

Letter from the Editor-in-Chief

Dear Reader,

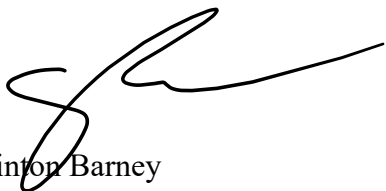
It is my distinct pleasure and utmost honor to introduce you to the inaugural issue of *The Cinematograph*, Washington University's first scholarly, interdisciplinary film journal. When I moved to St. Louis just over a year ago to attend WashU, I was enamored by the reach and passion of the local film community, even in the face of a nation-wide decline in moviegoing numbers. From Cinema St. Louis, and their annual presentation of the St. Louis International Film Festival, the Film Series at Webster University, and the resources and screenings offered by the Film and Media Studies Department at Washington University, I knew I had made the right choice in coming here. Yet, despite the well-rootedness of the film community, I wanted to offer something of my own, to give back to some degree.

The process of creating *The Cinematograph* began in early 2023, as I began preparing for my graduate practicum. I had just begun working in the Scholarly Communications department at the University Libraries, as well as started sending out manuscripts to undergraduate film journals. As an undergraduate student, I was not aware of the possibility of submitting my own work to scholarly journals, and thus contributing to ongoing discourse within the academy, until I was nearly set to graduate. Having submitted multiple pieces of my own to academic journals throughout the States, I was interested in the back-of-house processes that allowed the journals to run. And as it so happened, the department in which I began working introduced me to the realm of scholarly publications, including the Janeway system in which *The Cinematograph* operates.

With this journal, I hope to not only provide a platform for students to publish their work, and thus contribute to ongoing scholarly discussions, but in doing so, make widely accessible the research of St. Louis's up-and-coming film scholars. I hope to add another facet into the larger St. Louis film community, enriching its scholarly component, as to influence local mainstream understanding of film and media. Though these aspirations may seem daunting, especially for its status as a student project, I am hopeful that somebody, somewhere will read the works offered in this issue and think about cinema just a little bit differently. So I thank you, dear reader, for taking time to support the journal and the individual authors that provided the contents of this first issue.

The namesake of this journal derives from French filmmaker Robert Bresson. In his essay *Notes on the Cinematograph*, Bresson notes that to use the cinematograph (i.e. camera) is to write with light, and thus capture a new perspective of a true reality. With the writings of this issue, we hope to provide new perspectives on cinema from other disciplines. By putting light into words, we hope to capture new understandings of reality and our place within it.

Thank you, and I hope you enjoy our first issue.



Clinton Barney
Editor-in-Chief