



Australian
national cinema

TOM O'REGAN

Australian National Cinema

Albert Moran, Errol Vieth



Australian National Cinema:

Australian National Cinema Tom O'Regan, 2005-08-10 Tom O'Regan's book is the first of its kind on Australian post war cinema. It takes as its starting point Bazin's question 'What is cinema?' and asks what the construct of a national cinema means. It looks at the broader concept from a different angle, taking film beyond the confines of art into the broader cultural world. O'Regan's analysis situates Australian cinema in its historical and cultural perspective, producing a valuable insight into the issues that have been raised by film policy, the cinema market place and public discourse on film production strategies. Since 1970 Australian film has enjoyed a revival. This book contains detailed critiques of the key films of this period and uses them to illustrate the recent theories on the international and Australian cinema industries. Its conclusions on the nature of the nation's cinema and the discourses within it are relevant within a far wider context: film as a global phenomenon.

Australian National Cinema Tom O'Regan, 2005-08-10. Situates Australian cinema in its historical and cultural perspective, offering detailed critiques of key films from 1970 onwards and using them to illustrate the recent theories on the cinema industries.

American-Australian Cinema Adrian Danks, Stephen Gaunson, Peter C. Kunze, 2018-01-29. This edited collection assesses the complex historical and contemporary relationships between US and Australian cinema by tapping directly into discussions of national cinema, transnationalism and global Hollywood. While most equivalent studies aim to define national cinema as independent from or in competition with Hollywood, this collection explores a more porous set of relationships through the varied production, distribution and exhibition associations between Australia and the US. To explore this idea, the book investigates the influence that Australia has had on US cinema through the exportation of its stars, directors and other production personnel to Hollywood, while also charting the sustained influence of US cinema on Australia over the last hundred years. It takes two key points in time: the 1920s and 1930s and the last twenty years, to explore how particular patterns of localism, nationalism, colonialism, transnationalism and globalisation have shaped its course over the last century. The contributors re-examine the concept and definition of Australian cinema in regard to a range of local, international and global practices and trends that blur neat categorisations of national cinema. Although this concentration on US production or influence is particularly acute in relation to developments such as the opening of international film studios in Melbourne, Sydney, Adelaide and the Gold Coast over the last thirty years, the book also examines a range of Hollywood-financed and/or conceived films shot in Australia since the 1920s.

The Notion of the Grotesque in Contemporary Australian Cinema Inga von Kurnatowski, 2006-08-25. Thesis M.A. from the year 2005 in the subject English Language and Literature Studies, Culture and Applied Geography, grade 1.7. Free University of Berlin, Institut für Englische Philologie. Language: English. Abstract: Der Begriff grotesk bezieht sich auf die Theorie des russischen Akademikers Michail Bachtin der mittelalterlichen Volkskultur und seine Manifestationen in Literatur und Gesellschaft. In seiner Studie *Rabelais and His World* (1968) argumentiert Bachtin, dass die Befreiung von Konventionen und etablierten Wahrheiten Bachtin in Danow 1995: 34 w. hrend

des sozialen Ereignisses des Karnival in einer Inversion der sozialen Strukturen und hegemonischen Kodes resultiert womit eine Kritik an der existierenden sozialen Ordnung ausgedrückt wird Diese Theorie des Grotesken ist in der Literatur und Filmwissenschaft zur Anwendung gekommen da es dominante Repräsentationen von sozialen politischen und gesellschaftlichen Strukturen umkehrt und unterminiert Innerhalb eines australischen Kontextes argumentiere ich dass Filme wie Sweetie Jane Campion 1989 Muriel's Wedding P J Hogan 1994 The Adventures of Priscilla Queen of the Desert Stephen Elliott 1994 Metal Skin Geoffrey Wright 1995 Chopper Andrew Domenik 1999 oder The Castle Robert Sitch 1997 typisch australische Filme sind da sie das Element des Grotesken als einen definierenden aesthetic and thematic trend Rayner 2000 21 verwenden und sich so von den konventionellen Normen Hollywoods absetzen Die Figur des Grotesken ist also nicht nur ein visuelles und narratives Stilelement sondern auch ein dominantes und definierendes Merkmal in der australischen Filmlandschaft Die Identifikation des Grotesken als gemeinsames Merkmal populärer australischer Langfilme kann weiterführend als Beitrag zur Diskussion über ein Australian National Cinema und seine identitätsstiftende Wirkung verwendet werden

The Screening of Australia: Anatomy of a national cinema Susan Dermody, Elizabeth Jacka, 1988
Concerned with the period 1970-1987 Dedicated to Bill Bonney d 1985 *Cinemas of the World* James Chapman, 2004-07-04
The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster *Film and History*

Australian Film Adi Wimmer, Adolf Wimmer, 2007 **Historical Dictionary of Australian and New Zealand Cinema** Errol Vieth, Albert Moran, 2005-10-25 This book is an introduction and guide to the film of Australia and New Zealand It contains entries on many exceptional producers directors writers and actors as well as films But it also presents the early pioneers the cinemas themselves 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 emerge The bibliography is an excellent source for further reading **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 emerge The bibliography is an excellent source for further reading **Australian Film Theory and Criticism** Noel King, Constantine Verevis, Deane Williams, 2013 Three volume work devoted to mapping the transnational history of Australian film studies *Australian Film Theory and Criticism* Volume 1 provides an overview of the period between 1975 and 1990 during which the discipline first became established in the academy Tracing critical positions personnel **Australian National Bibliography**, 1995 **Australian Film** Brian Reis, 1997 Contains entries many with descriptive annotations on books book chapters periodical articles government reports academic theses films videos and audio recordings published in Australia and elsewhere from 1988 to the early and mid 1990s Works cited embrace all aspects of Australian film considered as art industry and sociological phenomenon except extremely technical aspects of filmmaking Categories include film archives and libraries production super 8mm film government and film history and criticism ethnographic film biographies and film criticism and reviews Includes author book title and film title indices Distributed by Books International Annotation copyrighted by Book News Inc Portland OR *The British National Film Catalogue*, 1983 **Finding Australian National Cinema in Nemo** Elizabeth Avram, 2004 Contemporary Australian Cinema Jonathan Rayner, 2000 This introduction to the new Australian film industry explores prominent directors and stars themes styles and evolving genres in an analysis of key films The evolution of genres peculiar to Australia and adaptations of conventional Hollywood forms such as the musical and the road movie are examined through readings of landmark films including *Picnic at Hanging Rock* *Mad Max* trilogy and *The Adventures of Priscilla Queen of the Desert* The key issue of the revival the definition representation and propagation of a national image is woven through the analysis Australian Literary Studies, 1999 *Parliamentary Debates* Australia. Parliament, 1928 Directory of Australian Associations, 1984 *Cinema in Australia* Ina Bertrand, 1989 A History of the New Zealand Fiction Feature Film Bruce Babington, 2007 *A History of the New Zealand Fiction Feature Film* is the only comprehensive account of the New Zealand feature film from its beginnings to the present Countering tendencies to think of New Zealand film as beginning in the 1970s Bruce Babington discloses a longer saga showing how the present for all its difference can only be understood through the past The book manages the feat of providing a reference map of the cinema its genres and its preoccupations

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