

Curriculum Vitae
David Hanan, Senior Lecturer in Film and Television Studies,
School of English, Communications and Performance Studies, Monash University

Degrees

BA hons. (Melb) in English and Philosophy

MA (Melb.) in English and Comparative Literature

Postgraduate Diploma in Film Studies, Film Unit, Slade School of Fine Art, University College, London.

Appointments

1970-1974 Tutor and Senior in English and Comparative Literature, Monash University

1978-1988 Lecturer in Film and Television Studies, Dept of Visual Arts, Monash University

1988 to the present: Senior Lecturer in Film and Television Studies, Monash University

Research Output

Edited Book

Film in South East Asia: Views From the Region, published by SEAPAVAA in association with the Vietnam Film Institute (Hanoi) and the National Screen and Sound Archive of Australia, 2001. (Earlier published as a dual language English –Vietnamese book with the Vietnamese title *Dien Anh Dong Nama: Cai Nhin Tu Khu Vuc*, SEAPAVAA and the Vietnam Film Institute, Hanoi, 2000).

Writings on Indonesian Cinema

“Betawi Moderen: Songs and Films of Benyamin S from Jakarta in the 1970s: Further Dimensions to Indonesian Popular Culture”, *Indonesia*, No, 90 (forthcoming, September 2010) (Cornell Modern Indonesia Project”).

“Innovation and Tradition in Indonesian Cinema”. *Third Text*, Vol. 24, Issue 1, January 2010.

“Moments of Renewal – Alternative Ways of Viewing Indonesian Cinema”. *Jurnal Skrin Malaysia*

“Political Allegory in Indonesian Cinema 1955–2005”, in *Asian Hotshots: Indonesian Cinema from Different Perspectives*, Ed. Laura Gerber and Yvonne Michalik. Marburg: Schüren, 2009.

“Indonesia at the Margins - Political Documentaries and Essay Films by Garin Nugroho 1991 – 2002: Developments in Political Documentary in Indonesia”. Academic essay provided as an extra in the Between Three Worlds DVD release of *Indonesia at the Margins*. Monash Asia Institute Press, 2009.

“Garin Nugroho’s West Papuan Films”, *Proceedings of the 17th Biennial Conference of the Asian Studies Association of Australia*, Melbourne, Australia, 2008. Online at: <http://arts.monash.edu.au/mai/asaa/davidhanan.pdf>

“Changing Social Formations in Indonesian and Thai Teen Movies”. *Popular Culture in Indonesia: Fluid Identities in Post-Authoritarian Politics*, Ed. Ariel Heryanto. London and New York: Routledge - Media, Culture and Social Change in Asia Series.

“Traditions Minangkabau, réforme Islamique et droits de la femme dans deux films de la fin de la période coloniale a Sumatra-Ouest” (Minangkabau Traditions, Islamic Reform and the Rights of Women in Two Films Set in Late Colonial West Sumatra). *Le Banian* 3, (2007): 53-72.

“The Indonesian teen movie *Ada Apa Dengan Cinta?* (*What's Up with Love?*): a product of the post-Suharto Reformasi Period”. Academic essay provided as an extra in the Between Three Worlds DVD release of *Ada Apa Dengan Cinta*. Monash Asia Institute Press, 2006.

“Political Documentaries about Aceh by Aryo Danusiri: Between Anthropology and Current Affairs”. Academic essay provided as an extra in the Between Three Worlds DVD release of *Three Documentaries about Aceh by Aryo Danusiri*. Monash Asia Institute Press, 2005.

“Political Documentaries of Garin Nugroho in Late New Order and Reformasi Indonesia”. *Spectator: The University of Southern California Journal of Film and Television Criticism*. Vol 24, No 2, Fall 2004. 39-49.

“Garin Nugroho: Refusing the Stereotype – Challenges Posed by Indonesia’s Filmmaker of the 1990s”. *And the Moon Dances: The Films of Garin*. Eds. Philip Cheah et al. Yogyakarta: PT Bentang Pustaka, 2004. 144-183. 25-47.

Garin Nugroho: Menolak Stereotip: Tantangan Yang Dihadapi Para Sutradara Film Indonesia 1990-an”. *Membaca Film Garin*. Ed Philipo Cheah et al. Yogyakarta: Pustake Pelajar, 2002. 108-149.

“Regionalism and Politics in the Indonesian Cinema of the 1950s and 1960s.” *Cinemaya* 38 (1997): 39-44.

“Indonesia.” *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford and New York: Oxford University Press, 1996. 690-93.

“*Exalted Guest* (Spotlight on Usmar Ismail).” *Cinemaya* [New Delhi] 16 (1992): 36-39.

“*Nji Ronggeng*: Another Paradigm for Erotic Spectacle in the Cinema.” *Culture and Society in New Order Indonesia*. Ed. Virginia Hooker. Kuala Lumpur: Oxford University Press, 1993. 87-115.

“The *Ronggeng* Dancer: Another Paradigm for Erotic Spectacle in the Cinema.” *East-West Film Journal*. Vol 6 no 1 (special issue on Cinema and History), January 1992. 156-190.

Film Dan Perbedaan Budaya: *November 1828*”. *Sejarah Dan Kisah: Sinema Indonesia di Masa Orde Baru*. Ed Krishna Sen. Translation by Team Audio Visual, Communications, FISIPOL. Yogyakarta: Universitas Gadjah Mada, 1990. 72-144.

“Film and Cultural Difference: *November 1828*.” *Histories and Stories. Cinema in New Order Indonesia*. Ed. Krishna Sen. Clayton, Victoria: Monash University, Centre of Southeast

Asian Studies, 1988.

Book Introduction

“Prakata: Berawal Yang Kecil” (Foreword: From Small Beginnings). *Film Pinggiran: Anthologi Film Pendek: Eksperimental dan Film Dokumantar* (Film on the Margins: Anthology of My Writings on the Short Film, Experimental Films and Documentary). Gotot Prakosa. FFTV-IKJ bekerja sama dengan YLP, Jakarta 1995. xii-xxx.

Writings on Australian Documentary

“Fellow Travellers: what newsreels and documentaries about Asia reveal of the history of Australia’s geopolitical attitudes.”, *Meanjin*, vol 66, no 2, 2007 (“On Globalisation and Postcolonial Culture” edition). 52-58.

“Is There an Australian Inflection of Orientalism? - A Question Answered Mainly in Relation to Australian Documentary Films.” *Twin Peeks. Australian & New Zealand Feature Films*. Ed. Deb Verhoeven. Melbourne: Damned Publishing, 1999.

“Representations of Indonesia in Australian Documentary Films in the Late 1930s and Early 1940s.” *Representations of Indonesia in Australia*. Ed. Natalie Mobini-Kesheh. Clayton: Centre of South East Asian Studies, Monash University, 1998. 10-20.

“Representations of Asia in Australian Documentary.” *The Documentary Conference 1993. Reflecting the Future*. Ed. Lisa Noonan. Lindfield, NSW: The Documentary Conference, 1993. 13-56. (A research paper funded by the Australian Film Commission)

Writings on Indian Cinema

with Dharmasena Pathiraja. “Centre, Periphery and Famine in *Distant Thunder* and *In Search of Famine*”. Catherine Fowler and Gillian Helfield eds. *Representing the Rural*. Detroit: Wayne State University Press, 2006. 104-118.

“Patriarchal Discourse in Some Early Films of Satyajit Ray.” *Deep Focus* III.1 (1990): 30-57. (republication in India, in a shorter form - 13,000 words – of my 1983 article).

"Patriarchal Discourse in Some Early Films of Satyajit Ray" in *Papers and Forums on Independent Film and Asian Cinema* ed. B. Creed et al, 1983. 213-282.

Article on Russian Literature

“Crime and Punishment: The Idea of the Crime”. *The Melbourne Critical Review*. No. 12, 1969. 15-28. Republished as “The Contradictions of Raskolnikov”. *Readings on Crime and Punishment*. Ed. Derek C. Maus. San Diego: Greenhaven Press, 2000. 158-171.

PhDs Supervised

1. Themes and attitudes in selected Australian feature films, 1913-1929
2. A psychology of cinema: a viewer centred approach
3. Culture and politics in Chinese film melodrama: traditional sacred, moral economy and the Xie Jin mode
4. The dialectic of region and nation in the films of the Bengali independents: Ghatak, Ray and Sen
5. Historical realism: modes of modernity in Indian cinema 1940-60
6. Malay Comedy in a Late Colonial and Post-colonial Context: The Singapore Comedy Films of P. Ramlee, 1957-1964

Research MAs Supervised

3 Films by Nagisa Oshima: *The Boy*, *Ceremonies* and *Dear Summer Sister*.
Orientalist Visuality in a Post Colonial Context.

DVDs Designed, Authored and Subtitled, complete with Scholarly Essay

1. *Political Documentaries and Essay Films by Garin Nugroho* (Monash Asia Institute, 2007). Includes the films *Water and Romi* (1992); *Kancil's Story about Independence* (1995); *My Family, Nation and Films* (1998); *Icon: A Cultural Map* (2002)
2. *Ada Apa Dengan Cinta?* ("What's Up with Love?") (Teen Movie, 2002) (Monash Asia Institute, 2006)

DVDS Designed, complete with Scholarly Essay or Study Guide

3. *Three Films about Aceh by Aryo Danusiri* (Monash Asia Institute, 2005)
Includes the films: *The Village Goat Takes the Beating* (1999); *The Poet of the Linge Homeland* (2000); *Abracadabra* (2003)
4. *Tjoet Nja' Dhien*. (Historical Feature, Indonesia, 1988). Monash Asia Institute (2004)

Film Subtitles

In relation to my Indonesian research I have done subtitles for about a dozen films, many of them film classics from the 1950s and 1960s, which represent some of the most innovative films from the period of the beginnings of an Indonesian cinema after independence. The subtitles of the film classics were commenced in the late 1980s, at the invitation of the Indonesian National Film Council (Dewan Film Nasional) and completed with Basoeki Koesasi from the Monash University School of Languages, Cultures and Linguistics.

Subtitles for Indonesian Film Classics

- Darah Dan Do'a* ("The Long March", Usmar Ismail, 1950)
- Enam Djam di Djogdja* ("Six Hours in Jogjakarta", Usmar Ismail, 1951)
- Harimau Tjampa* ("Tiger from Tjampa", Djayakusuma, 1953)
- Lewat Djam Malam* ("After the Curfew", Usmar Ismail, 1954)
- Tamu Agung* ("Exalted Guest", Usmar Ismail, 1955)
- Tjambuk Api* ("Whipfire", Djayakusuma, 1958)
- Tiga Buronan* ("Three Fugitives", Nya Abbas Acup, 1957)
- Pagar Kawat Berduri* ("The Barbed Wire Fence", Asrul Sani, 1961)
- Macan Kemayoran* ("The Tiger of Kemayoran", Wim Umboh, 1965)

Subtitles for More Recent Feature Films

- Kantata Takwa* (Eros Djarot and Gotot Prakosa, 2008) (Filmed in 1991 and 1992 but not released in 1992 due to censorship concerns and funding difficulties.)
- Raden Ajeng Kartini* (Sjumandjaya, 1983)
- Ada Apa Dengan Cinta* ("What's Up with Love?", Miles Productions, 2002) (revised subtitled version released as a DVD by the Monash Asia Institute in 2006)

Subtitles for Documentaries to be Released on DVD

- Romi and Water* (Garin Nugroho, 1992)
- My Family, My Nation, My Films* (Garin Nugroho, 1998)
- The Poet of the Linge Homeland* (Aryo Danusiri, 2001)
- Icon, Sebuah Peta Budaya* ('Icon, a Cultural Map', Garin Nugroho, 2002)

Film Preservation Projects

Between 1982 and 1991 initiated and carried through four film preservation projects, which were funded jointly by the Monash University Library and the National Library of Australia Film Studies Collection (Curator Bruce Hodsdon), with technical advice and other forms of assistance provided by the National Film and Sound Archive of Australia.

Two major Indonesian feature films, shot and originally released on 35mm colour and cinemascope but surviving only on 16mm, were preserved by the making of 16 millimetre internegatives and a number of viewing prints. Another major feature film, surviving as only one 35mm print, was preserved in the same way. The films are:

Si Mamad (Sjumandjaya, 1972)

Atheis (Sjumandjaya, 1974)

Nji Ronggeng ('The Ronggeng Dancer', Alam Surawidjaya, 1969)f

The internegatives and one print of these films were then sent to Sinematek Indonesia in Jakarta, which holds the originals that were copied during the preservation process.

The fourth preservation project was the preservation of a group of short films: *Short Film and Animation Works by Gotot Prakosa 1974-1987*. These films by Gotot Prakosa are now available from Monash Asia Institute Between Three Worlds Video.
