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Memory and Desire: Editor's Note

I take the greatest of pleasures in unveiling an expanded and reimagined edition of the film section at Free Associations, and it is a rich selection of diverse essays. In some ways all the articles centre on memory and desire in cinema, the two key categories and concepts, so important in psychoanalysis. These authors use different psychoanalytical paradigms in creative and rigorous ways. It is my hope that this space will become the 'go to' publication for all interested in new approaches to cinema and psychoanalysis. In this edition we have largely substantial essays but I welcome short reviews too, for any moving image offerings, including television. We will continue to examine (and practice) the notion of diversity and inclusion.

In this section I am proud to present Annette Kuhn's essay on memory and spaces in two classic films *The Searchers* (1956) and *Where is My Friend's House?* (1987), In it she builds on her foundational work ((Kuhn 2000; 2002; 2010b; Kuhn and McAllister 2006) which uses psychoanalysis and cinema (and cinema-going) in an innovative way, which also allows for our bodily responses. Davina Quilivan discusses *The Souvenir* (2019) as a work of memory and reparation. Peter McCormack interrogates in some detail *Death Drive* and the notion of heroism and masculinity in Sam Mendes' Oscar winning *1917* (2019), and James Slattery offers a very thoughtful article on trauma and sublimation in *Arrival* (2016). Last but not least, Priyanka Verma considers transgressive female desire in *Parched* (2015).

I hope you will enjoy reading these articles and that you will return for the next edition which will take you on further exciting journeys on cinema and the unconscious.

Stay serene and stay safe!

With warmest wishes

Agnieszka Piotrowska
 Film Editor, Free Associations