

Letter from the Editor-in-Chief

Dear Reader,

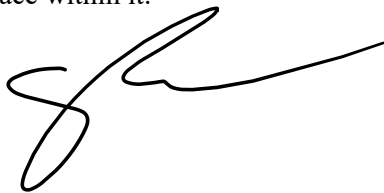
The support and feedback we received from our inaugural issue in Fall 2023 (Issue 1.1) was astounding. If you will remember from my letter at the beginning of the issue, I began *The Cinematograph* as a practicum project while I was still attending Washington University. When I started developing the journal, I was unsure if it would garner any attention from anyone besides my practicum advisor, and there were times that I questioned its purpose. It was certainly a daunting task to take on with the uncertainty of if the journal would fizzle out before it caught any steam. But with you and everyone else who read the first issue, followed our Instagram or supported the journal otherwise, we were able to amass thousands of readers from across the United States. The attention the journal received inspired me to continue *The Cinematograph*, to expand upon my aspirations as to what this journal could be.

The articles that comprised Issue 1.1 all derived from fellow students, both graduate and undergraduate, at Washington University. This decision stemmed from my working philosophy at the time of providing emerging St. Louis-based film scholars with a platform to promote their scholarship, and by extension contribute to the development of the local St. Louis film community at a scholarly level. While my support for the St. Louis community is unwavering, and my mission to provide St. Louis film scholars with a means to share their work, the attention Issue 1.1 received from scholars and readers throughout the country, and the questions asked by non-Midwestern authors interesting in contributing, prompted me to reconsider what the mission of *The Cinematograph* is, and who the journal is for.

Issue 1.2 is a short yet sweet insight into works from emerging film scholars from outside of St. Louis. I am very fortunate to have such profound writers contribute such compelling articles. Their rich insights and powerful visual analyses should serve as inspirations for scholars and other readers interested in how to elevate their own practices in writing about film. Their works provide new understanding into contemporary scholarship and films. As I wrote in my first letter, I am hopeful that somebody, somewhere will read the works offered in this issue and think about cinema just a little bit differently.

It has not escaped my mind that *The Cinematograph* is still a new journal, and the potential of what it can be is still untapped. Paired with Issue 1.1, I hope that this issue makes apparent the different types of articles and authors *The Cinematograph* aims to publish. I hope that the works from the scholars published so far inspire interested authors to write and promote their unique perspective about film from whichever discipline, thought-process, or area from the world they derive from. *The Cinematograph* is for everyone.

To end this letter, I will remind the reader of where the namesake for *The Cinematograph* originated 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.



Clinton Barney
Editor-in-Chief