

Letter from the Editor

Dear readers,

This issue of *Cinephile* asks us to think about change and motion. The past few years have made clear that no matter how much things seem to be in flux and motion there are underlying constants which, for whatever reason, seem highly resistant to any forms of change. The essays presented here encourage us to think about why things change or do not as well as why we react the way we do to either option.

Though constants and change have been made visible in all aspects of life and culture, our focus is, naturally, on how these elements manifest in film and the film industry. Media production, consumption, and criticism are all caught up in the flux of culture and constantly under redefinition in the wake of shifting political, economic, social, industrial, and technological changes. The rise and fall of streaming empires during the past few years of pandemic viewing are a recent example but looking further back change and constants can be seen in the advent of sound, colourized film, censorship, the Red Scare, feminist and civil rights movements, television, the multiplex, and the rise of the Internet. In *Cinephile* 16.1, you will read essays that consider many manifestations of change or lack thereof in a range of settings and conceptual frameworks.

Opening this issue is Robert Stam's preface, an excerpt from his forthcoming book *Indignity and the Decolonizing Gaze: Transnational Imaginaries, Media Aesthetics, and Social Thought*. This preface explores how both representational practices and individual identity can be found in flux through a close reading of a range of films that relate to the notion of the "White Indian" and what this trope and its manifestations reveal about the films and wider industry. Stam explores the ideological contradictions of this story convention and how its meaning shifts along with its context along historical and cultural lines, thereby revealing much about how each context he touches on relates to notions of race and identity. Our first article comes from Kwasi Tembo and asks us to rethink how we imagine streaming video as a practice and industry. Tembo puts forward a variety of clear new terms and ideas that give language to practices, without which we are only able to vaguely talk around, in order to help clearly conceptualize the ever-changing online video industry that has come to structure the majority of media consumption. Next, Troy Bordun explores the changing state of horror as he uses the films *Swallow* (2019) and *Promising Young Woman* (2020) to demonstrate the growing new cycle of

the "woman's horror film". This distinct cycle is positioned in relation to historical and cultural changes and is tied to the recent #MeToo movement. Bordun explores how the changes in culture do and do not affect change in the cinema as we see a rise in stories which depict women fighting back against the violence which society is increasingly acknowledging is inflicted upon them at all times. Using the National Theatre's April 2021 adaptation of *Romeo & Juliet* as a case study, Rosa Kremer looks at how the COVID-19 pandemic allowed for new configurations and modes of art as options opened up to create filmed theatre in new and distinct ways. Kremer explores the push and pull between stage and screen, both big and small, and what it means for our collective cultural memory when the boundaries between these three distinct approaches to representation are blurred into semi-recognition. Lastly, our final essay comes from Marcus Prasad and looks at Rosalía's music video for "Pienso en tu mirá," in order to examine Spanish imagery and cultural references to see how these semantic elements are able to be changed in meaning by combining them in unique ways that invert and expand meaning thereby demonstrating the inherent flux of cultural meaning and understanding.

As with all things *Cinephile* is itself subject to change and movement and, as such, is shaped by the many hands it passes through as it moves along its development before arriving at this final state. Many people were instrumental in shaping *Cinephile* 16.1 and to them we owe our deepest thanks. We wish to thank the talented scholars whose fascinating ideas have given life to the following pages. Your thought and research made this issue not just possible but exciting at each stage of development. We thank, as well, the editorial board for their enthusiasm and diligent feedback for helping to develop these ideas and shape the journal. Thank you also to Sunny Nestler for the art that helps to visually define the ideas we have put forward. We wish to thank our faculty supervisor Christine Evans and all of the staff and faculty of UBC's Department of Theatre and Film who have all helped shape the issue with us. Lastly we want to thank the previous editorial teams at *Cinephile* for laying the groundwork on the journal over the years as well as those reading this issue and exploring the ideas we have presented within. Thank you for sharing in this journal.

Sincerely,

Alec Christensen, Andrew Kirby, and Michael Stringer