

# 'Remapping Cinema, Remaking History'

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## Abstracts

Ian Aitken

### The Early Philosophy and Film Theory of Georg Lukács

This paper will explore the early philosophical work of Georg Lukács as a prelude to an analysis of Lukács' first piece of writing on the cinema: 'Gedanken zu einer Ästhetik des Kino' ('Thoughts for an Aesthetic of the Cinema', 1910). This little known work has rarely been translated into English, yet it is important because it contains an account of filmic realism and anti-realism which is very different from the account familiar to most scholars of film studies. The paper will focus upon key concepts within the early body of work, and will then go on to explore how these concepts are expressed in relation to an understanding of film. The analysis will then focus on the key themes of the 1910 essay. The paper will conclude with an assessment of the character, importance and value of the 1910 essay, and by relating the essay to the 'Kino' debate then taking place in Central Europe. The paper will partly be derived from research towards my *Lukácsian Film Theory and Cinema: An Analysis of Georg Lukács' Writings on Film, 1910-1974* (2009).

Ian Aitken is Professor of Film Studies at Hong Kong Baptist University. Select Publications include *Film and Reform: John Grierson and the Documentary Film Movement* (Routledge, 1990); *The Documentary Film Movement: An Anthology* (ed.) (Edinburgh University Press, 1998); *Alberto Cavalcanti* (Flicks, 2001); *European Film Theory and Cinema* (Edinburgh University Press, 2001); *Realist Film Theory and Cinema* (Manchester University Press, 2006); *Encyclopedia of the Documentary Film* (ed.) (Routledge, 2006); 'The European Realist Film Tradition', *Studies in European Cinema* Vol. 3., No.3 (2007); 'Physical Reality: The Role of the Empirical in the Film Theory of Siegfried Kracauer, John Grierson, André Bazin and Georg Lukács', *Studies in Documentary Film*, Vol.1., No.2 (2007).

Steve Allen

### Imaging/Imagining a History of Violent Britain

Both *This is England* (Shane Meadows, 2006) and *Red Road* (Andrea Arnold, 2006) utilise a combination of violence and memory (public and personal) to construct a vision of British national identity. The former is set during the Falklands War/Guerra de las Malvinas, and redraws our understanding of skinhead subculture as a contested space, not a cohesive racist grouping. I will argue that by re-imagining/imagining Britain of the 1980s, it straddles a nostalgic gaze and a critical distance to produce parallels with contemporary Britain. The latter film takes place in the present, but engages with the central character's mourning for her murdered husband and daughter. Her personal history is situated within a contemporary public framework of observation: she is a CCTV operator, and the film's visual style suggests a Britain dominated by surveillance. I will assert that although these films employ distinctive relationships with history (one at the level of narrative setting, the other of character), they approach a comparable articulation of how re-imagining a violent past is vital for coming to terms with loss, thus suggesting a pliability of history. In doing so though, uncomfortable relationships with the past are resolved through reconciliation based on individual rather than collective histories.

Steven Allen lectures in Film Studies at the University of Winchester, United Kingdom. He has published journal papers on Will Hay (2006) and the limits of liminality at the seaside in British cinema (2008). Forthcoming publications include 'Bringing the Dead to Life: Animation and the Horrific' in a collection to be published by Interdisciplinary.net and 'Counter-fictional Suffering: Authenticity and Artistry in The Passion of the Christ' in *Understanding Religion and Violence* (Equinox Press, 2009). With Laura Hubner, he is coordinating *Framing Film: Cinema and the Visual Arts*, a conference taking place at the University of Winchester in July 2009.

Guillermo Anad

### Tango and Cinema: Citing the 'Exotic' Argentine Condition

In Argentina, tango and cinema have been linked since the 1910s, from the filmography of the tanguero filmmaker José Agustín Ferreyra, author of *El Tango de la muerte* (1917). From *Pandora's Box* (1929) to *Scent of a Woman* (1992) and *True Lies* (1994), world cinema has not ceased to represent tango as an exotic, romantic and passionate product. This paper will explore similarities and differences between the international cinematic image of tango and the post-dictatorship period of national cinema in Argentina, with particular emphasis on *Sur* (Fernando Solanas, 1988) and *Bar*

*El Chino* (Daniel Burak, 2003). In Solanas' *Sur*, tango is incorporated as a structural narrative element, and re-signifies the recent collective memory of the 1976-1983 military dictatorship, most notably through the casting of celebrated tango singer Roberto Goyeneche and bandoneonist Néstor Marconi. Far from its glamourised identity in world cinema, in both Solanas' and Burak's films tango acts as a mediator between the personal and the political, the private and the social.

Guillermo Anad investigates the cultural imaginary of tango literature. His doctoral research defined a new area of study: Tangografía literaria. From 1998-2001 he worked as a radio producer and presenter for Radio Nacional Argentina in Buenos Aires, presenting his popular programme *La Vuelta al tango en ochento mundos*. He previously worked as a consultant for UNESCO in Paris and his compositions have been recorded by Argentine classical and contemporary ensembles. In 1998 he was appointed by Horacio Ferrer as a member of the Cuadro Joven, Academia Nacional del Tango. His book of poetry *Versos tomados* has been adapted for the stage in Buenos Aires and Melbourne.

Colin Arrowsmith with Deb Verhoeven, Surag Kulnarni  
and Alwyn Davidson

## A Geographical Analysis of Greek Cinema Circuits

Technological advances provide mechanisms for remapping cinema and for providing new ways of examining past histories. A new research project that investigates the application of spatial information science to cinema and film studies is currently underway. Cinema venues exist in geographic space, and draw their audiences from geographic locations. The project seeks to draw together some of the social and cultural changes that have occurred in Australia since the introduction of television in 1956.

This paper presents two preliminary case studies that explore, through geo-visualisation and spatial analysis, some of the historical changes of cinema and film during the thirty years from 1956. The first case study examines mapping of Greek cinema in Melbourne with an emphasis on examining the relationships between the opening and closing of cinema venues, and the audiences they serve. The second case study, investigates the geographical movement of Greek film from one venue to the next. Using probability diagrams and Markov Chain analysis, we have been able to identify statistically significant movement patterns in the Greek cinema circuit.

Both case studies demonstrate the spatial and temporal aspects relating to micro-historical studies in general, and to that of the Greek cinema circuit, in particular. Additionally, this research clearly shows the need for, and application of, multi-disciplinary research.

Colin Arrowsmith is Associate Professor of Geographical Information Science in the School of Mathematical and Geospatial Sciences at RMIT University in Melbourne Australia. Colin's research interests are in the areas of GIS applied to environmental problems, in particular to the geography of tourism management, geographical data mining and the use of communication technologies for the teaching of geography. He currently teaches spatial information science, physical geography and quaternary environments and is the coursework postgraduate co-ordinator for geospatial science programs. He is currently an editor for the *Journal of Spatial Science*.

David Baker

## Elvis Movies: Reappraising the Corpus

There is general critical agreement that the Elvis Presley film vehicles of the 1950s-70s divide into three major periods: (1) 1956-58: Backstage musicals utilizing aspects of

Presley's biography in order to develop a 'rising star' narrative (*Loving You, Jailhouse Rock, King Creole*). These films adopt a 'realist' aesthetic and concentrate on the protagonist's proximity to juvenile delinquency. (2) 1960-69: twenty six films where Presley's star image is successfully 'mainstreamed.' These films are routinely dismissed as lightweight entertainment devoid of cinematic quality. (3) 1968-73: Several 'concert' films where Elvis quits the narrative films and 'gets back to doing what he does best': performing live.

Focusing on the films of the middle period, I will consider the industrial context of the Presley films, falling as they do between the end of the studio era and the rise of the New Hollywood and the conglomerate era. I will also consider the relationship between Elvis movies and the Western genre.

David Baker teaches in the School of Arts at Griffith University. His primary research area is the history of popular music on screen, particularly in the post-war era. Recent publications have considered issues such as the relationship between the figure of the delinquent and the rebel in 1950s Hollywood 'problem teen' films; the 1950s jukebox musical; and the relationship between cinéma vérité and rock music in the 1960s.

Ruth Balint

### Who Do We Think We Are? The Televised Search for Identity and Homeland in Australia in the Twenty-First Century

The recent *Who Do You Think You Are?* series on Australian television, following the enormously successful British version of the same name, explores the genealogy of six established Australians. The program is an explicit statement of history as detective story, in which the mystery of the self is investigated and 'solved', and in the process, the identity of nation is assured. On the surface, the program is a positive reinforcement of the multicultural story, however its interpretation of multiculturalism is not unproblematic. Rather, it is a popular expression of an acceptable and 'good' multiculturalism in which racism and hardship exist only in the past, and the 'we are all Australians now' story is paramount. Repeated celebratory references to Australia as 'home' in the series reflects a certain anxiety about national identity not evident in the British series of the same name, the implications of which I explore in this paper.

I also question whether the new obsession with roots and origins as seen on Western television screens (along with an explosion of web and print-based genealogy self-help guides) is a reaction to the fragmentation of self, as envisaged by

Frederic Jameson, in the postmodern era. For the "postmemorial", postmodern generation, the desire to connect with a stable and fixed past is driven by a rootless nostalgia and the need for an 'authentic', unbroken self narrative.

Ruth Balint is Lecturer in Australian History and Documentary Film and History at the University of New South Wales. Previous to this she worked as a video-journalist and producer at SBS Television. In 2001, she made the award-winning documentary *Troubled Waters*, and in 2005 published a book of the same name. In May 2008 she is a fellow at the Centre for Media and History, *Bauhaus University* in Weimar, Germany, exploring the use of audio-visual archives for historiography.

Su Ballard

The Noise of the Visual Artefact in  
Experimental Film from Aotearoa New  
Zealand

"People hated the sound (of [our] early films)."<sup>1</sup> This paper suggests that the relationship of image to sound in experimental film is the result of a particular visual aesthetic that values glitch and noise. In the early 1990s Popular Productions reduced the image to noise and removed most visual clues in *dora or dora's lunch*. . .(1990). In contrast, Nova Paul separates out the visual spectrum to generate a layered temporal effect in *Pink and White Terraces* (2002). The triple modification (red, green and blue) of the image results in a new visual artefact. Len Lye addressed the artefact as the side effect of movement. In *Colour Cry* (1952-3) Lye used light woven through stencils and gels to generate mobile photograms. In each of these works the visual becomes a ground for organising motion.

Through a discussion of these three short films I suggest that visual artefacts present an engagement with a particular aesthetic: an aesthetic that focuses on the visually unknown, and harks back to our very first encounters with moving images. In each case the artefact is not an accidental glitch but a direct engagement with movement and noise.

References: 1. 'Popular Productions', quoted in Roger Horrocks, *Pleasures and Dangers*, (Longman Paul, 1991), 159.

Su Ballard is the Academic Leader for Electronic Arts, and Senior Lecturer in Theory and History of Art, in the School of Art, Otago Polytechnic, Dunedin. Her research focuses on digital aesthetics, visual culture, sound, and media ecologies. Her PhD research brought together information theory with histories of cybernetics to look at contemporary digital, video and sound installation practices in art galleries. She is also a curator, writer, and musician.

Daniela Baratieri

Italian Good People: Screening the  
Colonial Past Projecting Different  
Italians

This paper draws attention to one of the key terms that permeated historical narrations of Italy's colonial past: the myth of Italian good people. The focus will be on the plurality of myths that historically characterised a sense of belonging to one imagined community.

It will depart from considering two identical myths of Italian good people that received opposite reception at

different points in time. The juxtaposition of two films about the Italian occupation of Greece - one condemned by the military authorities to remain just a cinematographic subject in 1953 (Renzi's *L'armata s'agapò*), the other receiving in 1991 national and international recognition (Salvatore's *Mediterraneo*) - captures in a nutshell the shifting meanings in what constituted an acceptable Italian national identity and how far pride in Italy's military reputation could be challenged.

These meanings, intertwined with the experience of occupation and the relationship with subordinate populations, were echoed in concurrent films and descriptions concerning Africa. Through an analysis of the passage from the 1950s' traditional patriotic war films to the struggling assertion of the comedy genre, it will become clear also how alliances were redrawn after the fall of fascism to present the public with a non-contradictory national history. This paper stresses that the myth of Italian good people has been a language of argument and as such came to mean different things at different points in time while coaching the audiences into a national identity.

Daniela Baratieri is an Australian Postdoctoral fellow working on a project entitled 'The Women's Duce and the Duce's Women' at the University of Western Australian. Under the guidance of Prof. Luisa Passerini, at the European University Institute, she has completed a PhD thesis exploring memories and silences concerning 'Italian colonialism' in Italian culture from the 1930s to the 1960s. Her most recent publications are concerned with Italian historical visual representations 'Bengasi-Bengasi '41: The Evidence of Silences in the Transmission of Memory' in *Italian Colonialism: Legacy and Memory*, eds. Jacqueline Andall and Derek Duncan (Peter Lang, 2005).

Anne Barnes

### The Implications of the Soundtrack in Australian Intercultural Gothic Cinema

In Laura Marks's book, *The Skin of the Film*, she proposes a dynamic of intercultural cinema that has proven particularly generative in film debates. This paper builds on Marks's work by extending her sensory investigation into the sonic implications of the soundtrack in intercultural cinema. My focus in this paper is the role of the soundtrack in what I am calling 'gothic intercultural Australian cinema.' The gothic genre has been particularly potent in Australian intercultural cinema, largely because of the ways it allows for notions of identity and home to be explored and challenged. Putting forward three concepts: the sonic artefact, the sonic fetish and the sonic spectre, I use these

concepts to trace the way sound operates within the Australian gothic and intercultural genres to renegotiate the meanings and myths of nation. As well, this paper highlights the way iconic sounds have been repositioned, creating a violent aural shock to the senses, often in a schizoid address to earlier films. By examining such films as *Night Cries* (Tracey Moffatt, 1989), and *Radiance* (Rachel Perkins, 1998), I will argue that the problematisation of history, identity and nation in these films is largely driven by the work of the sound track.

Anne Barnes is currently completing her PhD in film studies at the University of New South Wales in Australia. She is proposing to research, interpret and redefine the role of sound in post-colonial intercultural Australian cinema. Prior to starting her doctorate at the University of New South Wales, Anne worked as a location and post-production sound professional in the New Zealand and Australian film and television industries. Her work in sound has culminated in nominations and awards. She is also the director of the documentary *Sonic Reflection*, which investigates the role of sound on film, and the director/sound designer relationship.

Keith Beattie

### Documenta/ry: The Return of the Real in Contemporary Video Art

Representations of the real proliferate. However, all-too-often critical and theoretical interpretations of such works remain circumscribed by positions articulated by Grierson in the 1920s. His distinction between 'documentary proper' and what he called the 'lower forms' of non-fictional representation (including the filmic practices associated with the European artistic avant-garde) established a dichotomy that continues to haunt analyses of documentary. In another way, contemporary analyses of documentary representation remain largely based on film and televisual forms. Such approaches function to deny a place within the field of documentary to the numerous representations of the real located in video art. The recent proliferation within varying contexts of (analogue and digital) video as the dominant form of artistic practice is a prominent expression of a widespread process, which Crimp has called a 'return of the real' to representation. This paper examines representations of the real within contemporary video art as a way of expanding and informing the concept of 'documentary'. The analysis includes formal innovations associated with video art and practices, among them curation and installation, which, to date, have been absent from considerations of documentary representation. The paper

focuses on the presence of video art in the Documenta international exhibitions.

Keith Beattie (Deakin University, Melbourne) is Visiting Research Fellow in Film and Visual Culture at the Australian National University during 2008. He has published *The Scar that Binds* (New York University Press, 1998); *Documentary Screens: Non-fiction Film and Video* (Palgrave Macmillan, 2003) (second, revised edition forthcoming); *The Cinema of Australia and New Zealand* (co-edited, Wallflower Press, 2007); and *Documentary Display: Re-viewing Nonfiction Film and Video* (Wallflower Press, 2008). Forthcoming: *Humphrey Jennings* (Manchester University Press), and *Albert and David Maysles: Interviews* (University of Mississippi Press). He is currently writing *Performing the Real: The Direct Cinema of D.A. Pennebaker* for Continuum Press.

Dan Bendrups

The Representation of Rapa Nui (Easter Island)  
in Feature Film

Rapa Nui (Easter Island) is one of the most isolated places on earth, yet it commands a prominent place in world history. This was strikingly emphasised in 1992 when a team of Hollywood luminaries descended on the island to produce Kevin Reynold's film *Rapa Nui* (1993), greatly contributing to the globalization of Rapa Nui culture. This was not the first time that Rapa Nui had been captured for the outsider gaze: documentary films stretching back to the 1950s presented the so-called mysteries of Easter Island to audiences in Europe and the Americas, firmly implanting the image of the island's moai statues in the global imagination. More recently, images of moai and representations of Rapa Nui cultural identity have appeared across filmic contexts from Chilean soap opera to animated film, and cameo appearances in pop culture products such as *The Simpsons* and *Futurama*. This paper presents the first analytical appraisal of film's influence on the historicisation and representation of Rapa Nui cultural identity. It focuses on two major fictional works: Reynolds' *Rapa Nui* and the more recent animated film *Ogú y Mampato en Rapa Nui* (2003), and describes the role that these films have played in the mediation and development of Rapa Nui culture with a particular focus on the role of music in this process.

Dan Bendrups lectures in popular music and ethnomusicology at the University of Otago. His research interests span Pacific and Latin American performance cultures and he has conducted extensive ethnographic research in Australia, New Zealand, Rapa Nui, Chile and Argentina. Dan Bendrups is known

internationally for his research into Rapa Nui music, history and cultural identity.

Faye Bendrups

## Screening Voices of Human Rights in Argentina

Following a repeated history of dictatorship and human rights abuses in the twentieth century; at the beginning of the twenty-first century Argentina suffered catastrophic economic collapse and attendant social chaos. Community exhortations of "Que se vayan todos!" and "the dictatorship is over, the oppression continues" heralded the emergence of local grass roots organizations demanding dignity and the right to work. Popular movements such as Piqueteros, Unemployed Workers and Mothers of the Plaza de Mayo have endeavoured to insert themselves into the forefront of Argentine political culture and their associated projects have been documented in films such as Naomi Klein's *The Take* (2004). Their voices are heard also in a growing body of screen and visual expressions, from mural art and graffiti to community video projects in slum districts. This paper will survey selected non-mainstream screen projects in terms of their vision of contemporary Argentine social, political and human rights.

Irène Bessière

## History and the Biographical Film: How the Viewer is Made to Respond to "the strangest past"

Through an examination of the portraits of two or three French heroines in American films [such as *Madame du Barry*, (William Dieterle, 1934) and *Marie-Antoinette*, (Sofia Coppola, 2006)], I propose to focus on three main themes: (1) A biography is the history of a life, and is thus a whole that is autonomous and self-sufficient (2) This raises the question of why and how can such a biography be offered to today's spectator through cinema? (3) Narrativising and dramatising the life of an historical female figure obviously implies a questioning of the status of woman in the reconstructed society of the past, while also creating an implicit relationship with the present and with ideas of contemporary feminism.

These films deal with a character who is 'radically' historical, situated in the past and displaced, because the character does not belong to American history. We can ask ourselves, then, whether the question of a historically accurate 'referent' arises for the American spectator. It seems to me that these films tell a complete story about someone, which is a true story

because it is historical (this is the infamous 'based on a true story' of American cinema), but which does not immediately entail an historical referent.

Irène Bessi re is Director of the Programme «'Les Europ ens dans le cin ma am ricain:  migration et exil,' Fondation Maison des Sciences de l'Homme; and Co-director of the Programme 'Histoire du cin ma et histoire de l'art' at the Institut national d'histoire de l'art. She was also the co-convenor, with Hilary Radner, of the research colloquium on the films of Jane Campion held at the University of Otago, 6-9 December, 2006, and is co-editor of *Jane Campion: Cinema, Nation, Identity* (forthcoming, from Wayne State University Press).

Katharina Bonzel

"Yo...don't I got some kind of rights?"  
Charting Thirty Years of Rocky Balboa's  
American Dream

This paper will examine how Sylvester Stallone's famed boxer Rocky Balboa evolves from Italian-American, urban underdog to champion, to American symbol of supremacy in the Cold War and finally takes on issues of aging and a more personal version of "his" American Dream. I will argue that tracking this progress over thirty years of Rocky films within a shifting American political climate can provide valuable insights into questions of masculinity and American national identity. The intersection of national identity and film has been widely analysed by film scholars such as Mette Hjort and Anthony Smith, and this study draws on such findings to examine the underlying, seemingly natural, national identity in the Rocky films. I argue that in *Rocky I-V* notions of national identity are both inward (who gets to achieve the American Dream?) as well as outward looking (America versus Communism). In *Rocky Balboa*, Rocky returns to the beginning of the saga and his neighborhood roots. I argue that in the process of dealing with his own ageing, his American Dream once again has to be adapted to the current social and cultural mood, bringing the series full circle with an emphatic "It ain't over, 'til it's over."

Katharina Bonzel is a doctoral candidate in the Cinema Studies program at the University of Melbourne, and is writing her thesis on 'National Identity and Sports Films'. She has recently presented her work at international conferences overseas (SCMS, PCA/ACA) and has published an article on myth and national identity in S nke Wortmann's 2003 film *The Miracle of Bern*. In 2003 she completed her Masters Thesis at the Humboldt University of Berlin on 'Landscape, Myth and Gender in Australian Film of the 1970s'.

Kate Bowles

'Being a flapper I like the movies':  
Popular Cosmpolitanism or Parochial  
Internationalism?

Charles Acland has described cinema-going in the multiplex era as a form of felt internationalism proscribed in part by the nature of the cinema venue and its associated spaces. In this paper I examine the implied internationalism of the early Australian movie-going experience through two paradigms: "popular cosmopolitanism" (Robbins), and the pragmatic commercialism of "parochial internationalism", that notorious mode of production associated with global television versioning, which is also, I suggest, a useful metaphor for the international versioning of exhibition spaces and audience experiences. Focusing on early rural cinema-going, I argue that the suggestion of internationally determined standards for the local cinema-going experience, in terms of film quality, venue amenity, and presentational style created a particular kind of felt internationalism that was scripted for rural audiences as much by lack as by presumed international simultaneity of experience. Locating internationalism beyond the realm of film industry or film content, however, creates a practical challenge for cinema historians in finding the evidence which might help explain this structure of feeling in terms of global cultural formations extrinsic to the cinema-going experience.

Kate Bowles teaches in the Media and Cultural Studies Program at the University of Wollongong, and is a member of a multi-institutional and multi-disciplinary Australian team researching the social, cultural and economic history of cinema-going in Australia. She is also a member of the Australian Research Council Cultural Research Network Rural Cultural Research group.

Stephanie Boyle

SHOOT: An Alternative Perspective of  
Australian Soldiers in Vietnam

For most of us the view of the Vietnam War was the official one: black and white, edited, made clean and neat by news companies and official government restrictions. Later of course, filmmakers presented alternative views of Vietnam in both documentary and cinema. But there is a third way of interpreting the Vietnam experience.

The Australian War Memorial holds a substantial collection of home movies shot by Australian soldiers in Vietnam. These films, often shot in colour, show a different side to Australia's participation in the Vietnam War. Although they

usually lack the polish of professional editing and lighting, they tell the story of Australians in Vietnam from a different perspective, occasionally even a tipsy one. They raise questions such as: where did they go, who did they meet, what did they 'really' get up to? What soldiers did in their free time and filmed with their own equipment reveals a truth that authorities would not necessarily have approved of, and an alternative representation of Australians in Vietnam. This paper will examine the Vietnam War through the eyes of ordinary soldiers, in comparison to the 'official' line taken by news and government authorities, and offer a perspective on the future of archiving 'military' films.

Stephanie Boyle is the curator of film and sound at the Australian War Memorial, and has over ten years experience in film archiving.

Tuba Boz

### The Political Economy of International Film Festivals: An Interdisciplinary Approach

Based on a PhD thesis on the politics of independent documentary production and distribution, this paper takes a holistic interdisciplinary approach in generating a new framework for understanding independent documentary production and distribution. The complex role of international film festivals is explored as a platform for cultural exchange and information.

This paper employs the international film festival reception of the multi-award winning feature documentary *In the Shadow of the Palms: Iraq* (Wayne Coles-Janess, 2005) as a case study, and is based on data obtained through three years of fieldwork, participant observation in the industry and interviews with filmmakers and film festival directors. Notions of independence, the complexity of cultural and commercial objectives of international film festivals within the framework of political economic influences; and cultural economy and implications in terms of political theory will be explored, along with the role of film festivals in civil society.

Tuba Boz is a PhD Candidate at Monash University's Department of Film and Television Studies. Taking a multidisciplinary approach in Politics and Film and Television, her thesis examines the 'Politics of Independent Documentary Production and Distribution'.

Jodi Brooks

The Disappearance of Cinema and the Cinema  
of Disappearance: Memories and  
Memorializings of Cinema in Agnès Varda's  
*One Hundred and One Nights of Simon Cinema*  
and David Lynch's *Inland Empire*

In this paper I examine the very different ways that Varda's *One Hundred and One Nights of Simon Cinema* (1995) and Lynch's recent film *Inland Empire* (2006) summon cinema and conceive of its dispersal. Rather than focusing on the frequently proclaimed and much debated disappearance of cinema, my primary concern in this paper is with the place of disappearance and invisibility in cinema. I examine the forms of precarious visibility, and the equally precarious forms of vision, that cinema can produce and argue that looking at the ways that film can stage disappearance gives us a better understanding of what the disappearance of cinema might entail. Exploring the ways each of these films plays with forms of precarious visibility and vision, I examine the different understandings of cinema that are at play in each of the films and the ways each conceives of the relations between time and reference. In developing these arguments I draw on both Doane's and Mulvey's recent books on film time and bring their studies into dialogue with some of the work on questions of film time and (in)visibility that took place in earlier debates in feminist film theory.

Jodi Brooks is a Senior Lecturer in the School of English, Media and Performing Arts, UNSW, where she teaches Film Studies. Her essays have appeared in various journals and edited collections, including *Screen, Aural Cultures* (ed. Drobnick), *Screening the Past, Writings on Dance, Figuring Age* (ed. Woodward), *Art & Text, Falling for You* (eds. Stern and Kouvaros), and *Kiss me Deadly* (ed. Jayamane). She is currently writing a book on film, time, and invisibility.

Margaret Burrell

Anyone for a Grail?

Of the three commercial films pertaining to the subject of the cultural phenomenon of the medieval grail literature discussed in this paper, one has a stylised 'medieval' setting and the other two are relentlessly modern. Eric Rohmer's *Perceval* (1978), however, for all its conscious medievalism, at least remains nearly faithful to the first original vernacular grail account, as will be shown. The other two, *Indiana Jones and the Last Crusade* (1989) and *The Da Vinci Code* (2006), do not merely transgress the cultural history of the early grail texts, but they remake them into a vulgar mishmash. But could the same be said of the originals?

This paper will briefly consider the range and styles of the medieval grail texts of the 12th and 13th centuries and their reconstruction by redactors of the 20th and 21st centuries.

Associate-Professor Margaret Burrell has recently retired after thirty five years at the University of Canterbury and has been granted an adjunct fellowship in the School of Languages and Cultures. Her main research interests have centered on aspects of medieval French literature, especially the courtly romance and the accounts of the voyage of St Brendan, although she has also published on more modern topics. She was for seven years the editor of *AUMLA*, the journal of the Australasian Languages and Literature Association which allowed her to continue her interdisciplinary focus.

Allan Cameron

History in Real Time: National Trauma and Narrative Synchrony in *United 93* and *Out of the Blue*

This paper explores the use of 'real-time' narrative aesthetics to represent historical events in two recent films: *United 93* (Paul Greengrass, 2006) and *Out of the Blue* (Robert Sarkies, 2006). In these films, the collective experience of disaster is inflected with a discourse of national identity, already firmly established via television's telling and retelling of the events. The evocation of a nation's 'lost innocence' is paralleled by a type of aesthetic 'innocence', conveyed via urgent, shallow-focus images and the linear unfolding of synchronous storylines.

At the same time, this innocence-effect depends upon the audience's familiarity with the events themselves via the hyper-mediated frame of television. Both films challenge television's claim upon 'real time' by dramatising the moments television was unable to capture. Through parallel, multi-stranded storylines, these films strive to represent a moment that has no memory of itself - a pre-televisual moment. Yet this heroic effort is plagued by gaps in historical knowledge, necessitating speculative storytelling or the blurring of factual details. Here, cinema's claim on the real is ultimately aligned with and dependent upon television's imperfect historical vision.

Allan Cameron is a Researcher and Lecturer at the Australian Film Television and Radio School, and an Honorary Fellow in Screen Studies at the University of Melbourne. He is the author of *Modular Narratives in Contemporary Cinema* (Palgrave Macmillan, 2008). His work has also appeared in *The Velvet Light Trap* and *Jump Cut*.

Russell Campbell

## The Portrait-of-the-Artist Documentary and New Zealand Cultural Identity

At the 'Expanding Documentary' Conference in 2004, I presented a paper on the portrait-of-the-artist genre of New Zealand documentary. I considered films such as *A Portrait of Katherine Mansfield*, *Hone Tuwhare*, *Hotere*, *Wrestling with the Angel* (on Janet Frame), *Early Days Yet* (Allen Curnow), *Colin McCahon: I Am*, and a number of others. In the paper I argued that these television documentaries - all affirmative, positive portrayals - embodied a master narrative: the tale of how New Zealand during the 20th century created for itself a distinctive culture, told through the life stories of a pioneering generation of artists stubbornly persevering against indifference and hostility. In this paper for the Film and History Conference I intend to revisit this argument in the light of recent additions to the genre, particularly films featuring female artists, such as *Ans Westra: Private Journeys/Public Signposts* (2006), *Edith Collier: A Light Among Shadows* (2007), and *Lovely Rita* (2007). I will also ask to what extent is a potent national myth of grassroots creativity and rugged individualism in the arts being retold or modified as the pioneering generation dies out.

Dr Russell Campbell is Associate Professor of Film and Programme Director, Film, at Victoria University of Wellington. He is a documentary filmmaker and winner of the inaugural FHAANZ Jonathan Dennis Award. His recent work includes the film *Sedition: The Suppression of Dissent in World War II New Zealand* (Media Peace Award, 2005) and the book *Marked Women: Prostitutes and Prostitution in the Cinema* (Choice Award for Outstanding Academic Title, 2007).

Ian Conrich

## Revisiting Royalty: The Queen, Childhood, and 1950s New Zealand on Film

The December 1953 to January 1954 visit to New Zealand by Queen Elizabeth II and Prince Philip is an event that is amongst the most memorable within the country's post-war history. This was the first time a reigning monarch had visited the country and it followed quickly on from the Queen's June 1953 coronation. In the 1950s, New Zealand enjoyed one of the highest standards of living in the world and the country's relationship with Britain was strong. As a nine year old from Manawatu, remembered years later: "there was magic in the air all over the country and people went crazy over the Queen".

New Zealand has a tendency for revisiting the cultural past of its young modern history, and the Queen's visit has been

the subject of two quite contrasting films: the experimental queer short *Little Queen* (1983), and the New Zealand-American family feature *Her Majesty* (2002). Both address issues of childhood and community, using the royal visit as an opportunity to explore on screen cultural identity, belonging, and nostalgia. This paper will address these subjects in the context of 1950s New Zealand, employing archive material of the Queen's visit.

Ian Conrich is Director of the Centre for New Zealand Studies, Birkbeck, University of London. He is an editor of the *CNZS Bulletin of New Zealand Studies*, an associate editor of *Film and Philosophy*, a board member of *Studies in Australasian Cinema*, and Chair of the New Zealand Studies Association. He was also the guest editor of a special issue of *Post Script* on Australian and New Zealand cinema, and a special issue of the *Harvard Review*, on New Zealand literature. The author of the forthcoming book *New Zealand Cinema*, his eleven edited books include *New Zealand Filmmakers* (2007), and *Contemporary New Zealand Cinema* (2008).

Annabel Cooper

### From *Utu* to *River Queen*: Remaking War Stories

During the years spanning the release of Geoff Murphy's film *Utu* in 1983, the publication of James Belich's histories of the nineteenth-century wars, Belich's documentary series *The New Zealand Wars*, and the release of Vincent Ward's *River Queen* (2005), it is possible to trace shifts in the historiographical and popular significance of these wars and their place in New Zealand productions of national identity. Where once many - mainly Pakeha - saw the First World War as the 'crucible of national identity', the nineteenth-century wars have now assumed a more central position, pointing to an identity characterised more by acknowledgement of racial conflict and difference than assertion of unity and sameness. This paper seeks to identify these shifts, and in doing so to consider the interrelationships of film and scholarly practice and how they have participated in this process.

Annabel Cooper teaches in the Gender and Women's Studies programme at the University of Otago. Her work focuses on the cultural politics of gender in New Zealand. She has published in several fields including: gender, nation and representations of war; autobiography, especially the configurations of self in the context of poverty; and the debate on sexual abuse. The most recent publication is *Sites of Gender: Women, Men and Modernity in Southern Dunedin: 1890-1939*, co-edited with Barbara Brookes and Robin Law (2003).

Drew Cottle

## Searching for 'Rosebud': *Citizen Kane* as a Historical Document

Orson Welles' *Citizen Kane* (1941) is seen as a masterwork in filmmaking. It is the study of the venal and corrupt life of a powerful and rich American tycoon during the inter-war period. As a historical document it represents one of the few penetrating portraits by Hollywood of the American ruling class. This paper will explore why and when it was made and how it was financed. Its social meaning will be examined in the context of the four decade long feud between the Rockefeller and Hearst dynasties, which was an un-stated theme of the film. In 1908, William Randolph Hearst's 'yellow press' exposed how John D. Rockefeller of Standard Oil suborned United States Congressmen and Senators to safeguard Standard Oil's position as the dominant oil monopoly. The Hearst revelations forced Congress to break up the Rockefeller oil empire into thirty-four separate companies and the Rockefellers faced enduring public humiliation.

In 1940, Nelson Rockefeller, the grandson of the founder of Standard Oil, exacted revenge against the Hearst family. A young courageous director, Orson Welles, was given funding and artistic licence free of the Hollywood studios to produce a film that was an indictment of the life of Citizen Hearst. Not even the favoured appellation of Hearst's mistress's clitoris was spared. Powerless to prevent the screening of *Citizen Kane*, Hearst destroyed the possibility of Welles ever making another film in America.

Drew Cottle is Senior Lecturer in Politics at the University of Western Sydney

Stephanie Cousineau

## Men First, Nazis Second?

### Nazis in German & Non-German Feature Films since 1989

Oliver Hirshbiegel's 2004 film *Der Untergang* (*Downfall*) unleashed a wave of criticism and comment about the portrayal of high-ranking Nazi officials as sympathetic, paternal (in the case of Adolf Hitler), or humanist (SS-Doctor Ernst-Guenther Schenk). Some of these criticisms were inaccurate and thus warranted, especially the latter. Others were more representative of a sudden notice taking of trends long developing in German film. A young generation of German filmmakers born since the 1968 student movement has recently offered very different interpretations of Nazism by way of looking at individual actors (who also happened to be Nazis), and judging them based on agency and situation instead of

just Nazi affiliation. Showing respect for this complexity, Germany's coming to terms with its Nazi past, is also reflected in recent non-German films like Paul Verhoeven's 2006 film *Zwartboek* (*Black Book*) or the HBO series *Band of Brothers* (2001). This paper will look beyond *Der Untergang* to examine German and non-German films' portrayals of Nazis since the end of the Cold War, illustrating that the trends of Nazis on film are a broader manifestation of German historiography: both offer compelling evidence of sea changes in the analysis of Germany's Nazi past.

Stephanie Cousineau is an Assistant Professor of Military History at the University of Northern British Columbia in Prince George, Canada. Her research areas include German history, World Wars One and Two, and international law.

Rebecca Coyle

### Orchestrating the Waterfront Dispute: Musical Interpretation in *Bastard Boys*

*Bastard Boys* is a historically inspired mini-series broadcast on ABC TV in May 2007. It dramatizes the Waterfront dispute, an industrial showdown between unions, Coalition government and corporate owners on the Australian docks in April 1998. Realist docu-drama is now a commonplace stylistic format in Australian post-Revival screen production; and films on political aspects - particularly industrial relations - are controversial due to the nature of public memory. The screenplay for *Bastard Boys*, devised by scriptwriter Sue Smith with director Ray Quint, interprets the dispute through a thematic framework of war. This approach is musically supported by Jan Preston's score and the featured use of a rendition of Edwin Starr's 1970 hit song 'War!' This paper analyses the mini-series through the lens of its music and argues that the sound of a drama can signal authorial intent and direct audience emotions in the interpretation of events. While techniques like the use of actual locations, staged news broadcasts with recognisable newsreaders and archive television footage may suggest a documentary approach, it is the sound of the story that conveys a set of impressions rather than an historical account.

Rebecca Coyle teaches in the Media Program at Southern Cross University, Australia. Her research into Australian feature film music has resulted in an ARC Discovery Project grant and her anthology, *Reel Tracks: Australian Feature Film Music and Cultural Identities*, was published by John Libbey UK, 2005. Other published work examines Australian cultural production in the areas of film, radio and music.

Adrian Danks

## "I am big. It's the pictures that got small": Going to the Movies in the Cinema

Much of the critical discussion of film history occurs exclusively within the pages of various books, magazines and journals. The ways in which fiction films themselves have considered film history, and in turn their place within it, is less commonly considered. This paper will examine what happens when characters 'go the movies' in the cinema, and the effects these often reflexive moments have on the aesthetic, thematic and formal aspects of specific films. Drawing upon a range of canonical, influential and more obscure examples (from *Cinema Paradiso*, *The Long Day Closes* and *Vivre sa vie* to *Brigitte et Brigitte*, *Goodbye, Dragon Inn* and *Sullivan's Travels*) this paper will examine the ways in which this trope allows particular films to question, appropriate and reaffirm established ideas of film history, auteurism, the canon, spectatorship, the role of the cinema in cultural and social life, and the nature of cinema itself. It will also consider the ways in which this particular trope has shifted across film history, drawing upon a range of examples which stretch from silent (for example, *Show People*) and classical cinema (for example, *Sabotage*) to the TV age (for example, *What Ever Happened to Baby Jane?*) and contemporary cinema (for example, *Lust, Lust, Caution*).

Adrian Danks is Head of Cinema Studies and Media, School of Applied Communication, RMIT University. He is co-curator of the Melbourne Cinémathèque and editor of *Senses of Cinema's Cteq: Annotations on Film*. He has published widely in a range of books and journals including: *Senses of Cinema*, *Metro*, *Screening the Past*, *Real-Time*, *Screen Education*, *1001 Movies You Must See Before You Die*, *Traditions in World Cinema*, *Melbourne in the 1960s*, *24 Frames: Australia and New Zealand*, *Cultural Seeds* and *Twin Peeks: Australian and New Zealand Feature Films*. He is currently writing a book on the history of Australian home moviemaking.

Meg Davies

### 'National Cinema' in New Zealand: The Ritualisation of Stakeholder Practice

Despite widespread acceptance of national cinema as a term, in, for example, both academic literature and the legislation of various states, the notion that a set of films exhibits distinctive, stable national characteristics becomes problematic when examined more deeply: due in part, for example, to the way in which the global encroaches on the national. Examination of 'New Zealand' films reveals a lack of stability in terms of the films' 'national' or 'New Zealand' qualities, whether the criteria used to demarcate

such qualities is that of the state (using Section 18 of the New Zealand Film Commission Act 1978) or that of critical and academic audiences. This paper argues that the stability of the concept national cinema is *not* to be found in particular films as texts, but rather resides in *actions and processes*. Important to this analysis is the synthesis of the work of Anderson (1991), Billig (1997) and, particularly, Nick Cauldry's (2003) concept of media ritual.

Meg Davies has recently submitted her doctoral dissertation for examination and currently teaches in the Screen and Media Department at the University of Waikato. Her research interests include media in New Zealand and the assumption of 'national'-ness in media in the face of the blurring of boundaries between national and global.

Therese Davis

### Collaborative Moments: Indigenous and Non-Indigenous Creative Partnerships in Australian Film.

For the past two years I have worked with two research partners (Nancy Wright and Brooke Collins-Gearing) mapping the history of Indigenous and non-Indigenous collaborative projects in Australian film and literature. Our work has taken us further back in Australian history than we expected to go. It has involved many hours of talking with both Indigenous and non-Indigenous filmmakers. And as a collaborative partnership between Indigenous and non-Indigenous researchers, our project has involved the development of new ways of thinking about cultural history and analysis. In this paper, I want to report on some of the outcomes of our work. I will present a preliminary sketch of our alternative history of collaborative film projects, showing how it directly challenges the prevailing narrative of linear progression from exploitation to Aboriginal dependency on white filmmakers through to Aboriginal autonomy. I will also discuss how our perspective on this aspect of Australian film offers a new way of thinking about the relationship between Indigenous and non-Indigenous film in the Australian national cinema. That is a view that looks beyond rigid forms of distinction that have marginalised Indigenous film as a specialist sub-genre.

Therese Davis is Senior Lecturer in Film and Television Studies at Monash University. She is co-recipient with Nancy Wright and Brooke Collins-Gearing of an Australian Research Council grant for a large project titled, 'Working Together: Indigenous and non-Indigenous Collaborations in Film and Literature'. She is author of *The Face on The Screen, Death, Recognition and Spectatorship* (Intellect, 2002) and co-

author, with Felicity Collins, of *Australian Cinema After Mabo* (Cambridge University Press, 2002).

Dirk de Bruyn

### Folding History Back onto Itself

The history of artists working with the moving image constitutes a substantial dialogue with technology. The ability to construct a complex visual narrative from disparate visual material is a developed skill that is the product of such an evolving dialogue with technique. The use of found and stolen images and their re-processing within such an 'experimental' practice can be experienced as transforming the originating material and emphasizing aspects previously hidden. Such 'shock tactics' performed on historic material will be examined in the film work of Peter Tscherkassky (*Dreamwork Austria* 10 minutes 2001) and Martin Arnold (*Alone: Life Wastes Andy Hardy Austria* 15 minutes 1998). The traumatic effect of these films will be examined in relation to Maya Deren's ideas of 'vertical' and 'horizontal' editing and Chris Brewin's neurological research into traumatic remembering which proposes the interaction between two types of memory systems: SAM (Situational Accessible Memory) and VAM (Verbally Accessible Memory).

Dirk de Bruyn has made numerous experimental, documentary and animation films and new media interactive work over the last thirty years and he has continued to maintain a no-budget, independent, self-funded focus for much of this work. He has written about and curated various programs of film and video art internationally and written extensively about this area of arts practice. In the early 1990s de Bruyn lived in Canada and taught Animation at Emily Carr College of Art and Design in Vancouver. He is currently teaching Animation and Digital Culture at Deakin University, Burwood.

Jeannette Delamoir

### 'We Are an Ugly Race': *The Sentimental Bloke* and Visual Media, 1922

"Beauty is the merchandise of the motion picture, and Australia is practically barren of beauty. . . as human beings we are an ugly race" - Robert James Dexter's evidence to the 1927 Royal Commission into the Australian Motion Picture Industry. As director of advertising and publicity for the US company First National Pictures, Dexter - an Australian - was in charge of the 1922 American release of Raymond Longford's 1919 *The Sentimental Bloke*. The film was unsuccessful in the US, although enthusiastically received in Australia and Britain. To Dexter, "ugliness" was evident in

the "naturally poor" teeth, "premature development", and "mental repression" of Australian actresses, as well as the "careless dress" that "we claim as a national characteristic." He testified that this ugliness was the reason for the *Sentimental Bloke's* American failure, but that it was only one aspect of the overall "inferior production values" of Australian productions. This paper considers historical and cultural contexts for the film, looking at links between national identity and "beauty," as well as beauty as on-screen commodity. Visual media involved with the star system will align with concepts of race, class, and authenticity.

Jeannette Delamoire, since February 2008, has worked as National Filmography Project Manager at the National Film and Sound Archive, Canberra. She was also involved in the DVD release of the Archive's newly restored *The Sentimental Bloke*. Previously she was Senior Lecturer, Faculty of Arts, Humanities and Education, Central Queensland University.

Vijay Devadas

### Anand Patwardhan, Postcolonial State Power and South Asian Solidarity

This paper examines the political documentaries of Anand Patwardhan as a critique of the postcolonial Indian state's social production of hate during the period 1992-2002 which witnessed a qualitative move to the right in India, with the rise of the BJP (Indian People's Party) and its brand of politics founded upon religious, specifically Hindu, hegemony. The paper will seek to ask how do we conceptualise Patwardhan's visual critique of state power? How might we frame Patwardhan's interventionist political documentaries, which aim to produce a counter-history of postcolonial India? How might we conceptualise the notion of a 'South Asian solidarity', as a community of solidarity, that Patwardhan attempts to engender through his political documentaries as he points out in an interview? While Patwardhan does not explore closely what this might mean, or how it might be constituted, he does open the door for these questions to be raised and explored. I wish to propose that a reading of three documentaries *In the Name of God, Father, Son and Holy War*, and *War and Peace* provide a striking expression of the project of consolidating a South Asian solidarity, a network of connections of communities and lives that exemplifies the project of the multitude.

Vijay Devadas is Senior Lecturer at the University of Otago, Dunedin. He is co-editor of special issues of the journals *Sites: A Journal of Social Anthropology and Cultural Studies* (June 2008) and *Borderlands* titled 'Postcolonial Politics' (Oct 2007) and has published a number of articles

on postcolonial theory, Tamil cinema, Southeast Asian literatures, and most recently on terror, security and policing in Aotearoa.

Ian Dixon

### John Cassavetes: from Actor to Auteur

John Cassavetes placed actor's idiosyncrasies and improvisations at the centre of cinema. Although 'intuitive', his craft manifested a unique sign-system. This paper traces the trajectory from Cassavetes as an actor to the creation of his *mise en scène* with emphasis on practical applications. I will examine the craft of acting through the theories of Michael Chekhov: an approach curiously parallel to Cassavetes'. I will demonstrate how Cassavetes' filmmaking practice utilised the kinesthetic body and gestural choice to create meaning. I will show how 'reading' the human face and gesture is possible even through 'organically' filmed material. By exemplifying Cassavetes' performances in *Mikey and Nicky* (Elaine May, 1976) and *Minnie and Moskowitz*, (1971) I will demonstrate how he drew upon his own kinaesthetic experience and incorporated his personal signing-systems. This will culminate in a study of his *mise en scène* utilising scenes from *Faces* (1968). The kinetic actor may evolve into the visually conceptive and inspired director. This is a growing phenomenon in modern cinema as visual meaning relies so heavily on the interpretive artistry of the actor, allowing the filmmaker invaluable fluidity. Such is the legacy of John Cassavetes: to scribe, perform and direct the indescribable experience.

Ian Dixon has worked as writer, director and actor, including, film, television and theatre (he took over from Guy Pearce to play the lead role in *Grease*). He studied Drama, Cinema Studies and English Literature as well as filmmaking at the Victorian College of the Arts where he has just completed his PhD. Ian's films have won awards.

Greg Dolgoplov

### Excess in Oz: the Crazy Russian and the Quiet Australian

How are Russians portrayed in Australian cinema? In contrast to their proportionally small population and minor, non-cohesive multicultural grouping, there have been numerous representations of Russians in Australian films and television serials. These are exoticised images that use Russians as catalysts of narrative conflict and cultural excess for the benefits of the mainstream community. Russia occupies an ambivalent space in the Australian cinematic

imagination: romantic, mysterious, dangerous, emotional and dramatic. It is an imagery that is informed by literary classics, especially the psychological lavishness of Tolstoy and the spiritual inordinateness of Dostoyevsky. While there is a long history of Russian migration, there is a relatively recent record of the representation of Russians on Australian screens. Russians are not cast as villains in the same way that we came to expect from American cinema during the Cold War. Yet Russians are not portrayed as 'normal', assimilated members of a broad multiethnic nation either. They are more often cast as exotic, passionate and radical, dangerous and excessive. This paper looks at four works from three different periods: *The Petrov Affair* (Michael Carson, 1987), *Children of the Revolution* (Peter Duncan, 1996), *Russian Doll* (Stavros Kazantzidis, 2000) and Paul Cox's as yet unreleased film, *Salvation* (2007).

Greg Dolgopoloov is a Lecturer in Film at the University of New South Wales, Australia having previously taught at the Australian Film, Television and Radio School, Murdoch, Melbourne and Curtin Universities. He completed his PhD on the transformations of post-Soviet television culture at Murdoch University in 2003. He has worked as an actor, director, and a 'spin doctor.' His primary areas of interest are: Australian cinema, Russian cinema, screen theory, video production, short films, mobile devices, and documentary. Greg now runs a small production entity called 'BadDad,' which is focused on hybrid documentary and cinema theory put into practice.

James Donald

### Renaissance Man: Paul Robeson in Harlem

In 1920s Harlem, Paul Robeson was a 'Race man'; that is, a figure in whom were invested the cultural and political aspirations of the 'Negro Renaissance'. This Renaissance provides one of the first occasions in which 'culture' operates as a vehicle for collective political self-assertion. It was also just one part of a much broader process of national, cultural self-identification in the United States. The question, 'What is it to be a Negro?', thus also implied the question, 'What is it to be an American?' What is especially interesting is the way in which the reverse logic also worked, with the result that the question of cultural Americanness came to be bound up with, or displaced onto, the question of negritude. Two examples of this process are the Irish-American Eugene O'Neill's play about psychological and species regression, *The Emperor Jones*, in which Robeson established his international reputation as an actor, and Samson Raphaelson's exploration of Al Jolson's Jewish/blackface masquerade in *The Jazz Singer* (1927). Such complexities produced an undoubted ambivalence

about Robeson's early career as a performer and an entertainer among Black American audiences. Nowhere was this more evident than in Robeson's first film, Oscar Michaux's *Body and Soul* (1924).

James Donald is Professor of Film Studies and Dean of the Faculty of Arts and Social Sciences at the University of New South Wales. Authored books are *Imagining the Modern City* (Athlone Press, 1999), *Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty* (Verso, 1992), and the *Penguin Atlas of Media and Information* (Penguin, 2001); edited books include *Thresholds: Psychoanalysis and Cultural Theory* (Macmillan, 1991), 'Race', *Culture and Difference* (Sage, 1992), *Close Up, 1927-1933: Cinema and Modernism* (Cassell, 1998/Princeton UP, 1999) and the SAGE Handbook of Film Studies (2008). His main research project at present is a study of Josephine Baker and Paul Robeson, funded by an Australian Research Council Discovery Grant.

Kathy Dudding

### Tracing the Flâneuse: On Early Women Amateur Film Collections

In the 1920s a 16mm camera was developed to appeal to women's 'decorative' instinct. A number of wealthy New Zealand women took up the craft of amateur 16mm cinematography, leaving a significant legacy of film collections spanning the 1930s-1970s. While these collections can be viewed on one hand as evidence of class privilege, on close analysis they are also an insight into women's relationship with public space. Pollock and Wolff maintain that women are excluded from public space, Wolff arguing that women "are sentenced to containment and silence". The films, however, indicate the extent of the woman cinematographer's mobility within domestic, urban, rural and tourist landscapes, both local and overseas. The camera woman as 'dandyess' or 'flâneuse'. Furthermore, the retrospective discovery of intersections between the collections and their filmmakers raise the notion of privileged space. This paper will address this neglected aspect of New Zealand/Aotearoa film history, examining these home movies as documents of women's journeys. It will consider to what extent the 16mm silents are able to speak for their roving female cinematographers. By analysing the films of these early woman amateurs in relation to their private lives and audiences, an alternative history of local filmmaking and reception will be unveiled.

Kathy Dudding is a writer, filmmaker, video artist, researcher and archivist. She holds an MFA from Massey University, Wellington. Her filmography ranges in style from the activist documentary, experimental film and video installation art. Recent exhibitions include 'This is not a

family album' at The Film Archive, Wellington and 'This is not a family album II' in the group show 'Patient Rooms', Reed Gallery, College of Design, Architecture, Art, and Planning, University of Cincinnati. Her experimental film *The Return* is forthcoming at the New Zealand International Film Festival 2008. Her paper 'Leaving Home: From the Lounge Room to the Medialounge' was published in a recent issue of *Illusions*.

Nicola Evans

### From Backstage to Centre Stage: The Film Feature and the 'making of' Featurette

In 1978 the release of *Superman* was accompanied by a documentary on the making of the film that famously promised: "you will believe a man can fly." The hour-long documentary features the usual interviews with one, striking omission. Nowhere does the narrator (Christopher Reeves) offer any information on the special effects. All Reeves will disclose is that one helicopter stunt was shot on four separate locations. "I hope" he continues, "this has not spoiled the film for you." Today when DVDs are loaded with 'featurettes' explaining every effect shot, the idea that going behind the scenes might ruin the film is an anachronism. Scholars interpret the current special effects cinema as a return to the silent cinema of attractions, to films designed primarily to dazzle audiences with the magic of technology. Yet what are equally flaunted today are the 'special features' that appear to undo the magic of the special effects on screen. This paper explores the implications of this historical shift in the boundaries of the film text. What happens to our ideas of film when the backstage dimensions of the film move centre stage? I examine how the genre of the 'making of' featurette reconfigures the film text, unsettling hierarchies between backstage and front stage and between the DVD and traditional notions of the 'authentic' cinema experience.

Nicola Evans is Lecturer in Media and Cultural studies at the University of Wollongong. She has published a number of essays on film, literature and identity in journals including *Screen*, *Discourse*, *Text and Performance Quarterly* and the *International Journal of Cultural Studies*.

Vicki Evans

### Softening the Armoured Heart: Douglas Sirk's *The Tarnished Angels*

In a letter that he sent to the producer of *The Tarnished Angels* commenting on an early version of the script, Douglas Sirk expressed his concern that the audience might remain

detached from the central protagonists. He argued that Roger Schumann seemed especially lacking in motivation, and that it was not really clear why the pilot was so obsessed with flying that he was willing to reduce his family to the status of 'aimless drifters' in order to satisfy this craving. In the version of the story that eventually made it to the screen, however, Schumann has been transformed into a battle hardened flying ace that still dreamed of being shot down by Baron von Richthofen. I will be arguing that this pivotal character's insistent 'air-mindedness' cannot be fully understood without some knowledge of the political climate of 1920s Germany (the context in which the director came of age). The pilot's cold-hearted indifference to the seemingly irresistible attractions of his wife appears to invoke Ernst Jünger's admiring accounts of those steel-bodied men who had been forged in the furnace of combat. Unlike his techno-warrior exemplars, Schumann will finally soften his armoured heart enough to accept the love of his wife and son. I conclude that therein lies his redemption.

Vicki Evans teaches at Otago University where she received her PhD in Film in 2008 for a thesis entitled: 'Douglas Sirk, Aesthetic Modernism, and the Culture of Modernity'. In her thesis she argued that Douglas Sirk was attempting to dissolve the boundaries of the cinematic medium by assimilating elements of avant-garde art, architecture and design into colour, composition and settings of many of his most popular studio produced films.

Kevin Fisher

Subjective Vision, Narrative Fiction, and  
Historical Tragedy in *Out of the Blue*  
(2006)

This paper will address the use of first-person, subjective cinema in fictional film recreations of historical tragedy. My analysis will focus on the New Zealand film *Out of the Blue* (2006), which depicts the mass shooting of thirteen people at Aramoana in 1990 by unemployed recluse, David Gray. Although the narrative closely follows eyewitness Bill O'Brien's documentation of events in his book, *Aramoana: Twenty-two Hours of Terror* (1991), the film frequently resorts to spectator identification with David Gray's subjective vision, as well as cinematic expression of his condition of shortsightedness. Phenomenologists have variously described vision as a distance sense in which the reciprocity of seeing and being seen constitutes the fabric and equilibrium of social relations. I will describe how Gray's inability to see at a distance corresponds to a contraction of his sense of lived space, specifically the spatial boundaries of his home and property, which he

attempts to defend through his use of a long-range rifle, an instrument that aggressively compensates for the limitations of his own vision and alienation. In its recourse to secondary identification, the film exemplifies a key way in which narrative fiction transcends the conventions of traditional documentary, and, I will argue, provides a means to reconstitute, without foreclosing, ambiguity regarding psychological motivations for actions that challenge public understanding and empathy.

Kevin Fisher is Lecturer in the Department of Media, Film, and Communication Studies at the University of Otago. His research interests include phenomenology and media, digital special effects, science fiction film, and documentary.

Kate Fortmueller

### Absent Linkages and Invisible Keywords: Generative Narratives and their Avant- Garde Antecedents

Avant-garde and documentary filmmaking practices are often considered to be resistant and/or marginalized forms of filmmaking. This marginalization is not limited to, but was often a result of a lack of access to equipment, resources and/or access to larger distribution networks and facilities. The arrival and proliferation of digital technologies has allowed for greater access to filmmaking equipment, while also providing a means of widespread distribution over the Internet. Changing access to technology not only has a direct impact on filmmaking practices, but it also forces us to re-evaluate the relationship between form and content. Generative narrative films are comprised of discrete sequences, which are organized algorithmically. Each clip is assigned a group of keywords and is linked to successive clips based on common words, thus the structure that emerges is not in service of a coherent story, but instead images are connected by absent linkages and invisible keywords. This structure draws attention to the gaps and fissures within the film, while also resisting meta-narratives through this fragmentation. This paper will focus on how new media technologies shift the relationship between form and content and will place these generative films within a lineage of avant-garde films and specifically 1970s feminist filmmaking.

Kate Fortmueller is a PhD student in Critical Studies at the University of Southern California School of Cinematic Arts. She is a former Annenberg Graduate Fellow and received her BA from Smith College.

Pam Fossen

## Getting the Story Crooked: Errol Morris and Narrativist Historiography

In *Language and Historical Representation* (1989), historian and theorist Hans Kellner described the narrativist approach to writing history as 'getting the story crooked'. Kellner's concept advocated two main principles: the inclusion of multiple and 'other' sources of history and the foregrounding of strategies used in the construction of history. Errol Morris's documentary films and television series seem to subscribe to the principles of Kellner's 'crooked' historiography, both in approach to sources and in Morris's insistence on making the construction of the story more obvious to viewers. Morris's work examines the historical world using many of the traditional research sources of other historians and documentarians, archival materials, newspaper articles, audio recordings, military, court and police records, etcetera. However, he goes further by embracing the less empirical sources of first person oral histories as his primary source. Morris's work also makes use of a variety of strategies to denaturalise the historical and narrative construction, and also the naturalising tendencies of visual media, and the conventions of documentary practice. In this presentation, I will examine some of the sources and strategies used by Morris that, in keeping with Kellner's 'crooked' concept, foreground the conventions of historical objectivity and the constructed nature of its narratives

Pam Fossen is currently a PhD candidate in the Media, Film and Communication Department at the University of Otago. Her thesis topic examines the documentary work of Errol Morris in relation to various debates on the visual representation of history. She has lectured on documentary and reality television.

Catherine Fowler

### Introspective and Circumspective Histories of the Cinema in Contemporary Gallery Films

Discussions of 'Cinephilia', Godard's *Histoire(s) du Cinéma* (1988-98) and recent accounts of the digital era such as Laura Mulvey's *Death 24 Times a Second* (2006) all seem to agree that at a certain, recent point in film history we began to look back on what had passed as if we had not wanted it to end. In this paper I will explore new experiences of the cinema's history in which cinema is also being remembered as something no longer in the past, but rather in the present and future. Three layers of reference to film history can be discerned in short films made specifically for exhibition in the gallery space: (1) the past re-played (2) the past re-

enacted and (3) the past re-made. Each layer takes an increasing distance from their original whilst at the same time going beyond the merely nostalgic, retrospective look. For Mulvey (2006): "cinema...can come to embody a new compulsion to look backwards". By contrast these gallery films should be seen as adding to the retrospective look at the past, both the introspective and the circumspective. My argument is that once we shift our account of film history to centre on the spectator and undertake a detour through contemporary gallery films, so film history is re-thought and cinema is re-made.

Catherine Fowler is a Senior Lecturer in Film at the University of Otago. She is editor of *The European Cinema Reader* (Routledge, 2002) co-editor with Gillian Helfield of *Representing the Rural: Space Place and Identity in Films about the Land* (Wayne State University Press, 2006) and author of a book on *Sally Potter* (University of Illinois Press, forthcoming 2008). Her current project is a study of gallery films.

Alistair Fox

Counter-discourses, Identity, and the  
Interpretation  
of History in New Zealand Cinema

Through an examination of Peter Wells, *Desperate Remedies* (1993), Jane Campion's *The Piano* (1993), and Vincent Ward's *River Queen* (2005), I demonstrate how these New Zealand filmmakers rewrite history as a means of opening up a space for suppressed histories, by overturning conventional national myths, challenging notions of normativity and respectability, and generating forms of protest and resistance. The function of this activity, I argue, is to harness the combination of nostalgic recollection and satiric critique that characterizes the heritage film as a genre for the sake of promoting individual self-fashioning and collective social advancement through the writing-out of impediments in the traditional value system that are perceived as being in need of adjustment or correction. In developing this argument, I draw a comparison with examples of revisionist approaches to the writing of New Zealand history, such as Stefan Eldred-Griggs's history of *Sex, Drugs & Crime in Colonial New Zealand*, which emphasizes the presence of elements that have tended to be erased in conventional narratives, such as drug use, prostitution, and other forms of decadent or perverse behaviour.

Alistair Fox is Professor of English at the University of Otago, and has written extensively on humanism, politics, and reform in early modern England, and more recently on post-

colonial literature, gender studies, and the formation of New Zealand cultural identity. His recent books include *The Ship of Dreams: Masculinity in Contemporary Pakeha and Maori Fiction of Aotearoa/New Zealand* (University of Otago Press, 2008). He is also, with Hilary Radner, the translator of Raphaëlle Moine's *Cinema Genres* (Blackwell, 2008), and the co-editor, with Hilary Radner and Irène Bessièrè, of *Jane Campion: Cinema, Nation, Identity* (forthcoming Wayne State University Press).

Charon Freebody

Question of Remembering: A Selected  
History of Cinematic Portrayals of the  
'Stolen Generation'

In the light of the new Australian federal government's official apology to the 'stolen generation', there is an opportunity to re-examine over a period of more than fifty years, the cinematic portrayals of narratives which focus on the experience of this official policy of separation of indigenous children from their families, communities and cultural heritage. I have chosen four films that focus on this issue: *Jedda* 1955, *Night Cries* 1987, *Radiance* 2002 and *Rabbit Proof Fence* 2002. The paper will involve a textual reading of each film and its commentary on official policy, but it will also look at broader and external factors, such as, production issues, reception and political environments in which the films were made.

Charon Freebody is a PhD candidate at Latrobe University, Bendigo. She is currently researching films of Tracey Moffatt and Rachel Perkins.

Donna-Lee Frieze

"It all took place in 1915": Temporality  
and the Armenian Genocide in *I Hate Dogs!*

Peå Holmquist and Suzanne Khardalian's *I Hate Dogs!-The Last Survivor* (2005) is a documentary about Garbis, a 99-year-old victim of the Armenian genocide. The filmmakers provide a snapshot of Garbis's life, intertwining the survivor's experience of the genocide and the denial with life in present day Paris. Garbis is surrounded by a large, dotting family, generations of French, ethnic Armenians whose identities are informed by the diasporic Armenian culture and the legacy of the genocide. The multiple identities over the temporal spheres of the film are captured by Holmquist and Khardalian through the integration of old family footage shot by Garbis: here, as in the present time, temporal order is linear, but combined, the intrusion of the genocide creates

realms of temporality cloaked in trauma. Through cinematic techniques such as jump-cuts, hand-held camera, and nuanced rhythmic relations between the shots, the filmmakers contribute to understandings of the aftermath of genocide with notions of diaspora, genocide, denial and time, which are paradoxical, fragile and volatile.

Donna-Lee Frieze is a Research Fellow in the School of History, Heritage and Society at Deakin University, Australia, where she also teaches genocide studies and film studies. Her PhD won the best MA or PhD thesis approved during 2005 in the area of Social Sciences at Deakin University and she is a 2008 recipient of the Meyer Burston Scholarship at the Jewish Holocaust Museum and Research Centre in Melbourne.

Craig Frost

Re-gendering the Final Girl: Eli Roth's  
*Hostel*

Described by Carol J. Clover as "abject terror personified", the traditional Final Girl has long been a staple figure of the slasher sub-genre of the horror film. Providing audiences with both a narrative anchor and a point of identification, the virtuous Final Girl has been presented as the binary opposite of her murderous antagonist. In *Hostel*, writer/director Eli Roth inverts the gender of his ultimate survivor and through his Final Boy re-configures gender constructs and audience identification within the contemporary slasher-horror film. In this paper I will address how Roth's film reinvents genre conventions and forces audiences to shift not only their pre-existing knowledge of the genre, but also how they relate, react and judge the images presented on screen.

Craig Frost is a PhD candidate in Film and Television Studies at Monash University. He is currently researching the horror sub-genre of 'Torture Porn' and its relation to notions of gender, the body, and images of torture in a post-911 cinematic landscape.

Manuela Gieri

Liberating the Gaze: Times and Places of a  
Free Cinema in Postwar Europe

The main tension that animated European cinema after the end of the war and during the swift economic boom was a plea, and a thrust, for freedom at first, and for democracy later. To liberate oneself from all those boundaries that had engulfed personal as well as public life initially translated in a new

attention to the phenomenological dimension of life, and materialized into a focus placed onto the social and economic aspects of individual and collective existence. Once the process of liberation of Europe was not only completed but also 'forgotten', or at least obliterated by other and urgent issues, the European cinematic gaze searched for a new space of freedom, for an inner liberation, for the ability to express the deepest aspirations, contradictions, malaise and hopes of an entire generation and their countries. To do so, one had to negotiate discursive methodologies and strategies, and to identify the spatio/temporal territories that would allow one to attain the inner democracy of the cinematic gaze. The camera eye of most European directors proceeded to detect and expose places and times never consciously shown on the silver screen so as to draw the map of a new world built on diversity and dialogue.

Manuela Gieri, after many years spent at the University of Toronto, where she now holds a position of status-only Professor of Modern and Contemporary Italian Literature and Theatre in the Department of Italian Studies, is Professor of Film and Television Studies at the University of Basilicata. She has published extensively on Italian cinema, Pirandello, and contemporary Italian women's writing. Amongst her publications are *Contemporary Italian Filmmaking: Strategies of Subversion* (University of Toronto Press, 1995) and *Luigi Pirandello: Contemporary Perspectives* (University of Toronto Press, 1999). Her main areas of interest are: film history, Italian cinema, Pirandello, visual and cultural semiotics: issues of identity and representation, modern and contemporary Italian literature and theatre.

Simone Gigliotti

### Custody and Conflict: The Survival of Testimony

This paper explores the themes of custody, conflict and place in a recent Israeli documentary, *The Cemetery Club* (2006). Directed by Tali Shemesh, the film is a pointed exploration of the meetings of a group of Holocaust survivors who formed the 'Mt. Herzl Academy.' Held in the grounds of the Mt. Herzl cemetery, next to Yad Vashem, the principal Holocaust memorial authority and museum in Israel, members of the academy discussed European philosophy and literature, human rights and the Arab-Israeli conflict.

The film follows the attendance of two women at these meetings, Shemesh's grandmother, Mynia, and her great aunt, Lena, over a period of five years. The film represents different possibilities of transmission: of first and third generations of Israel's Holocaust generations and the conflict between Lena and Mynia who are entwined in an

unhealthy yet oddly sustaining co-dependent relationship. The film's unconventionality rests in its depiction of these women not as 'survivors', but as flawed and fractured women, with the hand-held camera becoming an occasional trespasser to their intimacies and secrets. From the third generation to the first, Shemesh uses the camera to document the restlessness of the survivor generation, and to rethink their somewhat distorted image in Israeli society.

Simone Gigliotti is Senior Lecturer in the History Program at Victoria University, Wellington, New Zealand. She is co-editor of *The Holocaust: a Reader*, among other publications.

Sue Gillett

### History through Fantasy: *Pan's Labyrinth*

The main question I wish to address in this paper is: how does *Pan's Labyrinth* use the genre of children's fantasy to approach the historical terrain of memory and mourning within the context of the Fascist repression of both?

The encounter with another world beyond the everyday world is a staple of children's fantasy fiction. A door, a window, a cupboard, a screen ... is opened and the child secretly crosses the threshold separating the known from the mysterious, the mundane from the exciting, the real from the magical. Thus do children find themselves within Narnia, Wonderland or Neverland. Although beset by all manner of obstacles, the children are relatively in control of their destinies rather than necessarily subservient to their elders' orders and agendas. The fantasy world is clearly a space in which children's issues of intergenerational power are able to be played out, with increased power accruing to the child. Authority figures are monstrous, evil creatures and child disobedience is a necessary virtue rather than a proof of naughtiness.

*Pan's Labyrinth* conforms to this description. Her impotent, compliant and despairing mother repeatedly chastises the young heroine for her refusal to accept the current reality: that her father is dead and her new father is this fascist commander. But the film is certainly not for children: not just because of its violence, but also because of its complex understanding of the relationship between history, repression and traumatic memory. It is 1942 and Franco's side has won the Spanish Civil War. A story of anti-fascist resistance develops in tandem with the child heroine's fantastical mission (it is a vitally important rescue operation). Thus are linked the present and this mythological space of archetypal figures and tropes. The oppressively narrow, tyrannical, contemporary moment expands into this other space in which the primal experiences of fear, loss, birth,

struggle, death and transcendence can be encountered. Through fantasy, present reconnects with past and future, grief and hope.

Sue Gillett is Senior Lecturer in Literature and Film at La Trobe University, Bendigo and the author of *Views from Beyond the Mirror: The Films of Jane Campion* (Atom, 2004). She has contributed numerous articles on contemporary women directors to *Senses of Cinema*, *Screening the Past* and *Metro*. She is currently completing an article about songs and music in the Australian films, *Radiance* and *One Night the Moon* (both directed by Rachel Perkins). A new direction in her research includes writing the libretto for a musical set during the Spanish Civil War.

Stephen Goddard

### Testimony and Memory: Re-writeable Video Memoirs

In Chris Marker's *Sunless* (1985), the narrator states: "We do not remember, we re-write memory much as history is re-written." This presentation considers the ways in which my parents' stories have been (and can be) re-written. In 1996, my father and mother engaged in a process of remembering, narrating and re-considering their histories when their video testimonies were recorded for the Survivors of the Shoah Visual History Foundation. They experienced much of World War II in different locations - only re-united after many months. For these video testimonies, they were recorded separately - once again, with a distance of many months between.

Whenever there is an attempt to protect a story from interruption and contradiction, narrative multiplicity arises. By comparing and analysing their separate stories in terms of what was said, what was not said, what was unspeakable, and what was unknowable, I am interested in the uncertainties, the gaps, and the different ways in which they attempted to re-make their own histories whilst in the midst of storytelling. I am also interested in re-editing these memoirs into a multi-perspectival family video album, in which the stories and storytellers re-inhabit a shared and re-writeable space of storytelling.

Stephen Goddard lectures at Deakin University in the School of Communication and Creative Arts, Melbourne. His research interests include historical and contemporary documentary, experimental and auto/biographical screen practices.

Tim Groves

### Performing Gender in *Vertigo* Criticism

This paper will explore the performance of gender in *Vertigo* (Hitchcock, 1958) criticism. Susan White claims that a range of psychoanalytic, feminist, formalist and materialist interpretations of the film have a common tendency: critics construct the various female figures in the film as 'real'. This produces a "melancholy identification with female suffering" that situates the female textual victim as the basis of narrative truth (925). White's arguments can be developed further. *Vertigo* is a notoriously slippery film: Judy's flashback radically destabilises textual meanings, especially in terms of gender: by the end of the film we realise that Scottie and Judy are both victim and victimiser. In my opinion, the establishment of distinct gender positions and hermeneutic certainty within *Vertigo* criticism often relies on identification by critics with Scottie. The attempts by critics to locate the victim or real woman of *Vertigo* parallel Scottie's project to cure Madeleine of her delusions through grounding her story in a tangible past. Like Scottie, they appear to reject Midge as an inappropriate object-choice: they regard her as too motherly or boyish, even though the film indicates otherwise. Critics also neglect Midge's scepticism and parodic, distancing function within the film. These interpretive gestures have a performative dimension. They provide a measure of textual and gender certainty for critics, who adopt a male position as rescuer. However, ambiguities surrounding female identity in *Vertigo* must be repudiated in the process - the feminine must be constructed definitively as abject in order to ensure (masculine) critical prowess.

Reference: White, Susan. "Allegory and Referentiality: *Vertigo* and Feminist Criticism." *MLN* 106 (1991): 910-932.

Tim Groves teaches in the Film Programme at Victoria University of Wellington. His research interests include affective contagion and subjectivity, Horror films, and visual style in contemporary American cinema. He has published essays in *Screening the Past*, *Senses of Cinema* and the *New Zealand Journal of Media Studies*.

Brady Hammond

### Red versus Blue: Post-9/11 Audiences in the United States and Blockbuster Cinema

This paper will investigate the positioning of popular films in the United States in relation to social tensions created and exacerbated by 9/11. A key influence on post-9/11 tensions in the United States has been the War on Terror, which has ultimately divided popular culture. In this oppositional culture, successful films were those that either overwhelmingly appealed to one side of the bifurcated (red/blue) culture, or those that balanced between the

divide. For studios the latter was the safer choice, and resulted in careful positioning of films on the cultural ruptures themselves.

To understand this phenomenon, I will examine *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* (Andrew Adamson, 2005). By looking at the reception texts from major United States media outlets that surround the film's release, *Narnia* is shown to exist precisely at the site of religious tensions. Additionally, the texts show how Disney reinforced this divide by marketing the film to secular and religious groups separately, rather than using the traditional crossover appeal approach. *Narnia* has no overt connections to 9/11 culture, but its success depended entirely on that culture. The work of Janet Staiger and Douglas Kellner will inform my engagement with the film and its reception.

Brady Hammond is a PhD candidate in Film Studies at Victoria University of Wellington. He is currently researching the justifications of violence found in popular cinema and their relation to pre- and post-9/11 cultural tensions. His previous research has included interactive entertainment and linguistics.

Stephanie Hanson

"Electrical Wonders of the Present Age":  
Cinema-going on the Far South Coast of NSW  
and Rural Perceptions of Modernity

This paper, which focuses specifically on the towns and villages of the relatively isolated Far South Coast of New South Wales, explores the relationship between shifting understandings of modernity and the cultural practice of cinema-going in a rural area over time. Throughout the period under investigation, 1898-1970, the responsibility for the management of public opinion on the introduction of new ideas and trends lay primarily with the local newspaper editors. I have therefore tracked the specific discourses of modernity drawn upon by these agents of the press to promote cinema-going in order to, firstly, determine how rural residents were presented with concepts of modernisation and modernity; and, secondly, to gain an insight into how these predominantly urban representations may have been received, transformed and responded to over time. The emergence of a distinctive and complex vernacular version of modernity has been identified. This peculiarly rural understanding continues to have relevance across the region in the 21st century.

Stephanie Hanson commenced her PhD candidature through the Faculty of Arts, University of Wollongong, in 2008. Her project, entitled "The Spatial Imperative of the Manufacture

of Dissent: The Historical Cultural Impact of Media Access in Rural New South Wales", uses free-to-air television as a case study in the local cultural consequences of poor access to media and communications technologies in rural New South Wales, Australia. She is particularly interested in exploring the relationship between access to communications technology and 'sense of place'.

Bruce Harding

Perfect Strangers: Mr Wrong Redux?  
 Agonistic Gender Psychodrama and  
 Sympathetic Insight in the Work of Gaylene  
 Preston, Bricolage Cineaste and  
 Documentarian.

I will interrogate Gaylene Preston's 'twinned' career as a highly New Zealand-centric narrative filmmaker (citing *Mr Wrong* [1985] and *Perfect Strangers* [2003] as 'bookends' of this creative output) and as a documentarian of striking style. In both her first and most recent feature films, Preston seems compelled to explore, *Campion-like*, the often masochistic nature of female romanticism-sexual desire (*angstlust*) in an aesthetic of agonistic gender combat in which gothic heroines tame or destroy sexually rapacious males. Both films play Hitchcockian games (deploying Mulvey's 'aesthetics of the uncanny'). This paper will present the argument that paying homage to talented others informs both Preston's inter-textual movie-making style and the focus of her documentaries, which celebrate Kiwi arts icons such as *Keri Hulme* (1988), *Hone Tuwhare* (1996) and *Rita Angus* (2007). The latter act as intimate artifacts of 'Aotearoan' cultural salvage. The unifying *modus operandi* in all these screenworks (fictive or factual) is Preston's own quite idiosyncratic version of what I call a 'Bricolage Cinematics', in which intimate access is given to the personal 'worlds' of the subjects Preston has chosen to explore and celebrate. Her affirmative, polyvocal vision in these arts documentaries is what gives them heart and real appeal.

Bruce Harding is a Research Associate of the Macmillan Brown Centre for Pacific Studies, University of Canterbury. He is also Curator of the Ngaio Marsh House (Christchurch) and has lectured on New Zealand literature (Maori and Pasifika), at the University of Canterbury and his research interests cohere around explorations of New Zealand's cultural identity. His curatorial role has confirmed his interest in the work of arts documentarians such as Gaylene Preston (who, with Sam Neill, worked on at least one Ngaio Marsh Shakespeare production at Canterbury University's Ngaio Marsh Theatre: *A Midsummer Night's Dream* in 1969).

Ann Hardy

## Moko Mokai and the Spiritual Regeneration of Travellers from the North

This paper examines two productions shot in New Zealand locations - the feature film *The Seekers* (1954) and the television series, *The Man Who Lost His Head* (2006) - which use traffic in tattooed Maori heads as a story-device to evaluate the moral and spiritual development of two visiting Englishmen. Separated in production by half a century, the two texts work within colonial and post-colonial paradigms respectively. Nevertheless they demonstrate the durability of a certain recipe for envisioning the Antipodes: ringing the changes on basic narrative elements such as esoteric indigenous spirituality, forbidden love and conflicts in cultural loyalty. While different in tone - *The Seekers* ends in the death of its British protagonist but *The Man Who Lost His Head* is resolved by the optimistic device of intercultural partnership - the underlying direction of both is still to confirm the centrality of a refreshed, morally-justified, hegemonic European masculinity.

Ann Hardy is Senior Lecturer in Screen and Media Studies at Waikato University. Her research interest is in Religion and Media and she is currently pursuing various topics in the field across a range of genres and contexts.

Roger Hillman

## Representing Gallipoli: From National to Transnational Myth?

Gallipoli the event was an experience shared by a number of combatants. But Australia's memory of it has frequently claimed special status for Gallipoli the national myth, even alongside the 'NZ' in 'Anzac'. Completely different relationships exist now among the combatants of 1915, and representations of Gallipoli have emerged recently which themselves reflect more global tendencies. While the national element of Gallipoli reception remains firm in Australia, this paper focuses on a film with a very different take, Tolger Örneer's documentary *Gallipoli: The Front Line Experience* (2005). The Turkish director combines perspectives of Australian, New Zealand, British and Turkish soldiers, with a voice-over quoting their diaries and letters, alongside documentary footage and stylised re-enactments. He offers a new collective memory of Gallipoli, where the collective is not simply the sum of nation-states. The topic impinges on a number of recent debates within the discipline of history. Memory studies, film and history issues, documentary within film and history, narrative elements in historical accounts, how Australian history should be taught

in the classroom - these alone make it a rich, but very slippery topic. Not least, when delivered in New Zealand. But perhaps the major issue to emerge is: how can history, and how can film, approach myth?

Roger Hillman teaches Film Studies and German Studies at the Australian National University, Canberra. Research interests lie in European film, in more general narrative issues, and film's relationship to history, and music. His recent publications are: *Unsettling Scores: German Film, Music, Ideology* (Indiana University Press, 2005), *Reading Images, Viewing Texts: Crossdisciplinary Perspectives* (co-ed., Lang, 2006), *Transkulturalität: Türkisch-deutsche Konstellationen in Literatur und Film* (co-authored, Aschendorff, 2007).

Gabrielle Hine

### Lo-Lee-Ta: The Historical Legacy of Kubrick's Nymphet

The relationship between youth and sexuality within the visual media is often viewed as a modern occurrence, symbolic of the 'tween-aging' of popular culture. This presentation argues that the representation of innocence in line with sexuality is a historical legacy rather than a solely contemporary issue. Adapted from the 1955 novel of the same name, Stanley Kubrick's *Lolita* (1962) thrust under-age sexuality into the limelight. Kubrick's tale and the subsequent 1997 remake were both criticised for their depiction of under-age sexuality and have been held responsible for glorifying child abuse. This presentation argues that *Lolita* became the scapegoat for an unacknowledged cultural fantasy that has long been present within cinema and literary phenomena. It looks at the star personas of Shirley Temple and Mary Pickford whose celebrity was dependent on their ability to merge purity with sexuality. By examining Temple and Pickford in relation to the nymphet image it can be argued that the cinematic relationship of innocence and sexuality did not materialize with *Lolita*. Concomitantly, the innocent nymphet is an ambiguous image, which was not created by Kubrick, but identified retrospectively as an all too familiar icon.

Gabrielle Hine is a doctoral student at the University of Otago, Dunedin. Her interests include representations of gender, femininity and sexuality in cinema and popular culture. Her current project examines the ways in which the presence of the fetus in visual culture has had an impact on the representation of unwanted pregnancy on-screen, while her previous work has concentrated on the sexualisation of children and adolescents within popular culture.

Peter Hoar

Kinetophones, Phonographs and Tin  
Whistles: The Soundscapes of Silent Film  
in New Zealand

The sonic cultures surrounding the 'silent film' era in New Zealand have received little attention from historians and film scholars. This paper is an attempt at recovering the experiences and associated meanings involved in hearing the soundscapes of pre-Talkies cinema in New Zealand. The audio-visual technologies of modernity such as the phonograph, radio and cinema replicated and manufactured listening experiences on an industrial scale. Building on a brief account of the disparate and unpredictable sonic practices of early cinema in New Zealand and how listening to them was a socially constructed process, I argue that as well as being an integral part of cinematic culture, these varied soundscapes and experiences ran against these standardising tendencies that were sealed by the advent of synchronised film sound during the late 1920s. This paper is an attempt to emphasise the importance of hearing films as well as looking at them.

Peter Hoar is a Senior Lecturer teaching Radio as part of the Communication degree at Auckland University of Technology. He is currently completing a PhD thesis through the History Department of the University of Auckland. This is a cultural history of listening in New Zealand as mediated through audio technologies such as the phonograph, radio and cinema from the late 19th century through to the late 1930s. He has worked as a librarian, journalist and reviewer for the press, radio and television. His research interests are in the fields of audio culture, musicology, media history and the histories of technologies.

Stephanie M. Hoover

Allegories of Information: *Network*, New(s)  
Media, and the Public Sphere

This project takes up latent issues in the 1976 film *Network* (Sidney Lumet) as a means of asking questions about the tension between information and knowledge in relation to news. Though *Network* has been heralded for its prescient depiction of the transformation of network news into spectacle, it also belies a certain coherence and legibility of these terms (knowledge, information, and news) in the public sphere. By expanding upon the film's critique of sensationalism and bottom-line pandering, this paper seeks to understand the implications of the effects of new media on the aforementioned tensions and the ramifications of the

potential collapse of these terms. In the attempt to clarify such issues, the Howard Beale character is presented as an especially generative figure for understanding what I consider to be a type of allegorical slippage of these terms.

Stephanie M. Hoover is a PhD student in the Department of Critical Studies at the University of Southern California. She received an Annenberg Fellowship and is currently a University of Southern California Provost Fellow. She received her BA in English from the University of Notre Dame. She is interested in the intersection of history, memory, and knowledge production particularly in relationship to media images and narratives. By examining these areas she hopes to assess the political ramifications of current transformations in technology and media consumption on democracy and citizenship.

David Hoskins

Forgotten Footage and Found Culture:  
Confronting Grierson's New Zealand Legacy

John Grierson's 1940 New Zealand visit anointed the use of his methodology within the nascent New Zealand National Film Unit. Such methodology had already underpinned much of what constituted documentary and newsreel in a New Zealand cinematic context. Aspects of Grierson's corporate style and organizational approach to documentary dovetailed with contemporary New Zealand government imperatives. This synergy enabled state programmes to be placed before mass cinema audiences of the 1940s and 1950s. Extant footage encompassing the rise of the welfare state, world war, and assimilationist programmes creates a remarkable time capsule. However this archive remains ill addressed in terms of the national cinematic record. Inevitably discussion of a local documentary tradition suggests a birth occurring around issues highlighted by the Bastion Point protests of the 1970s, which presumes that this arose uncontaminated by any previous tradition. Addressed here is one visual fragment: images of Maori on an earlier screen. Newsreels allow for a more nuanced discussion of state assimilationist programmes promoted to a diverse mass cinema audience. The older archive suggests a much longer gestation both of film documentary and factors bringing later protest movements into being.

David Hoskins is a PhD student in the Department of Media, Film and Communications Studies at the University of Otago. His thesis examines images and narratives of activist cinemas.

Maija Howe

## Imaging Film for the Cine-Illiterate: The Amateur and the Subject of Ontology

This paper redirects ontological discussions about film to the field of amateur film practice, addressing the issue of medium specificity to the figure of the home movie. Through an analysis of mid-century advertisements and instructive publications addressed to the amateur filmmaker, it examines the introduction and portrayal of film to what was presumed to be a largely cine-illiterate readership. Paying particular attention to the persistent mobilisation of photography at the service of this imaging of film - and to the consistent foregrounding of photography as film's technological and technical predecessor - I examine the way in which amateur discourses primarily envisioned and sought to define film through its historical relationship to photography. This idea is principally developed through an examination of common characterisations of what amateur aesthetic discourse depicted as the 'typical' home movie. Exploring the association of this prototypically amateur film object with a photographic mode or logic, I argue that it is through this figure that mid-century amateur film discourse most clearly formulates and articulates an idea of a filmic ontology.

Maija Howe is a PhD candidate with the School of English, Media and Performing Arts at the University of New South Wales. She collects, screens and produces narrow gauge films and is currently writing her PhD on temporality and the mid-century home movie.

Amanda Howell

### No Satisfaction: Race, Gender, and the Performance of Rock Masculinity in *Gimme Shelter*

Using the Maysles' 1970 rock documentary *Gimme Shelter* as a case study, this paper will consider how constructions of screen masculinity replay rock's musical and cultural investment in blackness, at the same time claiming on-screen space - and cinema's rock masculinity - for the white male. *Gimme Shelter*, which documents the tragically mis-managed and ill-fated 1969 Altamont Raceway concert featuring the Rolling Stones, is a film unusually critical of 1960s youth culture; it is likewise unusually self-reflexive in regard to the construction of rock masculinity. Analysing the film in the broader context of the Stone's music and screen performances, this paper is part of a larger project concerned with the role that popular music and music cultures have played in gender representations on screen. This project aims to show that popular, youth-identified music, far from being a mere accompaniment to contemporary film representations, has

played a key role in transforming representation in US cinema, particularly in regard to issues of gender and race.

Amanda Howell is Senior Lecturer in Film and Screen at Griffith University, Brisbane. Her research and teaching focus on United States cinema history, feminist film studies, and the relation between popular music and film. Her research has been published in various journals, including *Camera Obscura*, *Genders*, *Genre*, *Continuum*, and *Screening the Past*.

Andrew W. Hurley

East German Blues: Musical Representations  
of Freedom in Leander Hausmann's  
*Sonnenallee* (1999) and Michael Schorr's  
*Schultze Gets the Blues* (2003)

The West German diplomat and journalist Günter Gaus famously described East Germany in the 1980s as a "niche society", which allowed spaces of comparative freedom in the private sphere, to which citizens might repair in order to gain respite from the reach of the communist state. For young people in particular, popular music - including pop music from the west - offered a potent symbol around which to build such a niche. This article will examine two quite different post-unification German films in order to explore how the identification with music operated, and how it also carried over after the fall of the Berlin Wall. *Sonnenallee*, a film which is often associated with the "Ostalgie" wave - a post-unification phenomenon in which the East German past was rendered in nostalgic tones and, according to its critics, in which the true face of "real-existing communism" was dangerously retouched - depicts the everyday life of a group of young East Berliners and reveals how an identification with western pop music could alleviate the strictures of state-regulated life. *Schultze* - the tale of a miner somewhere in the East German province who is retrenched in the aftermath of unification - takes quite a different and less 'nostalgic' perspective. The protagonist's chance identification with zydeco music provides his own quite literal escape from the human scrapheap of post-unification East Germany. The article will demonstrate that while both films reveal how the identification with music could operate in a liberating fashion, they also, more subtly, question the efficacy of such an identification.

Andrew W. Hurley holds a degree in Law and a PhD in German Cultural Studies (University of Melbourne) for a thesis examining the reception of jazz and intercultural world music in Germany. He has published on the films of Werner Herzog and is currently working on an Australian Research Council-funded project on representations of music in recent German

literature and film. He is Lecturer in German Studies at the Institute for International Studies, University of Technology, Sydney.

Mike Ingham

History in the Making: Allegory, History,  
Fiction and

Chow Yun-fat in the 1980s Hong Kong films  
*Hong Kong 1941* (Po Chieh-leong, 1983) and  
*Love in a Fallen City* (Ann Hui, 1984)

The two films to be presented in this paper were produced in the 1980s at the height of Hong Kong's popularity as an Asian film hub, although they both reflect an unfamiliar side of the city's cultural ethos. Their historical concerns with the Japanese occupation of Hong Kong between December 1941 and August 1945 mask the underlying allegorical subtext. The latter is connected with the Joint Agreement between Britain, the occupying colonial power and communist China, to whose sovereignty Hong Kong was now destined to revert in 1997. My paper will discuss the subtle intertextual mosaic of the film's treatment of these previously repressed subjects and explore its allegorical treatment of Hong Kong's ambivalent feelings of assertive pride in economic progress and anxiety about occupation by the colonizer, the would-be colonizer and the future master. History is very much in the making, as this pair of films reflects. Several historical studies of the Japanese occupation and of Hong Kong's modern history will be used to inform and supplement the fictional treatment of the period depicted in both films.

Mike Ingham is an Associate Professor in the English Department at Lingnan University and has worked in Hong Kong tertiary education since 1993, after previous teaching experience in Britain, Italy and Spain. His areas of professional expertise are speech and drama, Hong Kong film and literature, literary linguistics and performance studies, particularly Shakespeare in performance and on film. Mike is a founder member of Theatre Action, a Hong Kong based drama group that specialises in action research on more literary drama texts. He also directs student productions in English at Lingnan University as part of the university's liberal arts mission.

Russell L. Johnson

Reading Disability in Clara Bow Films: *My  
Lady of Whims* (1926)

This paper derives from two observations. The first comes from film historian Andrew Bergman, who noted in a 1971 book that: "Every movie is a cultural artifact and as such reflects the values, fears, myths, and assumptions of the culture that produces it." The other is disability scholar Douglas C. Baynton's comment in a 2001 essay that "Disability is everywhere in history, once you begin looking for it, but conspicuously absent in the histories we write." Disability is also everywhere in the movies, once one begins looking for it. Accordingly, this paper looks closely at one film starring silent screen icon Clara Bow, the 1926 feature *My Lady of Whims*. In the film, Bow portrays a flapper character of the type for which she is best remembered. As a love interest, the film gives her character a psychologically impaired World War One veteran (played by frequent Bow co-star Donald Keith). Thus, the film brings together two images of disability which caused great concern in the 1920s: the 'jazz-mad' flapper and the disabled, mal-adjusted veteran. As the two work through their attraction/repulsion for each other, the "values, fears, myths, and assumptions" of Americans in the 1920s regarding disability are clearly revealed.

Russell L. Johnson earned his PhD from the University of Iowa in 1996. His first book, *Warriors into Workers: The Civil War and the Formation of Urban-Industrial Society in a Northern City* (Fordham University Press, 2003), won the Benjamin F. Shambaugh Prize of the State Historical Society of Iowa for the most significant book on Iowa history published in 2003. His current research project examines disability in the early-twentieth century United States through the lens of Clara Bow movies. A Senior Lecturer in History at the University of Otago in New Zealand, Johnson previously taught at Bilkent University in Ankara, Turkey.

Alexia Kannas

### A Glass Eye on Velvet Tapestry: Genre and the Italian Giallo Film

This paper investigates some of the factors that have influenced the reception and generic status of Italian *giallo* film since the advent of home video technology. This is part of a larger research project that wants to address *giallo* films such as *The Fifth Cord* (Luigi Bazzoni, 1971) and *Deep Red* (Dario Argento, 1975) as those valuable to both national and ontological discourses of cinema. It sees home video technology and the viewing/collecting communities it created as an integral link to thinking the *giallo* academically as a genre heavy with critical value. Investigating the essentially cinephiliac pursuit of these audiences exposes the potential of these films to academia, while pointing

towards a number of the distribution and marketing detours these films have endured on their road to becoming 'legitimate' cultural products. Fundamentally concerned with the nature of genre, the project posits the *giallo* as a particularly sophisticated and intriguing genre case study. It is specifically interested in how the multiple locations of genre have worked continually to produce and reconstruct meaning and aims to address a number of questions arising from this scenario: What role/s have audiences played in determining the *giallo's* generic structure? What repercussions might this audience activity have had?

Alexia Kannas is a PhD candidate in Film and Television Studies at Monash University. Her research is interested in exploitation and cult cinema, genre theory and theories of national cinema.

Geoff Kearsley

### Winning by Losing: Portrayals of Masculine Inadequacy in British Cinema, 1950-1975

In Britain, the decades following the Second World War saw a growing replacement of cinema theatres by television, but 'going to the pictures' remained an important social and recreational event. The ways in which men were portrayed in the cinema of the time had an important influence on the self-images of adolescent young men as the first generation of youth culture emerged. The British films on offer mainly depicted men as war heroes (*They Were Not Divided*, 1950; *The Cruel Sea*, 1952), as suave action heroes (*Dr No*, 1962), or as loveable sexual rascals (*Tom Jones*, 1963; *Confessions of a Window Cleaner*, 1974). Also available to British audiences were Hollywood blockbusters (*Ben Hur*, 1959; *Spartacus*, 1960), Westerns (*A Fistful of Dollars*, 1964) and rock musicals (*Jailhouse Rock*, 1957; *Dangerous Youth*, 1957). In these, men were largely depicted in heroic, masculine and sexually dominant roles. However, these were not the only images available; a minority of films, especially comedies, portrayed men as 'losers', mainly in romantic contexts. Films such as *Morgan-A Suitable Case for Treatment* (1966) and *Percy* (1971) or Norman Wisdom's *Trouble in Store* (1953) showed men to be inadequate, either physically or socially, and to be figures of derision. Nonetheless, in most such films, the losers ultimately achieve a kind of success.

Geoff Kearsley is currently Head of the Department of Media, Film and Communication, University of Otago. Professor Kearsley's research interests lie in leisure culture, geography of the media and community and economic transformation.

Kara Keeling

Digital Identity Politics: *Maquilapolis*  
and the Political Economy of New Media

This paper engages Vicky Funari and Sergio de la Torre's 2006 documentary, *Maquilapolis*, presenting it as an innovative deployment of digital media technology in the service of a critical media project with roots in the Third Cinema movement of the 1960s and 1970s. The website for *Maquilapolis* states: "To create MAQUILAPOLIS, the filmmakers brought together factory workers in Tijuana and community organizations in Mexico and the U.S. to collaborate on a film that depicts globalization through the eyes of the women who live on its leading edge. ... The process embraces subjectivity as a value and a goal. It merges artmaking with community development to ensure that the film's voice will be truly that of its subjects." ([http://www.maquilapolis.com/project\\_eng.htm](http://www.maquilapolis.com/project_eng.htm)). Further elaborating the filmmakers' project to "embrace subjectivity as a value and a goal" through a collaborative media making process, this paper attends to those aspects of 'the digital' which open avenues that might fruitfully be pursued by theorists of visual culture. Of particular interest are those which will take us beyond a consideration of aesthetics and into the interplay of identity and difference that increasingly informs the political imaginaries of vibrant international efforts to achieve social and economic justice.

Kara Keeling is Assistant Professor in the Division of Critical Studies in the School of Cinematic Arts and in the Department of American Studies and Ethnicity at the University of Southern California. Her research has focused on African American film, representations of race, sexuality, and gender in cinema, critical theory, and cultural studies. She is author of *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (Duke University Press, 2007).

John Finlay Kerr

*Be Kind Rewind*: Remaking Film and History

A detailed reading of Michel Gondry's absurdist comedy *Be Kind Rewind* (2008) reveals an incisive statement on the relationships between popular culture and film history, and how this interacts with public memory. In the film, two video store clerks in downtown New Jersey must recreate a catalogue of their customers' favourite movies after their entire VHS library is accidentally destroyed. The resulting reenactments of popular classics in '20-minutes-or-less' present challenges for the authority of films as historical documents or records, especially as the ostensible profilmic

events are being recoded again, a second time around. At the same time as trying to save their jobs, the clerks shoot an original documentary of fictitious street-memoirs about legendary musician Fats Waller. These local accounts relocate the heyday of jazz from Harlem to Passaic, in a mischievous plan to save the street itself by (re)making it as a heritage site. When the fates of the store and the district collide, their scheme to rewrite film history leads them to rewrite history through film. This paper aims to illustrate how fiction films can also be historical ones (and vice versa) and how popular culture and social memories can interact in cinema, with particular reference to remakes.

John Finlay Kerr is a doctoral student from the Australian National University. He holds a BA in English and Psychology from Victoria University of Wellington (2001) and 1st class honours in Communications from the University of Canberra (2003). Currently he is researching immersive fictional worlds within New Media, while tutoring and guest lecturing in Film Studies at the Australian National University.

Noel King

### The Literary Studies–Film Studies Relation in Australia: 1975–1985

The paper discusses the overlaps between established Literary Studies programmes (including Theatre Studies) and the emerging area of Films Studies in the Australian tertiary education sector between 1975 and 1985. Drawing on interviews with academics from this era who taught in Universities in Queensland, New South Wales, South Australia and Western Australia, and factoring in visits from some key overseas personnel (for example, Colin MacCabe and Tony Bennett) the paper traces some specific links between these two broad domains as it outlines a broad movement from Literary Studies to Film and Television Studies, and then Cultural Studies.

Noel King teaches in the Department of Media, Macquarie University, Sydney, Australia.

George Kouvaros

### *The Misfits* and Late Style

The immediate post-war decades have been characterised as a period of stylistic and thematic inflation, economic instability and industry anxiety concerning declining box-office revenue. Using Edward Said's lectures on late style as a point of reference, this paper will propose another way of considering the period of post-War Hollywood production. It will position John Huston's 1961 film, *The Misfits*, as a hinge-point between old and new ways of telling a story,

between narrative traditions grounded in the past and an uncertain grasping of forms more suitable to the present moment. It will test how the film's lateness can be used to illuminate a broader moment of productive uncertainty and estrangement within the traditions and forms of narrative cinema itself.

George Kouvaros is Associate Professor of Film in the School of English, Media and Performing Arts at the University of New South Wales. He is the author of *Where Does it Happen? John Cassavetes and Cinema at the Breaking Point* (University of Minnesota Press, 2004), *Paul Schrader* (University of Illinois Press, 2008) and co-editor of *Falling For You: Essays on Cinema and Performance* (Power Publications, 1998). He is currently working on an Australian Research Council-funded study of post-war American acting.

Peter Kuch

Imaging History/Historicising the Image-Issues of Historicity in *The Crying Game* (1992), *Michael Collins* (1996), and *The Wind that Shakes the Barley* (2006)

The contested 'ownership' of key images has proved integral to the establishment of Irish identity, particularly in the aftermath of the armed struggle to establish the Free State and subsequent military and political attempts to secure the independence of the island of Ireland. The appropriation of Cuchullain by rival, and in some cases bitterly opposed traditions, for example, provides an obvious case in point; though often what is contested is far more subtle. Thus, the iconography of 'the nation' is both constructed and contested as opposing parties seek to affirm their legitimacy in terms of a tradition that will either secure or maintain their hold on power. By analyzing examples of the representation of specific 'events'/'people' in terms of text/intertext/context in *The Crying Game* (1992), *Michael Collins* (1996) and *The Wind that Shakes the Barley* (2006), this paper will investigate the politics of the filmic image in terms of contemporary debates about tradition, revisionism and the role of 'history' in popular culture.

Peter Kuch is Eamon Cleary Professor of Irish Studies at the University of Otago and a Visiting Research fellow at the University of New South Wales. His published works includes articles and books on Yeats, Joyce, Eliot, Irish theatre, and several Australian writers. He is currently engaged in writing a cultural history of the performance of Irish theatre in Australia and New Zealand. He has directed Irish Film Festivals in Sydney, Melbourne, Dunedin and Auckland.

Ranjit Kumar

## The New Crossover Film: Pleasure Pauses and Invisible Editing

This paper examines the transnational film products from India that are referred to as the 'New Crossover Film'. The Indian 'New Crossover Film' (NCF) is not geographically bound, but is characterized by its unique structure and ethnicity; and even though ethnicity helps define these films the attempt is to move beyond the ethnographic audience and be distributed to and watched by neophyte viewers in Western countries. Thus, the 'Crossover' works in a myopic sense wherein it crosses over to western, non-Indian audiences. These films straddle the world of Hollywood and Bollywood to produce an idiosyncratic narrative that is able to appeal to a cross-cultural and cross-national audience due to the juxtaposition of new and old image constructs as well as new and old narrative and ocular conventions. The aim of this paper would be to analyse the narrative structure of these films using the Bollywood interruptions theory by Lalitha Gopalan as a framework to understand the resultant eschewing of them for appeal for a Western audience. The straddling of the Hollywood-Bollywood narrative structure consequently results in the establishment of a brand new narrative paradigm that possesses transnational appeal.

Ranjit Kumar is currently completing a PhD at the University of Wollongong and his thesis topic is: Narrative trends in Bollywood cinema with a main focus on the New Crossover Film (NCF). Ranjit is also a part time filmmaker and has shot two short films that are inspired by the New Crossover Film narrative framework.

Anthony Lambert

## White Aborigines: Women, Whiteness, Mimicry and Mobility in Australian Cinema

Little attention has been paid to the transformations of white, non-Australian women in Australian cinema who attempt to 'become' Aboriginal, and in doing so, Australian. If cultural and geographical diasporas are characterised by movement and transformation, it can be said that in Australian film foreign white women often *truly* experience the land as 'real/reel' Australians via the direct physical mimicry of the pan-Aboriginal markers of an 'authentic' Australian identity. This paper examines the movement of British and American women into conceptual and physical Indigenous spaces through the films *Journey Among Women* (Tom Cowan, 1977) and *Over the Hill* (George Miller, 1992). Deploying Roger Caillois' (1984) analysis of biological mimicry, the central protagonists are found to mimic

Aboriginal women within iconic Australian spaces to quite specific ends: *Journey Among Women* emphasises mimicry of Aboriginality as the key to survival techniques and female unity, whilst *Over the Hill* promotes secret women's business as a mystical resolution to universal identity and relationship issues. Placing both within the context of recent spatial transgressions in films such as *Jindabyne* (2006), the 'useability' of Aboriginality is found to be an unexceptional feature of the journeys of Anglo-European women, reflective of changing relationships to the Australian environment.

Anthony Lambert lectures in the Department of Critical and Cultural Studies at Macquarie University, Sydney, where he convenes postgraduate research. His research and teaching interests include: Australian Cultural Studies; Australian cinema; Cultural Studies methodologies; identity and space. He has published widely on these topics and is co-author of the forthcoming book *Diasporas of Australian Cinema* (Intellect, 2008) with Catherine Simpson and Renata Murawska.

Jane Landman

### Documentary Film and Governance in Colonial Transition

Government documentary films made in Papua and New Guinea during Australia's trusteeship were deployed extensively as a form of visual reporting and accounting for the progress being made towards the Territories' development, and obstacles to that progress. This presentation surveys this substantial project of using film as a means of promoting Australia's colonial project to international and domestic audiences, and at the emergent production within the Territories administration of training and ethnographic films designed for local audiences. Whilst the role of government film in 'projecting Australia' in the post war era is well documented (Moran 1991), this paper aims to broaden understandings of the role of government film in the transnational and international imagining of Australian Pacific nationhood, and to provide an overview of the principal institutional, political and aesthetic forces at work in the condensed and uneven narrative of change reflected by the shifting emphases and styles of these documentaries.

Jane Landman is a Senior Lecturer at Victoria University in Melbourne, where she teaches Media Studies in the School of Communication, Culture and Languages. Her research includes work on popular television and Australian cinema and she is the author of *'The Tread of a White Man's Foot': Australian Pacific Colonialism and the Cinema* (Pandanus

Press, 2006), Research School of Pacific and Asian Studies, the Australian National University.

Pat Laughren

### Producing 'Queensland Films 1930-1960: from the Talkies to Television'

Producing '*Queensland Films 1930-1960: from the Talkies to Television*' is a reflection on the research, development and production of a narrated DVD compilation of Queensland Filmmaking from 1930-1960. The compilation is intended to offer its audience a selection of the surviving Queensland film legacy drawn from the thirty years between the coming of 'sound on film production' in Queensland and the start of television broadcast and production in the state. This paper considers the applicability to this project of the approach to film history proposed in Allen and Gomery's *Film History: Theory and Practice* (1985). In summary, the paper ponders the merits of treating film as, at once, a specific technology, an industry, a system of representation, a social institution, and an art form and considering the surviving motion picture materials within the frameworks of aesthetic, economic, technological and social film histories. The paper asks how such approaches might intersect with biographical or authorial histories which focus on an individual's life history and authorial development.

Pat Laughren is a filmmaker on the staff of the Griffith Film School. In collaboration with Australia's National Film and Sound Archive he has produced and directed two narrated compilations of early Australian cinema, *Queensland's First Films: 1895-1910* and *Queensland's Silent Films: The Newsreel Years 1910-1930*. He is currently developing *Queensland Films 1930-1960: from the Talkies to Television* for release during Queensland's sesquicentenary commemorations.

Peter Leech

### The Painted Screen: On Robert Bresson and Michelangelo Antonioni

Robert Bresson and Michelangelo Antonioni originally trained and practised artistically as painters. The paper considers the aesthetic significance of painting in their cinematic work, both visually and theoretically. The painterly character of the cinematography of both Bresson and Antonioni (respectively, in such films as *Au hasard, Balthazar* or *Lancelot du Lac*, and *Il Deserto Rosso* or *The Passenger*) is examined first in respect of spatial construction and chromatic quality. The paper then turns to the directors' philosophical and aesthetic convictions articulated in

Bresson's *Notes sur le cinématographie* (1975) and Antonioni's *The Architecture of Vision* (1996). One aspect of their thinking is their shared aversion to a theatrical model of cinema: to the idea, that is, of a 'proscenium arch' rather than a 'painted screen'. It is this point in particular which finally draws both Bresson and Antonioni into aesthetic complicity with fundamental features of modernist painting. As Michael Fried contended in *Art and Objecthood* (1967): "It is the overcoming of theatre that modernist sensibility finds most exalting and that it experiences as the hallmark of high art in our time".

Peter Leech, BA, MA, PhD was the founding appointment in Art History and Theory at the University of Otago in 1990. Educated in philosophy, aesthetics and art history, he has taught at universities in Scotland, England, Canada and the United States, and has held visiting appointments at universities in Italy, Belgium, Japan and Mexico. Principal areas of research and publication lie in aesthetics and visual theory, philosophy and psychology of art, fifteenth-century Italian painting and theory, European and American modernism, and Japanese/cross-cultural aesthetics.

Alfio Leotta

### Early New Zealand Films and Western Voy(ag)eurs

This paper examines the role of early New Zealand films in shaping the country's official tourism imagery in the first half of the twentieth century. During the nineteenth century the fixed gaze of photography turned modern western man into a voyeur. The spatio-corporeal kinetics activated by early films reminds us that the spectator is also a voyageur or rather a voy(ag)eur (Bruno, 1997). The constant reinvention of space, typical of cinematic technology, has made film a modern cartography. Early New Zealand films therefore played a crucial role in putting the country on this new mobile map. Government travel films produced during the first half of the twentieth century were dominated by scenic views of natural attractions. Early New Zealand films boosted therefore an aesthetic tourist practice of spatial consumption. The deconstruction of these film-tourist representations in their wider social and political context is crucial in order to understand the more contemporary emphasis of local tourist authorities on film-induced tourism. More precisely, this paper will argue that there is a direct connection between the physical and imaginary projection of Middle Earth into New Zealand and the depiction of the country in the early films of the Publicity Office "as a mere tourist resort plus a butter factory" (Dennis, 1981). In both cases in fact the emptying of New Zealand landscape could be taken "as a

cinematic synonym for the political logic of settler societies" (Kavka -Turner, 2006).

Alfio Leotta is a PhD student at the department of Film, Television and Media Studies of the University of Auckland. His doctoral thesis is on the relationship between film and tourism in New Zealand.

Giacomo Lichtner and Andrew Francis

### War Films for a War Audience: Propaganda and Mass Persuasion in 1942 Britain

1942 was the turning point in the British war effort, representing both its lowest point and its renaissance. This paper argues that the same year also signalled a significant shift in British cinematography and its role in the war effort. The paper examines the characteristics of 1942 fictional war films, and argues that these reveal a change in aesthetic and narrative trends, propagandist techniques and socio-political commentary. From 1942, war films - such as *Went the Day Well?*, *The Foreman Went to France*, *In Which We Serve*, *First of the Few* and *One of Our Aircraft is Missing* - reflected a greater demand for realism, a critical approach to the first two years of the war, a higher degree of class and regional inclusiveness and a revised set of wartime values, which changed both meaning and manifestation of valour and victory. While scholars have devoted considerable attention to individual films, it is necessary to consider the corpus of films released in 1942 in the context of institutional constraints on filmmaking, and the socio-cultural role of cinema-going in this period. This approach allows one to raise a number of significant questions concerning wartime Britain and its propaganda apparatus.

Giacomo Lichtner is Lecturer in History and Film at Victoria University of Wellington. His research focuses on the interaction between history, memory and politics, and cinema as their privileged mediator. He is author of *Film and the Shoah in France and Italy* (Vallentine-Mitchell, 2008).

Andrew Francis is a staff member within the History Programme of Victoria University of Wellington. His MA thesis in London investigated British wartime film drama and the 'enemy within'. His PhD thesis examines the treatment of enemy aliens in New Zealand during the Great War; including a case study of Professor von Zedlitz, that has been recently published in the journal *Immigrants and Minorities*.

Bernadette Luciano

## Voices from the Shadows: Representing Migration in Italian Cinema

Increasingly since the early 1980s cultural products have reflected Italy as a multicultural site of immigration. Some filmmakers have mapped the process of cultural hybridization through migrant centered narratives that challenge negative stereotypes propagated by the media. Other films, like the ones examined in this paper, have focused on the potential richness of transculturation (theorized by Stuart Hall, Homi Bhabha and others) through intimate narratives that represent the fortuitous encounter between a member of the dominant culture and a migrant. From Silvio Soldini's *Acrobats* (1997), to more recent films such as Mario Tullio Giordana's *Once You Are Born You Can No Longer Hide* (2005) and Marina Spada's *Like a Shadow* (2006), such encounters are framed through the point of view of a protagonist from the dominant culture for whom the migrant evolves from mysterious 'other' to catalyst for personal and cultural change. The encounters, prompting physical and metaphorical journeys through transformed urban landscapes, lead the protagonists, and by extension the viewers, to question their own perspectives, biases and values. Refusing to propose facile solutions, these travelling narratives juxtapose experiences of cultural conflict with growing intercultural sympathy.

Bernadette Luciano is Associate Professor of Italian and Head of the School of European Languages and Literatures at the University of Auckland. She has published articles and book chapters on Italian cinema; film adaptation; Italian women's historical novels; women's autobiographical writing; and literary translation. She has co-edited an interdisciplinary book on New Zealand/European cross-cultural encounters and has written a book on Italian filmmaker Silvio Soldini, *The Cinema of Silvio Soldini: Dream, Image, Voyage*. She is currently working on a book on contemporary Italian women filmmakers.

Olivia Macassey

### The Location of Referents: Double Time, Atemporality and Colonial Heritage Cinema

Critical engagement with period romances is often divided between attention to the claims of historical authenticity and to those of identity politics. In those heritage films set in colonised spaces like Australia, Canada and New Zealand, this matter is complicated by a double displacement: formal conventions which construct national historicity, such as the artifact laden *mise en scène*, locate linear historical time 'elsewhere' (in Britain or Europe), while romantic subject matter is structurally reliant on an appeal to the

erotics of the present, eliding the traumatic events of colonisation which took place where the films are set. The double displacement structurally recalls interstices between two types of time - pedagogical historical time, and performative time - which for Homi Bhabha together form the 'double time' of the narrated nation (Bhabha, 1994). This paper explores instances of formal and narrative double time in colonial heritage romance, drawing on examples from the heritage cycles of the 1980s-2000, and contrasting these with an alternative approach offered in *The Journals of Knud Rasmussen* (Cohn and Kunuk, 2006). I suggest that the interstitial in such films produces an instability that is at once ambivalent and potentially radical.

Olivia Macassey is completing her PhD in the Department of Film, Television and Media at the University of Auckland, Aotearoa New Zealand. Her thesis is on the intersection of colonial heritage romance film and trauma.

Margi Macmurdo-Reading

### The Seeds of Boundlessness in World and Hollywood Cinema

I intend to analyze two World Cinema films and one Hollywood film. Each film is set in a different temporal and cultural epoch and their respective narratives discuss or deal with the past. These films are *Caché*, (Michael Haneke, 2005), set in contemporary France, *Minority Report* (Steven Spielberg, 2002), placed in the near future (2054) of America, and *Das Leben der Anderen* (Florian Henckel von Donnersmarck, 2006), set in Cold War East Berlin, 1984. By focusing on a past severed from the present, these recent films raise the question of how to re-establish a connection with the past, thus allowing a way forward for it to be meaningfully reintegrated with the present. Although Hannah Arendt may not be acknowledged as a critical voice on film, I will use her theory of action to aid my inquiry to demonstrate how, as she says in *The Human Condition*: "The smallest act in the most limited circumstances bears the seed of the same boundlessness, because one deed, and sometimes one word, suffices to change every constellation" (1958, 190). I will discuss how the "seeds of boundlessness" affect the main characters in each film, as they undergo a change in their perceptions of the world around them, and pinpoint exactly when this transition occurs.

Margi Macmurdo-Reading completed her BFA (painting and photography) in 1985 at Kent State University, Ohio. In 2006 she completed her Postgraduate Diploma in Communications, Film and Media at Otago University. Continuing in 2007, with expected completion in 2008, she is a candidate for an MA in the Department of Languages and Culture. Her thesis

discusses themes of surveillance in world cinema by focusing on the characters and society's various reactions to its presence.

Sean Maher

### Triple Helix: Film Noir, Neo Noir and Los Angeles: Imagining History and Remembering the Future in the Most Contemporary City

Modern and Postmodern Los Angeles is examined through the lens of film noir and neo noir. The unique relationship between the city of Los Angeles and cinema is discussed in terms of a historiography emphasizing the role played by these defining film styles/genres. As the city that plays host to Hollywood, prior to the 1940s, Los Angeles merely served as the blank screen that reified many other 'real' cities. As Pauline Kael stated, "Los Angeles ... never recovered from the inferiority complex that its movies nourished ... ". Hollywood saw Los Angeles colonised by the Sign while the Real was hollowed out. As the lumpen base to Hollywood's shimmering superstructure, prior to the 1940s, Los Angeles was the great absent presence. The advent of film noir then 'invented' Los Angeles and the corpus of films now serve as a de-facto history of the city. From the 1960s, previously scarce scholarly histories of the city emerge and in tandem with the rise of neo noir Los Angeles becomes paradigmatic of postmodern urbanism, encapsulating an unparalleled Baudrillardian urbanscape. The research draws on and extends the work conducted by Edward Dimendberg, Paula Rabinowitz and Mike Davis, as well as approaches associated with the Los Angeles School of Urbanism.

Sean Maher is the recipient of an Australian Postgraduate Award for his PhD research in Film at the Queensland University of Technology in Brisbane. He holds a Bachelor of Creative Arts, a Masters of Arts and a Masters of Arts Honours (First Class) by Research. He has lectured in Film Studies at the University of New South Wales, University of Technology, Sydney, and the Australian Film, Television and Radio School (AFTRS). He is an award winning short filmmaker and sole author of an audiovisual policy research paper commissioned by the Communications Law Centre on behalf of the Australian Film Commission.

Richard Maltby

### What's New in the New Cinema History?

During the last decade, a steadily expanding body of scholarship has examined a collection of issues in cinema history that are not centrally concerned either with the

production or interpretation of individual films. Rather, these issues have focused on the economic, institutional, and political histories of distribution and exhibition, and on social histories of cinema's audiences. For the past five years, much of this work has been conducted under the loose umbrella of the International Cinema Audience Research Group (ICARG)'s HOMER (History of Movie Exhibition and Reception) Project. My paper presents an argument that this body of scholarship is now sufficiently established, in both quantitative and qualitative terms, to propose an alternative research agenda to the practices of art history and symptomatic interpretation more commonly identified as the outcome of Film Studies' 'Historical Turn'. Using examples from my own and other scholars' work, the paper will offer a schema of the research methods, resources and conclusions that lead me to identify this body of work as the 'New Cinema History'.

Richard Maltby is Professor of Screen Studies at Flinders University, South Australia. His publications include *Hollywood Cinema: Second Edition* (Blackwell's, 2003, Hua Xia Press: Beijing, 2005), *Going to the Movies: Hollywood and the Social Experience of Cinema*, (University of Exeter Press, 2007), and "*Film Europe*" and "*Film America*": *Cinema, Commerce and Cultural Exchange, 1925-1939* (University of Exeter Press, 1999). He is Series Editor of *Exeter Studies in Film History*. He is currently the lead investigator on two Australian Research Council Discovery projects examining the structure of the distribution and exhibition industry and the history of cinema audiences in Australia. One day he will finish *Reforming the Movies: The Governance of the American Cinema, 1908-1939*.

Andrew Mason

### Pictures in the Regions

This paper examines the traditional cinema attendance as nostalgic experience and includes observations about the history of cinema in regional areas. Examples are drawn from regional Queensland, where some centres, such as Toowoomba, had multiple competing cinemas which progressively closed and were replaced with a lesser number of smaller screen multiplex venues. The largest to close was the Empire Theatre; a 1933 art-deco style picture palace which operated until 1971. In 1996 the venue was rescued from obscurity and restored, retaining its grand features from the 'golden era' of cinema. Now a decade since re-opening, there has been a flurry of interest in the memories associated with this landmark venue. Additionally a local entrepreneur has found a niche market in screening 'golden era' films and recreating the traditional experience of 'going to the pictures'. Other areas, such as Winton, maintain an open-air cinema; while

silent movies, accompanied by traditional organ music, has remained a popular curiosity on the North Coast tourist belt of Queensland. This paper examines the experience of 'going to the pictures' in regional centres, where it was both a threatened commodity and yet a popular and central aspect of community.

Andrew Mason teaches Communication and Media Studies at the University of Southern Queensland. He has researched the history of cinema in his region with particular interest in the role 'The Pictures' played in those communities. As well as working within the academy for over a decade, Mason has a professional background in media and has interviewed many key informants who elucidate the central position of cinema in the civic life of regional towns and cities.

Karen Mauri

### Realism and History: Representing Racial Paradigms and Negotiating the Present

This paper is concerned with notions of the 'real' and 'realism' within films and documentaries that represent the history of New Zealand and its surrounding islands. It reflects on the nature of European colonization in the Pacific, with a particular interest in the interrelation between indigenous peoples and European colonists, and the ways in which representations of this interrelation may have contributed to the theory and practices of cinematic realism. More broadly, the paper explores the possibility of applying Western notions of realism to New Zealand and Pacific cinema in the first place, and considers the potential ideological implications of such an application. As part of this presentation, I am interested in tracing continuities and differences in specific realist codes and conventions (such as racial stereotypes) across various cinematic forms and through time. From the highly romanticized gaze of the early films to later uncanny visual representations of indigenous people, I consider how visual history shapes and is shaped by the relationship between indigenous people and European colonizers in order to allow a new imagining of the past.

Karen Mauri is an international PhD student at Victoria University in Melbourne. She has a Degree in Philosophy, with Honours in Cinema Studies from the Catholic University of Sacred Heart, Milan, Italy.

Ben McCann

### 'Lived in sets': Creating a Décor Strategy for French Cinema

In 1939, David O. Selznick sent a memorandum to the production designer William Cameron Menzies in which he recognized the 'quality of reality' in recent French cinema set design and entreated Menzies to emulate these successes in their up-coming collaboration on *Gone With The Wind*. This paper will examine the oft-neglected 'history' of production and set design through the prism of French studio décor of the 1930s. As well as demonstrating the décor's expressiveness and 'lived-in-ness', I will argue that attendant architectural developments in French cinema profoundly influenced American studio output of the 1930s and 1940s. Moreover, I shall examine the infrastructural differences between 1930s French and American cinema and propose that the former's atmosphere of collaboration and artisanalism was vital to the flourishing of an international design scheme. By positioning themselves at the heart of the film's evolutionary process, French set designers thrived in a utopian mode of production practice that contrasted to the 'vertical integration' praxis of Hollywood. The paper will conclude that the while the connotative systems of 1930s French production design were vital in the development of a recognizably 'French' national product, design and décor practice still remain today a critical vector of national cinematic identity.

Ben McCann is a Lecturer in French Studies at The University of Adelaide. His doctorate involved a study of 1930s French set design, and he is currently completing a study of the classic French 'poetic realist' film *Le Jour se lève* (Marcel Carné, 1939).

Ann McGrath

### Filming a Modern Exchange in Ancient History: The Lake Mungo Film Project

In collaboration with Ronin Films, I have been making a documentary about the scientists who made 'discoveries' of Australia's earliest human remains in the 1960s. Lake Mungo and Willandra Lakes World Heritage site has become a collaborative venture between Indigenous elders, scientists, archaeologists, heritage experts and now historians. It offers a best practice heritage model to the world. As a historian researching history via the medium of film interviews and fieldtrips, film raises the predictable problems of expense with a full crew, yet it records and delivers evidence with a multi-sensory and emotional richness beyond the written or typed text. Every stakeholder in this history of ancient revelation has at first been suspicious, then after the hurdles are crossed, their personal and community stories start to flow at a more intimate level than in the standard 'oral history' interview. The 'present-like'

nature of film also locates the relevance of deep time history into the contemporary moment. This paper will reflect upon the challenges of pairing film and ancient history. The Mungo project is about finding a shared space, a sitting down place, common to different values and knowledge systems.

Professor Ann McGrath is Head of History Program at the Research School of Social Sciences and Director of the Australian Centre for Indigenous History at the Australian National University. She has won various prizes for her publications, which include *Born in the Cattle: Aborigines in Cattle Country* (Allen and Unwin, 1987); edited with P. Grimshaw, M. Lake and M. Quartly *Contested Ground*, (Allen and Unwin, 1995) and *Creating a Nation* (McPhee Gribble/Penguin, 1994). She was executive producer and narrator of *A Frontier Conversation* (Wonderland Productions, Ronin Films distributors, 2006), which was in the top ten listing for the Australian Teachers of Media (ATOM) Awards. She is currently involved in co-directing three documentary films, one set in Kalkaringi, (Northern Territory) and Japan.

Alison L. McKee

### Remapping the Parker-Hulme Case: History, Narrative, and Visual Culture

In what ways do history, memory, and fantasy collide in the production and reception of objects of visual culture? What happens when those images point toward an actual history beyond the imaginative borders of a fictionalized, fantasized space? What do these hybrid spaces of history, memory, and fantasy have to tell us about the ontologies of visual culture produced and received at the borders of those crossing zones? Taking as my point of departure the 1954 Parker-Hulme murder case in New Zealand, on which Peter Jackson's 1994 film *Heavenly Creatures* is based, I address Jackson's film as only one of numerous cultural representations that has engaged with the Parker-Hulme murder since 1954. My work interrogates the theoretical underpinnings at stake in the (re)mapping of gender, sexuality, ethnicity, and colonial histories generated around the Parker-Hulme murder. This mapping takes place across the curiously related narrative terrain of film, theatre, journalism, novels, and scholarly works themselves, all of which restage the murder and its related events across actual and imagined epistemologies of desire.

Alison L. McKee is an Assistant Professor in the Department of Television-Radio-Film-Theatre at San José State University in California where she teaches film history, theory, and criticism. She is currently writing a book about the Parker-Hulme murder and the assorted cultural

representations of the case across different media and decades.

Kathryn Millard

### The Reincarnations of Chaplin's Tramp: How Did a Silent Film Comedy Icon Become A Local Character?

In the small town of Adipur in north-west India, Charlie Chaplin is treated as a god. His April 16th birthday is celebrated by a parade through town with floats, musicians and a contingent of Charlie look-alikes. In a tribute to *The Gold Rush*, (1925) there is a boot-shaped cake. Australian filmmaker and academic Kathryn Millard travelled to Adipur for Chaplin's birthday party. Along the way, she hunted out the ghosts and reincarnations of Charlie Chaplin's Tramp, and looked at some of the big questions in life: Why do people worship Charlie Chaplin? How has this international celebrity been adapted to become a local character? How did a small town in India come to have the biggest concentration of Chaplin imitators on the planet? In her presentation, Kathryn will screen excerpts from her feature length essay film *The Boot Cake* and reflect on film, the comic perspective and the negotiation between the global and the local. Discussing Chaplin imitators including Australia's Ern Vockler, New Zealand's Leonard Doogood, Mexican Charlie Aplin and Adipur's The Charlie Circle.

Kathryn Millard is a filmmaker and academic. Her feature length essay film *The Boot Cake* (Writer/Producer/Director) will be released in 2008. Her award-winning films include the features *Travelling Light* (2003) and *Parklands* (1996) and the documentary about photographer Olive Cotton, landscape and memory *Light Years* (1991). She has also written essays, book chapters and radio programs on subjects including film and memory, screenwriting, biography, colour and design and the self-help movement and worked as a script editor and dramaturg in film, television and theatre. Kathryn is an Associate Professor in the Department of Media at Sydney's Macquarie University.

Jane Mills

### First Nation Cinema: Hollywood's Indigenous 'Other'

This paper challenges the paradigm whereby Hollywood and First Nation cinema are perceived to occupy two opposed spaces within the global screenscape. It proposes analysing intercinematic relations within the critical framework of global cultural flows. This reveals the existence of porous

borders, creative tensions and hybridising processes in a transnational screenscape. First Nation films have been ascribed a succession of designations which often present an homogenous cinema in political and aesthetic opposition to the globally dominant cinema. Through the prism of some of these labels I examine where Hollywood is imagined to be located in relation to its indigenous 'other'. I look at what is valuable about designations such as 'minor', 'third world', 'accented' and 'intercultural', and I examine their limitations. My argument is that Hollywood's hegemonic power is by no means diminished by the creative tensions that exist in intercinematic relationships. But nor is it a one-way process in which indigenous cinemas are crushed, contained or cannibalised by Hollywood. With some close textual readings of films including *Beneath Clouds* (Ivan Sen, 2002), I show that Hollywood is not necessarily the threat it is commonly perceived to be, and First Nation cinemas possess greater diversity than is widely imagined.

Jane Mills is a Senior Research Associate, at the Australian Film, Television and Radio School, where she was Head of Screen Studies from 1995-2000; Series Editor of *Australian Screen Classics* (Currency Press/NFSA). Jane has a production background in documentary films and has written on cinema, censorship, feminism, linguistics and human rights. She currently delivers cineliteracy programs for the Equity Unit of the NSW Department of Education. Her last book was *The Money Shot: Cinema, Sin and Censorship* (Pluto Press, 2001); her next is *Re-Imagining Hollywood: Porous Borders in the Global Screenscape* (Allen and Unwin, March 2009) about transnational global, national and local cinematic relationships

Lisa Milner

### *Kenny* and Australian Cinema in the Howard Era

There are mixed feelings about the state of the Australian film industry after John Howard's eleven years as Prime Minister. A year after his exit, it is timely to consider how screen culture under Howard reflected national values, identities, and socio-economic trends. This paper examines this, and suggests that the low-budget mockumentary success *Kenny* (Clayton Jacobson, 2006) is an apt symbol for changes in our culture. A surprise hit on Australian screens, and funded from outside government sources, *Kenny* is the quietly humorous story of a working-class bloke, one of the 'ordinary Australians' that the Howard Coalition government claimed it spoke for. But *Kenny*, the portalo worker, is underpaid, underappreciated, and apprehensive. The paper discusses the ways in which *Kenny* provides a unique window into exploring

Australian national character and public memory, where a comic but uneasy version of the working-class battler is constructed. It maps the film from a number of analytical spheres (industrial, textual, cultural) to examine the legacies of an era in which culture wars were fought, fear was exploited for political advantage, uncertainties were generated about working conditions, and Kenny brought some old-fashioned toilet humour to the box office.

Lisa Milner lectures in Media Studies at Southern Cross University, Coffs Harbour. She is the author of *Fighting Films: A History of the Waterside Workers' Federation Film Unit* (Pluto Press, 2003). She has contributed to *Metro*, *Journal of Australian Studies*, and other publications. Her latest publication is the journal article 'Showing Some Fight: *Kemira's* Documentary Challenge to Industrial Relations' in *Metro*, No. 153 (2007). Her research interests include Australian film and television production, community exhibition, union films, documentary filmmaking and national cinema.

Sian Mitchell

*There is no 'I' in Team: Collaborative Methods in the Films of Charlie Kaufman, Spike Jonze and Michel Gondry*

In a recent book written by *New York Times* journalist Jesse Fox Mayshark, called *Post Pop Cinema*, sits the chapter "Charlie Kaufman, Spike Jonze and Michel Gondry". This chapter sits amongst others on individual filmmakers such as Wes Anderson and Richard Linklater. This book is not the first to recognize the collaborative filmmaking of Kaufman, Jonze and Gondry as a number of compendiums on American independent film associate these three filmmakers as a collective filmmaking group. Their films have been marketed as a "Gondry/Jonze directed, Kaufman written" film and their previous work in music video production can now be found boxed together in a DVD set. This paper explores these three filmmakers as creative partners who position themselves between mainstream cinema, that has traditionally held on to the idea of the auteur, and experimental filmmaking collectives, such as the surrealists in the early 20th century, as but one example. As a result of these filmmakers' partnerships, this paper will initiate a dialogue surrounding the need for new methods of discussing collaboration with regard to more popular forms of cinema through the problematising of industrial and institutional factors.

Sian Mitchell is a doctoral candidate at Monash University. Her thesis is entitled 'Human Nature: Popularisations of Psychoanalysis in the films of Charlie

Kaufman, Michel Gondry and Spike Jonze'. Sian's research interests include psychoanalytic film theory, representations of gender and sexuality, feminist film theory, American Independent cinema, Hollywood cinema, Australian cinema, authorship studies, and surrealist film.

Alec Morgan

### Common Ground on a Distancing Planet: the City in Contemporary Non-linear Narrative Feature Films.

The past decade has seen an increasing number of fiction feature films using non-linear narratives successfully released into cinemas. Some of them, such as *Crash*, *Amores Perros*, *Magnolia* and *Code Unknown*, use fragmented structures to portray life in a specific place - the modern city: Los Angeles, Mexico City and Paris. During this same period, the instantaneous flow of information brought about by rapidly developing digital communication systems created a historically unprecedented sense of global connectedness. Yet, the demographics of many cities have been rapidly changing, brought about by migrant workers, refugees and globalization. Resulting in many urban dwellers experiencing a sense of dislocation in a highly segmented social structure. To some, 'modernity' has brought with it uncertainty and fear. The tag line of the non-linear narrative feature *Crash* reads: "When moving at the speed of life, we are bound to collide with each other." This paper examines whether there is a connection between the acceptance of these non-linear films, by widening audiences and the societal and technological upheavals that have occurred in the last ten years, and whether these fiction films can be seriously considered as historical documents of life in modern cities.

Alec Morgan is one of Australia's most experienced documentary filmmakers whose productions have screened internationally. His credits include the multi-award winning *Lousy Little Sixpence* (1983), a seminal film that exposed the taking of Aboriginal children from their families, *Admission Impossible* (1992) an investigation into the controversial White Australia immigration policies, and *The End of the Earth* (1990), winner of the Gold Medal at the New York Film Festival. His first feature film, *Hunt Angels* won three AFI awards in 2006, plus the Australian Film Critics Circle Award for Best Documentary. He teaches screen production at Macquarie University in Sydney.

Grant Morris

## Law on Screen in Aotearoa: An Historical Survey of Legal References in New Zealand Visual Media from 1975

The relationship between law and visual media is a growing area of interest in many jurisdictions, but little has been written on the subject in New Zealand. The New Zealand Law in Literature Project in the Faculty of Law at Victoria University of Wellington has recently been extended to include visual sources. The project includes the creation of a database of New Zealand legal references in literature and visual media. While the database is focused on fictional representations many of the examples are based on actual historical events. This paper will provide an historical survey of the use of law in New Zealand film and television from 1975 to the present day. Key themes emerging from the database will be analysed with comment on pivotal works and chronological trends. Many of the legal references found in the sources shed light on important aspects of the New Zealand legal system and the history of New Zealand visual media. The sources also act as a vital tool for legal historians.

Grant Morris is a Senior Lecturer in the Faculty of Law, Victoria University of Wellington. He teaches courses in legal history, jurisprudence and law and literature. His background is in law, history and literature and he is particularly interested in the intersections between these three disciplines. Recently the scope of his research has been extended to include visual media.

Tyson Namow

### Nosferatu, Herzog and Images of History

According to German filmmaker Werner Herzog, the film historian Lotte H. Eisner (1896-1983) was a vital link 'legitimizing' the New German Cinema movement as a return to 'authentic' German cinema - the cinema of the pre-fascist Weimar filmmakers - and of these filmmakers the greatest was F. W. Murnau, and the greatest German film ever made his 1922 *Nosferatu* (Herzog, 2002). On the one hand, this rhetoric can be contextualised in terms of Thomas Elsaesser's (2000) argument that Weimar cinema has functioned as German cinema's 'historical imaginary', where works such as Eisner's *The Haunted Screen* (1952) have analysed the Weimar films retrospectively as both the cause and effect of a particular historical narrative about the German nation (4). The result, says Elsaesser, is that screen-image and historical object become unified. On the other hand, however, Herzog's 1979 re-make of Murnau's *Nosferatu* does not conform to his own rhetoric about Eisner or to this notion of an 'historical

imaginary'. Rather it points toward the loss of the historical object and the rendering of history as celluloid image, aligning Herzog, as Corrigan (1986) has noted, with Hollywood commercial filmmaking in general.

Tyson Namow is currently upgrading from a Masters (Research) thesis to a PhD candidature with the School of Cinema Studies, La Trobe University, Melbourne. His thesis is on the documentary films of German filmmaker Werner Herzog. He is currently preparing a chapter on the representation of 'otherness' in Herzog's films for a book proposal on representations of difference in cinema (the proposal has been developed with staff from School of Communication, The University of South Australia). He is also currently teaching in 'Introduction to Screen Analysis' at La Trobe University.

David Newman

### Battling Hollywood: The 1930 Trade War between the New Zealand Government and Hollywood

Drawing on archival records, trade papers and official documents from both New Zealand and the United States, this paper traces a little known trade war between Hollywood and New Zealand. Hollywood's dominance after the First World War raised considerable fear of Americanization and loss of British identity. As a result, there was an active policy agenda emanating from London to ensure the screening of British films throughout the empire and attempts to limit the dominance of Hollywood. Hollywood, in concert with the United States government, was eager to maintain its dominance and ensure open access for its films throughout the world. On occasion, coercive tactics were adopted by Hollywood to counter measures to limit their dominance. In New Zealand, Hollywood took a stand against a proposed 25% remittance tax, which it considered to be extortionate. Will Hays of the MPPDA ordered Hollywood distributors to cease selling their films in New Zealand. Unlike other countries under similar circumstances, the exhibitors provided a high degree of support to the government over their actions resulting in the tax remaining intact. This is one of the few instances where Hollywood failed to achieve success in a trade war with a foreign government.

Originally from Aotearoa New Zealand, David Newman is a doctoral candidate at Simon Fraser University. His dissertation research is on imperial film policy in the British Pacific region and the resistance against Hollywood dominance during the 1920s and '30s with a focus on New Zealand, Hong Kong and Singapore. He was a contributor to the Canadian government 2005 study on feature film policy, which

resulted in the report *Scripts, Screens and Audiences*. David's published work has been included in *Media International Australia, The Contemporary Hollywood Film Industry*, eds. Paul Macdonald and Janet Wasko (Blackwell, 2008), and *Cross Border Cultural Production: Economic Runaway or Globalization?* eds. Janet Wasko and Mary Ericson (Cambria Press, 2008).

Brett Nicholls

### Contesting Islamophobia: *East West 101* and the Imperative of Liberal Tolerance in Australia

*East West 101* is the first Australian police drama series to foreground and contest the prevailing images of Muslim peoples in Australia. Set in Sydney's Lakemba district, the show explores the cultural conflict between an Australian-Iraqi cop, Zane Malik, and an 'old school' Anglo-Saxon cop, Ray Crowley. This conflict revolves around Malik's Muslim identity - his work as a detective, commitment to the Muslim community, his family, and bringing the man who shot his father to justice - and Crowley's resolute narrow mindedness concerning both the culture of policing and Arab peoples in general. Shot in a style that emphasises an "existential heaviness", we see this conflict unfold upon three terrains across the series: the relationship between Western and Sharia forms of law, the operations of the police in Muslim communities, and the place of Muslims in (outside?) Australian Multiculturalism. This paper maps the conflict between Mailk and Crowley via these terrains, and then engages with the reconciliation of the two men that the series conclusion offers. My claim is that *East West 101* contests and deconstructs the conflict between East and West and then, pragmatically, closes this opening via the discourses of liberal tolerance.

Brett Nicholls is Lecturer in the Department of Media, Film and Communication Studies at Otago University. His current research interests span the political economy of the media, critical theory and game studies. He has published articles on Leibniz, the Kantian sublime and cyberplay.

Roger Odin

### Amateur Films, Archives and Questions of Identity

Until recently, amateur productions have been at best ignored, and often despised. Conspicuously absent from histories of film, they are said to be boring, badly done, without interest. This neglect, I hope, is beginning to be

rectified. The main way of legitimating amateur films has been to regard them as documents. In this paper I shall try to extend the research begun in "Reflections on the Family Home Movie as Document" by focusing on a specific topic: today, almost everywhere in the world, cinemathèques (including the New Zealand Film Archive) are establishing collections of amateur films. I will explore the status of amateur films contained in these archives, demonstrating that rather than being simply historical documents, they are part of a social effort to transmit memories. Amateur film archives, I shall argue, are not merely archival 'places of memory' and operators of identity; rather, they are rooted in the life of the individual (history belongs to every one and no one), they are embodied in living events (versus documents), they are connected to the present (versus representations of the past), they have a strong emotional force (history is intellectual, distant, critic), and they are seen as a sacred space (versus a purely scientific one).

References: Roger Odin, "Reflections on the Family Home Movie as Document", in *Mining the Home Movie*, edited by Karen L. Ishizuka and Patricia R. Zimmermann, University of California Press, 2008, p. 255-271.

Virginia Callanan, "The New Zealand Film Archive", in *Mining the Home Movie*, edited Ishizuka and Zimmermann, pp. 231-234.

Roger Odin is Professor Emeritus of Communication and was Head of the Institute of Film and Audiovisual Research at the University of Paris III (Sorbonne-Nouvelle) until January 2004. As film theorist, he is the author of numerous works about a semio-pragmatic approach to films and audiovisual productions including *Cinéma et production de sens*, (A. Colin, 1990), *De la fiction*, (De Boeck, 2000). He is interested in documentaries (*L'âge d'or du cinéma documentaire: Europe années 50*, 2 volumes, L'Harmattan, Paris, 1997), and for the past ten years, has run a research group on the topic of home movies and amateur productions (see *Le film de famille*, Méridiens-Klincksieck, 995, *Le cinéma en amateur*, Communications n° 68, Seuil, 1999).

Radha O'Meara

### In the Absence of Mediation: Soderbergh's *Bubble*

The distribution and exhibition of Steven Soderbergh's *Bubble* relied heavily on technologies and practices associated with the mediated intensification of communications, but the film itself critiques the idea that communication and relationships have intensified in an era of globalization. *Bubble* was simultaneously released in cinemas, on DVD and on cable television on 27 January 2006. For a film that garnered so much press for its mediated release, mediating technology

itself is notably absent from the lives of *Bubble's* characters. In *Bubble*, no one ever uses a computer. No one listens to the radio or listens to music. No one uses a telephone. The three central characters, Martha, Kyle and Rose, are not networked in any technological or social sense. *Bubble* is a compelling commentary on the social effects of media technology. Without reifying or demonising new technologies, *Bubble* paints a picture of what happens when the whole social network of mainstream culture is channelled through communications technology: some people get left behind. This film calls attention to the unevenness of cultural and economic globalization within the contemporary United States of America.

Radha O'Meara is currently completing her PhD in the School of Culture and Communication at the University of Melbourne, Australia, where she also teaches. Her research focuses on narrative and aesthetics in contemporary film and television. Radha's recent publications include articles on soap opera in *Metro* and on superheroes in *Refractory*, and a chapter in an edited collection on *Gilmore Girls*.

Nataliya Oryshchuk

Through the Eyes of Soviet Ideology:  
Cinematic (Mis)representation of Grin's  
*Scarlet Sails* in Soviet Culture.

The paper analyzes the role of Soviet cinema in constructing the cultural image of Russian/Soviet writer Alexander Grin (1880-1932). It discusses the film version of Grin's neo-romantic novel *Scarlet Sails* (1921-1923), directed by Alexander Ptushko in 1961. The paper argues that Ptushko's film became one of the major devices for mis-representing Grin as a Socialist Realist writer who was expressing some compulsory (for Soviet ideology) Marxist ideas. This popular film version of Grin's work was released at the dawn of the 'Thaw' era, shortly after the official acceptance of the writer's literary legacy by Soviet ideology. In 1960-1961, printed copies of Grin's original novel were still limited, and most of the Soviet audience 'read' *Scarlet Sails* through Ptushko's cinematic eyes. The paper maintains that the cinematic *Scarlet Sails*, despite being commonly viewed in the context of the liberal "Thaw" era, was in fact ideologically and aesthetically based on the tradition of Stalin's era. This judgement is based on the analysis of Ptushko's previous cinematic career. His *Scarlet Sails* strongly influenced the reception of Grin's works by Soviet audiences, becoming (deservedly or not) a cultural equivalent of Grin's fiction for several generations of Soviet people.

Nataliya Oryshchuk is a Russian tutor at the University of Canterbury. She has a PhD and MA in Russian, and a BA in Theatre Studies. Her research interests include Russian culture, film and literature of the 19th and 20th centuries, the works of J.R.R. Tolkien and the fantastic genres in literature and film. Her PhD was devoted to the reception of the works of Russian/Soviet neo-romantic writer Alexander Grin in the USSR. She published several essays on the works of Alexander Grin and the Soviet culture/ideology. Recently she co-edited a collection of academic essays 'How We Became Middle-Earth' on the cultural impact of J.R.R. Tolkien's and Peter Jackson's *The Lord of the Rings*.

Fiona Paisley

My Wife Holds the Gun: On the Camera-Hunt  
with Osa and Martin Johnson, 1910-1937

From the 1910s through to the late 1930s, husband and wife team Osa and Martin Johnson produced a series of expedition films documenting their adventures in the Solomons and the New Hebrides, Borneo, and Africa. While the combination of entertainment and location footage in their films drew sponsorship from the American Natural History Museum, their work routinely rehearsed visual tropes of racial hierarchy, mobilising notions of savagery and wilderness inherited from nineteenth century imperial and colonial rhetorics and finding renewed valency in the power and popularity of cinema and photography. In focusing on the figure of Osa Johnson, this paper argues for greater attention to the gendered aspects of the modern colonialist vision fundamental to the Johnsons' work, and to expedition films of this era more generally. In this genre, filmmakers like themselves came to model a revitalised modernity for the metropolitan man, woman and child. Womanly helpmeet, filmic ingénue, and gun-toting sidekick, the white, blonde, Osa was crucial to the realisation of her own and her husband's greatest claims to celebrity: to have captured images of a 'cannibal feast' in the New Hebrides, and to have documented hitherto-unseen details of animal life in Africa.

Fiona Paisley teaches cultural history at Griffith University, Brisbane, Australia. She has published on settler colonialism in a transnational context, as well as on empire and masculinity, childhood, gender, and modernity. Her book *Loving Protection? Australian Feminism and Aboriginal Women's Rights, 1919-1939* was published in 2000 by Melbourne University Press, and she co-edited *Uncommon Ground: White Women in Aboriginal History* (with Anna Cole and Victoria Haskins) in 2005 (AIATSIS). A forthcoming monograph concerns the politics of cultural internationalism and the performance of racial diversity at the Pan-Pacific from the 1920s to the

1950s. This new project on early expedition film emerges from her interests in colonial history, gender, empire, and representation.

Sanna Peden

Still in the *Shadows*: Remaking History  
through Intertextual References in Aki  
Kaurismäki's EU-ropean Films

In this paper I explore the role of cinema in challenging national narratives through intertextual historical references in the specific context of Finnish national identity and the films of Aki Kaurismäki. The immediate post-Cold War period in Finland was marked by a crisis of national identity caused by severe economic depression. The official recovery point from the recession was Finland's ascension to the European Union in 1995. One of Kaurismäki's films, *Shadows in Paradise* (1986), foreshadows some aspects of the coming economic crisis. I argue that Kaurismäki's post-ascension or EU-ropean films *Drifting Clouds* (1996), *The Man Without A Past* (2002) and *Lights in the Dusk* (2006) include intertextual references to *Shadows in Paradise*. These references retrospectively justify the predictions made in the earlier film, and through connecting Finland's EU-ropean identity with its Cold War equivalent, the references to *Shadows in Paradise* actively challenge national narratives that saw Finland's social problems and crisis of identity end in the country's EU-ropeanisation.

Sanna Peden is a postgraduate student in the Discipline of European Languages and Studies at the University of Western Australia. Her thesis explores the epic and dialectic functions and the ethics of national narration in Aki Kaurismäki's films. She has delivered lectures on the representation of shifts in national identity in the Finnish national epic *Kalevala* and in films by Aki Kaurismäki and Thomas Vinterberg. Sanna's work has also been published in *Siirtolaisuus/Migration* and *WiderScreen*

Claire Perkins

demonlover dotcom: Revising Utopia and  
Science Fiction in the Films of Olivier  
Assayas

Upon its American release in 2003, J. Hoberman described Olivier Assayas' *demonlover* as "a nastier version" of the director's earlier film *Irma Vep* (1996). From an auteurist perspective, *demonlover* can be approached in terms of the way it revises the stylisation and self-reflexivity of the

earlier film, as well as looking forward to the way this is achieved in the later *Boarding Gate* (2007). From a film historical perspective, though, these films are compelling for their engagement of the utopian connotations of science-fiction. All three films found their critical expositions of liberal democratic culture in the animation of virtual worlds that eventually consume the narrative. This paper will examine how these transformations themselves transform the utopian dialectic that is animated by classical science fiction cinema. Assayas' films offer a glimpse of worlds that are transcendent insofar as they deterritorialize the conditions of lived reality, giving their characters an awareness of immanence and virtuality that, in each instance, may or may not destroy them. Assayas' elaboration of this process situates his characters as compellingly revised examples of the science-fiction anti-hero who discovers the paradox upon which utopia is based.

Claire Perkins teaches in Film and Television Studies at Monash University. Her research interests include contemporary American commercial-independent production, cinematic utopias and film serialisation. Her work has appeared in *Senses of Cinema* and *The Velvet Light Trap*.

Geraldene Peters

### Unsettling: Darcy Lange's Maaori Land Project

The Maaori Land Project (1978/80) is an unsettling bracket of work produced by New Zealand video artist Darcy Lange (1946-2005). Unsettling for many reasons: the subject of land alienation and specters of neo-colonialism; the modernist interruptions of indigenous time and space through Lange's experiences with the edit and the long take; Lange's travels across Aotearoa, Britain, North America, and The Netherlands in search of an institutional home for the project; the uncomfortable proximity of the experimental space of video art and the political space of documentary; as well as the artist's struggle to reconcile tensions between socialist humanism and the authorial individualism. This paper draws from my excavation of Lange's archives (in collaboration with John Miller and Mercedes Vicente), and the promise of phenomenology articulated through the recent work of Malin Wahlberg, to explore the traces of broken history (after Stephen Turner) and processes of production animated through the finished/unfinished works and fragments of moving image Lange left behind.

Geraldene Peters is a Media Studies lecturer at Auckland University of Technology, Aotearoa/New Zealand. Her research and practical interests are in the areas of moving image culture in Aotearoa/New Zealand, documentary studies,

alternative and community media and visual culture. She is currently working on a collaborative research project comparing community media and documentary produced in Latin America and Aotearoa. Most recently, she has published on the work of film maker Merata Mita, video artist Darcy Lange, multimedia artist Jayce Salloum, and the documentary film *Patu!*

Bronwyn Polaschek

### The Life of Lady Lazarus: An Analysis of the Fiction Film *Sylvia* as Historical Document

This paper analyses the historical fiction film *Sylvia* (2003), an interpretation of the life of the American poet Sylvia Plath directed by Christine Jeffs and starring Gwyneth Paltrow. It locates the film within the broader historical and biographical literature about Plath, suggesting that *Sylvia* documents and perpetuates a particularly tenacious version of Plath's life as a romantic heroine, tragically betrayed and abandoned, who recorded her experiences in autobiographical poetry. The film preserves this legend of Plath by evoking the christological concept of the contemporary artist portrayed in films such as Vincent Minnelli's *Lust for Life* (1956), and combining it with the narrative of heterosexual romance that is prevalent in historical fiction films about women artists, including Julie Taymor's *Frida* (2002). In doing so it neglects the complex texture of Plath's poetry within which her own persona is obliquely drawn, if at all.

Bronwyn Polaschek is completing her PhD at Otago University under the supervision of Professor Hilary Radner. Her topic is the representation of women artists in biopic films. She previously received a Masters degree in Cultural Studies from the London School of Economics in the United Kingdom.

Hilary Radner

### The Heritage Film in New Zealand Cinema

Initially, the 'Heritage Film' developed as a concept that might explain the resurgence of costume drama in British cinema in the late 1970s and 1980s. Characteristics included: canonical sources; conventional narrative style and structure; a museum aesthetic; a focus on intimate culture; an atmosphere of nostalgia; a rhetoric of cultural critique. To a large degree, these films were associated with 'Englishness' and produced in the United Kingdom; however, the influence of these films was felt throughout the

Anglophone world, including New Zealand. In fact, a very high percentage of New Zealand films are set in the past - often only twenty or thirty years. In this sense, New Zealand cinema as a whole, a relatively small national cinema that comes of age in the late 1970s, may be seen as inherently part of the larger process of establishing a cultural heritage. I will argue, then, that New Zealand cinema, across a variety of genres, was influenced by the success of the 'English' heritage film while simultaneously caught up in an international heritage movement (of which the English heritage film was only one manifestation) that coincides with the rise of Neo-liberalism and Global Feminism as pervasive international discourses.

Professor Hilary Radner holds the Foundation Chair of Film and Media Studies at the University of Otago, New Zealand. Her publications include: *Shopping Around: Feminine Culture and the Pursuit of Pleasure*, (Routledge, 1995) and, co-edited: *Film Theory Goes to the Movies*, (Routledge, 1993) *Constructing The New Consumer Society* (St. Martin's Press, 1997), *Swinging Single: Representing Sexuality in the 1960s*, (University of Minnesota Press, 1999) *Jane Campion: Cinema, Nation and Identity* (with Alistair Fox and Irène Bessière, forthcoming from Wayne State University Press).

Paul Ramaeker

### Reality and Pictoriality: Hollywood Style from the 1970s to the 1980s

While Hollywood production strategies shifted decisively from the mid-1970s to the 1980s, the visual style of the 'neo-classical' cinema of the 1980s was in large part shaped by aesthetic norms developed in 1970s American prestige genre films that incorporated strategies drawn from art cinema. The aesthetics of Hollywood's art-genre cinema hybrids was characterized by self-conscious intertextuality, making use of techniques like hand-held cinematography in order to reference conventions of visual realism developed in alternative cinematic practices. This appropriation encouraged a marked and consistent degree of visual stylization, which arguably constituted a kind of 'pictorialism' in the deployment of cinematographic techniques. This pictorial stylisation would prove fundamental to the hyperbolic aesthetics of the high-concept 'New Hollywood' megapicture. This paper proposes to study trends in visual style in Hollywood film from the early 1970s into the early 1980s, drawing on trade and craft discourses and film analysis. It will center on the development of a highly referential and aestheticised approach to visual style in the realist art-genre cinema of the 1970s which constituted a kind of pictorialism which can be seen to

continue - albeit in a very different form, using divergent techniques - in the neo-classical, decorative styles of the 1980s.

Paul Ramaeker is a Lecturer in the Department of Media, Film and Communication at the University of Otago. He completed his PhD at the University of Wisconsin-Madison in 2002 under the supervision of David Bordwell. He has written on topics ranging from the split-field diopter lens to the Monkees' *Head*, and is currently at work on a book about the influence of the art cinema on Hollywood from the 1960s to the present.

Sean Redmond

### The Bloody Screen

In this paper I will explore the aesthetic, political and corporeal qualities of amateur video footage of real-life atrocities that have taken place in the shadow of 9/11. The distribution and reception context for this material, released as propaganda on the Internet, or put up on YouTube for macabre delight, places the body of the corpse in a public/private, exterior/interior, global/domestic dynamic that is both deeply affecting and, albeit in a perverse way, potentially liberating for the viewer sitting at home. Such small-screen, grainy 'terrorist' images compound the carnal, sense-based nature of the screen, and they invite one to bring into the domestic space (into the sensory self) the raw, bloody, biopolitical essence of violence. Such a phenomenological consumption of the bloody screen has the potential to make one acutely aware of one's living flesh, and to raise it from its politically docile state. The bloody screen has the power to 'sting you into action'. One of the central examples that I will use in this paper will be the mobile phone footage of the execution of Saddam Hussein. The writings of Laura Marks, Vivian Sobchack, and Michel Foucault will help shape the examination of the bloody screen.

Sean Redmond is Senior Lecturer in Film Studies at Victoria University of Wellington. He is the co-editor of *The War Body on Screen* (Continuum, 2008), and *Framing Celebrity: New Directions in Celebrity Culture* (Routledge, 2006). He is currently working on the monograph, *This is the Sea: The Cinema of Takeshi Kitano* (Wallflower, 2009). He has research interests in whiteness, genre, authorship, and stardom and celebrity.

Donald Reid

### Public Broadcasting in New Zealand: Creating a National Identity

State-owned television in New Zealand has always operated through an institutional model that combines commercial and public service elements. Since 1989, Television New Zealand has operated as a state-owned company, competing with a range of broadcasters in a variety of platforms. State institutions such as New Zealand on Air, Te Manghai Paho, which operate under the obligations outlined in the 2003 Television New Zealand Charter have been earmarked for the provision of public broadcasting in New Zealand. The broad objective of these bodies and mechanisms is to facilitate programming targeting a minority audience and (as the New Zealand on Air mission statement stipulates) to "foster the development of New Zealand culture on the airwaves". Put succinctly, these institutions are tasked with fostering a national identity. In this presentation I explore the various ways these mechanisms of public service broadcasting operate in fostering a particular version of New Zealand national identity. I argue that the texts produced via these mechanisms (ostensibly celebrating biculturalism and multiculturalism) also function to promote a culture that advantages an economic-centered world view and the celebration of international exchanges of capital. Such an argument problematises both the idea of a public service broadcasting in New Zealand and its aim, of fostering a national identity, and suggests the concept of 'neo-public broadcasting' as a means of articulating this problematic.

Donald Reid is a PhD student in the Department of Media, Film and Communication Studies at the University of Otago.

Simon Ryan

### The Fate of the Collective in Recent German Cinema

The impact of global neoliberal and neoconservative economic and political agendas on German society from the mid-1980s to the present is portrayed in a number of recent German films whose narratives centre on the struggles of young Germans to establish meaningful subjectivities in a social order in which the powerful are drawn increasingly towards exercising control through a politics of fear and anxiety. In Wolfgang Becker's *Life is All You Get* (1997) and *Good Bye, Lenin!* (2003); Oliver Hirschbiegel's *The Experiment* (2001) and Hans Weingartner's *The Edukators* (2004) the young protagonists attempt to resist what Bourdieu identified in 1998 as a key element of neoliberalism, "the methodical destruction of collectives". These film stories revolve around situations in which young Germans face harsh dilemmas arising from the collapse of social and political alternatives to the imperatives of the marketplace. This paper examines the cinematic, political and historical discourse which Becker,

Hirschbiegel and Weingartner utilise to frame the debate about a perceived withdrawal from the collective in favour of the entrepreneurial individualism and aesthetics of consumption that prevail in the new social order.

Simon Ryan teaches courses in German language, literature, European Studies, German cinema and digital culture in the Department of Languages and Cultures at the University of Otago. His current research interests are in cultural and political transformation in the German language territories of Europe and in digital culture, including computer games studies and the digital narration of urban experience.

Kevin S. Sandler

'The Name is Blond: James Bond': Remaking the 'Bondian' in *Casino Royale*

In *Bond and Beyond*, Bennett and Woollocott argued how the "conditions of production" the policies, deliberations, and calculations that actually inform the making and distribution of a film, have a direct and discernable impact on a film text and its consumption. For them, the term "Bondian" - a phrase meaning "in the spirit of James Bond" - captured the production ideology of EON Productions. This "Bondian" ethos encompassed the formulaic structure of the films (the villain, the girl), their large budgets (gadgets, international locations, stuntwork), the process of filming the pictures (large cast, quality technicians) as well as those involved outside film production (publicists, marketers). With an aging franchise and star on its hands in 2005, EON faced many challenges in reinventing a stale franchise and "remaking" the "Bondian" in a post-9/11 universe. These new "Bondian" elements for *Casino Royale*: a back-to-the basics approach storyline, a grittier and more realistic approach, a "blond Bond", and a new kind of "Bond girl" ultimately played out across the film's intertexts. By examining the film, the publicity (posters, trailers, etcetera), and the advertising partnerships of *Casino Royale*, I will utilize a 'conditions of production' model to illustrate the complex interplay of aesthetic, economic, and technological forces that shaped the business of global blockbuster production.

Kevin S. Sandler is an Assistant Professor of Film and Media Studies at Arizona State University. His research specializations include media censorship, media convergence, and contemporary animation. His book *The Naked Truth: Why Hollywood Does Not Make X-Rated Films* (Rutgers, 2007) examines the productive and prohibitive practices of the Classification and Ratings Administration. His forthcoming books include *Scooby-Doo* (Duke University Press) and *The Shield* (University of California Press), a study of the FX

cop drama. He is also the editor of *Reading the Rabbit: Explorations in Warner Bros. Animation* (Rutgers, 1998), and co-editor of *Titanic: Anatomy of a Blockbuster* (Rutgers, 1999).

Simon Sigley

### Beyond the Middle Distance: Towards a History of Trans-Tasman Film Culture and Criticism

It is hard to imagine two countries more similar than Australia and New Zealand; each shares comparable histories of settlement and strong democratic institutions, and yet for significant periods of time each nation has looked beyond this proximate relationship in favour of more distant albeit more powerful 'relations' in the UK and the USA. Despite this selective vision, Australian popular culture has had considerable influence in New Zealand in successive media from the late nineteenth century on, and in a variety of forms: fiction, theatre, film, radio, and television. Of late, perhaps, New Zealand films have contributed more regularly to a trans-Tasman cultural exchange of cinematic representations. This paper will present the initial results of a cross-cultural study into the critical reception of New Zealand and Australian cinema by film critics from both sides of 'the ditch'. One thread of historical and cultural enquiry will be to examine what enduring myths of national identity and cultural stereotyping are given expression in these writings from either side of the Tasman Sea.

Simon Sigley is a Media Studies Lecturer in the School of Social and Cultural Studies at Massey University. His PhD from Auckland University (2004) examined the construction of film culture in New Zealand (1920s-1970s); he also has an MA in film studies from the *Université de Nancy II* (France). He teaches courses on New Zealand cinema and media practice, and has produced and edited factual and experimental videos. His research interests currently revolve around histories of cultural practices and film. He has written on French film culture's influence on New Zealand film critics; the French reception of Jane Campion's New Zealand films, and the film society movement in New Zealand.

Rochelle Simmons

### Representations of the City in Peter Wells and Stewart Main's Films

Although eighty percent of New Zealanders live in cities, rural and small-town settings predominate in New Zealand films. From the 1990s, there has been a trend towards

depicting urban milieux, yet relatively few films take the city as their locus. Peter Wells and Stewart Main's 1980s films belong to a small group that do represent the city, usually from a minority - and, in this case, an experimental and gay - perspective. In their documentaries about an art deco city, Napier (*The Newest City on the Globe*, 1985) and picture palace (*The Mighty Civic*, 1988), the filmmakers oppose realism with fantasy and myth. Invoking Michel de Certeau's "poetic and mythic experience of space", I shall argue that their subjunctive footage provides an urban imaginary marked by nostalgia and desire. Wells and Main's feature film *Desperate Remedies* (1987) is an even more anti-realist, melodramatic, camp portrayal of New Zealand as a settler colony, which excludes landscape altogether. Although its dark, urban vision makes a contemporaneous reference to AIDS, its darkness is counteracted by exuberant theatrical and stylistic excess. Thus, *Desperate Remedies'* portrayal of the built environment is some distance from the normative New Zealand landscape.

Rochelle Simmons is Senior Lecturer in English at the University of Otago, where she teaches modern and contemporary fiction. Her research interests include New Zealand cinema and she has published several articles on Jane Campion. She is currently writing a book on John Berger and the Visual, focusing on relations between his fiction, art criticism and film.

Catherine Simpson

### ANZAC's Others: The 'Noble Turk' and the 'Cruel Hun'

German and Turkish identities do not figure prominently in Australia's contemporary multicultural cinema. However these national 'types' play a more significant role in Australian visual culture produced in the first part of the twentieth century. In this paper I argue that Australian film portrayals of the 'noble Turk' and 'cruel Hun/Nazi' encouraged glorification of soldiers in the Australia and New Zealand Army Corps (ANZAC), and with it a more nationalistic construction of the ANZAC legend in Australia. Where negative depictions of the German enemy were fairly stable, varying from Hun to Nazi across World War One and World War Two film productions, there is a distinct shift from the few portrayals of the Turkish enemy in Australian films produced during World War One as opposed to those made later but concerning this very same war. What began as merely "mutual respect for the enemy" in 1915 (Örnek cited in Simpson 2007: 86) has now morphed into a nationally celebrated friendship between Turkey and Australia. In this paper I explore the figure of the 'Turk' as compared to the 'cruel Hun' in films

produced *about* World War One and the role the former has more recently played in producing the ANZAC legend and reinforcing conservative myths of nationhood.

Catherine Simpson is a Lecturer in the Media Department at Macquarie University, Sydney. She has organized film festivals in Australia and Turkey and writes on the cinema of both countries. More specifically, her previously published articles and book chapters focus on the construction of identity and space on screen especially in terms of nationhood and gender; screen automobile cultures; film festivals; transnational, diasporic and small national cinemas; and the work of Australian female filmmakers.

Belinda Smaill

### Female Subjectivity and the Pornography Documentary

Since the release of *Not a Love Story: A Film About Pornography* in 1981 there has been a steady rise in the number of documentaries that investigate the pornography industry and those who work in it. These films have become one of the most marketable trends in contemporary documentary. This paper looks at three of these documentaries, *Sex: The Annabel Chong Story* (1999), *Inside Deep Throat* (2005) and *The Girl Next Door* (2000), with reference to their scrutinisation of the subjectivity of the female porn star. These films are organised around the pleasure of knowing the other, and thus engage a narrative desire that works at the intersection of pornography and documentary. This paper takes up an analysis of the emotions and their role in shaping the meaning of documentary texts in order to think through how the women in these films are cast as subject and objects. This analysis accounts for the way the narration of the self in the documentaries is minimised in the face of the weight of meaning carried by the body, which eclipses subjectivity and yet also positions the body outside the parameters of easily assimilated female sexuality.

Belinda Smaill is Lecturer in Film and Television Studies at Monash University. She has published widely in the areas of documentary film studies, youth media, multi-cultural Australian film and television, especially Asian Australian cinema, and film and the emotions.

Natalie Smith

### Dressing Down Al Shaw's Anxieties: The 'Kiwi Bloke' in Crisis in Roger Donaldson's *Smash Palace*

Kaja Silverman argues that clothing "is a necessary condition of subjectivity - that in articulating the body, it simultaneously articulates the psyche" (Silverman, 1986: 147). Arguing from Silverman this paper will explore the potential of costume in Roger Donaldson's film *Smash Palace* (1981) to enact a discourse on changing notions of masculinity in New Zealand in the late 1970s, early 1980s, and the New Zealand male's struggle to express and (ad)dress his masculinity. *Smash Palace* was released at the same time as the appearance of fashionable male clothes stores in New Zealand; this was paralleled by a changing urban social structure bringing with it new standards of style and taste, and the rise of the Gay Liberation movement. This paper argues that costume, in *Smash Palace*, provides an insight into this changing cultural landscape through the protagonist, Al Shaw's attitudes towards fashion, and his dress sense. Shaw, desperate to woo back his French-born wife Jacqui, dresses as she would like him too, in his "nice tight poncy jeans". Yet, in yielding to Jacqui's desire that he express more of his feelings, be more caring and more fashionable (or at least that he not wear his grubby mechanics clothes), he fears the loss of his own masculinity. This results in a crisis of identity for Shaw who, unable to address and express his feelings, dresses down and goes bush with his daughter.

References: Silverman, Kaja, "Fragments of a Fashionable Discourse", in Tania Modleski, ed., *Studies in Entertainment: Critical Approaches to Mass Culture*, Bloomington: Indiana University Press, 1986, pp. 139-152.

Natalie Smith has been working as a tutor in the History Department, University of Otago. She is interested in connections between art and fashion, fashion and film and marginal dress practices. She has published on New Zealand fashion, wearable art and conceptual fashion.

Penny Spirou

*I'm Not There: Searching for a Life*  
History through Narrative and Visual  
Representation in the Contemporary  
Musician Biopic

The musician biopic, a biographical film that focuses on musicians, has had resurgence in contemporary cinema since 2000 with over fifteen films released in Hollywood alone. Incorporating music with film narrative, the role that these musician biopics play and its interaction with public memory has changed alongside recent changes in film visual representation of the history of a life. Rather than exploring the musician's life history through one linear

narrative, films in the twenty-first century have become more complex, connecting past and present, merging truth and falsity, to create multilayered perspectives on one life. One biopic in particular, *I'm Not There* (Todd Haynes, 2007) explores different avenues of visual representation, exploring a life story through a narrative presenting shifting personae with use of multiple actors to play the role of musician, Bob Dylan. This paper sets out to uncover what life history means to the public and how this function has recently changed. In the past, the musician biopic was primarily concerned with uncovering the person behind the music. In contemporary cinema, the musician biopic provides only the constructed image of the musician assembled by fans, media and the industry, coming to grips with the fact that the truth is unattainable.

Penny Spirou is a current PhD Candidate at Macquarie University in the Department of Contemporary Music Studies. She recently completed her BA (Hons) in Media, Film and Theatre at the University of New South Wales in 2006. Her research interests include popular film studies and music biography.

Tory Straker

### War Reproductions: New Zealand Film and World War Two

New Zealand's involvement in World War Two is recognised as an important moment in the country's history by the various screen representations of that period, for instance, the features *Bad Blood* (1982), *A Soldier's Tale* (1988), *Absent Without Leave* (1993), and *The Last Tattoo* (1994), and the short *Tama Tu* (2004). Such films appear to 'inform' and 'recollect' a significant era for new audiences, but often fact is mixed with fiction in the construction of popular entertainment. This paper will explore the re-creation and representation of World War Two in New Zealand movies by focusing on two significant war films, the melodrama *Absent Without Leave* (1993), and the striking film noir *The Last Tattoo* (1994), both of which are centred around the time the Americans were in New Zealand (June 1942 to November 1944). I intend to look at the construction and function of the *mise-en-scène*, which links the film not only to a period but also to a genre. In this consideration, there will be an incorporation of the work of the designers, technicians, and consultants, who are responsible for the film's constructed look.

Tory Straker is the Centre Administrator and a Research Associate, at the Centre for New Zealand Studies, Birkbeck, University of London. She is currently researching the subject of historical representations in New Zealand film.

She has contributed to the collection *New Zealand National Cinema* (2008, in Polish), and worked on the book *New Zealand Filmmakers in Conversation* (2008).

Catherine Summerhayes

A Play of Memory: Chris Marker's *Sans Soleil* (1983)

This paper explores Chris Marker's interpretation of memory as time and space in his experimental essay film *Sans Soleil*. Implicit in Marker's work is always the relationship between memory and history, and in his own words: "What interests me is history, and politics interests me only to the degree that it represents the mark history makes on the present." Drawing primarily on Gadamer's concept of the work of art as "transformative play", I describe two particular aspects of the film: firstly, the formal construction in terms of its generic arrangement of images, both visual and aural, which Marker uses to make his film, and which we see projected onscreen; and secondly, the film's content which represents both the process and social practice of memory. Gadmer's idea of "transformative play" offers a way of understanding the overall experience of film as a means for society to act out social issues in the subjunctive, 'as if' mode of behaviour. My discussion of memory play in *Sans Soleil* also serves as a reflection on how film might be understood as significant in developing an epistemology for memory itself.

References: Douhaire, Samuel and Rivoire, Annick. (2003) 'Marker Direct'. *Film Comment* No. 39, Vol. 3, May/June, 239.

Catherine Summerhayes' work has recently been published in several national and international journals and anthologies, including a major article, 'Haunting Secrets: Tracey Moffatt's beDevil' in *Film Quarterly* Vol. 58, No. 1. Her monograph on Moffatt's films, *The Moving Images of Tracey Moffatt*, was published by Charta Edizione, Milan and New York in September 2007. Her primary areas of research are Documentary Studies and New Media Studies.

Ross Thorne

The Heritage Significance of the Cinema-Going Experience in New South Wales

In the pre-television period, films depended for their existence on an audience that paid money to see them in specific settings. In many of the histories of cinema and film, however, this has been either assumed or overlooked as historians have focused on the meaning of the films shown. But what was the meaning of the cinema experience to the vast audience that far surpassed weekly to yearly attendances in

Australia for all other paid entertainments (including sports) combined, an audience that also rivaled attendances at church (during a far more religious age)? How did the physical and social settings of the picture theatre and its respective community contribute to the making of cinema history? In contrast to the survival of the films that were screened as objects of study, the records of attendance at a local community level are now rare, and many of the original settings in which films were watched have disappeared. This paper uses the meager research into mainly country picture theatres (theatre records and focus groups of the elderly) in NSW, and discusses the significance of these resources to theatre heritage campaigns, in an attempt to put the cinema back into cinema history.

Formerly an Associate Professor of Architecture at the University of Sydney for twenty five years, Ross Thorne had, as one of his principal research interests, the historical and social importance of cinema buildings, especially for New South Wales, for the first half of the 20th century. He has written a number of books, papers and heritage assessments on the topic. Since his retirement in 1998 he has continued this research, and, more recently, that into small-town community cinema. In 1997 he received a higher doctorate after examination of a collection of his major publications.

Davinia Thornley

### Playing with Land Issues: Subversive Hybridity in *The Price of Milk*

*The Price of Milk* (Harry Sinclair, 2001) is a mainstream, quirky, improvised film that plays with stereotypes usually associated with Aotearoa New Zealand regarding race relations between indigenous Maori and the Pakeha majority. The film assumes a subversive magic-realist take regarding national land disputes and issues of ownership - contentious subjects always foremost in the minds of Aotearoa New Zealanders, whether they appear in everyday interactions, mediated representations, or political struggles. *The Price of Milk's* position on Maoritanga [Maori culture] is to slip the issue of sovereignty and its relation to land ownership in throughout the narrative, so subtly that at first it is difficult for the audience even to notice. The film highlights one of the myriad ways that racial hybridity can be approached: by allowing a sense of play. By following what I have termed 'the land issue theme' (as represented by the struggle between two main characters for possession of a symbolically-important quilt throughout the narrative), I show how the use of magic realism in *The Price of Milk* makes it possible for the narrative to not only sidestep common stereotypes, but also teasingly address much debated and

well-worn concerns regarding land ownership, reparations, and national cultural differences.

Davinia Thornley lectures on indigenous and New Zealand cinema at the University of Otago. She has published articles on nationality and Aotearoa New Zealand cinema in journals (*European Journal of Cultural Studies*; *Metro*; *National Identities (UK)*; *Film Criticism*) and edited collections: *Lord of the Rings: Popular Culture in Global Context* (Wallflower Press, 2006); *Film Studies: Women in Contemporary World Cinema* (Peter Lang, 2002).

Estella Tincknell

### Historical Preoccupations in the New Zealand Films of Jane Campion

The extensive body of writing on *The Piano* (1993) has generally overlooked the interesting continuities between this film and Campion's first major success, *An Angel at My Table* (1990). The two films are set a century apart, in the 1850s and 1950s, and Ada McGrath's journey to New Zealand in *The Piano* is reversed in Janet Frame's move to London in *An Angel at My Table*. These migration stories offer striking parallels of self-discovery for the female protagonist and a powerful evocation of a particular historical time and place. The first sets its heroine within a larger narrative of 19th century colonisation and struggles over land rights, the second positions her against an emergent national culture in the mid-20th century. However, Campion's work eschews the picturesque of heritage cinema, aligning history with the private self. Domestic life, clothing and interiors become loaded signifiers: hair ribbons and Fair Isle sweaters connote a desperate respectability in *Angel*, corsets and crinolines the confined female body in *The Piano*. This paper will explore these aspects of *The Piano* and *An Angel at My Table* and will argue that it is Campion's skill in making strange the past that also helps these films to resonate in the present.

Estella Tincknell is Reader in Media and Cultural Studies, at the University of the West of England. Joint author of *The Practice of Cultural Studies* (2004) and author of *Mediating the Family: Gender, Culture and Representation* (Edward Arnold, 2005), she has contributed to *Feminist Media Studies*, *Journal of European Cultural Studies*, *Journal of Popular Film and Television*, and is on the editorial board of *Body and Society*. She is the co-editor of *Film's Musical Moments* (Edinburgh University Press, 2006), *New Zealand Fictions: Literature and Film* (Kakapo Books, 2008), and has contributed to, amongst others, *New Zealand: A Pastoral Paradise?* (Kakapo Books, 2000), and *Reality Television: A Reader* (Routledge, 2003).

Athina Tsoulis

The Place of Performance: New  
Possibilities

Filmmaker and academic, Athina Tsoulis, will discuss performance, which has been a neglected area in both film theory and practice. The advent of digital technologies has opened up the possibilities of placing performance at the centre rather than at the mercy of the technology and the budget. Several case studies will be presented looking at how digital technology has been used by filmmakers to enhance their work with actors. *Jinx Sister*, Tsoulis' latest film, is one such case study where the barrier of technology was reduced, allowing the performance space to be created collaboratively by actor and director. Kriv Stenders, an Australian director, turned current practice on its head in the production of his recent film, *Boxing Day*, by placing more emphasis on the rehearsal process and reducing the shoot to one week. This has been largely due to the new, portable, digital cameras, which have provided the freedom to utilize practices normally associated with theatre because of their affordability and flexibility. This has exciting possibilities for both filmmakers and actors.

Athina Tsoulis is a longstanding Auckland filmmaker, writer/director, with a body of work in film, which has screened nationally and internationally. Athina's current feature film, shot on High Definition Varicam, *Jinx Sister*, produced by her company, Ample Films, has been selected for the Auckland International Film Festival, and will be distributed nationwide later in the year. Athina currently teaches Directing for Screen at the School of Performing and Screen Arts, Unitec, Auckland and is working on a PhD at Macquarie University, Australia. She is also on the Board of the New Zealand Writers' Guild, and an Honorary Board member of Women in Film and Television, Auckland.

Julia Vassilieva

In Search of 'new otherness': Figuration  
of Kazakhstan in *Borat* and *Ulzhan*

Following collapse of the Soviet Union the fifteen states that were previously known as Soviet Republics and whose identities were generally overshadowed by their Big Russian Brother, became visible and started to figure prominently in the world politics, trade and cultural development. Among them, Kazakhstan suddenly came to the fore with the recent release of two films that chose that remote destination as their location: *Borat-Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* (Larry Charles and Sacha Baron Cohen, 2006) and *Ulzhan* (Volker Schlöndorff,

2007). The present paper explores how Kazakhstan is represented in these two markedly different works, and argues that this location is used to project various fantasies stretching from romantic oriental longing in *Ulzhan* to xenophobic paranoia in *Borat*. As such both films reveal the desire of the West to construct and fashion new forms of 'otherness'. My further analysis demonstrates that this 'otherness' balances carefully difference with manageability. It is "otherness" which is tamed, malleable and safe, and as such can function as an antidote to the rising anxiety and fear of general population in the context of global terrorism and so-called war against axis of evil.

Dr. Julia Vassilieva is a Lecturer at Film and Television Studies at Monash University. She has a background in cultural studies, Slavic studies and psychology. Her research interests range from self and subjectivity to the cultural developments in Russia and Eastern Europe following the collapse of communism. She is also interested in the history of cinema and cinema criticism and collaborates on various projects associated with the theoretical heritage of Sergei Eisenstein. She writes and publishes on these topics regularly in Australian and International journals.

Constantine Verevis

### Film Theory Goes to Australia

During the time of its establishment within the academy - the decade long period, 1975-85 - Australian film studies is dominated by the position of the film theorist or *critical intellectual*. Through this time, international positions in film theory - in particular the politically progressive reflection on film language and practice developed especially in the pages of the British journal *Screen*) - are given an Australian inflection in the writings of critics and academics, some of whom become known for developing (and exporting) a particular brand of Australian film and cultural studies. This paper provides a broad historical overview of *Australian film theory and criticism* as it develops, through the 1970s and within the academy, to address some of the following questions: What is *particular* about Australian film theory and criticism? What is its relationship to the Australian film revival of the 1970s? What is its relationship to its international counterpart? Which key positions are established during its period of academicisation? How do these positions come about and in which directions do they develop?

Constantine Verevis is Senior Lecturer in Film and Television Studies at Monash University, Melbourne. He is author of *Film Remakes* (Edinburgh University Press, 2006) and

co-editor of *Second Takes: Critical Approaches to the Film Sequel* (2009).

Deb Verhoeven

"The live entertainment far exceeded the shadows on the sheet"<sup>1</sup>: Re-thinking Philosophies of Cinema-Going.

By his own admission, Stanley Cavell's otherwise promisingly titled, 'The World Viewed', arises from his own increasing sense of anxiety about film audiences which he characterises over a series of essays as alternatively 'absent' or 'invisible'. Cavell thus acknowledges film audiences but principally in terms of their explanatory relationship to film texts. In his haste to establish 'an ontology of film' Cavell misses the opportunity to develop the philosophical dimensions of cinema-going despite the pivotal role his personal experience of attending the cinema plays in his writing. This paper will trace the diminished position of cinema audiences in film philosophy and, using a variety of cinema-going case studies, will tentatively suggest what a film philosophy centred on the film audience and cinema-going might look like. In particular, the paper will deliberate on the specific qualities and preferences of academic film audiences as a distinctive cinema 'market segment'.

References: 1. Tiff Raynor, Manager, Myrtleford Theatre (1961-2004).

Deb Verhoeven is Associate Professor of Screen Studies at RMIT University and Manager of the Australian Film Institute Research Collection. She is Deputy Chair of the National Film and Sound Archive of Australia and a founding member of the Screen Economics Research Group (SERG). Her publications include *Sheep and the Australian Cinema* (Melbourne University Press, 2006) and the forthcoming *Jane Campion* (Routledge). She is a chief investigator on two Australian Research Council Discovery projects examining the history of the distribution and exhibition industries and cinema audiences in Australia as well as a community initiative investigating the screening of Italian films in the rural Australian town of Myrtleford.

Errol Vieth

The Two Narratives of *Stone* (1974): Culture and Industry

When Sandy Harbutt's motorcycling film *Stone* rumbled across Australian cinema screens in 1974, critics were appalled, but audiences did not take any notice, and flocked to the film in

unprecedented numbers. Given the film's record-breaking run, one might have thought that Harbutt's career in the emerging Australian film industry would have been assured, but a brief look at any film database will show that he never again played any part in the industry. His film remains the pre-eminent Australian motorcycling film, the equivalent of *Easy Rider* (Dennis Hopper, 1969) in the United States. Both films had significance in both the film industry in their respective countries and the alternative culture in which they were grounded. This paper re-examines the significance of *Stone* in the Australian film industry through an examination of the relationship between the director, Sandy Harbutt, and the Australian film bureaucracy at the time. It draws on extensive interviews with Harbutt. The second narrative jigsaws with the first, in that the representation of motorcycling culture was an affront to the sensitivities of the film bureaucracy, yet the film successfully encapsulated and mythologised a certain motorcycling lifestyle. Throughout this re-examination, parallels and divergences with *Easy Rider*, in both culture and industry, are highlighted.

Errol Vieth has written books on film (for example, *Historical Dictionary of Australian and New Zealand Cinema*, with Albert Moran, 2005) and articles on motorcycling. A member of the Ulysses Club, he toured the south island of New Zealand on a Harley Davidson Road King in February 2008. He works in Central Queensland University, teaching film and communication. His other research interests are in Australian and New Zealand film, science fiction film, the discourses of peace and dysfunctional workplace communication.

Paola Voci

### Browsing Audiences: From Street Posters to Video Posting

This paper historicises the recent phenomenon of microcinema (also referred to as pocket films or cellphone flicks), by looking beyond the new media's theoretical and analytical framework and exploring some connections with old media practices. In particular, I look at similarities between 1920s-30s Shanghai's distribution of the cinematic imagery on the city streets and microcinema's circulation over the Internet. I argue that Shanghai street culture cut and pasted pieces of visual narratives for quick, en-passant, popular browsing, much the same way that some Internet video-sharing sites do today. Both practices lead to the formation of transient audiences who might exchange some commentaries, or even engage in short conversations in relation to those images, but are not kept together by any permanent belonging. In both cases, access to that type of transnational imagery

is restricted. Street culture viewers could only access this pleasure almost exclusively in urban Shanghai, while for contemporary online viewers the limits come from access to the Internet (still mostly an urbanite commodity).

Paola Voci is a Senior Lecturer at Otago University. She works in East Asian Studies, Chinese language and culture, film and media studies, and visual culture. Recent research has focused on documentary film/videomaking in contemporary China and the media of the Chinese diaspora. Published in *Modern Chinese Literature and Culture* and *Senses of Cinema* and contributed to the *Encyclopaedia of Chinese Cinema*. Her work appears in several edited collections of essays. She is currently writing *China on Video*, a book that analyses movies made and viewed on smaller screens (for example, the DV camera, the computer monitor - and, within it, the Internet window - and the cellphone display).

Dylan Walker

### Making the Most of a Print: Traveling Exhibitions in the 1930s

While the role of traveling picture showmen is often invoked in Australian film history, few detailed histories of this vital form of exhibition have emerged. This paper focuses on a traveling exhibitor, Norm Stubing, who ran the Cleve Talkies show on the Eyre Peninsula during the 1930s. I will discuss the ways in which traveling picture shows dealt with the remoteness of rural Australia; the transition to sound and the role of picture show men in wiring rural venues; the ways in which prints were moved around the country; and amount of competition among rural circuits.

Dylan Walker is a Screen Studies doctoral student at Flinders University researching film distribution and exhibition in rural South Australia during the 1930s. His book *Adelaide's Silent Nights*, published in 1996, dealt with the history of picture houses in South Australia during the silent era.

Mike Walsh

### The Bughouse Versus the Octopus: Writing Australian Cinema History through Distributor/Exhibitor Relations

Australian film history has typically focused on production, the smallest sector of the industry, ignoring the rich history of interaction between distribution and exhibition which has provided the industrial basis for Australian cinema. The conditions under which films reached local

screens has frequently been dismissed as the imposition of Hollywood's will through fiendish tactics such as block-booking. In the process, local agency has been relegated to positions of victimhood. This paper will try to call the adequacy of these assumptions into question. It will endeavour to open up the study of Australia's cinema institutions by re-framing the relations between first-run and suburban exhibition and the range of distributors operating in Australia from the 1920s through to the 1970s. The paper will also focus on questions concerning the methods and materials available for writing a distribution and exhibition centred history of Australian cinema.

Mike Walsh is a Senior Lecturer in Screen Studies at Flinders University in South Australia. He is also a programmer and catalogue editor for the Adelaide Film Festival and is a past convener of the Film and History Conference. He is a past editor of *The Velvet Light Trap* and is currently a contributing editor to *RealTime* and *Metro*. He is a chief investigator on two Australian Research Council Discovery projects examining the structure of the distribution and exhibition industry and the history of cinema audiences in Australia, and he is working on a history of film distribution in Australia.

Susie Walsh

### Warrior Worriers and Babbling Battlers: Representations of Combat Trauma in the American War Film

From its early diagnosis as 'Soldier's Heart' in the American Civil War, to Combat Psychosis in World War Two, through to the PTSD legacy of the Vietnam War this paper will explore the ways in which the distress of the overwrought, traumatised and terrified soldier is depicted on screen.

No matter the era of production or the conflict being depicted, Hollywood has been remarkably more unflinching than expected when it comes to showing the breakdown and distress of embattled soldiers. These portrayals often lend a greater 'realism' to the narrative - a counterpoint to the 'heroics' that are depicted and celebrated by the competent and coping - those who can 'take it like a man'.

Some of the seminal American war films of the past six decades have included affecting episodes of men who have reached their 'breaking point': films such as *A Walk in the Sun*, *Catch 22*, *Patton*, *Full Metal Jacket* and *The Thin Red Line*. These films will be analysed through an interdisciplinary lens encompassing military psychiatry, history and sociology, and the fiction and non-fiction literature by and about these traumatised soldier's, with an

emphasis on the reception and consequences of these episodes within the film's narrative.

Susie Walsh is a PhD Candidate in the School of Art History and Theory, at the University of New South Wales. The title of her thesis is: *A War of Words: Voice-Over in the American War Film*.

Saige Walton

### Baroque Gesture and the Cinema of Guy Maddin

Concentrating on *Cowards Bend the Knee* (2003) and *Brand upon the Brain!* (2006), this paper argues for the baroque resonance of Canadian director Guy Maddin. I propose that the baroque nature of Maddin's cinema lies less in his idiosyncratic visual style than in the embodied significance that is accrued by the presentational gesture. Art historian Erwin Panofsky has aptly theorized the baroque aesthetic as expressing subjectively intense sensation, coupled with the self-conscious awareness of those states. By blurring the internal and external properties of its own form, the baroque encourages a strong sense of corporeal participation in its aesthetic scenarios and a sensual correlation between the body of the perceiver and the perceived. Drawing on critical theories of deixis (meaning to 'point out' or 'pointing') I want to argue for the baroque as a fundamentally deictic aesthetic that relies upon gestural display. Likewise, the heightened corporeal and technological address of Maddin in his allusions to filmic and personal history can be considered suitably 'baroque' in terms of their connections to deixis. This paper contends that the baroque provides us with an especially apposite aesthetic by which to approach Maddin's cinema, especially in terms of accounting for a presentational sensuality that has so far eluded discussion.

Saige Walton teaches in the Screen Studies Program at the University of Melbourne and is an Assistant Curator with the Australian Centre for the Moving Image (ACMI). She has written for *ARTLINK*, *Senses of Cinema*, *Film International*, *Screening the Past* and *Metro* and published book chapters on the baroque, cinema and the senses and cult film/television. Her PhD dissertation, 'Cinema's Baroque Flesh', explores the phenomenology of baroque experiences of the cinema and will be submitted in 2008.

Elaine Webster

### Red Shoes in *The Red Shoes*: Costume and Archetype

Red shoes are pivotal in Powell and Pressburger's 1948 feature film *The Red Shoes* and operate on multiple levels within and between the tiers of narrative structure: as costume, as carrier of profound cultural and symbolic meanings, and ultimately as having independent character embodying desire, self-will, and danger. The film explores what it means for a woman to do what she wants, using the red shoes as motif and costume in a rather obvious way, albeit increasingly mystical and threatening. Yet the symbolic ambiguity of the red shoes serves to undermine narrative simplicity, and instead underlines problems of interpretation and the power to define. A conflation of object and subject is revealed, as is the theme of women's moral weakness and susceptibility to reified commodities of the material world.

Elaine Webster completed her doctorate in 2006 at the University of Otago where she has also taught social aspects of dress and social theory. In her doctorate, Elaine explored issues of identity, dress, and appearance through the history and practice of school uniforms in New Zealand. She has published articles on dress and material culture, dress meanings and morality, and historical and political aspects of school uniform, and she is currently working on a book about red shoes, which unites several themes including identity, appearance meanings, fashion, and myth.

Amy West

### Domestic Dirt in the Pioneer House: History, Reality, Materiality

The historical re-enactment reality series constitutes an anomaly in reality programming because it signals a clear intention to identify itself with a historical past. As has been discussed elsewhere, reality television is definitively present-ist in its representation of time and space, as it privileges the affective impact of immediacy over historical context of any kind<sup>1</sup>. Nevertheless, this paper argues for the peculiar authenticity of reality television histories, which render times past as a series of intimate and bodily experiences wrought upon the bodies of participant subjects. As contemporary bodies engage with the antiquated objects (both authentic and reproduction) of the domestic site they generate instances of household dirt or waste. Menstrual blood in calico pads, working-man's sweat in woollen long-johns and tears of frustration in the handmaid's apron are critical moments in the history-reality narrative because they constitute instances in which the historical re-enactment of domestic life produces history anew, offering up dirt or waste as material evidence of both history and reality. In this way, and contrary to the ephemerality of

both television and social memory, reality television manifests history as an encounter with dirt.

References: <sup>1</sup> See Kavka, Misha and Amy West. 'Temporalities of the Real: Conceptualising Time in Reality TV.' *Understanding Reality Television*. Ed. Su Holmes and Deborah Jermyn. London: Routledge, 2004. 136-153

Amy West is currently employed as Lecturer in Television and Media studies in the Department of Film, Television and Media Studies at The University of Auckland. Her research interests are centered upon television and the everyday, reality television and popular culture.

Jan White

### The Embodied Subject: Len Lye's 'Figures of Motion'

This paper examines the ways in which New Zealand born New Yorker Len Lye (1901-1980) uses what he called a language of "tangible motion" (Lye, 1977) in his radical films and kinetic sculptures to both engage the viewer and to discuss themes of interest. No element in Lye's works was more important to him than the sensations evoked by movement and all that they imply. Lye's kinetic technique of 'tangible motion' functions in two ways. The first is his use of movement to elicit a direct physical and emotional connection with the viewer. The second is the way his 'figures of motion' function symbolically, through the forms traced out by their movement, indicating the subject of his works. Lye's focus on movement shifted the mode of communication used by artists to a new position, displacing the cerebral emphasis inherent in the prevailing Cartesian paradigm. Lye's acknowledgement of a range of information gathering systems used by the human subject to make sense of reality, included the physical, emotional, the intuitive, as well as the intellectual faculties. Creating artworks that call on a range of faculties broke new ground, building on Surrealist methodology.

In addition, I will briefly examine Lye's unique way of presenting long-standing themes such as the circle and the helix as emblems of unity, interconnection and transformation. I will also consider contemporary twentieth century philosophical and psychological ideas, as they apply to this reading of Lye's work by investigating his ideas on movement and their psychological implications.

References: Len Lye, *Spleen*, Number 7, 1977, 4-7.

Jan White is a PhD student in the Department of Art History, University of Auckland

Mary Wiles

From Historical Moment to Existential  
Myth: A *Fait Divers* in Jacques Rivette's  
*Paris nous appartient*

In this essay, I will show how Jacques Rivette's use of *fait divers* (incidental event) in his first feature, *Paris nous appartient/Paris Belongs to Us* (1958-60), is modeled on Sartre's use of 'situation', the central tenet of his Existentialist drama. Throughout his dramatic oeuvre, Sartre attempted to forge modern myths in which individuals found themselves in intolerable situations and consequently, were forced to choose between action or acquiescence to their fate. In Sartre's view, theater must transmute contemporary social and political events into mythic form (Tynan, 127). *Paris nous appartient* is about the staging of Shakespeare's little known play *Périclès, prince de Tyr* by a struggling Paris theater director, Gérard Lenz. I propose that Rivette's choice of *Périclès* was inspired by Léon Ruth's 1958 production of the play at *Théâtre de l'Ambigu*. Similar to Lenz's troupe in Rivette's film, *l'Ambigu* continued to be plagued by financial difficulties until the theater building was finally sold and subsequently destroyed. Rivette uses a *fait divers* for its social and political resonance in his film; in this, he not only follows in the path of such playwrights as Sartre but also filmmakers like Renoir and Rossellini who, as Marc Ferro has pointed out, "have applied this procedure to the past (not only to the present), and they have outpaced historians" (161).

Mary Wiles is a Lecturer in the Department of Theatre and Film Studies at the University of Canterbury. She received a PhD in Film Studies at the University of Florida, an MA in Film and an MA in French at the University of Iowa, and also a Diplôme d'Etudes Approfondies at Sorbonne Nouvelle in Paris. She is currently completing her book *Jacques Rivette*, which will become part of the Contemporary Directors Series published by the University of Illinois Press.

Deane Williams

The Project of Australian Film History

Drawing on interview and archival research undertaken as part of an ARC funded Discovery grant with Noel King and Con Verevis into Australian Film Theory and Criticism, this paper will provide an overview of shifts in Australian film historiography in the period 1975-85. This paper will attend to the personnel, institutions and reception of Australian film history writing in this period.

Deane Williams is Head of Film and Television Studies, Monash University, Melbourne. He is the author (with Brian McFarlane) of *Michael Winterbottom* (Manchester University Press) and *Australian Post-War Documentary Films: An Arc of Mirrors* (Intellect), both to be published in 2008.

Janet Wilson

### Representations of Indigeneity in New Zealand and Australian Film: A Comparative Perspective

This comparative study of postcolonial representations of indigeneity in Lee Tamahori's *Once Were Warriors* (1994), Nikki Caro's *The Whale Rider* (2003), Phil Noyce's *Rabbit Proof Fence* (2002) and Rolf de Heer's *Ten Canoes* (2006) will show how postcolonial ideologies have overturned the binary paradigms inherent in colonial films about race relations in which the indigene is often romanticized as the exotic 'Other'. The paper will focus on representations of Maori/Aboriginal concepts of identity, home and belonging, as projected through the different pasts of *Rabbit Proof Fence* and *Ten Canoes*, contrasting these to the utopian 'cultural recuperation' of *Once Were Warriors*, and *The Whale Rider* in which the past becomes a source of empowerment in the present. It will refer to debates about the representation of indigeneity by white directors, and stress the cross-cultural collaborations and mediation of indigeneity that characterise this contemporary cinema. In summary it will suggest that in Australia the desire is to make visible historical, legendary and mythological versions of aboriginality, whereas in New Zealand cinema, revisionary rural and urban images of contemporary Maoridom represent the clash between traditional ethnic values and modernity.

Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK. From 1988-1998 she taught in the Department of English at the University of Otago. She is editor of the *Journal of Postcolonial Writing* and Chair of European Association for Commonwealth Language and Literature Studies (EACLALS). She has just published *The Gorse Blooms Pale*, an edition of the Southland stories of Dan Davin, and a monograph on Fleur Adcock, and is currently preparing for publication a study of adaptation in New Zealand and Australian feature films: 1978-2008.

Scott Wilson

### This Land Speaks for 'Us': New Zealand Cinema and the Speaking of a 'Difficult History'

E. Ann Kaplan's notion of 'translation' serves as a way to understand the manner with which representations might come to mediate any cross-cultural traumatic event, providing the means to equitably articulate what she refers to as 'traumatic memory'. This 'translation' - which is not simply a transfer of material between cultures - creates new meaning, a 'third space' within which, she asserts, new subjectivities may be forged as a result of this movement 'across borders'. However, translation can only occur in a situation where the implicated parties are able to speak for themselves, not on behalf of each other. In the continued absence of equitable representation within an internationally defined mainstream, I argue that, due to the specific nature of New Zealand's settler history, it is both representations of the landscape and notions of 'the land' that offer the possibility for translation, but which are prevented by a variety of factors from serving this function. Thus by exploring *The Price of Milk* (Harry Sinclair, 2000) I will examine the manner with which the continued utilisation of specific representational mechanisms ensures that aspects of this country's 'difficult history' remain unarticulated.

Scott Wilson

### When Does the Mourning Stop? Enabling Fantasy in the post 9/11 City

This paper examines the relationship between traumatic events and fantasised recuperation, paying particular attention to representations of post 9/11 New York. Trauma marks geographic and representational areas off from 'misuse' by generating 'spatial dread,' rendering them uncanny and limiting the kinds of representations that might approach, or occur within them. Yet when the site of trauma is also an immensely popular site for representation, this restriction, often framed within discourses of respect, mourning, or inadequacy of response, negatively impacts upon the possibility for the continued commercial utilisation of that space for fantasy. Utilising the work of E. Ann Kaplan and Kirsten Moana Thompson, I explore the film *Cloverfield* (Matt Reeves, 2008) in order to discover how and why this text works to solve and resolve the spatial dread surrounding the cityscape, rendering the city available, once again, for commercial fantasies of violence.

Scott Wilson is Lecturer in Critical Theory and Cultural Studies at the Unitec School of Performing and Screen Arts. His research interests include Outsider Art and Music, hermeneutics and epistemology in Cinema, and the work of David Cronenberg.

Andrew Wiseman

History with Lightning, or The Kingdom of Shadows:

The Rules of Engagement for the Producer of a

History-Based Drama for Television:

How to Blend War, History and Narrative.

Despite the popularity of the tele-movie format and the ratings success of war dramas there exists an inadequate understanding of how the producer of a dramatised television history strives to successfully blend history, depictions of war and visual narrative.

Using the case study of the development stages of *Sisters of War* (a new tele-movie based on the stories of two women interned by the Japanese in Rabaul in World War Two and produced by this author) this paper will discuss how a producer must identify the key nodal points during the scripting phase and how their creative intervention can best influence the project. The paper will reveal that the creative impulse of the producer combined with his/her ability to respect the underlying history, and their understanding of the communicative strengths of screen story, are critical elements in the scripting stages. The discourse in this area usually reflects on the finished film, but here is an opportunity to investigate how the philosophical and intellectual considerations of the producer affect the formative processes. A better understanding of the producer's 'authorial' role should lead to a better understanding of how fiction and history are combined in television drama to create an engaging and meaningful historical document.

Andrew Wiseman has been working as a producer and director on both drama and documentary productions for over twenty years. Recently, his company, Pericles Films has been focusing on television drama with a particular emphasis on history and biography. As producer/director, Andrew has been nominated in the category of Best Documentary in the Australian Film Institute Awards on three occasions and as producer has won the AFI award for Best Television drama on two occasions. His most recent production was *Curtin*, a tele-movie about Australian Prime Minister John Curtin during his harrowing first months of office in World War Two.

Alan Wright

Baseball, History and the Essay Film

The essay film contains the theoretical principles for a new mode of critical literacy. In this paper, I intend to

contrast the conventional practices of documentary film with the method and style of the essay film by focusing upon two examples, the first episode of Ken Burn's *Baseball* (1994) and a short film, *A Spy in the House that Ruth Built* (1989), by Vanalyne Greene on the same subject. In this way, I hope to raise some interesting questions about the relationship between cinematic representation and historical knowledge. The essay film, the wayward child of the documentary tradition, shares a fundamental interest in thinking through images, in picturing thought. It suggests a method that operates conceptually and concretely, analytically and aesthetically, intellectually and sensually, that sees the need for connecting thought and feeling, body and mind, subject and object, knowledge and experience. On the other hand, documentary film traditionally employs a set of conventions and techniques that establish a descriptive and interpretative framework for defining the relationship between truth and knowledge. It places an empirical faith in the evidential value of realism, the ideological neutrality of commentary, and the transparency of the cinematic medium. Burns' and Green's films provide a useful starting place for testing these claims.

Alan Wright has published essays and short articles on Tarkovsky, Godard, Bazin, Kluge and Annie Goldson. His work has appeared in journals: *Wide Angle*, *Journal of Composition Studies* and *Rouge* (forthcoming) and edited collections: *The Cinema Alone* (Amsterdam University Press, 2000), and the *Encyclopedia of the Documentary Film* (Routledge, 2006). He completed his first film, *Scuppered*, in 2005, an attempt to follow the method of the essay film.

Andrea Wright

### Summers of Love: Film and the Coming of Age in 1970s New Zealand

The coming of age drama is a recurring theme within contemporary film and its contribution to national cinemas significant. Adolescence and the transitional period from childhood to sexual maturity provides a path of discovery and awakening and for a relatively young post-settler country such as New Zealand can be read in terms of screen representations of national identity. The 1970s was a key period for New Zealand's coming of age. *Rain* (2003) and *50 Ways of Saying Fabulous* (2005), set in the summers of 1972 and 1975 respectively, present differing images of the decade and of New Zealand. The former is both a visually and thematically bleak exploration of emerging sexuality that imagines tedious days and family breakdown in muted tones. *50 Ways of Saying Fabulous*, in contrast, is a vibrant, sun-baked vision of 1970s New Zealand, intercut with occasional 1950s

science fiction inspired fantasy episodes, seen through the eyes of a teenage boy addressing his awakening homosexuality. This paper will examine the representation of gender, sexuality and nation in these two films. It will also consider the ways in which they either conform to, or reject, themes and stylistic concerns found frequently in New Zealand cinema.

Andrea Wright is a Lecturer in Film Studies at Edge Hill University, West Lancashire. The focus of her doctoral thesis was gender, representation and the appeal of 1980s screen fairytales. Fantasy/fairytale cinema, particularly aesthetics, costume, set design and location are central to her current research. Other research interests include film marketing and merchandising in the post-classical era, New Zealand cinema and British cinema. Her work has appeared in the *Journal of British Cinema and Television*, *Anglofiles*, and the *British Review of New Zealand Studies*, and she has contributed to *New Zealand: A Pastoral Paradise?* (Kakapo Books, 2000).

Can Yalcinkaya

### Turkish Melodrama and Modernization

Genre films were central to the Turkish film industry during its heyday from approximately 1950 to 1980s. The most popular genres in Turkish cinema until its decline in the 1980s were adventure, comedy, romance, and historical films, with hundreds of them made each year. Melodrama, which is also very popular in Turkey, seemed to pervade all the above mentioned genres to varying degrees. As a genre which epitomizes a yearning for the conservative and 'innocent' facets of a pre-modern past, and traditional moral values, melodrama perfectly addressed the feelings of a society which had (and to an extent still has) issues about coming to terms with the process of modernization and westernization it is going through. Having been subject to ridicule among the audiences in the 1980s and 1990s because of their formulaic structures, melodramas have recently been taken up by some of the new auteur filmmakers in Turkey such as Cagan Irmak and Fatih Akin, who often state they are influenced by 'Yesilcam Films'<sup>1</sup> and have been quite successful in the box office. This paper analyses the history of melodramatic films in Turkey and their implications for the society, as well as the reasons for their recent revival.

References: 'Yesilcam' is a street in Istanbul and it was identified with Turkish cinema industry between 1950s and 1980s, in the same way Hollywood is identified with American cinema industry.

Can Yalcinkaya is a PhD candidate in the Media Department at Macquarie University, Sydney. He is writing a thesis on

melancholy in Turkish popular culture, with particular emphasis on film and music. His research interests include cultural history, humour, and comics studies.

Seiko Yasumoto

### The Re-making of Japanese Media Popular Culture Products: From Television to Film

Media popular culture has played a significant role in Japan and across Asia in the twentieth and twenty-first centuries and has contributed to globalization, localization in regional contexts and created soft power in Asia. The paper considers, as a case study, the re-making of one Japanese popular culture text from the manga *Hana yori Dango*, written by Kamitani Yoko and released between 1992 and 2004. The text was re-made into a television anime in 1996, broadcast by Asahi Television; then into an anime film in 1997 by the Toei film company. It was re-made into a television drama in 2005. A sequel followed in 2007 and in 2008 a pro-sequel. The original manga was re-made into a Taiwanese television drama called *Meteor Garden*, using a Taiwanese cast for Taiwanese audiences in 2001 with ensuing Taiwanese productions. The paper illustrates the recreation of the original texts into different media forms. It determines the core transformations for audiences in Japan and Taiwan. Analysis of the elements retained, transformed and additional elements introduced with various forms of the original texts into the differing media products. Edward Hall's theory of cultural communication is applied to conceptualise the cultural transferences in the re-making process.

Seiko Yasumoto is Lecturer in Japanese Studies at the University of Sydney. She teaches and carries out research on Japanese media, culture and communication studies. Her research interests cover television and film studies, popular culture, youth culture and trans-national media cultural flows in Japan and East Asia. She is an executive committee member of both the Oriental Society of Australia and the Sydney Network of Languages and Cultures in Australia.

Yau Shuk-ting

### A Study of the Post-Handover Hong Kong Action Cinema (1997-2007)

Hong Kong's experience of social instability is one of the factors that lead to the miracle success of Hong Kong action movies. "Chinese are not 'sick men of Asia' " from *Fist of Fury*; "Don't you ever point a gun at my head again" from *A Better Tomorrow*; "In Wanchai, I am always the boss and I am always in charge" from *Young and Dangerous*; and "Three years

after three years is another three years" from *Infernal Affairs* reflect the dissatisfaction from different generations. The characters often consist of cops and criminals, but these identities cannot be used to determine whether they are right or wrong. This conforms to Gramsci's interpretation of "subculture," which crosses the boundary of tradition, and can pose a challenge against the mainstream cultural hegemony. In other words, the purpose of drawing a distinction between the outlaws and the authorities is to reflect the conflict between "sub-community" and "state apparatus." This paper discusses the post-1997 Hong Kong action movies, in which the depiction of the struggles between good and evil help to build up Hong Kong people's recognition of their identity and challenge the authority's grand narrative of the return of Hong Kong's sovereignty to China.

Yau Shuk-ting, Kinnia received her PhD from University of Tokyo in 2003. She is currently Assistant Professor at the Department of Japanese Studies, the Chinese University of Hong Kong. She had recently published her book *Interrelations between Japanese and Hong Kong Film Industries* (The University of Tokyo Press) in September 2007. It is a transnational study of the exchange activities between Japanese and Hong Kong cinema from the 1930s to the 1990s. She is now working on the research project "Globalization of the East Asian Cinema: A Cross-Cultural Examination in the Filmmaking of Hong Kong, Japan, and Korea."

Yvonne Young

### Hong Kong Documentary Films and the 1997 Handover

The paper will compare some lesser known documentary films in Hong Kong, all made before or after, and thematically revolving around, the transfer of sovereignty of Hong Kong from the British government to China in 1997. The films include Shu Kei's *Sunless Days* (1990), Stanley Kwan's *Still Love You After All These* (1997) and Evans Chan's *Journey to Beijing*. The paper will compare the styles of these films, and the artistic influence on them from Western filmmakers such as as Chris Marker and Jean-Luc Godard. All narrated from the personal point of view, these films signal the emergence of full-length artistic documentaries in Hong Kong made by established filmmakers and/or film critics. While most of the political message in these films is subtle and suggestive, they all encapsulate the insecurity of the handover, and explore questions of national and other identity. These texts will also be contextualized in relation to the history of the documentary film in Hong Kong, and particularly in relation to the contemporary period. As the

first wave of full-length independent documentary films made in Hong Kong, as opposed to the more monopolistic television documentary film culture, these films paved the way for serious, historically critical documentary filmmaking to emerge in Hong Kong.

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Danni Zuvela

### Tracking the Light Machine: Colour Organs and the Performance of Projection in Australian Avant-Garde Film History

Nowhere is avant-garde film's hybrid nature more evident than in the vast and largely uncharted field of 'expanded cinema.' The term can encompass an array of practices, including the literal screen expansion of multi-projections, as well conceptual experiments expanding the 'idea of cinema.' On of the key practices in international expanded cinema, projector performance recurs throughout Australian avant-garde film history, especially in the works undertaken in the major moment of the late 1960s and 1970s. The performative improvisation of customised projectors in this period, as emblematic as it is of 1960s' utopian practice, can also be used to open up a fascinating device history that extends far beyond the period. This paper will explore how an understanding of the uses, effects and aesthetics of certain nineteenth century pre-cinematic technologies can productively inform our understanding of film history in Australia, and shed light on the fascination of historic and contemporary avant-gardes for a 'live cinema,' which activates spectators and filmmakers alike, through the manipulation of devices for shaping light and time.

Danni Zuvela is deeply involved in avant-garde film theory, practice and research. Her PhD thesis was on the history of Australian avant-garde film practice with a focus on performed or expanded cinema. She regularly curates screenings and performances of contemporary Australian and international experimental film as part of the artist collective OtherFilm, and makes analogue film and projection work. She teaches film history courses at Griffith University

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