FILM PRODUCTION INFORMATION, SYNOPSIS AND DIRECTOR BIOGRAPHY

Film Screenings
7pm 1-4 December 2008
Film & TV Institute
92, Adelaide St. Fremantle

Film Program: wwwmcc.murdoch.edu.au/trauma
Behind This Convent (Inyuma y’ababikira)

Production information
Running Time: 127 minutes
Director: Gilbert Ndahayo
Production Year: 2007-2008
Production country: Rwanda

Synopsis

In Rwanda, it is said “if one wants to be healed from the sickness, he must talk about it to the world”. For twelve years, I lived with the remains of about two hundred unpeaceful dead in my parents’ backyard. I wanted to tell a story about their death in 1994 tutsi’s genocide... a story that has not been shown on film. (Director's commentary)

April 10th, 1994. Killers storm a convent in one of the small hill towns of Rwanda. They ransack the village and force people to march along the roadside where they select about 200 Tutsis from the group and proceed to execute them in a courtyard behind a convent. November 13th, 2007. Rwandan film actor and director, Gilbert Ndahayo, receives a letter. His father’s killer is in a “gacaca” court to face charges of genocide. The screams from the backyard echo in his memory and Ndahayo’s camera captures a hellish pit of death. This debut feature documentary is a profoundly intense and emotional journey into the Africa’s first and the world’s most intensive killing campaign in recorded history. This story is Ndahayo's testimony to the power of film and forgiveness.

Bio

Gilbert Ndahayo was born in Rwanda to a lawyer-politician father and a teacher mother, and moved with his family to Kigali city when he had just turned seven. A decade after the genocide, Ndahayo finds himself as one of the emerging talents of Rwandan filmmaking, or “Hillywood”. After intensive film training through the Swedish Institute in Rwanda and the Hollywoodian Mira Nair’s film lab, his debut short drama Scars of My Days (2006) won the inaugural Rwandan film award. Other prize-winning films have subsequently toured at international festivals, including the prestigious Tribeca Film Festival in New York. Now, part of the large international Tutsi diaspora, Ndahayo currently resides in New Jersey, completing a novel and looking for an inspirational educational institution to further hone his digital filmmaking skills. He often speaks internationally to raise awareness about the horrors of genocide. Ndahayo's first feature Behind this Convent is regarded as landmark film about Rwanda's genocide. His compassionate and moving memoir both haunts the soul and inspires new hope. His new fiction film If God was A woman, filmed on location in Rwanda, is in post-production and scheduled to be released in the United States in 2009.
Synopsis
In 2007 I was invited to document the remains of a fatal road traffic accident. I had 24 hours to access the car wreck. My curiosity was aroused as I looked at the mangled metal; I was struck by my intense emotional response to this ‘object of evidence’. I did not know the victims. I struggled with a sense of morbid fascination. I thought this must be the ‘drive’ for drivers to rubber neck an accident. I was drawn to look in detail at the remains of the car. I was reminded of Andy Warhol’s ‘death and disaster’ paintings, especially his ‘car crash’ series. I returned the next morning with a small film crew and we explored every inch of the wreck. The experience differed from every other film shoot I had done before: this was death and the wreck described the fate of the two victims. The violence inscribed in the still metal wreck evoked again and again the speed and trauma of the impact and containing the map and narrative of events. We filmed in reverence in whispered tones. Unexpectedly, the sister of the driver visited the site as we filmed and the traumatic ramifications rippled out beyond the physical into the personal. This screen work consciously works in opposition to the desensitised saturation of ‘car crash’ representations in film, television and visual culture. The title refers both to the meticulous ‘detailing’ that occurs when a car is being valet cleaned and to the film’s production strategy.

Bio
LEZLI-AN BARRETT is a senior lecturer in Film and Television at Curtin University, Perth, Australia, and a PhD candidate at the University of Western Australia. Barrett is also an experienced film director and producer. A selected list of her film productions includes: An Epic Poem (drama/documentary, Channel 4 TV, UK), Teamsters Rebellion, 1934 (documentary, Workers Education Association), Miners’ Strike (documentary, Workers Education Association), Madams (drama, BBC, UK), Business as Usual (drama feature film, Warner Bros. and Channel 4 TV), Understory: A Journey Through the Styx (documentary, in postproduction).
Fascist Propaganda

Production information
Running Time: 5 minutes
Director: Pablo Leighton
Production year: 2002
Production country: Chile

Synopsis
Experimental music video that visualises the song ‘Adolf, Benito, Augusto and Toribio’ by the Chilean group Fulano. The video presents a portrait of the four dictators through a montage structure.

Bio
PABLO LEIGHTON was born in Santiago, Chile, in 1972. He has a BA in Journalism from Universidad Católica de Chile, and a MFA in Filmmaking from The Massachusetts College of Art, Boston. He is currently researching a doctoral thesis entitled ‘A Culture of Audio-Visual Propaganda under Dictatorship and Democracy in Chile’ at Universidad de Santiago, Chile. As part of his studies, Pablo was awarded an Endeavour Research Fellowship by the Australian government and a Chilean grant to spend a semester participating in conferences and receiving supervision at various Australian universities. He has directed, written and edited several documentary and short fiction films.
**The Forgotten**

**Production information**
Running Time: 40 minutes  
Director: Glen Stasiuk  
Production year: 2002  
Production country: Australia

**Synopsis**

*The Forgotten* is a documentary film that tells the story of the Aboriginal & Torres Strait Islander men and women soldiers who fought and died for Australia during the wars of the twentieth century and the honour they felt representing their nation despite facing racial prejudices and not being classed as citizens of the country. The film also contains a personal story about four Nyungar brothers from the South-West of Western Australia, one of whom is acknowledged as the first Aboriginal Soldier to receive a military medal in the First World War. *The Forgotten* features war veterans and family members’ personal memories of their experiences in both World Wars, as well as the wars in Korea, Vietnam, the Persian Gulf and East Timor. Writer, producer and director Glen Stasiuk was inspired by his family’s history and the respect he felt for the ANZAC “black diggers”. *The Forgotten* was honoured with the award for Best Documentary at the 2003 Western Australian Screen Awards.

**Bio**

Glen Stasiuk is a maternal descendent of the Minang Wadjari Nyungars (Aboriginal peoples) of the South-West of Western Australia and his paternal family are emigrates from post-war Russia. His family’s rich cultural background has allowed him, through his filmmaking with Black Russian Productions, to explore a diversity of cultures, knowledges and narratives. Stasiuk holds a Business degree from Edith Cowan University and a BA (Honours) from Murdoch University. Currently, Stasiuk is a media and cultural studies lecturer and the Director of the Kulbarri Aboriginal Centre at Murdoch University. Stasiuk is also the Managing Director of Kulbarri Productions, which is a media production house designed to document and archive Noongar culture, language and histories from an Indigenous perspective and utilising audio-visual media. “Ngulluk Wangkiny Koora, Yeye, Boorda” (We speak of yesterday, today and tomorrow).
Haunting Presences

Production information
Running Time: 30 minutes
Director: Florencia Marchetti
Production year: 2007
Production country: Argentina/USA

Synopsis
Haunting Presences is a documentary that explores the silenced memories of families living in the margins of a big industrial city in Argentina. Under the worst environmental and economic conditions, they live in intimate coexistence with two sites of state-sponsored terrorism used by the military dictatorship: a clandestine detention and torture center, whose buildings now serve as a public school for the children of the nearby slums, and the city’s largest public cemetery, where the bodies of murdered political detainees were illegally buried in mass graves. Haunting Presences deals with the visible and invisible traces of violent past experiences, through the eyes of a younger generation trying to make sense of the fear and silence they still encounter around them. A group of young high school students drive the story, trying to find out what happened to their own families, formulating questions that teachers and elders find hard to answer. Through the film’s journey of discovery, we meet older folks telling ghost stories, while narrating the everyday aspects of state sponsored terror and its dire consequences. Florencia Marchetti, the film director, is herself part of this younger generation and thus her own story is threaded through a personal and meditative voice-over narration that offers both historical context and interprets the workings of social memory. Collaborating with highly marginalized communities, Marchetti puts her own political, cultural and technical capitals at work, striving to redistribute the power to exercise, produce and spread different versions of the past under military rule. Haunting Presences complicates prevailing public memories of that period and invites the involvement of a wider community in the interpretation of past traumatic events.

Bio
FLORENCIA MARCHETTI completed a degree in Social Communications and postgraduate studies in Anthropology at the University of Córdoba, Argentina. She finished an MA in Social Documentation at the University of California, Santa Cruz, in 2007. Additionally, Marchetti has worked as a photographer and ethnographer for many years, carrying out participatory research in Córdoba. Haunting Presences is the culmination of a series of collaborative enterprises using audiovisual tools, which started in 2001.
Hope

Production information
Running Time: 104 minutes
Director: Steve Thomas
Production year: 2007
Production country: Australia

Synopsis
Hope began as a survivor’s account of the SIEV X disaster in 2001, when a people smuggling boat sank on its way from Indonesia to Australia and 353 people perished. Amal Basry clung to a floating corpse as she watched women and children drown all around her. The film became a collaboration with Amal, who by this time was fighting for her life once again. Please visit Hope’s website: http://www.hopedocumentary.com.au.
Steve Thomas will also discuss this film in his conference presentation.

Bio
STEVE THOMAS has been making independent documentaries for nearly 20 years and lectures in documentary making at The Victorian College of the Arts, University of Melbourne (http://www.vca.unimelb.edu.au). His film work has received numerous awards, including an AFI Award and a United Nations Association Media Peace award. Some of his film titles include: Black Man’s Houses, Harold, Errands of Mercy, Least Said Soonest Mended, Welcome to Woomera, and most recently Hope. For Steve Thomas’s CV please go to www.hopedocumentary.com.au
Inside Stories: Memories from the Maze and Long Kesh Prison

Production information
Running Time: 4 x 30 minutes
Director: Cahal McLaughlin
Production year: 2005
Production country: Northern Ireland

Synopsis
Inside Stories: Memories from the Maze and Long Kesh Prison is a 4-part documentary that explores how traumatic memory finds a narrative, how this is informed by location, how participants perform while being recorded, and how ownership of the material influences authorship. The film documents the memories of three ex-occupants of the political prison-complex in the North of Ireland during the Troubles—a republican ex-prisoner, a loyalist ex-prisoner, and a prison officer—who return to the now empty prison. The film also depicts the reminiscences of two Open University teachers who retrace their car journey to the prison, where they had taught Art History and Women’s Studies. The interviews are open-ended and the physical characteristics of the prison are used to stimulate memories and guide the narratives of the three participants. The film was shown as a four screen installation at Catalyst Arts, Belfast, in April 2005, and London South Bank Digital Gallery, in December 2005. It was screened as a single film at the Imperial War Museum, London, in September 2005, and at Constitution Hill Gallery, Johannesburg, in February 2006. It was also broadcast as four separate programmes by Northern Visions Television, Belfast, in September 2005.

Bio
Dr CAHAL MCLAUGHLIN is a senior lecturer at the School of Media, Film and Journalism at the University of Ulster. A documentary filmmaker with almost 20 years of broadcast and community production experience, he has most recently directed Inside Stories: Memories of the Maze and Long Kesh Prison (Catalyst Arts 2005) and We Never Give Up (2002) for the Human Rights Media Centre, Cape Town, on Apartheid reparations in South Africa. Cahal’s writings include ‘Telling Our Story: Recording Audio Visual Testimonies from Political Conflict’ in Barton, R., and O’Brien, H. (eds.) Keeping It Real: Irish Film and Television, London: Wallflower Press, 2004, and ‘Touchstone and Tinderbox: documenting memories inside the North of Ireland’s Long Kesh and Maze Prison’ in Schofield, J., Klausmeier, A. and Purbrick, L., (eds.) Re-mapping the Field: New Approaches in Conflict Archaeology. McLaughlin is director of the Prisons Memories Archive (http://www.prisonsmemoryarchive.com), which is a record of over 200 interviews from the North of Ireland’s political prisons, and he is the Chair of the Editorial Board of the Journal of Media Practice.
"I" PTSD

Production information
Running Time: 20 minutes
Director: Randall Burton
Production year: 2006
Production country: U.S.

Synopsis
"I" PTSD explores Intergenerational Post Traumatic Stress Disorder from the personal and clinical perspectives of two survivors and three clinicians. The film includes a text/musical prologue that provides a socio-economic overview and introduces the key issues. This is followed by participant insights about a neglected aspect of what is termed Complex PTSD. Visual imagery is juxtaposed to the tellstory as a meta-narrative to suggest historical and psychological elements. Finally, there is a brief epilogue about the participants’ current and future plans. This work was developed as a study film rather than a finished program for public distribution. The clinicians and organizations involved with its development do, however, plan to produce a long-form presentation when certain medical/treatment modalities that are now in trials have been approved for clinical use.

Bio
RANDALL BURTON's parents were both World War II survivors, who died prematurely from complications of trauma-spectrum mental illness by the time he was 12 years old. After his mother's death in 1968, Burton was placed in a California "boys home," where he was beaten, tortured, raped and psychologically terrorized by mentally ill Vietnam Veterans for two years. At age 15, Burton was a runaway with a "dissociative" disorder. He joined the U.S. Navy at age 17. After a series of extreme events in Vietnam during the 1975 evacuation effort, Burton was medically discharged from the U.S. Navy. Thereafter, he pursued several failed careers in journalism, radio, television and writing. During those troubled years, he also produced several "street" documentaries about social change, some of which were exhibited on American Public Television and academic venues. Despite modest gains as a media maker, Burton experienced a severe physical and psychiatric crisis in 1999. After lengthy hospitalizations, Burton was medically "retired" by the U.S. Veteran's Administration due to chronic spinal, head and psychiatric distress. In 2003, after being diagnosed with what has been termed Complex PTSD, he began an exploration of his condition as part of his efforts to recover and help others who similarly suffer. These efforts resulted in the IPTSD film, which premiered at the 2006 Annual Conference of the International Society for Traumatic Stress Studies in Los Angeles. Since then, Burton has returned to documentary production, including his current project about a 90 year-old Quaker peace activist named Pauline Hare of Salem, Oregon. He is also advisor to California artist Thomas Sipe who is producing a program on Tibetan refugees in Dharmasala, India, to be released in 2009. During the Summer of 2008, Burton will publish An Essential Guide to Documentary Making on the Wikiversity active learning website.
Liyarn Ngarn (The Spirit of Coming Together)

Production information
Running Time: 67 minutes
Director: Martin Mhando
Production year: 2007
Production country: Australia

Liyarn Ngarn

Synopsis
Documentary. Oscar nominee Pete Postlethwaite (In the Name of the Father, The Constant Gardener) has been coming to Australia since 2003 and is again on his way but this time he is trying to understand why this country keeps drawing him back. In his quest to comprehend the contradictory relations he finds amongst people who love Australia so dearly, and yet are so frustrated by its politics, is going to be facilitated by singer-writer Archie Roach and Pat Dodson, the “father of Aboriginal reconciliation”.

Bio

MARTIN MHANDO, born in Tanzania, has lived in Australia for 20 years. He has directed 3 feature-length, award-winning fiction films: Yombayomba (1985), Mama Tumaini (1986), and Maangamizi (2000). Liyarn Ngarn is his first major documentary. Mhando received the Paul Robeson Award at the Newark Film Festival in 2004 and Maangamizi was Tanzania’s nomination to the Academy Awards in 2001. He completed his PhD with a dissertation on African cinema and is currently an academic with Murdoch University, Western Australia, as well as a researcher in African cinema.
**Memory Cages**

**Production information**
Running Time: 9 minutes  
Director: Rachel Wilson  
Production year: 2002  
Production country: Australia

**Synopsis**
Aesthetically referencing the 1960s avant-garde, *Memory Cages* is a personal art film that portrays memory, trauma and notions of psychological compartmentalisation. In three scenes set in the one room, the film visually illustrates the emotional landscapes of unrequited love, sibling rivalry and frustrated anger. Rachel Wilson will also discuss her film in her conference presentation.

**Bio**
RACHEL WILSON currently lectures in media production at the School of Applied Communication at RMIT University, Melbourne, Australia. As a screen practitioner Wilson has worked on a number of documentaries, features, shorts and TVCs. In addition, she is actively involved in screen culture in Melbourne, sitting on a number of public boards, such as the selection panel for short documentaries for the Melbourne International Film Festival, and she is the national secretary for ASPERA (Australian Screen Production Education and Research Association).
Neir Chi Puj (Educated Girls)

Production Information
Running Time: 10 minutes
Director: Anne Harris
Production year: 2008
Production country: Australia

Synopsis
Neir Chi Puj (Dinka for “Educated Girls”) is a short documentary that features Lina Deng, a 21-year old Sudanese-Australian young woman living in Melbourne, who talks about education in Australia: what is working, what is not, and what could make it better. Having finished her VCE in 2007, Lina reflects on her life and educational experiences since arriving in Australia in 2004, and where she is heading in the future. Neir Chi Puj was directed and co-edited by Victoria University PhD student Anne Harris; it was filmed collaboratively by Anne Harris and Lina Deng. Lina is now in production with her second film Beneath the Silence, due out in 2009.

Bio
ANNE HARRIS is currently a sessional lecturer and PhD candidate in the School of Education at Victoria University, Melbourne, Australia, focusing in the areas of trans-nationalism, performance, identity, and refugee studies. A playwright and drama teacher, her play Heat was shortlisted for the Patrick White Playwriting Award in 2006. Her play Surviving Jonah Salt was co-written and produced by members of JUTE Theatre Co., Cairns, and Knock Em Down Theatre, Darwin, in 2004, and has been published by Playlabs Press. Her one-woman show Dust was produced by Red Dust Theatre for the Alice Springs Festival in 2003 and excerpted by Darwin Theatre Company. Harris also composed and directed the score for Train Dancing by Michael Watts, which was produced by Red Dust Theatre for the Adelaide Festival in 2002. Additionally, she has worked as dramaturg, script assessor, and workshop leader for New York Theatre Workshop, New Dramatists, Soho Rep, Young Playwrights Festival Inc., Playworks, NT Writers Centre, and the Australian National Playwrights Centre. She was co-founder and artistic director of LEND Theatre in New York, and teaching artist for the American and Central Australian Young Playwrights Festivals. She holds an MFA in Dramatic Writing from New York University, where she studied with Wendy Wasserstein, Tony Kushner, Arthur Miller and Eve Ensler, among others.
News Media & Trauma: Stories from Australian Media Professionals About Reporting Trauma

Production information
Running Time: 20 minutes
Director/Producer: Cait McMahon & Brett McLeod
Production year: 2008
Production country: Australia

Synopsis
Evidence shows that news gatherers such as journalists, photographers, sound and production crew who are exposed to potentially traumatic events can experience significant emotional effects. What is also known is that media professionals are very resilient. This educational documentary, produced by the Dart Centre for Journalism and Trauma, Australasia, seeks to facilitate discussion about issues pertaining to work-related trauma exposure for media workers. The film is part of a training program to enhance the resilience of journalists by helping them become trauma literate. Trauma literacy contributes to understanding the importance of self care, but also potentially enables more ethically sensitive interviews, thus ultimately creating better news stories. The film contains a series of interviews with working news professionals who share candidly their personal reactions when covering traumatic incidents. Cait Mahon will discuss this film in her conference presentation.

Cait McMahon Bio
CAIT MCMAHON is a psychologist specialising in trauma response in news media personnel and the Managing Director of the Dart Centre for Journalism and Trauma, Australasia (www.dartcentre.org). McMahon has presented both nationally and internationally on this topic and has undertaken extensive research with journalists, editors, film, sound and camera crews to assess the impact of trauma effects within the industry. McMahon has a special interest in examining outcomes of trauma that contribute to wellness as well as psychological injury, utilising the concept of ‘post-traumatic growth’.

Brett McLeod Bio
BRET MCLEOD joined Melbourne’s leading talk station 3AW in 1984, as a cadet, and within a few years took on the role of News Director. Since joining National Nine News in 2000, McLeod has covered stories taking him from the war in Iraq to the Asian tsunami. In 2002, Brett was posted to Nine's European bureau. His major stories reflected the main theme of this era: terrorism; including reporting on the spot for attacks in Israel, Madrid and Istanbul. He was in Baghdad shortly after the arrival of US forces in 2003. After returning to Melbourne at the end of 2004, McLeod was sent to an event of unprecedented scale: the Boxing Day Tsunami. He spent two weeks covering the appalling devastation. Since then his stories have ranged from the Kerang train crash to the 2006 war in Beirut. McLeod continues to combine reporting with news reading for Nine.
Pareliya

Production information
Running Time: 66 minutes
Director: Priyantha Kaluarachchi
Production year: 2006
Production country: Sri Lanka

Synopsis
This documentary was made on a shoe-string budget with one hand-held digital camera operated by self-taught documentary filmmaker Priyantha Kaluarachchi. Using the backdrop of the Commission of Inquiry which was held into the train disaster which killed 1,500 persons at Pareliya, during the 2004 tsunami, this documentary explores the complex emotions and political vision of a young man who survived the over-turning of the train but lost his wife of a few months.

Bio
PRIYANTHA KALUARACHCHI is a member of the South Asia Documentary & Film Net in Sri Lanka. He has directed fiction films and documentaries both independently and as freelance. Previously he worked at Young Asia Television in Sri Lanka and was a member of the Sirisa TV production team, winning the Best Television Documentary and the Best South Asian Television Program awards. Since 2005, Priyantha has directed two documentaries: *Sri Lankan Women in Buddhism* and *Pareliya*. The latter has screened in international film festivals, such as Talent Campus in India, Talent Campus in Berlin and Cinerail in Paris.
A Silence Full of Things

Production information
Running Time: 7 minutes
Director: Alejandra Canales
Production year: 2005
Production country: Australia

Synopsis
A Silence Full of Things is a short and stylised documentary that travels through a woman’s sensorial memories of political torture. Political torture continues to be practiced by states around the world. As spectators, most people can look away or turn off its images. Others live with marked bodies and memories triggered by everyday smells, sights, and sounds.

Bio
ALEJANDRA CANALES is a Chilean-born artist who has lived in Sydney since 1998 after practicing theatre in Chile for over 8 years. Canales’s work is predominantly concerned with the social and political dimensions of artistic practice. In 2004 Canales received a scholarship to complete the MA Honours Documentary Directing course at the Australian Film, Television and Radio school (AFTRS), where she directed two documentaries: Switch On the Night, which has received awards nationally and internationally, and A Silence Full of Things, which received a special mention for best documentary at the 4th Australia-Japan Student Film Forum. Currently Canales is a recipient of a scholarship at the University of Western Sydney as a Doctorate of Creative Arts candidate and she is developing a feature length documentary.
Stacking

Production information
Running Time: 7 minutes
Director: Vicky Smith
Production year: 2006
Production country: UK

Synopsis
Stacking is a 16mm film in which I use the technique of direct liquid animation as a means of stacking up images of bodies. Psychological states are expressed through the body’s distortion as themes of damage, conflict and tension are worked through the material. Additionally, I perform my voice and make audible the sounds of the body in the physical process of painting, filming and struggling with matter. The atmosphere of dirt and decay is emphasised by the heightened use of film ‘noise’, while ‘found’ sound extends the language of inseparability between individual and environment. The body struggles to adapt, but the paint is unstable and eventually the image congeals into a muddy meltdown. My recent work extends the project of Stacking into a deeper contact with matter. For example, Hair in the Gate (a work in progress) necessitates a probing behind the camera gate in order to make contact with the film lying underneath. Intent on damaging the image, I fumble around the aperture in total darkness and literally get into the work. In another work in progress, entitled Both Sides of the Stock, rotoscoped bodies are engraved directly into 16mm film stock in an exploration of boundaries and separations between ourselves and others. The rotoscoped fleshless forms are hollow outlines of their corporeal selves. As with Stacking, there is the understanding that bodies lie invisibly underneath in a contiguous relationship with what is seen.

Bio
Stages of Mourning

Production information
Running Time: 17 minutes
Director: Sarah Pucill
Production year: 2004
Production country: UK

Synopsis
Ritualised through performance to camera, Stages of Mourning is Pucill’s journey of bereavement. In as much as this is a meditation on coming to terms with loss, the film is an exploration of how our relationship with the dead is made different through film. The artist orders image fragments of her late lover and collaborator, Sandra Lahire. By trying to physically immerse herself into photographs and film footage or by restaging these, Pucill forms a continuous stream of a life of two lovers. Through this doubling and layering, illusions accumulate as if these were a product of a machine that didn’t stop. The film was shot on 16mm and is distributed by Lux (London), Canyon Cinema (San Francisco), and CFMDC (Toronto).

Bio
SARAH PUCILL lives and works in London and has been a senior lecturer at the University of Westminster since 2000. Her film work is distributed through Lux, The British Film Institute (BFI). British Council, New York Film-Makers’ Cooperative, Canyon Cinema, the Canadian Filmmakers Distribution Centre (CFMDC) and Light Cone Paris. Pucill’s films and photographs explore the mirroring and merging we seek in the Other and are concerned with the idea that as subjects we are not separate. Pucill’s works have been shown at major international film festivals, including: London Film Festival, Oberhausen Short Film Festival, Ann Arbor Film Festival, Osnabruck Media Arts Festival and Montreal Festival of New Cinema. Television broadcasts include: SBS TV Australia (Mirrored Measure, 1996), Carlton Television (Backcomb, 1995), Granada TV (You Be Mother, 1990). Taking My Skin was recipient of the Marion McMahon Award at the Images Festival in Toronto 2007 and together with Stages of Mourning (2004) received a Director’s Citation from the Black Maria Film Festival. Taking My Skin was also shown as part of ‘Mother Cuts: Experiments in Film, Video & Photography’ at New Jersey University Gallery in 2008. You Be Mother, Pucill’s award winning film (Best Innovation, Atlanta, 1995; Best Experimental Film, Oberhausen, 1991) was exhibited in ‘A Century of Film and Video Artists’ (2004) at Tate Britain, where her work has also enjoyed retrospective screenings, and in ‘A History of Artists Film and Video’ (2007) at BFI, Southbank. Her recent film Blind Light premiered at Millennium Film, New York in 2007, was shown at the Star and Shadow in Newcastle, and will be screened at the European Media Art Festival in 2008. Pucill’s essay ‘The Autoethnographic’ was published in An Anthology of Experimental Film and Video, edited by Jackie Hatfield (London: John Libbey, 2006).
**Tales from the South**

**Production information**
Running Time: 21 minutes  
Director: Antonio Traverso  
Production year: 1997  
Production country: Australia

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**Synopsis**

*Tales from the South* is a fragmented, visual and poetic film representation of an exile Chilean woman’s memory of her ordeal at the hands of the torturers of the military dictatorship. As she writes an allegory of self-discovery against a mythical landscape, her flashbacks are layered with elements of both her story and her self-reflexive thoughts about her current condition. *Tales from the South* received financial support from the Australian Film Commission and won the Second Place in the experimental category in the 1997 *Nextframe* International Film Festival, Philadelphia, USA. It has been screened in Australia, Chile, UK, and USA.

**Bio**

ANTONIO TRAVERSO is a Senior Lecturer in Film and Television studies with the School of Media, Culture and Creative Arts at Curtin University, Western Australia. As a film practitioner, he has written, directed and produced several short experimental and documentary films. He was born in Santiago, Chile, where he also studied a university degree in philosophy in the early 1980s. He has lived in Australia since 1987. Traverso is co-convenor of the Interrogating Trauma Conference.