



Dr. Catherine Summerhayes
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Short Biog:

Dr Summerhayes' thesis, 'Film As Cultural Performance' (Film Studies, Australian National University, 2002) focused on the concept and practice of theatrical performance in relation to film. Her major research areas are in documentary film studies and new media theory and performance. In 2004, she convened and directed ***AD – Art of the Documentary***: a combined international conference, film competition for emerging filmmakers and film festival at the National Museum of Australia, ScreenSound, the National Gallery of Australia. Her work has recently been published in several national and international journals and anthologies, including her major article, '**Haunting Secrets - Tracey Moffatt's *beDevil***' which was published in the Fall 2004 issue of the University of California's film studies journal *Film Quarterly* Vol. 58:1. Her monograph on Moffatt's films, ***The Moving Images of Tracey Moffatt*** was published by Charta Edizione, Milan in September 2007.

Dr. Summerhayes also holds the graduate degree of Bachelor of Letters from ANU in Social Anthropology. Her thesis title for this degree was 'Film, Fiction and Anthropology, An Exercise in Naivete.' She was a member of the Music Committee for the Australia Council 1994-1996 and Chair of the Music Committee on the ACT Cultural Council 1997-1999. She was also on the Organisation Committee for the Australia Council special conference on the music industry in the digital age: Music Unlimited (1995). She is a composer and performer of voice and celtic harp who has produced six CDs, released on Larrikin/Festival. Her compositions include song, theatre music and choral work, and the writing of music to the poetry of Bill Manhire, David Campbell, John Shaw Neilson, R.F.Brissendon and traditional Maori poetry and the visual art of Ralph Hotere, Colin MacCahon, Arthur Boyd, Rover Thomas, Bea Maddock, Joy Hester and Mandy Martin.

Research Interests:

Her area of interest includes new media/audiovisual studies, documentary studies, cultural studies and theatre/performance studies: with a specific focus on relationships between creative practice and narrative/cultural meanings available in audiovisual communication. My research is concerned with the analysis of cinemedia: television, cinema and new media in the context of critical theory, theatre and performance theory. My current research is specifically in documentary and new media studies. I am developing a project which analyses the ways in which experimental cinema and new media art draw on what has been thought of up to date as 'documentary' content in the creation of 'art'.

Current Research Projects:

Monograph: Film As Cultural Performance – an analytic framework

ARC Application: At the Limits of Documentary

Selected Publications:

Book

Catherine Summerhayes (2007). *The Moving Images of Tracey Moffatt*, Milan and New York: Charta Edizione.

Book Chapters

1. Catherine Summerhayes (2008) 'Beyond What You Could Ever Imagine': David MacDougall's Link-Up Diary (1987) and The Age of Reason (2004) & Bob Connolly's and Robyn Anderson's Black Harvest (1992) and Rats in the Ranks (1996), in *Nouveaux indices du monde - aspects du documentaire contemporain*, University of Marseilles Press, ed. Jean-Luc Lioult.
2. Catherine Summerhayes (2007): 'Just a Woman Among the Cyborgs: Sarah Connor in *Terminator 2: Judgement Day*' in *Women Willing to Fight: the fighting woman in film*, Eds. Silke Andris and Ursula Frederick, Newcastle, UK: Cambridge Scholars Press.
3. Catherine Summerhayes and Roger Hillman (2005). 'Carl Vine and Tracey Moffatt's *beDevil*', in Reel Tracks: Australian Feature Film Music and Cultural Identities, Ed. Rebecca Coyle, John Libbey Publishing in association with Perfect Beat Publications, Distributed by Indiana University Press (USA) + Elsevier Australia.
4. Catherine Summerhayes (2003). 'MOVING IMAGES - THE FILMS OF TRACEY MOFFATT - so far ...'. Women Vision: Women and the Moving Image in Australia, Ed. Lisa French. Melbourne: Damned Publishing, 2003, 267-280.

Articles

1. Catherine Summerhayes (2007). 'A Play of Memory: Chris Marker's *Sans Soleil* (1983).' *Scan: Journal of Media Arts Culture*, (Vol.4, No.2, August. 2007) http://scan.net.au/scan/journal/display.php?journal_id=97
2. Catherine Summerhayes (2004). 'Haunting Secrets – Tracey Moffatt's *beDevil*', *Film Quarterly* (Vol.58, No.1 Fall, 2004).
3. Catherine Summerhayes (2003). 'Who in *Heaven?* Tracey Moffatt: men in wet-suits and the "female gaze"', JNT: *The Journal of Narrative Theory: Special Issue: 'Vision and Visuality'*, Eds. John Docker and Subhash Jaireth, 33.1 (Winter 2003): 63-80
4. Catherine Summerhayes (2002). 'Transformative Play in the Art of Tracey Moffatt'. *Inter/Sections - the Journal of Global Communication and Culture*, 2:5 (Winter 2002): (177-184)
5. Catherine Summerhayes (2002). 'TRANSLATIVE PERFORMANCE IN DOCUMENTARY FILM - Bob Connolly's and Robin Anderson's *Facing the Music*'. *Media International Australia* No.104, August 2002.
6. Catherine Summerhayes (2002). 'Power and Performance Artist in Reality Television. Visible Evidence Conference Papers, Marseilles. <<http://www.up.univ-mrs.fr/visevi/articles/summerhayes.pdf>>
7. Catherine Summerhayes (2001). 'Still Film: Tracey Moffatt's *beDevil* and *Invocations*'. *Photofile, Journal of the Australian Centre of Photography*. December 2001.
8. Catherine Summerhayes (2001). 'GOING BACK FOR THE WOUNDED: Cultural Performances of Exposure Through *Link-Up Diary*'. *Metro* 127/128 Autumn/Winter 2001 (30-41).

Website

AD – Art of the Documentary: <http://arts.anu.edu.au/artofdocumentary>

Encyclopedia Entries

Entries on John Hughes and Tracey Moffatt for *Encyclopedia of the Documentary Film*, Fitzroy Dearborn Publishers, London, (forthcoming 2005).

Teaching:

Documentary: Real Life in Virtual Space (FILM2010)

Cinemia As Performance (NEWM2002)

Media Cultures 1 (NEWM1001)

Media Cultures 2 (NEWM2001)

Media Cultures 3 (NEWM3001)

Film Studies Honours (FILM4005F)

New Media Arts Honours (NEWM4005F)

Recent Postgraduate Supervision:

Vivien Silvey, Doctoral Program Film Studies

Winnie Yang, Doctoral Program New Media Arts

John Kerr, Doctoral Program New Media Arts

Jie Gu, Doctoral Program New Media Arts

Josh Wodak, Doctoral Program RSH