

Intersections in Film and Media Studies

This special issue of *fusion journal* is edited by Dr Jodi Brooks (University of New South Wales), Dr Kathleen Williams (University of Tasmania), Dr Jessica Ford (University of Newcastle) and Dr Melanie Robson (UNSW)

“We congratulate the editors and contributors of this impressive, intellectually provoking collection of articles exploring film and media intersections that will take our readers well beyond traditional concerns and approaches. Across a diverse range of topics, it offers innovative ways of understanding how hybridisation processes inform what and how we consume, produce, teach and learn – and enjoy – about the screen. This issue will engage emerging and early career researchers as much as experienced academics across a range of Film and Media Studies areas. Importantly, it also proposes new approaches that can be applied to and extend other fields of research.”

Associate Professor Jane Mills (University of New South Wales), *fusion journal* Associate Editor

Articles in this Special Issue

Women, Film and Independence in the 21st Century: A Roundtable Panel at ACMI

Margot Nash, Lisa French, Santilla Chingaibe, Claire Perkins and Kristy Matheson

The Netflix Documentary House Style: Streaming TV and Slow Media

Daniel Binns

“Documentary is dialectical, certainly, and it is discursive. To watch any on-demand content, though, is to engage in a discourse of platforms and infrastructure, of algorithms and aesthetics.”

Inhabiting the Image of Collisions: Virtual Reality Cinema as a Medium of Ethical Experience

Adam Daniel

“By emphasising the role of presence, VR filmmakers can produce an experience of spectatorship that is less dependent on narrative linearity and instead opens the possibility for manifold subjective experiences of space and time. These experiences manifest uniquely for each viewer, dependent on where they choose to look and when.”

Feminist Cinematic Television: Authorship, Aesthetics and Gender in Pamela Adlon’s *Better Things*

Jessica Ford

“Feminist filmmakers and television creators are increasingly asserting themselves, their storytelling, and their politics on television and while television distributors and audiences seem to have made room for them, evaluative and interpretive frameworks also need to be reformulated accordingly.”

Sip My Ocean: Immersion and Optical Color

Wendy Haslem

Wendy Haslem explores how Pipilotti Rist's exhibition Sip My Ocean "expands the possibilities of exhibition, resulting in the potential for the gallery space to become a 'newly radicalised "cinematic" space' (Elwes, 2004)."

Memories in the Networked Assemblage: How Algorithms Shape Personal Photographs

Tara McLennan

"The memory work of curating and storytelling with personal photographs is increasingly undertaken in digital internet-enabled spaces, and yet the desire to shape and craft narrative from a vast personal archive endures."

Media Convergence and the Teaching of Film Studies

Melanie Robson

"The key issue is that film students access all media – cinema, television, YouTube videos, podcasts, video essays – on the same devices via the same means; this means that not only are the platforms converged, but the experience of engaging with them are, too. In other words, it is increasingly difficult to differentiate between different forms of visual screen media in the classroom."

Across and In-between: Transcending Disciplinary Borders in Film Festival Studies

Kirsten Stevens

"Moving well beyond the traditional concerns of texts, nations and industry, film festival research offers an approach to the study of screen environments that privileges understanding film through its social and cultural construction."

fusion journal is an international, online scholarly journal for the communication, creative industries and media arts disciplines. Co-founded by the Faculty of Arts and Education, Charles Sturt University (Australia) and the College of Arts, University of Lincoln (United Kingdom), *fusion journal* publishes refereed articles, creative works and other practice-led forms of output.

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