

Australian cinema, 1970-1985

Secker & Warburg - c) Concept Analysis



Description: -

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Timber -- Utah -- Statistics

Forests and forestry -- Utah -- Statistics

Motion pictures -- Australia -- History.Australian cinema, 1970-1985

-Australian cinema, 1970-1985

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John Seale

In an aptly titled article, Graeme Turner in *Whatever happened to National Identity?* In conclusion, this relates strongly to my concept analysis and what I will be talking about in my final essay because like in this short tropfest film, the notion of Australian writers and filmmakers not daring to challenge the status quo and conforming to stereotypical Hollywood style in films is explored.

John Seale

Along with the work of cultural activists like Sylvia Lawson, the argument for the recognition of an Australian film industry and film culture as a project of nation formation was gaining momentum. They look at us, and all they see is a hairy back. It is a heavy-handed but funny and effective metaphor about the problems of assimilation.

Australian Cinema

Wake in Fright firstly explores mateship with the kangaroo killing scene and the bonding through disgusting violent acts. *Weird Mob* follows the fortunes of an Italian immigrant also named Nino Culotta, who though a skilled journalist in Italy, has to become a labourer as the only work available to him in his new homeland.

Australian cinema 1970

In the final coda, Alibrandi makes a point of suggesting intercultural integration.

You Can't Be What You Can't See: A Potted History of Ethnic Representation in Australian Films

Seale is praised in particular for his realistic use of light, and his most impressive work tends to be in the photographing of large-scale landscapes and brightly lit outdoor locations. We were learning to build our myths that would bind us together as an indigenous though not yet Indigenous culture. Image making or representation became a particularly volatile cultural minefield.

Australian Cinema

Assimilation will take place, not into the mainstream but into a new hybrid society.

Australian cinema 1970

The ban made apparent the prevailing establishment attitude that still perceived Australia as a British colonial outpost and gave no credibility or placed no value on the development of a local, Australian culture. In *Head On*, despite the mutual attraction between Ari and Sean, the relationship crashes into the culture wall. Angelo and Gino, orphaned brothers, live with an aunt, Zia Norma Dina Panozzo and uncle, Zio Luigi Joe Petrucci in a tight knit and completely insular Italian community.

You Can't Be What You Can't See: A Potted History of Ethnic Representation in Australian Films

The Howard commissioned Gonski Report 1997 into the Commonwealth film policy was barely supportive of the industry, recommending only that the levels of funding be maintained at their current levels.

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