

# HAUNTED



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University of Technology, Sydney.

## CERTIFICATE OF AUTHORSHIP / ORIGINALITY

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

(Andrew G. Taylor)



Figure 1: 'Chopper', still from *Siberia*, Photo: Andrew Taylor

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RIP Harry.

**PREAMBLE:**

This Doctor of Creative Arts project explores a space between still images (photography) and moving pictures (cinema, particularly the documentary), sometimes referred to as the 'still/moving'. The project has two parts: the first is a 25 minute film, *Siberia*; and the second, is a 35,000 word written exegesis, *Still/moving: Slide shows, documentary and me*.



Figure 2: 'Igor and gas flares', still from *Siberia*, Photo: Andrew Taylor

**ABSTRACT: STILL/MOVING: SLIDE SHOWS, DOCUMENTARY AND ME.**

From magic lantern shows to PowerPoint presentations, the slide show has cast a long shadow on documentary film. In the 1880s the New York Police reporter, Jacob Riis, barnstormed America with magic lantern images of urban poverty, hoping to rouse sympathies and eventual relief for the city's underclass. In mid-2006, *An Inconvenient Truth*, a documentary woven around Al Gore's slide show PowerPoint presentation, screened to audiences around the world.

My film, *Siberia*, is a memory of a time and place but it could also be thought of as a 'slide show documentary'. This exegesis investigates my own fascination with slide shows and films made from still images. Beyond this personal focus, the exegesis looks more generally at the 'still/moving'; that is, creative work that occupies a space between still images (photography) and moving pictures (cinema).

Recently there has been a wave of interest in the still/moving in installation art and feature films but there has been virtually no written commentary on the still/moving in documentary, and even less on the slide show *and* documentary. This exegesis explores this gap in knowledge through a combination of biographical, historical and theoretical approaches.

The ghost of the slide show haunts many still/moving documentaries but to equate all still/moving works as being 'slide show documentaries' misses the mark. In this exegesis, I analyse how stillness operates within a range of still/moving works and argue that 'still/moving-ness' is also about punctuation, expression, rhythm and music.

My examination of the intersection between the slide show and documentary prisms open the relationship between stillness, movement, cinema, photography and auto/biography. It reveals that a characteristic of 'slide show documentaries' is their preoccupation with time, memory, mortality and death.

## TABLE OF CONTENTS

|  |           |
|--|-----------|
| <b>ABSTRACT (EXEGESIS)</b>   | <b>5</b>  |
| <b>TABLE OF CONTENTS</b>   | <b>6</b>  |
| <b>LIST OF ILLUSTRATIONS</b>   | <b>9</b>  |
| <b>PROLOGUE</b>  | <b>17</b> |
| <b>INTRODUCTION</b>  | <b>18</b> |
| The End of Kodachrome and Carousels  |           |
| Still/moving Ether   |           |
| <b>CHAPTER 1 FROM HERE TO SIBERIA AND BACK AGAIN</b>                           | <b>27</b> |
| Ernestine Hill, My Father, Slide Shows, <i>Siberia</i> and Princes Bridge      |           |
| Winter 2002. (From this day photography is dead)                               |           |
| Writing with Images  |           |
| Shoestring Aesthetics  |           |
| <b>CHAPTER 2 THE MAGIC LANTERN AND DOCUMENTARY</b>                             | <b>50</b> |
| A Brief History: Lanterns of Fear, Phantasmagoria, and Famous <i>Savoyards</i> |           |
| The Magic Lantern in Australia and New Zealand                                 |           |
| ‘Rational Recreation’, ‘Useful Knowledge’ and Victorian Culture                |           |
| The Illustrated Lecture and Documentary Cinema                                 |           |
| Grierson’s ‘Lower Categories’ & ‘Documentary Proper’                           |           |
| <b>CHAPTER 3 NEXT SLIDE PLEASE</b>   | <b>81</b> |
| ‘God and Man. Invented Colour’: A Brief History of Kodachrome                  |           |
| Slide Shows: A <i>Fata Morgana</i> of Suburban Memory?                         |           |
| Individual Memories  |           |
| Slide Shows <i>and</i> Documentary?  |           |
| Greirson had a Point...  |           |

|   |            |
|---|------------|
| <b>CHAPTER 4 BORN IN 1961: ME AND THE CAROUSEL</b>                          | <b>92</b>  |
| Imaginary Films & ‘In-between-ness’   |            |
| <b>CHAPTER 5 THE SLIDE SHOW AND PERFORMANCE &amp; INSTALLATION ART</b>      | <b>102</b> |
| Darsie Alexander and Slide Show   |            |
| Performance Art & Public Projections  |            |
| Jack Smith, Nan Goldin and The Times Square Show                            |            |
| <b>CHAPTER 6 STARTING TO MOVE. THE ‘80S &amp; ME</b>                        | <b>112</b> |
| Stephen Cummins   |            |
| I become a (Super 8) Filmmaker  |            |
| From <i>In This Life’s Body</i> , to <i>Sunless</i> and Tokyo               |            |
| Trish’s & <i>Pocari Sweat</i>   |            |
| <b>CHAPTER 7 FROM ST.KILDA TO KING’S CROSS: ‘80S FILM &amp; PHOTOGRAPHY</b> | <b>125</b> |
| Craig McGee’s <i>Price is Right</i> : Colour in the ‘80s                    |            |
| The Super 8 Filmmaking Scene  |            |
| Kodachrome and the Colour of Super 8  |            |
| A Convergence of Film, Photography and Autobiography                        |            |
| <b>CHAPTER 8 SLIDE SHOW DOCUMENTARIES AND STILL/MOVING RHYTHMS</b>          | <b>135</b> |
| Four ‘Slide Show Documentaries’   |            |
| Photography and Cinema  |            |
| The Essay Film and the Left-bank Group                                      |            |
| Alan Resnais and <i>Night and Fog</i>                                       |            |
| Resnais, Marker, Varda: TV, Philosophy & Photography                        |            |
| Marker, Slide Shows and Still/moving Expression.                            |            |
| Varda’s <i>Salut Les Cubains</i> : Still/moving Rhythms                     |            |
| <b>CHAPTER 9 DEAD BUT STILL/MOVING</b>                                      | <b>163</b> |
| <i>Death 24x a Second</i>   |            |

Embalming Time, the Death Mask as an Index and *Memento Mori*  
Death Everywhere  
*The Cold of Winter*  
The Rise of Personal and Biographical Documentaries  
*An Inconvenient Truth* as a Meditation on ‘Time-Memory-Mortality’?  
Photography is Mute...Cinema is Deaf...  
Conclusion: The Curious Creature that Baffled the World

|                           |            |
|---------------------------|------------|
| <b>LIST OF APPENDICES</b> | <b>186</b> |
| <b>APPENDICES</b>         | <b>187</b> |
| <b>BIBLIOGRAPHY</b>       | <b>221</b> |
| <b>FILMOGRAPHY</b>        | <b>227</b> |
| <b>CHAPTER NOTES</b>      | <b>230</b> |



## LIST OF ILLUSTRATIONS

- Figure 1: 'Chopper', still from *Siberia*, Photo: Andrew Taylor, 1992
- Figure 2: 'Igor & flares', still from *Siberia*, Photo: Andrew Taylor, 1992
- Figure 3: Public projections on MCA building & Sydney Opera House. Vivid Festival (Photos: Dallas Kilponen (left) and Steven Siewert (right) / SMH, 2012)
- Figure 4: Paul Dwyer performing slideshow performance monologue, *Bougainville Photoplay Project*. Photos: Katrina Bridgeford, 2009
- Figure 5A-C: Three images from *Slide Show Land Dorothy* (Elvis Richardson, 2006). The work was an installation made from slides Richardson sourced from eBay, from the deceased estate of Dorothy E. Elsberry. Photos: Dorothy E. Elsberry, 1952-1976
- Figure 6: John Taylor, cox of rowing crew, Yarra River, Melbourne 1942. (Princes Bridge in the background)
- Figure 7: John Taylor, cox of rowing crew, 1942 (detail)
- Figures 8A: My inheritance: WW1 binoculars (and case). Photo: Andrew Taylor
- Figure 8B: My inheritance: egg-beater & power drill. Photo: Andrew Taylor
- Figure 9A: My other inheritance: slides and carousel projector. Photos: Andrew Taylor
- Figure 9B: My other inheritance: slides and slide boxes. Photo: Andrew Taylor
- Figure 10: Kodachrome slides from Taylor family collection 1952-1965. Photos: John and EJ. 'Gilly' Taylor
- Figure 11: Images from Album: *First passenger journey Port Augusta to Kalgoorlie*, East-West line, 1917. Mortlock Collection, State Library of South Australia. Photographer Unknown
- Figure 11B: Aboriginal woman dancing for coins for passengers during travel stop on East-West line, 1924. Photo: H.H. Fishwick, Fairfax Photo Collection
- Figure 12: Eucla Telegraph Office Interior & White Settlers in front of Telegraph Office. Eucla, WA., 1905. From album: "Views of Eucla, 1905". Mortlock Collection, State Library of South Australia (B 54060#8 & #12). Photographer Unknown
- Figure 13: Sandhills and Chimney Remains of Telegraph Station Eucla, WA., 1995. Photographer, Andrew Taylor

- Figure 14A-C: 3 photos by AB Bolam, ( a railway worker at Ooldea siding in the early 1920s), from reproductions in Elizabeth Salter, *Daisy Bates...* ‘Women and Girls at Ooldea c. 1920’; ‘Daisy Bates posing with men at Ooldea c. 1920’; ‘Daisy Bates with children from Musgrave Ranges. Ooldea c.1920’. (For hand-coloured black and white versions and original Bolam Album see: National Library of Australia, MS 6481, Papers of Elizabeth Salter)
- Figure 15: Image from *Urban Birds*, Nick Moir, Sydney Morning Herald, July 2002
- Figure 16: View from plane window (my first digital photo). Photo: Andrew Taylor
- Figure 17: São Paulo, September 2002. (Digital) Photos: Andrew Taylor
- Figures 18: São Paulo hands, September 2002. (Digital) Photos: Andrew Taylor
- Figure 19: Coney Island Portraits, 1988. (scans of 35mm slides). Photos: Andrew Taylor
- Figure 20: Russian Hats (Siberian Portraits), 1992 (scans of 35mm slides). Photos: Andrew Taylor
- Figure 21: Vladivostok Portraits, 2003 (scans of 35mm slides). Photos: Andrew Taylor
- Figure 22: Images from film-photo sketch *July Road Movie*. Photos: Andrew Taylor
- Figure 23: First illustration of a magic lantern projection, in: Athanasius Kirchner, *Ars Maga Lucis et Umbrae*, Rome 1646
- Figure 24: ‘Camera Obscura with Projection of Skeleton Holding a Scythe’, 1651. Illustration, Georg Philipp Harsdörffer, (Reproduced in Anne Marsh, *The Darkroom: Photography and Theatre of Desire*, Melbourne: Macmillan, 2003.)
- Figure 25: ‘Lantern of Fear’, in Gulielmo Jacob’s, *Physices Elementa Mathematica*, Geneva, 1748. (Reproduced in Mannoni et. al *Eyes, Lies & Illusion*)
- Figure 26: ‘Metamorphosis machine’, in Athanasius Kirchner, *Ars Maga Lucis et Umbrae*, Rome, 1646. (Reproduced in Mannoni et. al *Eyes, Lies & Illusion*)
- Figure 27: Image from Hans Holbien’s book of engravings, *The Dance of Death* Originally published Lyon, 1538
- Figure 28: Robertson's Phantasmagoria in a disused cloister of an old Capucine chapel in Paris, 1797 (Reproduced in Mannoni et. al *Eyes, Lies & Illusion*)
- Figure 29: Magic Lantern Show. Engraving of popular illusion ‘Dr. Pepper’s Ghost’. (Reproduced in Mannoni et. al *Eyes, Lies & Illusion*)

- Figure 30: An Illustrated Lecture. Conversazione at the New Congregational Hall Melbourne, 1839. ‘Lectures on the Moon’ by lantern slide. (Reproduced in Elizabeth Hartrick, “Consuming Illusions...”)
- Figure 31: Triennial lantern, c. 1890. (Reproduced in Elizabeth Hartrick, *Consuming Illusions...*)
- Figure 32: The "Man Eating Rats" Mechanical Slide c. 1855. (Art Gallery of SA, “Lantern Slides” <<http://www.artgallery.sa.gov.au/noye/Lantern/Lantslid.htm>>)
- Figure 33: ‘Lodgers in Crowded Bayard Street Tenement’ & ‘In the Home of an Italian Rag-picker, Jersey Street’, *How the Other Half Lives*, Photos: Jacob Riis, c.1895
- Figure 34: ‘Bandit’s Roost’, *How the Other Half Lives*, Photo: Jacob Riis, c.1895
- Figure 35: ‘Sleeping Street Arabs’, *How the Other Half Lives*, Photo: Jacob Riis, c.1895
- Figure 36: ‘Police Station Lodgers, Eldridge Street Station’. (Lodger blinded by flash light with hand of photographer in picture). *How the Other Half Lives*, Jacob Riis, c.1895
- Figure 37: Child in Carolina Cotton Mill, Photo: Lewis Hine, 1908
- Figure 38A: Empire State Construction Worker. Photo: Lewis Hine, c.1931
- Figure 38B: Empire State Construction Workers. Photo: Lewis Hine, c.1931
- Figure 39: Scott’s ship, *Tera Nova*, seen through Ice Cave. Photographer: Herbert Ponting, 1913. (Reproduced in Douglas Collins, *The Story of Kodak*)
- Figure 40: Ponting showing Lantern Slides to Members of Scott’s Antarctic Expedition, 1911... (Photographer unknown). (Reproduced in Elizabeth Hartrick, “Consuming Illusions...”)
- Figure 41: Links between the Magic Lantern, Illustrated Lecture & Documentary Cinema
- Figure 42: Connections between the Magic Lantern, Illustrated Lecture and Documentary Cinema with Reference to Cross-overs, Hybridity, and Intermingling of Forms:
- Figure 43: Slides from *Soldier’s of the Cross*, Limelight Department, 1900. (Source: National Film and Sound Archive).
- Figure 44: Slides from *Soldier’s of the Cross*, Limelight Department, 1900.
- Figure 45: Hybrid Lantern and Cinema Projector c.1900 (Reproduced in Mary Warner Marien *Photography: A Cultural History*)
- Figure 46: Cover of Salvation Army Magazine, *War Cry*, New Zealand, 1896

(Reproduced in Elizabeth Hartrick, “Consuming Illusions...”)

- Figure 47: Kodak Advertisement, 1959. (Reproduced in Darsie Alexander, Slide Show)
- Figure 48: Images from *Mad Men* ‘The Wheel’. Don Draper pitches for Kodak account
- Figure 49: ‘Illustrated Lectures are an Important Part of Instruction’. Students receiving instruction in the discipline of aerial photography interpretation, USA School for Aerial Photography, Rochester, NY. c 1918. (Reproduced in Collins, *A History Of Kodak*)
- Figure 50: Three frames from “FDA Approved -The Slide Show”. Produced by Food and Drug Administration, 1985. (Source: *The Internet Archive*)
- Figure 51: John Taylor at Woodstock party venue, the morning after. c.1972
- Figure 52: Nepal, 1978. Photo: Andrew Taylor
- Figure 53: Author, outside chai shop in India during ‘gap’ year. Agra, 1979. Photo: Anne Taylor
- Figure 54A: Light, Texture, Colour. Ceduna, SA., 1986. Photos: Andrew Taylor
- Figure 54B: Light, Texture, Colour. From the Series *100 Textures Japanese*, Photos: Andrew Taylor, 2005
- Figure 55: Dogs, India. (From the Series *Born Again Dog*) Photos: Andrew Taylor, 2008
- Figure 56A: People Photographing People. From the series *On Photography in Japan*. Andrew Taylor, 1988
- Figure 56B: People Photographing People. (From the series *More On Photography in Japan*. Photos: Andrew Taylor, 2005
- Figure 57A: Experimental Double Exposures: ‘Alternative’ fashion show – St.Kilda (and Port Melbourne). Andrew Taylor, 1985
- Figure 57B: Experimental Double Exposures: Samurai fight film (and the Ginza). Andrew Taylor, 1987
- Figure 58: Slides used as part of sponsored documentary on child care services in Brunswick. Photos: Andrew Taylor, 1984
- Figure 59A: Joan Chen on set, *Red Rose, White Rose*. Shanghai, 1994. Two stills taken during the filming of *Red Rose, White Rose*, a feature film directed by Stanley Kwan, (with DOP Christopher Doyle). Photos: Andrew Taylor, 1994
- Figure 59B: *Red Rose, White Rose*. Shanghai, 1994. Two stills taken during the filming of

- Red Rose, White Rose*. Art department touch-ups (left) and director, Stanley Kwan, on set with image of Madonna. Photos: Andrew Taylor, 1994
- Figure 60: A portion of the slides taken in 1987-88 in Japan
- Figure 61: Ueno Portraits. Tokyo, 2005. Photos: Andrew Taylor
- Figure 62: From the Series: 'Black Sea Resort', (The Black Sea, Ukraine, 1992). Photos: Andrew Taylor
- Figure 63: From the Series: 'Old Vegas' Las Vegas, 1988. Photo: Andrew Taylor
- Figure 64: From the Series: 'Forbidden Zone', (The Black Sea, Ukraine, 1992). Photos: Andrew Taylor
- Figure 65: From the Installation: 'Hotel Palenque, 1969-72 Photos: Robert Smithson (Reproduced in Darsie Alexander *Slide Show*)
- Figure 66: Eight images from Ana Mendieta's 1974 slide performance work, *Body Tracks*. Original documentation photographs: Hans Breder. (Reproduced in Darsie Alexander, *Slide Show*)
- Figure 67: Krzysztof Wodiczko, Scotia Tower, Halifax, 1981. (Reproduced in Darsie Alexander, *Slide Show*)
- Figure 68A: *Untitled Film Still #21*, Cindy Sherman, 1977
- Figure 68B: *Patti Smith, Still/Moving*, Robert Mapplethorpe, 1978
- Figure 69A: Jack Smith, image of him performing *Boiled Lobster Colour Slide Show*, 1970-88
- Figure 69B: Images from Nan Goldin's *The Ballad of Sexual Dependency*, 1979-96
- Figure 70A: Image from Stephen Cummins' *Les Corps Image*
- Figure 70B: Image from Stephen Cummins' *Les Corps Image*
- Figure 71: John Taylor at Grand Canyon 1966. Photo: EJ. Gilly Taylor
- Figure 72: Andrew Taylor with slide image projected on chest. Photo: Andrew Taylor, 1982
- Figure 73A : Sally and Peter Taylor (my oldest brother and sister), aged about four & seven years old, c.1959
- Figure 73B: John Taylor at Woodstock, c.1972, referencing Peter and Sally's slide pose (in Figure 73A)
- Figure 74A: Still taken from Super 8 film, *And Our Faces...* Photo: Andrew Taylor

- Figure 74B: Keiko Aoki. Still taken Super 8 film *Yokusuka Holiday*. Photo: Andrew Taylor
- Figure 75 Harajuku singer in late afternoon light. Tokyo, 1987. Photo: Andrew Taylor
- Figure 76 Couple in late afternoon light looking at view from Empire State Building, 86<sup>th</sup> Floor Observatory. New York, 1988. (with pre 9/11 World Trade Towers in background). Photo: Andrew Taylor
- Figure 77A A4 Handbill made to promote “Pocari Sweat”, slide performance event at Trish’s (front side)
- Figure 77B Back of A4 Handbill with program details of “Pocari Sweat” event at Trish’s
- Figure 78: *Untitled* from the series “The Price Is Right Television”. Craig McGee, 1983
- Figure 79: *Something More #1* from “Something More” series. Tracy Moffat 1989
- Figure 80: *Untitled Film Still #17* (1978) & *Untitled Film Still #10* (1978). Cindy Sherman
- Figure 81: Still from Gary Warner’s Super 8 film, *Of Everything* (1987)
- Figure 82: Kodachrome Super 8 box, cartridge and film
- Figure 83A: *Joy 1964, Joy 1974*, from the Time series 1962–1974 Photos: Sue Ford
- Figure 83B: *Ross 1964; Ross 1974* from the Time series 1962–1974. Photos: Sue Ford
- Figure 83C: *Robin & Jenny 1969–1982* from the Time series 1962–1974 Photos: Sue Ford
- Figure 84: *Faces* (1976-96) Sue Ford & Ben Ford , film screening
- Figure 85: Still from *Van Gogh* (1948), directed by Alan Resnais
- Figure 86: Still from *Salut les Cubains* (1963), photographed & directed by Agnes Varda
- Figure 87: Still from *City of Gold* (1957), directed by Colin Low. Fortune seekers make their way up notorious Chilkoot pass en route to Yukon gold fields
- Figure 88: Still used as part of *The Civil War* (1991), directed by Ken Burns. (Lt. Gen. Ulysses S. Grant standing by a tree in front of a tent, Cold Harbor, Va., June 1864)
- Figure 89: Poster from 1929 Exhibition, *Film und Foto*. (Reproduced in Company, *Film and Photography*)
- Figure 90: Publicity still from *Rear Window* (1954). . (Reproduced in Company, *Film and Photography*)
- Figure 91: Still from opening credit sequence of *Salut les Cubains* photographed & directed by Agnes Varda

- Figure 92: Mountains of shoes once belonging to concentration camp inmates. Still image used in the film, *Night & Fog* (1955)
- Figure 93: Three images from *Sunless* (1983). Cape Verde Islanders looking at the camera. The final image is held as a freeze frame
- Figure 94: ‘King Benny’, *Salut les Cubains* (1963). Three images from a film sequence made from an animated series of photographs showing ‘King’ Benny Móre, in a fluid dance to camera
- Figure 95: ‘Dancing Skeleton’ Magic Lantern Slide. T.H. McAllister, USA, c. 1880. (Reproduced in *Eyes, Lies and Illusions...*)
- Figure 96: Still from *Siberia* (Photo, Andrew Taylor, 1992)
- Figure 97: Andre Bazin, 1918-1958 (Photographer unknown)
- Figure 98: Roland Barthes, 1915-1980 (Photographer unknown)
- Figure 99: Susan Sontag, 1933- 2004. Photo: Jill Krementz
- Figure 100: *Untitled*. Photo: David Octavius Hill and Robert Adamson, c. 1845
- Figure 101: Dead Confederate sharpshooter in the Devil's Den, Gettysburg, Pa., July 1863. Photographed by Alexander Gardner
- Figure 102: Union and Confederate dead, Gettysburg Battlefield, Pa., July 1863. Photographed by Timothy H. O'Sullivan
- Figure 103: Paris communards. Photo: André Adolphe Eugène Disdéri, 1871
- Figure 104: Body of Joe Byrne, member of Kelly Gang. Photo: JW Lindt, 1880
- Figure 105: *Car Accident – US 66, Arizona*. Photo: Robert Frank, 1955
- Figure 106: *Untitled* Photo: Carl Mydans, 1963
- Figure 107: *Vanitas Still Life* Oil Painting: Aelbert Jansz, c.1645
- Figure 108: Still from archival film footage showing horses trapped in frozen river. Reproduced in Guy Madden’s *My Winnipeg*
- Figure 109: Slide of Edie projected on kitchen cupboard. Still from *Edie & Thea: A very long term engagement* Photo: Susan Muska & Greta Olafsdóttir, 2009
- Figure 110: William Yang projects a slide of his friend Allan, whose story forms part of Tony Ayres’ film and William Yang’s monologue performance, *Sadness* Photo: Anne Zahalka, 1996
- Figure 111: Marine Lance Corporal James Blake aka ‘*The Marlboro Marine*’ Photo: Luis

Sinco / LA Times, 2004

Figure 112: *Platypus*, Watercolour Drawing, JW Lewin, 1870