



Second Take Australian Filmmakers Talk

TD Snyder



Second Take Australian Filmmakers Talk:

Australian Cinema After Mabo Felicity Collins, Therese Davis, 2004-10-27 Publisher Description Media Ethics, an Aboriginal Film and the Australian Film Commission Thomas Donovan, Brody T. Lorraine, 2002 This is a very strong and persuasive even compelling narrative Donovan's argument is clearly presented well documented and convincing to the reader Moreover the writer is able to demonstrate that this is a very important and significant issue far greater than the question of a single film being scuttled The relative merit of the film is not the central issue of the case but rather the question of whether the merit was fairly and openly determined by Australian Film Commission personnel and procedures Emeritus Professor Donald Shea College of Letters and Science Department of Political Science University of Wisconsin Milwaukee December 1998 *Australian Documentary* Trish FitzSimons, Pat Laughren, Dugald Williamson, 2011-01-31 *Australian Documentary* brings to life over a century of documentary making APAIS 1999: Australian public affairs information service, *Culture in Australia* Tony Bennett, David Carter, 2001-09-03 A 2001 survey of the changing policies and priorities that are evident in a range of contemporary cultural institutions in Australia *The Cinema of Australia and New Zealand* Geoff Mayer, Keith Beattie, 2007 From The Story of the Kelly Gang in 1906 to the Lord of the Rings trilogy Australia and New Zealand have made a unique impact on international cinema This book celebrates the commercially successful narrative feature films produced by these cultures as well as key documentaries shorts and independent films It also invokes issues involving national identity race history and the ability of two small film cultures to survive the economic and cultural threat of Hollywood Chapters on well known films and directors such as The Year of Living Dangerously Peter Weir 1982 The Piano Jane Campion 1993 Fellowship of the Ring Peter Jackson 2001 and Rabbit Proof Fence Philip Noyce 2002 are included with less popular but equally important films and filmmakers such as Jedda Charles Chauvel 1955 They're a Weird Mob Michael Powell 1966 Vigil Vincent Ward 1984 and The Goddess of 1967 Clara Law 2000 *Herstories on Screen* Kathleen Cummins, 2020-05-19 From the late 1970s into the early 1990s a generation of female filmmakers took aim at their home countries popular myths of the frontier Deeply influenced by second wave feminism and supported by hard won access to governmental and institutional funding and training their trailblazing films challenged traditionally male genres like the Western Instead of reinforcing the myths of nationhood often portrayed in such films invariably featuring a lone white male hero pitted against the savage and uncivilized native terrain these filmmakers constructed counternarratives centering on women and marginalized communities In place of rugged cowboys violently removing indigenous peoples to make the frontier safe for their virtuous wives and daughters these filmmakers told the stories of colonial and postcolonial societies from a female and or subaltern point of view Herstories on Screen is a transnational study of feature narrative films from Australia Canada the United States and New Zealand Aotearoa that deconstruct settler colonial myths Kathleen Cummins offers in depth readings of ten works by a diverse range of women filmmakers including Jane Campion Julie Dash

Merata Mita Tracey Moffatt and Anne Wheeler She reveals how they skillfully deploy genre tropes and popular storytelling conventions in order to critique master narratives of feminine domesticity and purity and depict women and subaltern people performing acts of agency and resistance Cummins details the ways in which second wave feminist theory and aesthetics informed these filmmakers efforts to debunk idealized Anglo Saxon femininity and motherhood and lay bare gendered and sexual violence and colonial oppression

Second Take Raffaele Caputo,1999 Australian cinema has been in resurgence over the past two decades Second Take gives the film makers a voice and allows them to engage with the issues and concerns usually raised by journalists and critics Including contributions about the many and varied processes of making both feature films and documentaries Second Take encourages experimental and creative forms of writing from established film makers

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **The Politics of Cultural Memory** Jim Aulich,Lucy Burke,Simon Faulkner,2020-05-15 This edited collection explores the political dimensions of cultural memory work in its varied forms of representation from public monuments to literary texts Addressing the different ways that cultural texts represent the past in the present the collection demonstrates that cultural memory is something actively made the site of a struggle over meanings that can serve a range of political and cultural purposes The collection offers essays that discuss the politics of cultural memory both in theory and in practice and features work by some of the leading scholars in the field including Susannah Radstone Graham Dawson Felicity Collins and Therese Davis Contributors explore the ways in which memory comes to be articulated through particular cultural practices from film and photography to literature and public monuments all of which have their own codes and conventions modes of address and audiences As such this volume brings together scholars working in a range of disciplines literary studies history art history film studies and in so doing seeks to establish a dialogue between different disciplines and methodologies and to explore cultural memory work in a range of different intellectual fields cultural forms and political and historical contexts for instance the Holocaust Northern Ireland Australia Palestine and the former Soviet Bloc The collection will be of interest to students researchers and scholars working in the area of cultural memory studies for whom it will represent an invaluable collection of current work in the field It will also interest scholars working in the particular areas with which it engages for instance postcolonial studies Holocaust studies Eastern European Studies Irish Studies Art History and English Studies

Historical Dictionary of Australian and New Zealand Cinema Karina Aveyard,Albert Moran,Errol Vieth,2017-12-26 Filmmakers have honed their skills and many have achieved critical and popular success at home and abroad as have actors and other crew American filmmakers and companies have found it cheaper to make films in Australia because wages and salaries are lower tax rebates have been attractive and the expertise in most areas of filmmaking is comparable to that of anywhere in the world At the same time Australian audiences still enjoy watching Australian films making some of them profitable even if this is a small profit when considered in Hollywood terms New Zealand filmmakers cast and crew have

shown that they are equal to the world's best in making films with international themes while other films have shown that the world is interested in New Zealand narratives and settings. Increased support for Maori filmmakers and stories has had a significant impact on production levels and on the diversity of stories that now reach the screen. It has also helped create more viable career paths for those who continue to be based in their home country. This second edition of *Historical Dictionary of Australian and New Zealand Cinema* contains a chronology, an introduction and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on leading films as well as many directors, writers, actors and producers. It also covers early pioneers, film companies, genres and government bodies.

Beyond the Silver Screen Mary Tomsic, 2017-10-16. *Beyond the Silver Screen* tells the history of women's engagement with filmmaking and film culture in twentieth-century Australia. In doing so, it explores an array of often hidden ways women in Australia have creatively worked with film. *Beyond the Silver Screen* examines film in a broad sense, considering feature filmmaking alongside government documentaries and political films. It also focusses on women's work regulating films and supporting film culture through organising film societies and workshops to encourage female filmmakers. As such, it tells a new narrative of Australian film history. *Beyond the Silver Screen* reveals the variety of roles film has in Australian society. It presents film as a medium of creative and political expression which women have engaged with in diverse ways throughout the twentieth century. Gender roles and gendered ideologies operating within society at large have influenced women's opportunities to work with film and how their filmwork is recognised. *Beyond the Silver Screen* shows women's sustained involvement with film is best understood as political and cultural action.

The A to Z of Australian and New Zealand Cinema Albert Moran, Errol Vieth, 2009-07-21. Whether it was Jane Campion's *The Piano*, Mel Gibson in *Mad Max*, Paul Hogan in *Crocodile Dundee* or *The Lord of the Rings* saga, we have all experienced the cinema of Australia and New Zealand. This book is an introduction and guide to the film of Australia and New Zealand. With entries on many exceptional producers, directors, writers and actors as well as the films indicated above and many others, this reference also presents the early pioneers, the film companies and government bodies and much more in its hundreds of cross-referenced dictionary entries. Through a chronology that shows how far these cinemas have come in a short time and an introduction that presents them more broadly, a clear portrait of the two countries' motion pictures emerges. The bibliography is an excellent source for further reading.

Directory of World Cinema: Australia and New Zealand 2 Ben Goldsmith, Mark David Ryan, Geoff Lealand, 2015-04-01. Building on and bringing up to date the material presented in the first instalment of *Directory of World Cinema: Australia and New Zealand*, this volume continues the exploration of the cinema produced in Australia and New Zealand since the beginning of the twentieth century. Among the additions to this volume are in-depth treatments of the locations that feature prominently in the countries' cinema. Essays by leading critics and film scholars consider the significance of the outback and the beach in films which are evoked as a liminal space in *Long Weekend* and a symbol of death in *Heaven's Burning* among other films. Other contributions turn

the spotlight on previously unexplored genres and key filmmakers including Jane Campion Rolf de Heer Charles Chauvel and Gillian Armstrong Accompanying the critical essays in this volume are more than one hundred and fifty new film reviews complemented by film stills and significantly expanded references for further study From The Piano to Crocodile Dundee Directory of World Cinema Australia and New Zealand 2 completes this comprehensive treatment of a consistently fascinating national cinema *APAIS, Australian Public Affairs Information Service* ,1999 Vol for 1963 includes section Current Australian serials a subject list *Directory of World Cinema: Australia and New Zealand* Ben Goldsmith,Geoff Lealand,2010-12-15 This addition to Intellect s Directory of World Cinema series turns the spotlight on Australia and New Zealand and offers an in depth and exciting look at the cinema produced in these two countries since the turn of the twentieth century Though the two nations share considerable cultural and economic connections their film industries remain distinct marked by differences of scale level of government involvement and funding and relations with other countries and national cinemas Through essays about prominent genres and themes profiles of directors and comprehensive reviews of significant titles this user friendly guide explores the diversity and distinctiveness of films from Australia and New Zealand from Whale Rider to The Piano to Wolf Creek *Media International Australia* ,2003 **Jane Campion** Deb Verhoeven,2009-01-08 Jane Campion is one of the most celebrated auteurs of modern cinema and was the first female director to be awarded the prestigious Palme d Or Throughout her relatively short career Campion has received extraordinary attention from the media and scholars alike and has provoked fierce debates on issues such as feminism colonialism and nationalism In this detailed account of Jane Campion s career as a filmmaker Deb Verhoeven examines specifically how contemporary film directors fashion themselves as auteurs through their personal interactions with the media in their choice of projects in their emphasis on particular filmmaking techniques and finally in the promotion of their films Through analysis of key approaches to Campion s films such as The Piano In the Cut Sweetie An Angel at My Table and Holy Smoke Deb Verhoeven introduces students to the passionate debates surrounding this controversial and often experimental director Featuring a career overview a filmography scene by scene analysis and an extended interview with Campion on her approach to creativity this is a great introduction to one of the most important directors of contemporary cinema Third Take Geoff Burton,Raffaele Caputo,2002 A collection of writings about Australian film from the film maker s perspective **The Australian Film Yearbook - 2021 Edition** Andrew F Peirce,2022-08-11 The Australian Film Yearbook features the work of the flourishing Australian film industry with over one hundred Australian feature non fiction and short films released to cinemas streaming platforms and film festivals during 2021 Discover a thriving and vital film industry that is positively buzzing with filmmakers eager to tell Australian stories with over forty interviews and contributions that highlight the range of skill sets and wealth of talent on show during 2021 Sharing their voice and perspectives on what it means to be a filmmaker are Australian creatives such as Costume Designer Erin Roche High Ground Director Sally Aitken Playing with

Sharks Editor Rachel Grierson Johns Strong Female Lead Director Matthew Walker I m Wanita Composer Angela Little
Streamline Writer Director Thomas Wilson White The Greenhouse Editor Nick Fenton Nitram and filmmakers Tina Fielding
Jacqueline Pelczar and Cody Greenwood Sparkles From independent films through to Hollywood backed productions you will
find critical examinations of iconic and hidden Australian films providing a historical touchstone for where Australian cinema
was during the turbulent year filled with changes and challenges 2021 □□□ ,2005 A quarterly of comparative studies of
Chinese and foreign literatures

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

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