmmaking.

***Contemporary directors have so many digital tools at their disposal, that it both simplifies and complicates the production workflow. Pre-production work is also increased as more and more directors are previsualizing what their film will be.***

Furthermore, developments in digital animation and the rise of companies like Pixar and DreamWorks have made it possible to integrate 3D into animated features. *Polar Express* (2004), an Oscar-nominated \$165 million-budget animated film starring Tom Hanks, was released in 3D-IMAX and grossed \$23 million domestically on its opening weekend and \$306 million worldwide.

Asked to reflect on a question posed by Jeffrey Katzenberg, CEO of DreamWorks Animation and a vigorous supporter of 3D, 'Would we want everything in 3D?', Jim expressed his belief that 3D cannot and should not become commonplace, but ought to be seen as something special and unique.

***3D is an event and should be treated as special, rather than an everyday process. People tend to tire of 3D as they did back in the 1950s. Remember, 3D for all practical reasons requires the viewer to wear special glasses, whether heavy battery-operated active glasses, passive polarized glasses, Dolby Infitec glasses or even red/blue anaglyph glasses. This takes extra effort for the viewer and is not always a comfortable experience.***

Jim is currently working on a short 3D film for a technology company visitor centre in Manhattan: it blends CGI characters with stereoscopic live-action interview footage. He is also continuing his experiments with different looks, shooting with stereoscopic 3D, trying to create magical content that can work only in 3D. He believes that 3D also has a future in online content, such as YouTube.

***I am very specific when it comes to shooting 3D, and I know what works best and what doesn't; it would be great to direct, whether for short or long features.***

What, I asked Jim, was the most fascinating 3D project he had ever worked on? On the IMAX *Magnificent Desolation: Walking on the Moon 3D* (2005) he collaborated with its producer, Tom Hanks, who would occasionally visit the huge 'moon' set at Sony Studios in Culver City.

***It was very challenging to get a team of artists to start thinking and seeing in 3D, while the technical challenge of working with [extreme high-resolution] imagery at the time was very daunting. But when it all came together it really made you feel like you were on the moon!***

**Xenia LeBlanc graduated from QM in 2012 with a BA in Film Studies, and is now making plans to study cinematography at UCLA.**

# Teaching Film Studies

**Jenny Chamarette shares her experiences of working with Wikipedia in the classroom**



I am no new media evangelist, and certainly have some reservations about crossovers between the digital realm and classroom teaching. I am doubtful that virtual learning environments will ever entirely replace good quality face-to-face time between students and teachers; but I don't want to bury my head in the sand about the digital age, either. From this perspective, this semester has set some new challenges for me as both a teacher and a learner. Working with Guy Westwell's blueprint (and a lot of support from other colleagues), I've been piloting Research Methods, a new module for second-year students. The course is designed to develop advanced research skills, and it delves into the digital realm right from the start. The aim of Research Methods is not just to act as a bolt-on to other courses, to enhance students' research and writing skills in Film Studies, or even to offer intensive training in preparation for final-year research projects – though I hope it manages to do all these things. It is designed with a longer view in mind. The intention is that the skills and methods students develop on this course will also address concrete, real-world research and problem-solving tasks; the sorts of tasks that will spill over from a university degree into work life and beyond, into a satisfying way of engaging with knowledge over a lifetime. These are large aims, perhaps. But the course starts big, asking students to engage with one of the largest free Internet resources currently available – and one that is also a huge bugbear for teachers and academics. That resource is Wikipedia.

Mention the word to most academics, and the response will be at best mixed. I have my own suspicions about the quality of Wikipedia entries, and its 'go-to' status for

many students. But in developing the new module I have become altogether more interested in the ways Wikipedia builds knowledge. Having previously shunned the world of wikis, I've had to train myself as a Wikipedia user ([http://en.wikipedia.org/wiki/Wikipedia:Training/For\\_students](http://en.wikipedia.org/wiki/Wikipedia:Training/For_students)) and am now part of the Wikipedia community. I've spent many hours discussing teaching tools and techniques with experienced users of Wikipedia, including Sage Ross ([http://en.wikipedia.org/wiki/User:Sage\\_Ross\\_\(WMF\)](http://en.wikipedia.org/wiki/User:Sage_Ross_(WMF))). Ross is currently employed at the Wikimedia Foundation specifically to work on Wikipedia's education programmes, which began in 2010 and are slowly spreading, in collaboration with universities worldwide. In learning more about the protocols and codes of practice of Wikipedia—including its five pillars ([http://en.wikipedia.org/wiki/Wikipedia:Five\\_pillars](http://en.wikipedia.org/wiki/Wikipedia:Five_pillars)) – I've become increasingly aware of the genuinely positive contribution to knowledge Wikipedia is attempting to make. Its principles of good faith collaboration and neutral point of view resemble astonishingly closely the basic principles of good scholarship fundamental to what I do as a teacher and researcher. Wikipedia's goals as an open-source, open-access encyclopaedia backed by existing, reliable, fact-based publications, have close affinities with current open-access platforms for disseminating academic research, across the arts and the sciences.

Teaching students how to evaluate the quality and reliability of the sources used to support material on Wikipedia has been a heartening experience: they have worked hard to improve the quality of pages on Ernst Lubitsch's film *The Smiling Lieutenant*

([http://en.wikipedia.org/wiki/The\\_Smiling\\_Lieutenant](http://en.wikipedia.org/wiki/The_Smiling_Lieutenant)), François Truffaut's film *The Last Metro* ([http://en.wikipedia.org/wiki/The\\_Last\\_Metro](http://en.wikipedia.org/wiki/The_Last_Metro)) and Krzysztof Kieślowski's *A Short Film About Killing* ([http://en.wikipedia.org/wiki/A\\_Short\\_Film\\_About\\_Killing](http://en.wikipedia.org/wiki/A_Short_Film_About_Killing)). I have seen my students actively taking hold of the evaluation process, setting out balanced arguments for their contributions. Many class members have begun to develop Wikipedia activities of their own: they are becoming active editors and contributors, and will hopefully continue when the course has finished. What I find most exciting is that when students do this they are, intentionally or not, disseminating the knowledge they have built, and continue to build, at Queen Mary during their degree. I'm delighted to see how quickly students have taken to conducting good quality research in e-journals and online databases: research bearing all the hallmarks of high quality scholarship. Teaching with 'real-world' knowledge sources (though I have a distaste for this term, since I don't see how universities can be part of an imaginary world) has been a gift in the classroom. It is a pleasure to watch a group of twenty students taking up the reins of a new challenge. Realising that their contributions to Wikipedia don't just matter in the classroom, but will reach the millions of people all over the world who use Wikipedia every day, has made all the difference.

**Dr Jenny Chamarette** ([j.chamarette@qmul.ac.uk](mailto:j.chamarette@qmul.ac.uk)) joined QM's department of Film Studies in September 2012.

# Academic Lives

## In the archive

### Mark Glancy reads Cary Grant's diary

One of the best things about being an academic is the variety of different activities the job entails. Within a single – and not unusual – week we can find ourselves doing everything from lecturing to interviewing prospective students to visiting schools, attending postgraduate seminars, reviewing others' research, and pursuing research of our own. But the most remarkable aspect of my job last year was a week in December spent at the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences in Beverly Hills (<http://www.oscars.org/library/index.html>). This was not because it was December and California, but because I was embarking on a new research project centred on Cary Grant, and I had been granted access to the star's personal papers recently donated by his family to the Herrick Library. Grant has been the subject of innumerable biographies, but

none has made use of his personal papers and most have been more interested in gossip than in taking a serious look at his star persona and his films. My interest, at least for this initial research foray, was his early career. How did Archie Leach (Grant's real name), a working-class boy from Bristol, become one of Hollywood's legendary stars – the embodiment of glamour and a highly regarded actor?

Historians never know what quality of material they will find in an archive, but in this case the papers proved illuminating. They include a handwritten diary that Grant wrote in 1918, when he was just fourteen years old, and his annotated scrapbooks of news clippings and reviews documenting his earliest stage appearances in the 1920s. These reveal that the transformation from Archie Leach to Cary Grant was a long-term project,

involving trial and error, study and practice. In the peak years of his stardom, from the 1930s to the 1960s, Grant would come to represent a host of apparently contradictory qualities – he seemed both English and American, refined and rugged, immaculately dressed and casually at ease. Yet his polished star persona and performance skills had been carefully nurtured for many years. Reading Cary Grant's diary and looking at his scrapbooks was not only a thrill, then, but a means of understanding one film actor's early career and illuminating the processes through which Hollywood stars carefully negotiate ideals of class, gender and nationality and make these ideals appear entirely natural and effortless.

**Dr Mark Glancy is Senior Lecturer in History at QM, and teaches courses on American and British Film History, Alfred Hitchcock, and World War II propaganda.**

## After the PhD

### Julie Wright contemplates life as an early career scholar

My PhD on male popular music stars in British and American cinema was completed in 2011, and finishing it was supposed to be the difficult part. The long journey from proposal to research, writing, editing, and then submission and viva was finally over. But then came the unknown: the year after the PhD – a time for which I had never truly prepared. Once your thesis is completed you feel freed from it; and this can be both daunting and exhilarating.

The focus of an early career researcher's life is promotion: networking, making contacts, and generally creating a name for yourself through your work. With the skills and confidence gained from doctoral study, your research may expand on the thesis work, or else you can choose to venture

into new territories. I have found myself bringing fresh perspectives to my speciality area by exploring new case studies and arguments (the upcoming QM conference in November, *Exploring British Film and Television Stardom*, co-organised with Adrian Garvey and sponsored by Living British Cinema, presents the opportunity to investigate new case studies of music stars in British cinema). But I have also branched out, through conference papers, blogging and publishing, into other areas, like television, fashion and popular culture, areas that I have always wanted to explore.

There are many new avenues available for sharing work, and the internet is an incredibly useful and enjoyable tool. I have launched my own blog (<http://drjlw.tumblr.com>) and Twitter

account (@Dr\_JLW) and have written for several websites, including the International Association for the Study of Popular Music (<http://iaspm-us.net>) and Fashion Body Identity (<http://www.fbi-spy.com>), allowing me to formulate arguments and share ideas in a more informal environment than standard academic publishing. Overall, the first post-PhD year has taught me that you must fully commit to life as an early career researcher, including sending out articles and chapters, attending conferences, writing articles, applying for academic jobs and proposing a book based on the thesis.

**Dr Julie Lobalzo Wright took the MA in Film Studies at QM and read for her PhD at King's College London. She is a Teaching Assistant in Film Studies at QM.**

# What Are We Up To?

**Cutaway** asked staff and postgraduates teaching and researching Film Studies at QM 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....

**Anat Pick** has co-edited a book with Guinevere Narraway entitled *Screening Nature: Cinema Beyond the Human*, forthcoming later this year. Her article 'Turning to Animals Between Love and Law' was recently published in *New Formations*, and she has an article coming out in the collection *Animal Life and the Moving Image*. **Annette Kuhn's** new book *Little Madnesses: Winnicott, Transitional Phenomena and Cultural Experience* is hot off the press, and her article on *Dr Ehrlich's Magic Bullet* and the Hollywood Production Code will be published in *Film History* during 2013. Annette co-wrote *The Oxford Dictionary of Film Studies*, which was published in Summer 2012, with **Guy Westwell**. Guy's article, 'In Country: Narrating the Iraq War in US Cinema', appeared in *A Companion to the Historical Film* in 2012, and his book on post-9/11 US cinema will be out later this year.

**Pauline Small's** article 'Industry, Co-production and Agency: Gina Lollobrigida in Documents' came out in *The Italianist* last year, and forthcoming for 2013 are chapters in two edited books, *the Italian Cinema Book* and *Beyond the Bottom Line: The Producer in Film and Television Studies*. Towards the end of 2012, **Janet Harbord** published *Simon Starling*, which she co-edited with Dieter Roelstraete and Francesco Manacorda; and this year will be bringing out another collection, *Public Space, Media Space*, co-edited with Chris Berry and Rachel O. Moore. In May Janet will be interviewing Turner Prize winner Simon Starling at Tate Britain.

**Charles Drazin's** article 'The Distribution of Powell and Pressburger's Films in the United States, 1939-49' comes out in *The Historical Journal of Film, Radio and Television* this Spring, and he recently presented a paper 'Reviewing Fagin, 1948-2005' at the Leo Baeck Institute and Wiener Library Film Talk lecture series. **Libby Saxton** has recently co-edited a book with Axel Bangert and Robert S. C. Gordon called *Holocaust Intersections: Genocide and Visual Culture at the New Millennium*, and has an article

forthcoming in *A Companion to Luis Buñuel*. In June she will be speaking at a conference at QM on iconic images of political violence.

**Lucy Bolton's** forthcoming publications include a chapter for the 2nd edition of *Puzzle Films* titled 'Solving Suicide: Contemplating *The Hours* as a Puzzle Film', and a chapter on 'Desperate Black Female: Race, Sex and *Monster's Ball*' in *Race, Philosophy and Film*. **Sue Harris** presented a paper on the work of Gérard Depardieu at the annual 20th/21st Century French and Francophone Studies Colloquium in Atlanta, and gave a talk at the Fashion and Cinema event at the V&A in February. With Lucy Bolton and Adrian Garvey she will take part in a panel on 'Stars and Longevity' at the Revisiting Star Studies conference at Newcastle University in June.

**Alasdair King's** essay *Still Lives in Transit: Movement and Inertia in Angela Schanelec's Orly* is coming out in 2014, and he has chapters forthcoming in the *Edinburgh German Yearbook 7: Ethical Approaches in Contemporary German Language Literature and Culture* and in *Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship*.

**Jenny Chamarette** has been busy, with the recent publication of her book *Phenomenology and the Future of Film: Rethinking Subjectivity Beyond Contemporary French Cinema*; and she has six articles and chapters forthcoming in 2013, including 'Visible and Invisible Institutions: Cinema in the (French) Museum of the 21st Century' in *Museum Media* and 'The Disappearing Work: Chantal Akerman's Installations and Phenomenologies of the Ephemeral' in *Contemporary French and Francophone Studies*.

**Peter Evans's** book *Written on the Wind* in the BFI Film Classics series will be published this year, as will chapters in two books: *Buñuel* and *Screening Songs in Hispanic and Lusophone Cinema*. Earlier this year he delivered a lecture on *The Spirit of the Beehive* at the ICA. **Mark Glancy's** book *Hollywood and the Americanization of Britain from the 1920s to the Present* will be published in September. He gave a talk on Cary Grant at the Institute of Historical Research in February, and followed this up in March with another at a symposium organised by the Institute of the Americas at the British

Library. **Jeremy Hicks's** book *First Films of the Holocaust* has recently been published and a film documentary based on it will follow. In addition, he has chapters forthcoming in *Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989: Re-Visions* and in *Sound/ Music/ Speech in Soviet and Post-Soviet Cinema*. Leverhulme post-doc **Gil Toffell** has recently published an article on the Jewish reception of *Jew Süss* (1934) in interwar Britain in the *Journal of European Popular Culture*.

Among doctoral students in Film Studies, **Calvin Fagan** has had a proposal for a forthcoming special issue on war documentaries accepted by *InMedia* and **Adrian Garvey** has published an introductory essay on British film comedy and six individual film entries in *The Directory of World Cinema: Britain*. Adrian will deliver a paper titled 'Reviewing James Mason: Criticism, Quality and Performance' at this year's British Association of Film, Television and Screen Studies Conference. **Jo Stephenson's** article "'Miniskirts Make Money": Post-War British Fashion Promotion in Films by the COI' will soon be coming out in the *Fashion: Exploring Critical Issues 4th Global Conference* e-book, and she will be presenting a paper on British media coverage of the 2012 Olympic Games at this year's *Screen Studies Conference* in Glasgow. In March this year, **Nick Jones** gave a paper on the screen space of stereoscopic film at the *Stereoscopic Media Summit* at the British Film Institute. **Hollie Price** is co-organising a symposium 'Domestic Imaginaries: Homes in Film, Literature and Popular Culture' at the University of Nottingham early in 2014. And **Maren Thom** has just been awarded the Innovative Teaching Award 2013 at the Queen Mary Students' Union Education Awards.

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