DRAFT PROGRAMME – SUBJECT TO CHANGE
Film and History Association
Remapping Cinema, Remaking History
27 to 30 November, 2008

Thursday, 27 November

12.00 REGISTRATION
1.30-3.00 Opening PLENARY SESSION
3.00-3.30 AFTERNOON TEA
3.30-5.00 SESSION A

**A1 New Zealand Cinema and History**
Chair Grant Morris
Meg Davies (University of Waikato), “‘National Cinema’ in New Zealand: The Ritualisation of Stakeholder Practice”
Grant Morris (Victoria University of Wellington), “Law on Screen in Aotearoa: An Historical Survey of Legal References in New Zealand Visual Media from 1975”
Alfio Leotta (University of Auckland), “Early New Zealand Films and Western Voy(agg)eurs”

**A2 Theoretical Issues and Cinematic Practices**
Chair Rochelle Simmons
Rochelle Simmons (University of Otago), “Dialectical Structuring in Alain Tanner and John Berger’s Films”
Saige Walton (University of Melbourne), “Baroque Gesture and the Cinema of Guy Maddin”
Olivia Macassey (University of Auckland), “The Location of Referents: Double Time, Atemporality, and Colonial Heritage Cinema”

**A3 Representing New Zealand History**
Chair Alistair Fox
Alistair Fox (University of Otago), “The Use of History for the Generation of Counter-Discourses in New Zealand Cinema – Desperate Remedies, The Piano, River Queen”
Barbara Brookes (University of Otago), “Which Barrier was Broken?”
Cherie Lacey (University of Auckland), “Retrospective Nationalism and the Fait Accompli of History: A Lacanian Intervention into Rudall Hayward’s The Te Kooti Trail (1927)”

**A4 Multidisciplinary Research and Cinema History (pre-constituted panel)**
Chair Colin Arrowsmith
Colin Arrowsmith (RMIT University), “A Geographical Analysis of Greek Cinema Circuits”
Suneeti Rekhari (University of Wollongong), “‘Roped Off at the Pictures’: Building a Framework to Study Segregation in Australian Cinemas”
Karen Crowe (University of Wollongong), “Cinema and Space: It’s not Rocket Science”

**A5 Rural Cinema Histories (pre-constituted panel)**
Chair Ross Thorne
Dylan Walker, “Making the Most of a Print: Travelling Exhibition in the 1930s”
Stephanie Hanson (University of Wollongong), “‘Electrical Wonders of the Present Age’: Cinema-going on the Far South Coast of NSW and Rural Perceptions of Modernity”
Ross Thorne, “The Heritage Significance of the Cinema-going Experience in NSW”

**A6 War on Film**
Chair Roger Hillman
Andrew Wiseman (Pericles Films), “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”
Susie Walsh, “Warrior Worriers and Babbling Battlers: Representations of Combat Trauma in the American War Film”
Roger Hillman (Australian National University), “Representing Gallipoli – From National to Transnational Myth?”

5.10-6.30  OPENING KEYNOTE
6.30-8.00  WELCOME RECEPTION
8.15  SCREENING
Friday, 28 November

8.30 am REGISTRATION
9.00-10.30 PLENARY SESSION
10.30-11.00 MORNING TEA
11.00-12.30 SESSION B

B1 History, Fiction and Representation
Chair Adrian Danks
Luke McKeown (University of Waikato), “(Re)presenting the Past: Historiographical and Theoretical Implications of the Historical Docudrama”
Adrian Danks (RMIT University), “I Am Big. It’s the Pictures that Got Small’: Going to the Movies in the Cinema”

B2 History, Memory and Realism
Chair Keith Beattie
Catherine Summerhayes (Australian National University), “A Play of Memory: Chris Marker’s Sans Soleil (1983)”
Pam Fossen (University of Otago), “Getting the Story Crooked: Errol Morris and Narrativist Historiography”
Keith Beattie (Deakin University), “Documentary: The Return of the Real in contemporary Video Art”

B3 Screen Music and Sound (pre-constituted panel)
Chair Rebecca Coyle
Rebecca Coyle (Southern Cross University), “Orchestrating the Waterfront Dispute: Musical Interpretation in Bastard Boys”
Philip Hayward (Macquarie University), “Ominous Rumblings & Eerie Silences: Science Fiction, the Outback Gothic and Australian Imagination”
Jennifer Cattermole, “Representing Rotuma: The Music for Pear ta ma ‘on maf (The Land Has Eyes)”

B4 Diasporas of Australian Cinema (pre-constituted panel)
Chair Vijay Devadas
Catherine Simpson (Macquarie University), “ANZAC’s Others: The ‘Noble Turk’ and the ‘Cruel Hun’”
Anthony Lambert (Macquarie University), “White Aborigines: Women, Whiteness, Mimicry and Mobility in Australian Cinema”
Greg Dolgopolov (University of New South Wales), “Excess in Oz: The Crazy Russian and the Quiet Australian”

B5 World Cinema and Genre
Chair Dirk De Bruyn
Alexia Kannas (Monash University), “A Glass Eye on Velvet Tapestry: Genre and the Italian Giallo Films”
Can Yalcinkaya (Macquarie University), “Turkish Melodrama and Modernization”
Ranjit Kumar (University of Wollongong), “The New Crossover Film: Pleasure Pauses and Invisible Editing”

B6 Fascism and Film
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Chair David Baker
Sue Gillett (La Trobe University), “History through Fantasy: Pan’s Labyrinth”
Savi Munjal (University of Delhi), “Politicising Fantasy/Fantasising Politics: Narrative (Inter)Play in Guillermo Del Toro’s Pan’s Labyrinth”
Manuela Gieri (University of Toronto), “Liberating the Gaze: Times and Places of a Free Cinema in a Post-war Europe”

12.30-1.30 LUNCH

1.30-3.00 SESSION C

C1 NZ Film in the UK (pre-constituted panel)
Chair Ian Conrich
Estella Tincknell (University of the West of England), “Historical Preoccupations in the New Zealand Films of Jane Campion”
Tory Straker (Birkbeck, University of London), “War Reproductions: New Zealand Film and the Second World War”
Ian Conrich (Birkbeck, University of London), “Revisiting Royalty: The Queen, Childhood, and 1950s New Zealand on Film”
Andrea Wright (Edge Hill University), “Summers of Love: Film and the Coming of Age in 1970s New Zealand”

C2 Time and Memory
Chair Catherine Fowler
Allan Cameron (Australian Film Television and Radio School), “History in Real Time: National Trauma and Narrative Synchrony in United 93 and Out of the Blue”
Kevin Fisher (University of Otago), “Subjective Vision, Narrative Fiction, and Historical Tragedy in Out of the Blue (2006)”
Jodi Brooks (University of New South Wales), “The Disappearance of Cinema and the Cinema of Disappearance: Memories and Memorialising of Cinema in Agnes Varda’s One Hundred and One Nights of Simon Cinema and David Lynch’s Island Empire”

C3 American Cinema: Style and Culture
Chair Russell L. Johnson
George Kouvaros (University of New South Wales), “The Misfits and Late Style”
Russell L. Johnson (University of Otago), “Reading Disability in Clara Bow’s Films: My Lady of Whims (1926)”

C4 Australian Film Theory and Criticism (pre-constituted panel)
Chair Constantine Verevis
Constantine Verevis (Monash University), “Film Theory Goes to Australia”
Deane Williams (Monash University), “The Project of Australian Film History”
Noel King (Macquarie University), “The Literary Studies-Film Studies Relation in Australia: 1975-1985”

C5 Masculinity, Stardom and Cinema
Chair James Donald
James Donald (University of New South Wales), “Renaissance man: Paul Robeson in Harlem”
Katharina Bonzel (University of Melbourne), “‘Yo… Don’t I Got Some Kind of Rights?’: Charting 30 Years of Rocky Balboa’s American Dream”
David Baker (Griffith University), “Elvis Movies: Reappraising the Corpus”
Amanda Howell (Griffith University), “No Satisfaction: Race, Gender, and the Performance of Rock Masculinity in Gimme Shelter”

C6 Italian Cinema
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Chair Mark Seymour
Daniela Baratieri (University of Western Australia), “Italian Good People: Screening the Colonial past Projecting Different Italians”

C7 Hong Kong Cinema
Chair Michael Anthony Ingham
Michael Anthony Ingham (Lingnan University, Hong Kong), “History in the Making: Allegory, history, fiction and Chow Yun-fat in the 1980s Hong Kong films Hong Kong 1941 (Dir. Po Chieh-leong) and Love in a Fallen City (Dir. Ann Hui)”
Sheau Shi Ngo (La Trobe University), “Nüxia as Family-Avenger: The Working Daughter and Filiality”
Yvonne Young (Hong Kong Baptist University), “Hong Kong documentary films and the 1997 handover”

3.00-3.30 AFTERNOON TEA

3.30-5.00 SESSION D

D1 Identity in New Zealand Cinema
Chair Russell Campbell
Ann Hardy (University of Waikato), “Moko Mokai and the Spiritual Regeneration of Travellers from the North”
Russell Campbell (Victoria University of Wellington), “The Portrait-of-the-Artist Documentary and New Zealand Cultural Identity”

D2 Australia and Australians in Film and Television
Chair Pat Laughren
Ruth Balint (University of New South Wales), “Who Do We Think We Are? The Televised Search for Identity and Homeland in Australia in the Twenty-first Century”
Brett Nicholls (University of Otago), “Contesting Islamophobia: East West 101 and the Imperative of Liberal Tolerance in Australia”
Pat Laughren (Griffith Film School), “Producing Queensland Films 1930-1960: From the Talkies to Television”

D3 Europe and Film
Chair Polona Petek
Sanna Peden (University of Western Australia), “Still in the Shadows: Remaking History through Intertextual References in Aki Kaurismäki’s EU-rotean Films”
Polona Petek (University of Melbourne), “Rethinking the Balkans, Reinventing Europe: Cosmopolitan Imagining in Contemporary Slovenian cinema”
Nataliya Oryshchuk (Canterbury University), “Through the Eyes of Soviet Ideology: Cinematic (Mis)representation of Grin’s Scarlet Sails in Soviet Culture”

D4 Representing Feminism and Femininity
Chair Tim Groves
Francesca Soans (Independent Filmmaker), “Desire, Documentary, and the Postcolonial Text”
Tim Groves (Victoria University of Wellington), “Performing Gender in Vertigo Criticism”
Bruce Harding (Canterbury University), “Perfect Strangers: Mr. Wrong Redux? Agnostic Gender Psychodrama and Sympathetic Insight in the Work of Gaylene Preston, Brioclage Cineaste and Documentarian”
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**D5 In Dirt, the Traces of History: Elisions and Reinscriptions in Post-Colonial Media (pre-constituted panel)**

Chair **Amy West**

**Hester Joyce** (La Trobe University), “Lucky Miles”

**Amy West** (University of Auckland), “Domestic Dirt in the Pioneer House: History, Reality, Materiality”

**Scott Wilson** (Unitec School of Performing and Screen Arts), “This Land Speaks for ‘Us’: New Zealand Cinema and the Speaking of a ‘Difficult History’”

**D6 Sound and Cinema**

Chair **Su Ballard**

**Melissa McKnight** (Queensland University of Technology), “Exploring the Relationships in Composing Music for Film”

**Peter Hoar** (Auckland University of Technology), “Kinetophones, Phonographs and Tin Whistles: The Soundscapes of Silent Film in New Zealand”

**Su Ballard** (School of Art, Otago Polytechnic), “The Noise of the Visual Artefact in Experimental Film from Aotearoa New Zealand”

5.10-6.30 **PUBLIC LECTURE: KEYNOTE**

7.30-9.30 **SILENT FILM SCREENING**  *The Kid Stakes, Daughter of Dunedin*
Saturday, 29 November

8.30 am  REGISTRATION

9.00-10.30  PLENARY SESSION

10.30-11.00  MORNING TEA

11.00-12.30  SESSION E

E1 Biography, History and Cinema
Chair Hilary Radner
Irène Bessière (Fondation Maison des Sciences de l’Homme), “History and the Biographical Film: How the Viewer is made to respond to ‘The Strangest Past’”
Bronwyn Polaschek (University of Otago), “The Life of Lady Lazarus: An Analysis of the Fiction Film Sylvia as Historical Document”
Penny Spiro (Macquarie University), “I’m Not There: Searching for a Life History through Narrative and Visual Representation in the Contemporary Musician Biopic”

E2 German Cinema
Chair Andrew W. Hurley
Tyson Namow (La Trobe University), “Nosferatu, Herzog and Images of History”
Andrew Wright Hurley (University of Technology, Sydney), “East German Blues: Musical Representations of Freedom in Leander Hausmann’s Sonnenallee (1999) and Michael Schorr’s Schultze Gets the Blues (2003)”
Simon Ryan (University of Otago), “The Fate of the Collective in Recent German Cinema”

E3 Australia and Australians on Film
Chair Errol Vieth
Lisa Milner (Southern Cross University), “Kenny and Australian Cinema in the Howard Era”
Jeannette Delamoir (National Film and Sound Archive), “‘We Are an Ugly Race’: The Sentimental Bloke and Visual Media, 1922”

E4 Through the Lens of 9/11 (pre-constituted panel)
Chair Sean Redmond
Sean Redmond (Victoria University of Wellington), “The Bloody Screen”
Scott Wilson (Unitec School of Performing and Screen Arts), “When Does the Mourning Stop?: Enabling Fantasy in the post 9/11 City”
Brady Hammond (Victoria University of Wellington), “Red versus Blue: Post-9/11 Audiences in the United States and Blockbuster Cinema”

E5 Filmed Testimony: A Reconsideration (pre-constituted panel)
Chair Donna-Lee Frieze
Donna-Lee Frieze (Deakin University), “It All Took Place in 1915’: Temporality and the Armenian Genocide in I Hate Dogs!”
Stephen Goddard (Deakin University), “Testimony and Memory: Re-writeable Video Memoirs”
Simone Gigliotti (Victoria University of Wellington), “Custody and Conflict: The Survival of Testimony”

E6 The Work of Art in the Age of Pixellation (pre-constituted discussion panel)
Chair: Kathy Dudding will chair discussion panel of members of The New Zealand Film Archive / Ngā Kaitiaki ō ngā Taonga Whitiāhua
  • Diane McCallen, Project Developer, Medianet
  • Diane Pivac, Web Projects Developer
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- Himiona Grace, Poutakawaenga, Taonga Maori Collection
- Alex Burton, Manager, Education Programmes
- Frank Stark, Chief Executive

12.30-1.30 LUNCH

1.30-3.00 SESSION F

F1 Cinema and Visual Culture
Chair Alison McKee
Alison McKee (San José State University), “Remapping the Parker-Hulme Case: History, Narrative, and Visual Culture”
Natalie Smith (University of Otago), “Dressing Down Al Shaw’s Anxieties: The ‘Kiwi Bloke’ in Crisis in Roger Donaldson’s Smash Palace”
Elaine Webster (University of Otago), “Red Shoes in The Red Shoes: Costume and Archetype”

F2 Rethinking Cinema History (pre-constituted panel)
Chair Richard Maltby
Richard Maltby (Flinders University), “What’s New in the New Cinema History?”
Mike Walsh (Flinders University), “The Bughouse versus the Octopus: Writing Australian Cinema History through Distributor/Exhibitor Relations”
Deb Verhoeven (RMIT University), “‘The Live Entertainment Far Exceeded the Shadows on the Sheet’: Re-thinking Philosophies of Cinema-going”

F3 Amateur Film
Chair Simon Sigley
Roger Odin (University of Paris III – Sorbonne-Nouvelle), “Amateur Films, Archives and Questions of Identity”
Maija Howe (University of New South Wales), “Imaging Film for the Cine-Illiterate: The Amateur and the Subject of Ontology”
Kathy Dudding (New Zealand Film Archive), “Tracing the Flaneuse: On Early women Amateur Film Collections”

F4 British Cinema
Chair Giacomo Lichtner
Steven Allen (University of Winchester, UK), “Imaging/Imagining a History of Violent Britain”
Giacomo Lichtner and Andrew Francis (Victoria University of Wellington) co-authored, “War Films for a War Audience: Propaganda and Mass Persuasion in 1942 Britain”

F5 Haunted by the 70s: New Technologies and Fragmented Narratives (pre-constituted panel)
Chair Kara Keeling
Kara Keeling (University of Southern California), “Digital Identity Politics: Maquilapolis and the Political Economy of New Media”
Stephanie Hoover (University of Southern California), “Allegories of Information: Network, New(s) Media, and the Public Sphere”
Kate Fortmueller (University of Southern California), “Absent Linkages and Invisible Keywords: Generative Narratives and their Avant-Garde Antecedents”

F6 Asian Popular Cultures and Cinema
Chair Xuelin Zhou
Xuelin Zhou (University of Auckland), “‘No-Man Driving’: Youth Culture in Contemporary Chinese Cinema”
Paola Voci (University of Otago), “Browsing Audiences: From Street Posters to Video Posting”
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Seiko Yasumoto (University of Sydney), “The Re-making of Japanese Media Popular Culture Products: From Television to Film”

3.00-3.30  AFTERNOON TEA

3.30-5.00  SESSION G

G1 Mapping Indigeneity
Chair Jane Mills
Janet Wilson (University of Northampton), “Representations of Indigeneity in New Zealand and Australian Film: A Comparative Perspective”
Therese Davis (Monash University), “Collaborative Moments: Indigenous and Non-Indigenous Creative Partnerships in Australian Film”

G2 Region and Cinema
Chair Kate Bowles
Simon Sigley (Massey University), “Beyond the Middle Distance: Towards a History of trans-Tasman Film Culture and Criticism”
Kate Bowles (University of Wollongong), “‘Being a Flapper I like the Movies’: Popular Cosmopolitanism or Parochial Internationalism?”
Andrew Mason (University of Southern Queensland), “Pictures in the Regions”

G3 Cityscapes and Utopias
Chair Claire Perkins
Alec Morgan (Macquarie University), “Common Ground on a Distancing Planet: The City in Contemporary Non-Linear Narrative Feature Films”
Claire Perkins (Monash University), “Demonlover Dotcom: Revising Utopia and Science-fiction in the Films of Olivier Assayas”
Sean Maher (Queensland University of Technology), “Triple Helix: Film Noir, Neo Noir and Los Angeles – Imagining History and Remembering the Future in the Most Contemporary City”

G4 Issues in Contemporary Cinema I
Chair Kevin Sandler
Radha O’Meara (University of Melbourne), “In the Absence of Mediation: Soderbergh’s Bubble”
Kevin Sandler (Arizona State University), “‘The Name is Blond: James Blond’ – Remaking the ‘Bondian’ in Casino Royale”

G5 French Cinema and History
Chair Ben McCann
Margaret Burrell (University of Canterbury), “Anyone for a Grail?”
Mary Wiles (University of Canterbury), “From Historical Moment to Existential Myth: A Fait Divers in Jacques Riveté’s Paris nous appartient”
Ben McCann (University of Adelaide), “‘Lived in Sets’: Creating a Décor Strategy for French Cinema”

G6 Topics in Political Economy and Cinema
Chair Brett Nicholls
David Newman (Simon Fraser University, Canada), “Resisting Hollywood: The 1930 Trade War between Hollywood and the New Zealand Government”
Drew Cottle (University of Western Sydney), “Searching for ‘Rosebud’: Citizen Kane as a Historical Document”
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Tuba Boz (Monash University), “The Political Economy of International Film Festivals: An Interdisciplinary Approach”

5.10-6.40  GAYLENE PRESTON, Screening and Discussion

7.30  CONFERENCE DINNER
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Sunday, 30 November

9.00 am REGISTRATION

9.30-11.00 SESSION H

H1 Representing History
Chair Hilary Radner
Hilary Radner (University of Otago), “The Heritage Film in New Zealand Cinema”
Karen Mauri (Victoria University, Melbourne), “Realism and History: Representing Racial Paradigms and Negotiating the Present”
Alan Wright (University of Canterbury), “Baseball, History and the Essay Film”

H2 Girls and Women on Film
Chair Annabel Cooper
Belinda Smail (Monash University), “Female Subjectivity and the Pornography Documentary”
Polly McGee (University of Tasmania), “The Female Factory: Writing ‘The Girl’ through Time, Space and Place in Contemporary Children’s Film”
Gabrielle Hine (University of Otago), “Lo-Lee-Ta: The Historical Legacy of Kubrick’s Nymphet”

H3 Makers Comment on their Practice
Chair John Chrisstoffels
Kathryn Millard (Macquarie University), “The Reincarnation of Chaplin’s Tramp: How Did a Silent Film Comedy Icon Become a Local Character?”
Ann McGrath (Australian National University), “Filming a Modern Exchange in Ancient History: The Lake Mungo Film Project”

H4 Issues in Documentary Cinema
Chair Alistair Fox
Jane Landman (Victoria University, Melbourne), “Documentary Film and Governance in Colonial Transition”
Fiona Paisley (Griffith University), “My Wife Holds the Gun: On the Camera-Hunt with Osa and Martin Johnson, 1910-1937”

H5 Post-Colonial Legacies
Chair Kevin Fisher
Dan Bendrups (University of Otago), “The Representation of Rapa Nui (Easter Island) in Feature Film”
Geraldene Peters (AUT University), “Unsettling – Darcy Lange’s Maaori Land Project”
Charon Freebody (La Trobe University), “Questions of Remembering – A Selected History of Cinematic Portrayals of the ‘Stolen Generation’”

H6 Cinema and Culture
Chair Paola Voci
Faye Bendrups (Victoria University, Melbourne), “Screening Voices of Human Rights in Argentina”
Meg Johnston (Monash University), “Our Friends and Others: Molly and Mobarak, Recognition and the Politics of Friendship”
Julia Vassilieva (Monash University), “In Search of ‘New Otherness’: Figuration of Kazakhstan in Borat and Ulzhan”
Guillermo Anad (Australian National University), “Tango and Cinema: Citing the ‘Exotic’ Argentine Condition”

11.00-11.30 MORNING TEA

11.30-1.00 SESSION I
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I1 Within the German Orbit
Chair Simon Ryan
Vicki Evans (University of Otago), “Softening the Armoured Heart: Douglas Sirk’s The Tarnished Angels”
Stephanie Cousineau (University of Northern British Columbia), “Men First, Nazis Second?: Nazis in German and Non-German Feature Films since 1989”

I2 Issues in Contemporary Cinema II
Chair Nicola Evans
Nicola Evans (University of Wollongong), “From Backstage to Centre Stage: The Film Feature and the ‘Making Of’ Featurette”
Craig Frost (Monash University), “Re-gendering the Final Girl: Eli Roth’s Hostel”
John Finlay Kerr (Australian National University), “Be Kind Rewind: Remaking Film and History”

I3 Film’s Other Histories: Performance
Chair Ian Dixon
Ian Dixon, “Shooting in the Shadows: John Cassavetes from Actor to Auteur”
Danni Zuvela (Griffith University), “Tracking the Light Machine: Colour Organs and the Performance of Projection in Australian Avant-Garde Film History”

I4 Film and Art
Chair Peter Leech
Dirk de Bruyn (Deakin University), “Folding History Back onto Itself”
Peter Leech (University of Otago), “The Painted Screen: On Robert Bresson and Michelangelo Antonioni”
Catherine Fowler (University of Otago), “Introspective and Circumspective Histories of the Cinema in Contemporary Gallery Films”

I5 Post-Coloniality and Cultural Knowledge
Chair Davinia Thornley
Vijay Devadas (University of Otago), “Anand Patwardhan, Postcolonial State Power and South Asian Solidarity”
Anne Barnes (University of New South Wales), “The Implications of the Soundtrack in Australian Intercultural Gothic Cinema”
Annabel Cooper (University of Otago), “From Utu to River Queen: Remaking War Stories”

I6 Engaging with Critical Theory
Chair Ian Aitken
Ian Aitken (Hong Kong Baptist University), “The Early Philosophy and Film Theory of Georg Lukacs”
Donald Reid (University of Otago), “Media Studies in New Zealand and the Economics of Neoliberalism”
David Hoskins (University of Otago), “Confronting Grierson’s New Zealand Heritage: Forgotten Footage and Found Culture”

1.00-2.00 LUNCH
2.00-4.00 BIENNIAL GENERAL MEETING
4.00-4.30 AFTERNOON TEA
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4.30-6.30 SCREENING