

CURRICULUM VITAE

ASSOCIATE PROFESSOR ADRIAN MARTIN

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MONASH UNIVERSITY

2010

Associate Professor, Film and Television Studies, Arts ECPS

Head of Section (Film and Television Studies) and Co-Director of Research Unit in Film Culture and Theory

2006–2009

Senior Research Fellow, Film and Television Studies, Arts, Monash University

Academic Qualification

PhD in Faculty of Art and Design, Monash University, 2002–6, *Towards a Synthetic Analysis of Film Style*

Official Commendations from Monash University

Faculty of Arts Commendation for Outstanding Media Engagement, 2009

Teaching Commendation ('Historical Film Theory and Criticism'), 2007

Mollie Holman Award for Best Arts Thesis, 2006

Grants

ARC Discovery Grant, 2010–2012, 'Intermediality: Cinema and Art'

Warwick–Monash Collaborative Initiative, 2010, 'Intermediality and the Pre-History of Digital Cinema'

PROFESSIONAL ACTIVITIES (1980–2010)

Journal Affiliations

Co-Editor of *Rouge* (Australia) – ERA ranking 'A'

Associate Editor for *Cineaste* (USA)

Editorial Advisor for *Heat* (Australia)

Editorial Board member for *Cultural Studies Review* (Australia)

Contributing Editor for *Undercurrent* (FIPRESCI on-line journal)

Media Involvement 1980-2010

Film Critic at *The Age* newspaper (Melbourne) 1995-2006; other film-related journalism since the late '80s includes a year at *The Australian* (1994), and 4 years at *Business Review Weekly* (1989-'93).

Regular supplier of scholarly Audio Commentaries for arthouse DVD releases by Madman (Melbourne) since 2006: *Vivre sa vie* (July '06), *The Exterminating Angel* (September '06), *Masculin Féminin* (December '06), *Two or Three Things I Know About Her* (December '06) – re-used by Criterion (USA) July '09, *The Promise* (March '07), *Dr Mabuse the Gambler* (July '07), *The Blue Angel* (August '07), *Alice in the Cities* (in box set *Wim Wenders' Road Movies*, October '07), *Journey in Italy* (November '07), *Gertrud* (February '08), *The Tarnished Angels* (May '08), *Martha* (in box set *On Melodrama*, December '08), *There's Always Tomorrow* (co-commentary with John Flaus, Feb '09), *Beware of a Holy Whore* (Feb '09), *Les Cousins* (Feb '09), *Ministry of Fear* (March '09), *Fallen Angel* (April '09), *Whirlpool* (April '09), *F For Fake* (June '09), *Good Morning* (co-commentary with John Flaus, July '09), *Le Plaisir* ('09), *Madame de ...* ('09), *A Married Woman* ('09), *Le gai savoir* ('09), *La Luna* ('09), *The Crow* ('09), *Grisbi* ('09), and *Eléna and Her Men* ('10).

BIBLIOGRAPHY

NOTE: When uncited, the country of publication is Australia.

Books

¿Qué es el cine moderno?, Santiago: Uqbar, October 2008 [Chile]

Raúl Ruiz: Sublimes obsesiones, co-author Raúl Ruiz, Editorial Altamira/Buenos Aires Festival Internacional de Cine Independiente, April 2004. [Argentina]

Raúl Ruiz: Images of Passage, Co-Editors Helen Bandis & Grant McDonald, Rouge Press/International Film Festival Rotterdam, January 2004. [Holland/Australia]

Movie Mutations: The Changing Face of World Cinephilia, co-editor Jonathan Rosenbaum, British Film Institute, London, October 2003. [UK]

The Mad Max Movies, Currency Press/ScreenSound Australia, Sydney, May 2003.

Movie Mutations: Cartas de Cine, co-editor Jonathan Rosenbaum, Ediciones Nuevos Tiempos, Buenos Aires, 2002. [Argentina]

Once Upon a Time in America, British Film Institute, Modern Classics, 1998. [UK]

Phantasms, McPhee Gribble, 1994.

Books – Forthcoming

The Event of Film Criticism (Portuguese translation) Lisbon: Edições Vendaval (2010) [Portugal]

Terrence Malick, London: Macmillan/British Film Institute (2010) [UK]

Brian De Palma, Illinois University Press (2010) [USA]

Movie Mutations (Spanish-language edition), Errata Naturae Editores (2010) [Spain]

The Artificial Night: Essays on the Cinema of Poetry, Amsterdam University Press (currently in negotiation) [Holland]

Translations

Abel Ferrara by Nicole Brenez, Illinois University Press (2007), translated from the French.

Approximately forty essays solely translated from French for the on-line journal *Rouge* (2003-9), the Jeonju Film Festival catalogue ('09), the art exhibition catalogue *Chris Marker* (Brisbane '08), the forthcoming book *Optic Antics: The Amazing Cinema of Ken Jacobs* (Oxford University Press), etc.

Book Chapters

'A Vida Interior de Um Filme', in *Cem mil cigarros*, Ed & trans. Ricardo Matos Cabo, Lisboa: Orfeu Negro (October 2009), pp. 91-98. [Portugal]

'Here and Elsewhere (The View From Australia)', in *Dekalog 3: On Film Festivals*, ed. Richard Porton, Wallflower Press (June 2009), pp. 98-108. [UK]

'Beyond the Fragments of Cinephilia: Towards a Synthetic Analysis', in *Cinephilia in the Age of Digital Reproduction: Film, Pleasure and Digital Culture Vol. 1*, Eds. J. Sperb & S. Balcerzak, Wallflower Press (June 2009), pp. 30-53. [UK]

'Dinosaurios, bebés y el sonido de la música', in *En tránsito: Berlin-Paris-Hollywood. Más allá de la historia del cine*, ed. Carlos Losilla, TB Editores & Las Palmas Film Festival (March 2009), pp. 171-198, 216-218. [Spain]

'In the Name of Popular Culture: Seriousness and Unseriousness in the Study of Mass Art' & 'Possibilities and Pitfalls: Low-Budget Digital Cinema in Australia', in *Creative Nation: Australian Cinema and Cultural Studies Reader*, Eds. Amit Sarwal and Reema Sarwal. New Delhi: SSS Publications (January 2009), pp. 99-110, 423-435, 516-588. [India]

'Ulmer in the Aquarium', in *Edgar G. Ulmer: Essays on the King of the B's*, Ed. Bernd Herzogenrath, Jefferson: McFarland (January 2009), pp. 262-278. [USA]

'The Impossible Musical: On a Clear Day You Can See Forever', in *Vincente Minnelli: The Art of Entertainment*, Ed. Joe McElhaney, Detroit: Wayne State University Press (January 2009), pp. 374-393. [USA]

'An Incident in the History of Surrealism: On a Sequence in *The Devil-Doll*', in *The Cinema of Tod Browning: Essays of the Macabre and Grotesque*, Ed. Bernd Herzogenrath, McFarland, London (September 2008), pp. 198-213. [UK]

'Cierto rincón del cine moderno', in *Naomi Kawase. El cine en el umbral*, Ed. José Manuel López, TB Editores/CGAI/Festival Internacional de cine Las Palmas de Gran Canaria (March 2008), pp. 45-53. [Spain]

'Boring Humanist Bodies', in *Just Words? Australian Authors Writing for Justice*, Ed. Bernadette Brennan, University of Queensland Press (January 2008), pp. 87-101.

'Approaching *The New World*', in *The Films of Terrence Malick*, ed. Hannah Patterson, London: Wallflower Press (October 2007), pp. 212-221. [UK]

'The Turning Point: le moment décisif', in *Politique des zombies: L'Amérique selon George A. Romero*, Ed. Jean-Baptiste Thoret, Ellipses, Paris (November 2007), pp. 121-129. [France]

38 entries (250 words each), *The Little Black Book: Movies* (UK edition of *Defining Moments in Movies*), Ed. Chris Fujiwara, London: Cassell, October 2007. [UK]

'Los primeros años: la luz y la obscuridad' / 'The Early Years: The Light and the Dark', 'Rue Fontaine: Un dolor más allá de las palabras' / 'Rue Fontaine: A Sorrow Beyond Words', *Philippe Garrel: El Cine Revelado*, Ed. Quim Casas, Donostia Zinemaldia Festival de San Sebastian/Filmoteca Vasca (September 2007), pp. 45-53; 183-185; 256-261; 343-345. [Spain]

'Europa fantasma: cine europeo del otro lado', in *Derivas del cine europeo contemporáneo*, Eds. Domènec Font & Carlos Losilla, Filmoteca de Catalunya/MICEC '07/CGAI/IVAC (May 2007), pp. 119-132. [Spain]

'Paradjanov et la frontalité', in *À la recherche de Serguei Paradjanov*, Eds. Dominique Bax & Cyril Béghin, Bobigny: Magic Cinéma (March 2007), pp. 54-57. [France]

'Things to Look Into: The Cinema of Terrence Malick', *The Best Australian Essays 2006*, Ed. Drusilla Modjeska, Melbourne: Black Inc. (November 2006), pp. 341-348.

'Dear Claudia', 'Sample People', 'Visitors' & 'The Crop', in *Crème de la Phlegm: Unforgettable Australian Reviews*, Ed. Angela Bennie, Melbourne: The Miegunyah Press (2006), pp. 338-9, 354-5, 394-5, 400-1.

'Robert Kramer filme l'événement', in *Robert Kramer*, Ed. Cyril Béghin, Magic Cinéma, Bobigny (March 2006), pp. 154-157. [France]

'La Chinoise, vers le matérialisme', in *Jean-Luc Godard: Documents*, Eds. Nicole Brenez & Michael Witt, Pompidou Centre, April 2006, pp. 84-87. [France]

'Copious Associative Connections: The Obsessed Cinema of Raúl Ruiz', in *Raúl Ruiz*, Ed. Alexandra Theiler, Biennial of Moving Images, Geneva (November 2005) (Bilingual French and English edition) [Switzerland]

'Ticket to Ride: Claire Denis y el cine del cuerpo', in *Claire Denis: fusión fría*, Ed. Alvaro Arroba, Gijon Film Festival (November 2005), pp. 69-80. [Spain]

'At the Edge of the Cut: An Encounter with the Hong Kong Style in Contemporary Cinema', in *Hong Kong Connections: Transnational Imagination in Action Cinema*, Eds. Meaghan Morris, Siu Leung Li & Stephen Chan Ching-kiu, Hong Kong University Press/Duke University Press (October 2005), pp. 175-188. [HK/USA]

'Rocha aux Antipodes', in *Glauber Rocha*, Ed. Cyril Béghin, Théâtres au cinéma series, Bobigny: Magic Cinéma (March 2005), pp. 50-51. [France]

'Dance Girl Dance', in *La Vie nouvelle / nouvelle Vision*, Ed. Nicole Brenez, Éditions Léo Scheer, Paris (February 2005), pp. 167-70. [France]

'Violently Happy: *Gun Crazy* (1950)', in *Film Noir Reader 4*, Eds. Alain Silver & James Ursini, Limelight Editions, New Jersey (October 2004), pp. 82-85. [USA]

'Recital: Three Lyrical Interludes in Godard', in *For Ever Godard*, Eds. J. Temple, M. Witt & M. Williams, Black Dog Press, London, August 2004, pp. 252-271, 423. [7500 words] [UK]

'Grim Fascination: *Fingers*, James Toback and 1970s American Cinema', in *The Last Great American Picture Show*, Eds. Thomas Elsaesser, Alexander Howarth & Noel King, Amsterdam University Press (February 2004), pp. 309-332. [Holland]

'Displacements', in *Raúl Ruiz: Images of Passage*, Eds. H. Bandis, A. Martin & G. McDonald, Rouge Press/IFFR (January 2004), pp. 45-53.

'Preface', 'Movie Mutations Letters 1 & 2' (participant), 'The Future of Academic Film Study' (co-author) & 'Musical Mutations: Before, Beyond and Against Hollywood' (new version), in *Movie Mutations: The Changing Face of World Cinephilia*, Eds. Jonathan Rosenbaum & Adrian Martin,

London: British Film Institute (2003), pp. vi-x, 4-8, 94-108, 119-132, 178-182. [UK]

'The Two Daves', in *The Best Australian Essays 2003*, Ed. Peter Craven, Black Inc., Melbourne (November 2003), pp. 273-282. [3500 words]

68 entries (from 250 to 750 words), in *1001 Movies You Must See Before You Die*, Ed. Steven Jay Schneider, SBS/ABC Books, first edition November 2003, several subsequent updated editions have been translated into 25 languages and sold over one million copies worldwide. (19, 500 words)

'"It Has Come to My Ears": Fritz Lang's Sound Design', [Greek translation] in *Fritz Lang*, ed. International Thessaloniki Film Festival, Kastaniotis Editions (February 2003), pp. 103-109. [4000 words] [Greece]

'A Larry Clark Portrait', in *The Best Australian Essays 2002*, Ed. Peter Craven, Black Inc (November 2002), pp. 250-258. (4000 words)

'The Misleading Man: Dennis Hopper', in *Stars in Our Eyes: The Star Phenomenon in the Contemporary Era*, Eds. A. Ndalianis & C. Henry, Praeger (March 2002), pp. 2-19. (8000 words) [USA]

'The Ever-Tested Limit: Cinematic Apparitions', in *Value Added Goods*, Ed. Stuart Koop, Centre for Contemporary Photography (2002), pp. 55-62. (6000 words)

'Musical Mutations: Before, Beyond and Against Hollywood', in *Cinesonic: Experiencing the Soundtrack*, Ed. Philip Brophy, Australian Film Television and Radio School (June 2001), pp. 67-104. (10,000 words)

'La nuit expérimentale. Deux fois de Jackie Raynal', in *Jeune, dure at pure! Une histoire du cinéma d'avant garde et expérimental en France*, Eds. Nicole Brenez & Christian Lebrat, Cinémathèque Française/Mazzotta (April 2001). (2500 words) [France]

'The Offended Critic: Film Reviewing and Social Commentary', in *The Best Australian Essays 2000*, ed. Peter Craven, Black Inc (November 2000), pp. 438-452. (5000 words)

'Lang's Sound', in *Cinesonic: Cinema and the Sound of Music*, Ed. Philip Brophy, Australian Film Television and Radio School (2000). (6000 words)

'Night and Day: Stanley Kubrick's *Eyes Wide Shut*', in *The Best Australian Essays 1999*, Ed. Peter Craven, Bookman Press (November 1999), pp. 354-363. (2500 words)

'Threads of Voice', in *Cinesonic: The World of Sound In Film*, Ed. Philip Brophy, Australian Film Television and Radio School (1999). (6000 words)

'Immortal Stories', 'Bill Henson and the Devil, Probably', in *Photo Files: An Australian Photography Reader*, Ed. Blair French, Power Publications/Australian Centre for Photography (May 1999), pp. 67-80, 257-260. (3000 words)

'Arts and Ideas' (interview), in *Speaking Their Minds: Intellectuals and the Public Culture in Australia*, Ed. Robert Dessaix, ABC Books (May 1998), pp. 102-107. (2500 words)

'Second That Emotion', in *A Small History of Photography*, ed. Stuart Koop, Centre for Contemporary Photography (December 1997), pp. 74-81. (3000 words)

'TV Time Tunnel', in *The Oxford Book of Australian Essays*, ed. Imre Saluzinsky, Oxford University Press, October 1997, pp. 273-278. (2500 words)

'Before and After Art & Text' & 'Something Close to Nothing: Appropriation in Australian Experimental Film and Video of the 1980s', in *What is Appropriation?*, ed. Rex Butler, Power Publications & IMA (1996, 2nd edition 2000), pp. 107-118, 273-292. (16,000 words)

'The Trouble with Fiction: An Aspect of Post New Wave French Cinema', in *A Century of Cinema: Australian and French Connections*, eds. J. Warren, C. Nettelbeck & W. Kirsop, University of Melbourne (1996). (5000 words)

Entries on 31 films, in *Australian Film 1978 - 1994*, ed. Scott Murray, Oxford University Press, 1995. (15,000 words)

'The Short Film', in *Australian Cinema*, ed. Scott Murray, Allen & Unwin (1994), pp. 201-210. (4000 words)

'In the Name of Popular Culture', in *Australian Cultural Studies*, eds. Meaghan Morris & John Frow, Allen & Unwin (1993). (5000 words)

'Collage and Montage in Contemporary Australian Experimental Film and Video', in *Contemporary Australian Collage and Its Origins*, ed. Arthur McIntyre, Craftsman House (1990), pp. 49-62. (5000 words)

'Indefinite Objects: Australian Experimental Film & Video', in *The Australian Screen*, eds. Albert Moran & Tom O'Regan, Penguin (1989), pp. 172-190. (5000 words)

'No Flowers For The Cinephile: The Fates of Cultural Populism 1960-1988', in *Island In The Stream*, ed. Paul Foss, Pluto Press (1988). (12,000 words)

'Fantasy', *The New Australian Cinema*, ed. Scott Murray, Thomas Nelson (1980), pp. 97-112. (5000 words)

Book Chapters - Forthcoming

'A Precarious, Extravagant, Populist and Constructivist Cinema', in *Optic Antics: The Amazing Cinema of Ken Jacobs*, eds. David E. James and Michèle Pierson (New York: Oxford University Press, 2010)

'Vilém Flusser', in *Philosophy and Film: The Key Thinkers*, ed. Felicity Colman (London: Acumen, 2010)

'The Moves', in *Film Moments*, eds. Tom Brown & James Walters (2010)

'The French Film Musical', in *The Encyclopedia of Popular Music*, film content commissioned by Anahid Kassabian (London: Continuum, 2010)

'I Moved It All to Calcutta: The Strangeness of *India Song*', in *Outsider Films: India*, ed. Shanay Jhaveri (New Delhi: Shoestring Press, 2010)

Twelve entries in *Film Noir: The Encyclopedia*, eds. Alain Silver & James Ursini (New York: Overlook, January, 2010) [USA]

As Editor

Rouge, Internet journal, Co-Editor, October 2003 (ongoing)
- ERA journal ranking: A

Auteurism 2001, Two issues of **Screening the Past**, 2001 –
ERA journal ranking: A*

Film – Matters of Style, Continuum Publications, Western
Australia, 1992 (refereed)

Flesh, Co-Editor, Special issue of **Intervention**, 1988.

Staging, Special issue of **Photofile** (1988)

Film Genre, Co-Editor, Special Issue of **Stuffing** (1987)

The Road to Utopia, Special Issue of **Tension** (1985)

Buff, Co-Editor, 4 issues (1980-1981)

Essays in Refereed Journals

'Cinephilia as War Machine', *Framework*, no. 50 (Fall 2009),
pp. 221-225. [USA]

'The Long Path Back: Medievalism and Film', *Screening the
Past*, no. 26 (December 2009),
<http://www.latrobe.edu.au/screeningthepast/>

'In the Sand a Line is Drawn: A Reflection on Animation
Studies', **Animation Studies**, Volume 3 (July 2009),
[http://journal.animationstudies.org/category/animated-
dialogues/adrian-martin-in-the-sand-a-line-is-drawn/](http://journal.animationstudies.org/category/animated-dialogues/adrian-martin-in-the-sand-a-line-is-drawn/)

'Ruinous Sequels', **Reading Room: A Journal of Art and
Culture**, no. 3 (March 2009), pp. 48-71. [NZ]

'What's Happening? Story, Scene and Sound in Hou Hsiao-
hsien', **Inter-Asia Cultural Studies**, Vol 9 No 2 (June
2008), pp. 258-270. [Taiwan]

'Lessons of Noise and Silence: Avant-garde Cinema and
Experimental Music in Australia', **Studies in Australasian
Cinema**, Vol 1 No 2 (August 2007), pp. 223-234. [UK]

'Another Kind of River', **Studies in Documentary Film**, Vol 1
No 1 (2007), pp. 53-58.

'Ticket to Ride: Claire Denis and the Cinema of the Body',
Screening the Past, no. 20 (December 2006),

<http://www.latrobe.edu.au/screeningthepast/20/claire-denis.html>.

'Kind of a Revolution and Kind of Not: Digital Low-Budget Cinema in Australia Today', **Scan**, Vol 3 No 2 (October 2006),

<http://scan.net.au/scan/>.

'*Film Performance*', **Film Studies** (2007) [UK]

'*Style and Meaning: Studies in the Detailed Analysis of Film*', **Screening the Past**, no. 18, July 2005. (1500 words)

'*The Hidden God: Film and Faith*', **Screening the Past**, no. 17, December 2004.

'Proof Positive', **Screening the Past**, July 2003.

'Shot by Shot Follies', **The Hitchcock Annual**, 2002, pp. 133-9. (2500 words)

'Sign Your Name Across My Heart', **Screening the Past**, no. 12, March 2001. (5000 words)

'Unforseen Encounters and Luminous Blows: An Introduction to Petr Král', **Screening the Past**, no. 12, March 2001. (4000 words)

'The Body Has No Head: Corporeal Figuration in Aldrich', **Screening the Past**, no. 10, July 2000. (5000 words)

'Scanning Godard', **Screening the Past**, no. 10, July 2000. (5000 words)

'Always a Window: Tag Gallagher's Rossellini', **Screening the Past**, no. 9, March 2000. (6000 words)

'The Undertaker: Gilberto Perez's *The Material Ghost*', **Screening the Past**, no. 8, November 1999. (4000 words)

'*Memory Trade*', **Screening the Past**, no. 5, November 1998. (2000 words)

'*Contemporary French Cinema: An Introduction*', **Screening the Past**, no. 4, July 1998. (2000 words)

'Ultimatum: An Introduction to the Work of Nicole Brenez', **Screening the Past**, no. 2, December 1997. (2500 words)

<

<http://www.latrobe.edu.au/screeningthepast/reruns/brenezintro.html>>

'Call it Scorsese', **The UTS Review**, May 1997. (4000 words)

'Hold Back the Dawn: Notes on the Position of Experimental Film in Australia 1993', **Continuum**, Vol 8, No 1, 1994. (3000 words)

'*Mise en scène* is Dead, or The Expressive, The Excessive, The Technical and The Stylish', **Continuum**, Vol 5 No 2 (1992), pp. 87-140. (16,000 words)

'*The Fabrics of Culture*', **Journal of Intercultural Studies**, 1981.

Articles in Peer-Refereed Journals - Forthcoming

'Ozploitation Compared to What? A Challenge to Australian Film Studies', *Studies in Australasian Cinema* (mid 2010)

'The Artist Between Images and Across Media: James Clayden', *Studies in Australasian Cinema* (early 2010)

'Crossing Chris: Some Markerian Affinities', *Image [&] Narrative*, early 2010

'Guess-Work: *Scarlet Street*', *Movie* (UK) (2010)

'The Limit: *House by the River*', *Movie* (UK) (2010)

Essays In Other Journals (Print and Electronic)

I have written over 1000 magazine pieces (articles, book and film reviews) since 1979.

Regular Columns:

Cahiers du cinéma. España – bimonthly column 'Scanners' (in Spanish) since June 2007

De Filmkrant [Holland] – monthly column 'World Wide Angle' (in Dutch and English) since October 2007

Film Quarterly [USA] – occasional column

'Counterspectacles' since Fall 2007

Cahiers du cinéma (France): World Atlas – annual entry on Australia, 2003-9

CONFERENCES

Conferences – Invited (1980-2009)

Masterclass, 'Creative Criticism', at Jeonju International Film Festival (June '09)

Plenary lecture, 'My Bad', at 'B for Bad Cinema', Monash University (April '09)

Keynote lecture, 'Rethinking *Mise en scène*', at 'Film Research Day', LaTrobe University (November '08)

Keynote lecture, 'Medievalism in Film', Medieval Research Group Workshop (ARC-funded), Woollongong University (October '08)

Keynote lecture, 'Entities and Energies', at 'Contemporary Film Criticism and Film Form' conference, Reading University (UK) (October '08)

Plenary lecture, 'Playing Vampire Cool', at 'Vampires, Vamps and Va-Va-Voom' conference, Monash University (September '08)

Plenary lecture, 'Last Day Every Day', at 'Siegfried Kracauer: Provisional Insight' conference, Monash University (July '08)

Keynote Lecture, 'What we Talk About When We Talk About Independent Cinema', at 'Independent Cinema' conference, Ljubljana International Film Festival, Slovenia (November '07)

Panel contribution, 'Film Criticism Today', Zagreb University, Croatia (July '07)

Keynote Lecture, 'Jackie Chan, Action-Comedian', Jackie Chan conference, Queensland Art Gallery (Feb '07)

Special lecture, 'Australian Cinema: The Wide Open Spaces', National Film Center, Tokyo, Japan (November '06)

Plenary lecture, 'Cinephilia: A User's Guide', at Film and History conference, Monash University/RMIT (Nov '06)

Keynote lecture, 'Cinema Invents Ways of Dancing', at 'Flux', University of Melbourne Humanities Postgraduate Conference (Nov '06)

Paper, 'The Encounter in Cinema', European Cinema Congress, Pompeu Fabre University/MACBA Gallery, Barcelona, Spain (May '06)

Keynote Lecture, 'King Kong, Man or Beast?', 'Kiss of the Beast' conference, Queensland Art Gallery (December 2005)

Keynote lecture, 'That Which is Merely Is', 'Vital Signs: New Media' conference, RMIT (September '05)

Masterclass, 'What is Mise en scène?', Australian Screen Directors of Australia conference (2005)

Keynote lecture, 'There's a Million Stories', at Australian Teachers of Media conference (2004)

Keynote lecture ('The Missing') and panel paper ('In My Secret Life'), at 'Film Festivals' conference, University of Sydney (2003)

Keynote lecture, 'Ode to Garrel', at 'Garrel Eternel' Conference, Dublin, Ireland (2001)

Keynote lecture, 'Delirious Enchantment', at 'Special Effects/Special Affects: Technologies of the Screen' conference, University of Melbourne (2000)

Keynote lecture, 'Ball of Fire', at 'Cinema and the Senses' conference, University of New South Wales (1999)

Masterclass, 'Intriguing Stories', Screenwriting Conference, Perth Writers Guild (1998)

Keynote lecture, 'The Trouble with Fiction', at 'A Century of Cinema: Australian and French Connections', Melbourne University (1995)

Masterclass, 'Directing: Style, Craft and Expression', Australian Screen Directors Association Film Culture Weekend (August 1994)

Masterclass, '*Mise en Scène*: Directing with a Special Touch', Australia Screen Directors Association Conference (July 1993)

Keynote lecture, 'Lovely Monsters: The Surrealists and Early Popular Cinema', at 'Lips of Coral, Surrealism Conference, National Gallery of Australia, (March 1993)

'Grotesque, Burlesque, Picturesque: Diane Arbus', at 'Aspects of Arbus' conference, Australian National Gallery, Canberra (March 1992)

Keynote lectures, 'Find Yourself a City' & 'Dramas of Space', at 'In the Metropolis' conference, Wellington, New Zealand (March 1992)

Keynote lecture, '*Fingers* and '70s American Cinema', Australian Film Institute Screen Studies conference (1986)

Keynote lecture, 'Photography and Fiction', Victorian Centre for Photography Seminar Series (1986)

Keynote lecture, 'The Textual Analysis of Film', Secondary Media Teachers Conference, Melbourne (1980)