

18 FEBRUARY 2020

ST THOMAS COLLEGE (AUTONOMOUS)

NEWSLETTER



WHAT'S INSIDE THIS
ISSUE:

INTERNATIONAL
CONFERENCE

WORKSHOP

INTERNATIONAL FILM
FESTIVAL

An International Conference on Intersections: Art and Literature was conducted by Research and PG Department of English. Prof. Kathryn Myers, Prof. Suresh K Nair and Dr. Pradosh Kumar Mishra were the eminent speakers. There was also a painting workshop for selected students from 15 schools. Dr. Sanil Raj, was the coordinator of the programme.





A workshop on revised NAAC Manual & Challenges of 4th Cycle Accreditation was held on 18 February 2020, at 9.45am, in Menachery Hall. IQAC organized this highly informative workshop for the entire faculty of the College.

ST. THOMAS COLLEGE (AUTONOMOUS), THRISSUR

A Workshop on
'Revised NAAC Manual & Challenges of 4th Cycle Accreditation'

Organized by
IQAC,
St. Thomas College (Autonomous), Thrissur

'PARAMARSH'
UGC SCHEME FOR MENTORING NAAC
ACCREDITATION ASPIRANT INSTITUTIONS

Inauguration : Fr. Varghese Kuthur, Executive Manager
Presidential Address: Dr. Joy K. L, Principal
Resource Person: Dr. M.P Rajan, Member , NAAC Peer Team, Bangalore



Laura Mulvey and Peter Wollen, International Film Festival was successfully organized by Department of Media Studies along with Research Department of English at DBCLC.

Laura Mulvey and Peter Wollen, filmmakers and theorists who collaborated on a number of films between 1974 and 1983. Both educated at Oxford University, their books and essays on cinema developed from the concerns of radical politics and thought in the aftermath of the political upheavals of 1968. Their writings have pioneered the use of semiotic and psycho-analytic frameworks to explore questions of representation in cinema and wider culture, particularly the political and aesthetic issues posed by feminism. Wollen's publications include *Signs and Meanings in the Cinema* (1969) and Laura Mulvey is renowned for her seminal essay 'Visual Pleasure in Narrative Cinema', republished in *Visual and Other Pleasures* (1989).

Their film collaborations were developed in the context of the Independent Film-makers' Association, and attempted to bridge the formalist concerns of British avant-garde filmmakers and the radical political works of film collectives such as Cinema Action in order to 'free up cinema for the poetics of theory.' Their trilogy *Penthesilea* (1974), *Riddles of the Sphinx* (1977) and *Amy!* (1980) explored myth and the representation of women, whereas later works ranged from the documentary *Frida Kahlo and Tina Modotti* (1980) to experimental narratives such as *Crystal Gazing* (1981) and *The Bad Sister* (1983).

