Femflix is an exhibition that seeks to capture some of the unique voices of 90s feminism as expressed through screen culture, and to argue for its impact on contemporary practice. Screen culture — including live action shorts, digital interactive works, animation and video — was a particularly rich site for feminist practice in the 1990s that merits special attention. Reasons for this include important work engaging with gender and representation, radical feminist critiques of internet culture, the rise of indigenous filmmakers and theorists, the emergence of queer theory, and the surge in independent animation. Femflix is coordinated by the Contemporary Art and Feminism (CAF) research cluster, and co-curated by Jacqueline Millner (CAF co-convenor), Jane Schneider (independent filmmaker) and Deborah Szapiro (filmmaker and animation scholar at UTS).

The 1990s is an overlooked decade in the history of feminist thought and culture, one more often associated with a backlash against the giant strides of the 1970s and the theoretical hard yards of the following decade. Yet arguably the 90s saw the shift in women’s creative practice and their aspirations that had taken place in those earlier decades hit critical mass — a shift that was forged in Australia by the collision of feminist culture, free education, and generous public support for the arts. The 90s brought the emergence of cyberfeminism, zine counter culture and high-octane post-punk gestures. It also saw a new wave of women filmmakers carve a path for the current generation of women working in independent film and animation. Femflix makes an important contribution to knowledge by redressing the neglect of this significant decade. The exhibition is particularly timely as it coincides with Screen Australia’s Gender Matters report that recommends active intervention to redress gender inequality in the screen industries.

I’d like to extend my sincere appreciation to the staff who have ensured the success of this exhibition. In particular, thanks are due to Dr Jacqueline Millner, Associate Dean (Research), who heads the Contemporary Art & Feminism research cluster together with Dr Catriona Moore (Art History and Film Studies, University of Sydney) and Jo Holder (Director Cross Arts Projects), Liam Garstang, Gallery Manager, and Mikhaela Rodwell, Research Manager. In addition, I thank the co-curators Jane Schneider and Deborah Szapiro, and of course the filmmakers, artists and all others involved in the success of this project.

Finally I extend a warm gesture of gratitude to Professor Duncan Ivison, Deputy Vice-Chancellor Research, for his continued support for internationally leading, practice-led research at Sydney College of the Arts.

PROFESSOR COLIN RHODES
DEAN, SYDNEY COLLEGE OF THE ARTS
Australian Feminist screen culture from the 90s

JACQUELINE MILLNER
FEMFLIX has its origins in a variety of passions, ideas and commitments. For one, the idea that 90s feminism was unusually sophisticated and enduringly influential, through its affinities with queer theory and activism, its inventive engagement with new digital technologies, and its emerging intersectionality given the rise in indigenous critiques. For another, a deep affection for 90s feminist visual culture that was marked by irreverence for just about everything, a wicked sense of humour, and the ethics of DIY resourcefulness and curiosity. Femflix is also driven by a commitment to underlining the debt that contemporary critical culture owes to feminist insights and analysis, and to affirming the contributions of artists (in this case, filmmakers) to changing broader cultural understandings. Femflix seeks to complicate the historicisation of feminism and feminist art, evident in recent cultural activity, which consigns feminism to the 70s and romances the second wave. As an initiative of the research group Contemporary Art and Feminism (CAF), Femflix aims to offer new perspectives on 90s feminism, visual culture and the currency of feminism today, through an exhibition that allows us to consider screen culture in an unconventional context —namely, a contemporary art gallery. Femflix thus in a sense extends the feminist film component of CAF’s Future Feminist Archive exhibition (2015) that showcased some gems from the archive of 1970s Australian filmmakers.¹

Femflix is informed by feminist methodologies that emphasise specific, EMBODIED EXPERIENCE, acknowledge personal investment in research, and rely on multiple voices and dialogues. It focuses on the local scene, emerges from the discussion of three curators who were active in that period as artists, filmmakers and writers, and who credit the 90s for their formative feminist and creative effects; and results from aesthetic and political decisions that embrace personal predilections. As such, Femflix makes no claim to being a comprehensive overview of feminist screen culture in Australia at this time, but rather invites viewers to share our passion and enjoyment of these works, and, in so doing, consider their broader historical and contemporary resonances.

To facilitate this historical work and self-reflection about current times, Femflix brings together a number of components: a live action short film program curated by Jacqueline Milner and Jane Schneider; an animation program curated by Deborah Szapiro; the queer B-grade film posters of the Twilight Girls²; a digital anthology of pioneering cyberfeminist collective VNS Matrix;³ and a contemporary video and interactive installation by Elena Knox whose work draws on 90s feminist screen culture.

¹. Future Feminist Archive film component, curated by Margot Nash, Jeni Thornley, Lorna Bridge and co-ordinated by Sarah Attfield, featured films such as Size 10, We Aim to Please, Film for Discussion. See Future Feminist Archive exhibition catalogue, SCA Galleries, 2015.
². Jane Polkinghorne and Helen Hyatt-Johnston.
³. Virginia Barratt, Josephine Starrs, Julianne Pierce, and Francesca da Rimini.
Nineties feminism is distinguished by the emergence of queer feminist theory in the work of writers such as Eve Kosofsky Sedgwick, Judith Butler and Teresa De Lauretis, who drew on French feminist theory and its dialogues with post-structuralist philosophy, Marxism and psychoanalysis, as well as on queer and feminist activism. In Australia, this work was paralleled in that of feminist philosophers such as Rosi Braidotti and Elizabeth Grosz, whose re-readings of the Western philosophical canon — including creative, pragmatic takes on Deleuze and Spinoza — had a major impact on artistic practice and thinking. This was the feminism of performativity, of cleavages, cracks and fluidity, of strategic essentialism. In debt to the powerful operation of queerness, it was poetic and political, looking for opportunities for empowerment in unlikely places, and insisting on continuously uncovering the ideological assumptions of everyday ‘truths’ and ‘common sense’. As Sedgwick argues, queer invokes ‘the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made (or can’t be made) to signify monolithically’.

This fluidity and openness to multiplicity found a fertile context in the genuinely ‘NEW MEDIA’ of the 90s — the decade that witnessed the revolutionizing effects of widespread personal computing and the arrival of the internet. Feminist and queer theorists were at the forefront of understanding these effects, with the likes of Donna Haraway, Sherry Turkle and Alluquere Roseanne Stone embracing the potentially liberating experience of online identities and new political formations, but at the same time warning about the gendered assumptions and technological determinism of technophilia. The 90s saw the vaunting of the non-narrative qualities of hypertext as a perfect medium for re-writing received stories, while online connectivity was still associated with freedom and subversion rather than seen as the gateway for the complete commodification of our private lives.

The feminism of the 90s was both enriched and challenged by indigenous critiques that emerged in Australia in the wake of the intensification of Aboriginal activism around the time of the bicentennial of European invasion in 1988. The early 90s were dominated by identity politics, a crucial phase for the assertion of indigenous perspectives that drew in part on feminist strategic essentialism. Strategies included story-telling of everyday experiences, affirmation of the unique knowledge of indigenous Australia about country and spirituality, and post-colonial critiques that began linking racism with other forms of oppression, the writings of Marcia Langton being a case in point.

In each of these theoretical developments of the 90s, visual culture played a key role. Some say that Butler’s idea of the performative nature of gender was partly enabled by the explorations of artists like Cindy Sherman whose photographs literalised the construction of identity; ‘new media’ artists such as Char Davies were integral to theoretical and practical developments in digital space and virtual reality; and the rise of indigenous critiques is inseparable from the rise of Aboriginal art, both in its so-called ‘traditional’ (for example, dot painting) and ‘urban’ forms (for example, the identity-testing work of Tracey Moffatt).

But 90s popular culture also was brimming with feminist innovation. This was the time of underground post punk bands like Bikini Kill and The Dixie Chicks, of Riot Grrl and other ‘zines’ celebrating girl power. POST-PUNK DIY was in full, subversive swing, as was a creative and resourceful engagement with retro-style, while hip hop artists like Missy Elliott and Queen Latifah began to shape the scene. The reaction to the anti-por-
nography feminism of the 70s and 80s manifested as playful engagements with overt, sometimes over the top, sexuality including S&M: writers like Kathy Acker and Pat Califia redefined ‘perversity’, while powerful confessional performance by Karen Finlay, Annie Sprinkle and Lydia Lunch tapped into the extremes of feminine experience. In keeping with the fluidity of queer feminism, HYBRIDITY was the new buzz word, with many artists working in between media and genres, routinely challenging artistic categories and the conventions of traditional forms: Laurie Anderson is one iconic example. Hybridity also meant gay abandon in the mixing up of so-called high and low culture. It is in this fecund context that the filmmakers in FemFlix were working.

According to film historians Jocelyn Robson and Beverley Zalcock, ‘in the Australasian context...the short film is impossible to ignore; it is an integral part of women’s film culture’.10 Filmmaker Janet Merewether underlines this with her observation that for most Australian women artists and directors, the short film has ‘not been used as a practice run on the road to conventional feature film production’, but rather has ‘led to the development of a strong personal aesthetic and working methodology’, and ‘the possibility of marrying formal experimentation with subjects of interest to women’.11 During the 90s, Merewether argues, this formal inventiveness was coupled with what Annette Kuhn called ‘feminine cinematic writing’ that set up ‘radically “other” forms of pleasure’.12 In an interview with Lisa French, filmmaker Solrun Hoass (active in the 90s) noted that her gender affords her a ‘certain kind of sensitivity to what goes on, on the inside, what isn’t obvious on the outside, a certain attention to detail, and to subtexts, and structurally a circular structure that is not necessarily a resolution type of structure’.13

Other filmmakers who cut their teeth in the 90s such as Jackie Farkas and Tina Havelock Stevens, reflecting today on what attributes they may have brought as women to their art, include a ‘kind eye’, the sensitive observation of an outsider, and the ability to create an alternative to the individualist ‘blame culture’ of the average film set, where both stuff ups and triumphs can be equally shared.14 Merewether adds that healthy feminist scepticism of many of the conventional tropes of film school education, such as the tired old format of the ‘hero’s journey’ a la Joseph Campbell, helped her down an experimental path.15 Meanwhile, Rachel Perkins explains that Aboriginal communities ‘have a different approach to gender than Western society. We are separate’, so that ‘women did the women’s shows and men did the men’s shows’.16 While not wishing to suggest these perspectives amount to ‘a feminist/feminine sensibility’ as such, it is beyond question that filmmaking both is now and was then a highly gendered enterprise and as a result, films made by those who identified as women bore the traces of that experience. And, I would argue, this manifested itself in far reaching experimentation, intense self-reflexivity, openness to new ideas — that came both from genuine collaboration and the imperative to work things out for yourself given the unsympathetic context — and empathic story-telling with a twist. All these are evident in FemFlix, as becomes clear in looking at a selection of films from the program.

Farkas’ Amelia Rose Towers is a startling love-song to the ‘freaks’ whose outsider status drives their creativity. The film features the Ames room, a structure that creates an optical illusion through the loss of normal perspective, so that a person at one end appears significantly larger than a person at the opposite end while the room

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14. Jackie Farkas and Tina Havelock Stevens interviewed by Jacqueline Millner and Jane Schneider, June, 2016
15. Janet Merewether interviewed by Jacqueline Millner and Jane Schneider, June, 2016
appears to be a normal rectangular shape. Farkas uses this motif to crack open the assumptions we bring when we judge others, a phenomenon whose gendered nature was again brought home to her when she recently became aware that there is an exception to the DISTORTING EFFECTS of the Ames room. While in most cases, the viewers' (mis)perception results from them trusting the stability of the architecture over the humans in the room, when women look at their husbands it is the room that appears distorted.\footnote{Jackie Farkas, interviewed by Jacqueline Millner and Jane Schneider, June, 2016}

The power of love! This tenderness suffuses Amelia Rose Towers, whose eponymous protagonist dispatches her gauche adversary MAN with elegance and dignity, emboldened by her fantasy lover, a glamorous aviatrix who shares her name.

Empathic storytelling achieved through formal experimentation distinguishes a number of films here. Penny Fowler-Smith’s At Sea is a tender take on documentary, its ‘unanchored’ image and sound overlay echoing the emotional chaos of a mother’s loss through still birth. Rain by Melanie Brunt has a similar tenor, this time with self-imposed formal limits helping along the evocation of another view of mothering. The mother/daughter relationship, and its role in female sexuality, is a staple of much feminist analysis, but it is rarely given as raucous an interpretation as in Monica Pellizzari’s Just Desserts. Shot on 35 mm, mixing colour and B&W images in a split screen format, the film’s formal technique captures ‘the double bind of femininity, particularly as it relates to the position of women in Italo-Australian culture’.\footnote{Rose Capp, ‘Monica Pellizzari, “Rabbit on the Moon” and “Just Desserts”’, Senses of Cinema: Cinematheque Annotations on Film, Issue 13, 2001}

But it does so with an earthy humour that tantalises the senses, counterposing the maternal lessons of the Italian kitchen with the sexual self-discovery of adolescence.

The powerful mix of sex and humour coursing through 90s feminism is captured in one of the ‘mistress-pieces’ of the era, Alison McLean’s Kitchen Sink, an outrageous Gothic take on the domestic. Kitchen Sink, as the name playfully suggests, packs in just about every then-current feminist trope: Oedipal desire, abjection, recuperation of domestic space as a site of resistance, and more. The film proceeds to up-end these with its comic but shocking resolution of the incompatibility of heterosexual romance and OCD cleanliness. The queering of domestic femininity through sex and humour also powers Emma-Kate Croghan’s Sexy Girls, Sexy Appliances, while another recognized classic, Tracey Moffat’s Nice Coloured Girls, comically turns the gender and race tables on sexual exploitation. Moffat’s film riffs on the potential for subversive fun of a teen girls’ night out, as does Joy by Cate Shortland which delivers an adrenaline-charged romp through speed ramping, freeze frames and scrolling text that literalises the social strictures of femininity from which Joy and her friends flee. Samantha Lang’s Out, on the other hand, offers a more sobering perspective on the night out; its humour is excoriating as we eavesdrop on the self-justifying internal monologue of a solitary woman in search of companionship. In Erica Glynn’s My bed, your bed, the humour is gentler, mediating the budding love between heterosexual adolescents whose intimacy grows through incrementally deciphering each other’s subtle, non-verbal cues.

Humour and self-reflexivity come together in Janet Merewether’s Cheap Blonde, which germinated during the filmmaker’s attendance at a film trade show where the promotion of the latest cameras featured them taking aim at blonde bikini-clad chicks on bikes (in the 90s!). Merewether was at the time experimenting with alternative script writing techniques, including a modular method that disassembles and systematically rearranges components of a sentence in different sequences.\footnote{Janet Merewether interviewed by Jacqueline Millner and Jane Schneider, June, 2016}

Merging OUTRAGE, experimentation and a comic sensibility, Cheap Blonde deftly lampoons the film industry for its sexism, turnings its own weapons — notably the
pompous gravitas of the structural auteurs — against it. Structural film is also a key point of reference for Virginia Hilyard’s, EG, an experiment in ceding control of the camera. The film begins with chaotic close-ups of natural textures whose broader context and meaning the camera denies us until much later, when a long shot reveals that what we’ve been looking at an elephant’s interactions with the filmmaker.

The postmodern appropriation of the 80s comprehensively mixed up popular culture and contemporary art, but the 90s finessed the move. New digital compositing techniques made the blending of sources (almost!) seamless, so that artwork could speak about more than the act of quotation itself and focus on content. The age of Photoshop was ripe for the skewering of cultural tropes, and for inserting yourself in history Zelig-style. Enter The Twilight Girls.

The stylistic and thematic concerns of 90s visual culture that flow through Femflix’s short film program, including DIY and outrageous humour as strategies for survival and liberation, crystallise in The Twilight Girls’ faux film posters. For these two artists, there is no escaping popular culture: irrespective of the misogynist ideologies that permeate mainstream cinema and television, this is the raw material that has shaped their core beings. Hence their response is a form of hilarious détournement where they cast themselves as the stars of epic, and epically queered, productions such as Saturday Night Beaver, La Dolce Vulva, Attack of the Big Top Beauty, and The Good, the Bad and the Chubby. In the process, the artists fetishise their own bodies, not only to acknowledge their complicity in the ridiculous representational codes of pop culture, but also because it’s fun! This is not private joke territory: the bad taste has a broad appeal, and it is infectious, with political implications. The raucous laughter that accompanies the de-toxification of gender stereotypes works to ‘joyfully re-appropriate the energy and eros from systems of domination’, so that ‘normal moral codes and rules yield to a more playful and egalitarian ethics’. While this Twilight Girls’ series is of its time in terms of its formal and technological realization, its embodiment of untrammeled disobedience of moral codes policed through popular culture could not be more timely. Their digital mischief releases an empowering libidinal energy also palpable in VNS Matrix.

VNS Matrix have rightly been acknowledged as feminist pioneers of cyberspace, at once outrageously funny and deadly serious in their desire to put the blood and guts back into the machines of the digital age. They emerged at the intersection of postmodern feminism — with its mobilization of jouissance and motifs of fluids and contagion to political ends — and attempts to understand the nature of new media led by Haraway et al. And they put theory into practice through their witty and grotesque creations that mix computer-generated images, poetry, and sound, to visceral effect. In their magnum opus, the computer game All New Gen, female cybersluts and anarcho-cyber terrorists hack into the databanks of Big Daddy Mainframe, an embodiment of the techno-industrial complex, to germinate the New World Disorder and bring the rule of phallic power to an end. In their now legendary Cyberfeminist Manifesto for

the 21st Century, which this year is celebrating its 25th anniversary, they declare themselves ‘the modern [and future!] cunt, positive anti-reason’, assert ‘the clitoris is a direct line to the matrix’, and vow to terminate the moral code and corrupt the discourse with their ‘unbounded, unleashed’ slime.

Given so much of the technophilic rhetoric accompanying the rise of the digital age was delivered by the figure of the white, male programmer, and cast the human body as a ‘carcass’ that technology was finally able ‘supercede’, VNS Matrix’s images and language sounded a refreshingly radical counter note. They were well ahead of their time, as well as reassuringly Australian: as Josie Starrs has explained, Australia’s tendency for early adoption of new technology, together with a culture of irreverence and humour and a tradition of strong creative women speaking truth to power, created the conditions for VNS’s emergence.21 While Web 2.0 (the phenomenon of the internet as a network of social interaction that transformed it from mere information dump) and 3.0 (the internet of things and ‘the semantic web’ of ‘reasoning’ computers) mark the huge changes that computer mediated communications (CMC) have undergone in just over two short decades, the issues driving VNS Matrix’s early foregrounding of CMC’s gender politics still pertain.

**HUMOUR** — and its queering of gender-stereotypes, sex and desire — was a hallmark of 90s feminism. Yet its power to release us from habitual thinking, individualist modes of being, and passive conformism continues to attract artists today. Freud’s observation still rings true: ‘Humour is not resigned, it is rebellious. It signifies not only the triumph of the ego but also of the pleasure principle, which is able to assert itself against the unkindness of real circumstance’.22 Elena Knox brings feminist irreverence and love for popular culture together with impressive tech-smarts in her contemporary work with robots. Not just any robots, but specifically the ‘gynoid’ (or ‘fembot’) that, while departing from the dominant views of ‘the robot’, is already a high-circulating cultural trope: think Spike Jonz’ film Her (2013), manga and sci-fi femme fatales, let alone all the ‘virtual females’ that act as interfaces with tech applications, Siri being only the best known. This is rich terrain for feminist intervention, and Knox relishes making the links between female popular cultural caricatures — such as the game show ‘hostess’ — and the embedded biases of so called gender-neutral technologies. But her work also provokes us into thinking otherwise: what might happen should we complicate the identity of the gynoid? Might this provide an alternative way to understand and develop human/computer interactions, as well as broader cultural notions of gender?

Femflix plugs us into the infectious subversive energy of 90s feminism as expressed through its manifold screen cultures from short film to animation, computer games to digital works, and reminds us of powerful feminist visions and strategies that remain all too relevant today.

22. Cited by Jo Anna Issak in Feminism and Contemporary Art: the revolutionary power of women’s laughter, London and New York: Routledge, 1996
Flash
BACK
TO
FLASHFORWARD

JANE SCHNEIDER
Women filmmakers, technological change and leading the charge with women’s stories

Me: I love your short film.
Filmmaker: Thanks!
Me: I want to include it in Femflix.
Filmmaker: Great!
Me: Can I get a copy?
Filmmaker: Ahh... I might have a VHS somewhere...¹

THE 90S (we’re giving this decade some love handles either side) was a time when queer aesthetics exploded onto the screen, an exciting new generation of Indigenous filmmakers hit the mainstream, and women were making edgy, experimental work as well as feature films that competed (with great success in some cases) at Cannes. But it was also a time when technology completely changed, so much so that today many filmmakers don’t have playable copies of their films from this time. For women, this is particularly pertinent, as it compounds the institutional barriers that already serve to keep much work by women from serious attention. What this means, ultimately, is that more and more of our art and history is disappearing. So, a major aim of the Femflix retrospective is to unearth rarely-seen films by women and present them alongside more popular films from this decade to a new audience. Femflix has also become an opportunity to make digital copies of these films, sometimes for the first time.

¹ A common lament.
The 90s was a dynamic decade for film culture. Film studies were seen as legitimate courses in both secondary and tertiary education. Video technology had kick-started the “democratization of gear” and immediacy of process, culminating in events such as the 48 Hour Film Project, 2001. Locally, short film festivals and TV initiatives proliferated. Eat Carpet, a program dedicated to local and international short films, especially experimental ones, was broadcast on SBS from 1989-2005. SBS Independent commissioned two series of shorts by Indigenous filmmakers, From Sand to Celluloid, 1996 and Shifting Sands, 1998 which brought compelling content by new filmmakers such as Erica Glynn (My Bed, Your Bed), Pauline Clague, Darlene Johnson, Sally Riley (now Head of Scripted Production at ABC) as well as Ivan Sen and Warwick Thornton to a wider audience, setting up their film careers. State based NOT-FOR-PROFIT film development centres which supported early career filmmakers — such as QPIX in Queensland, WIFT (Women in Film and Television) and Metro Screen in NSW, and Wide Angle in Tasmania — were very active. (It is truly disheartening that funding cuts have recently closed two of these, with Wide Angle surviving only through philanthropy.) In the footsteps of the St Kilda Film Festival, which began in the 80s, came Flickerfest (1991) and Tropfest (1993). By then short film festivals had emerged around the world, for example in Clermont-Ferrand, Telluride, Palm Springs and Aspen. Short film festivals were a boon to experimental artists, and a great showcase for new work including by emerging women practitioners.

The 90s proved a big hitter for Australian women in film: Tracey Moffat’s iconic Night Cries – a Rural Tragedy, Rachel Perkins’ first feature, Radiance, and Head On, directed by Ana Kokkinos. Jane Campion won the Palm D’Or with The Piano in 1993: cause célèbre, indeed, but perhaps too soon? In 1997, Samantha Lang’s The Well was the only film directed by a woman in competition at Cannes. Nonetheless, in the 90s more women were working in TV networks and Australian government film funding bodies than ever before, even though film funding specifically for women, withered. The Women’s Film Fund, established in 1976 by the Australian Film Commission (AFC) “was criticised at the time for ‘ghettoising’ women’s film and implying that the main funding strands were intended for men.” This was a real concern and more than just an implication. The women’s funding strand was smaller than the main funding strand and women filmmakers were constantly required to keep their budgets low. Always a vulnerable source of funding anyway, in 1990 the Women’s Film Fund shifted from direct project investment to professional development, research and policy development. There was a general sense at the time that the gender job in the sector was done, or that funding for women specifically was ineffective. Well, the job was far from done. Industry statistics released last year reveal the shockingly low percentage of women in key roles in the film industry. For example, between 1970 and 2014, only 16% of Australian feature dramas were directed by women and only 21% written by women. Of the directors currently active in the industry, 16% are women while 23% of writers are women. These are just a few of the facts we all kind-of knew but can now we see in plain view.
Why is it so? According to some working in the industry, women in film tend to ‘under-sell’ themselves, lacking the self-belief and ‘rooster’ ethos that gets you noticed and inspires backers. As producer, director and former Head of Documentary at AFTRS Ruth Cullen observed, some of the young women students there tended to ‘shoot themselves in the foot’ by minimizing the worth of their ideas and ambitions, something she tried to coach out of them. Many would argue that these parlous statistics are part of broader cultural issues, not specific to the film industry, that make gender inequality very difficult to shift. As Monica Davidson, journalist and CEO of The Creative Plus Business Group, recently wrote:

The reasons are many, varied and controversial. Some argue that women in the middle of their careers leave the industry to have babies and don’t return. Although there is no film specific research on the subject... the Committee for Economic Development in Australia (CEDA) asked female members of the business community what they thought were the main barriers to women’s equality in the workplace, and family barely made the top five. The top three barriers to women’s equality were workplace culture, lack of female leaders, and gender stereotypes. The same could easily be said of the film industry as well.5

It has taken a while for the filmmaking world to recognise its own gender inequity. In the last couple of decades, during which feminism became ‘the F word’, silence prevailed. Yet as is evident in art as much as in popular culture, out and proud feminism is back. Australian filmmaker Emma-Kate Croghan, who came to prominence in the 90s, sums up this shift in a recent blog:

I used to dislike talking about being a woman working in the film & TV industry... I wanted everyone to stop talking about my gender and let me make another movie already. I realize now that is a losing strategy, and if we want anything to change we have to speak up.7

The calling out of sexism and gender exclusionary practices in all walks of life — from family relationships, to the media, sport, politics, and various professions such as medicine and the law — has recently become much more pronounced in Australia. It is in this context that Screen Australia (previously the Australian Film Commission) has launched its Gender Matters initiative (although art activist group The Guerilla Girls have long campaigned in the US on the outrageous gender imbalance among Hollywood film directors).8 Set up in 2015 in response to recent statistics, Gender Matters8 aims to address the gender and diversity imbalance represented on both sides of the screen. The plan includes direct funding of films made by women, attachments and industry mentorships for women, a film distribution incentive for distributors of films featuring women in lead roles, and changes to Screen Australia’s own assessment criteria for funding. The first wave of funding has recently been announced. 45 women-led story ideas for film, TV and online, from established and emerging women practitioners, have received funding. It’s an exciting time - a shift within deep structural inequality in such a culturally significant field. In reminding us of the diversity of women’s voices and the insights of feminist perspectives from the 90s, Femflix underlines the importance to our culture of urgently addressing gender inequity in filmmaking.
In the 90s, women filmmakers found a perfect vehicle for exploring diverse voices in the experimental short film; shorts at this time were not always considered a calling card to feature making, but artifacts in their own right. Marie Craven’s Maidenhead, for instance — with its surreal take on female sexuality and dreams — demonstrates the filmmaker’s tendency to formal and conceptual innovation stemming from her involvement in the Super 8 group in Melbourne in the 80s. Penny Fowler-Smith’s exuberant None of the Above pleases the audience with stop-motion, Busby Berkeley style choreography and a who’s who cast of the Sydney queer S&M scene. In Michaela French’s Flux a gentle tone and layered visuals explore shock, loss and memory. Set against the Japanese surfing scene in Bondi, Cate Shortland’s Flowergirl sensitively portrays male desire as an escape from familial obligation, while Ruth Carr’s Lovely takes us inside the psychology of an elderly woman who can’t show her face without makeup on, and thereby lays bare deeper cultural pathologies.

Several documentaries directed and produced by women at this time evidence experiments with the form. In the self reflective documentary, A True Story About Love, Korean-Australian filmmaker, Melissa Lee, confronts her personal, previously unchecked responses to her own race: “I turn my back on a lifetime of resentment of Korean men and answer “Yes” when he asks if he can kiss me.” Ruth Cullen’s Painted Lady swings between slow pans of artist Vali Myers ‘outsider’ drawings and paintings of female creativity and the joyous free-flowing action around the artist’s open studio in Melbourne. In Queeny, Rebecca McLean dances on the edge of documentary and fiction in her exploration of how hearsay and gossip create a bitch ‘n’ slut character assassination of a woman, a woman who is different. In Moodeitj Yorgas, Tracey Moffatt combines interviews, her signature lack of lip sync, chiaroscuro figures against textured artworks and cheesy video FX to profile strong, successful Indigenous women. But white brutality – its past and present – is interwoven.

Femflix celebrates a decade (or so) of expression and innovation, and is a timely reminder not only of the distinctive force of 90s feminism, but also of the power of diverse filmmaking voices to enrich our culture.
I do not know if the evidence supports the existence of women’s imagery of a particular female iconography or a specifically female approach to film-making that is not accessible to men ... The one thing I do know is that there is such a thing in this culture as a women’s life as it is lived in a woman’s body even though not all women have the same experiences in their lives or in their bodies ... there is a women’s culture ... women film-makers and video producers do have identifiable methods, approaches and visions

— Lynn Fieldman Miller ¹
THE animated films in Femflix reflect a radical movement in animation that captures the voices of Australian women animation directors at a particular place in time not far removed from our present. While Femflix deals with a specific decade (give or take a year or three) it exists in a continuum with what preceded it, the environment that created it, and the present and future of Australian screen culture.

During the 1970s, the collision of feminist culture, free education, access to training, new technology and government support for Australian films shifted women’s aspirations and creative practices. This shift reached a critical mass in the 1990s with a new wave of women animation directors who carved a path for the current generation of women working in independent animation. The number of independent animated short films directed by Australian women during this period increased fivefold thanks to the support of state film funding bodies and the Australian Film Commission (AFC) through their proactive development and production initiatives. Both SBS Independent and the AFC were quick to come on board when I pitched Swimming Outside the Flags (1998) that produced 26 independent short animations over a period of four years. Films made under these initiatives were produced with a budget that provided a modest living wage that allowed the filmmakers to concentrate on the production of the film. This resulted in a never repeated quantity of films produced with funding support. Since the mid 2000s there has been an average of approximately three short animated films receiving funding support in a two to three year period.

Animation is hard wired to art and the imagination. In the right hands it can be produced without a huge crew or a traditional film hierarchy. Historically, these ways of working have appealed to women filmmakers. For instance, the first animated feature film still in existence, Prince Achmed (1926), was directed by Lotte Reiniger. Reiniger pioneered both conceptual and technical pathways that have informed content, technique and technology ever since, including the Disney Corporation’s multi-plane camera (Reiniger’s camera albeit with a Disney patent) and Adobe After Effects multilayered software. Yet, despite Reiniger’s success and the work of other women such as Mary Ellen Bute and Lilian Friedman, the history of animation post-Reiniger was characterised by a distinct lack of acknowledgement, support and opportunity for women animation directors. From the 1920s through to the 1970s, the main path to being an animator was through the studio system, but mainstream animation was a gendered space where hiring policies restricted training, mentoring and employment opportunities for women. An internal studio pamphlet An Introduction to the Walt Disney Studio (1938) clearly states, ‘All inking and painting of celluloid, all tracing done in the Studio, is performed exclusively by a large staff of girls known as Inkers and Painters. This work, exacting in character, calls for great skill in the handling of pen and brush. This is the only department in the Disney studio open to women artists’.¹

Along with its discriminatory employment policies, the Disney Corporation designed an industrialised model of animation production characterized by the absence of an acknowledged director and an animation aesthetic that strived to represent the visual tropes of classic Western realist cinema. Disney also promoted a group of elite male animators known as the Nine Old Men who shaped the values and aesthetic of Disney’s Golden Age of animation. These men have attained mythological status, with their values and the Disney aesthetic still considered the benchmark of ‘quality’ animation. The Disney model of production and aesthetics was a major influence on early animation practice in Australia. With a few notable exceptions, until the late 1970s the majority of Australian animation was studio based and either undertaken in a service capacity for the US or highly imitative of US animation.

The directors of the films in Femflix did not, and could not, have come through the industrialised studio training system. Instead, they came from university art, design and film schools. While they explored the language and formal properties of animation — such as metamorphism, abstraction, transformation, rhythm, line and movement — they consciously rejected the formulaic perfection and dominant ‘realist’ codes of the Disney animation style. They brought to their films the understanding that animation is a totally constructed space, able to represent concepts that sit outside the constraints of material reality, and not beholden to the ‘real’ like its live action counterpart. These directors also brought a strong sense of independence. They all expressed a desire to experiment, to maintain control over their work and the production process, and to share with their audience the lived experience of, as Lynn Miller Friedman states, ‘a women’s life as it is lived in a woman’s body’. In this way, they contribute to an ongoing dialogue on how women want to represent themselves.

The animation directors in Femflix rail against the tyranny of formulaic narratives and perfection. Some people may watch these films and feel out of their comfort zone, longing for the technical perfection and tropes that are the hallmark of mainstream animation. Instead they will find brave and vulnerable women who have opened a window onto an alternative view of women’s lives; who speak to subjects that were, until then, largely unspoken on screen; who realize that animation is a medium not a genre. They have diverse and complex identities; that they are sexual, sensual, political, intelligent and curious beings; and that the domestic and the personal are political. Many of the animated films in Femflix are intimate, reflective and autobiographical, yet they tell us as much about ourselves, and about Australia in a particular period of time, as they do about the filmmakers. The films are drawn, painted, carved, cut, modelled and digitised from a blank canvas, often drawing attention to the constructedness of their design. This TACTILE AESTHETIC enhances the connection between the author and the audience. The hand and the lives of the animator are present in each frame.

In On a Full Moon (1997), her animated retelling of the death of her mother and the birth of her daughter three weeks apart, Lee Whitmore did not clean up the ‘mistakes’ and rubbings out as she felt such visual messiness enhanced the meaning of the scenes. Her pastels and pencil capture the small details and rituals of everyday domestic life, the restless energy of small children and the pressures of early motherhood. As Whitmore observes, ‘Because I make autobiographical films, they can’t help but express a woman’s view. Being an independent animator has given me a voice and a chance to tell stories that reveal my view and experience of the world. This is why you will find that a high proportion of independent animators are women’.6

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4. For example, filmmakers Nicole Renee Phillips, Antoinette Starkiewicz, and Jill Carter interviewed by Deborah Szapiro, May-July 2016
5. Lyn Fieldman Miller, Ibid., xvi
6. Lee Whitmore filmed interview as part of DVD in Marian Quigley, Women Do Animate, Melbourne: Insight Publications, 2005
7. Jill Carter Hansen interviewed by Deborah Szapiro May 2016
8. Susan Danta filmed interview as part of DVD ibid Marian Quigley
10. Antoinette Starkiewicz interviewed by Deborah Szapiro July 2016
The experience of immigration has influenced a number of the directors in the program. Jill Carter Hansen’s *Songs of the Immigrant Bride* (1994) employed what was then the state-of-the-art technology in the form of a Canon colour photocopier. The film is both autobiographical and political in its evocative look at forced migration. Carter Hansen is not interested in words; her films are audio and visual metaphors. Twenty-two years after the film was made, it has a haunting relevance to the current plight of refugees. Inspired by her own experience of immigrating from New Zealand to Australia, Carter Hansen wanted audiences to understand that ‘when one takes a risk of leaving one’s country because you can no longer survive where you are for whatever reason, you have to have a sense that it is going to work, you have to be innocent… otherwise you would never make the trip.’

Susan Danta’s *Driving Home* (1999) and *Mother Tongue* (2002) are based on her childhood experience of migrating to Australia from Korea: ‘I wanted to make a film that showed that one moment in time had a huge impact on a person’s life – going from never questioning your identity, to questioning where you belong and who you are.’

For Antoinette Starkiewicz, the experience of migration stoked her creative passion: ‘I grew up in the darkness of post war Poland, so I feel compelled to bring a lightness to my work. My parents gave up everything to come to Australia as they wanted freedom, I feel I have to honour that freedom in the way I live and work’. Sensuality and sexuality are central concerns in her considerable oeuvre, expressed through line and movement and often treated with levity and irony. Many of her films portray strong sensual women in full control of their sexuality, although *Man* (1999) explores her conflicting feelings about the contradiction that is man. According to Starkiewicz ‘being an independent animator is hard work – there is no security, you are literally inventing yourself and your characters every day’.
Nicole Renee Phillips, a proud Bundjalung woman, is Australia’s first Indigenous women animator, and *Tuggan Tuggan* (1997) as told by Oodgeroo Noonuccul, is a landmark film. Phillips came to animation young while training and working on the 72 part series *The Dreaming* produced by the animation company Aboriginal Nations. The series was a radical move forward for Indigenous animation as it acknowledged and implemented respectful protocols in the use and representation of the stories, and trained Indigenous animators to realise them. For Phillips, the series represented much more than training: ‘The experience of working in the studio with people from different Aboriginal nations and the content of the stories, which were sourced from nations all over Australia, taught me so much about my own culture. It made me determined to place my Bundjalung culture at the centre of my art’.11

Sarah Watt is one of Australia’s most significant animators whose highly personal, hand-crafted films are renowned for their poignancy. *Small Treasures* (1995), for example, left me sobbing by the end of a screening at an international animation festival, yet as I left the cinema trying to hide my tears, the studio-trained male animators in my group of animators were dry-eyed and dismissive: ‘You call that animation - she can’t animate!’12 The film went on to win Best Short Film at the prestigious Venice Film Festival – no mean feat for an animated film.

All the films in the Femflix animation program have achieved critical recognition and success through awards, broadcast distribution and international and national film festival screenings, yet it is harder for these directors to make a film today than it was in the 1990s. These filmmakers are resilient and continue to work creatively, yet few remain in independent animation as it has become very difficult to gain support in the current policy and funding climate. The late 80s and 1990s were a rare time that benefitted from affirmative action, multiculturalism, Indigenous rights, free access to education and the need for an Australian film industry. It was a period when Australian government policies and funding were directed to celebrating the diversity of Australian culture and strengthening Australia’s cultural resilience.

In their embrace of animation as a means to explore the self, place, time and memory, and to engage with politics and SOCIAL CHANGE, these films challenge the paradigms of mainstream industrialised animation. They are radical in the way that they celebrate the ordinary. They present the personal, the political, sexual expression and the multiple identities of women, and distance themselves from spectacle and conventional storytelling tropes and stereotypes. So... who really cares about what nine old men have to say about animation?
JACQUELINE MILLNER

Jacqueline Millner is Associate Dean Research at Sydney College of the Arts (SCA), University of Sydney, where she also lectures on contemporary art theory and history. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international institutions. Her books include Conceptual Beauty: Perspectives on Australian Contemporary Art (2010, Artspace, Sydney) and (with Jennifer Barrett), Australian Artists in the Contemporary Museum (2014, Ashgate, London). She is co-convenor of the research cluster Contemporary Art and Feminism.

JANE SCHNEIDER

Jane Schneider, an AFTRS graduate, is a freelance writer, director and producer of animation, documentary and award winning short films. She has worked in the film and television industry for over twenty years. Her recent short film, Do you see me? was screened at TEDx Sydney 2016. In 1993-5 her student films were screened at numerous international festivals. Jumping the Gun and was Highly Commended at the Dendy Awards, Sydney Film Festival. Later, Jane was part of the production team at Hilton Cordell Productions, working on several documentaries, where she directed an episode of the SBS series, The Two of Us. In 1998-2000 she directed two 3D animated interactive web series - Xena: Warrior Princess and KISS Immortals: a Sci-fi Rock ‘n’ roll Adventure, featuring the voices of rock group, KISS. Yellow, an animation she directed in Singapore, won Gold in the Open Category Comgraph Digital Animation Awards in 2000. Jane has also worked extensively as a director, writer or producer in children’s television. She was Producer on the series, Dennis & Gnasher, for the BBC, ABC and Channel 9. Recently she directed The Eggsperts, a 3D animated web series, which was nominated for Best TV Series AEAF Awards 2014. She has been Script Editor or Writer on numerous children's series including, Guess How Much I Love You, for which she was twice nominated for an AWGIE.

DEBORAH SZAPIRO

Deborah Szapiro is an award winning creative producer, curator and academic. She has an impressive track record producing innovative animation and documentary for film and television. Her work has been screened extensively by broadcasters and film festivals worldwide. Awards to films include two AFI awards, Dendy, ATOM and IF awards, the Gordon Bruce award for Humour, The PATHE Award, The Shell Canada Award and the BANFF Television Award for Best animated series, among others. She was founder and Festival Director for the Japanime Film Festival and the Sydney International Animation Festival and continues to curate animation programs and events locally and internationally. Deborah was Vice President and Animation Representative for the Australian Screen Director's Association from 1995 – 2000. During that time the organisation was successful in lobbying for positive changes to animation policy, tax rulings and funding guidelines. Deborah currently lectures in animation at the University of Technology, Sydney. Her research explores the expanding potential of animation to step outside cinema and television screens and its potential as a tool for social change and innovation.
MELANIE BRUNT

Melanie Brunt is a multi-award winning filmmaker with an Honours degree in Screen Studies from Flinders University in Adelaide, and a Graduate Diploma in Narrative Filmmaking from the Victorian College of the Arts, School of Film & Television in Melbourne, Australia. Her VCA films, which include Rain, screened in competition at international film festivals, including the Palm Springs International Short Film Festival and the Melbourne International Film Festival. Melanie also works as a line producer and post production supervisor on television programs like Jonah From Tonga and Ja'mie: Private School Girl (HBO, BBC, ABC) and the multiplatform film/series/opera The Divorce. (ABC, Universal).

RUTH CARR

Ruth Carr is a short film and documentary maker. She is a graduate of the Australian Film Television & Radio School. Ruth’s short film Lovely, 1995, travelled extensively on the festival circuit, winning a Gold Hugo at the Chicago International Film Festival and the Jury Prize at the Cine de Huesca in Spain. Lovely was also nominated for an Australian Film Institute Award (AFI) for Best Short Fiction Film. Ruth now resides in Bangkok, Thailand.

RUTH CULLEN

Ruth is one of Australia’s most acclaimed documentary filmmakers. She is especially known for her fearless and empathetic character portrayals and her willingness to venture into new worlds. In 2014, her groundbreaking documentary series The Dreamhouse (Series Director & Writer) aired on the ABC to wide acclaim.

MARIE CRAVEN

Based in Queensland since 2003, Marie Craven spent her early years in
outback NSW before her family relocated to Melbourne in the late sixties. She was an actor in theatre in her teens and early twenties, becoming involved in film-making in the mid-1980s. She played a significant role in the development of the Melbourne Super 8 Film Group and MIMA (now Experimenta Media Arts). She has also been a freelance film festival programmer, teacher and film reviewer. During the early 1990s, she moved from experimental to narrative-based film-making and her work over the next decade and into the 2000s was successful on the international film festival circuit, awarded many times, with screenings including Rotterdam, London, Sydney, Melbourne and about 100 more. Over the past decade she has been prolifically involved in internet media collaborations in music and poetry.

**EMMA-KATE CROGHAN**

Emma-Kate Croghan received an alternative education, which fuelled her interest in the arts at a young age. At eighteen she was accepted into the BA course at the VCA Film and Television School in Melbourne. While at VCA, Croghan made two highly successful short films, *Sexy Girls, Sexy Appliances* and *Desire*. Both were warmly received on the Australian and international festival circuits. They went on to enjoy theatrical release locally and abroad.

Just after leaving film school, Croghan co-wrote and co-directed *Come As You Are*, a documentary funded by the Australian Film Commission.

At twenty-three, Croghan made her feature film début as the director of *Love and Other Catastrophes* starring Frances O’Connor and Radha Mitchell, which was nominated for five 1996 Australian Film Institute Awards: Best Film, Best Original Screenplay, Best Performance by an actress in a leading role, Best Performance by an actress in a supporting role, Best Achievement in Editing. The 1996 Film Critics’ Circle of Australia also nominated Croghan for Best Original Screenplay for *Love and Other Catastrophes*. The film was shown at numerous international film festivals, including Venice and Sundance and was released in the US by Fox Searchlight.

In 2000, Croghan directed and co-wrote her second feature film, *Strange Planet* starring Hugo Weaving and Naomi Watts, which was nominated for a Bronze Horse at the Stockholm Film Festival. Emma-Kate is currently in development on five feature films.

**JACKIE FARKAS**

Jackie Farkas is a Sydney based cinematographer. She first became a devotee of the moving image back in the 80s whilst studying architecture. She went on to study at AFTRS graduating in 1992 with a major in cinematography. While at film school, she directed *The Illustrated Auschwitz* and *Amelia Rose Towers*. *The Illustrated Auschwitz*, her first year film, won numerous Australian and international awards including the Golden Dove from the Leipzig Film Festival. *Amelia Rose Towers* won AFI awards for direction and cinematography plus a bear hug from Francis Ford Coppola when she collected the Grand Prix at the Tokyo Film Festival of International Cinema Students. Farkas’ career as a director of photography (DoP) has included countless shorts, features and stylized documentaries. Highlights include second unit director and cinematographer on Jane Campion’s *Holy Smoke*, DoP on the multi-award winning stylized documentary *Jabe Babe*, and DoP on the visual FX feature *Hunt Angels* that picked up 3 AFI awards including best cinematography for a documentary. Farkas has personally won twenty international and national awards and has had her work screened in over 40 international and national festivals.

**PENNY FOWLER-SMITH**

Penny has worked in the Australian film industry as a producer, director, writer, sound recordist, sound editor, production co-ordinator and cinema projectionist. Her work as a director and producer of short 35mm films, digital videos and feature documentaries has been awarded in Australia and internationally and been screened in major festivals worldwide. Since 2006 she has

![Amelia Rose Towers 1992](image)

**At Sea 1997**
taken time out to care for her daughter, Pia, now 10 yrs old. They currently live in the international community, Auroville (India) where she jointly created the biannual Auroville Film Festival and teaches film/video. She continues this in combination with her other passion and vocation as a Watsu practitioner in Auroville and Australia.

**Michaela French**

Michaela French is an artist, filmmaker and researcher working with light and time-based media. Her practice moves between large-scale immersive projection spaces, film and light-based art objects. The universal and the intimate are central to her work, which investigates the interwoven relationship between light and the body.

**ERICA GLYNN**

Erica Glynn was a Drama Directing graduate of AFTRS in Sydney. Erica cut her teeth working for the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs. Erica’s award-winning short film *My Bed, Your Bed* was an international success. She’s also made many documentaries including *A Walk With Words* with Romaine Morton and *Ngangkari* about traditional healers of the Central Desert Region. Erica was the Head of the Indigenous Department of Screen Australia from 2010 to 2014.

**VIRGINIA HILYARD**

Virginia Hilyard is an Australian film-maker and screen artist who has worked extensively with the mediums of film, video and sound, primarily within the context of space, the site and installation, reflecting her early training in architecture and sculpture. Producing and exhibiting since 1985, Hilyard’s solo and collaborative works have been exhibited throughout Australia, South East Asia, Europe, the UK, North America and Canada. On finishing her Bachelor of Visual Arts at Sydney College of the Arts, Hilyard became involved with the Sydney Super 8 Film Group, an active member between 1983 and 1998. Over this time, she was committed to the development of experimental screen production, exhibition and distribution through her involvement with artist-initiated collectives in both Australia and South East Asia.

Her range of experience in the film and television industry since 1985 includes crewing on independent documentaries; production management at SBS Television, teaching film and video production, and directing commissioned projects for major cultural institutions including the Sydney Opera House Trust, the Museum of Sydney, Historic Houses Trust in 1996. She is currently pursuing research and practice in field recording, analogue-to-high-definition digital video production and advanced camera support systems including the Steadicam.

**SAMANTHA LANG**

Samantha Lang is a film director/writer and visual artist who has worked in Australia, France and the US over the last 20 years. Her films have screened at major international festivals such as Sundance, Toronto, Locarno, and have received recognition at the highest lev-

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*None of the Above 1993*

*Flux 1999*

*My Bed, Your Bed 1997*

*Out 1995*
el. In 1997 her debut feature film, The Well, was nominated for a remarkable eleven Australian Film Institute (AFI) Awards and went on to screen at over 30 festivals worldwide. It was accepted into Official Competition at the 50th Cannes International Film Festival where it was nominated for the prestigious Palme d’Or. In 2000, The Monkey’s Mask premiered at Toronto Film Festival and was followed by a third feature, L’Idole (2003), which Sam co-wrote with renowned Roman Polanski collaborator Gerard Brach (Repulsion, The Tenant, Frantic). Filmed on location in Paris, the French language picture was released internationally in 2003.

In Australia, Sam’s films have been awarded many times including at the Australian Film Institute Awards and the Sydney Film Festival. In 2015 her film Carlotta was nominated for five AACTA awards and won three. As well as being a creative practitioner, she has mentored, supervised and lectured postgraduate film students, as well as emerging film directors. Most recently she was elected as President of the Australian Director’s Guild and was on the taskforce at Screen Australia that rolled out the Gender Matters Initiative to redress gender and diversity imbalance in the sector.

**ALISON MACLEAN**


**MELISSA LEE**


**REBECCA MCLEAN**

Rebecca McLean has worked in film, television and radio for over 25 years directing and producing short films, documentaries and magazine television both as a director and producer. She worked on some of the ABC’s most successful factual programs such as George Negus Tonight, The Einstein Factor, 7.00 pm Project and others. She has also lived in Central Australia working for several Aboriginal Media Organisations such as PY Media (Media Manager), CAAMA (NITV programs Series Producer) and Warlpiri Media (Distribution). Back in Victoria she made behind-the-scenes documentaries, such as The Making Of Wog Boy 2: Kings of Mykonos and Fred Schepisi’s film, The Eye of the Storm. Rebecca has produced and directed her own TV series Gallery Girl for Channel 31 with co producer/presenter Andy Dinan. She went on to produce Rebecca, a regional Aboriginal Community media training program and the web series Yarnin.net with Bobby Nicholls and John Harding. Rebecca has been documenting Aboriginal Member of Parliament Bess Nungarrayi Price from the beginning of her campaign for use in a future documentary. Rebecca recently worked for the Minister for Housing in the Northern Territory Bess Price as her Media Advisor.
**JANET MEREWETHER**

Dr Janet Merewether is an award-winning Australian documentary filmmaker and academic. Her film, digital art and documentary works produced by Go Girl Productions and Screen Culture include *Jabe Babe – A Heightened Life* and *Maverick Mother*, which have won numerous Australian and international prizes including TIDF, ATOM, IF and AFI awards, enjoying retrospectives in Taipei, Berlin and Boston. Her films have screened at New York Film Festival, MoMA New Directors/New Films and numerous international festivals. She completed her doctoral degree at the University of Technology Sydney in 2008 on the subject of innovative hybrid documentary, and continues to explore new directorial strategies in media art and feature documentary. Her first feature documentary, *Reindeer in my Saami Heart*, released this year, has been nominated for two ATOM Awards for Best Documentary – Biography, and Best Indigenous Resource.

**Jost Desserts 1993**

Lion for Best Short Film, Venice International Film Festival, AFI Award for Best Screenplay in a Short Film, Rouben Mamoulian Award and International Jury Prize, Sydney Film Festival and Best Short Film, Montreal Silence Elles Women’s Film Festival. Monica made her feature debut *Fistful of Flies* in 1997.

**CATE SHORTLAND**

Cate Shortland is a director of film and television. She is a graduate of AFTRS. She wrote and directed the short films *Pentuphouse* (Dendy Award, Sydney Film Festival 1999), *Flowergirl* (Dendy Award, Sydney Film Festival 2000, Oberhausen Best Film) and *Joy* (Best Film, Melbourne International Film Festival 2000). Her first feature *Some-ersault* premiered at the 2004 Cannes Film Festival in Un Certain Regard. Shortland co-wrote and directed *Lore* (won prizes at Locarno and Stockholm Film Festivals), based on the book *THE DARK ROOM* by Rachel Seiffert, which premiered In Competition at the Sydney Film Festival in 2012. Shortland recently completed her third feature, *The Ber-

**Cheap Blonde 1998**

**JEANINE BAKER**

Jeannie Baker is a multi-award winning author and illustrator of children’s picture books, including *Where the Forest meets the Sea*. She has directed several short animated films using her stories. Baker has a unique and distinctly recognisable style and is well known for her use of mixed media to create detailed and elaborate collages. She addresses a diverse range of issues in her work, including family, society, sustainability and environment. *The Story of Rosy...*
Dock was inspired by her time spent in country close to the Finke River, which is featured in the work. Much of this time was based in Hermannsburg, NT, on Aboriginal land. The film was a Finalist for Best Australian Animated Film in the AFI and ATOM Awards, and received a Gold Medal for Animation, at the Palma International Film Festival 1995.

**TRACE BALLA**

Trace Balla began animating as a teenager on a Super 8 camera. She progressed to cells, computer and claymation. Balla currently works as an author, illustrator and animator and has a background in community arts and art therapy. *Lily and the Yellow Cake* and *Letters to Faraway Friends* showcase Balla’s autobiographical style. The films have had success both locally and internationally on the film festival circuit. Balla has produced numerous illustrated books, digital stories with schools and community groups, animations and songs. Her recent books are the award winning *Rivertime* and *Rockhopping*.

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**WENDY CHANDLER**

Wendy Chandler has written and directed several films that have screened at prestigious international film festivals and won many awards. These include *Union Street* and *Vengeance* which both won the Australian Film Institute award for Best Animation. Chandler produced and co-directed *Heirlooms*, an animated documentary series for SBS Television, that premiered in competition at the Annecy International Animation Festival and later won the BAF Award for Best Television Series at the Bradford International Animation Festival in the UK. Wendy is a lecturer and Doctor of Creative Arts Candidate at Western Sydney University. As part of her DCA research Wendy is currently working on an animated documentary series in collaboration with Casa de Produção Audiovisual (CPA) in Dili, Timor-Leste, which profiles the personal experiences of five Timorese during the fight for independence and the current struggle to develop Timor-Leste post conflict.

**LUCINDA CLUTTERBUCK**

Lucinda Clutterbuck trained as an artist at Les Beaux Arts de Paris before becoming an animator and is one of Australia’s foremost contemporary animators and animation producers, as well as a fine artist. Clutterbuck has made over 30 short animations, and was a pioneer of the use of animation in music video clips. Her work includes *Pressure*, *Sway*, *Tiga*, *The Web* TV series and *Walnut and Honeysuckle*. *Tiga* won the Asia Pacific Award for Best Animation and three Atom Awards. She has taught animation at Sydney College of the Arts, Deakin University, VCA and UTS. Clutterbuck is currently working on two international collaborative projects: a series of shorts using digital media and hand made techniques called *One Day I Woke Up*, and *And I Was Angry*, a series of micro films using Improvisations and physical animation.
JULIE CUNNINGHAM

Julie Cunningham is a painter, writer and director who works with live action film, animation and web projects. She was a member of an experimental animation co-op in the 80s and early 90s. Her interest in the powerful, yet unacknowledged role of women in prehistory led her to research and write Double X. The film was funded by the Women’s Film Unit at Film Australia and mixed live action and animation. Double X won an award for documentary at Chicago’s Intercom Festival and an award for Fiction from the Sydney Film Festival. Cunningham was funded to write and develop various long form projects. During the late 90s she extended her repertoire by embracing digital technologies for animation and the internet. She has taught at TAFE, holds a Fine Arts Masters Degree, and has studied transpersonal art therapy. She has a multidisciplinary practice which includes video, painting, graphic design, animation, illustration, photography and writing.

SUSAN DANTA

Susan Danta (née Kim) was born in South Korea and migrated to Australia in 1979. Her award winning films Mother Tongue, Driving Home and Shadowplay have screened at a number of international and local film festivals. These films were created using a variety of traditional and digital techniques. Danta explored the application of 3D computer animation whilst completing her Masters at AFTRS. She graduated with a hybrid 3D/stop-motion animated film, The Bronze Mirror (Official Selection, Melbourne International Film Festival 2007), an adaptation of a Korean folktale. She has freelanced for Foxtel Design, SV2 and 3D Films. Danta developed and directed the animated documentary series Heirlooms for SBS. She is currently completing her doctoral research at UNSW School of Art and Design.

SUSAN EARL

Susan Earl was born in New Zealand and moved to Australia to study animation and screenwriting. Earl has worked as an animation director, digital and UX designer, film maker, illustrator, screenwriter, teacher and artist in residence. Her film Noeline Giblet’s Big Snatch won at the Australian Effects and Animation Awards and the Mickey Duck Award. Earl’s short animated script Valmay the Visitor from Beep Beep Bleetlebox 967 has been screened at numerous film festivals, winning Best Animated Short at the Paris Independent Film Festival 2015. Earl is a member of the Southern Ladies Animation Group (S.L.A.G.). Her short films have screened at various festivals including: Flickerfest, MIAF, SIAF, MQFF, MIFF, St Kilda, London Australian Film Festival, Tricky women, Oberhausen, Sundance, Stuttgart animation, Show me shorts (NZ), Paris Independent Film Festival, Film Quest and many queer film festivals. Earl’s recent screenplay Deep Storage won the Slamdance short screenplay competition 2016.

SHARON LEE PARKER

Sharon Lee Parker is an animator who works in 2D and stop motion. She is a member of the Southern Ladies Animation Group (SLAG). Her film The Long Yard featured in the SBS animated television series Swimming Outside the Flags (2000). Although Parker mainly works in stop motion puppet animation, she chose to work in 2D hand drawn animation for The Long Yard. Parker was lead animator for the ABC-BBC children’s television series Plasmo (1997). Parke ran an animation studio in Clifton Hill and has collaborated on some of Australia’s most successful animated films including the feature $9.99 (2008), directed by Tatia Rosenthal, and Julia Bourke’s a stop-motion animation Glossy (2011). Parker is currently living and working in regional Victoria.
NICOLE RENEE PHILLIPS

Nicole Renee Phillips was born into the Bundjalung tribe in 1977 in Grafton. She works in animation, painting, illustration, sculpture and writing. At the age of 17 she began as animation trainee at ‘Aboriginal Nations’ where, alongside other Aboriginal people from different nations, she worked to document and animate ‘Dreaming Stories’ from around Australia. She studied Aboriginal Arts and Cultural Practices and painting at Eora College, Redfern, and is a member of Boomalli Aboriginal Artist Co-operative. She completed studies in fine arts (VCA) as well as Aboriginal Studies and Community Practice. Each of her studies has influenced her artwork and enabled her to express her thoughts and feelings through different mediums. Phillip’s connection to Grafton, her Bundjalung heritage and the knowledge passed down to her by her elders remain at the core of her art practice. Phillips continues her creative and cultural practice and currently lectures in the Bachelor of Design in Animation at the University of Technology Sydney.

SABRINA SCHMID

Sabrina Schmid was born in Vienna in 1959 and migrated to Australia in 1968. She studied Fine Art Painting at RMIT and then Animated Film at Swinburne School of Film and TV where she made her first animated film Elephant Theatre that won first prize at both the St Kilda Film Festival 1986 and the Ann Arbor Film Festival 1988. Schmid’s award winning films include Once As if A Balloon (1989) and Middriffini (1993). Schmid is currently Senior Lecturer at the School of Computing (Animation and Visual Effects Section) and a practice based researcher at the Institute of Design, Culture and the Arts, Teesside University, UK. Her recent animations explore the potential of abstract form using analogue and digital techniques. Her films have screened at numerous competitive international film festivals, including the World Festival of Animated Film Animafest 2015, Zagreb.

ANTOINETTE STARKIEWICZ

Antoinette Starkiewicz is an animation director and artist. Starkiewicz grew up in communist Poland and migrated to Australia in the 1960s. She studied painting at VCA, exhibiting her work widely including a solo show at The Yellow House in Sydney. Among her early films is Secret Life of Madam X. After moving to London, she studied at London Film School. Her graduate animated film Puttin’ on the Ritz (1974) opened the 18th London Film Festival to critical acclaim and went on to win numerous awards. High Fidelity (1976) was accepted as the only British entry for the Cannes Film Festival. Back in Australia, Starkiewicz directed the animated film Pussy Pumps Up (1979); she was the first animation director to win an Australian Film Institute Award in 1980. She wrote and directed Film Australia’s first ever in-house animation production, Koko Pops: A History of Music in 5 Minutes. Starkiewicz studied a Masters of Animation and Digital Technology at AFTRS in the 1990s where she produced her first digital animation, Zipper (1998), which screened at the Cannes Film Festival 1999. Her 1999 digital animation, Man, was a finalist at the World Animation Celebration in Hollywood. Starkiewicz currently lives in Melbourne, where she continues her creative practice.

SARAH WATT

Sarah Watt (30 August 1958 – 4 November 2011) is one of Australia’s most significant animation writers and directors. Watt completed a Graduate Diploma of Film and Television (Animation) at the Swinburne Film and Television School, (now VCA) in 1990. Her graduation film Catch of the Day was re-
flect the style of future work; Watt made highly personal and hand-crafted animation, reflecting a profound awareness of the small details that make up a life. In 1995, she directed Small Treasures, which won Best Short Film at the Venice Film Festival, a rare honour, and went on to win other major awards. In 1998, she directed Local Dive a program for the SBS series Swimming Outside the Flags. It was made concurrently with another project that she was directing called The Way of the Birds based on the 1996 book of the same name by author Meme McDonald. Watt returned to the VCA School of Film and Television to teach animation. Watt made her feature film directorial debut with Look Both Ways 2005. The film incorporated animated segments within live action and won an AFI Award for Best Director. During the post-production of Look Both Ways, Watt was diagnosed with cancer. Her second film, My Year without Sex, was a reflection on her experience.

De Anima 1991

It's Like That....!, which was inspired by Jacqueline Arias’ interviews with children in detention. Each animator worked in their own style including stop-motion knitted puppets, hand-drawn animation on paper, and 3D computer techniques, to portray the children’s stories. It's Like That....! screened at over 60 festivals and conferences following its debut at the Amsterdam Documentary Film Festival in 2003. It had a theatrical release at Dendy Cinemas in Melbourne, Sydney and Brisbane and screened at the 2005 Sundance Film Festival in the US. It won Best Australian Film at the Melbourne International Animation Festival and was nominated for Best Short Animation at the 2004 AFI Awards. Amnesia International has licensed the film for its educational programs.

CATHRYN VASSELEU

Cathryn Vasseleu is a filmmaker and scholar. Her directorial debut De Anima (1991) is an animated nature documentary exploring how life comes to life in nature programs about human sexual reproduction. She published Textures of Light (London: Routledge, 1998), about vision, touch and philosophy, taught philosophy at UNSW and held various research fellowships in Australia and the USA. Vasseleu helped establish the first postgraduate animation degree in Australia at UTS, Sydney. Since then she has pursued independent projects, including commissioning and editing the English translation of Czech Surrealist filmmaker Jan Švankmajer’s book on tactile art, Touching and Imagining (London: IB Tauris, 2014). She is currently in production on another nature documentary involving animation about the Tasmanian Tigers of mainland Australia, based in part on the oral and rock art traditions of Australia’s First People.

LEE WHITMORE

Lee Whitmore lives and works in Sydney. She began work as a graphic artist and illustrator of children’s books. She studied stage design at NIDA and worked as a production designer on several short films and two AFI-nominated Australian feature films: Stir (1979, d. Stephen Wallace) and Winter Of Our Dreams (1980, d. John Duigan). Her first animated film, Ned Wethered (1994) won several Australian awards and was invited to 22 international film festivals. On A Full Moon (1997) won Best Sound at Annecy and Special Prize at Hiroshima. Ada was made for SBS Television in 2002, while The Safe House (2006) won the Yoram Gross Award at the Sydney Film Festival and an Atom Award. Lee has contributed animated sequences to feature films and TV shows, including Breathing Under Water (1990), Looking For Alibrandi (2000), Lift Off (1991), Play School (2001) and Westall ’66 (2011). In 2016 Lee published her first graphic novel Ada Louise, A Life Imagined, the backstory to the animation Ada. She is currently working on an animation project, Sohrab and Rustum.

S.L.A.G

The Southern Ladies Animation Group (S.L.A.G) is made up of 13 independent Melbourne-based animators: Louise Craddock, Susan Earl, Sally Gross, Emma Kelly, Kate Matthews, Nicole McKinnon, Elizabeth McLennan, Sharon Parker, Sophie Raymond, Dell Stewart, Yuki Wada, Justine Wallace and Diana Ward. Each is an independent animation director in her own right. The group produced Sophie Raymond’s video clip Mr Convenience (2001) before producing It’s Like THAT...! 2003

On a Full Moon 1997
In 1997 Helen Hyatt-Johnston and Jane Polkinghorne created the collaborative duo The Twilight Girls. From the beginning, The Twilight Girls used advertising, pornography and trash culture, film and television, as source material to craft a playful response to the ridiculousness and pathos of the representation of the feminine in contemporary culture.

The Twilight Girls have always used vulgarity and humour as mechanisms for critiquing and confusing gendered representation. They were, back in the 90s, and still are, conscious of the limits of feminist critique when the feminine operates as both the abject and aestheticised fetish in representation. But rather than avoid the problems of representation, their work opens up new territories for discourse, understanding and pleasure by working through and beyond clichés and banalities.

The Twilight Girls work from a deep understanding that the feminine is considered disgusting in contemporary society: why else all the efforts to alter and conceal women’s bodies, from hair removal and make-up, to vaginal douches and plastic surgery? They present their bodies in an unappealing way using digital manipulation to ‘polish the turd’ rather than to idealise and conceal. From their earliest collaborations The Twilight Girls chose to work with the power of the negative and abjected feminine because it is potent, meaningful and disruptive. In foregrounding their failed femininity they embrace the feminist anti-heroine Valerie Solanas’ mantra that “Dropping out is not the answer; fucking up is.”

The movie posters in Femflix were the centrepieces of the first exhibition by The Twilight Girls in 1997, which was called Twilight Girls. These formative posters contain many of the themes, approaches and styles of their collaborative project, which has continually developed since that time.

THE TWILIGHT GIRLS, the creative collaboration between Jane Polkinghorne and Helen Hyatt-Johnston, germinated in 1990. They have exhibited extensively in Australia as well as in the United States and Taiwan. Their practice crosses and integrates various media including photography, sculpture/installation, performance and video. The Twilight Girls collaboration focuses on a feminist, bodily, humorous, interpretation of our bodies and the world in which we exist. A fixation on the ridiculousness, horror and pathos of our experiences of the female body underpins many works. Drawing on popular media such as B-Grade genres of horror, soft porn cinema, and trash magazines, which The Twilight Girls reference literally and metaphorically in their work, in an attempt to demolish, alter and encounter formulaic representations of gender.
Elena Knox

*Reinventing the Wheel, PG: Power Generator and Having It All* are some of my recent works that plot and re-stage the gestural vocabulary of ‘hostesses’ across a range of genres, periods and cultures. They produce agentic feminist bodies that are oxymoronically based in a chronic performance of control. Cheery, generic hostesses are usually unable to speak for themselves but, in my videos, women, girls, dolls and robots perform their own critiques.

*Reinventing the Wheel* is a stop-motion animation in which a poem plays out on a game-show game-board, as the doll-like hostess who turns contestants’ guessed letters becomes a medium for her own message to the host, and to all of her TV viewers. Her movements are based on my many hours in the National Film and Sound Archive transcoding Adriana Xenides’ gestures and poses over the 18 years she spent on Australian *Wheel of Fortune*. I video-recorded myself doing a rendition of Xenides’ performance, and then used a super-imposition process called onion-skinning to create the animation.

*PG: Power Generator* sees a young woman execute the choreography of a rodeo hostess on top of a windmill. Via interactive hula hoop, audiences must participate in this performance by ‘powering up’ the hostess. *PG: Power Generator* draws on an extension of 1990s cyborg theory into the anime paradigm of the ‘girl-god’, an ostensibly transcendent ‘new’ archetype that nonetheless removes the generic young female from the productive terrain of the monstrous and hybrid by placing her ‘above’ or outside social efficacy. The young woman in *PG* in fact requires empathic societal involvement in moving toward practically generating her own power.

The hostess image is currently being re-inscribed at the frontline of high-tech android robot R&D. This is dangerously regressive for feminist politics. Since 2013 I have worked with gynoid robots to reprogram and record them in their hyper-styled recitals of the stock figure of the hostess. *Having it All* features a robot scaled at 1/3 human size, and is also concerned with the idea of the girl-god. Filmed in China and Japan, it foregrounds the compulsory hostess characteristics of youthfulness and obliging energy, against a horizon of rampant, unstoppable urban construction and industry.
ELENA KNOX is a performing and media artist working across text, sound and image. Her works propose and disrupt embodiments of gender, interrogating how women are performed and perform themselves in the varied media and contexts of our age. Knox’s videos, performances and creative writing have been presented in Athens Video Art Festival, Façade Video Festival (Bulgaria), Malthouse, Sydney Opera House, Australian Centre for the Moving Image, Sydney Underground Film Festival, St Kilda Film Festival, Sydney and Melbourne Writers’ Festivals, Women and Theatre Program (USA), Literaturwerkstatt Berlin, Centre for Performance Research (UK), and Art Currents (USA). As an actor Elena has appeared for La Pocha Nostra (Mexico/USA), and in Jane Campion's Holy Smoke. She has written and performed three solo experimental electro-cabarets including the Green Room Award-nominated electro-cabaret Bild-Lilli at The Malthouse, Melbourne. Knox recently gained her PhD in Media Arts from UNSW Art & Design, researching performativity in gynoid robots. She currently researches for the National Institute for Experimental Arts (NIEA) and teaches at UNSW Art & Design.
Tina Havelock Stevens

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**RACKET RACQUET DUAL DUEL**

A call and response spontaneously composed sonic work played out on opposite ends of a tennis court.

Performed by Tina Havelock Stevens (drums) and Liberty (guitar).

Tina Havelock Stevens (drums) and Liberty (guitar) have a long standing collaboration with diverse projects creating sound-scapes and music.

The pair met way back in the very late eighties in Sydney where they were part of a rare breed of inner city post-punk female musician.

Tina was drumming in *Plug Uglies* and Liberty was on lead guitar in *Glovebox*.

Years blended into decades with a track record of sporadic jams. Sometime in the last ten years they also started a post rock and mainly instrumental band called *The Mumps*. They have released several recordings and will be making an album this year with Adele Pickvance (*The Go Betweens*) on bass.
TINA HAVELOCK STEVENS is a Sydney based interdisciplinary artist who works across video installation, sound, music, documentary, live performance and print. Her work has won awards and screened nationally and internationally in exhibitions, film festivals and on television. Havelock Stevens emerged from the post punk scene drumming with legendary Sydney band Plug Uglies. She has played with Crow, supporting Sonic Youth and Pavement, and with Chicks on Speed. Havelock Stevens studied film, sound and philosophy at UTS and has a Post Grad Dip from AFTRS. She has written, directed and shot various one hour documentaries broadcast for television and festivals and formed, recorded and played with post rock band The Mumps. Her continuing solo performances under the moniker White Drummer use rock n’ roll drum-kits in live durational spectacles and video installations. In 2013, she was commissioned by MONA FOMA to perform White Drummer Submerge where she drummed on full kit underwater. From 2014-2016 White Drummer has performed internationally in Detroit and the Mojave Desert, and in MONA, Performance Space, Gertrude Contemporary, National Portrait Gallery and Alaska Projects, Sydney. Havelock-Stevens is currently working on Nothing City, Nothing Place, an experimental video on the breakdown of architecture and community in Millers Point, Sydney.
We are no longer dispirited!
The land and the body shall quicken their magics!
We, the Daughters of Fury
summon all our familiars,
gather a coterie of
monstrous assemblages
to code
A tender hex for the anthropocene
a charged occupation across sites.

Tactical Affective Gestures
distributed across bodies,
driven by affect and ignited by desire.
With our accomplices
we carve subtle fault lines into systems
—ecological, biological, hexological—
recuperating cybernetic serendipity
and building systems for
divining weaknesses in the beast
and differencing engines for
the othering of capital

Machines must be defaced, perverted, re-instrumentalised
in the service of the birds
unking the castles, crown the swans
fly on our feet
skinwalking through melting permafrosts and frakked wastelands,
stumbling and stuttering
not to Utopia,
but to Ectopia.
VNS MATRIX was an Australian feminist artist group that was active from 1991 to 1997. It was founded in Adelaide by Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt. VNS’ activist practice was concerned primarily with women’s role in technology and art, specifically questioning the gendered nature of new technologies and exploring how identity and sexuality were constructed in cyberspace. Their work included installations, events, and posters distributed through the Internet, magazines, and billboards. In 1991, they wrote A Cyberfeminist Manifesto for the 21st Century that issued a powerful rebuttal of gendered assumptions around new media technologies which remains resonant today. In 1993 VNS Matrix debuted their computer art game/installation All New Gen at the Experimental Art Foundation Gallery in Adelaide to wide acclaim.
**WED 10 AUGUST**
6–9 PM
Femflix opening night performances by Tina Havelock Stevens, VNS Matrix (celebrating the 25th anniversary of their Cyberfeminist Manifesto), and DJ Gemma.

**WED 17 AUGUST**
6–8 PM
Screening of Janet Merewether’s *Jabe Babe: A Heightened Life* and Q&A with the filmmaker at the SCA Auditorium.

**WED 24 AUGUST**
6–8 PM
Sydney launch of Women and Animation Australia (WANDAA) at the SCA Auditorium.

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**EXHIBITION HOURS**
Thursday 11 August
– Saturday 3 September
Monday – Friday 11am – 5pm
Saturdays 11am – 4pm

**WHEN**
11.00am – 4.00pm

**WHERE**
SCA Galleries
Sydney College of the Arts
The University of Sydney
Kirkbride Way, off Park Drive, Lilyfield, NSW (enter opposite Cecily Street)

**COST**
Free

**CONTACT**
sca.galleries@sydney.edu.au
Femflix curators would like to thank all the filmmakers and artists who have contributed their work to the exhibition and the catalogue. Special thanks to those filmmakers who so generously participated in interviews that informed our research: Jackie Farkas, Tina Havelock Stevens, Ruth Cullen, Samantha Lang, Janet Merewether, Julie Cunningham, Susan Danta, Jill Carter Hansen, Nicole Renee Phillips, and Lee Whitmore. Big thank yous to the organisations that loaned films and granted permissions: National Film and Sound Archive, Victorian College of the Arts, Australian Film, Television and Radio School, Ronin Films, and Hibiscus Films, and especially to the wonderful individuals who went out of their way to help us: Kym-Louise Barton (AFTRS), Donna Hensler (VCA), and Simon Drake (NFSA). Deborah Szapiro would also like to thank Jonathan Delbridge, Dianna Robinson, Nima Sotoudeh and Simon von Wolkenstein

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Contemporary Art
and Feminism
research cluster
2016