



# SYDNEY SCREEN STUDIES NETWORK

SYDNEY SCREEN STUDIES NETWORK  
PRESENTS

## DIAL S FOR SCREEN STUDIES



The Annual Screen Studies Conference presented  
by the Sydney Screen Studies Network

28 to 29 November 2019  
**Program Booklet**



**UNSW**  
SYDNEY

Supported by:

School of the Arts & Media, UNSW Arts & Social Sciences

# Welcome

**Dial S for Screen Studies** is the annual screen studies conference organised by the Sydney Screen Studies Network. In 2019, we invited presenters to speak to one of two streams: Current Approaches to Screen Theory and Futures of Screen-based Creative Practice. Across two days, experts in screen theory and screen practice from across Australia will present on a number of topics, including:

- Cinemas of national past
- The gaze
- Exhibition and festivals
- Genre and cinema: neo-noir, sci-fi and the western
- Auteurs
- Narratives of heroes and villains
- Female filmmaking and transnational cinemas
- Performance and celebrity, and
- Two panels on the futures of screen-based creative practice

In addition to these highly engaging panels, there will be a number of workshops on:

- Animation and history
- Screenwriting
- Cognitive media theory, and
- Futurity: theories of screen's future, the future of screen theory and practice

The highlight of the conference will be Professor Sue Turnbull from the University of Wollongong presenting a keynote on:

## **‘This is Your Worst Nightmare’: Reimagining Screen Entertainment and the Practice of Audiencing’**

A big thank you to our chairs Daniel Binns, Luke Cromer, Adam Daniel, Alison Horbury, Phoebe Macrossan, Amin Palangi, Susan Potter, Michelle Royer, Mahsa Salamati, Richard Smith and Sue Turnbull.

Also, a big thank you to our volunteers Max Bledstein, Isabella Geha, Zach Karpinellison, Mazda Moradabbasi, Elham Naeef, James Overs and Debbie Zhou.

We hope you enjoy this exciting day of challenging papers. Please join us for social drinks after the symposium!

Continue the conversation using the symposium hashtag [#dialS4screenstudies](#)

# DIRECTIONS AND USEFUL INFORMATION

## Getting to UNSW

### *Buses from the city*

UNSW Express Bus routes (890, 891, 892 and 895) run to and from Eddy Avenue, Central Station. These routes are prepay only and are fast and high frequency. Alternative services that run to and from Anzac parade include 393, 395 (Central Station, Eddy Avenue), 391 (Circular Quay via Central Station), 392, 394, 396, 397 and 399 (Circular Quay via Museum Station).

### *Buses from the inner west*

- Metrobus 10 (M10) - Leichhardt to Maroubra Junction via Anzac Parade
- Metrobus 50 (M50) - Drummoyne to Coogee via the City, Anzac Parade and High Street.

### *Parking*

All day casual parking is available on the top floors of the Barker Street (Gate 14), Botany Street (Gate 11) car parks and in the Western Campus Carpark across Anzac Pde from the main campus. Please see the campus map overleaf for further details. Free all day and 2-hour parking is also available in the surrounding streets.

### *Location of the symposium on campus and catering*

All symposium sessions will take place on Level 3 of the Sir Robert Webster Building. See campus map on the final page for exact location, or download the app Lost on Campus.

Registration, Morning Tea, Lunch, and Afternoon Tea will all take place on level 3 of the Sir Robert Webster Building, outside room 327.

Freshly brewed coffee can be purchased from many cafes on campus, the two closest are Coffee on Campus and JG's Cafe.

### *Wi-Fi*

Wi-Fi is freely available on campus for anyone with a university affiliation. Connect to Eduroam and use your normal university username and password details to log in. Alternatively, login to the uniwide\_guest Wi-Fi network.

## Panel Sessions

We request that each paper is a *maximum* of twenty-minutes in length. Each speaker also has ten-minutes of question time. We ask that, where possible, speakers present as ordered in the program. We also ask that each presenter gives their paper and that question time is left for the end. It is important that panel sessions finish on time due to the short breaks between panels.

## IT for Panel Sessions

Each of the rooms is fitted with a computer, have USB ports and HDMI and VGA connections. If using an Apple Mac laptop, please bring your own adapter for the above. Please also print your presentations before the event and have alternate digital options for your PowerPoint presentations.

327 has a Blu-ray player and a multi-region DVD player. Room 306 has a Region 4 DVD player.

We recommend that presenters test their presentations, clips etc at least ten minutes before the panel session is due to start.

# About Sydney Screen Studies Network

**Sydney Screen Studies Network (SSSN)** is a research-led group of scholars, students, and screen enthusiasts, whose interests cover all aspects of film, television, and screen-based media. The Network welcomes members from across Sydney, Newcastle, Wollongong, and greater New South Wales. SSSN aims to provide a casual networking and collegial relationship-building space for screen studies in Sydney. The group aims to produce research outputs through collaborations including grants, publications, screenings, and other projects. Our goal is to bring together scholars, students, researchers, and industry practitioners in film, television, and screen-based media studies.

SSSN also has a dedicated higher degree research (HDR) students and early career researchers group. We run events and workshops focused on building a community and developing the skills of early career researchers and HDR students in Sydney and surrounds.

For more information on our program visit: <https://sydneyscreenstudies.wordpress.com/>

 [facebook.com/SydneyScreenStudies](https://facebook.com/SydneyScreenStudies)

 @\_SSSNetwork

## SSSN Executive Committee

**President:** Melanie Robson, University of New South Wales

**Vice President:** Adam Daniel, Western Sydney University

**Secretary:** Amy Boyle, University of Wollongong

**Treasurer:** Luke Robinson, University of New South Wales

**Marketing:** Kai Ruo Soh, University of Wollongong

**Postgraduate Representative:** Luke Cromer, University of Sydney

**Undergraduate Representative:** Debbie Zhou and Katherine Zheng, University of New South Wales

## Conference Organising Committee

**Team Leader and Treasurer:** Luke Robinson, University of New South Wales

**Secretary:** Luke Cromer, University of Sydney

**Marketing (social):** Katherine Zheng, University of New South Wales

**Program, Marketing (academic) and Social Events:** Adam Daniel, Western Sydney University

**Volunteers:** Mahsa Salamati, University of New South Wales

# Day 1 – 28 November 2019

Time	SESSION A (Robert Webster Room 327)	SESSION B (Robert Webster Room 332)
11am REGISTRATION and MORNING TEA (Robert Webster Level 3)		
1130am WELCOME (Robert Webster Room 327)		
11.45am – 12.45pm	<p><b>The Gaze</b></p> <p>Chair: Michelle Royer</p> <p><b>Max Bledstein</b> Raha's Revenge: The Final Girl of Fereydoun Jeyrani's <i>Parkway</i></p> <p><b>Alison Horbury</b> The Real Gaze of Australian Cinema: A History Told 'beneath the bar'</p>	<p><b>Cinemas of National Past</b></p> <p>Chair: Richard Smith</p> <p><b>Mazda Moradabbasi</b> Adaptation in Iranian New Wave Cinema</p> <p><b>Lihong Wu</b> Socialist Time and Socialist Cinema in China</p>
12.45pm – 1.45pm LUNCH (Robert Webster Level 3)		
1.45pm – 3.15pm	<p><b>Futures #1</b></p> <p>Chair: Luke Cromer</p> <p><b>Daniel Binns</b> Time/Code: A Material Approach to Media-making</p> <p><b>Noel Burgess</b> When Everything Can Change – A practice Led Investigation of the Implications of Non-linear Production Technology on Music Composition for Screen Media</p> <p><b>Nima Sotoudeh</b> Cinema Lives: Film Criticism in the Digital Age</p>	<p><b>Exhibition and Festivals</b></p> <p>Chair: Amin Palangi</p> <p><b>Mahsa Salamati</b> A Transnational Encounter with the Iranian Cinema: Towards Understanding the Festival Experience</p> <p><b>Michelle Royer and Benjamin Nickl</b> "National" Film Festivals in Australia: Understudied but Important Players in Australia's Multiculture/multilingual Scene</p>
3.15pm to 3.30pm BREAK (Robert Webster Level 3)		
3.30pm – 4.30pm	<p><b>Workshop</b></p> <p><b>Charles daCosta</b> Presently Practising the Past: Deploying [Animation] History for a harmonious theorem-praxis nexus</p>	<p><b>Workshop</b></p> <p><b>Stuart Bender</b> Combining Screen Theory and Psychophysiological Approaches to Understanding Audience Response</p>

# Day 2 – 29 November 2019

Time	SESSION A (Robert Webster Room 327)	SESSION B (Robert Webster Room 332)
8.45am REGISTRATION (Robert Webster Room 327)		
9.15am WELCOME (Robert Webster Room 327)		
9.30am – 11am Keynote by <b>Sue Turnbull</b> Chair: Phoebe Macrossan (Robert Webster Room 327)		
11am – 11.15am MORNING TEA (Robert Webster Level 3)		
11.15am – 12.45pm	<p><b>Auteurs</b></p> <p>Chair: Susan Potter</p> <p><b>Jodi Brooks</b> Critical Remains: The Queer Art of Failure in Lisa Cholodenko's <i>High Art</i> (1998)</p> <p><b>Tim Laurie</b> Decisions Without Choices: Morality, Materialism and the Event in Films of the Dardenne Brothers</p> <p><b>Patricia Di Risio</b> Punishing Women Horror Directors: <i>The Nightingale</i> (Jennifer Kent 2018)</p>	<p><b>Genre and Cinema: Neon-noir, Sci-fi and the Western</b></p> <p>Chair: Adam Daniel</p> <p><b>Imran Firdaus</b> Gaspar Noé's Neon-Noir: The Poetics of Transgression</p> <p><b>Rhiannon Hall</b> Vengeance on the New Frontier: Understanding the Western Through Taylor Sheridan's 'frontier trilogy'</p> <p><b>Harry Gay</b> Hollywood, Time and the Robotic Body: A Close Analysis of <i>Blade Runner</i> and <i>Blade Runner 2049</i></p>
12.45pm – 1.45pm LUNCH (Robert Webster Level 3)		
1.45pm – 2.45pm	<p><b>Narratives of Heroes and Villains</b></p> <p>Chair: Alison Horbury</p> <p><b>Kathrin Friedrich</b> Moving Evil Heroes: Approaching Character Engagement by Considering the Influence of Nonverbals and Aesthetic Choices</p> <p><b>Gabiann Marin</b> The Hidden Goddess: Celebration and Erasure of the Goddess in DC's Cinematic Wonder Woman and Comparative Contemporary Superhero Narratives</p>	<p><b>Female Filmmaking / Borders in International Co-production</b></p> <p>Chair: Mahsa Salamati</p> <p><b>Essi Haukkamaa-Judge</b> Borders in International Feature Film Co-production</p> <p><b>Cindy E. Magara</b> Representation of Gender Power Relations in Contemporary East African Films</p>
2.45pm – 3pm BREAK (Robert Webster Level 3)		

# Day 2 – 29 November 2019

Time	SESSION A (Robert Webster Room 327)	SESSION B (Robert Webster Room 332)
3pm–4.30pm	<p><b>Performance and Celebrity</b></p> <p>Chair: Sue Turnbull</p> <p><b>Adam Daniel</b> Cruise as Father and Son</p> <p><b>Phoebe Macrossan</b> Exploring Celebrity Soundscapes and Voice Acting Through Owen Wilson’s ‘wow’</p> <p><b>Lara Holmes</b> Comedic Rage as Feminist Resistance</p>	<p><b>Futures #2</b></p> <p>Chair: Daniel Binns</p> <p><b>Catherine Gough-Brady</b> The Transgressive Form of the Digital Paper</p> <p><b>Charles daCosta</b> Blacking our Face: The Problematic Paradox of Absence and Approximation of Blackness in Implementations of Facial Recognition Technology</p>
4.30pm – 4.45pm AFTERNOON TEA (Robert Webster Level 3)		
4.45pm – 5.45pm	<p><b>Workshop</b></p> <p><b>Luke Cromer and Luke Robinson</b> Futurity: theories of screen’s future, the future of screen theory and practice</p>	<p><b>Workshop</b></p> <p><b>Naomi Telushkin</b> No Zombies, No Dragons, No Serial Killers: The Teleplay as Literature and Pedagogies of Contemporary Screenwriting</p>
5.45 – 6pm	CLOSING REMARKS (Robert Webster 327)	
CONFERENCE DRINKS, The Doncaster Hotel, Kensington 6.30pm		

# Abstracts

## KEYNOTE

### **SUE TURNBULL**

'This is Your Worst Nightmare': Reimagining Screen Entertainment and the Practice of Audiencing.

One of the foundational myths of media audience research involves the screening of the Lumière brothers' film, 'L'Arrivée d'un train à La Ciotât', in Paris in 1896. Apparently this experience was so terrifying that the audience fled the room, or so Martin Scorsese would have you believe in his homage to early cinema, *Hugo* (2011). It might be noted that this screening would have taken place in a crowded space, on a temporary screen, accompanied by the whirring of the projector and in a context where people knew they were about to see 'moving pictures'. As this example suggests, screen entertainment has always been consumed in a particular context whether this be Harlem in the 1920s at the birth of the screen industry in America, or the practice of cocooning with a laptop in a bedroom somewhere in Sydney.

In this paper, I want to rehearse some of the key moves that have taken place in thinking about media audiences and their relationship to screen entertainment over the last one hundred years in order to shed light on the contemporary experience of 'audiencing'. Given that this may involve binge-watching, streaming, self-curating a screen environment, and the consumption of screen entertainment made for the mobile phone anywhere and anytime, how has this experience changed, and how has it changed us?



## WORKSHOPS: DAY 1

### **STUART BENDER**

Combining Screen Theory and Psychophysiological Approaches to Understanding Audience Response

Cognitive media theory is gaining momentum in the academy. Alongside this, empirical research using quantitative methodologies such as eye-tracking is increasingly being used to validate and extend ideas about media audiences previously only theorised by screen studies. This 20-minute paper outlines three recent projects that involved empirical measurements of audience response to movies, Cinematic Virtual Reality (CVR) and VR room-scale gaming. Each of these studies represents a hybrid combination of screen theory/praxis with psychophysiological measurements including facial electromyography (fEMG), skin-conductance and eye-tracking.

The surprising results have demonstrated the benefit of using screen studies methodologies to create nuanced hypotheses about media engagement and emotional responses that can then be tested via empirical means. The paper argues that screen studies has much to gain by drawing on such quantitative methodologies, and simultaneously that the field of cognitive psychology has an enormous opportunity to engage with the field of screen and media analysis.

### **CHARLES DACOSTA**

Presently Practising the Past: Deploying [Animation] History for a harmonious theorem-praxis nexus

Witnesses of a Gutenberg wave, we have seamlessly translated to more transient and instant methods of scholarship. The result is a dearth of patience for the fortitude of aptitude that theorization forges. Among academics involved in creative industries, the notion of *practice-led* reigns supreme. Developed from an ongoing study on leadership and management within creative environments this workshop draws inspiration from the History of Animation. Participants get an opportunity to *investigate the past, inform their present and impact the future* through their craftsmanship. Through the *practice* of history, they *slip the yoke to shift the joke*. I advocate a harvest of the *fruits of distraction* – in a methodology harnesses theorem and historicity for effective creative practice. Knowledge is generated and disseminated via *tribal reasonings, fragmented storytelling, reportage, illustration and publication/exhibition*.

## WORKSHOPS: DAY 2

### **LUKE CROMER AND LUKE ROBINSON**

Futurity: theories of screen's future, the future of screen theory and practice

In 1952, in his *Theory of Film: Character and the Growth of a New Art*, Béla Balázs (1970, 21) argues that film theory is an activity of futurity, it is a means by which we can chart the future of film – or screen – practice. For Balázs, theory should be 'an inspiring theory that will fire the imagination of future seekers for new worlds and creators of new arts.' He also says: 'The traditional arts which have proved themselves by the momentum of a millennium of practice have less need of theoretical support than those which have barely appeared above the horizon of the present.'

As both a theorist and a filmmaker, Balázs's work is a good starting point for considering what the future of screen theory and screen practice might be. In the CFP for Dial S for Screen Studies we asked several questions about the future of screen practice. We asked: What is the future of screen practice? How will screens be viewed in the future and how does creative practice respond to this? How have shifts in screen culture affected current screen practice? Have developments in new technology impacted the work of the practitioner and the types of creative work they make? What is a/the 'studio' in current screen practice? And, what does it mean to be a screen artist in the age of alternative screen culture?

In this workshop we will return to these questions and reflect on the ideas and challenges raised by the papers throughout the conference. Quotations from a range of screen studies texts will prompt further conceptual engagement and debate. For both the 2018 and 2019 Dial S for Screen Studies symposiums we have encouraged people to submit papers that explore the intersections between theory and practice. In this workshop we will also discuss the future of such intersections between theory and practice and we will consider what the future of an organisation, such as the Screen Studies Network, might be.

### **NAOMI TELUSHKIN**

No Zombies, No Dragons, No Serial Killers: The Teleplay as Literature and Pedagogies of Contemporary Screenwriting

The workshop explores pedagogies of screenwriting and techniques for developing original scripts with students. Focusing on unique and personal storytelling, the workshop discusses how to eschew television tropes and knockoffs that students too often fall back on—zombies, dungeons and dragons, serial killers, multiple personality disorder, and sudden last-page death by car crash or cancer (to name a few of the most popular ones!) The workshop pins these techniques to contemporary television scripts that both work with personal and contemplative narrative and adhere to classic dramatic form.

Underlying the workshop are broader, theoretical questions on teaching television writing and developing scripted content within academic study: What makes a good television script and what makes one literary? In the third Golden Age of television, what is literary visual language and how does it both work with and redefine classical dramatic modes? What is the role of new media and the scripts of new storytelling formats (including web series and video games) in this literary landscape?

## DAY 1: PANELS AND PAPERS

### The Gaze

#### **MAX BLEDSTEIN**

##### Raha's Revenge: The Final Girl of Fereydoun Jeyrani's Parkway

This paper examines the use of horror film tropes to critique Iranian gender norms in Fereydoun Jeyrani's *Parkway* (2007). The film tells the story of female protagonist Raha, who accepts the swift marriage proposal of a man named Kouhyar. She embodies Carol Clover's description of the Final Girl, who survives the violence of slasher films and gets revenge on the killer, through her retaliation against Kouhyar after he kills her father and cousin. Iranian censorship guidelines (which prohibit the depiction of an unveiled woman, let alone sexual relations) present a unique opportunity for examining this figure. The regulations stem from what Hamid Naficy calls "injection theory": the idea that the modesty of male audiences must be protected when they view female characters (560). I argue that the contact between this concept and a Final Girl in Parkway subverts expectations of women's modesty in Iran.

#### **ALISON HORBURY**

##### The Real Gaze of Australian Cinema: A History Told 'beneath the bar'

Todd McGowan (2007, 15) argues that "[w]hen cinema lulls the subject into its dream, fantasmatic netherworld, it may insert the subject into ideology, but it also may open up the possibility of an encounter with the traumatic real that disrupts the power of ideology. This paper examines how McGowan's thesis might relate to the ideological and cultural work of National Cinemas. Specifically, I consider the ways in which Australia's national cinema might be thought of as a dialectic between the imaginary gaze – an aestheticized national imaginary – and a traumatic 'real' gaze that disturbs the field of cultural vision. The emphasis on questions of a national identity in Australian cinema from the New Wave onward is haunted, I suggest, by a Real trauma that remains – to varying degrees – a vanishing point in the cultural Imaginary: that of Australia's violent colonial-settler history.

**MAZDA MORADABBASI**

Adaptation in Iranian New Wave Cinema

This paper examines the approach of Iranian New Wave cinema to literary sources in particular contemporary Persian fiction. The main concentration of this paper is on the study of Dariush Mehrjui's *The Cow/Gav* (1969), one of the pioneers of the New Wave cinema, adapted from Gholamhosein Saedi's stories collection entitled *The Mourners of Bayal*. The rise of the New Wave cinema, one of the key turning points of Iranian cinema, through the pre-revolutionary years of 1979 was interwoven with the approach of filmmakers like Dariush Mehrjui to Persian fiction. While Saedi's stories present criticisms at socio-political atmosphere of Iranian society, I will argue in this paper that Mehrjui's filmic adaptation visually complicates Saedi's critical perspective to achieve a dystopian vision of the time. This paper will conclude by illuminating the attempt of the New Wave filmmaker in using expressive materials of film language to establish a visual recreation of the source text which embodies intertextual socio-political references to the time.

**LIHONG WU**

Socialist Time and Socialist Cinema in China

Conversely to the claim that cinema belongs to the modern life of cities, the cinema of socialist China deeply converged with the rural villages. Film in socialist China played an irreplaceable role in uniting the dissociated peasants and workers into collective agents of world history. In this paper I will first delineate the socialist idea of time and history, and its aim to effect a psychological revolution in humanity's consciousness of time. By analysing the cinematic practice under the official guidance of "the combination of socialist realism and revolutionary romanticism", I aim to suggest that, on the one hand, the socialist idea of time converged with the cinematic temporality in the socialist cinemas in China; on the other hand, the socialist homogenous version of history in films was unfolded in an enjoyable tempo with affect.

**DANIEL BINNS**

Time/Code: A Material Approach to Media-making

We have been asking the wrong questions of the digital. Instead of concerning ourselves with how cinema, television, or media more broadly, might be affected by digital technologies, we should be looking for the stuff of the digital. Considering the material of the digital changes our thinking, and then we can look for new ways of using these new tools and platforms.

The paper begins with the quandary of the 'maker', a figure notably absent from much film and media theory and philosophy, and continues with a discussion of how this new material thinking might impact both practice and analysis. To do so, I discuss my own personal smartphone media-making practice, and consider the 2018 film *Annihilation*. In each of these examples, the stuff of the digital is revealed to be far from obscure, but rather comprehensible and malleable.

**NOEL BURGESS**

When Everything Can Change – A practice Led Investigation of the Implications of Non-linear Production Technology on Music Composition for Screen Media

This project aims to understand the implications and opportunities which arise with the development of computer-based non-linear production technology for use in screen media music composition. The development of non-linear and integrated creative composition production environments, whereby elements of the visual narrative and fragments of music as sound or musical instructions are able to be easily assembled and overlaid in multiple configurations and exist in multiple versions, introduced modes of disruption to the traditional screen media music composition process of responding to a fixed linear visual and dramatic narrative. These technical developments have also enabled the composer/director/writer relationship to shift and bring the compositional and production process earlier in the chain. With music creation able to take place at any point in the creative and production process, rather than a reliance to amplify the fixed edited dramatic narrative determined by the writer/director/editor, this project investigates the composer as part of the sphere of influence of the dramatic narrative of the overall work.

**NIMA SOTOUDEH**

Cinema Lives: Film Criticism in the Digital Age

Critics have been a vital part of the film industry for more than a century. With the mainstream popularity of television in the 1950s, audio/visual commentary was introduced to film criticism. A change in style, structure and voice begins to emerge, introducing new sets of standards and expectations. Film criticism in print was further challenged by the introduction of the Internet in the mid-1990s, where blogging became a popular activity among writers and film enthusiasts. By 2019, online blogs, YouTube and social media channels such as Twitter have become the leading publishing platforms for film critics of different skill levels. With the growing popularity of the Internet from the late 1990s to 2019, technological and cultural changes have affected the profession of film criticism. Authority and value have been redistributed away from print and broadcast media towards online platforms. This paper aims to introduce the key channels and platforms for online film criticism and propose standards and expectations that could propose order to the chaotic state of online film criticism in 2019.

## Exhibition and Festivals

### **MAHSA SALAMATI**

#### A Transnational Encounter with the Iranian Cinema: Towards Understanding the Festival Experience

This paper examines the contribution of film circulation to the politics of signification. In particular, it explores how the meanings produced at the moments of production and circulation and at the site of reception come together and contribute to one's cinematic experience. As a point of departure, I focus on my own experience of watching Jafar Panahi's *Tehran Taxi* (2015) at the Berlin Film Festival. The account I provide underscores the uniqueness of each viewing experience but at the same time highlights some of the collective dimensions of a cinematic encounter, especially in relation to the content of the film, its circulation and the context in which the encounter takes place. It argues that the individual's cinematic experiences are shaped by their position as the subject of different systems of representation and ideological discourses that over-determine the conditions of the viewer's encounter with the film.

### **MICHELLE ROYER AND BEN NICKL**

#### "National" Film Festivals in Australia: Understudied but Important Players in Australia's Multiculture/multilingual Scene

There is speculation that film festivals "will develop into the most important public platform for films alongside the internet, in other words, they will assume the traditional function of cinema and television" (Lars Henrik Gass, International Short Film Festival Oberhausen). Today's "national" film festivals are increasingly assuming social key functions in Australia such as community networking, strengthening of local infrastructures, and the provision of a wider range of transnational cinema aesthetics to Australian viewers in urban, suburban, and rural contexts, but the phenomenon has received little attention from scholars. A research project in progress, this paper will investigate "national" film festivals in Australia through case studies that will aim at getting a better understanding of the phenomenon, its success and its impact on Australian society. The first steps of the investigation will be to collect and analyse data and interviews with film festival directors, curators and managers.

## DAY 2: PANELS AND PAPERS

### Auteurs (2 pages)

#### **JODI BROOKS**

Critical Remains: The Queer Art of Failure in Lisa Cholodenko's *High Art* (1998)

Set in an arty lesbian demi-monde of heroin snorting 30 somethings Lisa Cholodenko's first feature film *High Art* charted new territory in queer film. B. Ruby Rich described the film as defying "all the prior taboos of contemporary lesbian cinema by showing the dark side of lesbian society." With its story of ambition and aggression, boredom and disinterest, betrayal and dishonesty *High Art* savoured and dissected various forms of bad feeling – aggression, depression, ennui – through both story and style.

Along with films like *Sugar Town* (Allison Anders and Kurt Voss, 1999) and *I Shot Andy Warhol* (Mary Harron, 1996), *High Art* is one of a number of female-directed indie films from the late 1990s and early 2000s that are set in the margins of film and art worlds and in which female protagonists are characterised by and express forms of bad feeling. These films have been largely overlooked in both recent work on contemporary female directors and in studies of indie cinema. In this paper I draw on Halberstam's work on failure (2011) to unpack some of the ways that failure and forms of bad feeling fuel the (often irreverent) sentiment and sensibility of these films, from casting and performance to form and soundscape. Using *High Art* as my central case study I argue that attending to these films and understanding how and why they tend to be overlooked in studies of indie cinema can offer new ways of thinking about feminist critique in US independent film and television.

#### **TIM LAURIE**

Decisions Without Choices: Morality, Materialism and the Event in Films of the Dardenne Brothers

Across the late 1990s and early 2000s, the films of Luc and Jean-Pierre Dardenne shared a common tension. On the one hand, each is organised around a protagonist faced with a seemingly impossible 'existential' decision, deriving from a peculiar convolution of accident and circumstance (see Pippin 2015). On the other hand, the Dardenne brothers employ cinematic techniques that foreground the systemic and structural dimensions of contemporary Belgian society - precarious employment, exploitative domestic work, the deterioration of urban spaces, and so on (see Crano 2009). The former narrative device supports a humanist understanding of personal psychology and moral character as the prime 'movers' of social action, while the latter cinematic devices slowly reveal the processual and materialist causes subtending human activity. Focusing on *The Son* (2002), and with reference to *The Promise* (1996), *Rosetta* (1999), and *The Child* (2005), this paper draws on Gilles Deleuze's concept of 'the event' (2004) to understand how conventional humanist theme of moral decision-making can be embedded within, and provide insight to, the emergence and reproduction of social hierarchies. In doing so, it argues that while moral delmmas can, as narrative devices, invite overly sentimental resolutions, the Dardenne brothers slowly unravel choices so that the conditions of choosing become materially tangible as what this paper calls, somewhat obliquely, 'decisions'.

## **PATRICIA DI RISIO**

Punishing Women Horror Directors: *The Nightingale* (Jennifer Kent 2018)

Women's new wave horror films put strong and decisive women at the forefront of narratives. *The Nightingale* (Jennifer Kent 2018) is an example of how women film directors take a very different approach to the genre, alluding to realities of gender discrimination and disparity as the source of the horror. They often push genre boundaries and their work also often includes highly controversial depictions of violence: *Near Dark* (Kathryn Bigelow 1987) *Baise-moi* (Virginie Despentes, Coralie Trinh Thi 2000), *Raw* (Julia Ducournau 2016) Instead, directors such as Hitchcock, Kubrick, De Palma, and Carpenter have become celebrated auteurs as a result of their horrific treatment of women. I will argue that the careers of contemporary women counterparts do not benefit in the same way. This presentation will demonstrate how Kent has had to defend her work and how this contrasts with the ways in which the careers of male horror directors have often been leveraged by such controversies.



**IMRAN FIRDAUS**

Gaspar Noé's Neon-Noir: The Poetics of Transgression

Argentine- French filmmaker Gaspar Noé's transgressive, signatory filmmaking authorship is vividly available in his five feature films, thirteen short films and eight music videos. Noé contextualizes the eighties neon-soaked noir lighting aesthetic as a bold device to narrate his mischievous, erotic stories with less dialogue and more visuals. He deploys this exquisite technique to portray the characters' dark side of the inner self instead of decoding a crime movie scenario. Gaspar Noé's use of neon-noir offers a dream-like immersive journey through the cinematic space. The neon colours add hyper visibility by utilizing vibrant colours, dynamic lighting, and highly designed cinematic style of camera movement. In this research paper, I explore the historical context of neon-noir aesthetics and the impact of the influences in his film production. Through David Bordwell's poetics of cinema, I will investigate how Noé develops this neon colour drenched transgressive visual style to alter the state of reality.

**RHIANNON HALL**

Vengeance on the New Frontier: Understanding the Western Through Taylor Sheridan's 'frontier trilogy'

In Hollywood Westerns, the frontier has often been used as a space in which national identities are established and inscribed, and conflicts are frequently resolved with violent retribution. Although production of Westerns is often seen to have declined from the 1970s onwards, its narrative formulas and stylistic features have re-emerged in a number of recent films that use the structural foundations of the Western as well as its aesthetic motifs to explore similar issues in contemporary settings. In this paper, I will explore how conflicts, violent revenge and national identity are explored in contemporary Westerns through three films by Taylor Sheridan: *Hell or High Water* (2016) and *Sicario* (2015), for which Sheridan authored the screenplays, and *Wind River* (2017), which he wrote and directed. In doing so, I will examine how the contemporary Western draws on the long-abiding legacy of the genre, in particular the roles and functions of violence and revenge.

**HARRY GAY**

Hollywood, Time and the Robotic Body: A Close Analysis of *Blade Runner* and *Blade Runner 2049*

Hollywood's history and its shaping of national cinemas to conform to particular codes and conventions, has led to the science fiction genre to view the evolution of the robotic form as something that should be mediated and cautioned against. As a result, sympathetic depictions of artificial intelligence are hard to come by within cinema, and any notable examples rarely explore the moral implications of their temporal existence. With reference to Giorgio Agamben's writings on time, this paper seeks to explore how Ridley Scott's 1983 neo-noir *Blade Runner* and Dennis Villeneuve's 2017 sequel *Blade Runner 2049* aim to dismantle traditional notions of time's relation to the body, establishing a dialectical opposition between the physical body of the human and the spectral body of the mechanical, and how each film resolves these epistemic and ontological disparities.

## Narratives of Heroes and Villians

### **KATHRIN FRIEDRICH**

#### **Moving Evil Heroes: Approaching Character Engagement by Considering the Influence of Nonverbals and Aesthetic Choices**

In approaches on characters on screen, the factor of their presentation in regard to nonverbal behaviour and aesthetic choices such as light, sound, camera framing, and how these might influence viewers has been neglected. In my PhD thesis *Yearning for Monsters. Why do Viewers Like Evil Heroes? An Analysis with Examples of TV-Series from the 21st-century* I argue that factors beyond the characters action in the plot have an influence too. Therefore, I investigate the question of how evil heroes in current TV-Series are set up in a way that enables the viewers to like them despite their evil actions. It is my aim to provide some answers to the open questions which strategies are used and if there is a pattern in these strategies.

The character's body language is a main focus since nonverbal behaviour influences humans in a very subtle way. Additionally, aesthetic choices like light, sound, and camera framing will be considered. I will give an insight into my approach.

### **GABIANN MARIN**

#### **The Hidden Goddess: Celebration and Erasure of the Goddess in DC's Cinematic Wonder Woman and Comparative Contemporary Superhero Narratives**

The paper will look at the most recent *Wonder Woman* feature film (2017) and analyse the use of male deities and the removal or misrepresentations of female deities and Goddess mythologies within the film. Correlations and parallels will be drawn across other myth based superhero narratives, specifically *Black Panther* and *Thor: Ragnarok* and an argument will be made regarding the limitations of post-modernist feminist representational theory on the definitions and practice of female empowerment and the greater social repercussions of the continued diminishing of the Goddess within broad popular culture.

## Female Filmmaking / Borders in International Co-production

### **ESSI HAUKKAMAA**

#### Borders in International Feature Film Co-production

Borders in international co-production can be visible or non-visible. Visible borders are country borders, which can sometimes make communication between co-production partners challenging. With country borders one must deal with travelling, visa requirements, time differences and so on.

Non visible borders are something that co-producers must deal within themselves or the government they are dealing with. This can relate to the guidelines that the financing bodies have for co-production deals and the challenges co-producers are faced with while trying to meet those guidelines in both countries. It can also mean internal borders within the producers own country, where the 'red tape' to access financing means that the extra time it takes to set up co-productions can consume more resources and energy than the benefits they might eventually give to the production or the producer herself. Borders can also be found in the production practises of one owns country and how they manifest in co-productions.

Borders in international co-production is a chapter in PhD research I am currently doing for University of Wollongong, titled: International Film Collaboration, Global Producing and the impact on Creative Decision Making, A Case Study of Australia and Finland.

### **CINDY MAGARA**

#### Representation of Gender Power Relations in Contemporary East African Films

In a conservative African community, the dynamic discourses on gender, feminism, and sexuality have made filmmakers and spectators, alike, to be conscious of the subtle gender inferences in films. In this paper, I explore the representations of gender power struggles in contemporary East African films to see how the films either uphold or challenge gender oppressive cultural practices. Using the lens of African feminism, I posit that the filmmakers use film as a tool (in a third cinema sense) to fight oppressive cultural hegemonies-particularly patriarchy and in some instances matriarchy. This is because African filmmakers see themselves as conscious modern African griots, who significantly are influenced by the didacticism and agency of the oral tradition storytelling culture. As thus, the filmmakers are advertently and often inadvertently making films to subvert or uphold the existing dominant gender ideology since they are also part of the discourse.

### **ADAM DANIEL**

This paper analyses Tom Cruise's fatherhood and sonhood, through a close reading of both his portrayals of fatherhood and sonhood, and his own complicated familial relationships as both a son and a father. While Cruise's difficult relationship with his father has been previously examined, particularly in terms of the thematic resonances with his portrayal of Frank T.J. Mackey in Paul Thomas Anderson's *Magnolia*, little scholarly attention has been paid to the relation between Cruise's own fatherhood of three children and his representations of fatherhood in films such as *War of the Worlds*, *Minority Report*, and *Eyes Wide Shut*. My presentation will critically explore why fatherhood is a relatively uncommon occurrence in Cruise's later oeuvre in comparison with similar performers. It will also examine how Cruise's filmography may operate as a cultivated staging of performative sonhood and fatherhood, that is intimately tied to the complex performance of masculinity, both in real life and in front of the camera.

### **PHOEBE MACROSSAN**

Exploring Celebrity Soundscapes and Voice Acting Through Owen Wilson's 'wow'

On the 9th of May 2015, a video compilation of American actor Owen Wilson saying 'wow' in all his films was posted on YouTube. The video quickly went viral as a humorous treatment and recognition of a particular tick of this actor, and his consistent characters and vocal style. Wilson's consistent acting style and vocalisations are a mode of stardom Christine Geraghty (2007) describes as 'star as professional'; an actor whose stardom and performance is consistent across every film. This stems, as Richard Dyer (1979) says, from the classical Hollywood studio style where the actor appears to be playing themselves. Research into male movie stars has focused on their sexuality, their bodies, their relationships with their co-stars and off-screen personas, as well as their performance of ethnicity, race, and nationality. Surprisingly, there has been less research into how a particular vocal style, or even a single word they repeat such as Wilson, can become a part of their performance of stardom. Studies of stars' voices have largely examined their recognisability through celebrity endorsements on the radio and television and the intersection of celebrity voice acting and cartoon bodies in animated features. This paper aims to explore how different vocal performances and soundscapes can inform a performance of male stardom through a case study of Wilson's work. It will examine key film performances by Wilson, as well as his off-screen persona both before and after the notable scandal of his reported alleged suicide attempt in 2007.

### **LARA HOLMES**

Comedic Rage as Feminist Resistance

Turnbull (2009: 14) states that "comedy paired with anger" can be a "shaping force" of feminism and its tools. Women's rage has historically been censored and treated as "hysteria", and women's laughter has often been deemed "unladylike." In this chapter, I outline the potential of rage-riddled comedy to act as a method of feminist resistance through analysis of ABC comedy series *Get Krack!n* (2017 – 2019). *Get Krack!n*'s second season uses overt rage in its humour, and in its final episode in particular, explodes the notion that there is no space in comedy for explicit expressions of rage and trauma. It satirises morning television shows as a means to expose their exploitative nature, particularly of narratives of Australian Indigeneity. My argument aims to validate the expression of Indigenous women's rage in comedy and propose anger as an under-used comedic device.

**CATHERINE GOUGH-BRADY**

The transgressive form of the digital paper

In 2015, Ross Gibson wrote about the need in the academy for “linguistic explication” of the artwork and creative process; in particular, to encourage debate on knowledge that arises from the artwork. Brad Haseman agrees that explication is needed but proposes that the artist may choose not to “translate the findings and understandings” into text and separate the explication from the medium of the art form. When I produced my first digital paper, I combined the explication with my art medium of documentary, creating what Margaret Somerville calls a “transgressive form” that is neither completely a traditional academic paper nor a commercial documentary. In this paper, I explore the methodology that led me to create digital papers. I reflect on the limitations and opportunities offered by the form, especially with regards to Laura Rascaroli’s “embodied spectator”. I play excerpts from my digital papers “Filming” (vol 8.1, Screenworks) and “Presenters” (vol 9.1).

**CHARLES DA COSTA**

Blacking our Face: The Problematic Paradox of Absence and Approximation of Blackness in Implementations of Facial Recognition Technology

Negative genotypical stereotypes persist in popular culture. They are increasingly covert and even unconscious in their modus operandi. This is mostly because of the fear, awareness of or reverence for the plethora of political charges that could be potentially triggered. Yet it would be naïve to conclude that problematic representations of Blacks do not remain and are not normalized in this digital age.

This paper will argue that new technologies concomitant with computing power, such as Facial Recognition, seem to draw their strength from approximations of the black face. This is deeply troubling. While historically epidermis-biased technologies, such as celluloid and video, have given way to digital platforms that apparently facilitate the accommodation of hues of melanin-based pigmentation, age-old problems persist. However, the associated technologies are not intrinsically racist. Rather racial biases - subconscious and unconscious - resulting from representational absences initiate the deployment of propellant knowledge.

# Presenters' Biography

ADAM DANIEL is a member of the Writing and Society Research Centre at Western Sydney University. His primary research investigates the evolution of horror film, with a focus on the intersection of embodied spectatorship and new media technologies. He is Vice-President of the Sydney Screen Studies Network.

ALISON HORBURY lectures in Screen and Cultural Studies in the School of Culture & Communication at the University of Melbourne where she is currently developing a research project that explores the ethics of screen entertainment aesthetics in post-broadcast eras. Her first monograph with Palgrave Macmillan, *Post-feminist Impasses in Popular Heroine Television: The Persephone Complex* drew on psychoanalytic theory to explore the resonances of the myth of Persephone being retold in post-feminist media cultures for women where traditional feminist discourses had been otherwise foreclosed.

BENJAMIN NICKL is a cultural studies researcher in the Department of International Comparative Literature and Translation Studies at the University of Sydney. He is interested in popular culture studies in film, television, literature, performative and mass media. He is also interested in educational studies and researches in the areas of transnational cultures, German, American, and Australian transnationalisms and global transcultural phenomena, as well as transnational educational practices in secondary and tertiary education. His current research projects involve Muslim minority culture representations in the mainstream media of Christian majority populations and popular culture as an arena for debates around ethnic diversity and disenfranchisement.

CATHERINE GOUGH-BRADY produced and directed six Australian Broadcasting Commission TV documentary series aimed the youth market. These include *Legal Briefs* (2016) and the award-winning *Ethics Matters* (2017). Her TV work has been funded by various film funds including Film Victoria and the Seoul Film Commission. Catherine created 11 radio features for ABC Radio National. Her audio work has been funded by the Australia Council.

Catherine is currently a PhD Candidate at RMIT and her project thesis is called: Creating documentary characters: A practice approach to rethinking the filmed subject. Her digital paper "Filming" was published by the UK-based journal *Screenworks* in 2018, was an ATOM award finalist, and screened at Ethnografilm 2019. Her short film *Expect Delays* (2018) won Best Tertiary Experimental Film at the 2018 ATOM awards.

CHARLES DACOSTA teaches Animation at Queensland University of Technology in Brisbane, Australia. Prior to Australia he was a professor of Animation at the Savannah College of Art and Design in Georgia, USA. He was a board member of the Animation Hall of Fame. His scholarly work focuses on the nexus between theory and practice in animation. He has also taught at the universities of Westminster, Kingston and the Creative Arts in the United Kingdom. He has also been a guest professor of Cultural Studies at the Samford University, Birmingham, Alabama.

daCosta has worked in several industrial capacities - such as Animator, Motion Media Designer, New Media Manager, including a stint as a Telematics and Multimedia Project Officer on one of the European Commission's MEDIA initiatives that involved several European universities and industry partners. Charles has designed, coordinated and contributed to numerous Animation, Digital Media and Visual Arts education initiatives and projects across the globe. Once upon a time he participated in a UNESCO expedition to the South Pole. Charles relaxes by playing the bass and reading comics.

CINDY MAGARA is an Assistant Lecturer at the Department of Literature, Makerere University, Uganda, and a Ph.D. Candidate at School of Letter Art and Media (SLAM), University of Sydney, Australia. Her research topic is "Emergent Themes and Aesthetics in Contemporary East African Cinema." She is a filmmaker with three feature titles and one documentary film: *Windows of Hope* (2011), *Fair Play* (2009) and *Fate* (2006), *A Book for Every Child* (2013). She has also worked as a Chief juror for Pearl International Film Festival, Uganda since 2008 to 2017 and is a member of the Oscars' Selection committee for Best Foreign Language/International film Category for Uganda. Her research interests include: African film aesthetics, African feminism, children's cinema, adaptation of literature (oral literature and Literature) into film, and African Literature.

DANIEL BINNS is a screenwriter, producer, and teacher of film and media studies. He makes short-form drama, observational essay and smartphone films, and his theoretical bent is film genre and media philosophy. Daniel has produced documentary and lifestyle television across multiple continents and for several networks including Fox Sports and National Geographic. He is the author of *The Hollywood War Film* (Intellect, 2017) and his forthcoming book *Time/Code* (Intellect, 2021) explores the materiality of digital media.

ESSI HAUKKAMAA had worked in TV and film industry in Finland for 10 years before moving to Australia in 2003. She spent 8 years in Australia and continued to work in different positions for drama productions, as well as producing short films while studying in Griffith Film School, doing Master of Arts in Media Production degree. While living in Australia Essi frequently travelled to Finland to work in feature film projects, such as *Heartbeats* (2010), which she co-produced. Essi returned to Finland in 2011 and worked as a lecturer in film school for a year, teaching screen producing and scriptwriting. At that time Essi co-produced a Lithuanian-Finnish co-production *Santa*, which premiered in 2013. Essi started production company Greenlit Productions in 2011. In 2016 Greenlit's first documentary *War/Peace* had its premiere. In 2016 Essi moved to Australia to undertake PhD studies in University of Wollongong. Topic of her thesis is international co-productions in feature films.

GABIANN MARIN is a writer, editor and academic currently completing her PhD in the re-contextualization of the Goddess in contemporary literature and media. She is the author of several books including the recently published *Gods and Goddess* and *Monsters and Creatures* as part of the Rockpool Supernatural series. When not writing, Gabiann develops interactive, media and narrative works for film, television and online, and lectures on screen, popular culture and narrative at the prestigious Australian Film Television and Radio School, Macquarie University Australia and JMC Academy.

HARRY GAY is currently studying Film Studies and English Studies at the University of Sydney.

IMRAN FIRDAUS is a researcher, photographer and filmmaker based in Sydney/Dhaka. Currently, he is doing PhD on Gaspar Noé's poetics of transgression at Faculty of Arts and Social Sciences, University of Technology Sydney.

JODI BROOKS is a Senior Lecturer in Film Studies at the University of New South Wales. Her research interests and publications are primarily in the areas of feminist film, spectatorship, independent cinema, film performance and film sound. She has published essays in various edited collections and journals including *Screen*, *Feminist Media Studies*, *Screening the Past* and *Art & Text* and has co-edited a number of special issues of journals.

KATHRIN FRIEDRICH is a joint PhD candidate at the Macquarie University and the University of Hamburg. As the holder of the 'Cotutelle International Research Excellence Scholarship' she is currently working on her PhD thesis 'Yearning for Monsters. Why do viewers like evil heroes? An analysis with examples of TV-Series from the 21st-century.' She graduated with a Master of Arts degree in German literature and a thesis about similarities between Wolfram's von Eschenbach Parzival and Thoma's Manns Magic Mountain from the University of Hamburg in 2017.

LARA HOLMES graduated from Macquarie University in 2017 with a Bachelors Degree in Media, Communication and Culture and is currently writing her Honours Thesis at Sydney University in the Gender and Cultural Studies Department. Her thesis centres on the relationship between feminism, comedy and rage.

LIHONG WU is a PhD student from the School of the Arts and Media, UNSW. She is interested in a comparative study of time and temporality in world cinemas. She also looks at how sound and music work with image to create cinematic temporalities. Her current research is about the configuration of modern time in Chinese language cinemas after 1980.

LUKE CROMER is a PhD candidate and casual tutor in the Department of Japanese Studies at the University of Sydney, Australia. He received his Master's degree from Waseda University, Tokyo, and is currently the Postgraduate Representative of the Sydney Screen Studies Network. Luke conducts research on Japanese cinema, film studies, and critical theory.

LUKE ROBINSON is undertaking a PhD in Film Studies at the University of New South Wales (UNSW). His thesis is on the face as vanishing point in Hollywood crime films of the 1940s and 1950s. He is the treasurer of the Sydney Screen Studies Network and teaches as a casual academic at both UNSW and University of Technology Sydney. His research interests are in classic Hollywood film, visibility and invisibility, fascism and film, and theories and approaches to film sound. His video art has screened in various galleries.

MAHSA SALAMATI completed her PhD in Film Studies in the University of New South Wales. Her research focuses on different aspects of transnational circulation of Iranian cinema since the 1979 Islamic revolution. Her research covers various fields including transnational film circulation, cultural policies, film festivals and media piracy. Mahsa is also the programs coordinator at Persian Film Festival, Sydney.

MAX BLEDESTEN is a PhD student and casual tutor in Film Studies at the University of New South Wales. He has taught courses on visual media and composition at the University of Winnipeg and Brandon University. His articles have appeared in INKS, Jeunesse, and Roundtable.

MAZDA MORADABBASI is currently a PhD candidate in Film Studies at the University of New South Wales. He received his Master's degree in Dramatic Literature from Tarbiat Modares University in Tehran, Iran. His research interests focus on the historical and theoretical aspects of Iranian cinema through the pre and post-revolutionary years, adaptation studies, child-centred films, Iranian filmmakers, and auteurism.

He is the author of books in Persian including *Do Not Miss Your Dreams: Analysis of Mohammad Ali Talebi's Children and Youth Film*, 2012; *The Lady from Zagros: Cinema of Poursan Derakhshandeh*, 2014; *The Image of Memory on Magic Screen: Recognition of Adaptation from Fiction in Film*, 2018; and the translator of book into Persian *A Short Guide to Writing About Film* by Timothy Corrigan, 2015. His current research concentrates on the study of the literary connections of the New Wave cinema and child-centred films in Iranian cinema.



MICHELLE ROYER is the chair of the department of French and Francophone Studies at the University of Sydney and is a French film scholar. She has published several books on the cinema of Marguerite Duras including two new volumes: Royer, M. (2019). *The Cinema of Marguerite Duras: Feminine Subjectivity and Sensoriality*. (Edinburgh: Edinburgh University Press) and Royer, M., Upadhyay, L. (2019). *Marguerite Duras a la croisée des arts* (Bruxelles: Peter Lang). She has also co-published a volume on *Stars in World cinema* (2015). She is interested in the neuroscientific/cognitive approach to film studies and has recently developed a new interest in film festivals studies.

NAOMI TELUSHKIN is pursuing a Ph.D in Creative Writing at the University of New South Wales, where she is the recipient of an international Research Training Program Scholarship. She received her M.F.A in Creative Writing at Arizona State University, where her work was funded by a Virginia G. Piper Fellowship.

She was a Fulbright Research-Arts Fellow in Singapore, where she developed a television pilot script on women working in finance. Her screenplays have received grants to attend both the Sundance and Cannes Film Festival.

She has lectured and tutored in screenwriting at the University of Canberra, Arizona State University and the National University of Singapore, and has taught both screenwriting and post-war Italian cinema at the American University of Rome.

NIMA SOTOUEH is a tutor, lecturer and final year PhD candidate at the University of Sydney.

NOEL BURGESS extensive musical career began at a young age with training in piano, clarinet and music theory. In 1993 he obtained a Bachelor of Music (Sonology) at the Queensland Conservatorium of Music. His musical history includes the formation of dance music acts, "Vision Four 5", "AapogeE", "F.I.S.T" and "Chili Hifly" and some of the highest profile electronic music production to come out of the southern hemisphere.

Noel's reputation within the Australian Music Industry is acknowledged by his appointment as Musical Director for the Australian Dance Music Awards (DMA), Urban Music Awards (UMA) and 3 ARIA nominations for his work with Groove Terminator and Chili Hifly. Noel currently works as a composer/producer/mastering engineer on music industry releases and specialist compilation products (Ministry of Sound, One Love), corporate event soundtracks, event music direction, television commercials, short films, features (Strange Planet, Moulin Rouge) and television series (CJ the DJ/Culdesac).

Noel also works in the music program at Western Sydney University since 2007 and is currently a PhD candidate at Macquarie University. He lives in the Blue Mountains with his family, proudly embracing the MTNS MADE branding initiative for create work in the region. Noel's latest feature score for "Smoke Between Trees" written and Directed by Michael Joy was premiered at the Melbourne International Film Festival.

PATRICIA DI RISIO completed her PhD in Screen Studies at the University of Melbourne and her research focuses on the representation of women and femininity in 1990s Hollywood cinema. Her study examines the impact of portrayals of unconventional femininity on genre filmmaking practices. Patricia currently teaches screen, media and cultural studies at the University of Melbourne, Monash College and Monash University and provides volunteer support for Melbourne Women in Film Festival (MWFF).

PHOEBE MACROSSAN is a lecturer and researcher in screen studies at the School of Creative Practice at the Queensland University of Technology, Brisbane. She has published on Beatles' musical *Across the Universe*, musical TV show *Crazy Ex-Girlfriend* and Beyoncé. Her research examines the intersections of popular music, celebrity, and screen technologies including film, television and music video.

RHIANNON HALL is a PhD student at UNSW. Her research explores violence and revenge narratives in cinema.

STUART BENDER is an Early Career Research Fellow in the School of Media, Creative Arts and Social Inquiry at Curtin University. His research addresses the intersection between cognitive and traditional screen theory with an emphasis on how these methodologies can inform understandings of screen media aesthetics. His most recent *monograph Legacies of the Degraded Image in Violent Digital Media* was published in 2017 by Palgrave Macmillan. His journal articles have appeared in *Senses of Cinema*, *Text Journal*, *The Journal of Popular Film & TV* and his creative works have been screened competitively in many international film festivals.

SUE TURNBULL is a Senior Professor of Communication and Media at the University of Wollongong where she is also Discipline Leader for the Creative Industries. Her publications include *The TV Crime Drama* (Edinburgh University Press 2014), and *European Television Crime Drama and Beyond* with Kim Toft Hansen and Steven Peacock (Palgrave Macmillan 2018). She is currently involved in three ARC projects, investigating the transnational career of the television crime drama; the value of the web series to the creative industries; and the history of migration in relation to television.

Sue reviews crime fiction for *The Age* and the *Sydney Morning Herald*, as is roaming ambassador for Sisters in Crime Australia. She is also on the organizing committee for the Sydney Crime Writers Festival, BAD, which is happening at the NSW State Library September 6-8.

TIM LAURIE is a Lecturer in the School of Communication at the University of Technology Sydney. His research areas include cultural theory, gender and sexuality studies, and continental philosophy. He is currently completing a book (co-authored with Hannah Stark) on politics, philosophy, and love.