NEW DIRECTIONS IN SCREEN STUDIES II

A SCREEN STUDIES CONFERENCE FOR POSTGRADUATES AND EARLY CAREER RESEARCHERS

KEYNOTE SPEAKER:
Associate Professor Sean Redmond (Deakin University)

SCREENING:
Women are the Answer (2015)
With special Q&A with filmmaker Fiona Cochrane
WELCOME

Welcome to New Directions in Screen Studies II conference at Monash University. First and foremost we wish to acknowledge the people of the Kulin Nations, on whose land our conference will be taking place. We pay our respects to their Elders past and present.

New Directions II is an inclusive forum for postgraduate and early career researchers for sharing and discussing their research with peers in a supportive and critically-engaged environment. Its academic focus is emerging concerns, debates and methodologies in the field of screen studies. We also hope to capture the multiple ways in which the historical, the contemporary and the future are interrelated domains of knowledge.

Grounded in traditional sites of scholarship in the discipline, the conference also gestures towards new areas of scholarly inquiry including digital and new media, environmentalism, the posthuman, celebrity studies, and cross-disciplinary intersections between screen studies, social sciences, sciences and visual arts.

The importance of the object and texts is built into the conference through a screening of a feature-length documentary by Melbourne filmmaker Fiona Cochrane. Keynote speaker A/Professor Sean Redmond from Deakin University will discuss the latest eye-tracking technology in his presentation ‘Shaping Abstractions: Eye Tracking Experimental Film’.

In addition to the exchange of ideas and sharing of knowledge, the event will give participants the chance to build links with peers and teams across campuses and state borders, creating possibilities for collaborative work in the future.

New Directions II is proud to be a Monash sustainable event. We are committed to ensuring our event operates with a lighter footprint and is held according to best energy, water, waste, transport, and procurement practice. To find out more visit the Monash Environmental Sustainability page.

We look forward to sharing a socially and intellectually stimulating two days with all of you.

The New Directions in Screen Studies II Organising Committee
Felicity Chaplin
Belinda Glynn


Follow New Directions in Screen Studies on Twitter: #NDSS2
# Program

## DAY 1: THURSDAY 22 JUNE

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<td><strong>Nicholas Hansen</strong> (RMIT)</td>
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<td><em>Unlock the documentary! From content creation to context provision</em></td>
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<td><strong>Kim Munro</strong> (RMIT)</td>
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<td><em>Why do the ducks not fly south?: A site-specific approach to multi-platform documentary through listening</em></td>
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10:50 – 12:05  SESSION 2

2A  FACETS OF FEMALE STARDOM  H1.25

Chair: Sean Redmond

Belinda Glynn (Monash University)
Icons of glamour, figures of resistance: Female stars of Classical Hollywood

Felicity Chaplin (Monash University)
“Je t’aime, moi non plus”: The (dys)functional relationship between Charlotte Gainsbourg and Lars von Trier

Joanna Elena Batsakis (Monash University)
La bella figura and the Picasso complex: A study of Scarlett Johansson as an Italian cultural icon

2B  SOUND, IMAGE, MOVEMENT – FORMATIONS OF THE BODY IN THE FITS  H1.26

Chair: Emily Chandler

Elena Benthaus (University of Melbourne)
Rhythmic bodies, corporeal orature and affective vibration in The Fits

Felicity Ford (University of Melbourne)
Resonance as resistance: Sounding out subversion in The Fits

Nonie May (University of Melbourne)
Anticipatory fantasies, bodily retroaction and childhood longing in The Fits

12:05 – 1:00  LUNCH  Foyer, H Building

13:00 – 14:00  KEYNOTE PRESENTATION  H1.25

Associate Professor Sean Redmond
(Deakin University)
Shaping Abstractions: Eye Tracking Experimental Film
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<td>Janice Loreck</td>
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<td>Island life: Women’s cinema, world cinema and Lucile Hadžihalilović’s Evolution (2015)</td>
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<td>David Jack</td>
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<td>“It was only a pig”: Re-reading Michael Haneke’s Benny’s Video as an animal rights film</td>
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<td>Michel Rubin (Monash University)</td>
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<td>I’m so desperate: The failure of transgression in Yorgos Lanthimo’s Dogtooth and Lucas Moodysson’s A Hole in my Heart</td>
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<td>Emily Chandler (University of New South Wales)</td>
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<td>Nostalgia, representation and transgression in Disney princess culture</td>
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<td>Jessica Balanzategui (Swinburne University) &amp; Naja Later (University of Melbourne)</td>
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<td>Choreography, chronology and affect in the Marvel cinematic universe</td>
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<td>Alexander Possingham (Monash University)</td>
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<td>Anatomy of a film cycle: Cyberpunk</td>
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15:45 – 17:00  SESSION 4

4A  CINEMATIC AESTHETICS: THE MATERIAL AND THE SPECTRAL  H1.25

Chair: Felicity Chaplin

Simon Troon (Monash University)
The way the world has ended: Disaster and ecology in the films of Richard Kelly

Duncan Hubber (Federation University)
Pixelated ghosts: Trawling the gothic undercurrents of Lake Mungo

Samuel Harvey (University of Melbourne)
Dressing history: Thoughts on the costume drama and emotional fabrics of Marie Antoinette

4B  PRODUCTION AND DISTRIBUTION IN ASIAN CINEMA  H1.26

Chair: Jason Jones

Kai Soh (University of Wollongong)
Understanding Sino-Australian postproduction collaborations through Chinese audience’s cinema experience

Nicholas Godfrey (Flinders University)
Milkyway image and the five star flag: Johnnie To as auteur in the age of Chinese co-production

Teck Fann Goh (Monash University)
The role of film festivals in Japan’s cultural diplomacy: An analysis of Japanese film festivals in the Asia-Pacific

17:30 – 20:30  CONFERENCE RECEPTION
MUMA Art Gallery
Helen McPherson Education Space
Building F, Ground Floor
Monash University, Caulfield Campus

New Directions in Screen Studies 2 Conference, 22–23 June 2017 MONASH UNIVERSITY
## New Directions in Screen Studies 2 Conference, 22–23 June 2017 MONASH UNIVERSITY

### DAY 2: FRIDAY 23 JUNE

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<td><strong>Connie de Silva</strong> (Monash University)</td>
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<td><em>Contemporary understandings of genre and the concept of formula in cinema studies</em></td>
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<td><strong>Cale Hellyer</strong> (Federation University)</td>
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<td><em>Traumatised children in the Gaillo</em></td>
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<td>10:35 – 12:35</td>
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<td>Q&amp;A with filmmaker Fiona Cochrane</td>
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*New Directions in Screen Studies 2 Conference, 22–23 June 2017 MONASH UNIVERSITY*
### Session 2

#### 13:15 – 14:30

**Screening Feminism**

**Chair:** Janice Loreck

- **Jessica Ford** (University of New South Wales)
  *Postfeminism and the romantic comedy heroine in* The Mindy Project

- **Samantha Lindop** (University of Queensland)
  *Robot technologies and representations of artificial women in recent sci-fi cinema*

- **Alicia Byrnes** (University of Melbourne)
  *Resurfacing the senses in* Spike Jonze’s Her

**Documentary Footage in the Age of the Internet**

**Chair:** David Jack

- **Paola Bilbrough** (Victoria University)
  *Constructing the heroic other and “They always asked about Africa”: Two documentary representations of Sudanese Australians*

- **Rosa Holman**
  *Mobile movies and mass migration: Refuges and self-representation in documentary and digital media*

- **Danny Fairfax** (Yale University)
  *ISIS, the cinema and death*

### 14:30 – 15:30

**What Researchers Need**

- **Tseen Khoo & Jonathan O’Donnell:** The Research Whisperer
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| **Patrick Moritz** (University of Adelaide)  
*Cannibalising the source: the knowing viewer of Liliana Cavani’s* I Cannibali  
**Chloe Benson** (Federation University)  
*At the margin: Exploring the role of paratextuality in bisexual meaning making*  
**Shaye Guillory** (Bond University)  
*Lipstick feminism in contemporary Hollywood cinema* |

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| **Jason Jones** (Monash University)  
*Reimagining the nuclear: Visions of atomic annihilation in Godzilla 2014 and Shin Godzilla*  
**Josie Sohn** (Monash University)  
*Die Winterreise to Requiem: The death of a displaced man in Winter Wanderer*  
**Tegan Farrell** (Monash University)  
*Superstition and religion: Misinterpreting Chinese religion in Chinese news* |
Imagine a world alive with incomprehensible objects, and shimmering with an endless variety of movement and innumerable gradations of colour. Imagine a world before the beginning was the word.

Stan Brakhage

In this talk I will outline the findings of recent eye tracking research that we have conducted on experimental film. The three films under discussion will be: *Mothlight* (Brakhage, 1963), *La Région Centrale* (Snow, 1971), and a counter-point text, *2001* (Kubrick, 1967). Each film presents me with a different type of experimental abstraction and with shifting textures with which to organise my thinking and to nuance the analysis.

Eye tracking research has tended to concentrate on narrative film, and to limit their methodologies to cognitive apparatus: one of the central aims of this talk is to bring both eye tracking technology and the post-screening questionnaire to those experimental films that not only eschew the codes and conventions of narrative cinema but offer the viewer only abstract shapes, and silence or discordant sound, with which to engage with, gaze upon, and listen or attend to.

I focus on abstract experimental film for three reasons: first, devoid of human bodies and interactions, the observable screen is a chaotic canvass without obvious narrative cues or continuity principles to ‘bind’ the viewer and to hold their attention.

A number of meta questions grow out from this concern: where do we look and what do we gaze upon when faced with lines, colours, and contours that are not defined or have full definition? What do we comprehend when faced with lines of abstraction? What memorial and emotional work do we undertake to make sense of the fragmented and fragmentary worlds of abstract experimental film?

Second, the chosen films have a high degree of materiality or texturality: they are made up of impressionable surfaces and these are unevenly layered over one another.
Here, a number of meta questions coalesce around: what do we see when the screen is itself moving like a living tissue or a conductive surface? How might such forms of sensory and organic abstraction affect our emotional responses? What memories might we draw upon to comprehend and make meaning out of such abstractions?

Finally, the chosen films have a discordant sound track or have no sound at all. Where there is sound, it is both asynchronous and atonal, or it is used to signify disembodied flight and transcendence. When sound is absent, the image is left fluttering away on the screen, its own mausoleum.

The meta questions that frame one’s thinking here are: what affect does discordant sound have on gazing and comprehending? Does a silent abstract film produce a different type of gaze pattern and sense of forbearance and/or reverie? How do viewer’s match image abstraction to acousmatic sound (Chion, 1994)?

**Sean Redmond** is Director of Deakin Motion Lab – Centre for Creative Arts Research and an Associate Professor in Screen and Design at Deakin University, Australia. He has research interests in film and television aesthetics, eye-tracking the moving image, film and television genre, film authorship, film sound, and stardom and celebrity. He has published fifteen books including *Liquid Space: Digital Age Science Fiction Film and Television (IB Taurus, 2017), the AFI film reader Endangering Science Fiction Film (Routledge, 2015), Celebrity and the Media (Palgrave Macmillan, 2014), and The Cinema of Takeshi Kitano: Flowering Blood (Columbia, 2013). With Su Holmes, he edits the journal Celebrity Studies, which was short-listed for the best new academic journal in 2011.*
DAY 2: SCREENING

Screening: *Women are the Answer* (2015)

Q&A with filmmaker Fiona Cochrane

Population growth has been left out of the climate debate because it is considered controversial, yet it is one of the most important factors. The global population has passed the 7 billion mark and India will soon overtake China as the most populous nation in the world, but one state in southern India has found the solution.

**Fiona Cochrane** graduated from Monash medical school before following her passion - film. She took courses and worked on film crews, learning her trade as continuity person, first assistant director and production manager before taking on roles as director and producer.

With a young child to look after she found it easier to work as a producer, and has produced low-budget independent Australian feature films such as *Holidays on the River Yarra* (1991) which was selected for the ‘Un Certain Regard’ Section of Cannes Film Festival, and *Nirvana Street Murder* (1990) as well as numerous documentaries and short films.

In 1995 Fiona began the production company f-reel pty ltd as an umbrella company for her films. Fiona’s main interest has always been directing and more recently she has been trying to primarily direct (or direct and produce) both on dramas and on documentaries.

In 2007 she completed a feature-length observational documentary called *Rachel: A Perfect Life* which premiered at Sydney Film Festival, and in 2008 she completed an ultra low-budget feature film called *Four of a Kind* which premiered at the Montreal World Film Festival. Both films have won a number of international awards and are both being distributed internationally. In 2011 she made the feature-length documentary *Joe Camilleri: Australia’s Maltese Falcon*, as well as numerous music videos for the Black Sorrows, then in 2014 she produced *All In Her Stride*, which is currently screening at festivals internationally. She is completing another feature documentary in mid-2015.

She also works as a producer on other projects under her company Jungle Pictures pty ltd with director Dennis Tupicoff.
SHORT SYNOPSIS
Population growth has been left out of the climate debate because it is considered controversial, yet it is one of the most important factors. The global population has passed the 7 billion mark and India will soon overtake China as the most populous nation in the world, but one state in southern India has found the solution.

LONG SYNOPSIS
Population growth has been left out of the climate debate because it is considered controversial, yet it is one of the most important factors. The global population has passed the 7 billion mark and India will soon overtake China as the most populous nation in the world, but one state in southern India has found the solution: Kerala educates its women. The unique history of Kerala and ‘the Kerala Model’ is outlined, using it as an example of achieving population control in developing countries without coercion.

Links are highlighted within the documentary between issues such as women’s education, women’s rights and status in society, women’s health, population growth, global poverty and global food shortage, economic growth and environmental stability.

INTERVIEWEES include Prof. Amartya Sen, the 1998 Nobel Prize winner in Economic Sciences, William Ryerson of the Population Institute, Brinda Karat, a politician and Vice-President of the All India Democratic Women’s Association, as well as many young women from Kerala talking about their lives.

AWARDS:
Gold World Medal: Social Issues at 2016 New York Festivals Film & TV Awards;
Gold Award winner: Social Issues at 2015 World Documentary Awards (Indonesia);
Gold Award winner: International Documentary at 2016 World Film Awards (Indonesia);
Gold Award winner: Documentary Feature at 2016 International Movie Awards (Indonesia);
Gold Award winner: Documentary Feature at 2015 International Independent Film Awards (USA);
Golden Palm Award winner: Documentary Feature at 2016 Mexico International Film Festival;
Winner: Documentary Feature at 2016 Blowup Film Fest/ Chicago International Arthouse Film Festival;
Winner: Documentary Feature at 2016 Indie Gathering (USA);
Golden World Award at 2016 World Film Awards (Indonesia);
Gold Award winner at 2016 World Human Rights Awards (Indonesia);
Gold Award winner at 2016 World Humanitarian Awards (Indonesia);
Award of Distinction at 2015 Humanitarian Awards for IndieFEST Film Awards (USA);
Award of Distinction at 2015 Humanitarian Awards for Global Film Awards (USA);
Award of Outstanding Excellence at 2016 Docs Without Borders Film Festival (USA);
AWARDS continued
Award of Excellence: Documentary Feature at 2016 Impact DOCS Awards (USA);
Award of Excellence: Documentary Feature at 2015 Accolade Global Film Comp. (USA);
Award of Excellence: Women Filmmakers at 2015 IndieFEST Film Awards (USA);
Award of Excellence at 2015 Depth of Field International Film Festival (USA);
Certificate of Excellence at 2016 Indian Cine Film Festival;
Critics Award for Documentary Film at 2016 NEZ International Film Festival (India);
Education Award at 2016 Cinema Verde Environmental Film & Arts Festival (USA);
Silver Lei winner at 2016 Honolulu Film Awards (Hawaii);
Platinum Award winner at 2016 International Film Festival for Women, Social Issues
& Zero Discrimination (Indonesia);
Bronze Award at 2016 Spotlight Film Awards (USA);
3rd Place: Feature Documentary at 2016 ReelHeART International Film Festival (Canada)
Rising Star Award winner for 2016 Canada International Film Festival
Best Documentary Film (August edition)- 2016 Lake View International Film Festival (India)
International Award of Excellence at 2016 International Film Festival for Peace, Inspiration
and Equality (Indonesia);
International Award of Merit at 2016 International Film Festival for Environment, Health & Culture (Indonesia);
Award of Recognition at 2016 Hollywood International Independent Documentary Awards;
Honourable Mention at SaMo Indie 2016 (USA);
Semi-finalist at 2016 Polish International Film Festival;
Quarter finalist at 2016 NEXTV Indie Film competition (USA)
Best Documentary nomination at 2016 Maverick Movie Awards (USA)
Best Director nomination at 2016 Maverick Movie Awards (USA)
Best Editing nomination at 2016 Movie Maverick Awards (USA)

OTHER SCREENINGS:
Official Selection at 2015 China Women’s Film Festival
Official Selection at 2016 Las Cruces International Film Festival (USA)
Official Selection at 2016 New York City Independent Film Festival (USA)
Official Selection at 2016 World Music & Independent Film Festival (USA)
Official Selection at 2016 Riverside International Film Festival (USA)
Official Selection at 2016 Colortape International Film Festival (Aus)
Official Selection at 2016 Garden City International Film Festival (India)
Official Selection at 2016 Dada Saheb Phalke Film Festival (India)
Official Selection at 2016 Zanzibar International Film Festival
Official Selection at 2016 Women Deliver Arts & Cinema Corner (Denmark)
Official Selection at 2016 Tiburon International Film Festival (USA)
Official Selection at 2016 Ischia Film Festival (Italy)
Official Selection at The Workers Unite Film Festival 2016, New York
Official Selection at 2016 Norwich Radical Film Festival (UK)
Official Selection at 2016 Docutah International Doc Film Festival (USA)
Official Selection at 2016 Louisville’s International Festival of Film (USA)
Official Selection at 2016 International Filmmaker Festival of World Cinema Berlin
Official Selection at 2016 Cinema Verde St Augustine Festival (USA)
Official Selection at 2016 Kingston International Film Festival (USA)
Official Selection at 2016 Brasov International Film Festival & Market (Romania)
Official Selection at 2016 UNSPOKEN Human Rights Film Festival, New York
Official Selection at 2016-17 Sunrise Film Festival (USA)
Official Selection at 2016 Barcelona Planet Film Festival (Spain)
Official Selection at 2016 Urban Mediamakers Film Festival (USA)
Official Selection at 2016 Great Lakes International Film Festival (USA)
Official Selection at 2016 Orlando Film Festival (USA)
Official Selection at 2016 Awareness Film Festival (USA)
Official Selection at 2016 Global Peace Film Festival (USA)
Official Selection at 2016 Global Revolution Film Festival (USA)
Official Selection at 2016 I Imagine Film Festival (USA)
Official Selection at 2016 Eugene International Film Festival (USA)
Official Selection at 2016 Cutting Edge Film Festival (USA)
Official Selection at 2016 Erie International Film Festival (USA)
Official Selection at 2016 Greenmotions Filmfestival (Germany)
Official Selection at 2016 United Nations Association Film Festival (USA)
Official Selections at 2017 Women’s Director International Film Festival (India)
Official Selection at 2017 Bellingham Human Rights Film Festival (USA)
Official Selection at 2017 Respect Belfast Human Rights Film Festival (Ireland)
Official Selection at 2017 SA ECO Film Festival (South Africa)

CREDITS
Director/Producer – FIONA COCHRANE
Cinematographer / Editor – ZBIGNIEW FRIEDRICH

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DAY 1: PRESENTERS SESSION 1 – PANEL 1A

Whitney Monaghan (Monash University)

Web series to television crossover: An online revolution?

Over the past two decades, television has rapidly moved into an era marked by increased choice, flexibility and greater diversity of representation. Coinciding with this is a rise in new storytelling forms such as web series which have gained traction online and via traditional means. These developments have also manifested in the phenomenon of the web series to television crossover. To interrogate this shifting paradigm, this paper examines several Australian series that began online and were later broadcast via traditional media channels. Series such as Starting From…Now have been discussed within the press as a “revolution” in Australian media.

Locating the web series as an emergent media form, this paper highlights the significance of crossover series such as Starting From…Now. This paper elucidates how web series to television crossovers trouble both traditional definitions of television and the lack of diversity on Australian screens. Reflecting on these issues, this paper draws attention to the opportunities and limitations for television in the age of the Internet.

Whitney Monaghan is an Assistant Lecturer in Film and Screen Studies at Monash University. Her background is in screen, media and cultural studies and her research examines the representation of gender, queer and youth identities, digital culture and new forms of screen media. She is the author of Queer Girls, Temporality and Screen Media: Not ‘Just a Phase’ (Palgrave, 2016).

Keywords: Web series, television, new media, diversity, sexuality

Bridgette Glover (University of New England)

The Girls gaze: Naked bodies and millennial womanhood in HBO’s Girls

The HBO television series Girls (2012–2017) has garnered both praise and criticism for the way it represents millennial women. The series offers an insight into the hilarity and gritty realism of millennial womanhood, with an unbridled emphasis on female nudity and sexual subjecthood. One debate that continues to circle Girls is that of its feminist agenda: is the series feminist or post-feminist? The overwhelming response is that, while inarguably powerful, the confronting depictions of sexuality and nudity in Girls contribute to the continuance of post-feminism in television.

After first exploring why these images of nakedness have been a major cause of contention, this paper will examine how the incorporation of the emerging “female gaze” allows the depictions of the naked body to be empowering, rather than demoralising. As such, I argue that Girls enabled a shift in the representation of
millennial women and, therefore, deserves to be reconsidered firmly within a pro-feminist televisual timeline.

*Bridgette Glover is a PhD candidate and casual academic in the School of Arts at the University of New England. Her research interests include representations of gender, sexuality, millennial identity and feminism within contemporary American television.*

Keywords: *Girls*, nudity, millennial, television, feminism

**Jack Clarke (Monash University)**

*Editing popular perception: The evolving influence of online remix videos*

In the current age of social media, intermediality and convergence, audiences of popular film and television have gained unprecedented access to the digital audiovisual media of any given text. Subsequently, the dictatorial authority that was firmly maintained by film and television studios has been, at least partially, relinquished to the public consumers, creators and respective fandoms in the digital domain. Today, any given text is at the mercy of its audience's reception, activity and manipulation due to the ongoing cultural prominence of social media, the accessibility of editing software and the ease to which the media of popular texts can be acquired and edited. This climate has given rise to a wave of “remix videos” – unauthorised edits which transform the audiovisual material of popular films and television series into new texts. Prevalent remix video categories include supercuts, vids, YouTube poops and GIFs. These remix videos uphold unprecedented popularity and presence on platforms such as YouTube and are increasingly exerting a strong influence upon the film and television industry.

The primary aim of my study is to provide an answer to the following research question: how do remix videos affect the perception and/or legacy of their source texts? In my study I will investigate the various ways in which this effect can occur. In addition to investigating how remix videos may affect their source texts, my research is equally interested in questioning how film and television producers are affected by the existence of an audience that are now capable of acting as producers in their own right. Subsequently, a subsidiary question arises: how have film and television media producers adjusted to the new dynamic between their products and their audience? In my study I will investigate the various ways in which media companies have reacted to the rise of the remix video and will determine which of these reactions yielded the most beneficial results in terms of image, popularity and monetary gain.

*Jack Clarke is a media, film and communication postgraduate student currently completing his doctorate at Monash University. His research areas include online television audiences, contemporary masculinity and social media analysis.*
Hannah Brasier (RMIT)

*Seeing the unseen: An ethics of attending for documentary film*

In recent scholarship across various fields there has been a push toward posthumanist thinking which de-centres the human in order to notice, attend to, account for, or perform the inherent immensity of the fluxing world. For Law, in the field of social science, practices are too orderly, methodological, regulatory or standardising to capture the “vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive and indistinct” qualities of the world (2).

Likewise, in the field of documentary film, unseen qualities tend to be negated because documentaries are often negotiated through a filmmaker’s idea. What is selected to be filmed and edited together is about re-creating an idea which existed before the act of filming, generating what Miles argues as a “much smaller and more limited account of the world than the world is” (3). Through my project-based research I develop an ethics of attending for documentary film which attempts to make the unseen seen.

For this paper I will discuss how this practice of attending de-centres the human in order to attend to the unseen through two documentaries I have made called *Sunny, Rainy, Foggy* and *Sometimes I See Palm Trees*. In these documentaries I develop the list as a device to notice and explode discrete moments into their multiple forms using my phone, the Vine video application and the Korsakow authoring software. What this practice configures is a way of attending which de-centres myself in order for my documentary images to be multiple, unpredictable and always in flux. This ethics of documentary attending potentially provides a theory and model of documentary film as a posthumanist practice.

**Works Cited**


Hannah Brasier is completing a project-based PhD in the School of Media and Communication’s non/fictionLab at RMIT University. Her research asks how the world can be performed through a practice of aesthetic noticing for multilinear documentary. Hannah has presented at *The World Cinema and the Essay Film*
Unlock the documentary! From content creation to context provision

The linear film production cycle requires an edit to be locked off prior to delivery. For this reason, a documentary addressing a state of affairs can rapidly lose relevance. In the wake of the film, the filmmaker may interact with new developments through a variety of mediums, but very rarely by reediting and updating the film directly.

This postgraduate research project opens the completed linear documentary *Breaking the News* (2011) to engage with the film’s research and explore ways of extending the linear documentary through engagement with other archival content sources. *Breaking the News* addresses problems arising with the journalistic documentary form and expands this concern to the mainstream linear documentary.

This research examines how the interactive documentary (i-Doc) platform may or may not afford an environment to uniquely recombine and counterpoint multiple points of view on complex topics. The i-Doc becomes a site for remediation, where multiple agendas collide to challenge the participants point of view.

This presentation explores the affordances and limitations of the i-Doc software platform Klynt. Nicholas will present the i-Doc *Labyrinths and Leaks* and discuss how it refashions media derived from a linear non-interactive environment to relocate and make that content interactive and published on the internet.

**Nicholas Hansen** is a researcher, documentary filmmaker and factual media producer with 17 years’ experience in the digital storytelling space. His RMIT postgraduate research examines the affordances of interactive documentary software Klynt to unlock the linear narrative through non-linear interactive contexts. His research has particular focus on the journalistic documentary, curating complexity and the documentary director’s altered roles in interactive documentary productions. Nicholas runs production company Mutiny Media, his first feature documentary *Rash* (2005) about Australian street art, was awarded Best Documentary at the Film Critics Circle of Australia 2005. Nicholas produced documentary *One Cup* (2006) about East Timorese coffee farming. *Breaking the News* (2011, [www.breakingthenews.com.au](http://www.breakingthenews.com.au)) was nominated for the Independent Spirit Award at the 2012 Inside Film. Nicholas is a co-founder of Docuverse. an RMIT postgraduate research group.

Keywords: Interactive documentary, remediation, leaks, journalism
Kim Munro (RMIT)

Why do the ducks not fly south?: A site-specific approach to multi-platform documentary through listening

In January 2017, I spent a month at a residency in a small town in north Iceland making a documentary project for a winter arts festival. The work I produced during this time was a response to the location, the environment and the people I encountered. It was also an opportunity to test out and apply some theories drawn from Briadotti’s idea of a cartography combined with a methodology of listening. This presentation will discuss my immersive site-specific documentary project, Why do the ducks not fly south? and the subsequent adaption into an interactive documentary. These works map local histories, personal narratives and essayistic observations, while also making use of multiple different materials including songs, poems, video and images.

In documentary the human voice is conventionally understood as evidence of firsthand experience. This voicing happens through the interview; often the first port of call for the documentary filmmaker. However, in practice, this source material is usually constrained and shaped by the narrative structure and linearity of the documentary film. The linear structure of documentary unifies the voices, manifesting a particular version of the potential of the material. When we approach a documentary project through listening, as researcher-practitioners we can allow for an unfolding of the material with possibilities other than a linear film. I will discuss how the application of listening to place allowed for the multiple iterations of this documentary project to emerge from my encounters.

Kim Munro is a documentary filmmaker, artist and sessional academic. Her practice-led PhD in the school of Media and Communication at RMIT explores expanded documentary practices, polyvocal forms and the aesthetics and agency of voice and listening. She has presented at the World Cinema and the Essay Film conference in the UK, Visible Evidence in Montana and Sightlines and MINA in Melbourne. She is a co-founder of Docuverse: a forum for expanded documentary.

Keywords: documentary, interactivity, practice-research, listening, voice
Belinda Glynn (Monash University)
Icons of glamour, figures of resistance: Female stars of the 1940s

In the opening paragraph of his book The Decline and Fall of the Love Goddesses, Patrick Agin describes the female stars of Classical Hollywood as follows: “They called them ‘Pinup Girls’ and ‘Sweater Queens’, thought up adjectives like ‘It’ and ‘Oomph’ and ‘Ping’ to describe their teasing charms . . . They were the Love Goddesses” (1). These “Everests of glamour” (2) were described in various ways: as carefully constructed by the studios to sell movie tickets, as figures of identification for women from homecoming queens to secretaries as objects of desire for both male and female audience members, but never as historical subjects with agency and desire of their own.

However, female stars of Classical Hollywood were more than icons of glamour and desire. At a time in which women’s options for employment and power were limited, the wealth and cultural prominence of female stars were a public display of the possibilities available for women. However, the star system of studio-era Hollywood placed restrictions on that opportunity, signing actors to long, restrictive contracts that controlled how often and in what movies they worked as well controlling the stars’ personal lives. Female stars were also subject to the same pressures of family and employment that other women in society at that time were, resulting in ongoing tension in representations of them as competent working women while at the same time upholding an ideal of the perfect wife and mother. Given this paradox, being a female star in classical Hollywood involved negotiating industrial, cultural and social systems. This paper explores the negotiation practices employed by female stars to succeed, arguing that their actions as historical women with agency means they can be considered figures of resistance.

Belinda Glynn is a doctoral candidate at Monash University. She is a co-editor of the online journal Peephole(www.peepholejournal.tv). Her research examines the negotiation and agency in relation to female stars in classical Hollywood.

Keywords: Female stardom, Classical Hollywood, agency, negotiation, resistance, glamour

Felicity Chaplin (University of Melbourne)
“Je t’aime, moi non plus”: The (dys)functional relationship between Charlotte Gainsbourg and Lars von Trier

The history of cinema is filled with auteur/muse relationships. Perhaps one of the most famous couplings of the twenty-first century is that of Charlotte Gainsbourg and Lars von Trier, out of which came the Danish director’s Depression trilogy: Antichrist, Melancholia and Nymphomaniac. Von Trier is notorious for his difficult working relationships with his actresses and is frequently accused of misogyny.
and sadism. Indeed, Gainsbourg was cast in their first collaboration, Antichrist, only after Eva Green refused to agree to von Trier’s conditions. Significantly, to date, Gainsbourg is the only lead actress to work with von Trier on more than one project.

This paper, which forms part of a larger project on the transnational stardom of Gainsbourg, considers her work with von Trier. It investigates both the media construction of their artistic relationship (through interviews, articles, press coverage of Cannes, etc.) as well as how this relationship manifests itself onscreen in the roles themselves.

I will argue that von Trier exploits three key aspects of Gainsbourg’s star persona: her cosmopolitan femininity and transnational style, her predilection for provocation, and her self-proclaimed masochism. I will argue that Gainsbourg’s masochism and willingness to be exploited sits uneasily with von Trier’s sadism, constituting a dysfunctional relationship which is at the same time productive.

Felicity Chaplin is Scholarly Teaching Fellow in French Studies at Monash University. She is the author of La Parisienne in Cinema: Between Art and Life (Manchester University Press, 2017). Her work appears in Australian Journal of French Studies, Colloquy, Lola, Metro, Peephole, Screening the Past and Senses of cinema.

Key words: celebrity studies, Lars von Trier, Charlotte Gainsbourg, masochism, transnational stardom

Joanna Elena Batsakis (Monash University)
La bella figura and the Picasso complex: A study of Scarlett Johansson as an Italian cultural icon

Since appearing in Lost in Translation in 2003, Scarlett Johansson has become somewhat of a cultural Italian icon: an American star that is perceived as an authentic aesthetic representation of Italian femininity, customs and traditions. Due to her cinematic collaborations with two Italian-American filmmakers and her role as ambassador for the legendary Italian fashion house Dolce & Gabbana, Johansson’s public persona has transformed from the indie-queen American-Jewish actress into an international superstar that embodies the essential Italian-esque qualities she performs in order to sell the ideal bella figura image to the world. Johansson’s first public association with the history of Italian cinema originated through a conceptual link to the legendary Italian film La Dolce Vita within Lost in Translation, the latter film written and directed by the Italian-American filmmaker Sofia Coppola. Johansson’s second association with Italian culture gathered momentum in 2009, when Dolce & Gabbana cast the actress as the face of their new fragrance line The One. Johansson’s involvement with the prestigious fashion house led to the collaboration of a short film directed by the
Italian-American filmmaker Martin Scorsese, *Street of Dreams*, in 2013. This conference paper is divided into two halves and will explore how Johansson is perceived as an Italian icon through specific patterns of stardom and national identity custom to Italian culture. The first half of this paper will establish Johansson’s conceptual association to Federico Fellini’s *La Dolce Vita* in *Lost in Translation* through an engagement with the study of Pablo Picasso’s decomposition artworks. Through this establishment, the findings will demonstrate that Johansson’s connection to Italian culture stems from an existing history of tension between how “imported” American superstars and “domestic” actresses in Italy redefine traditional understandings of *bella figura* for Italian citizens. The second half of this paper will examine Johansson’s role as an ambassador for Dolce & Gabbana and how we can interpret Johansson’s image in Martin Scorsese’s *Street of Dreams* as a sellable commodity for which Scorsese channels narratives of Sicilian immigration and traditional Southern Italian customs through Johansson to both cinema and fashion based markets.

**Joanna Elena Batsakis** is a current PhD Film and Screen Studies student at Monash University and an independent jewellery designer and artist. Her research focuses primarily on the interdisciplinary relations that exist between international cinema theory and the historical developments of art history. Joanna often finds herself returning to dissect the works of Dennis Hopper and Julian Schnabel frequently, and she is currently completing a PhD study on Hopper; an artist for which she has already written extensively about in *Senses of Cinema* and *The Focus Pull* journals. In June 2017, Joanna’s new paper “Postmodern self-consciousness: An exploration of Kantian and Adornoian philosophical aesthetics in relation to YouTube and podcasting in *Maron*” will be published by Refractory Journal, and her latest entry for *Senses of Cinema* is “The Philosophy of Robert Mitchum: Fatal Poet in *Where Danger Lives.*”

Keywords: Italian, *bella figura*, Picasso, fashion, stardom, Scorcese, Johansson
Elena Benthaus (University of Melbourne)
*Rhythmic bodies, corporeal orature and affective vibration in The Fits*

In Anna Rose Holmer’s 2015 film *The Fits*, 11-year old protagonist Toni is depicted as moving between the steady rhythms of the local boys’ boxing club and the highly syncopated, vertiginous, call-and-response rhythms of the local girls’ drill dance team, all of which culminates into a polyrhythmic, contagious and seemingly uncontrollable, uncontainable, and indescribable form of fitful corporeal fainting spell. Since the film does not overly depend on dialogue and spoken word, the film’s affective-ness relies on the protagonists’ expressive and active corporeality, which moves in-between different spaces and rhythms in order to draw the spectator into the film’s flow. In this presentation, I will be exploring the contagion of the rhythmic corporeality of *The Fits* by drawing specifically on African-American and dance studies scholar Thomas DeFrantz’ concept of “corporeal orature,” which “aligns movement with speech to describe the ability of black social dance to incite action” (DeFrantz 2004, 67) and media scholar Julian Henriques’ notion of affect as a vibration that is transmitted rhythmically through “relationships, reciprocations, resonances, syncopations, and harmonies” (Henriques 2010, 58). In relation to this I propose that spectators are drawn to and indeed into this movie by a constant negotiation of movement as that which sits at the border of consciousness, giving access to a lived spectatorial experience, in which the moving, rhythmic bodies-on-screen serve simultaneously as points of orientation and disorientation.

Elena Benthaus has PhD in Dance Studies from the School of Culture and Communication at the University of Melbourne, an MA in English/American Studies and Theatre Studies and a degree in Modern and Contemporary Dance. Her research focuses on the production, circulation, and transmission of affect in popular screendance works.

Felicity Ford (University of Melbourne)
*Resonance as resistance: Sounding out subversion in The Fits*

In his seminal text, *The Voice in Cinema* Michel Chion notes that while cinema’s “edges are visible [...] sound itself has no frame.”¹ We can of course hear the soundscape but cannot fully grasp its reach: it is seemingly everywhere and nowhere. Without any visual anchor or measure, this frameless resonance is therefore a troubling presence in the visual-centric cinema discourse. As if in response to this potential threat, the language of film scholarship routinely silences...

the attentive cinema “listener,” preferring “spectators” and “viewers” who “watch” films that are always projected, screened and shown but rarely “heard.” Cinema sound is expected to dissolve into the film’s diegetic space, to be seamless, to go unnoticed. But what of the disruptive soundscape? Listening to Anna Rose Holmer’s *The Fits* I am touched by the sounds of sweating, dancing, breathing: I hear the soundscape of girlhood, of prepubescent change, of unruly bodies. There is an uncanny and undulating excess and absence in this soundscape that manifests as a “penetrating, invading presence” that “invades our experience.” If listening is an inherently tactile practice, then these sounds are felt in my body and resonate with me. Roland Barthes argues that “to listen is to adopt an attitude of decoding what is obscure, blurred, or mute, in order to make available to consciousness the “underside” of meaning (what is experienced, postulated, intentionalized as hidden).” Drawing upon the work of Julia Kristeva, Jacques Attali and Mary Ann Doane, I suggest that Anna Rose Holmer’s immersive soundtrack evokes girlhood through an intimate and intimidating soundscape that gives voice to something beyond the visual language of cinema, something which must be felt.

**Felicity Ford** is a PhD candidate in Screen and Cultural Studies at the University of Melbourne. Her research is concerned with disruptions to the cinematic form in the visual, kinetic, aural and temporal register and how these subversive spaces correspond to questions of criminality, sexuality and disability. She has recently presented her work at the Australian Centre for the Moving Image for the Superhero Identities Symposium and at the University of Sydney for the Crossroads in Cultural Studies Conference.

**Nonie May** (University of Melbourne)

**Anticipatory fantasies, bodily retroaction and childhood longing in The Fits**

Taking the work of Jacques Lacan as a primary framework, this paper will explore how cinematic representations of the formative function of the “I” often manifest through representations of the child and childhood. Lacan famously argued that the subject is born through a *definitive* moment, a primary fantasy of self, in which the body is cast as whole, complete and belonging. This fantasy is predicated on both the jubilant anticipation of future satisfaction, and a retroactive assumption of past dissatisfaction. The individual’s maturation is marked by disruptions to this natural chronology. On this temporal dialectic, Jane Gallop expounds: “(The subject) is projected, thrown forward, in an anticipation which makes her progress

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This interplay of fantastic anticipation and retroactive projection is evident in the climatic sequence of Anna Rose Holmer’s recent film, *The Fits*. Eleven-year-old Toni experiences a bodily manifestation of *Aha-Erlebnis*: her seizure reads as the culmination of her inquisitive watchfulness, her attempts to mirror the bodies of the girls around her, and her longing to belong. It is a bodily enactment of a sudden insight, a sudden solution to an unarticulated problem that previously plagued her. Significantly, the sequence is both disruptive and disrupted.

The visual language of the film shifts from a subjective, child-like camera to an almost “out-of-body” perspective. This disruption to the visual syntax reads to me as discordance with the film’s logic – placing the child character’s experiential world as secondary to the spectator’s position as primary witness to the events of the narrative. Further, the sequence disrupts the film’s chronology: Toni’s seizure is intercut with scenes of her dancing on a footbridge with the rest of the troupe. This disruption of time mirrors the temporal dialectic that is often present in representations of childhood.

In this moment, all that is unknowable about the self and uncontrollable in the body triggers the questions of origin to which the adult subject is perpetually returned. Toni’s body, then, is burdened with these retroactive adult fantasies of longing and belonging. The filmic disruption opens up space into which the adult spectator might insert themselves to create subjective meaning. Coded as the future anterior, Toni represents the cyclicity of childhood as a process of “becoming.” This, I will argue, is key to unpacking the ideologies sutured into contemporary representations of the child.

**Nonie May** is PhD candidate at the University of Melbourne, in the discipline of Screen and Cultural Studies. Under the supervision of Professor Barbara Creed, her research considers representations of childhood and the child in contemporary cinema. She is also sessional tutor for the University of Melbourne in Screen and Cultural Studies and a research assistant for the university’s Research Unit in Public Cultures.

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Janice Loreck

*Island life: Women’s cinema, world cinema and Lucile Hadžihalilović’s Evolution (2015)*

This paper considers the intersection of women’s cinema and world cinema in the work of French filmmaker Lucile Hadžihalilović. Unlike other women directors, Hadžihalilović has yet to be strongly categorised as a “female filmmaker” or “world cinema director.” Her body of work is relatively small, consisting of short films *La Bouche de Jean-Pierre* (1996) and *Nectar* (2014) and two features, *Innocence* (2004) and *Evolution* (2015). Moreover, Hadžihalilović’s work centralises themes that align her work more closely with folklore and genre cinema than the “expressive sensibility” or tales of the “human spirit” associated with world cinema,\(^5\) including metamorphosis, puberty and bodily discipline.

This paper considers how Hadžihalilović fits the mould of world cinema director and woman filmmaker. With reference to her broader oeuvre, I conduct a close reading of Hadžihalilović’s most recent film, *Evolution*, a story about a group of young boys raised on a remote island by a coven of women. In addition to drawing upon body horror and European folklore, *Evolution*, I argue, strongly alludes to 21st century global exigencies in its narrative and symbolism. These include diaspora, mass migration, labour exploitation and contemporary machinations of biopower. In particular, I consider how the film deploys the symbolism of boyhood to allegorise and evoke these concerns. By pursuing this line of enquiry, this paper contends that Hadžihalilović’s cinema involves merging folkloric traditions with contemporary concerns of a transnational, globalised world.

**Janice Loreck** is a teaching associate and researcher in Screen Arts at Curtin University. Her research focuses on gender, spectatorship and film violence. She is the author of Violent Women in Contemporary Cinema (Palgrave Macmillan, 2016) and editor of the forthcoming collection Screening Scarlett Johansson: Gender, Genre, Celebrity.

Keywords: Women filmmakers, folklore, biopolitics, world cinema, gender

David Jack

*“It was only a pig”: Re-reading Michael Haneke’s Benny’s Video as an animal rights film*

While the issue of the rights of animals has been of marginal interest in the arts and humanities since the 19th century, recent scholarship has begun to take the

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issue more seriously. This shifting critical perspective, variously named the “animal turn,” “the nonhuman turn,” or “posthumanism,” has been inciting criticism across a range of disciplines including literature, visual art, philosophy, history and film studies. Generally speaking, what is increasingly being referred to as “animal studies” challenges the anthropocentrism of the humanities in particular, and in greater society in general. This decentring is often associated with the work of Jacques Derrida, particularly his essay entitled “The Animal That Therefore I Am.”

The aim of animal studies as a discipline is to critically examine the depiction of animals in culture with a view to defining certain entrenched attitudes and their potential for change. At a broader level, animal studies looks at the continuing (and some would argue, necessary) displacement of the human as the bearer of knowledge and sovereignty. Not all animal studies takes an ethical approach, however the overall tendency is to seek out ways that what J M Coetzee called the “lives of animals” might be moved from the margins they currently occupy to a more central position in western thought.

This paper contributes to this new direction in critical thought by offering a reading of Michael Haneke’s 1992 film Benny’s Video as an example of what might be called an “animal rights film”; that is, a film which in part at least deals with the problem of the human perception and treatment of animals.

**David Jack** received his PhD from Monash University in 2016. His thesis was on realism in the novels of Michel Houellebecq.

Keywords: animals, Haneke, Derrida, ethics, activism

**Michel Rubin (Monash University)**

*I’m so desperate: The failure of transgression in Yorgos Lanthimo’s Dogtooth and Lucas Moodysson’s A Hole in my Heart*

The last two decades has seen a trend towards graphic violence and explicit sex in a number of global art films. Labelled the new cinematic extremism, critics continually associate these films with the legacy of the 20th avant-garde. This is seen especially in the films commitment to a transgressive aesthetic that would emancipate the staid sensibilities of their bourgeois audience. However, such a straightforward link between emancipation and transgression has recently been questioned by Nikolaj Lübecker, who introduces a subtype of extreme cinema: the desperation film. While desiring to reproduce transgressions that would lead to an emancipatory project, desperation films ultimately acknowledge their impotency to achieve these goals in the current socio-political epoch.

Following Lübecker’s work, this paper examines Yorgos Lanthimos’s Dogtooth (2009) and Lucas Moodysson’s A Hole in my Heart (2004) – works that I argue can be understood as desperation films. While exploiting confrontational strategies inherited from the avant-garde – especially in the realm of performance art – both directors nevertheless stage narratives that appear to contradict the promise of
socio-political or personal emancipation. Refusing any possibility of redemption, the taboo-breaking imagery and violence in both films operates entirely within the logic of late-capitalist consumer culture. Indeed, the films implicate themselves in this circular loop, employing an aesthetic of recycling, regurgitation and insularity, which attempts to frustrate a pleasurable cinematic experience.

Michel Rubin is a doctoral candidate and sessional staff member in Film, Media and Journalism at Monash University in Melbourne, Australia. His thesis addresses the nature of performance and affect in a corpus of contemporary films known as extreme cinema.

Keywords: Cinematic extremism, transgression, abjection, avant-garde

Emily Chandler (University of New South Wales)
Nostalgia, representation and transgression in Disney princess culture

Between 1937 and 2016, Walt Disney Animation Studios released 56 animated theatrical films for children. Since 2000, the teenage and young adult female protagonists from 12 of these films have been retroactively grouped into a media franchise called the Disney Princesses. The Disney Princess franchise has been wildly successful with children, generating considerable revenue from films, books, television, toys, clothing, live shows and other merchandise. Academic study around the Disney Princesses mostly relates to the representation of female characters in Disney films and merchandise and the franchise’s appropriateness for children. However, children are not the only demographic with an investment in this franchise. Adults online produce fan works, listicles, discussion, campaigns and humour featuring adoring, critical and satirical interpretations of the Disney Princesses. This paper explores new territory in screen studies research by providing a rationale for adults’ participation in a fandom for films aimed at children. I argue that the fan works, social justice campaigns and satire which have coalesced around this franchise can be attributed to a combination of three major factors. The first is the Princesses’ appeal to the nostalgia of a generation who grew up watching Disney films regularly on video cassette and DVD, rather than occasionally in cinema screenings. Secondly, the widespread exposure of the franchise has rendered the Princesses as the arbiter of dominant femininity, meaning that fans campaign for a Princess who represents them as a way of arguing the legitimacy of their own existence as people who are queer, disabled, overweight, racially diverse or otherwise marginalised. Finally, for a generation of young adults whose future is uncertain, one way of retaining their generational “ownership” of these characters is by making them transgressive through satire.
Emily Chandler is an early career researcher at UNSW in the School of the Arts & Media. She has published essays on Disney's *Recess* and the teen horror film *The Craft*, and has a book chapter forthcoming on girlhood in *Bob's Burgers*. Her research focuses on the representation of girls in film and television.

Keywords: Disney, representation, gender

Jessica Balanzategui (Swinburne University) & Naja Later (University of Melbourne)

*Choreography, chronology and affect in the Marvel cinematic universe*

The Marvel Cinematic Universe (MCU) faces frequent criticisms of too many characters, too fervent an emphasis on continuous world-building and too little character development. With dense dialogue and introspective scenes minimised in favour of action spectacles, the franchise appears to lack character development and complex relationships. However, we argue that significant narrative work takes place through the spectacle, not in spite of it, as distinctive fight choreography creates connections between films and characters. The bodies of actors and stunt performers are intrinsic to the development of both consistent character traits and complex emotional arcs. Choreography helps to create patterns between films that vary in tone and title – for instance, the three Captain America and two Avengers instalments – in a genre that depends on masks, fight scenes and ensemble casts. These patterns are most apparent in edited fanvids with character montages. We outline how the affective and embodied practice of transformative fandom complements and highlights narrative work that occurs beyond the script.

Our analysis reconsiders Tom Gunning’s theory of attractions via an examination of the relationship between seriality, the body and affect in the MCU. The editing of fanvids connects scenes from across films in a chronology that reveals stronger relationships than may appear when watching the movies sequentially. We complicate Gunning’s hypothesis that the cinema of attractions prioritises spectacle and visceral affect over narrative continuity, and concurrently “expends little energy creating characters with psychological motivations or individual personality. … its energy moves outward [towards] an acknowledged spectator rather than inward towards the character-based situations essential to classical narrative” (384). While spectacle in the MCU does to some extent collapse narrative continuity – which occurs literally in fan videos, which splice together action scenes from across the films – in fact this discontinuity highlights how repetition and variation of movement develops characters. Thus, fan re-sequencing illuminates deeply affective and embodied narratives throughout the MCU, demonstrating how the semantics of the superhero genre are used to build complex serial narratives. The repetition and variation of choreography between spectacles collapses linear sequentiality while developing narrative.
Work cited


**Dr Jessica Balanzategui** is a Research Fellow for the Transformative Technologies Research Unit at the University of Melbourne. Jessica’s research examines the intersections of childhood, trauma and national identity in transnational horror cinema, and the formal and aesthetic properties of the horror genre across different cultural and mediated contexts. Jessica’s current research explores an early twenty-first-century cycle of films, television and online content fixated with the transition from analogue to digital audiovisual media technologies. Jessica’s work has appeared in refereed journals such as Horror Studies, *M/C: A Journal of Media and Culture* and *Refractory: A Journal of Entertainment Media*, and in edited collections published by Palgrave Macmillan, McFarland and Lexington.

**Dr Naja Later** is a researcher and sessional lecturer at the University of Melbourne. Her work focuses on intersections between pop culture and politics, with a focus on superhero and horror genres. Her most recent publications study this phenomenon in NBC’s *Hannibal*, *Blade* (1998), *Captain America* comics, and the Slender Man folklore. She organises the All Star Women’s Comic Book Club and the Women in Comics Festival.

Keywords: Superheroes, affect, embodiment, spectacle, temporality

**Alexander Possingham (Monash University)**

**Anatomy of a film cycle: Cyberpunk**

This paper traces the cinematic manifestations of cyberpunk between 1982, when Gibson first coined the term “cyberspace,” and 1999, when *The Matrix* assimilated cyberpunk aesthetics into a mainstream Hollywood blockbuster. I will discuss cyberpunk as a cinematic cycle, a term used by Steve Neale and Peter Stanfield, among others, to mean “a group of films made within a specific and limited time-span, and founded, for the most part, on the characteristics of individual commercial successes.” Analyses of cinematic cycles typically forgo the generalities of genre studies to emphasise the industrial and commercial conditions underpinning production, distribution and exhibition, usually focusing on films made with similar form, content and commercial purpose. While this history ultimately arrives at a point of cultural normalisation, its trajectory is far from linear and, as a case study, it tests the definitional limits of cinematic cycles. Cyberpunk’s time-span is extended, it progresses in fits and starts,

**Alexander Possingham** is a graduate of the BCA (Bachelor of Creative Arts) Screen and Media undergraduate degree at Flinders University. He has now moved away from technical production, having completed his BA Honours: Screen...
and Media, where he examined production trends and filmic cycles. He is now undertaking a PhD, looking at the intersection of Video Game and Film, specifically in regard to narrative diegesis, formal analysis and industry.

Key words: Cyberpunk, aesthetics, cycles, industries, adaptation

Simon Troon (Monash University)

The way the world has ended: Disaster and ecology in the films of Richard Kelly

The cult popularity of Donnie Darko heralded Richard Kelly’s emergence as a significant American independent filmmaker in 2001. Then, in 2006, Southland Tales was poorly received, perhaps frustrating his career. Both films are ambiguous and convoluted; they detail apocalyptic scenarios, environmental disturbances and encounters between ostensibly mentally unstable characters. Both films initially screened in the wake of 9/11 and during an increase in awareness of global warming and the possibility of global ecological catastrophe. Amidst these events they perform unique refractions of humanity’s current socio-historical juncture, which is frequently figured as a moment of disaster so significant it signals the end of the world, and also as a crisis of imagination – the inability to think of alternatives to disastrous systems.

Donnie Darko and Southland Tales are critically significant films due to the ways that they imagine disaster. In this paper I theorise these films against the Hollywood disaster movie genre that cycled out of popularity just prior to the release of Donnie Darko, and is arguably resurgent now. Considering Kelly’s films in relation to late 1990s independent films grouped together by Adrian Ivakhiv as a “strange weather” or “indirect disaster” subgenre, I locate in them intimations of the type of ecological thinking that Timothy Morton elaborates as “dark ecology” that can be weird and contradictory, melancholic and joyful. These films offer an alternative vision of the end of the world. In their deployment of narrative form and visual style they figure human subjectivity in ways that account for the traumas of the Anthropocene and allow for complex encounters between the human and the non-human.

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Simon Troon is a PhD candidate at Monash University and has previously completed an MA by research at the University of Canterbury. His research explores cinematic representation of disaster across a range of film styles and production contexts and is concerned with ecology, affect, trauma and ethics.

Keywords: Ecology, anthropocene, disaster, disaster movies, subjectivity, American independent cinema, affect

Duncan Hubber (Federation University)

Pixelated ghosts: Trawling the gothic undercurrents of Lake Mungo

The “found footage” subgenre represents the most recent trend of horror cinema; it mines fear from the discovery of lost video recordings, especially in the wake of a crisis or tragedy. The Australian film Lake Mungo (Joel Anderson, 2008) uses the found footage concept to portray the “haunted” qualities of family photos and home videos. After the sudden drowning of their teenage daughter Alice, the grieving Palmer family try to make sense of her last few months alive through these records. What they discover is that Alice was a very confused person, living externally as a smart, popular high school girl (for the cameras, so to speak), while keeping hidden a predatory sexual relationship and being psychically tormented by what Jonathan Rayner would call an “unfathomable menace.”

With its emphasis on epistolary reconstruction, Lake Mungo might be called Australian Gothic for the digital age. Alice, in the months before her death, used her mobile phone and video journals to express sensations of isolation, claustrophobia, entrapment, being pursued, hopelessness and the possibility of transformation – all of which are characteristic of Australian Gothicism (Gerry Turcotte). Similarly, the use of locational imagery in Lake Mungo is intensely disquieting – switching between empty hallways in the dead of night, the twilit silhouettes of the town (powerlines and railway crossings) and shrouded, swaying bushland. The home videos of Alice and her family are in colour (albeit a faded VHS palette), but the scenes of the household after her death are marked by deep shadows and eerie silences. Finally, the grotesque is presented in the form of Alice’s dead body – a muddy, water-bloated faceless ruin – a cruel mockery of the smiling, bright-eyed teenager whom we see in the family albums, and a figure which inexplicably haunted/haunts the dreams of both Alice and her surviving family.

Duncan Hubber is a PhD candidate at Federation University Australia. His thesis, entitled “Digital Wounds,” focuses on the relationship between found footage horror films and screen trauma theory and draws upon the writings of Alexandra Heller-Nicholas, Cathy Caruth and Judith Herman. His other research interests include the cinematic representation of cities and urban spaces, and the collision of romanticism and postmodernism in George R. R. Martin’s fantasy literature.

Keynote: Family, ghost, gothic, suburbia, found-footage
Samuel Harvey (University of Melbourne)

**Dressing history: Thoughts on the costume drama and emotional fabrics of Marie Antoinette**

There is, generally speaking, a philosophic animosity towards the costume drama. Popularly understood as a frivolous refashioning of the past, this cinematic genre eschews historical facts for emotionally driven spectacles and decorative spatiovisual patterning. Truth and the pursuit of truth, the noblest dimensions of intellectual enquiry, unravel in the folds of the costume drama, for here, veracity is not fixed and innate, but instead unfurls from the shifting nature of appearances.

This paper argues through the investigative lens of moving image design that the costume drama has never represented historical reality: it is more concerned with questioning and making plain the operatives in which history and truth are fabricated. Despite its marginalised status in screen studies, I contend that every film is a costume drama, for clothing lies at the heart of all film experience. Following the concepts of Giuliana Bruno, I explore how fashion activates the meaning of film and history comes alive through the moving image’s tailoring of unique patterns, movements, cuts and fabrics. In pursuing a sartorial theory of the cinema, I suggest that privileging the costume drama frees film from the tyranny of narrative and the burden of representing social issues, historical truths and collective identities by repositioning the medium in relation to fashion and architecture: the visual, tactile and habitable design of space and time.

In mediating on how the costume drama reveals temporality to be a material memory that weaves across different sites of experience, I consider Sofia Coppola’s 2006 film *Marie Antoinette*. By traversing the emotional fabrics of *Marie Antoinette*’s fashionable landscape, I contemplate how film may find a positive place for anachronism within philosophy, for this costume drama openly invites the spectator to engage in the processes of dressing history to habit and adorn the very web of time. It is the costume drama—and by extension all moving images—that allows us to comprehend ourselves in the fabric of life, with history not statically reflected in images or words, but instead dynamically crafted in the contact between film and spectator.

**Samuel Harvey** is a PhD candidate at The University of Melbourne. His thesis Rococo Film Aesthetics and the Sinuous Cinema of Sofia Coppola explores how the eighteenth-century decorative style of the rococo has emerged in contemporary film, as particularly evident in the work of director Sofia Coppola. Harvey is interested in film aesthetics, and his work primarily explores the more sensuous and emotional aspects of film design. In particular, Harvey is concerned with how the moving image inspires our complete sensorium. Further research interests include screens; the intersection between fashion, film and architecture; animation; and the design and construction of the moving image.

Keywords: Costume drama, film design, fashion, emotion, aesthetics

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New Directions in Screen Studies 2 Conference, 22–23 June 2017 MONASH UNIVERSITY
Kai Soh (University of Wollongong)

*Understanding Sino-Australian post-production collaborations through Chinese audience’s cinema experience*

In recent years, China has become one of the largest film industries, and in order to remain competitive, many Chinese filmmakers are attempting to imitate Hollywood characteristics. As Australian post-production companies are internationally renowned for their expertise, Chinese filmmakers are seeking opportunities to partner with Australian firms. The Australian government recognises China’s enthusiasm and has begun highlighting the nation’s strength through various programs targeted towards Chinese filmmakers. Though efforts have been placed to promote the quality of the Australian post-production industry, there is currently a lack of research in the opinions of Chinese cinema audiences on this transnational collaboration. This paper seeks to explore how the Australian government and post-production companies are engaging with China and synergistically transforming Chinese cinema. This paper ultimately seeks to explore the effects of the transnationality in Chinese cinema, to understand the potential of the partnership between the Australian and Chinese industry. The paper utilises data collected from Chinese social networking site Douban to understand audiences’ reception (from 2005 to 2016) on the post-production elements of the Chinese film *Hero* (2002). Overall, the analysis demonstrates that Chinese audiences are not able to identify Australia’s role in the film, but the impact of Australian practitioners are being emphasised through the constant praises of the film’s visual effects, showing great potential between this transnational collaboration.

*Kai Soh* is a PhD candidate in the School of the Arts, English and Media at the University of Wollongong. Her research explores the transformation of the Chinese film industry since China joined the World Trade Organisation in 2001. Her research specifically investigates international film co-productions and collaborations with China by analysing Chinese audiences’ opinions on the Chinese social networking site – Douban – to understand the transnational elements of the Chinese film industry through audience reception.

Keywords: Australian Post-Production, Australia-China Co-production, Chinese Cinema, Cinema Audience, Transnational Cinema, Social Networking Sites
Nicholas Godfrey (Flinders University)

*Milkyway image and the five star flag: Johnnie To as auteur in the age of Chinese co-production*

Johnnie To’s career has spanned a number of distinct phases – he shifted from television to feature filmmaking in the mid-1980s, as Hong Kong’s commercial film industry entered its boom phase. Many of his contemporaries such as John Woo, Ringo Lam and Tsui Hark made the transition to Hollywood and onto the rapidly expanding mainland Chinese industry with a newfound focus on large scale blockbuster production. To, however, has continued to walk his own path, as a prolific director and producer of gangster thrillers and romantic comedies made through his Milkyway Image production company. While To has dabbled in co-productions in the past, in the form of the Chinese co-production *Running on Karma* (2003) and the French co-production *Vengeance* (2009), 2012 represented a marked turning point, as To embarked on three co-productions with China, producing/directing *Romancing in Thin Air* and *Drug War*, and producing *Motorway*. This mode of Chinese co-production has continued for each of To’s subsequent directorial efforts. This paper will examine the continuities and subtle differences in production, distribution and reception in his recent films, exploring the industrial ramifications for both Hong Kong and China. While To has continued to maintain control over the means of production as the fortunes of his local industry have declined, his recent shift to co-production is representative of a broader global turn to transnational collaboration with China.

Nicholas Godfrey is a lecturer in the Department of Screen and Media at Flinders University in South Australia. His doctoral thesis considered the formation of the New Hollywood canon. He has also written on Chinese and Australian cinema for *Metro* and *Senses of Cinema*, and has worked as a programmer for the Adelaide Film Festival.

Keywords: Johnnie To, Hong Kong, China, co-production

Teck Fann Goh (Monash University)

*The role of film festivals in Japan’s cultural diplomacy: An analysis of Japanese film festivals in the Asia-Pacific*

For many years, film festivals have been organised by various cultural institutions as part of their cultural diplomacy program to promote international cultural exchange. Films can be understood as soft power resources for the projection of a nation’s images abroad and film festivals provide the opportunity for cultural institutions to engage with the traditional demands of cultural diplomacy and the contemporary development of international film festivals. For Japan, there has been a renewed focus to further generate interests in Japanese films among the people in the Asia-Pacific. This paper will examine the Japanese film festivals in the Asia-Pacific organised by The Japan Foundation and calls into question the promotion of culture abroad by examining Japan’s approach to cultural diplomacy.
and soft power through film festivals. The representation of Japanese culture overseas through films demands careful programming from the organisers that considers the local cultural and political contexts. Drawing on the ethnographic research data collected from fieldwork observations, archival data and in-depth interviews, this paper will offer a comparative analysis of the Japanese film festivals organised by The Japan Foundation in Malaysia and Australia. Extending the analysis, this paper will also consider the transformations of the Japanese film festivals and how the development of the festival’s recent new initiative can offer ways to rethink about the role and operation of film festivals.

**Teck Fann Goh** is a PhD candidate at Monash University in the School of Media, Film and Journalism. Her thesis explores the cultural politics of international film festivals and cultural exchange, with particular focus on the transformations and the recent development of Japanese film festivals in the Asia-Pacific.

Keywords: Film festival, cultural diplomacy, programming, soft power, The Japan Foundation.
Isabella McNeill (Monash University)

*Bingeing on love: Millennial transformations of the romantic-comedy on television*

In the contemporary media environment where television no longer simply refers to “the box” through which programmed content was once watched in fixed time slots, it seems obvious that the ever-growing selection of content available reworks, redefines and reimagines screen genres. This paper addresses this change through attention to the romantic comedy genre. The last five years has seen the emergence of the romantic comedy in the television landscape, where it has transformed from its status in the 2000s as a cinematic genre synonymous with dated ideologies of gender and interpersonal relationships to become a respected, hybrid televisual form redefined as the _romantic-dramedy._ This paper concentrates on *You’re the Worst* (FX, 2014, FXX, 2015–present), a key example of this surfacing contemporary programming that is emblematic of the way in which this new televisual genre fusion combines identifiable semantic and syntactic elements of the cinematic romantic comedy and the television drama. It does so in conjunction with the use of “emotional realism,” employed to create relatable characters and storylines. This paper contends that changes to the televisual medium in today’s digital era make it more accommodating for relatable narratives about love and relationships due to its allowance for the composition of romantic comedy “complications” to be broken down into manageable chunks, or, to use the television term for the process: episodes. The combination of episodic and serialised storytelling ultimately alters temporality, both on screen, in regard to the length of time taken for a relationship to develop and play out, and off screen, as audiences – predominantly millennials – embrace new on-demand television platforms reconfigured to their own individualised viewing habits.

*Isabella McNeill is a Melbourne-based writer, critic and PhD candidate in Film and Screen Studies at Monash University, where her research focuses on the millennial television and television criticism in a contemporary framework. Her writing has been published by Little White Lies, Senses of Cinema, Peephole Journal and the Melbourne International Film Festival.*

Keywords: Romantic comedy, television studies, new media, emotional realism
Connie de Silva (Monash University)

Contemporary understandings of genre and the concept of formula in cinema studies

This paper discusses the complex of ideas raised in J.G. Cawelti’s 1985 “The Question of Popular Genres,” and his later 2001 “The Concept of Formula in the Study of Popular Literature.” These works contemplate the notion of culture as an interpretive principle in understanding artistic work and consider how technology and the rise of pop culture have changed traditional analysis of artistic expression.

Cawelti (1985) focuses on genre theory, which has its provenance in Western literary criticism, and a lineage to Aristotle’s *Poetica*. The gist of genre theory is that art imitates life and the multitudes of artistic representations lend themselves to classification. He views genre as an evolving concept that is susceptible to two channels of societal change: one, the ideational effects of technology and of globalisation on artistic creation; and, two, the broadening of scholarly perspectives in literary academia. Cawelti contends that genre criticism limits attention on the aesthetic (which is the element that powers artistic vision); but it does however offer a robust organisational template for discursive analytical purpose.

Cawelti’s later writing (2001) focuses on how meaning is made and understood within today’s expanded world of diverse human expression. He discusses the concepts of medium, myth and formula and approaches this from the lens of cultural significance.

Cawelti holds that multiple interpretations of texts are possible, and that genres themselves are aspects of cultures. According to Cawelti, the significant dynamic in the creation of an artistic work is the balance of shared (known) conventions and the inventive (or unknown). This idea is discussed in relation to Duigan’s *Winter of Our Dreams*, Campion’s *The Piano*, and Leigh’s *Sleeping Beauty*.

Connie de Silva studied film history as part of her journalism course at Griffith University (2014). She is currently a doctoral candidate (linguistics) at Monash University.

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10 J. Duigan writer/director *Winter of Our Dreams* 1981

11 Campion writer/director *The Piano* 1993

12 Leigh writer/director *Sleeping Beauty* 2011
University in Victoria. Her research interests include representation of systems of cultural knowledge and idealism in antipodean film and literature.

Keywords: Text analysis, cinema studies, genre, cultural significance, formula, interpretative principles

Cale Hellyer (Federation University)

Traumatised children in the Giallo

My proposed presentation will explore the depiction of killers in the Giallo (Italian thriller/murder mysteries) of the early 1970s, focusing on characters who had traumatic upbringings, either through witnessing or being involved in something terrible, such as a murder. It will focus on three individual films, all directed by some of the most important Giallo directors of the era. Considering some of the most famous horror films of this era and beyond – Halloween (Carpenter, 1978) or A Nightmare on Elm Street (Craven, 1984) – depicted children with traumatised childhoods, the Italian Giallo of the same era must be considered significant. This presentation proposes the idea that traumatised childhood upbringings are a cornerstone of modern horror cinema and that the Giallo, when in its heyday, played a significant role in developing this trend.

Proposed films

Hatchet for the Honeymoon (Mario Bava, 1970) is a film depicting a character who, as a child, murdered his mother to stop her getting married. The next film, Torso (Sergio Martino, 1973), depicts a killer who commits violence predominately against women who engage in sexual activity, revealed to be due to a childhood friend falling to his death while trying to view a naked girl. The structure of this film perhaps inspired John Carpenter’s Halloween, and can certainly be analysed in the context of Carole Clover’s Final Girl. Finally, Deep Red (Dario Argento, 1975) depicts a child grows up to be uncomfortable with his own identity, having witnessed his mother murder his father as a child. This trend of uncertain male identity due to traumatic childhoods (usually involving women) would long continue in American horror, but has been largely ignored in the Giallo by scholars.

Cale Hellyer is a current PhD candidate, conducting research into the depiction of children and youth in Italian horror cinema. He delivered his Confirmation of Candidature for his PhD on May 26 2017. He achieved first-class honours in 2015, looking into the depiction of gender in horror film remakes. He will use his expertise in horror film analysis to demonstrate how the ‘giallo’ film displays cultural anxieties around the place of the child in society.

Keywords: Childhood, Giallo, murderer, trauma
Grace Russell (Monash University)
“Careful observation of safe practice”: Researching historical workplace safety films

The Australian Research Council-funded project on utilitarian film, currently being undertaken across three Australian universities, aims to investigate the non-theatrical, non-commercial and otherwise ephemeral films made in Australia between 1945 and 1980. An example of this ephemera are instructional safety films, which advise of the hazards likely to be encountered by workers and how to best prevent them. A huge number of these films were produced and, like many other utilitarian films, they have remained relatively unattended to in historical and critical analysis. This paper investigates potential research approaches to the workplace safety films produced in Australia from the 1950s to 1970s, considering them a site of powerful messages about safety and work, and therefore an important medium through which Australians were exposed to discourses which shaped the cultural and political working landscape of the country.

In researching and discussing Australian workplace safety films, various methodological approaches appear useful and valid. However, given the scarcity of information about these films and the lack of supplementary texts; the need to consider them within historical context; and the restrictions inherent in accessing films of this sort, the practicality of many methods is foreclosed. In exploring some of the particulars of researching films that are ephemeral, historical and “useful” (as opposed to entertaining), this paper will explain and justify a possible content- and discourse analysis driven research design, one that aims to rigorously investigate what these films say, and that regards them as cultural objects that are used and are useful within a specific discursive field – that of workplace safety. Detailing the journey to selecting this research design will illustrate how analysis of utilitarian films differs from analysis of many other motion pictures, highlighting the need to think creatively about methods when conducting research in this relatively young area of film studies.

Grace C. Russell is a PhD candidate in Film and Screen Studies at Monash University, Australia. Undertaken as part of the ARC Utilitarian Filmmaking in Australia (1945–1980) research project, her dissertation is an analysis of Australian workplace safety films as a site of discursive practice. Her areas of research interest are film and labour history, discourse analysis and post- and neo-colonial uses of media. She has written and presented on the discursive deployment of colonial photography and on children’s media. She is from Wellington, New Zealand.

Keywords: Utilitarian, instructional film, workplace safety, methods, discourse
Grace Torcasio (University of Melbourne)

Is taking selfies a job? Kim Kardashian Hollywood and immaterial labour

As reality television celebrity, social media star, mobile app mogul, Kim Kardashian, whom, in her own words, is (#)NotBadForAGirlWithNoTalent, stands as an interesting celebrity-text in which one can examine intertwining discourses of reality TV and viral social media forms of celebrity and their correlations with neoliberal labour and precarity. Broadcasting their lives through E! Network’s reality series Keeping Up With The Kardashians, the Kardashians have commodified living their everyday lives, turning almost every aspect of their daily routines into seemingly endless auxiliary products.

While it has long been argued that Kim Kardashian and her sisters are famous for doing “nothing” – that they do not work or perform labour – this paper aims to provide an account of the forms of immaterial labour which are both produced by the Kardashians and then taught to audiences. I will argue that Kim Kardashian’s highly profitable mobile app Kim Kardashian Hollywood virtualises the performance of what Laura Grindstaff and Susan Murray have termed “branded affect,” encouraging players to train themselves in the competency of various forms of immaterial labour.

In the game, players create avatars whose ultimate goal is to reach the position of number 1 on the “A list” of celebrity ranking. As with the Kardashians, for whom almost every moment of their daily lives can constitute as “work,” so too is the player encouraged to continue on after reaching this achievement, participating in a never-ending series of club appearances, photoshoots, product endorsements, networking opportunities and dates in order to sustain their celebrity ranking.

It is through the haptic experience of this mobile app, where players tap their screens to collect energy and hearts that the boundaries between work and play are blurred. In this paper I will argue that Kim Kardashian personifies the successful commodification of neoliberal precarity, and that in her mobile app, Kim Kardashian Hollywood, players are themselves taught and rewarded for performing intangible forms of neoliberal labour.

Grace Torcasio is a PhD candidate in Screen and Cultural studies at the University of Melbourne. Her thesis looks at nostalgic masculinities in contemporary U.S. ‘quality TV’, and has published articles on nostalgic masculinity and utopianism in AMC’s Mad Men. Her research interests include television, celebrity studies, and the performativity of femininities through social media. She has taught extensively at undergraduate level in screen studies, cultural studies, and interdisciplinary subjects on identity and representation.

Keywords: Kim Kardashian, celebrity, reality TV
Stella Barber (Murdoch University)

Woomera’s women: Roles and rolls of film

In the aftermath of WW2 and with the onset of the Cold War, Australia became only one of a few global centres for the testing of rockets, jets and other long-range weapons. By the mid 1950s a new outback town named Woomera was created in the Australian desert with a population of 7,000 at its peak. Women’s roles at Woomera were initially expected to be traditional – supportive wives and mothers. This paper will, however, focus on a number of women who undertook new roles operating the sophisticated Kine-theodolites that filmed and tracked the rocket firings and other women who assisted in the production and post-production processes.

No expense was spared in establishing the testing grounds, laboratories and infrastructure to support the experimental research function – including a security cleared film lab and production facilities at Salisbury near Adelaide – and a vast trove of records were kept to document these activities. Australia’s National Archives currently holds hundreds of square metres of archives, including film, documenting this largely overlooked period in Australian history. This paper will highlight these “unscreened” documentary records by drawing attention to one small, but key, aspect of the film work undertaken at Woomera by women within the context of a broader Australian social and cultural history.

Stella Barber’s research is part of a four-year ARC discovery project auditing Australian produced “utilitarian” film from 1946-1980. Two other PhD candidates based in Melbourne, Grace Russell (who has also put forward a proposal for this conference) and Ruby Arrowsmith-Todd, will be working on safety and travel films respectively. The key investigators in the project are Ross Gibson at the University of Canberra, Deane Williams at Monash University, Joe Masco at the University of Chicago and my supervisor, Associate Professor Mick Broderick at Murdoch. Associate Professor Broderick and I are broadly interested in the utilitarian (documentary and data) films made to document the long-range weapons testing and allied scientific program arising out of the joint Anglo/Australian project at Woomera and the Maralinga/Emu nuclear test ground, both in South Australia, dating back to 1945 and arising out of the Cold War initiatives to develop weapons to match those being developed by communist regimes.

Keywords: Woomera, women, filmmaking, Cold War, utilitarian
Jessica Ford (University of New South Wales)

Postfeminism and the romantic comedy heroine in The Mindy Project

In the post-Katherine Heigl moment, the Hollywood romantic comedy is in a state of ambivalence critically, creatively and commercially. Many have pronounced the death of the classic Hollywood genre. However, it appears that US scripted television has become an alternative place for telling traditional romantic comedy stories. Recent television series, including The Mindy Project (2012–present), You’re the Worst (2014–present), Marry Me (2014–2015), Selfie (2014), Crazy Ex-Girlfriend (2015–present), and Catastrophe (2015–present), are working heavily within the romantic comedy tradition and rework the tropes of this genre in interesting ways. This paper examines The Mindy Project – a star-vehicle for bestselling author and actor Mindy Kaling. Kaling does not fit within the traditional confines of a romantic comedy heroine, as she is an opinionated woman of colour with the entitlement of middle-class white man. This paper argues that through Kaling’s character Mindy Lahiri, The Mindy Project articulates a sharp critique of the problems with postfeminist femininity. The series takes postfeminist tropes to their logical and even illogical extremes and in doing so the series makes them appear absurd and ridiculous. The Mindy Project highlights the potential of the television rom-coms to negotiate the complexity of performing femininity in the contemporary moment.

Jessica Ford is an early career researcher at UNSW in the School of the Arts & Media. She lectures and tutors in film studies, media studies, and gender studies, and has published essays on Buffy the Vampire Slayer, Community and Girls. Her research interests lie in recent US scripted television and television histories with a focus on gender and feminism.

Keywords: Television, feminism, postfeminism, gender, romantic comedy

Samantha Lindop (University of Queensland)

Robot technologies and representations of artificial women in recent sci-fi cinema

Focusing primarily on Alex Garland’s provocative sci-fi thriller Ex Machina (2015), along with other recent films about human interaction with artificial women (Spike Jonze’s Her (2013) and Luke Scott’s Morgan (2016) being just two examples), this paper will explore how emergent directions in social robotics, deep machine learning and the possibility of sentient artificial intelligence have influenced the way robots are imagined in cinema and how this, in turn, intersects with a recent resurgent of interest in feminism in popular media culture. Specifically, the paper will consider how machine performativity and subjectivity are interpreted in light of these technological innovations and socio-cultural shifts. The ideological prospect...
of constructing the perfect artificial woman dates back to antiquity, with tales like Ovid’s *Pygmalion*. While creative imaginings about female-coded machines take many forms, often anxieties about the idea of the feminine are displaced onto the object of the machine — an invention constructed under the mastery of man and thus entirely managed by him. Bryan Forbes’ 1975 cinematic interpretation of Ira Levin’s *The Stepford Wives* (1972) is one example among many where these dynamics are explored. In texts such as this the robot woman is a reduced to an automated, non-cognitive, hyper-feminised version of the real women she has been built to replace.

However, recent interpretations of artificial women depict them very differently. Far from subservient and inferior, they are supremely intelligent, transgressive and often evoke the trope of the dangerous machine inspired by Karel Capek’s 1920 play *Rossum’s Universal Robots*. But their intellect also changes their presence on screen, transforming them into significant figures in the narrative that are complex, relatable and often sympathetic, despite their destructive tendencies.

Keywords: Robots, gender, sci-fi, technology

**Alicia Byrnes (University of Melbourne)**

*Resurfacing the senses in Spike Jonze’s Her*

(Dis)embodiment is central to Spike Jonze’s 2013 film *Her*. By superficial assessment, the film seems to espouse the posthumanist refrain that consciousness can exist free from the body, unaltered and perhaps better off. The protagonist, Theodore, establishes a romantic relationship with his personalised operating system (OS), Samantha, only for her to outgrow him. Having used him as a cybernetic surrogate, her cognitive skills develop rapidly until she functions as an autonomous subject.

Despite its narrative interest in transcendence, the film repeatedly, and somewhat perversely, returns to matters of the body. This paper reveals how embodiment is prioritised in *Her*. The film focalises the characters’ sense of materiality through formal disruptions, both fleeting and sustained, to conventional modes of cinematic perception. Such interventions mark the profundity of one’s material instantiation across diegetic and extra-diegetic planes.

**Alicia Byrnes** is a PhD Candidate and Tutor in Screen and Cultural Studies at the University of Melbourne. She received her M.A. in Cinema Studies at New York University in 2014. Her dissertation considers how posthuman narratives in contemporary science fiction cinema privilege embodiment, specifically female embodiment. Her research interests include feminist film theory, phenomenological film theory, cinephilia and documentary cinema.

Keywords: Phenomenology, embodiment, posthuman, feminism
Paola Bilbrough (Victoria University)

*Constructing the heroic other and “They always asked about Africa”: Two documentary representations of Sudanese Australians*

In mid-2015 a television advertisement for Western Sydney University entitled *Deng Thiak Adut Unlimited* (Morrison dir. 2015) went viral on YouTube attracting over two million views and a great deal of media attention. *Unlimited* is a documentary reconstruction of Deng Adut’s trajectory from child soldier and refugee to successful Sydney lawyer, which evokes a Hollywood tearjerker in both narrative structure and production values. In *Unlimited* Adut is voice-less – rather than telling the story he *is* the story and the action is choreographed to a highly emotive pop song. In this paper, I analyse the political and ethical significance of *Unlimited* in a media realm that has historically portrayed Sudanese-Australians as gang members and threatening cultural others. I suggest that the construction of Adut as a “heroic other,” who is able to triumph over adversity through benevolent western intervention, evidences an orientalist discourse and a version of the “White Industrial Savior Complex” (Cole 2012). The production choices in *Unlimited* frame Sudan as a “place of catastrophe” (Aidichie 2009) and ensure that the viewer is never able to forget Adut’s refugee-ness despite the fact he is an Australian citizen. I argue that collaborative documentary practice offers a partial answer to these representational issues, and I specifically discuss the process of making a three-minute collaborative documentary *This is Me: Agot Dell* (Bilbrough dir. 2015), which voices a young Sudanese-Australian woman’s experiences of being over defined as ‘African’. Drawing on Agnes Varda’s (2009) notion of poetry opening “doors and windows” for viewers to “leave the film and go vagabond,” *This is Me* utilises a poetic aesthetic that aims to allow space for viewers’ own imaginative and critical processes around belonging and racism.

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**Paola Bilbrough** is a documentary practitioner, widely published poet and early career researcher. Her critical media and cultural studies research is informed by many years of working in a community development context on anti-racism and advocacy projects. To date, both her creative work and research has focused on the relationship between documentary practitioner and participant(s) and the tensions between ethical practice and aesthetic freedom. Paola’s research been published in the Journal of Auto/Biography Studies and Departures in Critical Qualitative Research. She is a lecturer in International/Community Development, Education and Academic Literacy at Victoria University, Melbourne.

Keywords: Sudanese-Australians, advertising, refugee, collaborative documentary, poetry

**Rosa Holman**

*Mobile movies and mass migration: Refuges and self-representation in documentary and digital media*

While scholarship is rapidly emerging on the relationship between refugees, smartphones, apps and social media networks, the manner in which asylum-seekers are documenting their journeys via digital devices and how such footage forms an intervention into the genre and practices of documentary filmmaking is equally compelling. This paper examines collaborations between European media production companies and refugee filmmakers and how such documentary footage contributes towards the processes of self-representation and the importance of bearing witnessing during the current global refugee crisis. Unpacking such case studies as the German company, *Refugee TV* and the BBC series *Exodus*, this paper examines the possibilities and limitations of such partnerships. It also looks at the productions emerging in conjunction with detainees from Australian immigations detention centres such as *Nowhere Line: Voices from Manus Island*, made by Melbourne-based animator, Lukas Schrank and also Behrouz Boochani’s yet to be released *Chauka, Please Tell us the Time*. This paper situates these case studies within the current debates surrounding the nexus of suffering and spectatorship and the importance bearing witness to the pain of deterritorialisation.

**Rosa Holman’s** research has primarily investigated the cultural politics and aesthetic practices of Iranian national and diasporic cinema, with particular emphasis on women’s cinema, the influence of poeticism and representations of
disability. She has a PhD from the University of New South Wales, Sydney, which focused on the themes of authorship, voice and lyricism in the work of various female Iranian filmmakers. Her research on Iranian cinema has appeared in cinema journals Senses of Cinema and Screening the Past, with contributions specifically on Iranian women’s filmmaking published in titles by Intellect and Wallflower Press. More recently Rosa’s scholarship has focused on the relationship between asylum-seekers and the media, including self-representation through social media, animation and documentary.

Keywords: Asylum-seeking, documentary, digital devices, media collaboration

Danny Fairfax (Yale University)

ISIS, the cinema and death

The phenomenon of the ISIS video clip, depicting executions and other atrocities committed by the fundamentalist group and disseminated globally via online video-sharing sites such as YouTube, is one of the major events in audiovisual culture in the 21st century. Although these short videos will never be shown in a cinema, they exercise some of the major questions with which film theorists have grappled for more than 50 years.

In 2016, the French theorist and documentary filmmaker Jean-Louis Comolli released a book asking what our response as spectators should be to these video clips and what effect they have had on the nature of the moving image. A former editor of Cahiers du cinéma during the journal’s post-1968 Marxist phase, and best known for texts from this time such as “Technique and Ideology” and “Cinema/Ideology/Criticism”, Comolli has continued to practice and theorise the cinema up to the present day.

In Daech, le cinéma et la mort, he does not shy away from taking controversial stances: rather than being a mere output of the all-consuming visual spectacle of the modern world, the ISIS video clip is a form of cinema because it exercises the same kind of formal and ethical questions that films have traditionally posed. In particular, the issue of the visual inscription of acts of brutality is patently present in the existence of these clips. The question arises whether we, as viewers, should expose ourselves to these grisly audiovisual entities. Controversially, Comolli argues that we must indeed watch them, in order to critique them and combat them.

This paper presents an overview of Comolli’s argument, presenting it in the context of the long tradition of thinking on questions of the cinema’s relation to violence and death (Bazin, Godard, Lanzmann, Didi-Hubermann) and offers a personal response to both the book in question and the meaning of the ISIS video clip for contemporary screen culture.

Daniel Fairfax has just completed his PhD in Film Studies and Comparative Literature at Yale University. His dissertation focused on the post-1968 period in
In this session, organised specifically for New Directions in Screen Studies, Tseen Khoo and Jonathan O'Donnell (aka The Research Whisperer) share strategies and resources for emerging researchers. Focusing on some of the challenges faced by researchers as they move from PhD to post-PhD work and opportunities, it will cover topics including information-seeking and networking, finding funding, publishing and dealing with casualisation.

**Tseen Khoo** is a Lecturer in the Research Education and Development team, Graduate Research School, La Trobe University. She's been a Senior Advisor (Research Grant Development) at RMIT University, a research fellow at Monash University and the University of Queensland. She has written on research funding issues, early career researcher experiences, alternative academic streams, and racial diversity issues in Australia. Since its creation in 2006, Tseen has been the convenor of the Asian Australian Studies Research Network (AASRN), and she is also a founding editorial advisor for the Asian Australian arts and culture magazine, Peril. With Jonathan O'Donnell, Tseen created and runs the research development and research culture blog, The Research Whisperer.

**Jonathan O'Donnell** helps people get funding for their research. To be specific, he helps the people in the College of Design and Social Context at RMIT University. He has been doing that, on and off, since the 1990's (with varying degrees of success). He loves his job. He loves it so much that he has enrolled in a PhD to look at crowdfunding for research. With Tseen Khoo, he runs the Research Whisperer blog and twitter stream, about doing research in academia.
Patrick Moritz (University of Adelaide)

**Cannibalising the source: the knowing viewer of Liliana Cavani’s I Cannibali**

It is common after viewing a film adaptation of a story with which one is familiar to remark upon how the new work compares to the old, yet the accepted wisdom and practice of adaptation studies is to avoid judging a film by its fidelity to its so-called “source” text. This principle is highly useful as it can, among other things, concentrate discussion on how cinematic rather than literary techniques are employed in a film. In some cases, however, it is necessary to interrogate the expectations that a viewer aware of the source text would have of an adaptation, as the fulfilment or subversion of these expectations can be crucial to the film’s meaning and interpretation. To demonstrate this concept, I examine Liliana Cavani’s 1970 film *I Cannibali*, a loose adaptation of Sophocles’ drama *Antigone*.

Cavani was criticised at the film’s release for straying far from her Ancient Greek predecessor, with Derek Elley describing the film as “a pretentious, obsessive bore, all inherited kudos from Sophocles’ *Antigone* with none of its art.” Contrary to Elley, I argue that Cavani is aware of this “inherited kudos” and utilises it for her own purpose. Drawing inspiration from Hans Robert Jauss’ reception theory, I contend that Cavani evokes the knowing viewer’s expectations of Sophocles’ *Antigone*, only to distort and subvert them to promote her own themes. By analysing the film through this premise, I am able reconcile a discussion of how Cavani creates the film using cinematic techniques and a discussion of how infidelity to the source text is integral to her vision, and thus promote a method of analysing other adaptations which change important aspects of their source texts.

**Patrick Moritz** holds a Bachelor of Arts (Honours) in English and Classics, a Bachelor of Teaching and a Diploma of Languages in Italian from the University of Adelaide, and has also studied at the University of Bologna. His primary research interests are the reception and adaptation of Classical Greek and Roman texts and the effect of adaptations on knowing and unknowing audiences. His current doctoral research combines these two areas through an investigation of 21st century postmodern adaptations of the Homeric poems, examining works as diverse as *O Brother, Where Art Thou*, novels by Margaret Atwood and David Malouf, and an episode of *The Simpsons*.

Keywords: Adaptation, reception, Italian cinema

Chloe Benson (Federation University)

**At the margin: Exploring the role of paratextuality in bisexual meaning making**

The filmic representation of bisexual identities is commonly fraught by a number of impediments. For instance, many of the common conventions of narrative cinema,
such as coupled resolution, pose unique challenges to representing nonmonosexual identities; if a behaviourally bisexual character is in a monogamous relationship at the film’s end then their bisexuality may be readily erased or disregarded as a phase. This issue stems largely from the pervasiveness of monosexism, which presupposes all people are fundamentally monosexual (attracted to only one sex or gender) and prioritises a synchronic approach to sexuality. It also highlights the significance of viewing positions and framing to bisexual cinema studies.

Making sense of the ways that bisexual identities are rendered intelligible on screen has traditionally revolved around narrative or formal analysis of films. Whilst this has provided important insights, it often overlooks the significant connection between bisexual representation and paratexts. In order to more fully explore how bisexual meaning is constructed, I argue that critical attention must extend beyond the confines of the film text to engage in what Jonathon Gray describes as a form of “off-screen studies” (4). With a focus on official marketing materials designed to prefigure a film’s release, this paper will discuss two notable connections between bisexual representation and paratexts: the aesthetic and representational opportunities conducive to bisexual visibility that are provided by entryway paratexts; and the capacity of these texts to frame the films they promote and thereby facilitate particular viewing positions.

Works Cited


Keywords: Bisexuality, queer cinema, paratexts, framing

Shaye Guillory (Bond University)

Lipstick feminism in contemporary Hollywood cinema

The capacity for the nuanced contemporary film female to employ her manufactured perfection for means of manipulation of the film man creates a notable discordance with the recognised interpretation of Mulvian film methodology. In her seminal paper “Visual and Other Pleasures,” Laura Mulvey defines the role of the woman as “the bearer of the bleeding wound,” whereby the film female is unable to exert agency beyond her role as object of male fantasy. This paper seeks to reevaluate preceding theory by offering an alternate interpretation with which to regard the cinematic woman. In appropriating the viewpoint of the ‘lipstick feminist,’ this paper will evaluate the affordance of agency to the film female by means of purposeful engagement with her idealist “Hollywood” beauty. Esteemed films of the past decade, specifically The Wolf of Wall Street (Scorcese, 2013), American Hustle (Russell, 2013), Black Swan (Aronofsky, 2011) and Midnight in Paris (Allen, 2011) will provide basis for examination. The interpretation of the multifaceted film female as a character
afforded agency on account of her sexual allure will provide an alternate reading of the “misogynist” label placed on such films by critics upon their release.

Shaye Guillory is an independent scholar and graduate of Bond University’s Film and Television programme.

Keywords: Lipstick feminism, the gaze, female agency, Mulvian theory

DAY 2: PRESENTERS SESSION 3 – PANEL 3B

Jason Christopher Jones (Monash University)

Reimagining the nuclear: Visions of atomic annihilation in Godzilla 2014 and Shin Godzilla

Godzilla has from its inception been more than a giant monster. He is intimately connected with the human and represents the frailty and confusion that necessarily accompany existence. One might argue that this very attribute of Godzilla—that he is just as much human as he is monster—has lead to the over 60 years of international popularity he has seen.

The release of a new Godzilla film is always an auspicious occasion. Just as Godzilla only occasionally rears his head within the fictional worlds of the films in which he stars, Godzilla appears to audiences only sporadically, presenting us an opportunity to answer an important question: Have we made progress as human beings? Such was the standard set by the 1954 Japanese original film, Gojira, in which the monster represents Japan’s being dragged back into the wartime destruction wrought by the firebombing of Tokyo and nuclear bombing of Hiroshima and Nagasaki. Even with the defeat of Godzilla through the use of Dr. Serizawa’s “Oxygen Destroyer,” the film does not leave us with an answer to that question. Instead, we are left with a choice: Continue down the road of nuclear weapons development and assure our mutual destruction or give ourselves the opportunity to prosper as a species by reflecting upon our behavior and reigning in destructive tendencies so as to ensure mutual survival.

Hollywood adaptations of Godzilla have historically avoided that very line of questioning. The 1956 remake starring Raymond Burr was heavily edited to avoid the sensitive issues of responsibility and the memory of wartime death and destruction as experienced by “others.” The 1985 remake of the 1984 Japanese Godzilla film also saw editing in key points that removed ambiguity regarding who the antagonists were in the midst of the Cold War. The 1998 version of Godzilla not only exported responsibility of the iguana-derived “Godzilla” to the French, but also reinforced the image of a uniquely infallible and lethally effective US military that could solve all of the country’s problems (and therefore, the world’s problems) by simply blowing them up. A film that ends in laughter and celebration, the 1998 Godzilla missed the point entirely: Godzilla’s existence and wont for destruction

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are inseparable from the hubris of humanity. Such is the precedent set for Hollywood’s contributions to the film series. The 2014 Hollywood Godzilla film and the 2016 Japanese Godzilla film represent a new opportunity for introspection, again asking not the question of whether humans can defeat giant monsters, but whether humans can avoid self-destruction in a world in which the development of the “nuclear deterrent” is still alive and well. This paper seeks to contextualise the Godzilla films of the new century within the framework established by the Godzilla canon of the old. It juxtaposes the Hollywood and Japanese understandings of atomic annihilation, while seeking to locate the vestiges of human progress made toward this issue between 1954 and 2016.

Jason Christopher Jones joined Monash University in 2015. He is a lecturer in Japanese Studies in the School of Languages, Literatures, Cultures and Linguistics, and researches wine, manga, Godzilla and themes of cultural exchange and adaptation. In addition to his research, he is an active translator and interpreter, his most recent project being the English-Japanese translation and subtitling of the documentary film, Tohoku Tomo (2014).

Keywords:
Josie Sohn (Monash University)
Die Winterreise to Requiem: The death of a displaced man in Winter Wanderer

This paper explores the ways in which the musical citation of Franz Schubert’s song cycle Die Winterreise (1828) constructs a transnational space in Winter Wanderer, a 1986 South Korean melodrama by Kwak Chigyun. The film, based on the serialised novel of the same title by Ch’oe Inho (1984), follows the tragic life of a medical student from a well-to-do family who upon learning that he was born out of his late father’s affair with a camptown prostitute and being disowned by his family, turns to seek his aunt who runs a camptown bar herself where his life spirals down to one of crime and self-destruction. In my reading of the film, I see the transnational space created by music as salvific, a refuge which delivers the protagonist from the crucible of the postwar sexual economy that reproduces “dirty blood.” The translational space that redemptive music creates, however, is ultimately death, the only exit that is available for the displaced man punished with wounded masculinity, bringing the winter’s journey to an end with a hymn for the dead.

Keywords: Winter Wanderer (Kyŏul nagûne), South Korean melodrama, film music, US military camptown, postwar sexual economy, developmentalism

Tegan Farrell (Monash University)
“Superstition and religion”: misrepresenting Chinese religion in Chinese news

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The term “superstition” (迷信 mixin) has a long history in Chinese state campaigns against popular religion (民間信仰 minjian xinyang), used as a tool to delegitimise such practices and condemn them as backward and dangerous. It is a term still frequently used in Chinese news media reporting on popular religious practices, where it is often used in opposition to “religion”: “superstition and religion.” This paper argues that, beyond representing attempts to suppress the religious practice of over half a billion Chinese people, the opposition of these two terms in Chinese news media – news produced within the People’s Republic of China’s highly-regulated news media system – signifies a fundamental misrepresentation of the nature of Chinese religion.

“Religion,” as a word and a concept, fails to adequately convey how religious practice and belief are experienced by most Chinese, who, rather than understanding discrete, separate religions, operate within a broader overarching religious system, choosing the practice most appropriate for the situation at hand from their “religious toolbox” with little regard for which religion it would be thought to belong to. Yet, state policy fails to reflect this understanding. The Communist Party of China claims to guarantee freedom of religion, but only includes Buddhism, Daoism, Islam, Protestant Christianity, and Catholic Christianity in its definition of religion. While a clear issue with this definition is its failure to recognise the enduring non-institutionalised popular religious practices of the majority of Chinese, its specification and categorisation also represents a disregard for how Chinese people experience and understand religion. This disregard carries over to Chinese news media coverage of religion, resulting in a misrepresentation disseminated to hundreds of millions of people. Drawing on digital news coverage of one of the most common popular religious practices, fortune-telling, in People’s Daily, China Daily, and Global Times, this paper demonstrates the use of “superstition” in opposition to “religion” in dominant Chinese news media, arguing such usage goes beyond undermining enduring customs that provide social value to hundreds of millions of Chinese people to also fundamentally misrepresent the nature of Chinese religion to Chinese people and the world.

Tegan Farrell is a PhD candidate in Monash University’s School of Media, Film and Journalism. She has a background in Chinese studies and journalism, with particular interest in East Asian news media and cultural practices. Her current research focusses on the lived experience of popular religion in contemporary Taiwan and its representation in Taiwanese news media.

Keywords: China, Chinese popular religion, superstition, religion, news media, discourse analysis
Julie Siedses (Monash University)

Ingrid Bergman’s star persona in Stromboli (Rossellini 1950)

Stromboli was the first film Ingrid Bergman made with Robert Rossellini, and it was both widely panned by critics and a commercial failure. Since its release, critics have debated how the most widely lauded Italian neorealist film director and the most popular star in Hollywood at the time, could make such an unsuccessful film. Stromboli’s value has been appreciated in scholarly circles retrospectively, therefore it is pertinent to interrogate the textual and contextual characteristics that affected its poor initial reception. While there are wide opinions as to why the film was a failure: from Rossellini turning his back on his neorealist sensibilities, to fall-out from the Bergman-Rossellini affair; there has been little analysis on how the Hollywood-created star persona of Bergman interacted within the film. This work explores Rossellini’s presentation of Ingrid Bergman in Stromboli and how her star persona differs from that presentation. Rossellini said himself that that his films were autobiographical, and there are some scholars who see Stromboli, Europa ’51 (1952) and Voyage to Italy (1954) as representing the stages of the Bergman/Rossellini marriage. However, this presentation will explore with how Bergman’s star persona, the characters she played, and her real life were manipulated within Hollywood, and how, by changing the public’s perception of all three of these characteristics, Rossellini and Bergman threatened both their careers and the film they both worked so hard on realising.

Julie Siedses is an Honours candidate Monash University Film and Screen Studies

Alexandra Golotta (Monash University)

Dad Bods, Balls and Men Like Us Making Fun of Masculine Vulnerability

The media play a conspicuous role in defining and stabilising a hierarchy of masculinities, apparently endorsing those models which reflect and reinforce existing public sentiment about ‘what it is to be a man’. The meaning-laden and condensed nature of television advertising in particular makes these texts potent sites of just this kind of ideological assertion. This study addresses the marketing of masculinity from a contemporary Australian perspective, where humour is the ever-present companion to representations of masculine vulnerability.

Through the textual analysis of three television advertising campaigns, this study asks: What role does humour play in enabling certain understandings of and attitudes towards masculinity on behalf of Australian audiences? On the surface, these texts appear to embrace men’s vulnerability and declare an end to the dominant paradigm of masculine strength, power and rationality. However, the ever-
present joke formulation implies that these expressions and declarations are made in an exceptional space, outside of which hegemonic masculinity remains unchallenged. Comedy thus provides the nexus between displays of masculine vulnerability and adherence to the hegemonic rules of manhood. This prompts the conclusion that contemporary Australian masculinity involves an acknowledgement of, but ambivalent attitude towards, masculine vulnerability, and that the values of hegemonic masculinity endure in the Australian psyche despite their incompatibility with a contemporary social environment which no longer supports the unqualified and unquestioned dominance of the male role.

Alexandra Golotta is Honours candidate Monash University Film and Screen Studies

Screening: *Certified Copy* (2010) followed by Panel Discussion + Q&A

Abbas Kiarostami (1940-2016) was an Iranian film director, screenwriter, photographer and film producer. An active film-maker from 1970, Kiarostami had been involved in over forty films, including shorts and documentaries. To mark the passing of this remarkable director, join us for a screening of *Certified Copy* followed by a special panel discussion and audience Q&A featuring Iranian-Australian filmmaker and academic Dr Amin Palangi, Persian Studies scholar Dr Sanaz Fotohui and Iranian cinema scholar Dr Rosa Holman, organised by the directors of the Persian International Film Festival.
Useful information about Monash University and Melbourne

Myki Cards
To use trams, trains and buses in Melbourne you will need a Myki card. These cost $6 ($3 concession) and can be purchased at 800 retailers around the city, including all 7-Eleven stores and many train stations. The best place to buy a Myki for visitors travelling to Caulfield campus is at Flinders Street Station in the city or Caulfield Station opposite campus.

Once you purchase a card, you will need to add credit to take a journey. A standard journey in Melbourne costs $4.10. Once you have touched on upon entering a station or boarding a tram or bus, your fare covers two hours of travelling on any form of public transport. Just remember to always touch on and touch off each time you enter or leave a train station, and touch on when you board a tram or bus.

Getting to Monash
The fastest way to get to Monash University’s Caulfield campus is by train – Caulfield Station is just across the road from the university. Four lines from the city stop at Caulfield: Cranbourne, Dandenong, Frankston and Pakenham. The journey from the city to Caulfield Station takes approximately 20 minutes.

Alternatively, a number 3 tram from Swanston Street in the CBD will take you directly to Caulfield Campus. The journey from the city will take around 40–50 minutes.

If you are driving, the nine-kilometre trip from the city of Melbourne will take about 30 minutes in peak hour traffic and 20 minutes at other times.

Location of the conference on campus
All conference sessions will take place in Building H, which sits next to Dandenong Road (the Princes Highway). See the back of this program for a campus map.

The conference reception will take place in the MUMA Art Gallery, located on the Ground Floor of Building F. This is a five-minute walk from the main conference venue in Building H.

Time out space
Quiet space with Wi-Fi access, chairs and desks is available on level 2 of the main conference venue, Building H. Simply turn left or right upon exiting the lifts and you will come to the quiet areas.

Wi-Fi on campus
Wi-Fi will be available for all registered conference participants – a password will be announced on the first day of the conference.

Campus map
A map of Monash University’s Caulfield campus can be found at the back of this program.
Acknowledgements

The New Directions in Screen Studies Conference Committee wish to thank the following individuals and organisations that have helped make this conference possible.

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