The Dax Centre, the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800) and The University of Melbourne present:

TRY WALKING IN MY SHOES: EMPATHY & PORTRAYALS OF MENTAL ILLNESS ON SCREEN

Dates: 13 & 14 February 2014
Location: The Dax Centre, Kenneth Myer Building
The University of Melbourne
### Thursday 13 February 2014

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<td><strong>KEYNOTE LECTURE</strong> - Sponsored by the Human Rights &amp; Animal Ethics Research Network (HRAE), The University of Melbourne</td>
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<td>Associate Professor Jane Stadler, The University of Queensland - The Empath and the Psychopath: Televising Hannibal</td>
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| 11.00-12.30| PANEL SESSION 1  
  Auditorium  
  Chair: Patricia Di Risio  
  Preview Screening: Breaking the Chains, followed by Q&A with the director (Erminia Colucci, 2014, UK/Indonesia/Australia 64 min) |
| 11.00-12.30| PANEL SESSION 2  
  Education Room  
  Chair: Tessa Dwyer  
  Aesthetics and Experiments in Style: Representing Mental Illness on Screen |
| 11.00-12.30| PANEL SESSION 3  
  Level 5 Seminar Room  
  Chair: Stephanie Trigg  
  Moving Pictures: Performance, Engagement and Empathy |
| 11.00-12.30| PANEL SESSION 4  
  Gallery Multimedia Room  
  Chair: Mark Nicholls  
  Workshop: Creative Collaborations: Filmmaking and the Lived Experience |
| 11.00-12.30| Erminia Colucci, Centre for International Mental Health, The University of Melbourne  
  Felicity Ford, Screen Studies, The University of Melbourne  
  Hues of Depression: Visual Codes of Mental Illness in Cate Shortland’s Somersault |
| 11.00-12.30| Victoria Duckett, Media Studies, Deakin University  
  Medically modern: Sarah Bernhardt, Queen Elizabeth, and the moving pictures |
| 11.00-12.30| Penelope Lee, Manager Professional Development, Public Programs and Partnerships, The Dax Centre  
  What We Have Learnt |
| 11.00-12.30| Margaret Goding, Associate Director Asia Australia Mental Health  
  Eloise Ross, Media, Screen & Sound, La Trobe University  
  The Cinematic Pit of Anxiety: Dimensions of sound in The Snake Pit |
| 11.00-12.30| Jane Whiteley, History, The University of Western Australia  
  Dirty, troublesome and of most loathsome habits: Creating empathy for the ‘refractory’ patient. |
| 11.00-12.30| Rick Randall, Artistic Director, The Other Film Festival  
  A Zero Sum Game? Choosing between authenticity and drama in the depiction of mental illness |
| 11.00-12.30| Fincina Hopgood, Screen Studies, The University of Melbourne  
  Simon Troon, Theatre & Film Studies, The University of Canterbury  
  Speak a Native Tongue to Me: Empathy and experimentation with cinematic convention in the films of Jonathan Caouette |
| 12.30-1.30| LUNCH                                                                 |
| 12.30-1.30| Curators in Conversation: Dax Centre Gallery Tour  
  (Lisa Gluck and Deb Zipper) |
| 1.30-2.30| **KEYNOTE LECTURE** Professor Raimond Gaita, The University of Melbourne - The Limits of Empathy |
| 1.30-2.30| Introduction by Professor Stephanie Trigg, ARC Centre of Excellence for the History of Emotion, The University of Melbourne |
| 2.30-3.00| BREAK                                                                |
3.00-4.30  
**PANEL SESSION 1**  
**AUDITORIUM**  
**CHAIR: ANGELA NDALIANIS**  
Small Screen Therapy: Televisual Treatments

**PANEL SESSION 2**  
**EDUCATION ROOM**  
**CHAIR: DEB ZIPPER**  
Workshop - Reel Exposure: Stigma, Stereotypes and the Lived Experience

**PANEL SESSION 3**  
**LEVEL 5 SEMINAR ROOM**  
**CHAIR: VICTORIA DUCKETT**  
Hollywood Stars and the 20th Century Madwoman

**PANEL SESSION 4**  
**GALLERY MULTIMEDIA ROOM**  
**CHAIR: FINCINA HOPGOOD**  
Dialogues on Dementia

- **Terrie Waddell**, Humanities, La Trobe University  
  Shrink Wrapped Television: Simulated therapy, disclosure, and the lure of ‘plausible doubt’

- **Hoa Pham**, Psychologist  
  Vivid – the Lived Experience of Mental Illness and Media

- **John Benson**, Social Sciences and Communication, La Trobe University  
  Hollywood, Popular Genre and Discourse on Mental Illness with particular reference to *Now Voyager* (1942) and *Spellbound* (1945)

- **Mark Nicholls**, Screen Studies, The University of Melbourne  
  A Conversation Between Enlightened Friends: The mutual reassurances of the arts and sciences in *Freud* (BBC TV, 1984)

- **Diahann Lombardozi**, Filmmaker and Maria Dimopoulos, Mental Health Network  
  Real Exposure

- **Adelaide Sheridan**, English, The University of Sydney  
  *Lilith*: Sexual Derangement and Female Power in 1960s Cinema

- **Claire Perkins**, Film and TV Studies, Monash University  
  Couch Discourses: Therapy on television

- **Patricia Di Risio**, Screen Studies, The University of Melbourne  
  20/20 Vision: The feminist and queer hindsight of *Girl, Interrupted*

5.00 - 6.00  
**RECEPTION**

6.15 - 8.30  
**SCREENING** - *Romulus, My Father* (courtesy Arenamedia)

Panel Session: Professor Raimond Gaita, University of Melbourne; Dr Fincina Hopgood, Screen Studies, University of Melbourne; Dr Sam Margis, Psychiatrist, NEST Family Wellness Clinic; Katherine Fry, script supervisor, *Romulus, My Father*

Chair: Dr Pia Brous, The Dax Centre
FRIDAY 14 FEBRUARY 2014

9:00-9:30  Registration

9:30-10:30  KEYNOTE LECTURE  Professor Barbara Creed, The University of Melbourne - Animals, Empathy and Mental Illness

Introduction by Associate Professor Elizabeth M Dax AM, Chair, The Dax Centre Board

10:30-11:00  BREAK

11.00-12:30  PANEL SESSION 1  AUDITORIUM  CHAIR: JEANETTE HOORN

siblings: Trauma, Empathy and Spectatorship

Jane Mills, Journalism & Media Research Centre, The University of NSW
Mindfeeling the Spectator: The sibling relationship and empathic engagement in Sweetie

Jennifer Beckett, Journalism & Media Research Centre at The University of NSW
Stories: My Sisters Told: Negotiating trauma and sisterhood in Rachel Perkins’ Radiance

Jodi Brooks, Arts & Media, The University of NSW
Empathetic Spectatorship, The Sunnyboy, and the Sibling

Erminia Colucci, Centre for International Mental Health
Representing Human Rights Violations against People with Mental Illness through Ethnographic Film: Issues in the production of Breaking the Chains

Fincina Hopgood, Screen Studies, The University of Melbourne
"Laugh Along with Me": Using comedy and autobiography to create empathy for mental illness on screen

12.30-1.30  LUNCH

1.30-3.00  PANEL SESSION 1  AUDITORIUM  CHAIR: MARK NICHOLLS

Psychotherapists on Screen: Perspectives from Psychiatry and Screen Studies

Steve Macfarlane, Caulfield Hospital/Monash University
Psychiatry in the Cinema

Pia Brous, The Dax Centre
"Don’t Jump Into a Whirlpool" or “How Barbara Went Swimming and Drowned Instead"

Kirsty Leishman, English, Media Studies & Art History, The University of Queensland
Farewell, Dr Dippy: Reconsidering representations of psychotherapists in television drama

Meighen Katz, Historical & Philosophical Studies, The University of Melbourne
Jessica Balanzategui, Screen Studies, The University of Melbourne
"I Have Bad Thoughts": Mental illness and the uncanny child

Gerry Katz, headspace
Kirsten Law, Film & TV Studies, Monash University
Investigating Women: Neurodivergence and New Femininities in Homeland and The Bridge

PANEL SESSION 2  EDUCATION ROOM  CHAIR: PENELOPE LEE

Workshop: Cultural Anthropology and Ethnographic Filmmaking

Robert Lemelson, UCLA/Elemental Productions
Representing Psychiatric Disorders through Ethnographic Film: Issues in the production of Afflictions: Culture and Mental Illness in Indonesia

Lee Allen, Austin Hospital/ The University of Melbourne
Staff and Student Perceptions and Reactions to the Use of Film Clips from Cinema: A pilot study of an innovative teaching tool to enhance engagement in the delivery of the psychiatry curriculum to the Melbourne University Doctorate in Medicine

Pedagogy and Audiences: Using Film to Develop Empathy

Curators in Conversation: Dax Centre Gallery Tour

Curators in Conversation – Imaginarium: works by Adam Knapper

PANEL SESSION 3  LEVEL 5 SEMINAR ROOM  CHAIR: STEVE MACFARLANE

PANEL SESSION 4  GALLERY MULTIMEDIA ROOM
How is mental illness represented in film and television? What emotions are elicited from the viewer? How have these portrayals changed over time? And what are the implications of these portrayals for mental health awareness in the community?

This interdisciplinary symposium brings together academics, filmmakers, mental health practitioners and consumers to explore these and other questions concerning the portrayal of mental illness on screen. Across two days of screenings, lectures, panels and workshops, we will discuss a range of representations of mental illness, from early cinema to Hollywood studio films, from ethnographic documentaries to television programs. The symposium has a particular focus on women’s mental health and the portrayal of mental illness in Australian films.

A key theme of the symposium is the emotion of empathy. If sympathy suggests feeling for someone (that is, feeling sorry for them), empathy is distinguished by feeling with them. This sharing of emotion gives us valuable insight into how things are with another person. This insight can lead to a greater understanding that reduces stigma and discrimination, and helps us to see ‘the other’ as an equal human being. That is why empathy is such an important concept in philosophy, politics, psychology and human rights education.

Cinema and television are powerful media that can take the audience on an imaginative journey and tap into our potential to empathise with another human being. Our speakers will examine the ways in which the viewer’s empathy is elicited (or not) by these screen portrayals of mental illness, as well as the benefits and limitations of an empathetic relationship between viewer and character. In this way, the symposium contributes to the broader discussion initiated by the ARC Centre of Excellence for the History of Emotions about the ways in which emotions shape individual, community and national identities.

We welcome discussion of these issues from all participants – both speakers and audience members – and we look forward to a dialogue that is open-minded and sensitive to all involved. We hope this will be the start of many more conversations on this important issue that affects us all.

Fincina Hopgood, Patricia Di Risio and Victoria Duckett
Convenors
This paper will explore various major issues raised by the subject of animals and mental illness. It is also known that some animals are particularly sensitive to humans who are suffering from mental illness. The latter it appears have been known to develop a special relationship with animals, particularly those in distress. What does this complex exchange of emotions between human and non-human animals tell us about the emotions, mental illness and human/animal relationships? Why does Freud assign such a key role to animals in several of his case histories? A number of feature-length films, fiction and documentary, have explored the topic of animals and mental illness from a range of perspectives. These will form the basis for analysis. Films discussed will include: Electrocuton of an Elephant (Thomas Edison, 1903), Umberto D (Vittorio De Sica, 1952), Equus (Sidney Lumet, 1977), Grizzly Man (Werner Herzog, 2005), Project Nim (James Marsh, 2011), and Temple Grandin (Mick Jackson, 2012).

Barbara Creed is Professor of Screen Studies at the University of Melbourne and a member of the Australian Academy of the Humanities. She is author of the acclaimed monograph, The Monstrous-Feminine: Film, Feminism, Psychoanalysis (Routledge, 1993) now in its sixth edition. Her areas of research include feminist and psychoanalytic theory, early colonial film, the cinema of human rights, and human/animal studies. She has more recently published Phallic Panic: Film, Horror & the Primal Uncanny (MUP, 2005) and Darwin’s Screens: evolutionary aesthetics, time and sexual display in the cinema (MUP, 2009). She is director of HRAE - the Human Rights & Animal Ethics Research Network.

Jane Stadler, The University of Queensland

The Empath and the Psychopath: Televising Hannibal

Showrunner Bryan Fuller’s Hannibal (NBC, 2013–) is a disturbingly sumptuous exploration of Dr Hannibal Lecter’s time as a practicing psychiatrist and cannibal who befriends and counsels Will Graham, an FBI investigator with an “empathy disorder” that he uses to profile serial killers. This paper uses Hannibal as a case study to critically examine how the experiences of empathy and psychopathology are communicated to television audiences, and how audiences are invited to empathise with screen characters. The TV series attributes Graham’s augmented capacity for empathy to having “too many mirror neurons” and presents his empathic abilities as a psychological disorder located “closer to Asperger’s and autistics than narcissists and sociopaths.” By foregrounding the role of imagination in constructing and inhabiting another person’s reality, the series positions empathy as crucial to Graham’s professional and personal life, yet it also suggests that acute empathy results in a painful emotional overload that impedes social engagement. Drawing on research from neuroscience, psychology and the emerging fields of neurocinematics and psychocinematics, I investigate how aesthetic choices and screen technologies function to construct the experiences of television characters and invite the audience to inhabit the subjective realms of people with mental illnesses. I argue that television’s long-running character arcs afford the opportunity to establish significant empathic insight that may operate to train perceptual attunement, yet Hannibal’s first season not only reveals the ethical benefits of empathy, it also lays bare empathy’s ill-understood potential for negative affect.

Jane Stadler is Associate Professor of Film and Media Studies in the School of English, Media Studies and Art History at the University of Queensland. She is author of Pulling Focus: Intersubjective Experience, Narrative Film and Ethics, co-author of Screen Media and Society, co-editor of Pockets of Change: Adaptation and Cultural Transition, and she leads a collaborative narrative mapping project: Cultural Atlas of Australia: Mediated Spaces in Theatre, Film, and Literature.
Screenings & Discussion Panellists

Preview Screening: Breaking the Chains
(Emma Colucci, 2014, UK/Indonesia/Australia 64 min)

The practice of using shackles and chains to physically restrain people with mental illness (known as pasung) is widespread in Indonesia (as in many other developing/low middle income countries) and almost universally ignored.

This ethnographic documentary tells an original story about the social and political activism to free people from this practice and the process that leads to the release of victims of pasung such as Yayah, a young woman who has been chained inside a small room for 17 years. In particular, the film follows the activities that have been initiated by an organisation in Cianjur (West Java) that is led and run by people with mental health problems.

The screening will be followed by a Q & A with the director, chaired by symposium co-convener Patricia Di Risio, from the School of Culture & Communication at the University of Melbourne, Margaret Goding, Associate Director Asia Australia Mental Health, and Dr Fincina Hopgood.

Dr Erminia Colucci is a Cultural and Global Mental Health researcher at the University of Melbourne’s Centre for International Mental Health. Erminia is an ethnographic documentary filmmaker and photographer with a focus on mental health, suicide, human/ women’s rights and lived experiences (movie-ment.org). She is Founder and Director of APERTURE Asia Pacific International Ethnographic Documentary Festival.

Margaret Goding is a clinical psychologist with extensive experience in mental health. In 2007, she was awarded an Australian Public Service Medal for service to Victorian public mental health. Until 2008, she was the Director of Health Service Demand and Mental Health at St. Vincent’s Hospital, Melbourne.

In her current position as Associate Director Asia Australia Mental Health, she is involved in mental health service development, designing many training programs for Asian countries focussing on community-based care, rehabilitation and the recovery approach.

Dr Fincina Hopgood is a Sessional Lecturer in Screen Studies and Course Coordinator in the School of Culture and Communication at the University of Melbourne, where she teaches the Masters subject Human Rights on Screen. (See paper abstract for full biography.)

Public Screening: Romulus, My Father
(Richard Roxburgh, 2007, Australia, 104 min)

Romulus, My Father is based on Raimond Gaita’s critically acclaimed memoir. It tells the story of Romulus (played by Eric Bana), his beautiful wife, Christina (Franka Potente), and their struggle in the face of great adversity to bring up their son, Raimond (Kodi Smit-McPhee). It is the tale of a boy trying to balance a universe described by his deeply moral father, against the experience of heartbreaking absence and neglect from a depressive mother. It is, ultimately, a story of impossible love that translates into a powerful intimacy in her films. Her vision is to represent her subjects with integrity and compassion so that their stories might open the hearts and minds of the audience. Director/DOP of the 1-hour documentaries Crossing the Line (2005) and The Long Goodbye (2010), Kaye makes her feature debut with The Sunnyboy.

Professor Patrick McGorry AO, a leading international researcher, clinician and advocate for mental health reform. Professor McGorry is Executive Director of Orygen Youth Health, a world-renowned mental health organisation for young people that has put Australia at the forefront of innovation in the prevention and treatment of mental illness. Professor McGorry is also a director of the National Youth Mental Health Foundation.

Closing Screening: The Sunnyboy
(Kaye Harrison, 2013, Australia, 90 min)

Follow the journey of Jeremy Oxley, enigmatic lead singer of the 80s band The Sunnyboys as he emerges from a 30-year battle with schizophrenia. An inspiring story of hope, survival and the healing power of unconditional love.

The screening will be following by a panel discussion, chaired by symposium co-convener Patricia Di Risio, from the University of Melbourne’s School of Culture and Communication, with:

Kaye Harrison, an independent documentary filmmaker who explores difficult topics in an engaging and illuminating way.

Working mostly as an observational DOP/director, Kaye develops strong relationships of trust with her participants and this translates into a powerful intimacy in her films. Her vision is to represent her subjects with integrity and compassion so that their stories might open the hearts and minds of the audience. Director/DOP of the 1-hour documentaries Crossing the Line (2005) and The Long Goodbye (2010), Kaye makes her feature debut with The Sunnyboy.

Professor Patrick McGorry AO, a leading international researcher, clinician and advocate for mental health reform. Professor McGorry is Executive Director of Orygen Youth Health, a world-renowned mental health organisation for young people that has put Australia at the forefront of innovation in the prevention and treatment of mental illness. Professor McGorry is also a director of the National Youth Mental Health Foundation.
He believes that early intervention offers the greatest hope for recovery and therefore takes every opportunity to educate the community to recognise the early signs of mental illness, without stigmatising or discriminating. Professor McGorry was named Australian of the Year in January 2010.

**Dr Jodi Brooks**, a Senior Lecturer in Film Studies in the School of Arts & Media, University of New South Wales. Her primary research has been in the areas of theories of film time, spectatorship, and film performance, and she is currently working on a project on performing children. (See paper abstract for full biography.)

**Jack Heath**, CEO of SANE Australia – a national charity helping all Australians affected by mental illness lead a better life. Prior to SANE, Jack founded the Inspire Foundation in 1997 with the idea of using the Internet to prevent youth suicide. Jack was Inspire Australia’s Executive Director from 1997 to 2007, Inspire’s global CEO from 2008-09 and Inspire USA’s CEO from 2010-11. While working with Inspire USA, Jack was appointed to the Executive Committee of the US National Action Alliance for Suicide Prevention. He is a graduate of the University of Melbourne and has attended executive courses at Harvard and Stanford Universities.

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**The Dax Centre Gallery Tour**

**Lisa Gluck & Deb Zipper (The Dax Centre)**

**Curators in Conversation – Imaginarium: works by Adam Knapper**

Curator Lisa Gluck and Education Officer Deb Zipper will provide a guided tour of the current exhibition at The Dax Centre, *Imaginarium*. The tour will provide insights into the curatorial issues and themes of the exhibition.

Adam Knapper challenges the convention of categorisation both as an artist and in relation to his history of mental illness. *Imaginarium* gives precedence to the unique and subjective vision of this artist, and aims to question the relevance of knowing Knapper’s diagnosis in understanding his art. Spanning the last twenty-five years, Knapper’s body of work includes painting, illustration and street art and he has drawn inspiration from a broad range sources including Surrealism, Pop Art, music and film. This exhibition invites viewers to be guided by their imagination, reflecting Knapper’s desire to create a whimsical playground of intersecting ideas and motifs.

*Imaginarium* is the third in The Dax Centre’s program of solo exhibitions, which brings focus to the work of certain artists whose practice raises issues of particular significance within the field of art and mental health.

**Lisa Gluck** completed a Master of Art Curatorship at The University of Melbourne in 2012, during which time she undertook an internship with the National Gallery of Victoria in the photography department. She was accepted into the Curatorial Scholarship program at The Dax Centre in 2011, and became a curatorial officer in the Collection Management unit that same year. *Imaginarium* is her first exhibition at The Dax Centre.

Since completing her Occupational Therapy studies in 1998, **Deb Zipper** has worked in a range of settings within the mental health sector. Her main area of expertise is in the facilitation of art as therapy programs, group work and individual psychotherapy. At The Dax Centre Deb is involved in education programs, professional development as well as public programs. Her most recent project at The Dax Centre was as Exhibition Consultant for the exhibition, *Imaginarium*. 
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revealed to be patronisingly misplaced in the face of the child's

and caregivers' attempts at diagnosis, understanding and empathy are

of childhood mental illness. In the films discussed, the adult doctors'

child disturbs the accepted balance of knowledge and power between

as dehumanised agent of supernatural forces represents the ideo-

figure represents one of the most persistent tropes of horror fiction.

The eerie indiscernibility between the child's status as mentally ill and

linked to the current curriculum's learning outcomes for the audience
to consider and would welcome feedback.

Dr Lee Allen, MBChB, FRANZCP, GCUT, is a psychiatrist in Youth Early
Psychosis Service at Austin Health. He is Course Coordinator for MD
students for the Department of Psychiatry, Austin Hospital Clinical School,
and Subject Co-Coordinator, Psychiatry, for the Department of Psychiatry,
Melbourne Medical School at the University of Melbourne. Dr Allen is also
Director of Psychiatry Training, Royal Australian and New Zealand College
of Psychiatry, Victoria Northern Region and a MIFF member.

Jessica Balanzategui, The University of
Melbourne

“I Have Bad Thoughts”: Mental illness and the uncanny child

The past two decades have seen the resurgence of supernatural
horror films revolving around inscrutable uncanny children; in fact this
figure represents one of the most persistent tropes of horror fiction.
The eerie indiscernibility between the child’s status as mentally ill and
as dehumanised agent of supernatural forces represents the ideoo-
esthetic core of almost all child-centred horror narratives, from
Henry James’ *Turn of the Screw* (1898) to *The Exorcist* (William Friedkin,
1973). As Foucault has shown in *Madness and Civilization* (1964),
madness was overtly conflated with otherworldly powers of corruption
and taint for centuries, and the separation of these conditions through the
clinical category of ‘mental illness’ at the end of the 18th century
remains a relatively new development in the history of madness. Thus,
may it not be surprising that the traces of this uneasy ideological
assemblage monstrously re-emerge in horror films. However this
paper will argue that the contemporary preoccupation with the
mentally ill’ uncanny child works through specific anxieties about the
enigmatic mental life of the child, and the appropriate treatment of
childhood mental illness. Centred around an analysis of *The Sixth
Sense* (M. Night Shyamalan, 1999), *The Ring* (Goju Verbinski, 2002),
*Case 39* (Christian Alvart, 2009) and *Mama* (Andrés Muschietti, 2013),
the paper will expose the ways in which the supernatural ‘mentally ill’
child disturbs the accepted balance of knowledge and power between
child and adult — a precarious disequilibrium central to the treatment
of childhood mental illness. In the films discussed, the adult doctors’
and caregivers’ attempts at diagnosis, understanding and empathy are
revealed to be patronisingly misplaced in the face of the child’s
subversive otherness, as the adult becomes subject to the child’s own
secret supernatural knowledge and power.

Jessica Balanzategui is a doctoral candidate at The University of
Melbourne. She has taught film, media and literature studies at
James Cook University and The University of Melbourne. Jessica’s
doctoral thesis explores the construction of uncanny child characters
in a recent assemblage of transnational horror films from America,
Spain and Japan. She has published work on the uncanny child,
madness and asylums in the horror film in refereed journals, and has
presented at a number of international conferences. She is currently
editing a special issue of Refractory: A Journal of Entertainment
Media titled “Transmedia Horror”.

Jennifer Beckett, The University of New
South Wales

Stories My Sisters Told: Negotiating trauma and sisterhood in
Rachel Perkins’ *Radiance*

What happens when we are unable to talk about the traumas of
our past? Rachel Perkins’ debut feature *Radiance* examines this
question, offering us an insight into the long-term implications of
unresolved traumas on the lives of three sisters — Mae, Cressy and
Nona. While Perkins has noted that the film is a universal story of sisterhood, rather than a specifically Indigenous
Australian story, the histories it recounts are irrevocably linked to
Indigenous trauma — the removal of children, the loss of ‘home’,
and the resultant fracturing of family and personal identity. This
paper will examine the ways in which the sisters, particularly
Cressy, are forced to renegotiate their own histories in order to
come to a place of acceptance and to rebuild their relationships
with each other. In this way, I argue, the film follows the path of
trauma recovery, acting as an example of narrative therapy,
particularly as it builds a complete story from the fractured
remembrances of each sister.

Dr Jennifer Beckett is a researcher and commentator in the fields of
public and media communication, and cinema, with an emphasis on
trauma theory, in the Journalism and Media Research Centre at the
University of New South Wales. Her PhD examined the way in which
film can act as a site of proxy-trauma therapy for events that are
considered national traumas.

John Benson, La Trobe University

Hollywood, Popular Genre and Discourse on Mental Illness with
particular reference to *Now Voyager* (1942) and *Spellbound* (1945)

Both *Now Voyager* (melodrama) and *Spellbound* (psychological
thriller) are classic Hollywood studio genre films, which establish
complex discursive frameworks to articulate sophisticated and
empathetically informed positions on the issues of mental health.
Both films are based on successful and innovative novels and
disseminate through their engaging and informed narratives
intricate psychological knowledge and literacy, to audiences
internationally, where they enjoyed considerable box office
success. This was especially so with female audiences in the case
of *Now Voyager*. Important to their success were the institutional
infrastructure and social apparatus of Hollywood, such as
publicity, famous directors and distribution systems, but at the
core of their appeal were the stars and narratives with which
audiences could identify and empathise.

This identification was further enhanced as it was the stars of the
period who played the roles of the mentally ill.

For example, Bette Davis in *Now Voyager* is a daughter
traumatised by matriarchal domination, control and emotional
neglect, and verging on a “nervous breakdown” as the film opens.
In one exchange she is informed that “tyranny is sometimes the
expression of the maternal instinct” but by the film’s conclusion
she is a transformed woman, both independent and autonomous,
but not in the way which Hollywood would normally prescribe. The agents of change are, in part, the professional advice of a mental health professional (a psychologist), an unloved and unwanted child much like her younger self, and an unusual relationship with a man she meets.

In Spellbound, Hitchcock again addresses one of his major themes, namely the influence of unresolved childhood trauma as a determinant of adult mental health. (Refer to Marnie, Psycho, etc.) Again stars such as Gregory Peck (victim) and Ingrid Bergman (therapist) attempt via therapy and dream analysis to resolve complex events, which ultimately reclaim the good name and reputation of an accused impostor and convicted murderer. This is achieved by restoring his mental health – the central issue of the film.

These films have obvious limitations which will be detailed in the formal presentation; however, they represent insightful and perceptive attempts to inform audiences about the emotional difficulties individuals experience in dealing with exposure to uncontrollable life experience and their consequential capacity for intimacy and human flourishing. If box office returns are an indicator of success then many around the world wanted to share such information, which is informative as these films appear as popular mass entertainment less than 30 years after the emergence of modern psychology. This paper will use very brief clips from both films and draw on academic work from Foucault, Rose and others in considering the above.

John Benson is Head of Department, Journalism and Strategic Communication in the School of Social Sciences and Communication, Faculty of Humanities and Social Sciences at La Trobe University. He has been an academic for 28 years and has a long-standing interest in this subject.

Pia Brous, The Dax Centre

"Don't Jump Into a Whirlpool" or “How Barbara Went Swimming and Drowned Instead”

The representations of Psychiatry and Psychotherapy in the cinema will be discussed with reference to the film The Prince of Tides (Barbara Streisand, 1991). This discussion will include the representation of the female psychiatrist in this movie; stigma and the impact of the cinema; and the nexus between entertainment and reality.

Dr Pia Brous has worked as a Child and Adolescent Psychiatrist for 30 years and is currently in clinical practice at a private youth mental health clinic in central Melbourne. She is also a project manager at The Dax Centre, having initiated, and participated in, its cinema program; as well as co-curating and facilitating exhibitions of children’s art from a mental health perspective; and teaching medical and high school students about mental health via the arts.

Rose Capp, Flinders University

From Beare to Iron Lady: The Two Maggies and changing depictions of dementia on the mainstream screen

Dementia is arguably the defining age-related disease of the twenty-first century. But equally, the word dementia and the associated medico-scientific discourses around the disease have been described as invoking ‘a profound dread’ about an illness that has displaced cancer as the ‘scourge of modern times.’ Screen-based media, film and TV in particular, have assumed an increasingly important role in shaping public awareness and opinion on age-related themes, including the depiction of major diseases such as dementia. Historically, dementia has been depicted obliquely in the odd, ‘eccentric’ or erratically behaved older characters that have appeared in mainstream film and television. This coded form of representation has given way in recent decades to more considered and clinically better-informed depictions of the various forms of the disease and its consequences.

The burgeoning, multi-disciplinary research focus on dementia over the last three decades and a corresponding increase in community awareness of the disease accounts in part for this modest but significant mainstream media response. Drawing on local and international examples of telemovies, feature films and television series, this paper will chart this important representational shift. Particular attention will be focussed on a small number of notable examples where the disease is addressed from the point of view of the person with dementia (Mother and Son, After the Deluge, Packed to the Rafters, Bathing Mother).
Franky, The Iron Lady and Robot and Frank). Notions of point of view, structures of identification and audience empathy will be explored in relation to these potent, experiential depictions of the disease in understanding their broader significance in promoting awareness and understanding of the disease in the public domain.

Rose Capp is the Vice-President of the Film Critics Circle of Australia, a freelance writer on film and is currently undertaking a PhD looking at representations of dementia in mainstream film.

Erminia Colucci, The University of Melbourne

Representing Human Rights Violations against People with Mental Illness through Ethnographic Film: Issues in the production of Breaking the Chains

In a workshop presented alongside Dr Rob Lemelson (abstract below), Dr Colucci will present clips from her current ethnographic photo/film-documentary project Breaking the Chains and discuss with the audience topics such as the reasons for, and issues in, the use of visual research methods.

Dr Erminia Colucci is a Cultural and Global Mental Health researcher at the University of Melbourne’s Centre for International Mental Health. Erminia is an ethnographic documentary filmmaker and photographer with a focus on mental health, suicide, human/women’s rights and lived experiences (movie-ment.org). She is Founder and Director of APERTURE Asia Pacific International Ethnographic Documentary Festival.

Maria Dimopoulos & Diahann Lombardozzi, Artists, Mental Health Consumers & Advocates

Real Exposure

Maria Dimopoulos and Diahann Lombardozzi have been friends since 2005. They met through the Consumer Health network as volunteers. Separately, however in parallel, they have actively worked as advisors and advocates for many health organisations. Both ladies have Bipolar, and yet their backgrounds and lifestyle are very different. It is the Arts that has interested both Diahann and Maria’s vision towards an alternative form of Recovery, Prevention and Management.

In this joint presentation, the question that’s raised regarding whether TV and movies are accurate and empathetic in their portrayal of the illness will be discussed mainly by Maria. Maria will refer to three selected Australian films: Sweetie (Jane Campion, 1989), Angel Baby (Michael Rymer, 1995) and Mental (P. J. Hogan, 2012) and as a personal selection, Annie’s Coming Out (Gil Brealy, 1984). Generally, Maria and Diahann believe that the message in the earlier movies is not one that can clearly be understood unless you have the condition yourself. The truth in these movies becomes somewhat distorted and misinterpreted by presenting the characters as being dysfunctional as opposed to having insight, creativity and emotional intellect.

The presentation includes a screening of Diahann’s award-winning documentary Hypothesis. Winner in the Chicago Hope Awards, Hypothesis is a very real and captivating look into her life with Bipolar. Before, during and since having made the documentary, Life has presented many challenges as well as discoveries which will be shared and discussed with the viewers so that they can get a closer look into the illness. It also aims to promote a better understanding of Arts therapy as a stream of treatment that should be taken seriously when researching mental illness. Through this presentation, Maria and Diahann will uncover what they believe to be the true reality of mental illness.

Maria Dimopoulos

“Over a lifespan I have struggled with bipolar, my confidence, and my purpose in life. Today I feel that I am more empowered as I have restored myself through being involved in the Mental Health Network and having discovered my true voice and self-expression through the Visual Arts.”

Diahann Syndicas–Lombardozzi

“My life has been a winding road due to anxiety and bipolar, however through the peaks and troughs I have maintained a career as a designer and a consumer Activist. My mission is to continue working in my field and being a voice of hope for other disadvantaged people.”

Patricia Di Risio, The University of Melbourne

20/20 Vision: The feminist & queer hindsight of Girl, Interrupted

The film Girl, Interrupted (James Mangold, 1999) was a project driven by Winona Ryder aimed at propelling her career as an actor who could excel in challenging and dramatic roles. Portraying the traumatic experiences of Susanna, the protagonist of the memoir upon which the film is based, was to provide this vehicle. Susanna’s book depicts her institutionalisation in the 1960s in a period when placing those who suffered from mental illness into asylums for prolonged periods was a common practice. As it turned out, Ryder’s performance was overshadowed by that of Angelina Jolie (who
plays the sociopath, Lisa) and did not produce the results for her career that she had hoped for. However, Ryder’s project is an extremely beneficial one; it results in a more positive portrayal of women and mental illness as well as the figure of the psychiatrist. This is achieved through a play with history and a manipulation of time which reflects Deleuze’s claim that post-war cinema shifted from a movement oriented medium to a time oriented one (Deleuze 1985). This discussion will demonstrate that via a retrospective lens, which is entrenched in 1990s queer theory and culture (Butler 1990, 1993), the stereotypical image of the female hysteric and the sexually perverse psychiatrist are both redeemed. Susanna Kayser (Winona Ryder) and Dr Sonia Wick (Vanessa Redgrave) enact a relationship between the consumer and the mental health professional that enhances their ability to empathise with each other. This more progressive representation of the relationship can be seen as a revision of Freud’s famous case study Dora (1905). I argue that the renewed perspective allows the spectator to develop a greater appreciation and understanding of the suffering of the main protagonist as well as an awareness of the demanding and time-consuming process of healing that therapy can involve.

Patricia Di Risio is a PhD candidate in screen studies at the University of Melbourne. Her thesis has a particular focus on the representation of women in late twentieth century New Hollywood cinema and explores the interplay between gender and genre. Patricia has been a sessional teacher in film and theatre studies at secondary and tertiary level in Italy and the UK and is a sessional teacher in screen studies at the University of Melbourne.

Victoria Duckett, Deakin University

Medically modern: Sarah Bernhardt, Queen Elizabeth, and the moving pictures

In the late nineteenth century, stage melodrama was modernised. As theatre historian David Mayer explains, the good characters of the hero or heroine who earlier recognised and then punished the villain were “compacted into a single potent role.” The protagonist’s struggle is within his double self; he must master his evil nature to recover evidence of good. Plays featuring the ‘divided hero-villain’ became enormously popular and later moved to film: for example, Robert Louis Stevenson’s novelette, The Strange Case of Dr. Jekyll and Mr. Hyde, was brought to the stage in 1876 and then adapted to silent film at least 8 times. These plays coincided with a growing scientific and lay interest in human psychology modernised. As theatre historian David Mayer explains, the moving pictures (University of Bologna). Victoria’s book Sarah Bernhardt and Silent Film is forthcoming from the University of Illinois Press.

Felicity Ford, The University of Melbourne

Hues of Depression: Visual codes of mental illness in Cate Shortland’s Somersault

Cinema offers the potential for spectators to be embraced in the folds of the narrative, swept up in the soundscape and positioned as prime voyeurs to the expansive theatre screen in a way that encourages the borders separating the image and the viewer to dissolve. Through granting the spectator the emotional agency in which to engage with the filmic text, cinema enables a possible pathway into discussions relating to mental illness. The complex relationship between the visual image and the spectator’s own feelings of empathy towards mental illnesses such as depression will be examined through the lens of Cate Shortland’s 2004 film Somersault. Of particular interest is the dominance of the visual image in cinema and how this operates in relation to the viewer’s empathy. My research originates from the understanding that new cinematic spaces challenge existing boundaries, change the way we interact with the filmic text and, perhaps, remind us of the potential for cinema to be a subversive force. This project is an attempt to understand cinematic disruption in a variety of ways that acknowledges the importance of thematic and visual elements whilst also exploring how the transgression functions in a structural sense.

Felicity Ford is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her primary research is focused on techniques of visual, narrative and sonic dissonance, particularly as it intersects with spectator discomfort and displeasure.

Fincina Hopgood, The University of Melbourne

‘Laugh Along with Me’: Using comedy and autobiography to create empathy for mental illness on screen

My current research project investigates the portrayal of mental illness in contemporary Australian cinema, with a particular focus on how filmmakers encourage the audience to empathise with characters living with a mental illness. This project builds upon and extends my doctoral thesis, titled From Affliction to Empathy: Melodrama and Mental Illness in Recent Films from Australia and New Zealand. While my thesis examined a group of films from the 1990s – for example: Shine (Scott Hicks, 1996), Angel Baby (Michael Rymer, 1995), An Angel at My Table (Jane Campion, 1990), among others – my current research investigates more recent Australian feature films: Mental (P.J. Hogan, 2012), Mary and Max (Adam Eliot, 2009), The Black Balloon (Elissa Down, 2008), The Home Song Stories (Tony Ayres, 2007), Romulus, My Father (Richard Roxburgh, 2007), and Three Dollars (Robert Connolly, 2005). A key focus of this research is the influence of autobiography, or memoir, upon these portrayals of mental illness. In the case of Mental, Mary and Max, and The Black Balloon, I am also interested in the filmmakers’ use of comedy to depict a sensitive issue that is still burdened with stigma and stereotyping.

Researching the marketing, commercial performance and critical reception of these films is an integral part of my methodology, which examines the industrial context within which these films were produced. This context informs the creative decisions of the filmmaking team in their approach towards the subject of mental illness, and it reveals how these portrayals were received critically and commercially. My investigation of the films’ production and reception complements my close textual analysis of the various filmmaking strategies (screenplay, performance, cinematography, costume, mis-en-scène, music and sound design) used to represent mental illness on screen. This paper presents some preliminary findings from this project, based on my research to date at the AFI Research Collection.
Dr Kirsten Law is a recent graduate of Monash University's Film and Television Studies' honours program. She has a background as a writer, performer, and broadcaster. Her research interests include screen representations of gender and sexuality, neoliberal selfhood, and psy.

Penelope Lee, The Dax Centre

What We Have Learnt

The Dax Centre promotes mental health and wellbeing through art and creativity. Incorporating the Cunningham Dax Collection, a collection of over 15,000 creative works made by people with an experience of mental illness and/or psychological trauma, the Centre crafts exhibition, educational, public and professional development programs. It also leads a number of pioneering research projects exploring the interface between art, creativity and wellbeing. As unmediated forms of expression, the artworks not only have intrinsic value as an object of humanity, originality and inventiveness, they offer insights and understandings into the lived experience of another.

Since the Cunningham Dax Collection’s inception, the creator's voice has steadily risen to prominence and visibility within the exhibition of their artworks. Balancing the curatorial constraints and institutional ethical guidelines of “do no harm” and “for the greater good,” the emphasis has shifted from a once still and nameless presence to one in which the artist's autonomy is equally privileged alongside the curator’s concerns. While protecting the creator's identity remains paramount for those who wish to be anonymous or who are unable to provide consent, The Dax Centre has been able to provide a dias for others to actively contribute to the understanding of their creative work.

Balancing significant ethical and legal protocols, and the psychological safety of all involved, The Dax Centre has collaborated with seven artists in recent years to create a number of short films examining their lived experience with mental illness and/or psychological trauma and their art. Immediate, enlightening and yet modest in their making, the films challenge misunderstandings about mental illness and address the silence surrounding this sensitive topic.

Their impact has been undeniable, not only for the viewer but also for the artist and the production team. While the process of consensual participation has enabled the creators to be in charge of the telling and sharing of their truths and personal narratives, it has also roused painful memories for both themselves and significant others. For the production team, despite a high level of professionalism and careful planning, unprecedented issues have arisen requiring flexible, mindful and resourceful solutions. The candour and truthfulness of the
Kirsty Leishman, The University of Queensland

Farewell, Dr Dippy: Reconsidering representations of psychotherapists in television drama

Practitioner assessments of fictional representations of psychotherapists on screen routinely find little to admire about them. Irving Schneider’s (1985) taxonomy of cinematic therapists identified three main stereotypes—Dr Wonderful, Dr Evil, and Dr Dippy—which subsequent surveys have continued to find examples of in abundance (Gabbard & Gabbard 1999, Greenberg 2000, Flowers & Frizler 2004). Some exception to the overwhelmingly negative assessment of fictional representations of mental health care providers emerges, however, in commentary on depictions of the profession on the television, rather than the cinematic, screen. For example, it is only when Flowers and Frizler refer to two series of telemovies, Cracker (1993-1996, 2006 ITV, UK) and Halifax f.p. (1994-2002, Channel 9, Australia), that they find acceptable representations of their profession. Similarly, Glen O. Gabbard (2002, 2008) is complimentary about Dr Jennifer Meli in The Sopranos (1999-2007) and more recently, Dr Paul Weston in In Treatment (2008-2011). While this paper is not concerned with locating apparently exemplary representations of psychotherapists, it will, through a discussion of the aforementioned programmes, identify a series of conventions that have emerged in representations of psychotherapists in central and key supporting roles in television drama. These include establishing the character of the psychotherapist as a complex individual with flaws and foibles, but also dedicated and professional; key scenes where psychotherapeutic knowledge and its project are criticised, debated and defended; and insight into the daily practice of psychotherapists, including professional support and mentoring. The paper will conclude that established judgments about psychotherapists, including professional support and mentoring.

Kirsty Leishman is a PhD candidate in the School of English, Media Studies and Art History at the University of Queensland. Her thesis is considering representations of psychotherapy in ‘quality’ television drama.

Robert Lemelson, UCLA / Elemental Productions

Representing Psychiatric Disorders through Ethnographic Film: Issues in the production of Afflictions: Culture and Mental Illness in Indonesia

In a workshop with Dr Erminia Colucci (abstract above), Dr Lemelson will be presenting a series of short clips about issues relevant to making films about culture and mental illness, drawn from a dozen relevant films he has produced. He will present 5-10 minutes of clips, followed by a 15 minute audience discussion, repeated 3-4 times. Topics may include: ethical issues in the production of these films; examples of different forms of narration and narrative structure in documentary films; exploring areas relevant to outcome and recovery in diverse cultural settings; representing and evoking emotional responses in filmmaking.

Dr Robert Lemelson is a documentary filmmaker and anthropologist whose work focuses on culture, psychology, mental illness, and personal experience. Robert is based in US where he is Adjunct Professor at UCLA Department of Anthropology, President of the Foundation for Psychocultural Research, and Founder of the documentary film company, Elemental Productions.

Steve Macfarlane, Caulfield Hospital / Monash University

Dementia on the Small Screen

Associate Professor Macfarlane’s presentation will focus on how the mainstream media portrays characters suffering from dementia. An interactive format will be used, utilising clips from television programmes as diverse as The Simpsons, The Golden Girls, Mother and Son, The West Wing, and Boston Legal. These depictions will be contrasted with those from mainstream films,
and used as a springboard for discussion on how media depictions might influence public perceptions of disease states in dementia.

**Psychiatry in the Cinema**

Those without direct experience with the profession of Psychiatry are likely to gain their preconceptions from portrayals of psychiatrists in popular films. Using a series of video clips, the stereotypical portrayals of psychiatrists in cinema will be discussed, along with an analysis of how these filmic depictions have altered over the decades in parallel with the fluctuating fortunes of psychiatry as a profession.

Steve Macfarlane is Associate Professor of Aged Psychiatry at Monash University, and is Director of the Caulfield Aged Psychiatry Service in Melbourne. He has been a consultant psychiatrist since 2003, and has research interests that include subjects as diverse as Alzheimer’s Disease and senile squilar. His past appointments have included periods of service on the Victorian Ministerial Advisory Council for Mental Health and on the Commonwealth Psychogeriatric Expert Reference Group. Steve served a period as Deputy Chief Psychiatrist for the State of Victoria in 2008. He has been a regular on the Melbourne radio programme “Radiotherapy” (3RRR-FM) since 1995, where he discusses psychiatry in film.

**Kendra Marston, The University of Queensland**

**Female Melancholia on the Contemporary Cinematic Screen: Implications for a politics of gender and race**

This paper seeks to open up discussion as to how melancholia, a ‘prestige’ category of depression historically associated in patriarchal culture with creatively gifted males, is given representation through female characters in contemporary cinema. Arguing that the melancholy white woman of recent popular film displays a number of recurrent trends that to a degree traverse genre restriction, I will consider the importance of the postfeminist climate to these manifestations in its alliance with neoliberal discourses and problematic ideological tensions in relation to second wave feminism. The melancholic white woman of such diverse fare as the Pirates of the Caribbean franchise [Gore Verbinski 2003, 2006, 2007], Eat, Pray, Love [Ryan Murphy 2010], and Lars Von Trier’s Melancholia (2011) suffers from a bourgeois malaise in which her creative capacities and dreams of liberation are forced to lie dormant due to the strategic requirements of the upper class patriarchal order. What the emotion of melancholia here offers are the tools necessary to break free of restrictive social convention and as such the female character’s mental state arises to produce new political, social and arguably feminist possibilities for the changing world around her. Given postfeminist popular culture’s predominant emphasis on white, economically privileged women however, I wish to consider the importance of bourgeois whiteness to these images of melancholy, questioning the problematic racial ideologies inherent in the ability of female melancholia to act in and upon the cinematic world. While the focus of this paper will predominantly be on Hollywood cultural product, I anticipate that this discussion will also be of relevance to characterisations of white female melancholy in the Australasian context.

Kendra Marston is a PhD candidate in the School of English, Media Studies and Art History at the University of Queensland. Her thesis is entitled ‘Postfeminist Whiteness: Reading the Melancholy White Woman in Contemporary Popular Film.’ She has published articles in Jump Cut and Scope.

**Jane Mills, The University of New South Wales**

**Mindfeeling the Spectator: The sibling relationship and empathic engagement in Sweetie**

Sue Gillett writes “I experienced Sweetie as a movie about my life, though I wasn’t in it. But there was my mother, there were my sisters [although I have only a brother]” [Senses of Cinema, 1999]. Jane Campion’s first feature had a similar effect on the author of this paper: I too felt that “the stuff of my own childhood – its traces engraved into adulthood through superstitions, dreams, mannerisms, denials and ways of relating to others – had been given form, voice, colour, movement.” In this paper I explore how the sororial relationship between Kay and Dawn (aka Sweetie) is depicted as simultaneously “absolutely normal” (Gillett) and as a site of madness. I suggest the film uses sibling rivalry to turn cinematic empathy on its head: rather than give the spectator the affective feelings of its characters, its characters appear to possess the ability to imaginatively identify and empathise with the spectator. I ask how it is that, while the two sisters lack the ability to mindfeel each other, they possess the ability to engage emotionally with my affective state.

Associate Professor Jane Mills, PhD is Acting Director of the Journalism & Media Research Centre at UNSW. Jane has a production background in television and documentary film, and has written and broadcast widely on cinema, media, censorship, feminism, sociolinguistics and human rights. Her current research projects concern screen literacy, cosmopolitanism, and geoarcticism. The Series Editor of Australian Screen Classics, her books include: Jedda; Loving and Hating Hollywood; Reframing Global and Local Cinemas; and Cinema Sin and Censorship.

**Donna Nairn, Western Port Secondary College**

**Invoking Empathy: Redefining the roles of adolescent girls on screen**

According to Thomas J. Scheff (1970), aesthetic distance is defined as the simultaneous and equal experience of being both participant and observer. Hence, when “aesthetic distance” is achieved by the roles and characterisation of adolescent girls on screen we [as the viewer] invoke empathy for the character in the narrative before us. The universality of screen stories that explore the relationship between landscape, culture, character/role and mental illness make it possible to represent the lived experience of adolescent girls. However, in doing so, stereotypes are abundant, themes of alienation, disempowerment, trauma, self-harm and poor outcomes prevail. In a conversation with a group of adolescent girls I discuss how empathy is invoked: what are the limitations to achieving “aesthetic distance” and how could the roles of adolescent girls with mental illness be redefined on screen and in everyday life.

Donna Nairn is currently employed with the Department of Education and Early Childhood Development as Student Wellbeing Counsellor at Westernport Secondary College in Hastings, Victoria. She is a graduate of the University of Melbourne in Performing Arts Education and has completed her Masters at New York University in Drama Therapy and Clinical Psychology. She is passionate about working creatively with adolescent girls and helping them to explore and derive meaning specific to their personal stories that promote the opportunity to thrive and to reach their full potential. Donna is married with 3 children and enjoys living on the beautiful Mornington Peninsula.

**Mark Nicholls, The University of Melbourne**

**‘A Conversation Between Enlightened Friends’: The mutual reassurances of the arts and sciences in Freud (BBC TV, 1984)**

In this close reading of the six part BBC TV series, Freud (1984), with David Suchet in the title role, I highlight the personal, haphazard but creative and innovative origins of psychoanalysis. My analysis demonstrates the dominance of ethical and professional dilemmas as the source of drama in the series. Furthermore, it
Dr Mark Nicholls is Senior Lecturer in Cinema Studies at the University of Melbourne where he has taught film since 1993. He is the author of Scorsese’s Men: Melancholia and the Mob (2004), Lost Objects of Desire: The Performances of Jeremy Irons (2012) and recently published articles on Mad Men, Martin Scorsese, Luchino Visconti, Shakespeare in film, and film and art in Italy during the Cold War. Mark is a radio and print film journalist and has an extensive list of stage credits as a playwright, producer, and director.

Rick Randall, Filmmaker / The Other Film Festival

A Zero Sum Game? Choosing between authenticity and drama in the depiction of mental illness

Does truth elicit empathy? Is the audience addicted to drama and conflict? Can film reveal the internal experience of mental illness? Based on my practice as a film director, this presentation will explore the conflict between authenticity and entertainment that arises in the production of non-fiction cinema representing people who have experienced mental ill-health. Excerpts from the presenter’s most recent work with women who have experienced significant mental illness will be screened in this case study. The workshop will explore the complex issues of informed agreement, disclosure, authorship, ownership, depiction and stigma.

The role of the documentary filmmaker, acting as the interface between subject matter and audience, is an inherently conflicted one. The depiction must serve the aspirations of the consenting protagonists who are seeking to be represented authentically. The final film must also serve a contemporary screen audience who expect to be engaged by narrative drive, visual and sonic design, dramatic staging and the arrival of unexpected revelation. This paper will address these tensions using the production of the short documentary, Smoke and Fog, as a case study.

Rick Randall is an experienced and highly skilled community arts practitioner who has worked in film, video and screen culture for three decades. Rick has directed numerous videos produced in collaboration with people who have experienced mental illness. He is also the Artistic Director and founder of The Other Film Festival, Australia’s only international film festival dedicated to exploring the contemporary experience of disability. Rick presents regularly at national and international conferences concerning social justice and
the representation of people with a disability on screen. Most recently, he presented a curated disability screening program at the UN in New York. Rick’s work has been previously honoured with inclusion in the 67th Academy Awards™.

David Rawson, The University of Queensland

Handkerchiefs and Hypotheses: Towards an understanding of affective spectating and depression in 21 Grams

How are bleak and depressing films able to confer a sense of sorrow on the viewer? Is this sorrow, generated by film spectating, a genuine emotion or is it closer to what Kendall Walton and Gregory Currie call a “quasi-” or “make-believe” emotion? This paper adopts the case study of screen performances in which actors play characters who suffer from depression in order to better understand the mechanisms by which cinema is able to generate identification with depressed characters. By drawing on cognitive film theory, I argue that screen performance has an important role to play in making possible this affective nexus between films and their audiences. This research draws extensively on the work of cognitivists Carl Plantinga and Ed Tan to examine the capacity for cinema’s use of the human face and voice to generate affect from film viewers. It investigates the relationship between film narrative and performance elements, particularly in relation to the meaning-making process and the marshalling of audience allegiance. Alejandro González Iñárritu’s 21 Grams represents a salient example, whose non-linear narrative provokes audiences to scrutinise nuances in performance to generate meaning among the fragments of information provided.

David Rawson is a Secondary School Teacher in the disciplines of Media and Languages, working in the Darling Downs region. His recent Honours thesis, completed in the School of English, Media Studies and Art History at the University of Queensland, explored the performance and performativity of depression in contemporary cinema. His work has considered the aesthetic and extra-textual features that frame and intersect with performance to produce narrative understanding and to generate empathy with characters suffering from mental illness.

Eloise Ross, La Trobe University

The Cinematic Pit of Anxiety: Dimensions of sound in The Snake Pit

Anxiety expressed or felt in its extreme forms can, in some understandings of the term, be understood as a mental illness. In fact, anxious thoughts pervade many of our experiences of apprehension, vulnerability, and alarm, often manifesting themselves as symptoms within the body that may seem uncontrollable or unconscious. As an early and well-known portrayal of mental illness in film, The Snake Pit (Anatole Litvak, 1948) registers various symptoms of anxiety and psychosis in the character of Virginia Cunningham, interned at a mental institution with something resembling a schizophrenia diagnosis. Played by Olivia de Havilland, Virginia’s symptoms are visibly and emotionally registered by her in typical ways of an hysteric, with screams of terror, heavy breathing, bodily shakes, and wide, fearful eyes, although it is the methods used by Anatole Litvak and his crew at Twentieth Century-Fox to create this sensation of mental illness in the cinematic form that really give the film strength. Virginia’s internal sense of distress is transferred to us in the audience via a series of aural techniques that affect a series of empathetic mirroring responses and, with a constant sonic intensity, can provoke a whole range of sensory reactions in the body. With specific attention to the psychological dimensions of sound design, and the sensitivities of the body participating in the film, this paper will propose that it is the sound of A Snake Pit that is the most powerful in involving the spectator-auditor in the experience of anxiety.

Eloise Ross is a current PhD candidate at La Trobe University. Her research advances the critical study of late classical Hollywood cinema and soundscapes of the era. She has been published in several academic journals.

Adelaide Sheridan, The University of Sydney

Lilith: Sexual derangement and female power in 1960s cinema

Robert Rossen’s Lilith (1964) is the story of a young, beautiful schizophrenic girl who believes herself to be the incarnation of Adam’s first wife, who flew from his side in defiance of his dominance. Starring the brand new but already sensationalised Jean Seberg and Warren Beatty, both hot topics in the tabloid press, while Lilith is set in a mental institution with all the trappings of treatment sessions, diagnoses and behavioural modification therapies, the empathy the audience is intended to feel is always for Lilith’s “victims”; the experience we have of Lilith Arthur, who is “sick”, but also “very clever” is that she is a trap, a predator, a sexual deviant who preys on hapless men and ruins them. In my paper I would like to discuss how mental illness in Lilith is a question of minds not ill, but unleashed and inevitable. Female desire and sexual control over men is latent in all women in Lilith, but it is the mad women who are unhethered from social restraints and so pose a real danger to society. As the female manager notes in the opening scene, “There’s something far more unsettling about madness in women than in men, isn’t there?” I would like to discuss what this statement truly meant to a 1960s audience. Using the constant motifs of water, cage bars, spider webs and unfinished painting, I would discuss this lack of empathy for Lilith and her presentation as a true incarnation of female desire and its disastrous effects when uncontrolled, and also the choice of Warren Beatty and Jean Seberg to star, both of them controversial Hollywood sex symbols, and how this implicates the character of Lilith as a representation of growing sexual freedom in women during the 1960s.

Adelaide Sheridan is a second-year PhD candidate at the University of Sydney under the supervision of Dr Kate Lilley. She is writing her thesis on “Female Pathology in Cinema 1940-1980”. Using a small selection of movies from each decade, she hopes to track changes in attitudes to mental illness in women, a growing understanding (or often sensationalised misunderstanding) of mental illness and how these movies reflect the attitudes of both the audience and the studios to the topic of “derangement” of the female mind. Adelaide is also particularly interested in how these notions of mental illness as deviancy tie in with the growing popularity of “therapy” in the young Hollywood elite and how a perception, or misconception of Freudian analysis in the general population came to be inextricably linked with sex and sexual deviancy. Alongside these issues she is tracking the “real world” changes and ostensible advancements in the treatment of mental illness in women and how accurately these changes were presented on screen and to what end.

Simon Troon, The University of Canterbury

Speak a Native Tongue to Me: Empathy and experimentimation with cinematic convention in the films of Jonathan Caouette

Jonathan Caouette’s Tarnation (2003) and Walk Away Renee (2011) represent the director’s experience of a depersonalisation disorder and his relationship with his mother, who has been diagnosed with acute bipolar and schizoaffective disorder. The ‘native tongue’ of these films is the interaction between the son and his mother; the poetic language spoken between the caregiver and the cared-for, the filmmaker and his subject. Their way of communicating with each other works to define the films, allowing them in turn to speak to audiences in an unconventional way.

Tarnation and Walk Away Renee operate outside and around established conventions of Documentary, Classical Cinema, and Art Cinema and, in doing so, could elicit empathy in a different manner to other films representing lived experience of mental
illness. *Tarnation* is an autobiographical documentary that experiments with cinematic form. Its deployment of narrative and stylistic techniques defied convention at the time of its release and it has more in common with music videos, home videos, and DIY movies found on YouTube than with established modes of film practice. *Walk Away Renee* is a documentary that is tenuously framed as a road film and features some elements of that genre. It relies on the narrative device of the mother and son’s cross-country journey, and the associated images – slow clouds over their cruising U-Haul truck, for example – invite incursions of memory and imagination. As such, the film replays and paraphrases aspects of *Tarnation*, building on its unconventional style while extending its dialogues about illness.

In this paper I will examine how the language spoken between Caouette and his mother is enmeshed in the formal structure of these two films, and how his manipulation of particular cinematic conventions might work to reframe the representation of mental illness and potentially reshape audiences’ relationships of empathy.

Simone Treanor is an MA graduate of the Theatre and Film Studies Department at the University of Canterbury in Christchurch, New Zealand. He has also been an Actor/Collaborator with Free Theatre Christchurch since 2006. Simone lives in Melbourne and works at The Dax Centre.

**Terrie Waddell, La Trobe University**

**Shrink Wrapped Television: Simulated therapy, disclosure, and the lure of ‘plausible doubt’**

Television’s preoccupation with therapy popularly took hold in the 1980s with the advent of the American talkshow. While inviting trained analysts onto their programs as one-offs or regulars, hosts of the era also played pseudo analyst to celebrity and non-celebrity guests. From this fascination with purely talking about intimate struggles, confessional television became ratings gold and consequently a staple of popular media. Taking this history on-board, my paper will concentrate on an episode of the television series *Shrink Rap* (2007) where ex-comedian/clinical psychologist Pamela Stephenson simulates an analytic ‘session’ with UK comedian, and former co-performer, Chris Langham, then accused of downloading child pornography. Questions explored revolve around: notions of authenticity, simulated therapy/disclosure as a form of entertainment and the emotional labour of the celebrity confession.

Dr Terrie Waddell is an Associate Professor at La Trobe University. As well as numerous chapter and journal contributions, she has authored and edited the following books: *Wild/lives: Trickster, Place and Liminality on Screen* (Routledge, 2010), *Mis/takes: Archetype, Myth and Identity in Screen Fiction* (Routledge, 2006), *Lounge Critic: The Couch Theorist’s Companion* (co-editor, *The Australian Centre for the Moving Image*, 2004); and *Cultural Expressions of Evil and Wickedness: Wrath, Sex, Crime* (editor, Rodopi, 2003). She is currently co-editing *Eavesdropping: The Psychotherapist in Film and Television* (Routledge, 2014) - this paper is a sample of her chapter contribution.

**Jane Whiteley, The University of Western Australia**

**Dirty, troublesome and of most loathsome habits: Creating empathy for the ‘refractory’ patient.**

My paper will explore the changing 19th Century narratives by English asylum medical professionals and officials describing patients who tore their clothes and were put in strong dresses to prevent this. The strong dress was in use at Lincoln Asylum in 1832 followed by Hanwell Asylum, and changed form as asylum superintendents’ attitudes to restraint and patients were challenged, fuelled by the creation of a narrative of empathy or revulsion to the ‘refractory’ patient. Typically this group were described as troublesome and dirty. The recent scholarship of the asylum has not given due attention to the relationship between the strong dress and attitudes to the ‘wet and dirty’ patient. However, my paper will consider the historical narrative of creating empathy for the refractory in the light of insights contributed through my other hat as an artist.

Prior to my scholarly investigation, I had made a series of artworks as an emotional response both to finding out about my ‘refractory’ institutionalised great aunt, who tore her clothing and was put in a strong dress, and to the process of finding out about the past. My presentation of these works as a narrative sequence in *Jane Whiteley Body of Work* was profoundly influenced by Stephen Poliakoff’s haunting film *Shooting the Past* (1999) where the necessity to create empathy in both the protagonist and the viewer is played out in plot and techniques. The film’s ensuing journey reflects on the toll taken on mental health by personal devastation.

My personal need to empathise with my mentally ill relative lead to works that embody her plight as I imagined it to be, reshaped to what I wished it to be – revealing in material form the fragile line in the narrative of the refractory mentally ill person between empathy and revulsion portrayed or experienced by the viewer. My paper is not an exploration of historiography of curatorial use of artistic responses to tell an object’s story. Rather, by considering my process of research that melds three modes – material, film, historical narrative – I aim to give insights into an artist’s creation of empathy in the portrayal of mental illness and understanding of the history of emotions.

Jane Whiteley is an artist of 25 years’ practice and a recent scholar in the History Department of the University of Western Australia where she is enrolled in a PhD. Her Honours thesis was on the strong dress and the claim for non-restraint in English asylums 1838-1887. Her publications as an artist include Jane Whiteley Body of Work and From Within: Jane Whiteley Works in Cloth, both funded by the Department of Culture and the Arts. She was recently interviewed by Natasha Mitchell on ABC Radio National Life Matters.
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Partners

The ARC Centre of Excellence for the History of Emotions (Europe 1100-1800)

Emotions shape individual, community and national identities. The ARC Centre of Excellence for the History of Emotions uses historical knowledge to improve our contextual understanding of the emotional behaviour and health of modern Australians. We recover the history of emotions from Europe 1100-1800, and share it with the wider Australian public to enrich our personal lives, revitalize our culture, and empower us to make good political and social decisions for our future. The Centre was established in 2011 under the ARC Centres of Excellence Headquartered at the University of Western Australia, with nodes at the universities of Adelaide, Melbourne, Queensland and Sydney, The Centre works to create and foster links between a team of pre-eminent Australian humanities researchers, a network of international experts and institutions, and a set of industry partners including the National Gallery of Victoria, the Australian Broadcasting Corporation and the West Australian Opera Company.

www.historyofemotions.org.au

The Dax Centre

The Dax Centre is a multifaceted not-for-profit organisation that uses art to increase understanding of mental illness and psychological trauma, engaging affected individuals and communities to create empathy and confront stigma.

The Dax Centre houses the Cunningham Dax Collection which comprises 15,000 artworks by people with experience of mental illness or trauma. The collection is one of the three largest of its kind in the world.

Located in the Kenneth Myer Building on the grounds of The University of Melbourne, it develops and hosts a broad range of innovative programs that are delivered by a team of multidisciplinary professionals with a background in mental health, psychoanalysis, art history, education and curatorial studies.

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HRAE is an interdisciplinary network, whose major objective is to play a leading role in the new global field of Human-Animal Studies (HAS) that has achieved international prominence in the past two decades. HRAE brings together academics from a range of disciplines including the arts, science, law, philosophy and politics.

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The Centre for International Mental Health and the Melbourne Social Equity Institute at The University of Melbourne

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All our volunteers for giving up their spare time to help deliver this event

The SANE Media Centre promotes and supports the accurate and responsible portrayal of mental illness and suicide within the Australian media. The SANE Media Centre provides the media and the mental health sector with guidance about reporting and portrayal of mental illness and suicide-related issues. The SANE Media Centre achieves this by providing a ‘one-stop’ service of information, expert comment, advice and referral. The SANE Media Centre is supported by the Australian Government as part of the Mindframe National Media Initiative.