

Project: New Cinephilia♥

Thursday 16 June 2011 | Edinburgh International Film Festival
9.30am – 6pm Inspace | 6.30pm – 8pm Festivalhouse@Teviot

Schedule | Sessions | Speakers | Artworks | Credits

09:00 Doors Open at Inspace: Coffee & Opening Seen sound installation
10:00 Welcome from the Curators
10:15 Provocations part 1: Who Needs Cinema?
10:35 Critical Approaches: How to Read a Film Today
11:45 *Break*
12:00 Passions: Getting Your Voice Heard, Starting a Film Publication
13:10 *Lunch break*
14:20 Provocations part 2
14:40 Critical Approaches: Tools, Formats and Experiments
15:50 Passions: What Does It Mean to Be a Cinephile Today?
17:00 *Break*
17:15 Respondent: My God, What Have We Done?
18:00 End at Inspace, move to Teviot
18:30 Twitterthon in association with Little White Lies

Session Details

10.15am & 2.20pm Provocations

Project: New Cinephilia has been formulated as a platform to discuss the way we write and talk about film now. To get the juices flowing we have invited several folk with strong opinions on contemporary cinephilia to offer their take on things and give proceedings a prod in the ribs. Sprinkled through the day, some live and some pre-recorded video, each provocation will be exactly five minutes and end with a question for the audience to chew on.

Provocateurs: Matt Lloyd, Eric Hynes, Mark Cousins (video), Gail Tolley, Yoram Allon & Michael Pierce.

10.35am Critical Approaches: How to Read a Film Today

What are the analytical tools we use to understand and read a film? Which cues trigger our critical imagination? And what are the pleasures in taking sometimes contrary positions to the material? Here a crack team of writers and programmers will each screen a short clip from a film and talk through exactly how they position themselves and read what's on screen. Finally a surprise clip is shown and our panelists suggest how they would critically approach reading it, opening for more audience conversation.

Speakers: Ed Lawrenson, Frances Morgan and Jason Wood. Chair: Kate Taylor

12pm Passions: Getting Your Voice Heard, Starting a Film Publication

So you love film and you have a way with words. You are ready unleash your theories on the nature of sequels and who should really have won the Palme d'Or to a public of your peers. This session will be packed with practical advice on how to start a publication and find an audience. Including speakers from Little White Lies and Reverse Shot, we'll be exploring examples from zines to podcasts, and considering various editorial approaches and their evolution.

Speakers: Sam Clements, Michael Koresky, Jeff Reichert and Adam Woodward. Chair: Damon Smith

2.40pm Critical Approaches II: Tools, Formats and Experiments

Have the tools for film criticism have been reinvented since the 1960s? But what are the unique forms emerging for critics in non-traditional mediums and what spaces are opened up through the internet?

From the rise of the picture essay, to collective blog-a-thons and ongoing explorations into video essays, this session will focus on what these invigorating formats offer for cinephiles and audiences.

Speakers: David Cairns, Eric Hynes, Michael Koresky, Jeff Reichert, and Edward Ross. Chair: Virginie Sélavy

3.50pm Passions: What Does It Mean to Be a Cinephile Today?

The heart of Project: New Cinephilia, in this session everyone gets their say. Guest hosts will be presented with an envelope with a topic for discussion and the audience will split into groups to riff on the issues at hand. Using the provocations we've heard through the day, this is a chance for critics and audiences to engage in conversation with each other discussing how we make, consume, teach, and talk about cinema.

Guest hosts to include the day's speakers and film writers/programmers including Jamie Dunn, Paul Gallagher, Gabrielle Jenks and Omar Kholeif

5.15pm Respondent: My God, What Have We Done?

A short sharp summing up of the topics, ideas and wayward conclusions of the symposium to wind up the day at Inspace, before we head next door to Festivalhouse @ Teviot for a drink and some Twitter action.

Speaker: Pasquale Iannone

6.30pm Twitterthon in association with Little White Lies

Inspired by Roger Ebert's twitter showdown at Toronto International Film Festival, P:NC present our own take on the quick-fire format. Here, the chair offers a series of statements on film criticism and four intrepid tweeters have a minute to summon up their wit, intelligence and worldly film knowledge and respond in 140 characters. This critic deathmatch will be judged via deeply scientific audience clap-a-thon, and remote viewers can experience the twitterstream online. Prizes kindly donated by Zer0 Books.

Chair: Adam Woodward, Host: James Mullighan

Speakers & guest hosts

Yoram Allon is the founder and commissioning editor of Wallflower Press, independent specialist publishers of scholarly and trade books devoted to cinema and the moving image, and the publisher of the International Film Guide, both in print as the definitive annual review of world cinema and as a weekly-updated online resource to film festival and industry news. He also recently ran specialist film bookshop Cinéphilia East, and a larger venue Cinéphilia West, which was a café, film poster gallery, book & DVD store and screening lounge. He has also programmed for, and served on the jury of, various international film festivals.

Sam Clements was a projectionist at The Ritzy in London when he started to record a film podcast with his housemate Simon Renshaw. Initially titled the 'Ritzy Podcast', Sam and Simon were later approached by Picturehouse Cinemas to record a podcast that would go out to all of the company's 19 cinemas. The weekly Picturehouse Podcast is now on iTunes, with an ever-growing audience and receives a variety of regular guests from film critics to filmmakers.

Mark Cousins (via video), a filmmaker, critic, and TV presenter, has published four books—Imagining Reality (with Kevin Macdonald), Scene by Scene, The Story of Film (a history of cinema translated into ten languages), and Widescreen: Watching. Real. People. Elsewhere —and directed several documentaries, including The First Movie. He was a BBC TV presenter for 5 years (Moviedrome and Scene by Scene, which he also directed) and is the former director of the Edinburgh International Film Festival. Currently, he is making The Story of Film into a 12-hour documentary.

Paul Gallagher is a film journalist contributing to The List and BBC Radio Scotland, and any other chat that's going. [@paulcgallagher](http://www.screenfever.blogspot.com)

Pasquale Iannone teaches film at The University of Edinburgh where he is Course Organiser for Introduction to European Cinema. His PhD Thesis was entitled 'Childhood and the Second World War in the European Fiction Film'. He has written for various publications including Senses of Cinema, The List, Sight & Sound and Little White Lies and is a regular contributor to BBC Radio 4's The Film Programme and BBC Radio Scotland's The Movie Cafe. He is also a film programmer, recently curating seasons on Cinematic Americana (January 2011) and Bob Dylan (May 2011).

Eric Hynes is an American writer and critic. A staff writer for Reverse Shot, Hynes also reviews for The Village Voice and Time Out New York, and has contributed to Slate, Movieline, Stop Smiling, Interview,

and Cinema Scope. He is also known as the host and co-producer of the Reverse Shot Talkies video series. @eshynes

Omar Kholeif (Egypt/UK) is a writer, curator and producer with a cross-disciplinary practice that is focused on the presentation of film, video and new media for both the cinema and the gallery, and is currently Programme Producer/Curator at FACT Liverpool. Omar is the founder of the Liverpool Arabic Film Festival, Director of Queerfest Liverpool, co-founder of The Centre of Cultural Confusion, and the Arab Fringe programme. His writing appears regularly in Art Monthly, Frieze, Film International, The Guardian, Scope and PopMatters. Omar recently co-edited the reader, Vision, Memory and Media (Liverpool/Chicago University Press 2010), with Andreas Brøgger. @everythingOK

Michael Koresky is the staff writer and an associate editor at the Criterion Collection, as well as the co-founder and editor of Reverse Shot. He has written for Film Comment, the Village Voice, Interview, Moving Image Source, Cinema Scope, Stop Smiling, and other publications.

Ed Lawrenson is Programme Advisor at BFI London Film Festival at British Film Institute and Editor in Chief, Daily Tiger at International Film Festival Rotterdam. A tutor in Film Journalism at University of Glasgow, previous roles include Deputy Editor at Sight & Sound.

Matt Lloyd is a festival curator and pseudo-filmmaker. He worked for Edinburgh International Film Festival for ten years; his book on EIFF in the 1970s 'How the Movie Brats Took Over Edinburgh' was published by St Andrews Film Studies in 2011. Matt has produced two high profile film events for Tilda Swinton and Mark Cousins and is currently managing their 8 1/2 Foundation children's film project. He also curates Glasgow Short Film Festival. Matt has made three short films, with wildly varying success. @MattMunroLloyd

Frances Morgan is a writer and musician based in London. The former editor and publisher of Plan B magazine, she has written about music, sonic art, books and film for Electric Sheep, Sight & Sound, Frieze, The Quietus and New Statesman. <http://www.francesmorgan.net> @frances_morgan

Michael Pierce is co-director of MMX Associates, a film event programming team which specialises in Midnight Movies, and deputy editor of Little Joe, a new magazine about queers and cinema, mostly. After working at various festivals and training as a projectionist, he joined London's leading arthouse cinema chain, Curzon Cinemas, for 3 and a half years, taking on several roles including marketing, publicity, event coordination and website design. @midnight_movies @littlejoemag

Jeff Reichert is co-founder and editor of Reverse Shot. He also wrote and directed the 2010 feature documentary Gerrymandering, which explored American democracy and the method through which it allows politicians to control electoral outcomes.

Edward Ross is an Edinburgh based comic book artist and writer. He is the creator of the comic book series Filmish: Comic Book Essays on Film Theory. Accessible and entertaining, these comics are sold in independent cinemas and comic book shops around the country, intended as an entry-point for film fans interested in taking their love of cinema further. @edward_ross

Virginie Sélavy is the founder and editor of Electric Sheep, an online magazine that focuses on offbeat, left-field and transgressive cinema. She is the editor of The End: An Electric Sheep Anthology and the author of a thesis on Hollis Frampton's Zorns Lemma, and she has contributed to the forthcoming World Directory Cinema: Eastern Europe and the London volume of Film Locations: Cities of the Imagination. Her writing has appeared in a wide range of publications, including The Guardian, Sight and Sound, Cineaste and Frieze. @ESheepMagazine

Gail Tolley is a film journalist and broadcaster contributing to BBC Scotland, The Independent, Dazed & Confused and The List. She is also a programmer for Glasgow Film Festival and Glasgow Short Film Festival. www.gailtolley.co.uk @GailTolley

Jason Wood is a respected film writer and director of programming, Curzon Cinemas. Before joining Curzon in 2009, he was head of programming at the Duke of York's Picturehouse in Brighton, the oldest purpose-built cinema in the UK, for five and a half years. He has contributed to many publications including The Guardian, Sight and Sound and The New Statesman and is author of the of 100 Independent American Films and 100 Road Movies.

Adam Woodward. Since 2009 Adam has worked as editor of littlewhitelies.co.uk, bringing a distinctive editorial voice to the site and helping to maintain the reputation of the brand by managing media partnerships and organising events. Adam is currently working on the launch of the LWLies podcast, keeping multimedia domination firmly in his sights.

Artworks

Opening Seen, Sound installation by Gabriele Caroti and Lili Chin

An Italian suspense movie marks the journey for a sonic exploration of images; the only challenge is to see with your ears. Our passage into the realm of filmic sounds from opening scenes seeks new and random encounters where the esoteric and pop collide. But these aren't just soundtracks, they're suspense-less chases in early '70s Po valley, pale and silvery moons in medieval Japan, Raquel Welch in stirrups, cardboard + rubber cement galaxies with mutton chops in tow, car crashes in Australian meadows, Alice in Wonderland, and more. Starring Amon Düül II, Jerry Goldsmith, Fumio Hayasaka, Mauricio Kagel, Carl Stalling, Daffy Duck, et cetera.

Opening Seen debuted in March 2008 at the Whitney Biennial, as part of a live broadcast on Neighborhood Public Radio, a guerrilla radio group which sets up temporary booths and broadcasts content via FM radio and over the internet. Opening Seen will be played during the breaks at Inspace.

Project: Cinephilia artworks in The Study, adjoined to The New Amphion, Festivalhouse@Teviot, 16-23 June, open during Delegate Centre opening hours

At The Movies with Marcellus Hall: Illustrations from The New Yorker, 1993-2010

This is a collection of illustrations pertaining to film that I did for various publications from 1993 to 2010. Most of these were done for The New Yorker. Usually an art director would call me with a job and then send me (via messenger in the days before internet) publicity stills and a VHS trailer. From there I would fax or email (depending on the era) several rough sketches that fit predetermined dimensions. After a sketch was chosen I would start on the "final" which would be due in a week or in a day depending on the job. For most of these I was paid \$500 or \$600 (for first reproduction rights). They were done with brush and ink and Winsor & Newton watercolor on either Arches watercolor paper or Strathmore drawing paper. Originals and prints are available for sale. See www.marcellushall.com. - Marcellus Hall

Hot Freaks: Fictional Rock Stars On Film by Michael Azerrad

From Elvis to Michael Jackson, from Kiss to Marilyn Manson, the lines between pop artist and sideshow freak have always been blurry," wrote New York Times critic Stephen Holden in his review of *Brothers of the Head* (2005). Some of that blurring has been intentional on the artists' part, but a lot has been the work of mainstream media and in particular feature film depictions of rock stars. The cinema has rarely, if ever, been able to deal with rock stars on a realistic, human level, instead cartooning them as marginalized, debauched, a threatening other — freaks. This video installation traces the history of this meme across the decades, mostly in US film, starting with the pre-Beatles-era depiction in *Bye Bye Birdie* (1963) and up to the present-day teen flick *Camp Rock* (2008). Over time, the perception of rock stardom has moderated, but this essential notion remains: they are not like the rest of us. And we don't want them to be.

Book Stall

In Inspace we have a display table from several P:NC speakers, and in the Teviot Delegate reception you can buy publications including books from Wallflower Press and *The End: An Electric Sheep Anthology* and copies of *Filmish* and *Little Joe* fanzine.

Credits

Project: New Cinephilia has been curated by Damon Smith and Kate Taylor. The project was initiated by EIFF Director James Mullighan, and is project managed by Neil Fox. The project is a partnership with Edinburgh International Film Festival and MUBI. Thanks to Mark Daniels and Inspace for the venue, Artificial Eye for clip clearance on *White Material* and Zer0 Books for prizes.