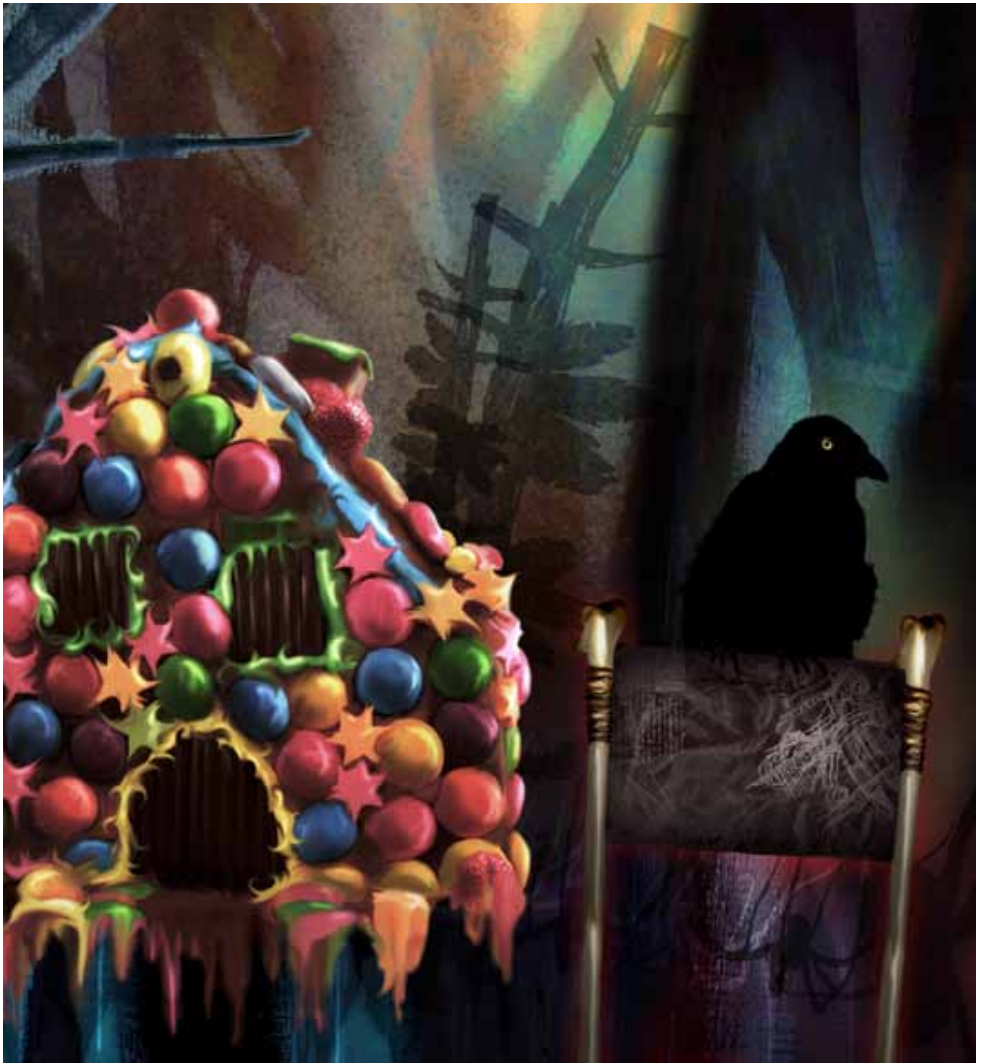


Fairy Tales Re-imagined: from Werewolf to Forbidden Room

ACMI Cinemas > Thursday 10 March – Friday 11 March 2011



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ACMI, in association with Film Art Media and Inside Out Productions, is pleased to present Fairy Tales Re-imagined, a two day symposium exploring how traditional fairy tales are being reworked by visual artists, filmmakers and designers, keeping them relevant in our contemporary world.

The recent launch by Film Art Media and Inside Out Productions of *Re-enchantment* – a groundbreaking documentary project examining the premise that ‘not all fairy tales are for children’ – dovetails perfectly with the timing of ACMI’s current exhibition *Dreams Come True: The Art of Disney’s Classic Fairy Tales*. The alignment of themes between these programs indicates that this is the perfect time for a symposium to further explore the continued importance of fairy tales.

While the *Dreams Come True* exhibition invites you to recall a childhood dream of happily ever after, this symposium will take a look at the not-so-hidden dark side of fairy tales.

The symposium has cultural commentators, psychologists, artists, academics and designers, considering fairy tales from the perspective of their particular field. They will scrutinise motifs, symbols and recurrent themes, and reveal the sophisticated layers of meaning behind these tales.

Thursday 10 March

9:00 – 9:30am

REGISTRATION

9:30 – 9:35am

WELCOME AND INTRODUCTION

Tony Sweeney (Director & CEO, ACMI)
and Sandra Sdraulig (CEO, Film Victoria)

9:35 – 10:45am

RE-ENCHANTMENT – THE HIDDEN WORLD
OF FAIRY TALES FOR ADULTS

Speakers: Sue Maslin & Sarah Gibson

Re-enchantment is an interactive multi-platform documentary project exploring why fairy stories continue to enchant, entertain, fascinate and horrify contemporary adult audiences. It combines rich content with state-of-the-art animation design and is immersive, interactive and community building. The project is delivered as a multi-platform experience, including online, television and radio.

Writer and Director, Sarah Gibson, and Producer, Sue Maslin, take us on a guided tour of *Re-enchantment* – a world where fairy tales are re-imagined for adults.

10:45 – 11:00am

BREAK

11:00 – 1:00pm

WOMAN AND WOLF – THE INSPIRATION OF
RED RIDING HOOD

Panellists: *Girl Meets Beast; the Power of the Pelt* – Dr Kimberley Pearce
The Girlie Werewolf – Jazmina Cininas
Eroticism of Being Devoured – Prof Barbara Creed

Chair: Dr Terrie Waddell

For over 700 hundred years, the tale of Red Riding Hood has been retold and re-imagined. With a resurgence of popularity in the 20th century and a soon to be released feature length version, this panel explores interpretations of this classic story and contemporary rethinking about the relationship between woman and wolf.

1:00 – 2:00pm

BREAK

2:00 – 4:00pm

IF THE SHOE FITS- INTERPRETING CINDERELLA

Panellists: *The Princess and Makeover Culture* – Dr Meredith Jones
The Shadow of The Slipper – Sarah Gibson
The Horror of Heavy Feet: or Why Cinderella Must Have Her Light Shoe – Prof Peter McNeil

Chair: Dr Constantine Verevis

Fairy tale heroines aren't what they used to be or are they? Why is Cinderella the most popular fairy tale today? Is Cinderella keeping the princess fantasy alive? Are makeover shows the fairy godmothers of today? Is Cinderella's slipper impossible to wear? The panel approaches these questions from the perspectives of cultural study, psychology and shoe design.

9:00 – 9.30am

REGISTRATION

9.30 – 10.45am

OLD TALES, NEW PLATFORMS: THE CREATION OF RE-ENCHANTMENT

Speakers: Sue Maslin, Sarah Gibson and Rose Draper

Chair: Prof Norie Neumark

Join the creators of *Re-enchantment*, writer and director Sarah Gibson, producer Sue Maslin and digital animator Rose Draper, with chair Prof Norie Neumark, as they take us through a behind-the-scenes presentation of how this beautiful and complex production came together.

10.45 – 11:00am

BREAK

11:00 – 1:00pm

WORKING CREATIVELY WITH FAIRY TALES

Panellists: *The Curse of The Witch* – Joy Norton
Advertising People are Cultural Thieves – Adam Hunt

Hairy Pictures and Narratives – Dr Meredith Jones & Suzanne Boccalatte

Chair: Dr Esther Milne

Traditional fairy tales have a hold on our personal and cultural imaginations. Their symbols and motifs have fascinated writers, artists, filmmakers and influenced popular culture. Panellists examine the symbolic language of fairy tales that inspires, enchants, entertains and fascinates.

1:00 – 2:00pm

BREAK

2:00 – 4:00pm

THE FORBIDDEN ROOM: FROM BLUEBEARD TO CSI

Panellists: *Death as Entertainment* – Prof Cathy Cole
The Forbidden Room in Cinema Narratives – Dr Terrie Waddell

The Bloody Business of Fairy Tales – Dr Rebecca-Anne Do Rozario

Chair: Thomas Caldwell

The story of the serial wife killer Bluebeard and the motif of a forbidden room continue to appear in literature, cinema and television. This panel will discuss contemporary re-workings of this darker fairy tale theme.



SPECIAL EVENT:

DARK TALES, SERIAL ARCHETYPES

Jeff Lindsay in Conversation with Professor Sue Turnbull

ACMI, Cinema 2

Friday 11 March, 5.00pm – 6.30pm

Full \$20

Symposium rate \$5 (symposium attendees only)

Bookings are essential for this event. Please advise the box office if you are also attending the symposium to buy your discounted ticket.

Fairy tale archetypes have appeared in many incarnations over the centuries, but a recent and popular disguise is a sociopathic serial killer who inhabits prime time TV in many homes across the world.

Join Jeff Lindsay – author and creator of our favourite serial killer “Dexter” – as he explores the renaissance of macabre fairy tales in popular culture in conversation with Professor Sue Turnbull. Lindsay and Turnbull will pick up on many of the themes that have been explored through the symposium in a fascinatingly insightful discussion on the development of fairy tale motifs in popular culture.

This talk will be followed by a short Q&A.

Book Signing >> Jeff Lindsay will be at the ACMI Store after the event for a book signing of his Dexter series of novels. Books will be available for sale.

Speakers' Biographies

(in order of appearance)

Sue Maslin

Sue Maslin is an award-winning screen producer and Adjunct Professor of the School of Media & Communication, RMIT University. She produces and distributes content across many platforms – cinema, television, web and mobile phone. Credits include feature films *Road To Nhill* (1995), *Japanese Story* (2003) – winner of 26 international awards including the AFI Award for Best Feature Film – and *Hunt Angels* (2006), winner of the AFI Award for Best Documentary Film. Documentary credits include *The Edge of the Possible*, *The Highest Court* and *Celebrity: Dominick Dunne* which premiered at the Hamptons International Film Festival in the US in 2008. *Michael Kirby – Don't Forget The Justice Bit* (writer/director Daryl Dellora) was nominated for Best Documentary Biography in the 2010 ATOM Awards.

Sue has recently completed two transmedia projects which will be launched at the 2011 Adelaide Film Festival – *Re-enchantment*, with writer/director Sarah Gibson, an interactive documentary project about the hidden meanings of fairy tales – and the augmented reality work *Rekindling Venus in Plain Sight*, with screen artist Lynette Wallworth.

Sarah Gibson

Sarah Gibson is an artist and filmmaker. She is a Senior Lecturer in Media Arts in the Faculty of Arts and Social Sciences at the University of Technology Sydney where she lectures in documentary and supervises postgraduate students. Sarah is also a

Jungian analyst and experienced psychotherapist in private practice in Sydney. She has lectured widely on the psychological interpretations of fairy tales and *Re-enchantment* continues Sarah's

filmic exploration of the relevance of psychological insights for contemporary culture.

Sarah has been writing, producing and directing documentaries on contemporary social issues for over 30 years. Her earlier documentaries include *Size 10* (1978), *Behind Closed Doors* (1980), *Age Before Beauty* (1980), and *Landslides* (1986), co-produced and co-directed with Susan Lambert. In 1991, Sarah completed two documentaries, *In The Beginning There Was Shopping* and *Born To Shop*, exploring the pleasure of shopping from a psychological perspective. *Born To Shop* was screened on ABC TV in 1991 and again in 1992. Her critically acclaimed three part documentary series *Myths of Childhood* (1997), written and directed as part of the Film Australia National Interest Program, was screened on ABC TV in August 1997-8 and repeated in 1999, 2002 and 2006. It examined the way we think about childhood in western culture.

Her personal essay documentary *The Hundredth Room* (2004), produced by Jessica Douglas-Henry, is a poetic exploration of the inner world of grief.

Re-enchantment is her first interactive online project.

Dr Kimberley Pearce

Dr Kimberley Pearce completed her BA and Honours degrees at Monash University, with a semester on exchange at Universiteit Utrecht, Netherlands. Developing a strong interest in an analytical model of myth, she undertook an MA in Comparative Literature and Cultural Studies. The thesis was entitled, *Theorising the Mythic Process: From Myth to Modern Myth to Neo-myth: An alternative analytical approach to the dynamism of myth using Little Red Riding Hood*. The project was concerned with the distinct operations of myth during different historical periods, driven by cultural material modes of transmission

(oral, literary and multimedia) but connected by powerful archetypal symbology.

Dr Pearce completed her PhD in CLCS at Monash University. This thesis, entitled *Girl meets Beast: The beast and the cultural forest of female sexuality; the mythic cycle, process of curtailment and power of the pelt*, continues her curiosity with the mythic cycle and pursues the contested sexual site of the fairy tale. The symbolic fulcrum of this project was the highly-charged mythic moment when girl meets beast; when she has entered the forest and does not yet know to be afraid, with the possibilities of the game (both sexual and the hunt) laid open. The thesis explored meaning and values within these girl and beast archetypal projections: the figure of the animal-Other resting uncomfortably close to the edge of the human; various correlative modes within the feminine-beast dynamic; the Monstrous-Feminine (to borrow from Barbara Creed) and Monstrous-Masculine; 'softer' incarnations of the little masculine beast; and the Sacred Feminine, particularly those 'hirsute heroines' (in Jazmina Cininas' parlance) who embrace the power of the pelt.

Dr Pearce was a regular speaker at CCLCS Postgraduate Colloquium conferences, presenting academic papers from 2004 to 2008, and is currently working on a manuscript to publish her thesis.

Jazmina Cininas

Jazmina Cininas is a practicing artist, curator, arts writer and lecturer in Printmaking at RMIT University, where she completed her Master's in Fine Art, Printmaking in 2002 and is currently undertaking her PhD. Her on-going 'Girlie Werewolf' Project has been exhibited nationally throughout Australia and has also

toured to Lithuania. She has given papers on female werewolves at international conferences in Budapest, Philadelphia and the UK. Jazmina's work has been collected by many major Australian collections, and has been exhibited throughout the world. Jazmina is best known for her particularly elaborate reduction linocuts, which can take upwards of 600 hours to produce. For the record, Jazmina is not a werewolf.

Prof Barbara Creed

Barbara Creed is a graduate of Monash and La Trobe universities. Her doctoral thesis was on the cinema of horror, feminism and psychoanalysis. This was published as *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (Routledge, 1993) and has been republished five times. Her areas of research include contemporary film, surrealism, feminist and psychoanalytic theory and the impact of Darwinian theory on the cinema. She has 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 has also coedited the anthologies *Body Trade* (2001) and *Don't Shoot Darling* (1987). She is currently writing a book on film and human rights and conducting research on the representation of the emotions in human and animal. Her articles have been translated into various foreign languages including Swedish, Italian, Russian, Japanese and German. She has been invited to speak at the universities of Oxford, Paris, UCLA, Frankfurt, Lancaster, Hawaii, Hanoi and The Freud Institute, London. She is on a number of international editorial boards and acts as a Reader for various international publishing houses and journals. She is a member of the Australian Academy of the Humanities and an international assessor for the Australian Research Council. Barbara is an active figure in the film community as a speaker and

Speakers' Biographies

(continued)

writer. She has served on the Boards of Writers Week, the Melbourne International Film Festival and the VCA School of Film and Television.

Dr Terrie Waddell

Dr Terrie Waddell is a Senior Lecturer in Media and Cinema Studies at La Trobe University. Her most recent publications focus is on the relationship between various forms of screen media to myth, gender, popular culture and analytical psychology. Previous book publications include: *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-ed, ACMI, 2004); and *Cultural Expressions of Evil and Wickedness – Wrath, Sex, Crime* (ed, Rodopi, 2003). She has contributed to the recently published *House: The Wounded Healer on Television* (Leslie Gardner and Luke Hockley, Routledge 2011), with a chapter on the triadic relationship between House's walking cane, the Asclepian staff and Hermes' caduceus: "House's Caduceus Crutch". Upcoming publications include "The Rapture of Girlshine – Land, Sacrifice and Disavowal in Australian Cinema" in *South in the World: Psyche Complex Culture* (eds. Amanda G Dowd, Craig San Roque and David Tacey, Spring Publications) and "Navel Gazing – Introversion/ Extraversion and Australian Cinema" in *Jung and Film 2: New Post-Jungian Reflections on Film* (eds. Luke Hockley and Christopher Hauke, Routledge).

Dr Meredith Jones

Meredith Jones is a media and cultural studies scholar at the University of Technology Sydney. Her research is based around intersections between popular culture, bodies, technology and gender. Meredith is the author of *Skintight:*

An Anatomy of Cosmetic Surgery (Berg, Oxford, 2008) and *Cosmetic Surgery: A Feminist Primer* (with Cressida Heyes, Ashgate, England & USA, 2009). She is also the co-founder (with Suzanne Boccalatte) of the innovative *Trunk* anthologies of writing and art: *HAIR* (2009) and *BLOOD* (2011, forthcoming).

Prof Peter McNeil

Peter McNeil is Professor of Design History at the University of Technology Sydney. In 2008, he was appointed concurrently as Foundation Chair of Fashion Studies at Stockholm University. Trained as an art and design historian, his research crosses disciplines, chronologies and geographies. This research has engaged with different ways in which visual imagery and materiality shaped lives from the eighteenth century to the present day. His research strengths are in: relationships between high and low aesthetic forms (the portrait and the caricature, for example); the historical representation of fashion goods ranging from clothing to furnishings; the inter-relationship between genres including history painting, sculpture, portrait painting, print-making, ephemera and the decorative arts of the 18th to 20th centuries; and the commercial art and photography of the 19th and 20th centuries. McNeil has a long-term interest in the relationship of scholarship to museum studies. He has published in academic journals including *Art History*, *Journal of Design History*, *Fashion Theory*, *Teori Moda* (Russia), *History Today*, *Journal of Australian Studies* and *La Trobe Library Journal*. Current projects range from a collaborative investigation of place and memory within the clothing trades in Sydney (c1890-1980), to the study of 18th century English and French men's fashion and print culture. He is currently an Investigator within the project "Fashioning

the Early Modern", a €1 million project funded by HERA (EU Humanities in the Research Area), investigating the creativity and innovation that lay behind the creation and spread of fashionable goods in early modern Europe.

Dr Constantine Verevis

Constantine Verevis's work moves between a number of disciplinary locations, spanning both film theory and cultural studies, and takes a special interest in genre and adaptation theory. Verevis began his academic training in English, Communications and Cultural Studies at Curtin and Murdoch universities in Perth, before undertaking a PhD in film at La Trobe University in Melbourne. His Deleuze-inflected dissertation sought to understand the relationship between theories of repetition and contemporary film studies, and the legacy of this work can be seen in his contributions to *The Deleuze Dictionary* (2005/2010) and ongoing interest in cinematic remaking. Since 1996, Verevis has taught film and television studies at Monash University, initially in the Visual Culture program and (since 2007) in a dedicated Film and Television Studies program. He has published widely in the areas of film and cultural studies, and his books include *Film Remakes* (Edinburgh UP, 2006), and *Second Takes: Critical Approaches to the Film Sequel* (with co-editor Carolyn Jess-Cooke, State University of New York Press, 2010). Verevis is currently preparing two co-edited collections: *B for Bad Cinema: Aesthetics, Politics and Cultural Value* (Wayne State UP) and *Film Trilogies* (Palgrave-Macmillan). Additionally, a set of three books on *Australian Film Theory and Criticism – outcomes of a recent Australian Research Council Discovery grant*, with co-investigators Noel King and Deane Williams – is forthcoming from Intellect Press (2011-12).

Rose Draper

Formally trained in design, Rose Draper has been an animator and visual effects artist since 2004. Responsible for visuals in productions such as *Revealing Gallipoli*, *Vietnam Nurses* and *Rock 'n' Roll Nerd*, Rose was co-recipient of Australia's first AFI award for Best Visual Effects for *Hunt Angels* in 2006. She was also part of the Logie award-winning team on *Constructing Australia: The Bridge* in 2008. Most recently she produced a series of beautiful scientific animations for the documentary *The Silent Epidemic*. Rose continues to develop and apply her rich, textured visual style through abstract painting and digital art and is currently part of the Sydney broadcast design team for well-respected broadcaster SBS. The *Re-enchantment* project is her largest body of design work yet.

Prof Norie Neumark

Norie Neumark is Chair and Professor in the Cinema and Media Studies Program at La Trobe University, a sound/media artist and theorist. Her media art work, including installation, Internet, and CD-Rom, has been exhibited nationally and internationally. She is the recipient of numerous artist grants and residencies, including MacDowell Colony and La Cité Internationale des Arts. Norie was previously founding Director of the Centre for Media Arts Innovation (CMAI) at UTS and remains a member. She is currently establishing a Centre for Creative Arts at La Trobe.

Norie regularly collaborates with Maria Miranda as Out-of-Sync and, over the last six years, they have been making media art work that starts with performative encounters in public places. Their most recent works are *Searching for the Inland Sea*, *Searching for Rue Simon-Crubellier* and *Talking About the Weather*.

Speakers' Biographies

(continued)

Norie's radiophonic works have been broadcast by the ABC and by New American Radio and the Performing Arts. Her research interests include: sound and voice, curating media art, media art aesthetics, interdisciplinary and cross media art, and performing public spaces.

Joy Norton

Joy Norton has a passionate interest in the ways image, story and psyche commune to facilitate the unfolding and development of imagination, creativity and psychological healing. She is an analytical psychologist in private practice in Melbourne. For Joy, the experience of images, symbols and our personal and collective stories are a significant means of understanding the human psyche. Fairy tales enchant and deepen the journey towards our self understanding, often inviting in the undeveloped or discarded aspects of our potential. The work of Carl Jung and Marie Louise Von Franz underpin much of her psychological orientation to fairy tales.

Joy is a member of The Australian and New Zealand Society of Jungian Analysts where she is a Training Analyst. She has been involved in the design, implementation and ongoing work of the ANZSJA training of analysts over the past seven years.

Adam Hunt

Adam Hunt's impressive list of career awards includes two Cannes Gold Lions, a Grand Prix at Eurobest, Gold at London International, Silver Pencil Nomination at D&AD, and work in the Permanent Collection of MoMA in New York. Agencies Adam has worked at include Y&R Amsterdam and Saatchi & Saatchi in London and New York.

Hunt has worked with the world's biggest brands including Nike, British Airways, Guinness, Procter & Gamble, Hewlett Packard, Samsung, MTV, and was a Creative Director on the team that delivered the acclaimed BigPond 'Rabbits' ad at Belgiovanne, Williams, Mackay (BWM).

Hunt's career has traversed London, New York and Amsterdam. His passion for media-neutral communication has seen him write, design, photograph and illustrate a book published by Random House, as well as create highly successful ambient and viral ads for Amnesty International, Kevin 07 and his online T-Shirt company Goatboy.

He loves ideas and says they are weapons – and should be used accordingly. His work on the TV show *The Gruen Transfer* became the first thing ever banned on the show.

Adam believes a good idea sells stuff, but a great idea changes the way people think. His work has sold stuff, as well as made people laugh, choke and cry.

Suzanne Boccalatte

Suzanne Boccalatte is a designer, writer, thinker, artist and social innovator, who worked her way through teaching and the public service before completing a visual arts degree and founding Boccalatte Pty Ltd in 1990. Suzanne is creative director at Boccalatte (www.boccalatte.com), a highly successful design agency with a focus on strategic communication, publications and new media for a range of clients, including government, social enterprises and cultural institutions.

Suzanne has a passion for books and writing and has published a series of distinctive books in collaboration with authors, artists and galleries. She is co-editor and publisher of *Trunk* (<http://trunkbook.com/trunk/>), an award-winning,

conceptual periodical with contributions from a global community of writers, artists and designers. She has lectured at universities in Sydney and has sat on many judging and advisory panels.

Suzanne enjoys identifying the anomalies and indicators of change, which often informs her communication, design and artwork. She has also held a preoccupation with examining consumer and aesthetic trends for as long as she can remember.

Dr Esther Milne

Dr Esther Milne lectures in Media and Literature at Swinburne University in Melbourne. Her research interests include: communication practice across analogue and digital networks; legal and cultural framings of celebrity production; and mail art. Her current book, *Letters, Postcards, Email: Technologies of Presence* was published by Routledge in 2010.

Catherine Cole

Catherine Cole is Professor of Creative Writing, and Discipline Head Writing and Communication, RMIT University. She has published three novels (*Dry Dock*, *Skin Deep* and *The Grave at Thu L*) and two non-fiction books (*Private Dicks and Feisty Chicks: An Interrogation of Crime Fiction* and *The Poet Who Forgot*). She is the editor of the anthology, *Writing Vietnam* (UWA Press, 2010) and co-editor with McNeil and Karaminas of *Fashion in Fiction: Text and Clothing in Literature, Film and Television* (Berg UK and USA, May 2009). She also has published poetry, short stories, essays and reviews.

Catherine's research activities include critical and theoretical studies of literature as well as research for creative publications. In addition to her Doctorate on politics and crime writing,

she has a Master's degree on the short stories of Irish writers James Joyce and George Moore. She majored in literature and languages in her undergraduate degree. She is a project coordinator and journal editor for *The Australian Literary Compendium*, a co-project with ABC Radio National which develops web-based resources on Australian literature for schools and universities in Australia and internationally. Her research also explores the teaching of creative writing, particularly the ways in which memory and place have fashioned literary movements.

Catherine has extensive teaching experience in a number of Australian universities. She has been a Writing and Research Fellow at the University of East Anglia, UK, a resident of the Keesing Studio, Cité International des Arts in Paris, and an Asialink writer-in-residence in Hanoi, Vietnam. As a former member of the Committee of Management and the Executive of the Australian Society of Authors, she has links with Australian writers, publishers and critics.

Catherine is a member of the Board of the Eleanor Dark Foundation (Varuna) and has reviewed a range of university writing programs. She is a founding member of the Asia Pacific New Writing Partnership. She has judged book and literary awards, teaching awards and examined and adjudicated theses in the fields of Australian writers and writing.

Rebecca-Anne do Rozario

Rebecca-Anne C. Do Rozario teaches fairy tale, fantasy and children's literature at Monash University. She became fascinated with the study of fairy tales when she realised Jane Austen's *Pride and Prejudice* was a 'Beauty and the Beast' tale. She has since published in a number of books and scholarly journals on topics including musical theatre, animation, fairy tale princesses

Speakers' Biographies

(continued)

and gothic influences in children's books and is currently doing research into the shoes, hoods and ball gowns of popular tales.

Thomas Caldwell

Thomas Caldwell is a freelance writer, broadcaster and public speaker who specialises in film criticism and educational writing on film. He writes *Cinema Autopsy* (<http://blog.cinemaautopsy.com>) and reviews films for the *Breakfasters and Film Buff's Forecast* on Triple R 102.7FM (Melbourne, Australia). He writes film reviews and articles for *The Big Issue* and has also written for *Overland*, *Senses of Cinema*, *Metro*, *Filmink* and *The Vine*. Thomas's film educational writing appears in *Screen Education* magazine and he wrote the secondary school textbook *Film Analysis Handbook*. Thomas recently won the Ivan Hutchinson Award for Writing on Australian Film in the 2010 Australian Film Critics Association (AFCA) Writing Awards.

Prof Sue Turnbull

Sue Turnbull is Professor of Communication and Media Studies at the University of Wollongong. She has published broadly in the fields of media education, audience and television studies with particular attention to both crime and comedy. She is currently working on a book on the television crime genre for Edinburgh University Press. Her most recent publication, co-edited with Dr Rhonda Wilcox, is *Investigating Veronica Mars: Essays on the Teen Detective Series* (McFarland 2011). Sue is chief crime fiction reviewer for the Sydney Morning Herald and has been a co-convenor of Sisters in Crime Australia since 1992.

Jeff Lindsay

Although a full-time writer, Jeff Lindsay has worked as an actor, comic, director, MC, bouncer, teacher, singer, songwriter, composer, musician, sportscaster, dishwasher, cook, detective, gardener and sailing instructor. He has a BA in Literature and Writing from Middlebury College, and a double MFA in Theatre Direction and Playwriting from Carnegie-Mellon University. He is also a graduate of Celebration Mime Clown School.

In Hollywood, Jeff worked with Bill Hudnut's Comedy Workshop at ABC and Lembeck's Professional Comedy Workshop at Paramount and performed solo as a singer/guitarist extensively on the coffee house circuit and later with a series of bands in the L.A. club scene of the early 1980s. Lindsay has authored 22 plays – several of them musicals – which have been produced in New York, New Haven, Key West, Pittsburgh, London and California.

He has also written several TV sitcoms, and many feature films, with his co-writer and wife Hilary Hemingway, which were set up at Paramount Pictures, Warner Brothers, 20th Century Fox, Fries Entertainment, and Republic Pictures.

Jeff previously wrote *Tropical Depression*, a novel about a fishing guide who becomes a reluctant detective. He has also co-written *Hunting With Hemingway* (Riverhead 2000) with Hilary Hemingway. For five years he wrote "Fatherhood", a weekly column on parenting from the male perspective, which was run in five Florida newspapers. Jeff also taught writing and literature at Florida Gulf Coast University, leading several classes to Cuba to study Hemingway, and was series host for *Media Watch* and *Expressions* on WGCCU-TV, the local PBS station. He hosted a documentary, *Hemingway In Cuba*, which was seen nationally on PBS.

Re-enchantment – Not all Fairy Tales are for Children

Re-enchantment has been three years in the making and is groundbreaking in its originality and its scope. It combines rich content with state-of-the-art animation design and is immersive, interactive and community building. It is delivered as a multi-platform experience including online, television and radio.

Re-enchantment challenges us to think about well-known fairy tales and their not so well-known meanings. Rather than stripping away the mystery and enchantment, *Re-enchantment* shows how threading together various interpretations and versions of a story from the perspectives of psychology, social history and popular culture, deepens our connection to and fascination with the richness of fairy tales.

The *Re-enchantment* project was produced in association with Screen Australia, Film Victoria, University Of Technology Sydney and the Australian Broadcasting Corporation and developed with the assistance of the Australian Film Commission © 2011 Inside Out Productions.

www.abc.net.au/re-enchantment





All symposium sessions will be held in Cinema 2 at ACMI.

If attending the symposium as part of a tertiary group booking, please make your way to the Registration Desk on the balcony of the entry level at ACMI to collect tickets from 9am.

ACMI Lounge

Meet friends, enjoy a meal, grab some snacks for the movie and debate it over cocktails afterwards. ACMI Lounge is Melbourne's new hang-out for film buffs!

ACMI Store

Melbourne's favourite shop dedicated to all things moving image. Located on the Plaza level beside our new hub for Information and Tickets.

Public Transport

You can catch trains, trams or buses to Federation Square. Timetables are available from Metlink 131 638 (6am-10pm) or visit www.metlinkmelbourne.com.au

Parking

Public parking is available at Federation Square. Enter via Russell Street or Batman Avenue. Evenings (entry after 4pm) and weekend parking is \$10. Phone > 03 9655 1995

Access

All areas of ACMI are accessible by ramps or lifts. Wheelchairs are available at the Information Desk. ACMI Cinemas have facilities for the hearing impaired. Carers can accompany Companion Card holders at ACMI Cinemas for no additional admission fee.



Fairy Tales Re-imagined: From Werewolf to Forbidden Room is presented by ACMI in association with Film Art Media and Inside Out Productions. Supported by Film Victoria

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