

**Charles Phelps Taft Research Center**  
**at the University of Cincinnati**  
**Competitive Lecture Grant Application**

---

All required materials must be included in a single document, uploaded to the electronic submissions system, no later than 5PM on the published day of the deadline. Departmental review is not required for this program.

---

**I. General Information**

- a. Name: Michael Gott
- b. Department: RLL (Lecture would be co-sponsored by RLL, German Studies, and the Center for Film and Media Studies)
- c. Position: Assistant Professor
- d. Lecturer: Dina Iordanova, Professor of Film Studies at the University of St. Andrews
- e. If an International Lecturer, indicate visa type: B-1
- f. Address of Lecturer: Saint Andrews, Fife KY16 9AJ, United Kingdom
- g. Lecture Title: The Cinemas of Paris: Navigating the Abundance
- h. Proposed Lecture Date & Time: November 19, 3:30 PM (November 20<sup>th</sup> as a backup)
- i. Proposed Lecture Location: Taft Research Center

**II. Budget \$1250 / Requested from Taft: \$950 (after \$300 contribution from the Center for Film and Media Studies)**

- a. Honorarium: \$500
- b. Travel Costs: \$450 (flight from Chicago)
- c. Lodging: \$300 (2 nights)
- d. Hosting Costs:

**III. Lecture Description**

- a. Brief Description of Lecture:

The talk will present the new book project CINEMAS OF PARIS, by Dina Iordanova and well-known French film critic Jean-Michel Frodon (+contributors). The project was conceived with the intention to show the greatness of the Parisian cinema scene today, as it reveals

itself to cosmopolite outsiders who do not belong to France and who therefore appreciates the cinematic scene of the city beyond the national project of France and Francophonie and regard Paris as the global capital for cinematic art. Such position is possible because of the uniquely prestigious place of cinema in the context of culture here. In this talk, Professor Iordanova will discuss the extreme abundance of the cinematic offer and how such abundance is necessary to make an unmatched exposure to diversity possible. She will also explore how does one navigate meaningfully through the abundance, how does one profit from the endless cultural offer of the place?

Professor Iordanova is a very well-known scholar in the fields of transnational cinemas, film festivals, cinema industries, and Balkan and Central-Eastern European cinema. She is author of several important books on Central-Eastern European cinema and has co-authored or edited numerous important and innovative volumes on topics as diverse as depictions of trafficking in cinema, cinema of culturally “peripheral” zones and nations, and film festivals and “imagined communities.” Her work has been published in translation in 20 languages and she regularly serves on film festival juries around the world. She has taught at institutions in the US and Canada and directed the University of Saint Andrews Center for Film Studies.

A brief (2-page) CV of Lecturer:

### **Dina Iordanova - Professor of Film Studies, University of Saint Andrews**

As the founder of the Film Studies department, I am particularly proud to have been the first Chair in Film Studies in the University's 600 year-long history. I am an international authority on transnational cinema, global film industries, and film festivals, as well as on Eastern European and Balkan cinema.

Originally from Bulgaria, and having worked in Canada, the US and England, my background is in philosophy and aesthetics. I joined St. Andrews as the University's first Chair in Film Studies in 2004 and led the start of that Department's dramatic climb up the research league tables to the best score achieved by a department in Scotland in the 2008 Research Assessment Exercise. I am the founder of the Centre for Film Studies and the publishing house St Andrews Film Studies. I have served as Head of Department, as Director of Research for the top performing School of Philosophical, Anthropological and Film Studies, and as Provost of the ancient St. Leonard's College/Dean of Graduate Studies, with responsibility for doctoral students.

My research interests are in global (and particularly non-Western) film cultures, transnational cinema, and global film circulation. I have also published extensively on Eastern European and Balkan cinema. In my work, I investigate film history in its socio-historical and mediatic context, paying particular attention to issues of comparative critical analysis of cross-cultural representation, cultural sensibilities and diverse identities. Starting in, 2008 I pioneered research into international film festivals and the dynamics of global cinema. I am active on the international speakers circuit, have been a distinguished visiting professor at Universities in the USA and across Europe and Asia, and I am recipient of multiple awards from organisations such as the Rockefeller, Leverhulme and Carnegie Trusts. My work has been translated into twenty languages and has been adopted for teaching around the world. See more details of my research profile and read my blog *DinaView*.

## Publications

A brief selection of monographs, edited books and recent shorter pieces includes:

- (editor) *The Film Festival Reader*, St. Andrews: St Andrews Film Studies. September 2013.
- 'Instant, Abundant, and Ubiquitous: Cinema Moves Online', *Cineaste*, Winter 2013 (forthcoming)
- 'Modern Marriage on *Stromboli*,' Essay on Roberto Rossellini's *Stromboli* (1950), with Ingrid Bergman. Booklet to the *Criterion Collection's* (New York) DVD of the film, 2013 (forthcoming).
- (editor, with Stuart Cunningham) *Digital Disruption: Cinema Moves On-line*, St. Andrews: St. Andrews Film Studies, January 2012.
- (editor, with Leshu Torchin) *Film Festival Yearbook 4: Film Festivals and Activism*, St. Andrews: St. Andrews Film Studies, 2012.
- Foreword to Imre, Aniko (ed) *A Companion to Eastern European Cinemas*, New York: Wiley Blackwell, 2012, pp. xv-xvii.
- 'Refining Fire,' Essay on Mikhail Kalatozov and Sergei Urusevsky's *The Letter Never Sent* (1959). Booklet to the *Criterion Collection's* (New York) DVD of the film, 2012.
- "Global Narratives of Post-communism" Foreword to Kristensen, Lars (ed.) *Post-Communist Film: Russia, Eastern Europe and World Culture. Moving Images of Post-Communism*. New York and London: Routledge, 2012. pp. x-xiii.
- (editor, with Ruby Cheung) *Film Festival Yearbook 3: Film Festivals and East Asia*, St. Andrews: St. Andrews Film Studies, January 2011. (Chinese translation forthcoming 2014)
- (editor, with David Martin-Jones and Belén Vidal) *Cinema at the Periphery*. Detroit: Wayne State University Press, 2010.

- (with Ruby Cheung) *Film Festival Yearbook 2: Film Festivals and Imagined Communities*. St. Andrews: St. Andrews Film Studies, 2010. (Chinese translation forthcoming 2014)
- (author, with William Brown and Leshu Torchin) *Moving People, Moving Images: Cinema and Trafficking in the New Europe*. St. Andrews: St. Andrews Film Studies, 2010.
- (editor, with Ragan Rhyne) *Film Festival Yearbook 1: The Festival Circuit*, St. Andrews: College Gate Press, 2009. (Chinese translation forthcoming 2014)
- (author) *New Bulgarian Cinema* College Gate Press, 2008.
- (editor) *Cinema of the Balkans*. Preface by Dušan Makavejev. London: Wallflower Press, 2006.
- (author) *Cinema of the Other Europe: The Industry and Artistry of East Central European Film* London: Wallflower Press, 2003.
- (author) *Emir Kusturica*. London: British Film Institute, 2002.
- (author) *Cinema of Flames: Balkan Film, Culture and the Media*. London: British Film Institute, 2001. (Also in Turkish, *Sinema Ateşler İçinde - Balkan Sineması*, Istanbul: Agora, 2013).
- (editor, with Richard Taylor, Julian Graffy and Nancy Wood) *BFI's Companion to East European and Russian Cinema*. London: British Film Institute, 2000.

## Current research

Currently I am working on my monograph on representations of post-communism in cinema *Change Management*, editing the forthcoming *Film Festivals and the Middle East* and a volume on *Film Festivals in Italy*, as well as planning work in the area of film and food. Other engagements include:

- directing the **Centre for Film Studies**.
- directing projects related to Film Festivals (including the series of Film Festivals Yearbooks and the series Film Needs Festival/Festival Needs Film).
- developing the publishing house **St Andrews Film Studies**.