

WHAT IN THE WORLD

Paul Willemsen once suggested that even the most basic keywords of cinema studies—like montage or realism or *mise en scène* or narrative—are words without any clear meaning or stable referent: rather, in truth, they are fumbling attempts to name and tame some highly complex processes. They are double-talk, in this sense, even as we pretend to wield them with pedagogical confidence; they gesture towards aesthetic force-fields, political tangles, cultural traditions and possibilities that are felt, dimly sensed, even enabling in some profound, subterranean ways ... but hard to put into tidy order-words and key concepts.

World Cinema is the latest of these concepts that is more like a crowd or a cloud than something you can simply point to. Clearly, it has to mean more—or less—than simply all the films made in the world at any given moment. At the same time, it has always been an expansive rather than contractive concept—an injunction to look further afield, get out of your box. The term has played a mosquito role: an insistent, nagging reminder in one's brain to get out of that old habit of immediate and unthinking Anglo-Euro-centric reference in all things cinematic. This battle is never entirely won: OK, these days I can instantly name half a dozen Taiwanese directors. But can I name as many Chinese film theorists or Egyptian film critics?

World Cinema has quickly come to mark out the space of a debate, indeed many debates that circulate today. Dudley Andrew wonders whether it is the new, revamped name for what we used to call Third Cinema as theorised within postcoloniality. Sometimes it stands for Transnational Cinema, in modes of both production and consumption. More militantly, armies of progressive critics around the world in magazines like *Cinema Scope* (Canada) or *Transit* (Spain) or *Independencia* (France) are using the term as a codeword for Resistant Cinema—in whatever form that resistance takes today. A canon of those film directors at the World Cinema frontline has—for better and for worse—already assembled itself in print, at Festivals, and in university courses: Jia Zhang-ke, Mercedes Álvarez, Pedro Costa, Apichatpong Weerasethakul, Nuri Bilge Ceylan (to name only five you will hear about in this conference) ... plus the various waves of predecessors still contributing so vitally to the push, like Hou Hsiao-hsien, Chantal Akerman or Jean-Luc Godard ... and not forgetting the names and works from the past that we gladly rediscover today and pull into our present: Ritwik Ghatak, Mikio Naruse, Carole Roussopoulos, José Val del Omar ... We all know that such listings of auteur-names can be fickle, transient, fashion-driven and reductive; nonetheless, canon formation—and contestation—is a key element in today's culture wars around World Cinema.

For me, World Cinema marks a fracture in the old attitudes for and against Art Cinema. And for the simple reason that Art Cinema came inevitably to be packaged, commodified and woefully watered down into something sewn and sold as Arthouse Cinema—houses where the hospitality shown toward global trends has become ever more pinched and conservative. With the result that World Cinema could be defined in many places (Australia among them) as precisely the Art Cinema that no longer finds distribution/exhibition in the Art Houses. And that is why you won't hear much about Michael Haneke or Indiewood or the convolutions of movie genre at *World Cinema Now*.

But World Cinema, equally, names other debates and pressure points that are just as urgent. What about all the popular traditions (such as in African cinema) that win local fame but never travel or translate even into the context of an Exotic Other abroad? What about the slowly cooking movement toward a Global Indigeneity—which indeed forcibly returns us to the question of a Third Cinema? Is there a new conceptual toolkit available in the digital 21st century to refocus the struggle for recognition and dissemination of Women's Cinema, or Experimental Cinema, or all the hybrid aesthetic forms in between documentary, fiction and essay? And what about the intermedial reinvention of cinema in the art gallery, on public screens or at YouTube?

Cinema Studies as an educational practice has at long last started moving away from the habit of treating World Cinema as a collation of twelve discrete national cinemas in twelve weeks (or, according to Dana Polan's formula, *If It's Wednesday, This Must Be Italian Neo-Realism*). That is why, in this conference, apart from when the grouping seemed natural and timely (as in the case of

Chinese documentary), we have avoided the traditional ghetto of nation-themed panels. We want to encourage everyone to leave their speciality and network topics across geopolitical lines. As Rosalind Galt and Karl Schoonover have recently suggested, Art Cinema “always carries a comparativist impulse and a transnational tenor.” That’s the kind of curiosity we should follow.

Not that any of this will be easy. The old academic scare-quotes joke comes to mind: in order to fully engage in a conference titled *World Cinema Now*, we would first have to interrogate the meanings of ‘world,’ ‘cinema’ and ‘now’—not forgetting ‘world cinema,’ ‘cinema now’ and ‘world now’. And indeed, you will hear much serious interrogation along these lines during the event. Both the philosophical and geopolitical turns in recent Cinema Studies have riveted our attention upon not only the complexities of globalisation, but also the very category of a world, and the processes of world-making or world-projection.

Despite all this necessary self-questioning, World Cinema is not a mere myth. A motto from Galt and Schoonover’s *Global Art Cinema* is the ticket to this terrain: “We refuse to underestimate the potential of the international.”

Adrian Martin, Convenor of *World Cinema Now*

Keynote Speakers

Nicole Brenez (Université Paris 3 - Sorbonne Nouvelle / Institut Universitaire de France)

Political Cinema Today: The New Exigencies

What, today, are the propositions, dissidences, organisational forms and critical enterprises that bear witness to a free, irreducible, undetermined reflection, whether on the industrial apparatus, technological trends, or social controls? Can we discern lines of force and battlefronts, as well as singularities, in the field of civil images? Faced with today's crises and revolutions, we shall observe some radical formal initiatives on the plane of images.

Nicole Brenez has been described in *Sight and Sound* magazine as "our greatest living film critic." She is Professor of Cinema Studies at the Université de Paris 3 - Sorbonne Nouvelle. She is the author of, among other books, *Abel Ferrara* (Illinois University Press 2007) and the monumental *De la figure en général et du corps en particulier. L'invention figurative au cinéma* (De Boeck 1998), as well as numerous articles translated into many languages. She has conceived and organised a large number of events and film retrospectives around the world, and has programmed the avant-garde screenings at the Cinémathèque Française since 1996.

Elena Gorfinkel (University of Wisconsin-Milwaukee, USA)

Decomposing Cinema: Senses of Duration

This talk deploys decomposition as an iterative conceptual frame for thinking about certain aesthetic tendencies within global art cinema, particularly around resurgent questions of filmic duration, stillness, decay and dead time. Exploring the films of Béla Tarr, among others, it examines the aesthetic and historical stakes of, and claims on, suspended and arrested temporalities in recent critical discourses and debates on world cinema.

Elena Gorfinkel is Assistant Professor in Art History and Film Studies at the University of Wisconsin-Milwaukee. She is co-editor (with John David Rhodes) of *Taking Place: Location and the Moving Image* (Minnesota 2011). Her writing on cinephilia, marginal cinemas, women's filmmaking practice and filmic corporeality has appeared in *Framework*, *Cineaste*, *Electric Sheep*, *World Picture*, *LOLA* and *Camera Obscura* (forthcoming), as well as in the collections *Cinephilia: Movies, Love and Memory*, *Underground USA* and *The Blackwell Companion to R.W. Fassbinder* (forthcoming). She is currently writing a book on American sexploitation cinema of the 1960s.

Philippe Grandrieux (Filmmaker, artist, writer, France)

Films Transmit to Films

"You film with a history behind you. It's hard to film as if Dreyer, Murnau and Lang had never existed. But I never think of antecedents as I film a shot; I couldn't" (Philippe Grandrieux in conversation with Nicole Brenez, 2002). In his new film *Masao Adachi*, Philippe Grandrieux reflects on the instinctive way he films Tokyo; it occurs to him later that Tarkovsky shot it almost exactly the same way in *Solaris* (1972). Yet the scene is not a conscious quotation, tribute or homage; rather, it is as if some piece of cinematic life has been *transmitted* from one artist to the other or, rather, from film to film, beyond individuals. Grandrieux loves and finds inspiration in Pascal's phrase, "L'homme passe infiniment l'homme"—which appears in English in the passage: "Know then, proud man, what a paradox you are to yourself. Humble yourself, weak reason; be silent, foolish nature; learn that man infinitely transcends man." For *World Cinema Now*, the filmmaker will reflect upon this process of cinematic transmission, in his own work and that of others.

Philippe Grandrieux is a French experimental filmmaker, writer and University lecturer. In his early works of the 1980s, he worked in collaboration with the French Institute National de l'Audiovisuel (INA) where he invented new cinematographic forms that question the central tenets of film writing such as the notions of documentary and film essay, such as in *Return to Sarajevo* (1996). He is the director of three fiction features, *Sombre* (1998), *La Vie nouvelle* (*The New Life* 2002) and *Un Lac* (*A Lake* 2008), and the recent portrait-essay *Masao Adachi* (2011). He has also worked in gallery installation and music video. His next project, currently in preproduction, is titled *Fever*.

Vinzenz Hediger (Goethe-Universität Frankfurt am Main, Germany)

What Do We Know When We Know Where Something Is? A Note on Brains, Maps, and Screens

To render representation geometrically, i.e. to draw phenomena and arrange in sequence the decisive events of an experience—that is the first task in which the scientific mind affirms itself. – Gaston Bachelard, *La formation de l'esprit scientifique*

Over the last few years, film theory has become concerned with two apparently unrelated topics: the experiential spaces of cinema; and the complex relationships of the moving image to the neuronal processes of the brain. In the age of portable, digital devices, the question 'What is film?' has been replaced by the question 'Where is film?', with an exploration of the various locations of the moving image. Meanwhile, in the footsteps of Gilles Deleuze's dictum that "the brain is the screen" as well as from within the framework of cognitive film theory, there has been a flurry of attempts to map the aesthetics of the moving image onto the architecture of a brain made increasingly visible and transparent by new imaging technologies.

Relating these topological twists and turns in film theory to the fact that film culture has long defined cinema in topological terms, i.e., classified films according to their national and cultural origin—an approach of which the concept of world cinema is but the latest unfolding—this contribution asks what the new topologies of cinema, the inquiry into the experiential spaces of the moving image and the mapping of world cinema, have in common with the new metaphysics of the brain in action.

Tracing both the cultural topographies of cinema and the brain mapping endeavours of contemporary neuroscience (and film theory) to their 19th century origins, this contribution argues that, along and in line with the topological concerns in film theory, our current concern with world cinema may be driven by a nostalgic desire to retain the precarious unity and coherence of an object once simply called cinema.

Vinzenz Hediger is the Professor of Film Studies at the Goethe-Universität in Frankfurt am Main. His research interests lie in the field of history and philosophy of film and media theory centreing on non-canonical film formats, scientific and educational films. He worked on the fifteen-volume project *Film Theory in Media History*, which is published by Amsterdam University Press. Professor Hediger was a founding member of the European Network for Cinema and Media Studies (NECS).

Song Hwee Lim (University of Exeter, UK)

Slowness, Nostalgia, Cinephilia: A Certain Tendency in World Cinema

This paper argues that a certain tendency in slowness has emerged in world cinema, and that its discourse is linked to nostalgia and premised upon cinephilia. It situates this cinematic tendency within a wider socio-cultural context in which slowness has been promoted as a way of living, from the Slow Food Movement to travel, fashion and architecture. Focusing on the films of Tsai Ming-

liang, the paper analyses aspects of stillness and silence that are deployed to construct slowness in his films.

Dr Song Hwee Lim is a Senior Lecturer in the Department of English at the University of Exeter. His principle area of research is transnational Chinese cinema and he has published widely on key auteurs such as Chen Kaige, Tsai Ming-liang, Ang Lee, Wong Kar-wai and Royston Tan. Dr Lim wrote the book *Celluloid Comrades: Representations of Male Homosexuality in Contemporary Chinese Cinemas* (University of Hawaii Press 2006). He is also a founding editor of the *Journal of Chinese Cinemas* (the first and only English language, internationally peer-reviewed academic journal dedicated to the study of Chinese cinemas) and is a co-editor of *Remapping World Cinema: Identity, Culture and Politics in Film* (Wallflower Press 2006).

Meaghan Morris (University of Sydney, Australia; Lingnan University, HK)

The World, the Fame and the Video Star: Cynthia Rothrock's Career

Twenty years ago, Adrian Martin remarked that after two earlier decades of film theory, “the range of possible themes that a film might address has seemingly shrunk to a gothic handful: sex, cinema, identity, ‘the image’ ...” (“*Mise en scene* is Dead, or The Expressive, The Excessive, The Technical and The Stylish”, 1992). Throughout the 40 years constellated by this remark, martial arts cinema has had other concerns such as revenge, kinship, duty, friendship, loyalty, patriotism, money, work, survival, war, political change and economic crisis, which are foregrounded in stories offering aesthetic as well as ethical pedagogies for dealing with history's upheavals. Despite the transnational popularity of this cinema, however, it continues to be relegated in much English language criticism to the peripheries of ‘genre’, ‘cult’ and ‘subcultural’ studies.

My paper explores some of the reasons for this in relation to the career of Cynthia Rothrock, a martial arts performance legend of the 1980s. At the height of her fame Rothrock was mobbed by fans from Germany to Indonesia and she made a stadium erupt in the U.S.A, where her thirty-odd films were not shown in cinemas; the subject of hundreds of media articles world-wide, she has been the object of adoring fan websites and ‘shrines’, and features today in lovingly curated YouTube galleries of her best fight scenes. Yet in academic studies her career is often framed as one of failure to become a ‘real’ star—that is, to get a big screen role in Hollywood. I consider how critical questions might be reframed to take account of the work of a world inter-medial female star.

Professor Meaghan Morris is a figure of world stature in the field of Cultural Studies and she is immediate past Chair of the international Association for Cultural Studies (ACS), 2004-08. A Fellow of the Australian Academy of the Humanities and a former ARC Senior Fellow, she divides her time between the University of Sydney and Lingnan University, Hong Kong, where she has been Chair Professor of Cultural Studies since 2000. Her books, including *The Pirate's Fiancée: Feminism, Reading, Postmodernism* (Verso 1988), *Too Soon Too Late: History in Popular Culture* (Indiana 1998) and *Identity Anecdotes: Translation and Media Culture* (Sage 2006), focus on the role of the media and popular history in forming public cultures.

Granaz Moussavi (Filmmaker, poet, independent researcher, Australia and Iran)

The Aesthetics of Censorship in Iranian Cinema Today

Yes, we all know that censorship is a bad thing and that no artist would voluntarily choose to be subjected to limitations hindering his or her freedom of speech and expression. But, in some parts of the globe censorship persists. I would like to open a discussion and explore the cinematic aesthetics of this problematic and the sometimes-chaotic co-existence between censorship bodies and

filmmakers who resiliently keep pushing boundaries in Iranian cinema. This is my point of departure for explaining the poetics of Iranian films. The alternative and poetic aesthetics that Iranian filmmakers have deployed in their films are not about legitimising censorship, on the contrary, they explore and invent artistic pathways to survive pressure and limitation, possibly creating cutting edge films that cut the edges of tight frameworks of censorship.

Granaz Moussavi is an Iranian contemporary poet, film director and screenwriter. She has made several shorts films and documentaries and her debut feature film *My Tehran for Sale* (2009) was an award winning and critically acclaimed Australian-Iranian co-production.

R. Barton Palmer (Clemson University, USA)

Globalising Male Melodrama

My paper talks about one part of a current book project (*Commercial/Independent Cinema*, co-authored with Linda Badley) and concerns two elements: first, the constitution of an 'international art cinema' largely in the exhibition sector of the American industry in the '50s and '60s and second, the influence of those films—which are roughly speaking modernist in opposition to the late Victorianism of Hollywood conventions—on 'modernist' American filmmaking in the Hollywood Renaissance period, a body of films that contrasts with the more celebrated auteurist work of Scorsese, Spielberg, Coppola and company. My talk focuses on the male melodrama that derives from Bergman, Antonioni, Losey and company as influential on a number of neglected films that includes, among others, Irvin Kershner's *Loving* (1970), John Frankenheimer's *Impossible Object* (1973), John Boorman's *Point Blank* (1967), Robert Altman's *California Split* (1974) and Jerry Schatzberg's *Scarecrow* (1973). I suggest, using the term popularised by Bakhtin, that the international art cinema 'dialogised' Hollywood filmmaking in a more extensive way than has usually been thought, paving the way for a truly globalised sector of modernist film production that continues to have a life in the commercial/independent filmmaking of post-80s Hollywood alternative filmmaking. This period of globalisation, I suggest, finds its own interesting antecedents in the early studio period, particularly with the 'Germanisation' of Hollywood in the 1930s, which I briefly discuss. I expand the reach of the term 'globalised' to cover more than recent developments in film and associated media to suggest that globalisation may well be one of the most important aspects of the institution of the cinema throughout its history.

R. Barton Palmer is Calhoun Lemon Professor of Literature at Clemson University and director of The South Carolina Film Institute. He is the author of *Hollywood's Dark Cinema: The American Film Noir* (Twayne 1994) and many other books.

Special Presentations

Anime Versus the World

William D. Routt

Anime Listening Drawing

I sketch out a way of understanding Anime by sensing it as sound or music—that is, as a sort of listening—wilfully misunderstanding and misusing some ideas of Jean-Luc Nancy in the process. This approach is intended to suggest that what Anime does is only occasionally what world cinema in general does, and also to indicate why I like the one and have pretty much given up on the other.

After more than 35 years teaching film, media and cultural studies, William D. Routt retired from academia in 1998. Since then he has published work on Australian film (including *The Picture That Will Live Forever* with Ina Bertrand), early cinema (including “Innuendo 1.5” in *LOLA*) and anime (including “De Anime” in *The Illusion of Life 2*).

Philip Brophy

How Anime Fucks The World (And You With It)

‘The World’ in Anime is far from being of such a grand scale. ‘The World’ in Anime is infinitesimally immediate, close, connected. It is so near the pores of your skin, the slightest move it makes is amplified to a cosmically debilitating scale. This is why ‘The World’ ends again and again in Anime. It ends because the planetary—and all its grand metaphors—is nothing compared to your connection with it. World cinema is an inverse construct: it claims to be of a world for those who think there is such a thing beyond them in the first place. Anime lives in a perpetual ground zero, where the world maybe happened once, but where its actuality is now and forever more the cyclical occurrence of not being allowed to happen again. And Anime is very, very happy with that. The presentation includes a screening from the video animation series *FLCL* (2000–2001).

Philip Brophy is an Australian musician, composer, sound designer, filmmaker, writer, graphic designer and academic. He has curated numerous programmes for the Melbourne International Film Festival covering Anima, Blaxploitation and Japanese cinema. He has made a series of experimental shorts, audiovisual works for galleries, digital animation series and made his feature directorial debut with *Body Melt* (1993). He has also had two books published by the British Film Institute, *100 Modern Soundtracks* (2005) and *100 Anime* (2006).

Tribute to Anna Kannava (1959–2011): Kate Cutts, Graeme Cutts and Bill Mousoulis

“Sometimes I think my style is a combination of silence and slapstick from the silent era, experimentation from countless hours of experimental film screenings and atmosphere from the Europeans. The voice-over just comes to me; I have no control over it.” Anna Kannava was an extraordinarily talented and unique filmmaker, still too little known in Australia and beyond, who made remarkable shorts and two strong, low-budget features. At her death, she left behind two novels that will hopefully be published soon. Migrating from Cyprus to Australia at age 15, her work never ceased mining, in richly inventive poetic forms, the interconnections between the various cultures that comprised her, and her autobiographical (as well as her rich imaginary) experience. This tribute will explore her years as a student at Rusden College (now Deakin University), the evolution of her films, and her working method.

Kate Cutts recently graduated with a Masters of Visual Culture at Monash University with an emphasis on film history, theory and criticism. Friend of Anna Kannava.

Graeme Cutts is a film historian and is a former lecturer in Media Studies at Rusden State College. Friend and teacher of Anna Kannava.

Bill Mousoulis is a Greek-Australian film director. He was the founder of the online film journal *Senses of Cinema* in 1999 and the founder of the film co-operative Melbourne Super 8 Film Group in 1985. Friend of Anna Kannava.

Tribute to Mani Kaul (1944–2011): Surbhi Goel and Laleen Jayamanne

“When nothing moves, time does.” Mani Kaul was a key figure in the Indian art cinema associated with Ritwik Ghatak, Kamal Swaroop and Kumar Shahani, among others—artists who were, in turn, inspired by the example of Robert Bresson. Indeed, it has been suggested that Indian filmmakers today face the stark choice of pursuing ‘money’ (i.e., commercial Bollywood) or emulating ‘Mani’. This tribute session will include clips from Kaul’s key works, such as *Uski Roti* (1969), *Mati Manas* (1984) and *I Am No Other* (2002), and discuss his rich ideas on the medium of film.

Tribute to Raúl Ruiz (1941 – 2011): Adrian Martin with Philippe Grandrieux

“Raúl’s cinema is profoundly a cinema of friendship. With a great sea breeze, his stories soothe and console the unspeakable melancholia that darkens our faces” (Philippe Grandrieux). If World Cinema is anything, it is Raúl Ruiz. Born in Chile and embarking on a journey of political exile with his partner, director-editor Valeria Sarmiento, in 1973, Ruiz settled in France but made every kind of project, in the framework of any possible production situation, in places all over the globe. From no-budget feature-length classroom exercises to elaborate art installations, from star-studded prestige productions to language-based theatre pieces, Raúl’s days were literally structured around an absorption in writing (he was a gifted essayist and voracious reader) and then an abandonment of it in the alchemical, improvisatory inventions of staging, shooting, working with actors, and post-production processes. We have scarcely begun to scrape the surface of his prodigious *œuvre*.

Adrian Martin is Associate Professor of Film and Television Studies and Co-Director of the Research Unit in Film Culture and Theory, Monash University. He is the author of five books and Co-Editor of *LOLA* (www.lolajournal.com).

Abstracts

Julie Banks (Monash University, Australia)

Innocent When You Dream: Affect and Perception Through Lucile Hadzihalilovic's Innocence

In this paper I explore a framework for understanding how the abstract economy of film can be felt as an immediate experience of emotion and the body. Drawing on Affect Theory, and through an analysis of Lucile Hadzihalilovic's *Innocence* (2004), I suggest that we can understand our bodily perception of the abstract, not through specific sensory modalities such as vision or hearing, but through a form of unified, amodal perception. I argue that the abstract can be apprehended amodally as intensity, rhythm, time and shape, and that these elements can resonate bodily as patterns, dynamics and rhythms of affect. Such an understanding invites a way of thinking of world cinema as a term that can encompass not only a film's origins or the dynamics of distribution and exhibition, but also the embodied spectatorial experience.

Julie Banks is a postgraduate student in Film and Television Studies at Monash University. Her thesis considers whether the bodily and emotional experience of film can be understood as emerging through film's materiality. She also works in art-museum collections management, where she has an interest in the documentation of new-media art.

Iqbal Barkat (University of Western Sydney, Australia)

When Avatar and Here I Am Are On the Same Market Shelf

The world of film distribution is undergoing an upheaval, more seismic than other aspects of the film industry. A prominent Australian distributor recently remarked, "I want to distribute your film, but I am not sure how to distribute a film anymore." Distributors have always had a grip on the most lucrative part of the film business. Often averse to risks, distributors have choked supply of the best films from around the world and marketed a number of quality films so poorly that the films never reach their audience. Frustrated with this stranglehold, many producers and filmmakers are now deciding to distribute their own films and are using novel distribution methods, including travelling and showing their films to small audiences, using online distribution channels and offering free downloads of their films. This paper discusses the challenges and opportunities offered by these new distribution methods.

Iqbal Barkat teaches Communications and Media at the University of Western Australia and is a Doctoral Candidate at the University of Western Sydney in the School of Communication Arts and Centre for Cultural research. He is a co-author of *Screen Media Arts: An Introduction to Concepts and Practices* (2009), which was published by Oxford University Press and won the Tertiary Teaching and Learning Category at the Australian Publishing Awards in 2009. Barkat runs his own media production company and has directed a feature, documentaries, shorts, corporate videos, music videos and theatre pieces. At present he is working on his next feature.

Melis Behlil (Kadir Has University, Turkey)

Turkey: Now Showing

In the last decade, one of the most exciting cinemas within the wider—and highly contested—category of world cinema has been that of Turkey. Films from Turkey are increasingly being shown at international film festivals, highlighting an upsurge in auteurist filmmaking by influential figures such as Nuri Bilge Ceylan and Fatih Akin, as well as a new generation of directors who have made their feature debuts after 2006. In addition to the festival favourites, popular cinema is also undergoing a revival in Turkey. In the last few years, the country has had the highest market share of locally

produced films among European countries, reaching 60% of the market. This figure would have been unimaginable in 1995, when local films held 1% of the market share. In this presentation, I take a closer look at this renaissance of filmmaking in Turkey. I use Turkish cinema as a case study to reveal a number of themes present in debates surrounding world cinema. One of these is the arthouse and commercial dichotomy, which I join with a discussion concerning the role of cultural policy and state support. Filmmakers, such as Fatih Akin and Ferzan Özpetek, introduce the question of transnational cinemas, problematising the already questionable notion of a national cinema. Furthermore, Turkey lies between Europe, Asia and the Middle East not only geographically but also culturally, making regional classifications all the more challenging.

Melis Behlil is an Assistant Professor of Cinema Studies at Kadir Has University in Istanbul, Turkey. Her research interests concern media industries, production studies, contemporary Turkish cinema, Hollywood, Bollywood and globalisation. In addition to teaching and other academic duties, she writes film reviews for various publications and co-hosts a weekly radio show.

Lauren Bliss (Monash University, Australia)

An Apple for the Cinema: The Sign of the Virgin in The Book of Mary, Hail Mary and Daisies

The motif of the apple has its origin in the pre-historical taboo over the knowledge of sexuality. The story of Genesis describes Adam and Eve's transgression—consuming the apple from the forbidden tree of knowledge—as instigating the fall of humanity into mortality and sexual difference. For the narrative of Eve, this original sin has been tracked as the path from her (unknowing) naïveté to her subordination under the sign of the male. In cinema, the image of woman is related to this historical myth via the notion of the gaze, a theory suggesting that the very act of looking at woman upon the screen echoes Adam's act of idealisation and objectification.

This paper seeks to question what the motif of the apple can offer this narrative of representation. By focusing on the figure of the Virgin in *Daisies* (Věra Chytilová 1966) and the dual production *The Book of Mary* (Anne-Marie Miéville) and *Hail Mary* (Jean Luc Godard 1985), my analysis speculates that the narrative and aesthetic construction of these films produces a sense of the body and of sexuality akin to the motif of the apple. Here, the apple is the sign of knowledge; the myth tells us that biting down on the forbidden fruit will produce mortality and the knowledge that the world is an infinite, unknowable void. Using the work of Nicole Brenez and Simone de Beauvoir, my focus on the figure of the apple demonstrates how these films have reworked the interior of the virgin myth. They offer female protagonists who form the basis of a discourse of representation, engaging the image in a critical act.

Lauren Bliss is a Doctoral candidate in Film and Television Studies and Monash University. Her work has been published in *Screening the Past*, *Arena Journal* and BAFICI press.

Mick Broderick (Murdoch University, Australia)

See Sonia Tascón (Monash University)

Panel: *Feel the Pain: Post-Conflict Trauma in World Cinema*

Adam Brown (Deakin University, Australia)

Against Schindler's List: A 'Third Wave' in Holocaust World Cinema

“*Schindler's List* is a mistake for a person who knows exactly what happened ... It's unacceptable because all the horror is pictured like it's about the victory of humanity, but humanity will never get over the Holocaust. So it's a totally fake interpretation, a lie.” (Imre Kertész, Holocaust survivor and author of *Fatelessness*).

A considerable literature has critiqued the so-called Americanisation of the Holocaust, with film frequently highlighted as a major facet of this process. The Holocaust film historian Annette Insdorf observes that while the first two decades of Holocaust feature films focused on “Jewish victims and Nazi villains,” the ‘second-wave,’ beginning in the mid-1980s, has concentrated on resistance and rescue. Steven Spielberg’s *Schindler’s List* (1993) epitomises this latter trend. However, while narratives of Gentile saviours and Jewish fighters continue to rush onto the screen and are often marketed as ‘a Schindler story,’ many recent films from various countries deviate from themes of heroism and martyrdom, and focus on issues of survivor trauma, guilt and compromise. This paper explores the recent trend in Holocaust world cinema that responds, explicitly or implicitly, to Spielberg’s representation of the Holocaust. In doing so, a number of films utilise an anti-redemptory rhetoric, rejecting traditional Hollywood tropes like heroism, sentimentality and closure to engage with problematic and previously marginalised aspects of the Holocaust, such as the fraught issue of Jewish complicity with the Nazis. An analysis of films such as *Fateless* (2005) from Hungary, *Ghetto* (2006) from Germany and *The Counterfeiters* (2007) from Austria, identifies what might be termed a ‘third wave’ of Holocaust films.

Adam Brown is a Lecturer in Media, Communication and Public Relations at Deakin University. His Doctoral thesis, *Representation and Judgement: ‘Privileged’ Jews in Holocaust Writing and Film*, received the Isi Leibler Prize for the best contribution to advancing knowledge of racial, religious or ethnic prejudice in any time or place. Brown also works as a volunteer at the Jewish Holocaust Centre in Melbourne, where he has initiated the digitisation of the Centre’s survivor video testimony collection. Brown is currently working on research in the areas of children’s television, new media in museums and Holocaust film.

Alice Burgin (University of Melbourne/Université de Paris X), Ramon Lobato (Swinburne University of Technology), Martin Mhando (Murdoch University)

Panel: *Flows and Blockages in World Cinema Distribution: Audiences, institutions, Access*

1. Alice Burgin (University of Melbourne, Australia; Université de Paris X, France)

Pas à deux: French Epistemologies and West Africa’s ‘Global Ethnic’ Cinema

The celluloid cinema of West Africa is championed for its promotion of diversity and richness in the face of media imperialism and globalisation. Yet, dependent on the production and distribution resources of the global economy, these films are reliant on a European market. Meanwhile, as the crumbling cinema-halls in Africa continue to close, the possibilities for this cinema to challenge dominant global media networks on the African continent remain limited. This cinema epitomises Moradewun Adejunmobi’s ‘global ethnic cinema,’ whereby “the circulation of the film occurs mainly on a global rather than a regional/national basis,” remaining “more familiar to non-Africans than to Africans.” Yet, in neighbouring Nigeria, filmmakers are drawing on informal media networks to produce and distribute movies all over the continent and into the African Diaspora. This video phenomenon is taking the challenge of West African cinema and turning it on its head, using innovative methods to produce a “regional popular” cinema that is reliant, not on foreign investment and non-governmental organisations, but on the responsiveness of local and national audiences (Adejumobi).

Considering the coexistence of these two industries, this paper maps how colonial ideologies continue to demarcate approaches to cinema production and distribution in the West African region. In doing so, it argues that established epistemologies promoting oppositions of art/entertainment and First World/Third World emerging from France are working to marginalise African cinema on a local and global level.

Alice Burgin is a French Studies Doctoral candidate currently completing a The French-Australian Doctoral Cotutelle Program between the University of Melbourne and Université de Paris X. Her thesis investigates the effects of French intervention on contemporary West African cinema.

2. Ramon Lobato (Swinburne University of Technology, Australia)

Pirate Networks and World Cinema Audiences

Street markets, pirate DVD vendors, Bit Torrent networks, file-hosting sites, and other extra-legal distribution channels circulate diverse content to equally diverse audiences, playing a vital—yet largely unacknowledged—role in the global circulation of cinema. In some nations, pirate networks provide the only functional distribution system for non-Hollywood texts; from European art cinema classics to popular Southeast Asian genre movies.

Unlike the film festival circuit, through which films are rendered visible as critical and industrial objects, pirate distribution networks do not form part of the institutional apparatus of world cinema. As a result, we know little about the content that flows through pirate networks, and the modes of cinematic engagement to which they give rise. Drawing on ongoing research into informal networks in Latin America, Asia and Africa, this paper profiles three different pirate circuits, which have been able to assemble large audiences for non-Hollywood films outside the formal infrastructures of world cinema. My focus is on the scale of informal circulation globally and the implications this may have for how we conceptualise and measure cinema audiences. I conclude by discussing the specific mode of ‘the popular’ that pirate networks produce, which is tied not to a mass-media infrastructure but to a dispersed network of invisible, small-scale circuits.

Ramon Lobato is a postdoctoral research fellow with the ARC Centre of Excellence in Creative Industries and Innovation (CCI) at the Institute for Social Research, Swinburne University of Technology. He is the author of *Subcinema: Mapping Informal Film Distribution* (forthcoming).

3. Martin Mhando (Murdoch University, Australia)

The Urban Space in ‘Africa-wood’ Cinemas: African and ‘Western Union’ Audiences

As the saying goes, “If you saw South Africa in a movie before 1990 it was probably Zimbabwe.” This was because films made by Hollywood and European filmmakers usually avoided the nation, alluding, even if sometimes mistakenly, to a homogeneous Africa, utilising Zimbabwe as a stand-in location for South Africa. Today, films from various national cinemas in the continent reflect on the alluded Africa but with different purposes. These films are African not only in their conceptualisation but also certainly in their distribution inflections. Film audiences all over Africa have fallen prey to Nollywood and the many other cinema ‘woods’ attaching themselves to the allusion to similarities of life and beliefs that many argue are clearly discernible as homogeneously African, capturing the hearts and minds of audiences. Audiences of such movies also circulate the world as diasporic ‘Western Union’ audiences that are attached to the motherland through the African identity. So how do we read such cinematic excess? Indeed as Patricia MacCormack remarks, cinema has the power to produce pleasure that “is in excess of the meaning of images,” and in the case of these films they have currency even over their deferral of political and social contexts. Since these films tackle urbanity, the spectacle that is the African city as a contiguous production and distribution space, it becomes crucial to our conceptualisation of Africa in a globalised space.

Martin Mhando is Associate Professor of Media Studies at Murdoch University. He is also Co-editor of the *Journal of African Cinemas*.

Anthony Carew (Independent Researcher)

Democracy or Gimmickry? YouTube Footage in Feature Films

In the 21st century, the revolution has been televised: recent uprisings against oppression in Iran, Tunisia, Egypt, Libya, etc., were viewed by the Western world via cell-phone footage, YouTube clips, and Twitter feeds. The democracy of internet video has yet to truly infiltrate the autocracy of auteur cinema, but a recent trickle of works have embraced the independent dissidence of covert video-tapers, such as Anders Østergaard's *Burma VJ* (2007) composed largely from footage smuggled out of Myanmar's military state and the near-triptych of films: Hana Makhmalbaf's *Green Days* (2009), Samadi Ahadi's *Green Wave* (2010), and David Dusa's *Fleurs du Mal* (2010), which were different interpretive dramas (either documentary or fictional) from on-the-ground footage shot during the contested Iranian elections of 2009 and their violent aftermath. What are the politics of splicing such stark-naked footage into dramatic features? Does using unfiltered home-video footage add poignancy to cinematic productions, or merely reduce the stark truths of the source text to artful verite? Are snatches of unalloyed 'real life' in danger of being fetishised, overly praised by a Western media more interested in medium (Twitter) than message (Arab uprising)? From this moral minefield of technology and individualism, a coherent cinematic movement conversant in online imagery—a filmic equivalent to a mass uprising—seems unlikely to arise.

Anthony Carew is a Melbourne based critic who writes on cinema, music and various shadowy forms of unpopular culture. His work has appeared in *The Age*, *Rolling Stone* and *Metro*. Since 2003, he has penned the weekly column *Film Carew*, currently being archived at filmcarew.com.

Conall Cash (Monash University, Australia)

Whirled Without End to End: Roland Barthes and the Idea of a Neutral Cinema

In many of his remarks about cinema, Roland Barthes defines the medium in negative (though ambivalent) relation to its technological antecedent, photography. Cinema betrays the radical contingency of photography by reinserting the photographic image into narrative and the dominant cultural codes of meaning and identity: "Film kidnaps the photograph's reliability and distorts it in the service of an illusion." Through my investigation of this source of tension (photography/cinema) in Barthes, I move towards a new understanding of one of the central concepts of Barthes' thought: the neutral. As the other side to that more celebrated Barthesian notion of 'excess,' the neutral suggests not blissful flight from cultural codes and meanings but rather their flattening and collapse, or perhaps most crucially their suspension. Barthes has recourse to the photograph, but also to the haiku, as figures of the neutral, proposing an affinity between the two forms: "The haiku can't be developed any further, nor can the photograph; you can't add anything to a photograph, you can't *prolong* it: the gaze can linger, it can be repeated, renewed, but it can't *change over time*." In my paper I pose the question of what it might mean to conceive of a neutral cinema in Barthes' sense, a neutrality in temporal extension rather than in photography's momentary flash, and what such an idea might mean for the notion of world cinema. A (never fully realised) neutral cinema of the encounter will be one in which encounters between foreigners, mutually foreign codes and repertoires of meaning produce a flattening, a neutralisation, a suspension and the ensuing possibility of recommencement.

Conall Cash is a postgraduate student at Monash University. He is the co-editor of the online film magazine *Screen Machine* and is an editor of the journal *Colloquy*. His most recent publication is "Picturing Memory, Puncturing Vision: Nabokov's *Pale Fire*," published in the *The Goalkeeper: The Nabokov Almanac* (2010).

Felicity Chaplin (Monash University, Australia)

An American in Paris: Transnational Cultural Exchange in Hollywood 'Frenchness' Films

World cinema is probably not the first term that comes to mind when we think of Vincente Minnelli's *An American in Paris* (1951), much less the word 'now'. And yet this Hollywood musical provides a key to understanding the globalisation of film culture and transnationalism which are central to our present day conception of world cinema. According to recent scholarship, transnationalism is a new and developing field within film studies. The term transnational is, however, by no means self-evident and scholars often disagree about its meaning and its use. Some see it as synonymous with the 'international' and thus with the 'global', while others equate it with the presence of a persistent nationalism. This paper argues that the transnational is an old notion, the origins of which can be traced back to what Vanessa Schwartz called the 'transatlantic cultural exchange' between the film industries of America and France in the post-war period. This paper historicises global film culture by considering one strand of its development: the Franco-American collaboration embodied in the cycle of Hollywood 'Frenchness' films produced in the 1950s and 1960s.

Felicity Chaplin is currently completing her Doctorate in French Studies at Monash University. Her thesis examines the nineteenth century mythological figure of *la Parisienne* in relation to cinema (particularly French and post-war Hollywood) and modernity.

Kiu-wai Chu (University of Hong Kong, HK)

Representing Global Interconnectedness in Transnational Documentaries

David MacDougall suggests that transcultural cinema "evokes the *universality* of human experience", which "transcends cultural boundaries" and connects fields of consciousness among different people." Using Jia Zhangke's *Useless* (2007) and Lucy Walker's *Wasteland* (2010), this paper illustrates the significance of transcultural documentaries as an emerging form of world cinema in representing global interconnectedness, and how they explore current issues (e.g. environmental problems, human rights) in transnational and cross-cultural perspectives. With reference to recent documentaries produced in various countries, this paper discusses the extent to which representations of global interconnectedness enable us to understand transcultural cinema as a polycentric space where "everything can be put on the world cinema map on an equal footing." (Lúcia Nagib)

Kiu-wai Chu is a Doctoral candidate in the Department of Comparative Literature at the University of Hong Kong. He received his Bachelor Degree from the University of London and his Masters in Screen Media and Cultures from the University of Cambridge. He taught media and cultural studies in the Centre for International Degree Programmes (CIDP) of HKUSPACE before joining the University of Hong Kong. His research focuses on ecological issues in transnational cinema and visual culture. He is also an Examiner of Hong Kong Arts Development Council, in the Film and Media Arts Division.

Edward Colless (University of Melbourne, Australia)

The Lost World

There may be one earth but there are a number of worlds. There are four at the latest count that includes an Old World of European empires, republics, soviets and federations: a New World of utopian exploration, exploitation and occupation generating modern hybrid and non-indigenous cultures; the colonised Third World, of course, victim to both Old and New and ruined legatee of militia-driven dynasties and there is the Heterotopic postcolonial, increasingly stateless and extralegal Fourth World of transients, asylum seekers, post-genome biocapital entities and webcam avatars; the celebrated world of the *sans papiers* and those who are 'off the grid'. There could even

be a fifth, previewed in the growth spurt of conurbation in sub-Saharan Africa, in Central and South America producing 'hypercities' of super-extended favelas, swarming with warlord micro-capitalism. In which of these, if any in particular, can we locate the contemporary aesthetic sublimation of a world cinema? This global conception disarmingly includes the commendably modern, secular aspiration to cultural cosmopolitanism. In some respects, world cinema could be regarded as a scurrilous, cynical pollution of such a cosmopolitan worldliness. This paper deals with one particularly aberrant instance of this genre, Harald Reinl's documentary *Chariots of the Gods* (1970), based on the scandalous book of the same name by Erich von Daniken. It examines this film not for its ludicrous, naïve postulation of the world's alleged extraterrestrial ancestors, but for its suggestion that the world's indigenous identities (indicated in the diverse cultural milieu of the artefacts enlisted as evidence) actually inhabit an englobing alien *ethnos*: a lost world. The political and ontological depths of this film are surprisingly relevant to our contemporary conception of the world and its worldly aesthetics.

Edward Colless is Head of Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne, where he has worked since 2001. Colless has taught in several tertiary institutions, lecturing in art and cultural history, aesthetics, cinema studies, design and performance. In addition to a steady output of writing (including art criticism, reviewing, and travel), he has also worked at various times as a professional theatre director, filmmaker and curator. His most recent grant from the Australia Council has been for a writing project titled *Hallucinogenesis*, which concerns critical performativity and possession.

John Conomos (University of Sydney, Australia)

Alexandre Astruc's International Legacy: From Caméra-Stylo to Media-Stylo

I tease out the distinctive aesthetic, cultural and historical characteristics that the French New Wave contributed to world cinema in terms of its rapidly expanding importance in transnational research and pedagogy, as well as in film festivals, DVD film/media collections and the changing world order. In particular, I look at Alexandre Astruc's seminal concept of the *caméra-stylo* (camera-pen) and its immense impact on the French New Wave, from mainstream to experimental modes of representation, and its radical legacy to world cinema in terms of the overall effects of late twentieth century globalisation and complex notions of distinctiveness and inclusivity.

My presentation focuses on the recent proliferation of critical-theoretical debates relating to global film and audiovisual media and their circulation, taxonomy and critique in the West, in contradistinction to the traditional Hollywood norms, and especially apropos of the essay-film form since the 1980s. This includes looking not only at the film essay in its more traditional context, but also in relation to the new electronic and digital technologies of extraction and immersion. Thus, today, Astruc's *caméra-stylo* morphs into what Eric Faden has called the *media-stylo*. What are the implications of this for world cinema and its transnational configurations and technological modalities of production, distribution and critical reception?

John Conomos is an artist, critic and writer, and Associate Professor at the Sydney College of the Arts, University of Sydney. Conomos has extensively exhibited, both locally and internationally, across a variety of different media and is a prolific contributor to art, film and media journals and a frequent keynote speaker and participant in conferences, forums and seminars. In 2008, Conomos published *Mutant Media* (Artspace/Power Publications) and in 2009 he co-edited with Brad Buckley *Rethinking the Contemporary Art School: The Artist, the PhD and the Academy* (The University Press of Nova Scotia Art and Design College). In early 2009, Conomos' most recent video *Lake George (After Mark Rothko)* was screened at the Tate Modern.

Dianne Daley (Monash University; Royal Melbourne Institute of Technology, Australia)

Open the Windows and Leave the Doors Ajar: A Case for Expanding Possibilities

Distinctive and acclaimed Thai filmmaker Apichatpong Weerasethakul epitomises the complexity of contemporary world cinema. As an artist and filmmaker whose experimental films are expanding the possibilities of cinema, he could be viewed as transnational, yet the local and personal are at the very core of his work. He is the impetus for the growth of recent experimental cinema in Thailand and at the same time acknowledged as significant and highly original in a global context. Apichatpong's latest feature *Uncle Boonmee Who Can Recall His Past Lives* (2010) won the Palme d'Or at Cannes Film Festival last year and Best Picture at the Asian Film Awards in Hong Kong earlier this year. Such festival wins are often seen to be indicative of art cinema. But theorists and critics have found it difficult to categorise Apichatpong's films. On one level, Apichatpong's films are simple. On another level, they are complex, multi-layered, inter-woven and fluid. This paper draws on phenomenology, Buddhist thought and aesthetics to examine flow and connections in Apichatpong's *Syndromes and a Century* (2006) and *Uncle Boonmee* to illustrate how "the inward intimation of things" surfaces in a way that facilitates cross-cultural reception.

Dianne Daley teaches at the Royal Melbourne Institute of Technology Melbourne and is a Doctoral candidate in Film and Television Studies at Monash University with the thesis topic *A New Dimension for Cinema: Gazing Empathetically at the Experimental Narratives of Thai Filmmaker Apichatpong Weerasethakul*. She has worked as a journalist, in corporate communications and film and television production, including a Thai documentary film company. Daley has lived and worked in Africa, Australia, the USA, Hong Kong and Thailand. Her long-held interest in Buddhism includes the Thai forest tradition.

Adrian Danks (Royal Melbourne Institute of Technology, Australia)

The Long Day Closes: Representations of Moviegoing in Contemporary World Cinema

The cinema of the last decade has been marked by profound changes in technology, distribution, exhibition and the practices of moviegoing. In a contemporary environment that routinely announces the imminent demise of one or another aspect of the cinema (celluloid, repertory cinema, cinephilia, the movie theatre itself), it is important to chart the manner in which the movies themselves have negotiated and reflected upon these aesthetic, technological and corporeal shifts. This paper examines the representation of filmgoing in world cinema over the last ten years. It details the myriad ways in which films have explored the dwindling spectacle of filmgoing and represented it as a nostalgic or historical practice, reconfiguring it within a changing dynamic of film consumption represented by the rise of the film festival, online film culture, transnationalism and the critical resurgence of cinephilia. It maps this trope by reflecting upon a diverse collection of recent films that document and explore such elements as: the space and architecture of the movie theatre (Tsai Ming-liang's *Goodbye, Dragon Inn* [2003] and Hou Hsiao-hsien's *Chacun son cinéma* [2007]); the emotional and physical engagement of film-viewing (Abbas Kiarostami's *Shirin* [2008] and Lisandro Alonso's *Fantasma* [2006]); the nostalgic intoxication of earlier cinephilic moments (Bernardo Bertolucci's *The Dreamers* [2003]); the imaginative and collective possibilities of the contemporary archive (Gustav Deutsch's *Welt Spiegel Kino* [2005]) and the politics of contemporary screening contexts and environments (José Luis Guerín's *Guest* [2010]).

Adrian Danks is Senior Lecturer and Director of Contextual Studies (including Cinema Studies) in the School of Media and Communication, Royal Melbourne Institute of Technology (University). He is co-curator of the Melbourne Cinémathèque. He has published widely in a range of books and journals including: *Metro*, *Screening the Past*, *Studies in Documentary Film*, *Studies in Australasian Cinema*, *Screen Education* and *Twin Peaks: Australian and New Zealand Feature Films*. He is currently writing

several books including monographs devoted to the history and practice of home moviemaking in Australia and the work of Robert Altman.

Therese Davis (Monash University), Janice Loreck (Monash University), Belinda Smaill (Monash University)

Panel: *Women Filmmakers Between Worlds*

Feminist film scholar Patricia White is best known as the author of *Uninvited: Classical Hollywood Cinema and Lesbian Representability* (1994) and for her roles on the editorial collective of the leading English-language journal of feminism and film, *Camera Obscura*, and on the board of the feminist media arts organisation and independent distributor Women Make Movies. In the past few years, White has turned her attention to the challenges of studying women directors in the context of world cinema without, as she says, “making globalising claims.” This panel takes up this challenge by pursuing a specific question White has raised in her project about what it takes for a woman director to be recognised as a ‘cineaste’ within the current formational of world cinema. White has tackled this problem by investigating a range of films that figure female singularity and solidarity, pointing to what she calls the “constraints and possibilities of a cosmopolitan women's cinema.” This panel takes a different approach to this question by looking at women filmmakers who live and work in social and cultural spaces between worlds; the worlds of socio-political formations such as nation states, the divisions between first nations and settler cultures or religious diasporas and cultural worlds such the worlds of art and popular cinema. In a series of linked papers on three women filmmakers, Susanne Bier (Denmark), Darlene Johnson (Australia) and Virginie Despentes (France), we explore how the work of women making films between worlds opens up new possibilities for thinking about world cinema, women’s cinema, and the relationship between the two.

1. Therese Davis (Monash University, Australia)

The Films of Darlene Johnson: Living Between Two Worlds

In a recent interview in *Screening the Past*, Indigenous film director and writer Darlene Johnson explained why she thinks iconic Australian Indigenous actor David Gulpilil invited her to direct the biographical film *Gulpilil: One Red Blood* (2002): “The fact that I was a young ... urban, fair skinned Blackfella from Bondi Beach and he is a traditional Aboriginal Yolngu man from Ramingining—well, that could have been a problem. But no, it was the fact that we were both Aboriginal that was the genesis of that connection, the invitation. I think he recognised that we are both passionate about portraying Aboriginality on screen.” Johnson has been exploring different ways to represent Aboriginality since 1996, and is widely regarded as one Australia’s finest director and writers.

This paper looks at how she developed a particular film practice for working in Gulpilil’s community in Arnhem Land and went on to make two more award-winning films with that community: a one-hour fiction film *Crocodile Dreaming* (2007) and the documentary *River of No Return* (2008). While all three films are set in Ramingining and deal with issues of life in a tradition-oriented Indigenous community, they are not ethnographic. They are instead deeply personal films about individual lives in which Johnson makes both implicit and explicit connections between her subjects and her own story as a member of the Stolen Generations. As stories of people living between two worlds, two very different worldviews—Indigenous and non-Indigenous—these films provide unique insight into the forms of separation, exile and cultural loss that constitute a particular Indigenous experience and subjectivity in the aftermath of colonialism. They also remind us how film itself can be a form of world-making.

Therese Davis is a Senior Lecturer in Film and Television Studies at Monash University. She is the author of *The Face on the Screen: Death Recognition and Spectatorship* (2004) and co-author with Felicity Collins of *Australian Cinema After Mabo* (2004). She has published widely on Australian

cinema and Indigenous film. She recently edited a dossier of papers on Australian Indigenous Community Filmmaking in a special issue of *Screening the Past*.

2. Janice Loreck (Monash University, Australia)

Pretty Things: The Ontology of the Filmed Woman in the Work of Virginie Despentes

Virginie Despentes is best known in Anglophone film culture as the writer and co-director of *Baise-moi* (2000), a story of two mass-murdering women that challenged global audiences with its explicit content. Although *Baise-moi* is indeed a major text in her career, Despentes' work in cinema does not begin and end with this film. Also a writer, several of Despentes' novels have been adapted for screen, including *Les jolies choses* (Paquet-Brenner, 2001) and *Bye Bye Blondie* (Despentes, 2011). Despentes also directed the documentary *Mutantes. Féminisme porno punk punk* in 2009. Many English-speaking scholars have ignored this oeuvre in favour of studying *Baise-moi* as a discrete text; in this paper, I argue that a broader perspective of Despentes' work reveals a continuing interest in the ontology of the filmed woman. In particular, *Baise-moi*, *Mutantes* and *Les jolies choses* investigate the possibility for authentic representations of selfhood in some of the most ubiquitous media forms such as pornography, exploitation cinema and music video. As such, Despentes's work not only operates between worlds by drawing upon feminist discourse and pop cultural idioms, but also commandeers both in order to produce the female subject via the technologies of visual culture. This paper focuses particularly on the processes of reflexive performativity in *Les jolies choses* and the displays of affect and sexuality in *Baise-moi* and *Mutantes*.

Janice Loreck is a Doctoral candidate in the Department of Film and Television Studies at Monash University.

3. Belinda Smaill (Monash University, Australia)

The Worlds of Susanne Bier

Danish filmmaker Susanne Bier is one of the most commercially recognised female directors working in Europe. This paper explores the trilogy of films, directed by Bier and written in collaboration with Anders Thomas Jensen, that includes *Brothers* (2004), *After the Wedding* (2006) and *In a Better World* (2010). Bier is known for making accessible cinema that has international commercial appeal. She constructs sincere—sometimes awkward—tales of moral ambivalence, confronting the viewer with agonising, at times over wrought, dilemmas. Her films revolve around the problem of masculinity, violence and altruism. While largely set in Denmark, the films in this trilogy cast the developing worlds of Afghanistan, India and Africa as the stages for the most pivotal events in character's lives. Once affiliated with the Dogme 95 movement, Bier's work complicates clear distinctions between art cinema and commercial cinema, the designation dependent on the context of reception. This paper questions how her films pose the relation between Europe and its others for a mainstream global audience. It examines how the films engage in a process of 'worlding' in the sense of drawing the viewer into a particular film world. In examining "what worlds and for what audiences," this paper extends its analysis to ask how Bier's position as a female auteur impacts on the way her cinema is valued and devalued.

Belinda Smaill is a Senior Lecturer in Film and Television Studies at Monash University. She is the author of *The Documentary: Politics, Emotion, Culture* (2010) and co-editor of *Youth, Media and Culture in the Asia Pacific Region* (2008). She has published in numerous international journals including *Camera Obscura*, *Quarterly Review of Film and Video*, *Continuum: Journal of Media and Cultural Studies* and *Feminist Media Studies*. Her research and teaching focuses on multiculturalism and diasporic experience in Australian film and television, documentary studies and women and film and television.

Dirk de Bruyn (Deakin University, Australia)

Articulating the 1950s New Australian in Cinematic Form

This paper places the emptied signifier of the 1950s New Australian within a global cinema of crossing borders. Peter Wollen's first avant-garde, discounted and subjugated by the rise of feminist counter-cinema in the 1970s, but supported through Peter Gidal's materialist film within first world discourses in screen studies reads differently from inside a second world of Australian alternative cinema. There it can be used politically to express the gutting of identity imposed on the 1950s post-war European migrant by the officially sanctioned identity of the New Australian: "If the official policy—created by national need—is to be effective, the newcomers must be encouraged to become New Australians, not Old Italians, Old Yugoslavs or Old Englishmen in a new land." ("Fitting in the New Australians," *Current Affairs Bulletin*, 2, n. 3, April 26, 1948) This cinema expresses the same cultural and political position under Australian conditions that the unsigned colonised subjugated author of the opening shot and the found videotapes performs in Michael Haneke's *Hidden* (2005). The New Australian identity applies the process of assimilation, already exacted on local indigenous populations to this point, on the identity of European 'reffos', 'dagos', 'poms' and 'wogs.' The New Australian performs the denials and resistances of the White Australia Policy onto the bodies of the 1950s new arrivals.

Dirk de Bruyn has made numerous experimental, documentary and animation films and new media interactive work over the last 40 years maintaining an independent, self-funded practice. His recent writing and practice focuses on the performative and traumatic nature of moving images, and the confrontational use of sound in live re-animated performance. He has curated programs of film and video art internationally and written extensively about this area of moving image practice. In the early 1990s de Bruyn lived in Canada teaching Animation at Emily Carr College of Art and Design, Vancouver. Currently, he teaches Animation and Digital Culture at Deakin University, Burwood, Australia.

Anne Demy-Geroe (Griffith Film School, Australia)

A Contradictory Tale: Islamism versus Social Issues—Contemporary Filmmaking Practice in the Islamic Republic of Iran

The history of Iranian cinema has been connected with politics since its inception. Like music, it has always been considered by many Iranian clerics as 'haraam' (forbidden). However, in 1979 Ayatollah Khomeini acknowledged the usefulness of a *pure* cinema. But, while the post-revolutionary government focused on developing this pure—Islamic cinema—an oppositional cinema was also emerging. Iranian cinema came of age internationally with Abbas Kiarostami winning the Palme d'Or at Cannes in 1997 for *A Taste of Cherry* (1997) and Jafar Panahi receiving the Golden Lion in Venice in 2000 for *The Circle* (2000). Neither of these films received domestic screening permits.

The sudden discovery of Iranian cinema internationally led to the differentiation that filmmakers and the Iranian government make between films for a domestic audience and those made for the international arena. Whilst most national cinemas are comprised of Commercial and Arthouse cinema, Iran has developed a more complex model. This includes a category labelled 'festival films'. With the contested 2009 election, cultural markers like film have become an important component of domestic politics and international relations. The interplay of politics, policy and film categorisation under the Islamic Republic over the last decade is the main concern of my paper.

Anne Démy-Geroe was the inaugural Artistic then Executive Director of the Brisbane International Film Festival from 1992 to 2010. The festival was noted for its emphasis on Asia Pacific cinema. She has attended the Fajr Film Festival, Tehran from 2002 to 2011, serving twice on juries. Intrigued by the politics of Iranian filmmaking, she finally decided to sort it out by enrolling in a Doctorate at the

University of Queensland in 2010. She is a board member of NETPAC, co-director of the Iranian Film Festival Australia, and is also lecturing in Asia Pacific Film at Griffith Film School.

Roberta Di Carmine (Western Illinois University, USA)

Comedy in Israel: The Band's Visit

The Band's Visit, the Israeli film directed in 2007 by Eran Kolirin, depicts the encounter of two peoples and cultures: the Egyptian and the Israeli. In my paper, I look at Kolirin's film as a comedy and argue that the filmmaker relies on comedy structures to invite viewers to reflect upon absurdities and contradictions involved in identity formation. In Kolirin's film, the presence of three languages (Hebrew, Arabic and broken English) also suggests how the linguistic component helps viewers celebrate humanity more than focus on the political and religious differences commonly found in cinematic depictions of the Middle East.

In my paper, I also investigate the resistance found in some mainstream organisations to fully embrace and promote world cinema, a hostility that often refers to a linguistic factor. Exemplary of this attitude is the decision made in 2008 by the American Academy of Motion Picture Arts and Sciences to exclude *The Band's Visit* from the nominees in the Best Foreign Film Category for having more than 50% of the dialogue in English. Among those critics who have denounced this decision and have enthusiastically praised the artistic quality and social value of the Israeli movie, Ali Jafaar has called attention to the importance of Eran Kolirin's first feature, a film that provides viewers with a positive depiction of harmonious interaction and communication between Arabs and Israeli.

Roberta Di Carmine graduated from the University of Oregon with a Doctorate in Comparative Literature. Di Carmine is an Associate Professor of Film at Western Illinois University where she teaches a wide range of film courses, from American Cinema and Documentary Film/Video to National Cinemas and Women in Film/TV. She has published essays and articles on Italian director Matteo Garrone, African Cinema and Italian-Americans at the Movies. Currently she is revising her book manuscript, *Italy Meets Africa: Colonial Discourses in Italian Cinema*, under contract, and a book chapter on comedy Italian style, also under contract.

Ian Dixon (Qantm College, Australia)

Contemporary Legacies: The Films of John Cassavetes and the Theatre of Michael Chekhov

John Cassavetes and Michael Chekhov were two practitioners from vastly different cultures. Despite radically different influences, their methodologies display some noteworthy similarities. They both became actor-writer-directors, created theatre and film and gave workshops in Hollywood in the 1950s. Counter to standard Hollywood fare of the 1950s, Russian-born Chekhov believed writers should deeply penetrate the surface of humanity. Similarly, Greek-American filmmaker Cassavetes eschewed Hollywood practices. Through his own milestone performances, anarchic direction of actors, and maverick cinematic art, he always represented controversy. Both practitioners' challenged their contemporaneous cinema and dramatic art. Although Cassavetes represented anti-style whilst Chekhov engendered classical form, their methodologies reveal marked similarities. This paper considers the similarities between these two artists and the present-day implications of their discoveries. It consequently contemplates Hollywood's invisible debt to Russian theatre and asks key questions of modern world cinema. What can we learn from these practitioners of the past? How do their unique cultural influences remain relevant today?

Ian Dixon's feature film *Crushed* (2008) screened at Cinema Nova in 2009. Dixon studied Drama, Cinema Studies and English Literature. He completed a Post Graduate Filmmaking Degree at the Victorian College of the Arts, University of Melbourne, where he also recently completed his

Doctorate on the films of John Cassavetes. He has directed films for SBS TV (including *Wee Jimmy* [2000], which won director commendation at the San Francisco International Film Festival) and commercial television (*Neighbours*, *Blue Heelers*, *Horace and Tina*). Dixon currently lectures in Film Theory and Screenwriting at Qantm College.

Greg Dolgoplov (University of New South Wales, Australia)

Captives of a World Relay Narrative: The Forged Coupon and its Chain of Cinematic Variations

There have been four acknowledged cinematic adaptations of Tolstoy's posthumously published short story *The Forged Coupon*. The first is a 1913 Russian version directed by Chardynin, which is, unfortunately, lost. The second, also largely lost, is Béla Balázs' free adaptation, *Die Abenteuer eines Zehnmarkscheines* (1926) directed by Berthold Viertel. Another two are contemporary and cultural transformations: Frenchman Robert Bresson's final film, *L'Argent* (1983), which is an adaptation of the first part of Tolstoy's story, and Finnish Aku Louhimies' *Paha Maa* (2005), a contemporary version set in Helsinki. What is striking about this mode of storytelling is the explicit authorial commentary on the social context and the residential space of the characters that resonates with Tolstoy's savage social critique.

This paper examines the moral critique of the small evil leading to ever greater evil in a sequence of seemingly random but causal chain of events in five cinematic elaborations of Tolstoy's story. Thinking through a Bataillean economics, I propose that these texts generate a social web of continuous communal interconnections, notwithstanding the randomness of the camera, the audience point of view and the structural narrative play. The focus is on exploring the cinematic methods of adapting Tolstoy's motivation for the causal chain and the subsequent linkages that fold back on themselves. Through a close reading of the social critique within the structure of transitions in these four texts, this paper investigates the cinematic adaptations approach to imaging solutions or salvation for the (moral) community.

Greg Dolgoplov teaches and researches at the University of New South Wales in video production, film and television theory. Dolgoplov specialises in the study of post-Soviet cinema and television popular genres. He has written extensively on historical television detective serials, reality game shows, contemporary cinema, Australian vampire films, international horror and mafia representations. His research has been published in *Social Semiotics*, *Metro Magazine*, *Lumina*, *Real Time* and *Kinokultura* where is he now a member of the editorial board. Dolgoplov is co-editing issue 5.2 of the *Studies in Australasia Cinema* and is the curator of the Russian Resurrection Film Festival.

Catherine Driscoll (University of Sydney, Australia)

Internationalising Teen Film

Scholarship on teen film continues to focus overwhelmingly on American teen film with the general unmarked inclusion of Canada, occasional side-references to other Anglophone nations, and rare invocations of strange differences or parallels in other countries. This paper considers instead the continuity of teen film across different cultures while acknowledging differences produced by varying cultural contexts, including variations on the modern idea of adolescence as well as different film industries. Drawing on examples from Australia, India, Japan, the United Kingdom and the United States, it also asks whether we might usefully think of teen film not only as a system of classification produced by transnational dialogues over maturity and citizenship, and as one component of a transnational field of youth culture adapted to varied economic structures and cultural expectations, but also as itself manifesting the internationalisation of adolescence.

Catherine Driscoll is Associate Professor of Gender and Cultural Studies at the University of Sydney. She is the author of *Girls: Feminine Adolescence in Popular Culture and Cultural Theory* (Columbia UP 2002), *Modernist Cultural Studies* (UP Florida 2009) and *Teen Film: A Critical Introduction* (Berg 2011), as well as numerous essays on cultural theory, popular culture, media studies, everyday life and literature in journals and collections.

Jonathan Driskell (Monash University, Malaysia)

Contemporary Queer Malaysian cinema: The Case of ... Dalam Botol

This paper offers an analysis of ... *Dalam Botol* (2011), a recent example of queer Malaysian cinema. In light of conservative attitudes towards homosexuality and strict censorship laws in Malaysia, Malaysian cinema has, until recently, avoided dealing directly with queer subject matter. However, a number of contemporary films have begun to go against this state of affairs, including *Bukak Api* (2000), *I Don't Want to Sleep Alone* (2006) and in a more mainstream context ... *Dalam Botol*. The latter film, in particular, sparked significant public debate upon its release. Referred to in its publicity as "the Malaysian *Brokeback Mountain*" and "the first gay Malaysian film," it tells the story of Ruby/Rubidin, a young Malay who has a sex change operation (from male to female), before facing various negative consequences. While the film was, on the one hand, criticised in some sections of society for portraying a gay/transsexual character, gay rights groups argued that the film's conclusion, centring on Ruby's punishment, detracted from any progressive potential. Moving beyond the emphasis on narrative exemplified by much critical commentary on the film, this paper pays attention to how queer subject matter is explored through a range of signifying elements, while also exploring the significance of the film's marketing and reception. In doing so, it questions whether the film represents the strengthening of conservative attitudes towards homosexuality, or if it in fact signifies the beginnings of a move towards a more open exploration of queer subject matter in Malaysian cinema.

Jonathan Driskell lectures in Film and Television Studies at Monash University's Sunway Campus in Malaysia. He completed his Doctorate on *Female Cinematic Stardom in 1930s French Film* at King's College London, United Kingdom, and is the author of a forthcoming book on Marcel Carné, which is to be published by Manchester University Press.

Dan Edwards (Monash University, Australia)

Contemporary Chinese Documentaries: Exploratory Form, Participatory Politics

In recent years independent Chinese documentaries have moved from an observational 'metaphorical mode,' to a more reflexive, exploratory and participatory practice concerned with representing the views and experiences of ordinary Chinese people, through the capturing of unpredictable, contingent events as they play out in front of the camera. This is a sharp contrast to earlier 'fly-on-the-wall' approaches in China modelled on the Direct Cinema of Frederick Wiseman, which entailed careful research and preparation by filmmakers in order to record situations that could be shaped to reflect broader socio-political phenomena. Contrary to some recent scholarship that has argued the turn to a reflexive, exploratory form marks a retreat into private, depoliticised concerns, this paper argues that these films herald a new type of grass-roots participatory politics, and a deliberate intervention in the order of sanitised, ahistorical images created by state-sanctioned media and film institutions for mass consumption in the People's Republic.

Recent documentarians' concern with a participatory film form is also reflected in their pro-filmic activities, which include organising unofficial screenings and the running of training centres aimed at groups normally excluded from the production of images, such as peasants and young students in remote areas. In this sense, recent developments in the Chinese independent documentary

movement are of interest not only in terms of an exploration of China's complex contemporary reality, but also as an example of how amateur DV-based filmmaking might function as a form of resistance to authoritarian, market-driven cultural hegemony.

Dan Edwards is currently completing a Doctorate at Monash University on recent developments in China's independent documentary sector. Between 2007 and 2011, Edwards was based in Beijing where he worked as a magazine journalist. Prior to living in China he was the Managing Editor of the Communications Department at the Australian Film Commission and the editor of the OnScreen section of *RealTime* arts magazine. He holds a Masters in Film Studies from the University of New South Wales. Edwards' articles have appeared in *RealTime*, *Senses of Cinema*, *Metro*, *Inside Film*, *Meanjin*, *The Age*, *The Sydney Morning Herald*, *New Matilda*, *The Diplomat* and *Time Out Beijing*.

Hamish Ford (University of Newcastle, Australia)

World Cinema at the Crossroads: The Case of Jia Zhangke

As the most celebrated of the so-called Sixth Generation Chinese directors, Jia Zhangke's work features regularly at festivals—and now also retrospectives—around the world. Yet, his films are never released theatrically in Australia and many Western countries. Zhangke offers a useful case study through which to consider the contradictions surrounding present-day world cinema as both a dizzying explosion and a non-event. This is exemplified in the case of his film *The World* (2004), which sold very poorly as the director's only film available in Australia on DVD despite being a pedagogically exemplary work in the new world cinema canon.

This paper offers a condensed analysis of Zhangke as a case by which to consider world cinema at a crossroads moment, as well as offering a consideration of his films' conceptual and aesthetic richness. Rather than a radical force, here is a consistently fascinating filmmaker from a country everyone is talking about, whose work not only reveals much concerning present-day China and life per se but also the twin realities of contemporary world cinema: unprecedented richness and lingering obstructions to its embrace.

Hamish Ford is a Lecturer in Film, Media and Cultural Studies at the University of Newcastle, Australia. His latest publications include "Broken Glass by the Road: Adorno and a Cinema of Negativity" in *New Takes in Film and Philosophy* (Palgrave Macmillan 2011), and "From Otherness 'Over There' to Virtual Presence: *Camp de Thiaroye—The Battle of Algiers-Hidden*" in *Postcolonial Cinema Studies* (Routledge 2011). He is completing work on a monograph entitled *Challenging Negativity and Time: Post-War Modernist Cinema Up Close*, to be published by Palgrave Macmillan in 2012-13.

Catherine Fowler (Otago University, NZ)

See: Sean Redmond (Deakin University), Catherine Fowler (Otago University), Claire Perkins (Monash University)

Panel: *World Cinema Slowed, Quickened and Sold*

Lisa French (Royal Melbourne Institute of Technology) and Simon Rose (Royal Melbourne Institute of Technology, Australia)

Intercultural Dialogues: Australian Cinema Seen Through an Indigenous Lens

It is not often acknowledged, but the filmmaking output of Aboriginal Australians forms a substantive and significant part of the history of Australian cinema, particularly over the last three decades. Aboriginal and Torres Strait Islanders have cinematically, or visually translated Aboriginal traditions in their films through innovative, imaginative and culturally specific approaches such as transforming

oral tradition and mythological tropes into cinematic forms, and in doing so, have made a major contribution to world cinema. While recognising that each Indigenous filmmaker must be understood as an individual, and as an artist in his or her own right, and that they bring their own life trajectories and cultural readings of history and the present to their cinematic output, this paper undertakes an examination of the artistic practice of Australian Indigenous filmmakers alongside the broader theories and issues that critically contextualise Australian cinema, and the Australian film industry.

Lisa French is Associate Professor in Cinema Studies, Media and Communication at the Royal Melbourne Institute of Technology. She is co-author of two books: *Shining a Light: 50 Years of the AFI* (2009) and *Womenvision: Women and the Moving Image in Australia* (2003). She teaches a course in Australian Cinema.

Simon Rose is Lecturer in Australian Cinema and Indigenous Learning at the Royal Melbourne University of Technology and a freelance filmmaker (including extensive experience in video production with Indigenous peoples). His most recent work has been with National Indigenous Television as a production assistant for the *Deadly Funny Indigenous* comedy festival (part of the Melbourne Comedy Festival calendar 2011).

Donna-Lee Frieze (Deakin University, Australia)

Sacred Drama and Diaspora Dreams: Ravished Armenia and Contemporary Understandings of the Armenian Genocide

When *Ravished Armenia* (1919), an eight-reel film directed by Oscar Apfel, first screened in New York City in 1919, it was primarily for the purposes of fundraising and “a wider consciousness-raising campaign.” Aurora Mardiganian, a survivor of the Armenian genocide (1915-1923), plays a pivotal role in this film based on her book *The Auction of Souls* (1918). It is a deeply self-conscious film, which is arguably heightened by the fact that Mardiganian ‘acts out’ her account of the genocide. Today, only fifteen minutes of the film exists, and its place in the memorialisation of exiled Armenians differs vastly from its original purpose; relief and missionary work. Ninety years after the film’s first screening, it remains a revered text among generations of Armenians and in particular, the Armenian Diaspora. How is the film used as a text for remembering the genocide and as a weapon against denial? Can the sacred nature of the film—its physical, fractured, empirical reels in addition to the graphic images of genocide—evoke a sense of metaphor as meaning over more contemporary filmic accounts such as *The Lark Farm* (2007) or *Ararat* (2002)? Are there parallels between the silent film and the unspeakable nature of the genocide and a certain suppression resulting from the denial? This paper explores these questions and examines whether sacred dramas such as *Ravished Armenia* help counter current campaigns of denial and help foster the memory and memorialisation of the genocide.

Donna-Lee Frieze has taught a graduate unit on Genocide Studies for ten years at Deakin University where she has also taught in History and Film Studies. She has published on the Armenian genocide, the Holocaust, the Bosnian genocide, Raphael Lemkin, Emmanuel Levinas, film and oral testimony. In 2009 she was a joint consulting scholar for a conference on Raphael Lemkin and sole consulting scholar for a six-month exhibition on Lemkin, both at the Center for Jewish History in New York City. She is part of a research team publishing a history of the Jewish Holocaust Centre in Melbourne and is working with colleagues on a research project entitled *Identity, Place and Performance: Returning to Sites of Atrocity*.

Surbhi Goel (Panjab University, India)

Horizontal Journeys, Vertical Perspectives: Aesthetics of Performance and Representation in Indian cinema

There are two instinctual artistic forces that are foregrounded in Indian Cinema: the folk and the Classical, which constantly contradict, eroticise and create a freeze that is flitting between an implosion or an explosion. While implosion deals with the interior workings of characters, often articulated through the formal language of Cinema, explosion is depicted through a song sequence or an external agent and deals with the social and cultural negotiations of characters. This informs the aesthetics of Indian Film, which abundantly draw from prevalent folk or classical art forms of Miniature Painting, folk songs and dances, myths, magical events, Epics etc. Correspondingly, two axes emerge in the context of Indian Film aesthetics: the horizontal axis of performance, predominantly a classical force (which is ensconced in the Rasa Theory of Bharat Muni and later commented upon by Abhinavgupta) and the vertical axis of representation, predominantly a folk artistic force (which draws from the political and social themes that circle everyday life).

I examine a selection of films including *Duvidha* (1975), *Siddheshwari* (1989), *Suraj Ka Satvah Ghoda* (1992), *Junoon* (1978), *Maya Darpan* (1972), *Mirch Masala* (1985) and *Bandini* (1963) to assess the horizontal and vertical axis, which creates a freeze frame of feminist proclivities. This paper is relevant to the scope of world cinema because Indian Film Aesthetics constantly challenges and even rejects many Western; dominant film practices and creates a space for an alternative.

Surbhi Goel has a Doctorate and Masters in English with research work on “Adaptation from Fiction to Film.” She has taught literature, cinema and creative writing since 1998 to undergraduate and postgraduate students in the University system. She has also been a visiting scholar to the Film and Television Institute of India and the University of Frazer Valley, Canada. Goel has published articles, papers and reviews in national journals. She assisted in a United Nations Population Fund (UNDP) documentary on the Farmer’s Movement in Maharashtra in 2006. She supervises research on Cinema and Representation in Media and Indian Aesthetics. Goel currently teaches and researches in the Department of English and Cultural Studies at Panjab University.

Justine Grace (University of Melbourne, Australia)

Art Cinema/Video Art: New Frameworks for Viewing the Durational at the International Film Festival of Rotterdam and the Venice Biennale

The founder and main curator of UbuWeb, Kenneth Goldsmith, in a recent interview stated that “galleries are a really bad place to watch video, I usually never feel like seeing it, even if they have comfortable couches. The exception has been the new Christian Marclay piece, *The Clock* (2010), on display in New York ... what they have done there is to turn the Paula Cooper gallery into a movie theatre, with seats in a black room.” The statement neatly summarises the prevalent view that art galleries are often not the most conducive environments to watch video and digital media. While on the other side, it should also be acknowledged that many pieces of art cinema/ video art wouldn’t have the opportunity to be shown if it weren’t for the institution of the gallery. But, is this white cube/ black box dichotomy really indicative of—and helpful to understanding—contemporary viewing practices? With the continuing rise and success of sites such UbuWeb and Vimeo, and with artists increasingly negating traditional viewing forums and modes of distribution such as Ryan Trecartin and Harmony Korine this paper looks at innovative exhibition frameworks with a particular reference to the new possibilities posed by the International Film Festival of Rotterdam and the Venice Biennale.

Justine Grace is a Doctoral candidate in the School of Culture and Communication at the University of Melbourne. She has spent the past year based in Europe, undertaking research and observing trends

in contemporary exhibitions of art cinema/ video art. She has published numerous articles in both national and international journals including *Critica d'Arte*, *LOLA*, *UN Magazine*, *Philament* and *antiTHESIS*.

Greg Hainge (University of Queensland), Elizabeth Stephens (University of Queensland), Saige Walton (University of Melbourne)

Panel: *The Emergence of a Post-Identitarian Aesthetics in Contemporary French Cinema: Philippe Grandrieux, Gaspar Noé and Claire Denis*

In the first volume of his *Cinema*, Gilles Deleuze explicitly links questions of national identity to the possibility of a cinematic renewal in post-war Europe and the emergence of a new kind of cinematic image that would break with the principles according to which the dominant image form—the action-image—is constructed. Indeed, it is as though he finds in the war-torn landscapes of some Italian neo-realist cinema a staging of the conditions of the destruction of an old order that converts the wandering, uprooted and dislocated characters of these films into not only the protagonists of their own quest for a new identity, but that of the cinema itself.

The birth of a new kind of cinematic image that does not obey the exigencies of the sensory-motor schema, and that Deleuze calls the time-image, might then be said to take place in a kind of post-national space—although in this instance this term must be taken not as a description of the global conditions of production through which many films are now made in the new financial world order but, rather, as a descriptor of a new form of latent identity yet to be formed. A similar kind of post-nationalism can be found in certain films of Philippe Grandrieux, Gaspar Noé and Claire Denis, all of which explicitly interrogate the relationship between geographical and personal identity. The papers in this panel consider how the films of these directors problematise fixed identity in terms of national borders in a way that opens up a new aesthetic space in which different modes of identification between cinematic subject and filmic territory become possible.

Just as Deleuze ties the emergence of a new cinematic image to the destruction of national identity, so too we suggest that the post-national spaces of Grandrieux's, Denis' and Noé's cinema also speak of the birth of a new kind of cinematic image or 'énoncé' unshackled from conventional definitions of cinematic production, which is to say then that these are examples of a cinema not so much in search of its own identity as one whose identity is only formed in the relations between bodies, a cinema that asks us to leave behind any pre-existing hermeneutic codes.

1. Greg Hainge (University of Queensland, Australia)

Post-national Identity and the Emergence of the Image in the Cinema of Philippe Grandrieux

In this paper, Hainge examines in depth the link between the emergence of a new cinematic aesthetics and post-national identity in the work of Gilles Deleuze and how this relates to the cinema of Grandrieux. He contends that, somewhat surprisingly, it is possible to find the same logic at work in Grandrieux's first fictional feature-length film, *Sombre* (1998), at the precise moment when the work would seem to be firmly inscribed within a national frame: namely those scenes which have the Tour de France as their backdrop.

Greg Hainge is Reader in French and Head of the School of Languages and Comparative Cultural Studies at the University of Queensland. He has published widely on French literature, cinema, experimental music, and critical theory. He serves on the editorial boards of *Culture*, *Theory and Critique*, *Contemporary French Civilization*, *Studies in French Cinema*, *Études céliniennes* and *Corps: Revue interdisciplinaire*.

2. Elizabeth Stephens (University of Queensland, Australia)

Lightscares and Post-identitarian Aesthetics in Grandrieux's Un Lac and Noé's Enter the Void

Gaspar Noé's *Enter the Void* (2009), like Philippe Grandrieux' *Un Lac* (2008), represents characters cast adrift in landscapes whose geographies are represented, in equally striking but quite distinct ways, as luminescent spaces. This paper analyses the relation between these lightscares and post-identitarian aesthetics, both continuing and reframing the examination of post-national identities in Hainge's paper. Through an analysis of the way the luminescence of these two films focuses attention on the materiality of the characters' bodies rather than their interior psychologies—that is, on aesthetics rather than identity—it shows how these films reinforce the association, noted in the opening statement for this panel, between the dislocation of characters in film with historic transformations in the narrative and visual structures of cinema itself.

Elizabeth Stephens is an ARC Research Fellow and Deputy Director of the Centre for the History of European Discourses at the University of Queensland. She is the author of *Anatomy as Spectacle: Public Exhibitions of the Body from 1750 to the Present* (Liverpool University Press 2011 [in press]) and *Queer Writing: Homoeroticism in Jean Genet's Fiction* (Palgrave Macmillan 2009). She is currently working on a critical genealogy of normality and a study of representations of medical imaging technologies in the popular media.

3. Saige Walton (University of Melbourne, Australia)

Poetic Materials: The Transnational Textures of Claire Denis

Denis' cinema is known for eschewing closure and psychological characterisation in favour of creating worlds of sense. Concentrating upon *White Material*, this paper argues that Denis' cinema dislodges the interiority of feeling from the confines of a fixed subject position/nation-state. By conveying feeling upon the expressive surface of the film through movement, gesture and materiality, *White Material* sensuously folds different perspectives on the world into one another. Rather than depicting well-worn patterns of colonialist domination and othering, the film generates transnational textures of experience that pass through and affect multiple bodies (including the bodies of both film and viewer). Encouraging us to feel the complexity of post-colonial cultures as they are lived in relation to one another, rather than as patterns of colonialist domination and resistance, *White Material* speaks to a structural circularity or turning about of perceptual roles that recalls Maurice Merleau-Ponty's ontology of the 'flesh.' This paper argues that Merleau-Ponty's 'flesh' provides us with a philosophical framework through which to approach Denis' film—as it privileges the textures of the material world, intertwining self and other, indigenous and foreigner and cinema and spectator in a sensuous commonality of perception that is reversible but never coincident.

Saige Walton lectures in the School of Culture and Communication at The University of Melbourne and is a former Assistant Curator of Exhibitions with the Australian Centre for the Moving Image. Her work on film and media aesthetics appears in *Playing with Memories: Essays on Guy Maddin* (University of Manitoba Press 2009), *The Contemporary Comic Book Superhero* (Routledge 2008) and *Lounge Critic: The Couch Theorist's Companion* (Latrobe 2004). Her current book project, *Cinema's Baroque Flesh*, draws upon Merleau-Ponty's philosophy to develop a sensuously significant account of the historic and cinematic Baroque.

Annette Hamilton (University of New South Wales, Australia)

When Transnationalism Fails: Cambodia and Thailand

The concept of world cinema retains an implicit imperialism—the World is some Other place, not the place where thoughts on cinema are properly located. Led by the scholar/critic, 'our' taste can

become increasingly transnational, cross-cultural, part of the deterritorialisation of and cosmopolitanism 'we' all subscribe to. Meanwhile, out in the world itself things may not go so smoothly. This paper describes an attempt at transnationalising two local/national industries that failed completely and subsequently led to violent mutual repudiation.

Cambodia and Thailand in the early 2000s seemed about to produce a new genuinely transnational cinema with wide appeal in both countries. Yet, a short time later the Thai Embassy in Phnom Penh was burnt down, Prime Minister Hun Sen proclaimed that TV channels in Cambodia must reduce or stop showing Thai movies, and no more Thai films were shown on the few remaining movie screens. Was all this on account of the words of the Thai movie actress Morning Star in her controversial cable television interview? And what about the Thai Reality-TV movie set in a Cambodian interrogation centre based on the notorious prison S-21? How should we interpret the rapid growth in local television drama production in Cambodia, which is largely replacing traditional film in spite of scattered efforts by some local, and some not-so-local, filmmakers? Who decides what counts as world cinema, and why?

Annette Hamilton is a visual anthropologist and Professor of Film Studies at the University of New South Wales. She has worked on Thai media; cinema in particular, since the mid 1980s and more recently has been researching the history of cinemas in the post-socialist states of Southeast Asia, especially Cambodia. Her current project is a monograph on the role of fantasy and cinema in Khmer political history, and representations of the Khmer Rouge in feature film and documentary. She is also writing on the strange relationship between Cambodia's filmmaking King, Norodom Sihanouk and Kim Jong-Il of North Korea who became a close friend and contributed much to his movies.

David Hanan (Monash University, Australia)

World Cinema Now, and Then: Archiving 'the National' at Sinematek Indonesia

This paper engages with two questions raised by this conference: is the global span of world cinema "far greater than what receives general distribution in the commercial multiplexes and arthouses of most countries?" and "is there already a canon of cinema that is too selective and restrictive?" It does so by looking at examples of Indonesian cinema—films from a country and region little discussed within global film studies. Rather than concentrating on more recent Indonesian cinema, the paper primarily discusses examples from the very beginnings of an indigenously controlled Indonesian cinema, in the first years after Independence at the end of 1949. Here, films were made in what is often seen as a mode of production influenced by Italian neo-realism, though the filmmakers had not seen Italian neo-realist films, and the resulting films are unlike that of neo-realist works. Although some of these films are nationalist works, dealing with the recent past—the five year post-war struggle for independence—other works set out to put on the screen some of the numerous regional cultures of Indonesia, filming on location and incorporating regional stories, music, martial arts forms, language and customs, in a way that engages with the multicultural nature of the new nation. Despite this, the issue of inclusiveness and what is widely distributed, and how films are preserved for the future, is also an issue within Indonesia itself.

David Hanan teaches Film and Television Studies at Monash University. He has researched film in Indonesia and Southeast Asia since the mid-1980s. He is currently completing a lengthy book on *Innovation, Cultural Difference and Political Resistance in the Indonesian Cinema – 1950 to 2010*. He has subtitled numerous Indonesian films, including classics from the 1950s, and recent releases. He is the curator of *Between Three Worlds* DVD—a DVD distribution centre in the Monash Asia Institute that distributes Indonesian films internationally. His most recent publication is the article "*Betawi Moderen: Songs and Films of Benyamin S from Jakarta in the 1970s. Further Dimensions of Indonesian Popular Culture,*" which has appeared in edition 91 of the journal *Indonesia*.

Fincina Hopgood (University of Melbourne, Australia)

Australian Cinema as World Cinema? Redefining a Nation's Cinema in a Post-National Era

In her recent monograph on Baz Luhrmann (BFI, 2010), Pam Cook identifies a “transnational utopianism” at the heart of this Australian director’s filmmaking practice that embraces the relationship between global economic centres of power and peripheral cultural operations. She observes, “transnationalism’s focus on mobility and flow allows for a view of cultural and other forms of identity as fluid and in process.” This paper proposes that the parameters defining the field Australian cinema are similarly fluid as scholars move away from the discourse of national cinema towards concepts of the post-national and the transnational. This reconceptualisation of a nation’s cinema also reflects changes at the industrial level, such as international co-production agreements, the role of SBSindependent in feature film development, and the presence of subtitled foreign language within Australian-produced films. With reference to transnational directors like Luhrmann and Jane Campion, analysis of films such as *The Home Song Stories* (2007), *Lucky Miles* (2007) and *The Tree* (2010) and discussion of recent scholarship including Cook’s monograph and the edited collection *Diasporas in Australian Cinema* (2009), this paper examines the implications for the industry and the academy of this repositioning of Australian cinema both locally and globally.

Fincina Hopgood is an Honorary Fellow in the School of Culture and Communication at the University of Melbourne, and the Book Reviews Editor and Australian Cinema Co-Editor for the online film journal *Senses of Cinema*. She has published in several books and journals, including *Making Film and Television Histories* (2011), *Directory of World Cinema: Australian and New Zealand* (2010), *Australia – Who Cares?* (2007), *Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking* (2006), *Screen, Senses of Cinema, Metro and Cinema Papers*.

Christopher Howard (Chongqing University, China)

The ‘Problem’ of Success: Domestic, Regional and Global Markets for Japanese Cinema

I suggest that without an adequate understanding of the market conditions facing the Japanese film industry we are left with a misleading picture of both the success of recent Japanese blockbusters as well as the role of international markets in the future of Japanese film. The term world cinema, with its implicit notions of centre and periphery, is, of course, woefully unsuitable for describing the commercially successful film industries of East Asia. Current approaches to transnational cinema, however, also fall short when addressing the dynamics of domestic and regional film markets in Asia. Despite academic interest in auteur films or transgressive films, arguably the most noteworthy feature of contemporary Japanese cinema has been the success of local blockbuster films in wresting majority box office share from Hollywood imports. Such commercial success, however, overlooks a crucial problem. Not only do Japanese blockbusters have a surprisingly low screen average (pointing to the importance of distributor power) but a business model based on long term bookings with mediocre attendances will eventually prove unsustainable in the face of the declining number of young cinemagoers in Japan. This, I argue, means attracting international audiences to Japanese films as a necessity. With Japanese film companies demonstrating little enthusiasm for connections with Europe or North America, I conclude by debating the usefulness of the term transnational when considering the strong national barriers (commercial, cultural and political) that also seem to remain between Asian film industries.

Christopher Howard holds a Doctorate in Media and Film Studies from the School of Oriental and African Studies (SOAS) at the University of London. He is currently Lecturer in Media Studies at Chongqing University, China. He has published work on East Asian film industries in *East Asian Cinemas* (2008) and the *Journal of Japanese and Korean Cinema* (forthcoming, 2012).

Laleen Jayamanne (University of Sydney, Australia)

Spinning the Globe with a Yarn or Two, or: 'Memory of the World'

Spinning, weaving and carding link Australia and Asia in civilisational stories, song and dance lines. This paper makes a conceptual loom, remembering 'hand-ground' lenses of the past to rewire circuits between hand, eye and brain. The material for this activity is the epic performances of two iconic actors, David Gulpilil (*Australia*, 2008) and Smita Patil (*Tarang* 1984), and the intellectual-dandies of Yang Fudong's *Seven Intellectuals in a Bamboo Forest* (2003-2007) and *No Snow on the Broken Bridge* (2006). The powers of demonstrability and metamorphosis presented by these performances are made possible by epic cinematic modes of storytelling that dissolve solid perception. This paper explores how these bodies and epic milieux might impart impulses to thinking and the craft of writing on cinema.

Laleen Jayamanne teaches cinema studies in the Department of Art History and Film Studies, at the University of Sydney. She has a growing interest in Australian camp performance and has most recently written on Baz Luhrman's *Australia*. She has also published her manifesto on teaching cinema studies in Australia in *Bioscope* (2011). She is the author of *Towards Cinema and Its Double: Crosscultural Mimesis* (Indiana UP 2001) and editor of *Kiss Me Deadly, Feminism and Cinema for the Moment* (Power Publications 1995). She directed the film *A Song of Ceylon* (1986) and is currently completing a book entitled *Cinematographic Avatars, Kumar Shahani and Others* for Indiana University Press.

Olivia Khoo (Monash University, Australia)

'I Made it in Singapore': Expanding Local Content through Singapore's International Co-production Agreements

The Media Development Authority's 'I Made it in Singapore' campaign, launched in Cannes in 2006, encapsulates Singapore's push to attract international collaborators in film and other media industries. With its clever dual meaning, 'I Made it in Singapore' reflects the continued emphasis on local content and Singapore-made productions, as well as expressing the gleeful exclamation of international producers who can claim to have had success in this growing Asian market, positioned as a gateway between East and West. The campaign is resolutely about success stories. In this paper I examine Singapore's official international co-production agreements, namely with Australia, Canada, China, South Korea and New Zealand. Singapore is not unique in seeking out these bilateral ties for mutual benefit, but this paper explores what is specific to the Singaporean example in terms of policy development and implications for a small film industry. Since co-productions are treated as local content for the purposes of audiovisual regulation in Singapore as well as the partnering country, what are the benefits or hindrances for the Singaporean film industry of expanding local content? The paper also examines the establishment of the Media Development Authority's (MDA) International Film Fund and discusses the first Singapore-Australia co-production, *Bait 3D* (2011), using the Australian co-production agreement as a case study.

Olivia Khoo is a Lecturer in Film and Television Studies at Monash University. She is the author of *The Chinese Exotic: Modern Diasporic Femininity* (Hong Kong University Press 2007) and co-editor (with Sean Metzger) of *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures* (Intellect Books 2009). She has published widely on Asian and Asian Australian Cinema.

George Kouvaros (University of New South Wales, Australia)

'A Better Way to Live': Robert Frank's Conversations in Vermont

After finishing the filming of *Conversations in Vermont* (1971), Robert Frank pens the following dedication in his book *The Lines of My Hand* (1972): "Above all for Pablo and Andrea, who are trying to find a better way to live." This dedication highlights a question that connects the formal and ethical components of Frank's film: how to show these other ways? In other words, how to capture in images and sounds not only the tensions and misunderstandings encapsulated in the filmmaker's complex relationship to his children, but also the possibility that these tensions and misunderstandings might be overcome. This paper charts some of the ways that Frank's manipulation of images—film and photographic—brings into the picture a range of social and ethical issues central to the intersection between new documentary approaches and forms of post-war cinematic experimentation. The discussions in *Conversations in Vermont* cover a range of topics, such as the difficulty of parenting, the struggle for identity and the craziness of city life. Underpinning these discussions is another set of conversations, also grounded in Frank's family life, whose subject is the capacity of photography and film to narrate experience.

George Kouvaros is Professor of Film Studies in the School of English, Media and Performing Arts at the University of New South Wales. He is currently working on an ARC Discovery Grant project on the films and photographs of Robert Frank.

Reshmi Lahiri-Roy (Independent Researcher)

Inhabiting the In-Between Zone: The Indian Diasporic Woman On-Screen

This paper concerns the positioning of the diasporic Indian woman within two films that deal with the Indian Diasporas located in the United Kingdom and North America. Mira Nair's evocative adaptation *The Namesake* (2006), based on Jhumpa Lahiri's novel and Vipul Shah's *Namaste London* (2007), a commercially successful mainstream Bollywood film, are used to explore the differing images of the diasporic Indian woman on screen. The paper looks at the portrayal of first and second-generation migrant Indian women and varying perspectives within the films are examined using theories based on Cultural Studies and Media Studies.

Reshmi Lahiri-Roy has taught within the New Zealand South Asia Centre and UC Opportunity, University of Canterbury. She has designed and taught courses dealing with Postcolonial Studies, socio-cultural issues in post-independence India, Ethnic minorities in India, Indian Travel Writing, Women's issues in India, questions of identity amongst the Indian Diaspora as well as courses on Indian Parallel cinema and worked as a research associate at Deakin University. She holds a Doctorate in English and Cultural Studies and a Master of Arts from the University of Canterbury, New Zealand. She also holds a Masters of English, a Bachelor in English and a Graduate Diploma in Journalism from the University of Bombay.

Michelle Langford (University of New South Wales, Australia)

Equivocal Images: Asghar Farhadi's About Elly as Modernist Allegory

This paper considers the use of absence, indirection and what I wish to call the 'equivocal image' in the work of Iranian filmmaker Asghar Farhadi. Farhadi's films, which have recently risen to prominence on the international film festival circuit, represent a new direction in Iranian cinema with a move away from lyrical poetic realism to dramatic narrative storytelling. By focusing on Farhadi's film *About Elly* (2009), I demonstrate how this film, and his films more generally, operate according to a logic of the equivocal image generated cinematically through ellipsis, carefully plotted spaces of unfilled time, and gaps or absences caused by tight framing that frequently misdirect and block the

spectator's ability to trust what we see. In turn, these gaps require the viewer to take an active role in the production of meaning, even though that meaning is necessarily inscribed with a measure of uncertainty. I argue that while this logic may be traced to various practices of indirect communication in Iranian culture, cinematically Farhadi's films may be situated within a paradigm of modernist cinema that emerged in Europe and Asia during the 1960s and 1970s.

Michelle Langford is Senior Lecturer in Film Studies at the University of New South Wales. She researches and publishes in the areas of German and Iranian cinema and is currently working on a book entitled *Allegory in Iranian Cinema: Poetry and Resistance*.

Peter Limbrick (University of California, USA)

Moumen Smihi's Arab World Cinema

When world cinema encounters Arab film, it often discovers a cinema of melodrama and exoticism, marked by irreducible religious and cultural difference. This paper instead highlights an Arab cinema of experimentation, defiantly tied to intellectual and aesthetic concerns outside the Arab world while simultaneously grounding itself in Arabic as a language of modernist images, thought, and critique. While recent examples emerge on the festival circuit (Tariq Teguia's *Rome Rather than You* [2006], for example, or the doco-fictions of Kamal Aljafari) there is further historical precedent for such experimentation in the New Arab Cinema of the 1970s, now mostly unavailable in regular distribution circuits and thus overlooked and under-theorised in the West. The work of filmmakers like Shadi Abdel-Salam (*The Mummy*), Qays al-Dubaidi (*Al-Yazerli*), Khalid Al Siddiq (*Bas ya Bahar*), or Moumen Smihi (*El Chergui*) invigorated Arab cinema with images that had a history beyond the sacred and that engaged with cinematic modernism in other sites. Within this group, Moumen Smihi is the most prolific. In his films and writing, Smihi continues to propose a cinema founded, not in a singularity of nationalist or postcolonial identity, but at the meeting point of multiple conflicting discourses. Scandalously overlooked in recent histories of Moroccan cinema, Smihi's work exists at the margins of the newly visible world cinema. This paper examines how Smihi has produced a cinema that is politically radical in its refusal of exoticism or aesthetic Hermeticism and that constitutes a truly world cinema in its dedication to an Arabic film language.

Peter Limbrick is Associate Professor of Film and Digital Media at the University of California in Santa Cruz. He is the author of *Making Settler Cinemas* (Palgrave Macmillan 2010) and of articles in *Screening the Past*, *Cinema Journal*, *Camera Obscura*, and *Journal of Visual Culture*. Most of his current research, teaching, and curation activities are focused on Arab film and video.

Ramon Lobato (Swinburne University of Technology, Australia)

See: Alice Burgin (University of Melbourne/Université de Paris X), Ramon Lobato (Swinburne University of Technology), Martin Mhando (Murdoch University)

Panel: *Flows and Blockages in World Cinema Distribution: Audiences, Institutions, Access*

Janice Loreck (Monash University, Australia)

See: Therese Davis (Monash University), Belinda Smaill (Monash University), Janice Loreck (Monash University)

Panel: *Women Filmmakers Between Worlds*

Abigail Loxham (University of Queensland, Australia)

Local Cinema, Global Practice: A New Barcelona School

The designation world cinema subtends a concern with marginality and the periphery. It also implies reciprocity at work between cinema and identity, as though the one were implicit in the construction of the other. With competing notions of the national, regional and local it is not surprising that some directors have chosen to retreat from this type of identity construction and instead explore marginality as a thematic and formal concept.

The recent output of the students (former and current) of the Masters in Creative Documentary at the University of Pompeu Fabra in Barcelona interrogates this slippery concept by testing the categories of the local, national and global and more importantly the nature of cinema and the epistemology of the image. This paper examines these tropes in films by José Luis Guerín, Mercedes Álvarez, Isaki Lacuesta and Ariadna Pujol. It explores the ways in which documentaries by these directors concentrate on highly specific local stories and spaces in order to explore the process of representation and the role of cinema in observation, perception and experience at the peripheries. A languorous, observational documentary style evident in these films dissects various modes of representation—digital, photographic, cinematic and material—and examines them in relation to cinema's changing status and the transmission of meaning. This is a style that deliberately avoids national signifiers and appropriates aesthetic codes of identity (many derived from a European Arthouse tradition) in its exploration of a new cinematic identity.

Abigail Loxham holds degrees from the University of Cambridge, has worked as a lecturer at the University of Hull and is currently a post-Doctoral researcher in the School of Languages and Comparative Cultural Studies at the University of Queensland. Her research interests include Hispanic Cinemas, European Directors, Documentary Cinema and Film Theory. She completed her Doctoral thesis on peripheral identities in the cinema of Spain and has published articles on Julio Medem and Bigas Luna.

Steven McIntyre (University of Melbourne; Deakin University, Australia)

Translation or Transmission? The (Im)possibilities of World Cinema in Higher Education

As a theoretical prelude to engaging with questions of how world cinema might be located or defined within Media Studies, this paper identifies and examines problems in the research and teaching of media across cultures. In critical contestation of key arguments in Globalisation Theory, and in an extension of terms developed by Pierre Bourdieu for the sociology of higher education, the paper is organised around a discussion of the following four ideas: the relative and contradictory educational culture affirmed through the research and teaching of cultural relativism; the theoretical possibility of translation, and of researching and teaching across geo-ecological, cultural and social differences; the hermeneutical strengths and impasses presented by a counter-culturally inflected post-colonial discourse within academic research of world cinema, and lastly the socio-occupational identity underwritten by multi or trans-disciplinary approaches to research and teaching, and the misrecognition of principles of exclusion and immobilization in the valorisation of multiplicity, polyvalence, and network mobility.

Steven McIntyre is an Australian filmmaker, musician, and academic. He studied arts at the University of Melbourne and film production at the University of Southern California and University of Texas. Between 1999 and 2006 he taught communications at ITESM in Mexico and freelanced with various media production organisations including MTV Latin America. He recently completed a Doctorate in cinema at the University of Melbourne and currently teaches media at Melbourne and Deakin Universities.

Paul Macovaz (University of Sydney, Australia)

Artavazd Peleshian and Jean Epstein: Telepoesis and Fugue

Following an analysis of several of Jean Epstein's written works, first the well-known opening pages of *Le cinématographe vu de l'Etna* (1926), as well as some unpublished entries to the dictionary Epstein worked on under the title of *Contre-pensées* ('counter-thoughts'), I identify the subject and counter-subject of a fugal-system: the subject, an ascent toward elemental heat, toward the lava of Etna, a sacral and reciprocal libation and imbibing; the counter-subject, a multi-faceted descent, a re-dimensionalisation in accordance with the hard edges or segments of an insect-like lens.

Artavazd Peleshian belongs to a substantially different tradition or world of cinema. At the end of the 1960s, developing the notions of 'distance-montage' and 'contrapuntal-montage,' he outlined a circular and also explicitly fugal aesthetics of cinema. Just as Sergei Eisenstein sought out the paradox of montage-geometry in El Greco's *View and Map of Toledo* (1610), I suggest that the vortex of bodies in Albrecht Altdorfer's *Battle of Alexander* (1529) manifests Peleshian's peculiarly galactic approach to fugue. Both Peleshian and Epstein employ a set of terms drawn from the physical sciences, especially from twentieth century physics. Their approach to cinema is grounded in speculation concerning the nature of matter itself, and whose conceptual framework goes back to the writings of Heraclites and Leucippus.

Paul Macovaz is completing his Doctoral thesis on Jean Epstein's aesthetic theory at the University of Sydney. He is currently researching documents housed at the Epstein archive at the Cinémathèque Française in Paris. Macovaz has taught courses on documentary and avant-garde cinema at the University of Sydney, University of New South Wales and the University of Western Sydney. He is presently preparing articles on the Armenian filmmaker Artavazd Peleshian and on cinematic approaches to Euripides' use of aspect in the Bacchae messenger speeches.

Russell Manning (Monash University, Australia)

He's No Peckinpah: Chan-wook Park's Old Boy and the Politics of Interpretations

To talk of world cinema can reduce its framing to an essentialist binary of same/different. Often cinema studies will privilege the different, bracketing out the same for aesthetic or political reasons. We could, as a challenge, expand this view to see a coefficient schema with similarities and differences between national cinemas dissolved by developing a discourse more fissured and multiform. But, we could also go one step further. As attempting to capture the correct nomenclature for world cinema constantly eludes us, there is no bedrock from which we can judge it, no 'view from nowhere' that provides objective descriptors to the medium. This paper plays with this binary thinking of same/different and sees world cinema as a seduction (in a Baudrillardian sense), constantly deviating us from any essentialist discourse reliant on a dichotomous inflection. Taken this way, seduction exposes a pre-supposed value built predominantly on economic rather than aesthetic value; cinema measured by various forms of patronage or antagonisms to it. Hence one preference of the binary marginalises world cinema because its box office power is muted. The other side sees its distance from the mainstream as a form of strength to be fought for and hyper-theorised. Yet both sides struggle to talk about this cinema in convincing terms. To exemplify these claims, I refer to Chan-wook Park's *Old Boy* (2003) and demonstrate that by liberating this binary view of the world cinema industry an engagement with it can be challenging, seductive and singular.

Russell Manning is a Doctoral candidate in English Communication and Performance Studies at Monash University.

Jonathan W. Marshall (University of Otago, NZ)

Dissecting the Cinematic Body in the Multimedia Performance of the Wooster Group and Brakhage's The Act of Seeing With One's Own Eyes

Avant-garde filmmakers have often employed tropes of dissection and dispersal (notably Surrealist filmmakers). Nevertheless, a nominally *whole* cinematic body is produced by the continuity of images on the strip or projected media. The multimedia performance company, the Wooster Group, deny the filmic body even this level of unity. In *To You, The Birdie! (Phèdre)* (2002), Elizabeth LeCompte fragments the body into a pathological series of both live and filmic elements, radically at odds with each other. Within pathological anatomy, each of these parts should have an illness proper to it. By the close of *Phèdre*, though, the space itself has become pathological and hystericalised. To highlight the differential play of anatomisation within the theatrical, screen-enhanced space (a kind of mutated or translocated form of Expanded Cinema), the Wooster Group's approach is contrasted with that of Stan Brakhage. Although fascinated by anatomisation and dissection, in *The Act of Seeing With One's Own Eyes* (1971), the physical act of dissection is captured and displayed as a metaphor for an absolute visibility, for a depth of visual acuity and psycho-physical absorption so intense that corporeal wholeness is re-established and celebrated. In the face of dissection, Brakhage proposes a totalising visual synthesis through editing, montage, and the play of light, whilst the Wooster Group sketches a radical fragmentation via linguistic and audiovisual modalities. When placed in dialogue, these pieces suggest a distinction in terms of how the body is treated within contemporary multimedia performance, versus the cinematic dispositif itself.

Jonathan W. Marshall completed his Doctorate at the University of Melbourne looking at the work of fin de siècle neurologist Dr Jean-Martin Charcot. He is Lecturer in Theatre and Performing Arts Studies at the University of Otago. He has written academic and journalistic articles on all aspects of the arts, with a particular specialisation on issues of performativity and how they interact with medical practice and its history. Marshall's research has appeared in such journals as *Australasian Drama Studies* (2001-03), *Forum for Modern Language Studies* (2007), *Sound Scripts* (2007, 2009), *Modernity/Modernism* (2008), *About Performance* (2008), *JAC: Journal of Rhetoric And Culture*, 30.3-4 (2010) and the forthcoming book *Kleist and Modernity* (Camden, 2011).

Sarinah Masukor (Monash University, Australia)

Beneath the Roses

There is a moment in Nuri Bilge Ceylan's film *Distant* (2003), where a woman is caught sobbing in a bathroom. The woman is barely a character. She has no name, and is seen only in glances, passing in and out of rooms, blurred into the background of shots, and here, her face right at the bottom of the screen, reflected in a cabinet mirror. I remember it, because it reminds me of a photograph. Or rather, the composition, the intimacy, and the way so much narrative has been condensed into a single shot, reminds me of photography and of the possibility of photographs. After all, there are so many photos of women made small in bathroom mirrors.

One of these is Nan Goldin's *Self-portrait in My Blue Bathroom, Berlin* (1991), and there is a trace of Nan Goldin's diaristic style in *Distant*. Women and mirrors appear again in *Three Monkeys* (2008), this time in the bedroom, reminding me of Gregory Crewdson's images of suburban anxiety. Crewdson is a contemporary photographer who draws on cinematic techniques to create staged and extremely still photographs. Recently he made a collection of landscapes in the abandoned Cinecittà studios in Rome, bringing cinema's history as well as its appearance into his work, but it is the domestic interiors in *Dream House* (2002) and *Beneath the Roses* (2003-2005), that share thematic and figural motifs with *Distant* and *Three Monkeys*. Through an analysis of a scene from *Three Monkeys* and images from *Beneath the Roses*, this paper will explore the trace of photography in Ceylan's film style.

Sarinah Masukor is a Doctoral candidate at Monash University. Her research explores landscape and technology in the films of Nuri Bilge Ceylan. She has written for *Screening the Past*, *Metro* and *Discipline*.

Martin Mhando (Murdoch University, Australia)

See: Alice Burgin (University of Melbourne/Université de Paris X), Ramon Lobato (Swinburne University of Technology), Martin Mhando (Murdoch University)

Panel: *Flows and blockages in world cinema distribution: audiences, institutions, access*

Jane Mills (Charles Sturt University, Australia)

See: Hilary Radner (University of Otago), Jane Mills (Charles Sturt University)

Panel: *Sojourner Cinema: Mapping locations in World Cinema*

Whitney Monaghan (Monash University, Australia)

Girls Desiring Girls: Some Pictures of Female Adolescent Homoeroticism in Contemporary World Cinema

Anita Harris explains that the category of ‘girl’ has been shaped by norms about race, class and ability that have “prioritised the white, middle class and non-disabled” whilst pathologising and silencing difference. Although studies of the ‘queer girl’ in film and popular culture have challenged some of these norms, arguing for more complex understandings and articulations of ‘girl’ in relation to gender and sexuality (see: Susan Driver “Queer Girls and Popular Culture”), the cultural category of ‘girl’ remains shaped by norms about geography, race, ethnicity and class. This paper looks to the queer girls of Eastern and South Eastern Asian cinemas to illuminate the Euro-American biases of contemporary studies of queer girls in the cinema. Whilst these filmic representations of girls desiring girls share similar narrative, generic and ideological patterns with those produced in Europe or America they are all too often omitted from academic discussion. Through incorporating different cultural representations of queer girls this paper does not intend to reduce them to a common denominator, nor to problematically compare and contrast the logics of Western and Eastern representations of queerness, but rather to point to a complexity of contemporary representation in a global context.

Whitney Monaghan is a Doctoral candidate at Monash University. Her research interests include approaches to queer adolescence in film and television, participatory fan culture, digital culture and theories of time in film and television.

Warwick Mules (University of Queensland, Australia)

The Tableau, Film and the ‘Ground’ of Technological Struggle: The Case of Way Down East and Silent Film

This paper uses the concept of the tableau—the frozen configuration of gestures—as a means of tracing the figural in specific films in terms of their openness to absolute possibility or “any-space-whatever” (Gilles Deleuze). D. N. Rodowick has characterised the figural as “a distinct mutation in the character of contemporary forms of representation, information, communication.” By following this lead, and through consideration of the work of Nicole Brenez, Jean-François Lyotard, Walter Benjamin and others, I make use of the figural and the tableau to show how D. W. Griffith’s *Way Down East* (1920) can be read as part of an historically transforming configuration of images, revealing tensions between competing modes of dramatic presentation on the horizon of developing film and audiovisual technologies (in this case between stage melodrama and the emerging visual

autonomy of the silent film image). My aim is to develop an historical grasp of film's possibility through struggle between emerging and fading technologies marked on the film text itself. The paper points to a broader project of genealogical mapping of the film image in terms of precise analysis of figurations grounded within films themselves, but drawn transversally across film history and inflected into contextual issues of industrial, technological, ideological and social change.

Warwick Mules is a Research Advisor in the School of English, Media Studies and Art History at the University of Queensland. He has published widely in film and cultural studies.

Jo Murphy (Independent Researcher)

"Like a 1960 Disney Family Story"? : Whale Rider and Film Adaptation

In her article on the adaptation of *Whale Rider* (2002) from novel to film, Tania Ka'ai asserts that the cultural nuances of Ihimaera's novel have been lost in the film, deliberately transfigured to represent "Eurocentric feminist ideals" rather than the actual traditions and beliefs of the Ngati Porou tribe. This is reflected in other existing analyses of *Whale Rider* (such as those of Prentice and Projansky), who also read the film from a cultural studies viewpoint, suggesting that the film is the 'Disney-fied' version of a rich cultural myth. In this presentation, I argue that these analyses ignore the fact that the translations and transfigurations we see in *Whale Rider* are not simply attempts to market the film to a global audience, but instead typical of novel-to-film adaptation, evident even when the source novel belongs to the same culture as its intended market. It will look at the claims made by Ka'ai, Prentice, Projansky et al. from an adaptation studies viewpoint, as well as considering the content of the novel and film, in order to show that simply considering this film in cultural terms and ignoring the implications of its status as novel-to-film adaptation more generally is a significant oversight.

Jo Murphy recently completed her Masters on slasher remakes at the University of Otago in Dunedin, New Zealand, and is an intending Dcotoral candidate in film studies. Her primary research area is contemporary film remakes and adaptations.

Ted Nannicelli (University of Waikato, NZ)

The Concept of National Cinema and the Ethics of Transnational Collaboration: A Case Study of Pedro Costa's Tarrafal

This paper considers two short films by Pedro Costa—*Tarrafal* (2007) and *Rabbit Hunters* (2007)—and suggests that they raise a cluster of important, interconnected questions about contemporary world cinema and technological change, ethics, the tradition of auteurism, and transnational production.

The films are the results of a series of improvisations and rehearsals by several Cape Verdean non-actors living in a Lisbon slum. The central question is: To what extent are these films instances of Cape Verdean (rather than Portuguese) cinema? This might seem like a naïve query in the wake of recent theorising of transnational cinema. However, I argue that the idea of national cinema is not completely outmoded. I conclude that, on one hand, Costa's films are in some important ways Cape Verdean and exciting instances of what Mette Hjort calls 'experimental transnationalism.' The films indicate the possibilities that digital technology and transnational production open up for empowering those without a voice—let alone a national cinema—to take ownership of a film and use it to tell their own stories. Furthermore, the films pave the way towards a more ethical relationship between filmmaker and subject (especially in post-colonial contexts) insofar as they are in some ways participatory, collaborative projects. On the other hand, inasmuch as the films are still in some regards claimed by Costa and dominated by his unique aesthetic, they are still works of an art cinema auteur; reminders of a Cape Verdean national cinema that could be ... yet is not.

Ted Nannicelli is a Lecturer in Screen and Media Studies at the University of Waikato. Prior to completing a Masters of Fine Arts in film and media production at Temple University and a Doctorate in Film Studies at the University of Kent, he was a United States Peace Corps volunteer in Cape Verde. He has a particular interest in the ethics of film and media production, and has published related articles on Jean Rouch in *Visual Anthropology* and Luis Buñuel's *Las Hurdes* (1932) in *Studies in Documentary Film*.

Claire Perkins (Monash University, Australia)

See: Sean Redmond (Deakin University), Catherine Fowler (Otago University), Claire Perkins (Monash University)

Panel: *World Cinema Slowed, Quickened and Sold*

Ingo Petzke (James Cook University, Australia)

An Example of the Universal Minority Language

Underneath the mainstream of cinema there has been a universal minority film language since the early 1920s—the experimental or avant-garde film. Despite different materialisations depending on era, region and individual, it shows common traits such as a personalised artistic approach, low budget and a generally non-narrative form. Best of all, it is based on cultural identity in both structure and symbolism. Though originally more confined to artists in developed countries (like Germany and France in the 1920s, or the USA and Europe in the 1960s and 1970s), it has developed into a breeding ground for film students the world over. Perhaps even more important is it is perfectly suited for countries that can't compete with Hollywood technology and the money machine; it gives their up-and-coming filmmakers a first chance. The Goethe-Institut (German Culture Institute) chose this path in the 1980s to help incubate, what would be coined after the People's Power revolution, as the New Philippine Cinema. Over a couple of years the Goethe-Institut flew in specialists, starting out with lectures and screening series on the history of experimental film and progressing to simple Super-8 workshops, 16mm workshops and eventually organising specialist workshops on cinematography. The paper looks at this particular type of developing aid.

Ingo Petzke has specialised in experimental film since the 1970s. He is a co-founder of the European Media Arts Festival (ongoing since 1981), film critic, board member of several film festivals, filmmaker, director of German Research Centre Experimental Film, Vice-President of CINE PRO film distribution and more currently Red Avocado Film (DVD editions). Since 1983, Petzke is Professor for Film at Würzburg University of Applied Sciences and was Associate Professor at Bond University. Currently he is also Adjunct Professor at the School of Creative Arts, James Cook University and Honorary Fellow of the Cairns Institute. He is the editor of *Das Experimental Film Handbook* (Frankfurt 1989) and is presently working on *A History of German Experimental Film Culture*.

Ying Qian (Harvard University, USA)

Just Images: Ethics and Chinese Documentary in World Exhibition

A 'just image' can mean: (1) an 'accurate' image, one that reveals more than it hides; (2) an image generated from a relationship between equals, i.e. the represented is not subservient or dominated by the one who represents; (3) an image that is not reified or reductive, that does little to truncate complexity and multiplicity. I propose to use 'just images' as a critical term to reflect on world cinema epistemologically, aesthetically and ethically.

I speak from my own studies and curating efforts in association with Chinese independent documentary. Since its inception in the early 1990s, Chinese independent documentary has relied on

international festivals for validation and circulation. While the international film circuit has been tremendously helpful in fostering this cinema's development, it has also favoured certain representations over others. In this paper, I engage with two films made on China's AIDS crisis: *To Live is Better than To Die* (2001) won multiple international awards and screened on more than ten television channels on the World AIDS Day in 2003 while *Epic of the Central Plain* (2006) has almost no international distribution, despite the fact that it offers a much more complex, politically salient, and arguably more 'just' representation. Through analysing these two films, I argue that a search for 'just images' in world documentary requires seeing beyond familiar images of ethnography and victimhood, and attending to nuanced interactions, transactions and collaborations between the filmmaker and his/her subjects.

Ying Qian is a Doctoral candidate in History and Film Studies at the Department of East Asian Languages and Civilizations, Harvard University. She is completing a dissertation on Chinese documentary cinema from early the twentieth century to the present. For the past three years, she has been a curator for *Emergent Visions*, a documentary film series at Harvard, and served as a programmer for The One World Human Rights Film Festival in Prague in 2007. Her numerous film writings in English, Chinese and Czech have appeared in academic journals and newspapers, and her own documentary films have been exhibited and broadcasted in a number of countries.

Hilary Radner (University of Otago, NZ), Jane Mills (Charles Sturt University, Australia)

Panel: *Sojourner Cinema: Mapping Locations in World Cinema*

This joint presentation takes a fresh approach to national cinema with two interrelated contributions to explore different perspectives of what we are calling 'sojourner cinema'—films that arise out of the experience of a filmmaker who comes from elsewhere and lives temporarily in a particular location with the express purpose of making a movie. We will investigate the argument that these films can be regarded as a cinema that holds a particular relevance for contemporary culture today as it expresses identity and subjectivity as a function of displacement, of a journey that stops and starts, that may take on a circular form, but that nonetheless has an origin. The two speakers consider whether they themselves can be regarded as scholar-sojourners and if so, whether this influences their fascination with the films they discuss. Hilary Radner will explore Rachid Bouchareb's *Little Senegal* (2001), which explores a nation relocated inside another. Jane Mills travels with Akira Kurosawa's *Dersu Uzala* (1975) to map sojourner notions of cosmopolitanism to ask if these offer an ethical reading of films that applies to world cinema then and now.

1. Hilary Radner

Little Senegal: Sojourner in Another World

Dudley Andrew claims in a provocative essay titled "An Atlas of World Cinema" that "Nationalists imagine a simple competition between our images and theirs." A certain type of cinema, aptly termed the sojourner film by Jane Mills, confounds the scholar who seeks to categorise in terms of 'theirs' and 'ours.' Films such as *The River* (1951) and *Little Senegal* (2001) deliberately produce narrative systems in which the cinematic image operates outside structures of ownership, belonging and clear origins. In both films, this strategy on the part of the director reflects his own position outside the 'world' of the film, in which he temporarily lives in order to pursue his art, a position that is often taken by a character within the film in various ways. These films attempt to evoke the ideal of a cosmopolitanism that denies neither universality nor difference by creating a narrative *dispositif* that distances the viewer from the object of his or her interest while promoting an aesthetic that encourages a contemplative rhythm of engagement. As narratives that pass through their geographies, sojourner cinema challenges the assumption that a film has a single 'geopolitical orientation' that stands in opposition to universalism. *Little Senegal* in many ways is an American story about New York, but it also fundamentally questions the centrality of the American experience

as depicted by Hollywood. In this sense, the film exemplifies, as does the earlier *The River*, world cinema as a particular ideal; that is to say a cinema that takes the world as its topic and refuses the singularity of a global or local position in order to examine the connections that might make it possible to imagine an ethical model that remains true to cosmopolitanism as it was initially conceived.

Hilary Radner is Professor of Film and Media Studies in the Department of History and Art History at the University of Otago. She has published articles and book chapters on topics ranging from melodrama, through makeup, fashion photography and women's magazines to topics relating to New Zealand fashion in consumer culture, and the history of French cinema. Her books include *Shopping Around: Feminine Culture and the Pursuit of Pleasure* (1995) and *Neo-Feminist Cinema: Girly Films, Chick Flicks, and Consumer Culture* (2010). Current projects include *The Blackwell Companion to Contemporary French Cinema* (with Michel Marie, Raphaëlle Moine, and Alistair Fox).

2. Jane Mills

Dersu Uzala: Exploring a World of Strangers

A Soviet-Japanese co-production, *Dersu Uzala* (1975) is Akira Kurosawa's first non-Japanese language film and the first he made in a world of strangers. It features a Russian explorer who is mapping a land foreign to him and where he encounters someone who appears to be a stranger from another world. Shot largely on location in the remote Sikhote-Alin region of Siberia the film explores the significance of location and landscape for the respect and friendship that develops between strangers. In both content and production, *Dersu Uzala* offers the chance to explore sojourner cinema within the framework of a cosmopolitanism that symbolically represents global ideals while continuing to value the local and the particular.

Jane Mills is Associate Professor in Communication in the School of Communication and Creative Industries at Charles Sturt University. She is the Series Editor of Australian Screen Classics. Her current research relates to screen literacy learning and a geocritical analysis of Jeddah. Her books including *The Money Shot: Cinema, Sin and Censorship* and *Loving and Hating Hollywood: Reframing Global and Local Cinemas*.

Sony Jalarajan Raj (Monash University, Malaysia) and Rohini Sreekumar (Monash University, Malaysia)

Bollywood Seduction: Social and Cultural Impact of Indian Films in Malaysia

As twenty-first century India edges towards first world status and emerges as a global economic power, its media industries have also expanded rapidly to meet the growing demand for entertainment products. In particular, Indian cinema often (and erroneously) referred to as 'Bollywood' has been one of the most visible sectors expanding its operations to cater for an emerging Indian leisure economy. As with other industries operating within a capitalist market, the expansion of products into new markets is also a strategic ambition of the Indian film industry, and as such, India is increasingly looking to exploit foreign markets for its popular cultural products as significant swaths of the Asian continent experience economic and cultural modernisation. With sizeable Indian diasporic (or non-resident Indian (NRI)) communities located across the globe, there exists an ever-expanding international market for Indian film.

The international consumption of Indian cinema is primarily associated with geo-linguistic, geo-cultural, and geo-regional patterns of consumption in regions like Southeast Asia. In particular, Malaysia, a nation with a diverse ethnic population consisting of three major groups—the Malay majority, and Chinese and Indian minorities—has long displayed an appreciation for Indian cinema that transcends race and ethnicity. The consumption of Indian cinema in Malaysia operates within

the paradigm of 'contra-flow' whereby new media 'production capitals' are emerging to cater for newly capitalised audiences in emerging regions like Asia. Within these developing regions like Malaysia, audiences increasingly seek out media products that reflect local socio-cultural environments and this research paper explores the cultural and economic conditions that characterize the reception of Indian cinema from a Malaysian perspective.

Sony Jalarajan Raj is lecturing in Journalism at the School of Arts and Social Sciences, Monash University. He is a former journalist with NDTV, Doordarshan, Asianet News, All India Radio and Hindu Business Line. His research interests include communicative rationality, information flow, digital divides and the news media influences on the public sphere. In 2008 he was a Thomson Foundation (UK) Fellow in Television Studies with the Commonwealth Broadcasting Association. He has lectured at Mahatma Gandhi University, Kannur University, University of Kerala, and Curtin University of Technology. He has published research articles in the *Journal of Communication Studies*, *Journal of Science Communication* and *Mass Communicator*

Rohini Sreekumar is pursuing her Doctorate from the School of Arts and Social Sciences at Monash University. She has a Masters in Mass Communication and Journalism from Mahatma Gandhi University with a gold medal. Rohini is the recipient of National Merit Scholarship and Junior Research Fellowship from the University Grants Commission of India. She had served as a lecturer at the Little Flower College in Guruvayoor, Kerala. Her research interests include journalism practice, mediated public sphere and diasporic studies.

Sean Redmond (Deakin University), Catherine Fowler (Otago University), Claire Perkins (Monash University)

Panel: *World Cinema Slowed, Quickened and Sold*

1. Sean Redmond (Deakin University, Australia)

Fast Cinema

One can define contemporary world cinema as existing in a temporal and spatial environment of liquid quickness. The digital apparatus allows for faster production times and a new aesthetic that can be relentless in its movement and journeying. Digital films can be uploaded and downloaded in an instant and removed and replaced in similar and constant exchanges. The online, digital arena enables 'snippets' of global film culture to be played and relayed in discontinuous and contiguous ways. Such sequences can be re-edited, a new soundscape imagined, and homage's enacted through appropriation and transcoding. Hundreds of different and shifting versions of a cultish/cherished film sequence can exist in any one moment or sheet of time. Cinematic time, then, in all its dimensions, becomes quickened, and liquefied as its qualities race ahead to destinations multiplied and domesticated.

What are the consequences or implications of fast cinema in terms of the experience one has of global film culture? In this paper I suggest that fast cinema connects with and in part defines the age of liquid modernity in all its liberating and terrifying elements. To illustrate my paper I use New Zealand filmmaker Dick Whyte's transcoding of Hitchcock's shower sequence from *Psycho* (1960), in which he uses 55 shots sourced from a different YouTube remade and recombined with the original sound.

2. Catherine Fowler (Otago University, NZ)

Slow Cinema and other Temporalities of Viewing

In contrast to the liquid quickness of contemporary life, an ever-increasing number of both auteur and artist filmmakers are joining the slow cinema club. Deriving from Michel Ciment's 2003 diagnosis

of the emergence of a “cinema of slowness, of contemplation,” the term slow cinema has recently been taken up by critic Jonathan Romney, who observes that an “intensified sense of temporality” is a key characteristic. Auteur members of the slow cinema club might include, among many others, Nuri Bilge Ceylan in Turkey, Pedro Costa in Portugal, Béla Tarr in Hungary and Carlos Reygadas in Mexico. However, in this paper I consider how cinema’s electronic passage, marked by discontinuity, fragmentation, quickening and liquefying, has produced a counter-pointing commitment on the part of these directors to occupy time more attentively. Focusing in particular on the use of the long take, I chart how slow cinema enacts the transformation from temporalities to which we submit (Jacques Aumont) to other temporalities, specifically, shared temporalities of the image and of the viewer. Through this transformation, I argue slow cinema provides a filmic experience that sits between what Francesco Casetti has identified as, on the one hand, the classical model of textual, hermetically sealed spectatorship and on the other the contemporary model of hypertextual, social viewing.

Following her Doctorate on the films of Chantal Akerman, Catherine Fowler lectured from 1994-2004 in Film Studies at Southampton Institute of Higher Education, UK. As well as leading the BA (Hons) in Film Studies and being made a Reader in Research (in 2001) she helped develop and then lead the Masters in Independent Film and Filmmaking. With Gillian Helfield she is co-editor of the collection *Representing the Rural: Space, Place and Identity in Films about the Land*. Her most recent book on British woman filmmaker Sally Potter, published 2008, offers the first book length survey of a director who uses song, dance, performance and poetry to expand our experience of cinema beyond the audiovisual.

3. Claire Perkins (Monash University, Australia)

The Time of Star Auteurs

A powerful referent for world cinema in contemporary film culture is the ever-mutating round of star auteurs who routinely headline major festivals and international journals, and whose new films constitute keenly anticipated events, figures (currently) include: Abbas Kiarostami, Hou Hsiao-Hsien, Lars von Trier, Nuri Bilge Ceylan, Kelly Reichardt, Gaspar Noé, Tsai Ming-liang, Lucrecia Martel and Apichatpong Weerasethakul. Thomas Elsaesser emphasises the place of critics and curators in this star phenomenon when he describes the evolving norm of the ‘international festival film’; a distinctly post-national form whose key figures have more in common with each other than with directors of their respective national cinemas.

This paper argues that temporality works as a key factor in this nomination. At an aesthetic level, many of these directors have been central to the emergence of a style of filmmaking now understood as ‘slow’ or ‘contemplative,’ and acclaimed (by some) for its organic redemption of the cinematic image in the age of a profane mass media. At the economic level of global film culture, though, this aesthetic preference is itself taken up as a sign of this particular ‘brand’ of world cinema. Via the commerce of auteurism, the ‘slow’ is put in the ‘fast’ terms of the exploding festival circuit and its objectives of promotion and distribution. In this way, the time of world cinema’s star auteurs is fundamentally mobile; their contemplative style exists on a fast contracting spectrum between distinction and commodification.

Claire Perkins has a background in cultural studies and cinema studies and holds a BA (Hons) and Doctorate from Monash University. Her doctoral research on American commercial-independent filmmaking is to be published as the book *American Smart Cinema* (Edinburgh UP, 2011). She has also co-edited the forthcoming collections *Film Trilogies: New Critical Approaches* (Palgrave Macmillan) and *B for Bad Cinema: Aesthetics, Politics, and Cultural Value* (Wayne State UP). Perkins’ research has also appeared in the international journals *The Velvet Light Trap*, *Cinemascope* and *Rhizomes*.

Suneeti Rekhari (Deakin University, Australia)

Hindi Cinema and its 'Other'

Wider understandings of popular, commercial Hindi (Indian) cinema centre on discourses surrounding the 'Bollywood' machine. In these discussions, a critical exploration of Adivasi (Indigenous) representation in Hindi cinema is often left unexplored. Popular Hindi cinema as a world cinema exerts tremendous influence in India, and indeed South Asia. However, it continues to provide essentialist representations of Adivasi communities in India. This paper discusses some of these representations in commercial Hindi cinema, by looking at examples of film texts with Adivasi characters. It also examines the difficulties involved in cinematic representations which are blind to multiple identities within the nation-state, in this case, how Adivasis are constructed within popular Hindi cinema as the 'Other', to an already existing 'Other' subaltern (Indian) mass.

This paper also explores some examples of how, rather than be 'swamped' by Hindi film's cultural dominance, local audiences, particularly in Adivasi communities, are negotiating with it to their advantage. It is in these peripheral and under-represented communities, that local media traditions are blending with popular Hindi cinema to produce creative results.

Suneeti Rekhari currently lectures in Arts at the Institute of Koorie Education, Deakin University. Her research interests lie in the areas of film, media, race and representation. She completed her Masters at Jawaharlal Nehru University, New Delhi, India, and her Doctorate at the University of New South Wales. She has previously published in various international refereed journals and presented in several national and international conferences, including most recently at the Asia-Pacific Sociological Association conference, Malaysia in 2010.

Sofia Rios Miranda (Independent Researcher)

El Estudiante: The Dilemma of Emotion and Reason in Mexican Cinema

El Estudiante (The Student) is a 2009 Mexican film directed by Roberto Girault and written by Gastón Pavlovich. Both men perceived *El Estudiante* as a new type of Mexican cinema, which does not focus on the sordid side of Mexico, but presents instead inspirational films that showcase the beauty of the country. The film focuses on Chano (Jorge Lavat), a 70 year-old man who decides to enrol in University to study Literature. The film follows Chano's interactions with his classmates as he tries to understand Mexico's youth, and share with them the values of Miguel de Cervantes' *The Ingenious Gentleman Don Quixote of la Mancha* (1605/ 1615). While Don Quixote becomes a presence amongst the characters, Chano himself becomes the Don Quixote of *El Estudiante*. Accordingly, I argue that both Girault and Pavlovich played the part of Don Quixote during the pre-production, production, and post-production of this film as they held on to their dream of creating a "white film for all the family" that leaves out extreme depictions of violence, corruption and sex. However, there seems to be a larger agenda behind this desire to showcase a beautiful Mexico. The film and the conversations surrounding it showcase a desire that harks back to the values and morals of 'Old Mexico', a country whose strong Catholic ideals seem to be in conflict with a modern lifestyle. Thus, it is imperative to focus on the different aspects that this proposal or a new Mexican cinema brings forth.

Sofia Rios Miranda was born and raised in Mexico City. In 2007, Miranda graduated *Magna Cum Laude* from Texas Christian University where she obtained her BA in two majors: Sociology and Radio, Television, and Film. In 2010, Miranda completed her Masters of Film and Television Studies at Monash University. Her thesis *Joey Potter: 'Final Girl' of Teen Television Drama*, focuses on Joey Potter's increased emphasis in the American teen melodrama *Dawson's Creek* (1998-2003), and this character's position as a post-feminist representation—a girl next door heroine for a 21st Century young female audience.

Simon Rose

See: Lisa French (Royal Melbourne Institute of Technology) and Simon Rose (Royal Melbourne Institute of Technology)

Panel: *Intercultural Dialogues: Australian Cinema seen through an Indigenous Lens*

Miriam Ross (Victoria University of Wellington, NZ)

Transnationalism in Contemporary Peruvian Cinema: Ricardo de Montreuil's La mujer de mi hermano and Máncora

Much has been written in recent years about transnational co-productions in Latin American film practice; the circuits of globalisation that affect their distribution and exhibition and the nomadic quality of many filmmakers. Critical attention has been paid to the historical roots for transnational practice in the region such as Jacqueline Mouesca (1988), John King (1990) and Julianne Burton-Carvajal's (2000) analysis of the transnational cooperation that has taken place since the advent of cinema. Their work is often concerned with contextual elements surrounding the film—the filmmaker's background, the financing and production set-up, the circulation of the film—yet, scholars such as Libia Villazana (2008) also identify an oscillation between transnational and national modes in the content of films. Peruvian filmmaker Ricardo de Montreuil's two major works: *La mujer de mi hermano* (2005) and *Máncora* (2008) appear to incorporate each of these elements in complex ways. Both his works are international co-productions that rely on global circuits for exhibition and exposure. Both demonstrate the influence of a global Art Cinema aesthetics as well as contemporary Latin American cultural modes. However, each film offers a different type of engagement with transnationalism. In this paper, I address the way in which *La mujer de mi hermano* attempts to efface national contexts while *Máncora* explicitly tackles them. By linking these factors to their production contexts, I address the implications of Montreuil's multifaceted engagement with transnational film practice.

Miriam Ross is a Lecturer in the Film Programme at Victoria University of Wellington. She is the author of *South American Cinematic Culture: Policy, Production, Distribution and Exhibition* (2010), which takes into account the interplay between national, regional and global film networks. Her published work also includes articles on film festivals, cultural policy and alternative exhibition.

Simon Sigley (Massey University, NZ)

Film Festival Culture in New Zealand: 1969-2011

Looking at the historical development of film culture in New Zealand, one can identify key moments of growth and transformation as the various pieces that constitute a sophisticated film culture take shape and form synergies. This paper analyses one of those key phases: the founding and growth of annual film festivals between 1969 to the present day. From its initial beginning as a singular venture in Auckland, to the contemporary national event that covers 14 cities and towns, film festival culture in New Zealand has mushroomed, experiencing phenomenal success by bringing world cinema to screens nationwide.

Protecting the notion of film as art, film festivals act as audience conduits into the medium specific attributes of the cinema and its system of representations. They further enable audiences to engage with multiple realities and question the relationship between the real and the imaginary, the collective and the singular. Sharing structural similarities with overseas film festivals, in such fields as programming, institutionalisation and professionalisation, the local versions still retain New Zealand specificities which this paper identifies.

Simon Sigley teaches screen media arts, New Zealand cinema and French film at Massey University's Auckland campus. He works on the symbolic role and function of film in the cultural imagination, focussing on memory and representation. His research involves cinema, history, aesthetics, culture, and politics. He is currently writing the last chapter of a book on transnational film culture in New Zealand. Another major research project is a cultural history of the National Film Unit (1941-1990). An experienced screen media practitioner, he has worked in a variety of programme formats in France and New Zealand.

Vivian Silvey (Australian National University, Australia)

Network Films and the Contradictions of World Cinema

Over the past two decades there has been a boom of network films from around the world such as *Love Actually* (2003), *Babel* (2006), *The Circle* (2000), *Berbagi Suami* (2006), *Code Unknown* (2000), *Lantana* (2001) and *The Edge of Heaven* (2007) which present collections of strangers whose lives coincidentally intersect, frequently between different urban spaces, cities and continents. As well as being products of different cinemas, these films imagine global and transnational communities within their narratives. Commonly world cinema is understood to denote foreignness, otherness and/or difference from Hollywood. However, drawing on Stephanie Dennison and Song Hwee Lim's argument that world cinema be considered as a "global process" and Paul Willemen's advocacy of comparative studies in world cinema, I argue that the cross cultural scopes of these films challenge existing definitions of national cinemas and represent a genre which reconfigures notions of world cinema.

Concentrating on the Indonesian film *Berbagi Suami* and the Hindi *Mumbai Meri Jaan*, which are both well known within their respective countries but are little known beyond those borders, I compare how they relate and differ from more widely known arthouse network films like *Babel* and *The Edge of Heaven*. Their narratives offer similar transnational and global themes, but whereas *Babel* and *The Edge of Heaven* have been treated as canonical world cinema texts, *Berbagi Suami* and *Mumbai Meri Jaan* have not. I investigate to what extent this disparity indicates continuing inequalities and contradictions in the concept and conditions of world cinema.

Vivian Silvey is a Doctoral candidate at the Australian National University. Her research focus is on network narratives and comparative studies in world cinema. In 2010, she presented papers on this topic at conferences in Cork, Stirling and Istanbul. *GFL* published the article "Akin's *Auf der anderen Seite* (*Edge of Heaven*) and the Widening Periphery" in 2011 (co-authored with Roger Hillman). Silvey also has a chapter (co-author Hillman) forthcoming on Fatih Akin's *Soul Kitchen* in a Berghahn volume in their series *Film Europa: German Cinema in an International Context*.

Belinda Smaill (Monash University, Australia)

See: Therese Davis (Monash University), Belinda Smaill (Monash University), Janice Loreck (Monash University)

Panel: *Women Filmmakers Between Worlds*

Gaston Soehadi (Monash University, Australia)

Teguh Karya and Collective Filmmaking

This paper discusses collective filmmaking used by the late Teguh Karya, one of the most important film directors in Indonesia working in the 1970s and 1980s. He was a prominent figure in the re-development of Indonesian films in the early of 1970s after the failed political coup by the Indonesian Communist party that led to the huge destructions of national film legacy. Far from being political in his films, Karya, an Indonesian Chinese by birth, concentrated on producing films that he

intended as alternative to the mainstream cinema at that time and educating young Indonesian filmmakers to be able to make good films. He used collective working method within his theatre and film workshop, known as Teater Populer, to ensure the quality of the films that he produced. Collective method as implemented by Karya in his film productions extended from his works in theatre that he had begun in 1960s at Hotel Indonesia Jakarta. In a commercially-oriented atmosphere of film business as in Indonesia, being able to work collectively with the same group of people in a number of films was unusual. Nonetheless, it was proved that Karya's films took nominations and awards in Indonesian Film Festivals. This paper intends to investigate the nature of such working method and examine its impact on the films written and directed by Teguh Karya.

Gaston Soehadi is a Doctoral Candidate in Film and Television Studies at Monash University. He is writing a thesis on the films of Teguh Karya.

Rohini Sreekumar (Monash University, Malaysia)

See: Sony Jalarajan Raj (Monash University, Malaysia) and Rohini Sreekumar (Monash University, Malaysia)

Panel: *Bollywood Seduction: Social and Cultural Impact of Indian Films in Malaysia*

Jamie Steele (University of Exeter, UK)

Blurred Boundaries: Does a Belgian National Cinema Exist?

In film criticism and academic scholarship, we tend to categorise films by nation and by country. The new cinematic lexicon of world cinema, 'transnational cinema' and 'regional cinema', however, challenges the rather archaic notion of the 'national.' The paradigms of the national remain salient for this study, but they are not wholly sufficient. This paper thereby aims to open up the possibility of thinking about how we may group or categorize cinemas regionally. The term 'regional' will be engaged with on two separate levels: (1) regarding the Francophone transnational region in Europe, which includes countries such as Belgium, Switzerland, Luxembourg, and it can be argued the inclusion of France, and (2) concerning the internal regions of these countries, fragmented and fractured by internal linguistic divisions. The case of Belgium and its 'national' cinema will be engaged with in relation to this conceptualization of the 'regional', which unifies Belgium beyond the nation due to its affiliation with the Francophone aegis, but divides within the nation due to the nation-state's bilingualism. This paper will therefore interrogate the instability of the 'national' model, by engaging with the tensions such as co-productions with and the fiscal interconnectedness of European film industries, the cross-fertilizing currents between France and Belgium in terms of the circulation of filmmakers and the waves of migration, the dominance of Hollywood, and the border crossing of cinematic products between France and Belgium.

Jamie Steele is a first year Doctoral candidate at the University of Exeter, United Kingdom. His area of study is interdisciplinary, blending together French language studies, and 'La Francophonie', with Film Studies. The Doctoral research focuses upon the national film production of Belgium to explore the transnational connections forged between nation-states in Europe, predicated upon a linguistic allegiance. He studied BA in French and Film Studies (2:1) and a MA in Film Studies (Distinction) at the same institution, with the MA dissertation exploring the blurred boundaries in culture and politics between France and Belgium in the works of the Belgian filmmakers, the Dardenne Brothers. He has additionally worked as a seminar tutor for the undergraduate module "Transnational Cinemas".

Elizabeth Stephens (University of Queensland, Australia)

See: Greg Hainge (University of Queensland), Elizabeth Stephens (University of Queensland), Saige Walton (University of Melbourne)

Panel: *The Emergence of a Post-identitarian Aesthetics in Contemporary French Cinema: Philippe Grandrieux, Gaspar Noé and Claire Denis*

Kirsten Stevens (Monash University, Australia)

The Festival Filter: The Role of the Film Festival in Mediating World Cinema

For Australian audiences, the film festival represents the premiere point of access of world cinema. Offering a selection of films that would otherwise not be seen by local audiences, events such as the Melbourne International Film Festival (MIFF) pride themselves on screening “the pick of this year’s bumper crop of international cinema” (MIFF programme, 2009). Yet, through the articulation of their programmes, these festivals condition our access and therefore understanding of what constitutes world cinema. The festivals themselves act as gatekeepers, not only attaching value to the films they programme but also conditioning our recognition of auteurs, national movements and new waves.

This paper interrogates how film festivals mediate and define world cinema. Taking MIFF as my case study, I examine how festival programming can be understood as an act of criticism whereby a process of selection and exclusion places value on certain films, auteurs and national movements. Through a consideration of festival programming as inherently linked to taste and tastemaking, I examine how such events offer only a particular view of world cinema. Further, identifying MIFF as a ‘festival of festivals’, I consider how the presentation of world cinema at the Melbourne event is conditioned by the system of tastes and values operating within the global festival circuit. It is my assertion that through a process of selection and exclusion, film festivals individually and the global circuit as a whole act as a filter through which the category of world cinema is mediated.

Kirsten Stevens is completing her Doctoral thesis on film festivals in Film and Television Studies at Monash University. Her work has appeared in the journals *Media International Australia* and *Colloquy*. Her primary research interests are film festivals and exhibition practice as well as digital and new media.

Sonia Tascón (Monash University), Mick Broderick (Murdoch University), Antonio Traverso (Curtin University)

Panel: *Feel the Pain: Post-Conflict Trauma in World Cinema*

1. Sonia Tascón (Monash University)

'Memoria Abierta': From Trauma to Politics in Post-Dictatorship Argentina and Human Rights Films

This paper will discuss the relationship of memory to trauma, of events in the past to the present, in its political dimensions. That is, if trauma poses a crisis in which memory may suffer symbiotically the fate of self-protection by forgetting, then not-forgetting can become a conscious, wilful act of political action. Argentina suffered one of its most traumatic periods during the military dictatorship of 1976-1983 when some 30 000 people were ‘disappeared’, some in highly spectacular fashion through the ‘flights of death’. While the initial response post-dictatorship was to repress the memories (which was, of course, politically motivated), one group of women whose children had been disappeared, became known as the Mothers of the Plaza de Mayo, began deploying the discourse of human rights to preserve their demands within the public space and not allow a forgetting of this period. The first human rights film festival in Argentina in 1998 therefore was almost exclusively centred on this issue. In 2011 the festival programme included many other themes but that of memory remains. In this paper I will make use of two films screened in the 2011 festival:

Destino Final (2010) and *D-Humanos* (2011) to explore the ways that human rights and film became deeply woven within a politically strategic move in Argentina, invoked in order to not allow a collective forgetting that would incapacitate the political search for justice.

Sonia Tascón has, for over a decade, been a published academic in the fields of migration, refugee studies, race issues and (more recently) film. Her specific theoretical focus has been on ethics and Levinas' work on the Other. She has recently turned her interest to human rights films and film festivals as a way of understanding a (relatively) new discursive terrain in both the turn towards film by the human rights community and the turn to human rights by the social justice community in the wake of the political void supposedly left in the post-ideology-wars of the late 1980s.

2. Mick Broderick (Murdoch University)

The Genocidal Gaze: Indigenous Narrative and the Rwandan Screen

How can the moving image represent the unrepresentable? Genocide invokes a sublime terror, both in its ultimacy and as catastrophic or imagined spectacle. How have Rwandans applied screen media to narrate and represent their experiences? This paper explores possible alternatives to Western trauma theory in relation to indigenous practices by emerging Rwandan screen practitioners.

Mick Broderick is Research Coordinator and Associate Professor of Media Studies in the School of Media, Communication and Culture at Murdoch University. He is co-founding editor of the e-journal IM: Interactive Media and a screen media practitioner and curator. With translations into French, Japanese and Italian Broderick has published extensively on the mediated forms of nuclearism, the apocalyptic and trauma.

3. Antonio Traverso (Curtin University)

Acting-Out and Working-Through Trauma: Chilean Documentary and the Memory of the Dictatorship

This paper identifies and problematises acting-out and working-through strategies as observed in Chilean post-dictatorship memory documentary cinema, focusing its analysis on a documentary co-authored by an expatriate Chilean survivor who returns to Chile to confront his torturers: *Special Circumstances* (2007) by Héctor Salgado and Marianne Teleki.

Antonio Traverso is Senior Lecturer in Screen Studies at Curtin University. In Australia since 1987, he was originally born in Chile. Traverso has published essays on political cinema and written and directed short experimental videos. In 2008 he was convenor (with Mick Broderick) of the international conference Interrogating "Trauma: Arts and Media Responses to Collective Suffering," Perth. He is co-editor of *Interrogating Trauma: Collective Suffering in Global Arts and Media* (Routledge, 2011); *Living Through Terror: (Post)Conflict, (Post)Trauma and the South* (Routledge, 2011); and *Trauma, Media, Art: New Perspectives* (Cambridge Scholars Publishers, 2010).

Antonio Traverso (Curtin University, Australia)

See: panel profile directly above

Julia Vassilieva (Monash University, Australia)

À la recherche du temps perdu: Detemporalisation and the New Russian Cinema

Over the last twenty-five years the cinema of one-sixth of the world—stretching from the Balkans in the West to the Pacific Ocean in the East—has witnessed dramatic changes. From a near total destruction of the cinema industry amidst the collapse of communism to the emergence of new powerful directorial voices, the cinema of former socialist countries of Eastern Europe and Russia has

reflected and engaged with the seismic shifts that have taken place in that part of the world. The cinema of Yugoslavia or Romania, Poland or East Germany took part in a euphoric celebration of freedom and painful reflection over the totalitarian past, embracing a range of thematic and aesthetic concerns that had been taboo in the totalitarian era, and arguing for honesty of representation. Of late, many scholars have noted that the cinema of these countries has become nostalgic, moving away from the acknowledgement of shortcomings of the defeated socio-political system to the appreciation of human relationships and values. Using the latest work of one of the most distinctive directors of the new Russian cinema, Alexei German Jr's *Paper Soldier* (2008), I argue that the phenomenology of nostalgia underpins not only its thematic concerns but also its temporal structure. Recreating the temporal tropes of Italian neo-realism and (specifically 'dead time'), the film speaks powerfully of the feeling of entrapment that comes to the forefront of philosophical and artistic concerns in contemporary Russia. This tendency might be in tune with the trend that some scholars in the West describe as a return to modernism after postmodernism and, as such, it is both global and local; its idiosyncratic historical rendering, however, makes it uniquely singular and powerful expression of the Zeitgeist in Russia at the beginning of the 21st century.

Julia Vassilieva teaches in Film and Television Studies at Monash University. Her research interests include Russian classic and contemporary cinema; Russian art criticism, psychology and philosophy; Russian cultural studies; Eastern-European cinema and cinema of the former Soviet republics. She has published in English and in Russian in such journals as *Continuum*, *Screening the Past*, *International Journal of the Humanities*, *Rouge*, *Film-Philosophy* and *Cinema Studies* and is co-editor of *After Taste: Cultural Value and the Moving Image* forthcoming with Routledge in 2012.

Constantine Verevis (Monash University, Australia)

A Personal Matter: H Story

The past decade has seen an upsurge of interest in questions of cinematic remaking, with a particular focus on networks of cultural rewriting—reproduction and transformation—that characterise the process of cross-cultural remaking. This paper takes an interest in the theme of cross-cultural translation to investigate the strange case of Nobuhiro Suwa's third feature film, *H Story* (2000), which has been characterised as a semi-documentary account of a cast and crew attempting to remake Alain Resnais' 1959 *Hiroshima, mon amour*, in which (Hiroshima born) writer/director Nobuhiro Suwa is writer/director Nobuhiro Suwa, Béatrice Dalle is Béatrice Dalle, playing the part that belonged to Emmanuelle Riva, Hiroaki Umano plays himself in the part of Eiji Okada, and so on. This paper examines not only the way in which the Suwa's film/s become a blend of the viewer's moment of encounter and of other films encountered (text, texture, sensation) but also the way in which *H Story*—like the contemporaneous *Heart Beating in the Dark* remake pair (Shunichi Nagasaki, 1982 and 2005)—recasts its textual source and also its context of production and reception.

Constantine Verevis is Senior Lecturer in Film and Television Studies at Monash University, Melbourne, and co-director of the Research Unit in Film Culture and Theory. He is author of *Film Remakes* (Edinburgh UP, 2006) and co-editor of *Second Takes: Critical Approaches to the Film Sequel* (SUNY P, 2010), *After Taste: Cultural Value and the Moving Image* (Routledge, 2011), *Film Trilogies* (Palgrave, 2011) and *B for Bad Cinema: Aesthetics, Politics and Cultural Value* (Wayne State UP, 2012). He is presently completing the co-authored, *Australian Film Theory and Criticism Vol 1: Critical Positions* (Intellect, 2011).

Saige Walton (University of Melbourne, Australia)

See: Greg Hainge (University of Queensland), Elizabeth Stephens (University of Queensland), Saige Walton (University of Melbourne)

Panel: *The emergence of a post-identitarian aesthetics in contemporary French Cinema: Philippe Grandrieux, Gaspar Noé and Claire Denis.*

Chunchi Wang (National Dong-Hwa University, Taiwan)

Affinity and Difference between Japanese Cinema and Taiwanese-dialect Cinema

The establishment of a foundational infrastructure for the film industry in Taiwan is generally viewed as having occurred during the period of Japanese colonization, when the Japanese colonial government in Taiwan recognized film's potential for disseminating propaganda to accomplish assimilation (*dōka*). The popularity of Japanese cinema outranked that of films imported from Hollywood, Shanghai, and Hong Kong, both during and after the colonial period. Film historians of Taiwanese-dialect cinema, which had a main audience consisting primarily of the ex-colonized, have focused on how Taiwanese-dialect cinema modeled itself after Japanese cinema. They argue that adoption of many of the conventions of Japanese cinema reflected a consequence of colonization, and that the lack of cinematic novelty accounts for the overall insipidity and staleness of Taiwanese-dialect cinema. While the influence of Japanese cinema was undeniably profound, categorizing Taiwanese-dialect cinema merely as postcolonial cinema is overly simplistic. This paper compares Japanese melodramatic cinema of the 1960s and its Taiwanese-dialect adaptations and argues that, on the narrative level, Taiwanese-dialect cinema deviates from its Japanese predecessor to address culturally specific experiences of women in Taiwan, while, on the aesthetic level, it is a cross-generic hybrid that blends traits of other international and regional cinematic forms. The kaleidoscopic tendency of Taiwan-dialect cinema challenges the assumed predominance of the colonial legacy that has loomed large in constructing its history.

Chunchi Wang is Assistant Professor at the English Department at National Dong-Hwa University (Taiwan). She completed a Doctorate in Critical Studies in the School of Cinema-Television at the University of Southern California, where her research focused on the image history of lesbians in Taiwan. She has published in peer-reviewed journals including *Film Appreciation Academic Journal* and *Envisage*; Wang is currently working on a study of the role and representation of women, gender, and sexuality in Taiwanese-dialect cinema.

Deane Williams (Monash University, Australia)

In the Street: Between the New Deal and Direct Cinema

In histories of American documentary film, the period from the late 1940s to the late 1950s exists as a lacuna between the high points of Depression era New Deal Social documentary film and that of Direct Cinema. Across the same period, there is a similar divorce between the realism of documentary filmmaking and the experimentation of the New American Cinema. This paper will reconsider these gaps in the extant research to propose that from the late 1940s and through the 1950s, principally in New York City, there existed a social documentary cinema that looked back to and encompassed the characteristics of the New Deal documentary movement at the same time as it contributed to the dynamic improvisatory culture—emblematised by Abstract Expressionism, Beat poetry, Bebop jazz and experimental dance—that culminated in the New American Cinema and had a major influence on the ensuing New Wave cinemas. The films in question include *The Quiet One* (Sydney Meyers 1949), *In the Street* (James Agee and Helen Levitt 1953), *Little Fugitive*, *Under the Brooklyn Bridge* (Rudolph Burckhardt 1953), *On the Bowery* (Lionel Rogosin 1956), *Cry of Jazz* (Edward O. Bland 1959) and *The Exiles* (Kent MacKenzie 1961).

Deane Williams is Associate Professor, Film and Television Studies, Monash University. He is Editor of *Studies in Documentary Film* and his books include *Australian Post-War Documentary Films: An Arc of Mirrors* (2008) and, with Brian McFarlane, *Michael Winterbottom* (2009). He is working on a bunch of books including *The Films of Sean Penn* for Wallflower Press and *Australian Film Theory and Criticism* (with Con Verevis and Noel King for Intellect and editing (with Zoe Druick) *The Grierson Effect*.

Danni Zuvela (Griffith University, Australia)

Another Kind of Red-Light District: DIY Film Laboratories in the Digital Age

Contemporaneous with the shift to postmodernity, amidst near-constant obituarising, film materials—celluloid (polyester) film stock, projectors and cameras—were routinely culled and jettisoned. Over the last two decades, experimental artists and filmmakers have gathered up this detritus, devising workshops and setting up ateliers and laboratories utilising the very equipment abandoned by the industry. These grassroots collectives continue to shoot, process, print, screen, distribute and generally promote photochemical film formats.

My talk addresses the experimental network that encompasses London, New York, Rotterdam, Oslo, Brussels, Berlin, Paris, Zagreb, Seoul, Bogota and Montevideo, against the immediate background of commercial laboratory closures and film stock discontinuation by manufacturers. The strength of the international *laboratoires cinématographique artisanal* movement, especially in France, has engendered considerable discussion, in which there seems to be broad consensus as to the symptomatic meaning of film in the digital age. Indeed, amongst the groups themselves it is commonplace to hear the analogy made between the use of film today and the place of engraving and printmaking at the end of the nineteenth century; that is, a shift from the industrial to the artisanal mode. I explore the significance of this as an alternative world cinema: one that, while alive to its passion for the past, is fundamentally predicated in distinctively millennial practices and contexts, such as collaborative consumption, post-geographic communities, and post-digital aesthetics.

Danni Zuvela is a Brisbane-based writer, researcher and curator with an interest in avant-garde film and experimental media. As part of the artists' collective OtherFilm, she regularly curates screenings, exhibitions, talks and workshops in an array of institutional locations in Australia and globally. She currently teaches courses in screen history and new media at Griffith University and through Open Universities Australia.

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Conference Organising Team

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