WHO IS BEHIND THE CAMERA?

The cinema of Giorgio Mangiamele

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Abstract

The cinema of independent film director Giorgio Mangiamele has remained in the shadows of Australian film history since the 1960s when he produced a remarkable body of films, including the feature film *Clay*, which was invited to the Cannes Film Festival in 1965. This thesis explores the silence that surrounds Mangiamele's films. His oeuvre is characterised by a specific poetic vision that worked to make tangible a social reality arising out of the impact with foreignness—a foreign society, a foreign country. This thesis analyses the concept of the foreigner as a dominant feature in the development of a cinematic language, and the extent to which the foreigner as outsider intersects with the cinematic process. Each of Giorgio Mangiamele's films depicts a sharp and sensitive picture of the dislocated figure, the *foreigner* apprehending the oppressive and silencing forces that surround his being whilst dealing with a new environment; at the same time the urban landscape of inner suburban Melbourne and the natural Australian landscape are recreated in the films. As well as the international recognition given to *Clay*, Mangiamele's short films *The Spag* and *Ninety-Nine Percent* won Australian Film Institute awards. Giorgio Mangiamele's films are particularly noted for their style. This thesis explores the cinematic aesthetic, visual style and language of the films. It also explores the influence of the cultural context in which the films were made and from which the film director originated. It looks at wartime Sicily, and specifically the film director's natal city Catania; the neorealist period in post-war Rome; and the city of Melbourne to which the film director relocated in 1952. Finally, the research looks at the filmmaking experience whilst working for the Film Unit of the Papua New Guinea Government in Port Moresby.

Declaration

This is to certify that

(i) the thesis comprises only my original work towards the PhD except where indicated in the Preface,

(ii) due acknowledgement has been made in the text to all other material used,

(iii) the thesis is less than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices

Preface

Editor of the book (2005) *Sguardi australiani: idee, immaginari e cinema degli antipodi* Genoa: Le Mani

Articles published on Giorgio Mangiamele:

- (2009) "Giorgio Mangiamele's *The Spag*" in *Altreitalie 38-39*, Turin: Centro Altreitalie, pp 290-300

- (2005) "Giorgio Mangiamele, l'autore in/visibile" in Tuccio, Silvana (ed) *Sguardi australiani; idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 99-108

- (2005) Curated a retrospective of Mangiamele's work, including films and photographs, *Mangiamele/Melbourne*, Catania, Italy, April 13

- (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele" in Tuccio, Silvana (ed) *Sguardi australiani; idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186

- (2005) "Italo australiano, regista e ribelle" in *Il Manifesto (Alias)*, 2 July, p 8

- (2005) "Il cinema di mio padre" (miniDV 10"), screened as part of retrospective *Mangiamele/Melbourne*, Catania, Italy

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Introduction: In/visible filmmaker

> What then are the implications if non-Anglo-Celts wish to participate in selecting the words, which, according to Barthes, consolidate social meaning? What kind of signification is non-Anglo-Celtic writing permitted within Australia? The swift answer is that such writing is invisible in literary and cultural histories and is usually received as sociology (the 'migrant problem' leading inevitably to the migrant as problem) or as oral history (authentic first hand accounts from marginal groups). (Gunew, 1990: 73)

The cinema of independent film director Giorgio Mangiamele has remained in the shadows of Australian film history since the 1960s when he produced a remarkable body of films. His oeuvre is characterized by a specific poetic vision that worked to make tangible a social reality arising out of the impact with foreignness—a foreign society, a foreign country. Giorgio Mangiamele's filmmaking experience might be considered problematic because, as Sneja Gunew elucidates, the films were written outside the parameters set by the dominant culture (which in Australia is of British descent and commonly referred to as Anglo-Celtic), and furthermore, working alone (and under the designation *migrant*, reserved for the person of southern European origin), the sense of legitimacy, and in consequence visibility, became a problem. What should have been the development of an aesthetic language became a marginalised language—though not being the language of marginalisation. In the endeavour to complete his cinematic productions and despite the pressure towards silence, he worked to make his voice heard. As Gunew writes, referring to writing:

> …the immigrant's speech (rather than writing) is solicited and the more disordered it is the more authentic it supposedly sounds. In those terms immigrant or non-Anglo-Celtic writing is valued precisely in so far as it is inscribed with the marks of linguistic naivety and (even) incompetence: broken language being symptomatic of subjects not yet assimilated (rendered the same) or 'naturalized'. (Gunew, 1990: 74)

In 1970, Giorgio Mangiamele shot the last film he was to make in Australia, *Beyond Reason*. In 1979 he moved to Papua New Guinea to work for the Information Office of the Government of Papua New Guinea. He directed several films for the Government of Papua New Guinea, including: *Papua New Guinea Joins the Silk World* (1979), *The Living Museum* (1980), *The Caring Crocodile* (1981) and *Sapos* (1982).[1] This period represented a prolific time for Giorgio Mangiamele working in a country relatively close to Australia, and marks his status as a filmmaker whose significance transcends national borders.[2] However, in Australia from the early seventies onwards, marginalisation had become a reality. ("In their very being those new Australians represented boundaries, or margins, those marginal voices which bordered the known country and were themselves hybrids comprising both the known and the unknown.") (Gunew, 1990: 111)

In the 1960s in Melbourne Giorgio Mangiamele was known and esteemed within the film community and his films won awards.[3] He worked to stimulate a local film industry, alongside important figures including Tim Burstall and Phillip Adams. Despite this, his career was not able to take off. In the 1970s, with the establishment of funding bodies, aimed at invigorating the film industry in Australia, a new generation of filmmakers became active, including Phillip Noyce, Fred Schepisi, Gillian Armstrong, George Miller, Peter Weir and Tim Burstall. Giorgio Mangiamele, instead, was neither able to gain access to nor deal with the bureaucracy of film industry funding. The resources to produce the films he wished to make, in order to continue his career as a film director, were unavailable. In this situation, the name of Giorgio Mangiamele is not only excluded from the list of filmmakers producing films, but abruptly he became a figure without status.[4]

In the 1970s the wider cultural reality had already begun to assume a heterogeneous appearance through the presence of a multitude of cultural origins

[1]These films were deposited in the National Film and Sound Archives in May 2002. Copyright regarding the films remains with the Government of Papua New Guinea.

[2]In the book *Cinema & Nation* (Hjort and Mackenzie (eds) 2000) the notion of national cinema is debated and theorized. Mangiamele's very presence in Australia was both a challenge to the notion of national cinema and contemporaneously widened the concept of what is Australian cinema and who are its film directors.

[3]At the Australian Film Awards in the respective years, *The Spag* (1962) and *Ninety-Nine Percent* (1963) were awarded an Honourable Mention, and *Clay* (1965) won the Silver Award, the Silver Medallion and the Kodak Silver Trophy

[4]See Chapter Four on the dynamics of Giorgio Mangiamele's endeavour to be recognized as a filmmaker in the Australian film industry in the 1970s.

and hybrid realities, including Australians of Indigenous culture.[5] Despite this evolution in society, the productions that received funding were concerned with the consolidation of an Australian identity based on and reflecting the concerns of Anglo-Celtic culture;[6] sites that informed the collective memory of this culture predominated, such as the Australian countryside, the outback, the suburbs and so on. In light of this balance of representation, it became imperative for that part of society of non-Anglo-Celtic background (that which was not included or represented in the dominant conception of an Australian identity, though they traversed or inhabited the same sites) to avoid being identified as Other, immigrant, or marginal (for example, by changing one's name and so on).

With a new notion of Australia awakening, designed to capture and narrate an Australian identity, the films of Giorgio Mangiamele appeared to have no relevance or place. The films that he made in the 1960s embedded in an Australian reality and reflecting European aesthetics in an Australian context (which so seduced Melbourne intellectuals and artists at a time when the city was desolate of a fully fledged cultural scene) were not considered significant. The film *Beyond Reason*, a psychological drama, reflecting the shift in mores related to sexuality and individual determination was not enough to propel his career forward. And the film *Clay*, despite it having been selected to compete at the *Festival de Cannes*, received no recognition or support from the Australian government. In an interview, Giorgio Mangiamele describes the episode that preceded the screening of the film at Cannes in 1965:

> "When I arrived there I went to the Australian Embassy in Paris…. all the employees told me he was busy [the ambassador], the usual stories. I could not get in touch. Luckily, a friend of mine by the name of Peter Hoysten, a clever young man, was in England…I had helped him to create a theatre group, because he's a theatre director, to enable him to go to England. As soon as he found out I was there (he is a good friend) he dropped everything and came over from England to Cannes. That's the situation. He said: I'll stop

[5]See article discussing among other issues the representation of Australians of Indigenous culture on film: "Cinema: I cortometraggi di Tracey Moffatt, Ivan Sen, Darlene Johnson, Richard Frankland", in Tamisari, F, Di Blasio, F (2007) (eds) *La Sfida dell'Arte Indigena Australiana: Tradizione, Innovazione e Contemporaneitá*, Jaca Book, Milan, pp 171-187

[6]See interview by George Negus of Phillip Adams on the 1970s film revival, Broadcast 03/03/2003, transcript at: http://www.abc.net.au/gnt/ and Murray, Scott, *The New Australian Cinema* (1980).

> in Paris on the way and speak to the Ambassador'…it was a matter of hours but he made it just in time for the screening of the film." (Lampugnani, 2002: 23)[7]

In the interview, he also recalls the silence that awaited him upon his return to Melbourne from Cannes. Even though the film *Clay* had been spoken about in world newspapers, with comments on its poetic aesthetic, style and evocative photography, neither Giorgio Mangiamele, as director, nor the film, could be acknowledged in Australia (his adopted country).

Giorgio Mangiamele arrived in Australia following study and work in Rome, a city recovering from the Second World War and in which neorealism was at its height; his intention was to initiate a film career and set up a school where people could be trained as actors for film productions. His arrival in Australia was rendered dramatic by the fact that he was detained in a camp for immigrants in the Victorian countryside, specifically at the Rushworth Commonwealth Immigration Camp. From this experience it became imperative to begin making sense of the disorientation and the inherent inhumanity in the detainment.[8] The act of observing (and filming) the Australian reality became the departure point in the endeavour to dislocate the self from the hostile conditions that had created an obstacle to one's sense of determination. The first film made in Australia by Giorgio Mangiamele, the feature length *Il contratto* (1953), is an attempt to address the status of young men in search of work in metropolitan Melbourne in the 1950s. With *The Spag* and *Ninety-Nine Percent* in the early 1960s, the reality of displacement and racism are put into focus; with *Clay* the plight of the individual as stranger is embedded in a rural Australian context; with *Beyond Reason* a view of the changing nature of society and mores is offered; and finally with the films made in Papua New Guinea, Mangiamele reveals an ability to document free of anthropological constraints, providing a vision whose reach is inclusive and international.

In the slow voyage from Europe to the Australian continent, the photographer/filmmaker Giorgio Mangiamele took photographs of the passengers

[7]Giorgio Mangiamele was able to subtitle the film in French and attend the event through the donation of funds from an anonymous supporter.

[8]Much has been written about the history of the Australian policy of internment during the World Wars, during the 1950s and 1960s as means of managing the labour force invited to work in Australia, and in recent times in the management of refugees.

and thus begun narrating the collective journey made across the seas.[9] Once on land, however, he worked to divest himself of that emigrating passage (that of dislocating from a country of origin and placing oneself into an exilic state); he put into action the transformation afforded by the sea voyage and delved into the potential of the new and unknown environment in order to assimilate it as part of his own existential experience. However, finding himself in a state of detention, he would not be free of the migrating ship. In an account given by his daughter, one of his first actions was to appropriate a motorbike and ride the 160km from Rushworth to Melbourne in order to protest about the conditions in the so-called migrant camp,[10] where people were held without explanation. Gunew writes:

> On the other hand, the emigrants, who at some mystic Neptune's line became immigrants, had to be made aware that they were crossing boundaries and that, indeed, they would never stop crossing boundaries all their lives. By definition to be a new Australian was to be a boundary crosser, a transgressor, in the eyes of those who like to think that they had already been t/here. (Gunew, 1990: 111)

The "problem" of Giorgio Mangiamele might therefore be the fact of having crossed a mysterious borderline; the crossing having transformed him from a photographer/filmmaker into a migrant, an Other. The parameters that invested one with the ability and potential to act within Australian society were defined *a priori*, labels and positions were pre-constituted. Ghassan Hage writes:

> It is this discourse of limits that makes clear that those who tolerate imagine themselves to be in a position of spatial power. Likewise, the tolerated others are imagined by definition to be present within 'our sphere of influence'. They are part of 'our' nation, but only in so far as 'we' accept them…that is the tolerated are never just present, they are positioned. (Hage, 1998: 89-90)

Positioned, or even imprisoned, by the condition of being designated migrant, and in Giorgio Mangiamele's case his contribution to Australian film history rendered invisible.

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[9]See Department of Immigration Fact Sheets: "Fact Sheet 4 – More than 60 years of Post-war Migration." www.immi.gov.au/media/fact-sheets/04fifty.htm

[10]See interview with Claudia Mangiamele: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186

> Although individuals experience migration as the outcome of their personal decisions, the option to migrate is itself socially produced…An example is the notion that poverty as such is a migration push factor; yet many countries with great poverty lack a significant emigration history. (Sassen, 1998: 83)

In the act of migration, the movement from one country to another, usually from a known reality to an unknown one (based on more or less thorough research of the new place) occurs along charted routes. The filmmaker's passage to Australia in the early 1950s, along with Italians, Germans, Lithuanians, Greeks and other Europeans, was sponsored by an Australian government in need of labour, set down in a specific contract.[11] However, once in Australian territory, a migrant's destiny was marked by marginalisation. Saskia Sassen writes: "…immigrants rarely have the same occupational and industrial distribution as citizens in receiving countries." (Sassen, 1998: 83) And in relation to intolerance, Hage observes that: "More recently, Australians engaged in a massive exercise during World War II of caging and detaining 'ethnics', including some who actually held Australian citizenship" (Hage, 1998: 111)

In eighteen years, from the time of his arrival to Australia in 1952, Giorgio Mangiamele had produced several short films, three feature films, photographs and generated a certain reputation. The films and photographs in fact survive today. The words of Agamben provide a way of thinking about this work as meaningful and as encapsulating a narrative:

> Each event, however commonplace and insignificant, thus became the speck of impurity around which experience accrued its authority, like a pearl. For experience has its necessary correlation not in knowledge but in authority—that is to say, the power of words and narration… (Agamben, 1993: 14)

The cinematic work of Giorgio Mangiamele, and the photography, thus, stand as testimony: out of the invisibility narratives are formed like "pearls"—which can be read today just as they were conceived, and as "imperfect" as they were and continue to be: unfinished, instinctive, low-budget, but visible.[12] The work also stands as testimony of the process a person must accomplish in order to

[11]See Turnour, Quentin (2001) "Giorgio" in *Senses of Cinema* (online) Issue No.14, June. The article is based on an interview given by Giorgio Mangiamele.
[12]Hamid Naficy in his book *An Accented Cinema* (2001), states that the characteristic traits of films made by exilic figures are exactly those that manifest imperfection in their work.

assimilate the experience of dislocation and exile. The impulse to dislocate from a previously known environment, along with the encounter with a new territory, grow to be a charge of creative energy (positive) that a subject might be invested with and which becomes the material from which projects might be drawn (survival). The effort that Giorgio Mangiamele made in actualising his projects can also be viewed as an attempt at keeping his personal story intact. He was taking position and visually determining the nature of the experience of dislocation. And, as a dislocated person, he was attempting to give shape and voice to the figure of the foreigner.

Once in the city of Melbourne, Giorgio Mangiamele was determined to live the new place by assimilating and transforming it with his imagination. Charisma and an ability to communicate brought down barriers and translated into a situation in which he was surrounded by people wanting to collaborate and work with him, benefiting from the knowledge and contiguity with Italian film culture that he brought.[13] Furthermore, he was able to initiate a discourse on the very word "immigrant"; his work, in fact, supersedes any pre-constituted notion of immigrant. As Edward Said writes:

> Because the exile sees things both in terms of what has been left behind and what is actual here and now, there is a double perspective that never sees things in isolation. Every scene or situation in the new country has its counterpart in the old country. Intellectually this means that an idea or experience is always counterposed with another." (Said, 1994: 44)

This "double-vision", the privilege of the exiled person, is invested in each photographic image captured by the lens of Giorgio Mangiamele's camera. The new world contained the "colours" of the world that had just been left behind, giving rise to the development of a unique vision. The new vision responds to the reality with which one is confronted or which sits before one's gaze—rural landscapes, urban streetscapes, local people, and linguistic vernacular. Giorgio Mangiamele created unique images of Australia, which represented Australia overseas, and which contributed to a contemporary Melbourne in the 1960s.

[13]Many people worked with Giorgio Mangiamele, some would go on to develop careers in the film and television industries. Collaborators, actors, crew and friends included Tim Burstall, Phillip Adams, Terence Donovan, Bob Clarke, George Dixon, Sheila Florance, Joan Hall, Ettore Siracusa, Ollie Ven-Skevics, Maggie Copeland, Janina Lebedew and many others.

"What one encounters here is a politics of language which rests not on the power within language, the power of rhetoric, but on the power behind language." (During, 1993: 460)

The cinema of Giorgio Mangiamele at first appearance seems easily translatable—oneiric in tone, modern, romantic, devoid of postmodern concerns, such as the search for identity, the juxtaposition of genres and the rupture of the concept of myth. However, it is populated with characters attempting to mediate the experience of dislocation or struggling with disorienting experiences, as for example, that of crossing the threshold into a another country whilst devoid of a language (ironically the feature film *Il contratto* is incomplete as the sound was never finished), devoid of a proper story (since the continuity of history remains in the place left behind), and devoid of affection (the overriding sense of displacement reigns over the senses). In the early films, it is evident that the point of departure of the protagonists is a country other than the one being traversed, and in the later films that the country being traversed is the place of reckoning. Thus, the very act of filmmaking was a way of talking about the shared experience of dislocated people, and a way of creating a "language" which marked the process by which a place of origin becomes dislocated from one's heart and soul in order to survive the state of foreignness.

Also, the ability to enact transformation is the basis of the power behind the cinematic language of Giorgio Mangiamele: transformation of the auteur/narrator, transformation afforded by travel and dislocation, and transformation of the found locations. In fact, Giorgio Mangiamele, in his cinematic project turned the streets of Carlton (the Melbourne suburb where variations of Italian were once part of the soundscape) into the location of a film set. And, it is in this context that he was able to produce an environment where his voice, a definition of himself, his poetic vision, and his personal history, were able to have position. With the transformation of the surrounding reality, a sense of dignity was restored and the articulation of that which was intolerable—the negation of origins and identity—was able to take place. Marginalisation due to foreignness becomes, in this way, the object of his cinematic work. In the medium-length film *Ninety-Nine Percent* (1963) the protagonist's aspiration to remarry is posited against a social environment where prejudice and attempts at undermining a sense of legitimacy prevail. The protagonist demonstrates self-

irony, but the social environment in which he lives can only afford him the definition of foreigner. As a newly arrived person he is automatically a "transgressor" (Gunew) and must be "positioned" (Hage). In this way, the filmmaker demonstrates intimate understanding of his protagonists, a position that finds parallels in the work of John Berger and Tahar ben Jelloun on the male figure in a foreign country.[14]

In the short film *The Spag* (1962), a young boy, does not survive the hostility by which he is surrounded. The boy's memory of his friends in his country of origin is recent, and his mother dreams of a swift return. For the mother, however, the country of origin will remain a constantly evoked nostalgic entity, relegated to the state of daydream. The very moment in which the return fantasised by the mother appears to become reality, the presentiment of the death of the son takes over her vision. The sacrifice of the son (cancellation of origin) is that which is demanded by the fact of being in a new country (a new space-time). For as Agamben shows, the encounter between person and space is an "experience of time" from which a history can evolve and culture created, but with a new space-time, this experience is inevitably altered, and new demands on the self and person arise. A new cultural standing cannot occur without the experience of upheaval in which time (memory, projection, present) is altered.

> Every conception of history is invariably accompanied by a certain experience of time which is implicit in it, conditions it, and thereby has to be elucidated. Similarly, every culture is first and foremost a particular experience of time, and no new culture is possible without an alteration to this experience." (Agamben, 1993: 91)

On the outskirts of Melbourne, Giorgio Mangiamele found another location: the artists' colony Montsalvat,[15] which became the set of *Clay* (1965). Within the context of this isolated location, far from the city, constellated with buildings which recall old Europe, the notion of integration takes on a new connotation: no longer is there a threat to one's sense of integrity due to the instability created by discontinuous and interrupted events, there is instead the unavoidable confrontation with the reality of place. With *Clay* Giorgio

[14]In the books *A Seventh Man* by John Berger and Jean Mohr (1975) and *La plus haute des solitudes* by Tahar ben Jelloun (1977).
[15] Montsalvat was the name given to what was at the time a rural property used as residence and studio by a group of Melbourne artists.

Mangiamele displays an increasing awareness and integration of the Australian environment: its features, the kind of people that inhabit it, the moods. In *Clay*, furthermore, there is an attempt at approaching the emotional level of the personalities of the protagonists, characters who are part of this place. It is interesting to note that in the film the principal protagonists are a man on the run and a woman who lives isolated from society (marginal figures though not marginalised). Furthermore, the oneiricism[16] that recurs throughout the films of Giorgio Mangiamele is a prominent feature in *Clay* and is the driving force of the script. It imbues with significance scenes like the flight of the stranger through rain, the coming together of two individuals who, for an instant, dream of transforming their lives (this dream is the basis of their connection but caught up in dreaming reality is evaded). He also utilizes the juxtaposition of scenes, a technique already used in *The Spag*, concomitant to the unfolding of the action, which remains linear in direction. In *Clay*, the action taking place out of the frame is alluded to by the narrating voice of the protagonist; it is superimposed over the figure of Margot shown walking through the fields, though she is in fact in the realm of the departed. Her voice continues talking as if she were still walking and running. The detached voice works to suggest an ideal of happiness which lasts a bare instant and the melodic and persistent tone has the effect of bringing the soul of the protagonist back down to earth, where she still has something to communicate. Giorgio Mangiamele engaged the actress Sheila Florance as the voice of Margot; the Polish-Australian actress Janina Lebedew plays Margot.

The photography in the film *Clay* makes tangible the solid structure of the buildings, the clay utilised by the artists, including Margot; and the flight through mud and rain of the stranger (George Dixon). Every frame contains the perfection and the instantaneousness of the photographic shot (the photographs taken by Giorgio Mangiamele stand as a significant body of work),[17] which contrasts with the movement and oneiricism, forming the basis of the film's tone and propelling the imaginary journey of Margot and Nick forward. The time circumscribed by *Clay*, held in balance by the immobility of the photographic shot and the movement of the drama (both interior of the characters and exterior of the events), delineates a present devoid of a past or a future. The film's emphasis on the present reveals the universal nature of the drama. The evocative power of the film

[16] From the Greek *oneiros*, meaning dream.
[17] See discussion of Giorgio Mangiamele's photography in Chapter Eight.

is thus rendered with seamless photography that supports and transports the structure of the script, for which words and dialogue take on a secondary importance.

Writing on theatre, Helene Cixous reflects on the nature of exile at a personal level:

> All but words are lost. It is an experience we have as children: words are our passage to other worlds. At a certain point, for those who have lost everything, whether a person or a country, language becomes the country. We enter the country of languages." (Cixous, 1992: 38)

For Mangiamele Australia had become his "country of languages", and the filmic language he developed—his country. The threat of invisibility was put into an acceptable perspective by the fact that he had managed to create a distinct visual language in the films. They were films that drew critical interest. Giorgio Mangiamele had been confronted with an environment that was foreign, and in light of the knowledge of "having lost everything" it had become imperative to find a language in which to be able to express oneself. With the film *Clay*, in particular, the artist Giorgio Mangiamele, and by inference Australia, had found a visual aesthetic by which to represent itself on the big screen. In the history of Australian film, the cinema of Giorgio Mangiamele arose at a crucial moment, one that demanded the invention of cultural subjectivity.

Chapter 1: The landscape of voyage

> It was also in 1960 that he [Antonioni] first spoke explicitly about film as language: "I think that one should find an original language for each film."[18]
>
> What is the spirit of Neorealist cinema? Primarily, it is a relationship with the characters, in which there is a display of feeling towards, empathy and involvement in their experiences; which amounts to an emotional investment on behalf of the director beyond that of technical skills and working mis-en-scene. If, in most of my films, I have spoken with passion about the lives of the people of my country, and I have shown feeling towards my characters, it is due to Italian Neorealist film. [19] (Xie Jin, 1989: 12)

Beginnings

Like the island of Ithaca, from where the mythical journey of Ulysses finds impetus, and which plays with contemporary imagination, the island of Sicily is similarly enigmatic. At the time that Homer wrote the Odyssey, Sicily was *Megàlè Hellas* and Hellenic culture flourished in cities such as *Syraka* (Siracusa), *Zancle* (Messina) and *Katane* (Catania) on the island, as well as *Reghion* (Reggio Calabria) e *Poseidonia* (Paestum) in modern day Campania and Calabria. Subsequent invasions made Sicily into a melting pot of cultures: Roman, Byzantine, Aragonese, Normann (Privitera, 2002). The wealth of cultural legacy that each diverse era brought to bear on the identity of the population is hidden in the intricacies of the Sicilian subject.[20] Sicily is now a contemporary site. It is where the imagination of those that inhabited it, but who chose exile, or were forced to relocate, returns to contemplate the mythology of the ancient past, the colonialist speculation of the present and the peculiarity of the Sicilian personality. Leonardo Sciascia speaks of the Sicilian subject as insular and

[18]Ned Rifkin, *Antonioni´s Visual Language*, UMI Research Press, Michigan, 1982, p14
[19]See *Festival Internazionale Cinema Giovani. Neorealismo. Cinema Italiano 1945-1949*. My translation.
[20]Personalities who broke away from the hold of insularity have become world figures, as for example Luigi Pirandello. In contemporary Sicily, much has been lost with the invasion of televised popular culture.

suspicious, having inherited the experience of invasion, a sense of isolation from the mainland and an avid attachment to land and custom. Sciascia writes:

> The fear that was "historical" in nature has transformed into "existential" fear; it manifests through the tendency towards the isolation and segregation of individuals, groups, communities – and of the entire Region. At a certain point, the sense of insecurity and the fear transform into the illusion that such insularity, with the consequent conditioning, uncertainties and conventions, constitutes privilege and strength, where in reality and experientially, it is a state of vulnerability and weakness…(Sciascia, 1970: 14)[21]

On the Sicilian subject Sciascia also notes how writer Vincenzo Consolo imbues the figure of the Baron *Mandralisca* in the novel *Il sorriso dell'ignoto marinaio* "…with the awareness of the Sicilian reality, the pain and anger of a human condition that is one of the most immovable known to man." (Sciascia, 1998: 44).

Giorgio Mangiamele started his journey on the island of Sicily. His natal city is Catania, which sits at the base of Europe's largest volcano, Mount Etna. It is from this departure point that Giorgio Mangiamele's "double-vision"—attributed by Edward Said to the exile—can begin to be traced. As an article in the daily newspaper *The Herald* dated March 1965 reported, "…his father owned a small factory that made papier-mache toys. As early as Giorgio could remember, he liked drawing and painting, but he was only twelve when he saw a movie, which settled his ideas: Greta Garbo in *Queen Christina*". However, insight into the passage from Catania, Sicily, to Rome and to Australia is gained through a personal letter dated April 3, 2003,[22] from Mangiamele's childhood friend Franco Ferlito,[23] to Mangiamele's wife Rosemary.

> You're perfectly correct. I used to go to school with Giorgio. We attended the *Liceo Artistico di Catania*. We were thirteen years old. He was good in humanities and art history, while I was good in art, I would draw from sight, as well doing architectural design and descriptive geometry. He was good in art criticism and literature. He would

[21]My translation.
[22]The original document is a two page letter written by Franco Ferlito, resident in Rome, to Rosemary Mangiamele (nee Cumming). The letter is dated April 3, 2003 and is written from Rome, Italy. The document is held by the Italian Historical Society, Melbourne.
[23]Franco Ferlito is a friend of Giorgio Mangiamele, they frequented same school in Catania and both moved to Rome in the mid 1940s. Franco Ferlito is an established architect in Rome. Ferlito collaborated with the renowned architectural studio: Studio Passarelli, Rome.

> read classic and modern texts over and over, in this way cultivating knowledge beyond that which was taught at school.[24]

With this statement, the sense of endeavour and spirit at the heart of Giorgio Mangiamele's journey is evident. However, further in the letter insight is also given to the personal, social and historical conditions in which Giorgio Mangiamele was immersed. As Ferlito notes:

> He would astonish his fellow classmates and teachers when, on invitation, he would recite lines from the Divine Comedy. What wonderful days. It was 1940-41-42; the war was in full swing. [25]

During the Second World War, the Italian peninsula, including Sicily, was under a Fascist dictatorship, allied with the Nazi dictatorship With the fall of the Fascist government in Italy, it was up to the *Resistenza*, the organised Italian Resistance, and its *Partigiani*, the resistance fighters, who progressively liberated Italy, to enter into combat with the retreating Nazis and the Italian fascist regime. The Allied Forces, in the form of the American military, arrived in Italy to aide the suppression of the Nazi occupation. The first landing of these troops was in the southeast corner of Sicily. Ferlito provides this anecdote:

> In July 1943, with the arrival of the allied forces in Sicily, Catania is liberated. As soon as the Germans abandon the city, many young *catanesi* begin to loot stores, especially grocery stores. Giorgio, despite the lack of food, sees a bookshop open, and with the looting in full swing he manages to get hold of volumes on Art History and Literature….I still recall his mother's words: "Bravo! Shall we dine on books?"[26]

In Rome in the years following the war, Ferlito enrolled in Architecture, but kept in contact with Giorgio. He recalls how for a few months, Giorgio would send cases of fish by train to Rome; Franco would collect this parcel in the morning and take it to be sold at the *mercato rionale*. Subsequently, Mangiamele decided to move to Rome. Ferlito writes:

[24]Original document is a two-page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.
[25]Original document is a two-page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.
[26] Original document is a two-page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.

> Giorgio joined the police force. They were difficult times. Giorgio's leftist politics, his ideas and his being an intellectual made it so that he was out of odds with the military lifestyle. He bought a photographic camera and the equipment needed to develop the film. By taking photographs he was able to earn some extra money.[27]

In Rome, in the mid 1940s, whilst working for the *Polizia di Stato*, Mangiamele's interest in photography, cinema and journalism began to take shape. In his curriculum vitae there are indications of his having studied Journalism and Cinema at the *Università Pro-Deo* in Rome.[28] Ferlito writes that cinema and photography seem to have become an avid interest that Mangiamele went to great lengths to cultivate.

> He would take advantage of his uniform to see as many films as possible. His new, true passion was born: PHOTOGRAPHY, CINEMA. We would critique fiercely and at length. They were great days![29]

Giorgio Mangiamele's imminent voyage to Australia is immersed in these beginnings. Ferlito concludes how Mangiamele: "…saved enough [money] for a ticket by ship to Australia. During the trip Mangiamele's new profession as photographer becomes both a source of pleasure and income."[30]

The journey that Giorgio Mangiamele undertook, thus, followed an international route, beginning in the Italian cities of Catania and Rome in the Northern Hemisphere, and arriving in the Australian city of Melbourne and subsequently the Papua New Guinean capital Port Moresby, on the other side of the World.

[27] Original document is a two page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.
[28]The Università Pro-Deo became a controversial institution when it was discovered that its founder and President until 1975, the American Roman Catholic Father, Andrew Felix Morlion, was purported to have been a CIA Agent. See article http://www.nuovaalabarda.org/leggi-articolo-padre_felix_morlion.php. The Università Pro-Deo was established within the Vatican in the early 1940s, and in the 1960s it became the Luiss (Libera Università di Studi Sociali). For Luiss, the official founding date is 1966 and it does not hold records prior to this date.
[29]Original document is a two-page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.
[30]Original document is a two-page letter held by the Italian Historical Society, Melbourne in the Giorgio Mangiamele folders. My translation.

Catania

In 1952 Mangiamele set sail from Catania, his place of birth, and one of the principal cities of the island. Like the rest of Sicily, the city has evolved in the wake of the legacy of the intersecting and overlaying of cultures across the centuries. With Palermo the capital city of Sicily, situated on the north-western corner of the island, Catania is the second most important city, situated on the eastern coast. Catania is a city of baroque architecture, which has grown in importance as a cosmopolitan city in the heart of the Mediterranean. In fact, in the 1990s the city lived through a renaissance, following decades in which social life was compromised by the climate of terrorism—the Italian years of the Red Brigade and the proliferation of criminal business through the popularly known Mafia organisations. The renaissance of Catania saw a new generation investing in the arts, youth culture, and the city's social spaces, including piazzas, the ways of the historic centre and the transformation of ex-factories into cultural centres.[31] During the renaissance the *movida catanese*, along with the revitalisation of the historic centre with bars, music venues, performance spaces and the famed walk along *via Etnea,* took impetus.[32]

In contrast, in the 1930s and 1940s, the city of Catania was under fascist rule and subsequently at war. The grandeur of the city palaces and buildings formed a background to a society in which opposing and contrasting positions governed social status and mobility. Bourgeoisie culture in Catania, and the story of its undoing, with the fascist era and the Second World War in the background, are represented in the novels of Vitaliano Brancati. For Brancati, oppression goes with the exercise of power on the basis of wealth and status and finds its most extreme expression when the two are exercised together. In the article "I piaceri della terribilità" he states:

> The oppressors of the 18th century were noblemen, and the French Revolution substituted them with less fervid oppressors, the rich. The world has over the last fifty years been in agreement on the fact that the rich must be overcome, or at least restrained; but how can

[31]The retrospective dedicated to the films and photography of Giorgio Mangiamele, entitled *Mangiamele/Melbourne*, in Catania in 2005, organised by the cultural association Lacunae in collaboration with Zo, Centro Culture Contemporanee, took place in one of these sites.
[32]With the return of a right wing administration of the City Council in the mid 2000s, some of the progress achieved was eroded.

> we be in agreement with the world when it exchanges the wealthy oppressor with a tyrant, the most fanatical and rigid of beings... (Sciascia, 1991: 184) [33]

Writer, Vitaliano Brancati was born in the town of Pachino, in southeast Sicily. He studied in Catania, and later lived in Rome. In Rome in the 1940s and early 1950s, Brancati worked as screenwriter for many film productions then steeped in neorealist aesthetics. Amongst the films for which Brancati wrote the screenplay and the filmmakers with whom he collaborated are: *Dov'è la libertà* (1954) directed by Roberto Rossellini, *La bella addormentata* (1943) directed by Luigi Chiarini, *L'uomo la bestia e la virtù* (1954) directed by Steno, *Signori in carozza*! (1951) directed by Luigi Zampa, *Guardie e ladri* (1951) directed by Mario Monicelli and *Altri tempi* (1952) directed by Alessandro Blasetti.

Brancati also wrote the screenplay for the film adaptation of several novels of which he was author, including *Anni Difficili* (1947) based on the novel *Il vecchio con gli stivali* (1944), its sequel *Anni Facili* (1953), both directed by Luigi Zampa, and *Viaggio in Italia* (1953) directed by Roberto Rossellini based on the novel *Singolare avventura di viaggio* (1932). Furthermore, Brancati's novels *Il Bell'Antonio (1949), Don Giovanni in Sicilia (1941)* and *Paolo il caldo* (1955) were made into films posthumously, respectively *Il Bell'Antonio (1960)* directed by Mauro Bolognini, *Don Giovanni in Sicilia (1967)* directed by Alberto Lattuada, *Paolo il caldo* (1973) directed by Marco Vicario.

The novel *Il Bell'Antonio* describes the social climate of Catania during the fascist era (1922-1943). In the novel the city is crippled by the widespread allegiance to the fascist regime and dogma, in fact most of Italy is in the grip of the regime (historically led by the dictator Benito Mussolini). Also, the social milieu of the city of Catania is crippled by the masculinism of early nineteenth century bourgeoisie culture. Fascist dogma and masculinism are paralleled in Brancati's novel, and they provide metonymic background to the state of being of the novel's principal protagonist, Antonio. Antonio is a young man whose beauty is beyond the credibility of all. With caricature like description, women swoon and men curse systematically throughout the story; including the priest during the Celebration of the Mass, who finds his public distracted by the presence of Antonio.

[33]In Sciascia, L, (ed) (1991) *La noia e l'offesa*, p 184. Original article published in *La città libera*, March 1945.

For Brancati, masculinism is a fundamental aspect of fascism; virility is its expression and has value beyond the specificity of the individual. In this light, for Antonio, the fact that his beauty is a sign of virility and its manifestation is what is expected of him by the society at large, including the family (who bargain their son's virility for social status) is a source of existential discomfort. In fact, the demands of family and society in response to his presumed virility are the source of Antonio's inability to respond in masculine terms. In actuality, Antonio is both impotent—a state that is not fully accounted for in the delineation of the character, and nauseated by the precepts of fascism. His lack (of virility) is a symbolic refusal of the masculinism and fascism of the society in which he is immersed. Antonio manages to hide his physical condition, though he speaks against fascism.

However, the absconding of his wife, with the aide of her family, means that knowledge of his impotence enters into the public domain. The knowledge of his condition propels people close to him to act in ways that reveal their alignment with the social and moral status quo of a society under fascist rule and dominated by a masculinist ethos. Thus, the decision that his wife makes (to have the marriage annulled and marry a wealthy nobleman), the choice that his fascist cousin makes (following a long discussion with Antonio, in which Antonio makes his demise explicit, to rape a woman who is a maid in his household), and the scene that his father enacts (to refuse to accept Antonio's impotence, choosing to frequent a brothel on the night that the Americans are bombing the city, and dying to save the honour of the family) represent both Brancati's dissent in the face of fascist and masculinist politics and his criticism of the state. In fact, Antonio's critical eye depicts the failure of the regime as a system, as represented by the brutal act of his fascist cousin; the failure of society as represented by the incongruous act of his masculinist father; and also the failure of the institution of marriage, as represented by the departure of his status-driven wife.

Antonio is unable to re/act in one way or another—his spirit is caught in the negation of sexuality (a positive act), and in this way his soul is saved from the pretence that he must display in a world that is harsh and uncompromising in its quest for the male virile hero who is ready and willing to display these features publicly, and in this way attain and demonstrate the requisite social standing. In

the passage in which Antonio enters a church (the one where he had married) with his uncle Ermenegildo, the only redemptive figure in the novel, he notes:

> Antonio climbed the nine steps outside the church with lead heavy legs; he walked across the terrace to the church entrance grasping on to his uncle's arm, all the while feeling that he was being intensely looked at from the empty balconies of Palazzo Biscari, from the closed windows of the adjoining laneway, by the marble, by the bricks, by the lance shaped shafts of the entrance gate. Never before had he felt the centre of attention as he did in that moment in that desolate place.[34] (Brancati, 2001: 218)

His state of being is tested by the memory of recent events, as it is by the presence of the priest, who is his wife's confessor, and the complicity of the Church in his affairs, in which he is transformed into victim. Antonio's lucid awareness of the situation saves him, though he cannot overcome the psychic impact of the experience. For Brancati, the rigid and unyielding demand of society, status and hierarchy are in spiritual contrast to the humanity of individuals and the need for evolution and redemption.

Giorgio Mangiamele[35] lived in the Catania of Brancati's novel during the 1930s and 1940s. Like Brancati, Mangiamele would have been aware of the pressures and contradictions meted by the society, especially with fascism and subsequently the Second World War in the midst. It is in this context that Mangiamele, like Brancati, would have developed a sense of the injustice that the individual is subjected to by the imposition of the ideals of a political regime, especially a non-democratic one, and the ideals of a cultural class, especially that which was referred to as the *bourgeois* class. As Brancati notes above, it is with the arrival of the notion of demonstrated wealth as a value, as pertaining to the way of the new rich who aligned themselves with the existing aristocracy, that society is subjected to new pressures and oppressive measures are meted. Indeed, what would have motivated Giorgio Mangiamele to leave the oppressive and claustrophobic environment in which he lived would have been a desire to see, and perhaps to test, whether social relations might be different elsewhere. And in any case, the lack of cultural space for an intellectual in the Catania of the 1930s and 1940s would have also contributed to a desire for new horizons. In fact, in the earlier part of the 20th century, many writers and intellectuals were motivated to

[34] My translation.
[35] Giorgio Mangiamele was born August 13 1926 in Catania, Italy and died May 13 2001 in Melbourne, Australia.

leave Sicily; though throughout their career and cultural exile, they remained associated with the island of their origins.

In the mid-1940s Vitaliano Brancati moved to Rome, after having spent time there in the 1930s. Luigi Pirandello studied in Bonn, Germany, and upon graduating in 1893 moved to Rome, from where his literary career began to flourish. The writer and intellectual Vincenzo Consolo moved to Milan in 1968. In an interview that appeared in the monthly newspaper *L'Isola Possibile*, Consolo answers the question as to whether Sicily is an island from which one must flee:

> …the person that leaves [the island of Sicily] does not leave on the basis of an uncertain future; rather their expulsion is demanded by certain conditions. Previously, the braccianti (rural contract workers) were those who were forced to leave, today it is university graduates; and in any case they are people who refuse to be "bought" by politicians who offer a secure job in exchange for personal 'favours'; it becomes imperative to leave in order not to compromise one's autonomy and dignity.[36]

The poet Salvatore Quasimodo left Sicily for Rome in 1919, and subsequently for Milan in 1934, which became his adoptive city. The painter Renato Guttuso also left Sicily for Rome in 1933. In contrast to this trend other writers and intellectuals such as Leonardo Sciascia and Gesualdo Bufalino did not relocate, remaining in Sicily. Artists, writers, poets, despite living and working in exile remain permeated by the colours, sounds and society of their island of origin, and constantly evoke it in their work—Luigi Pirandello's plays enter into the heart of Sicilian society and custom, and the paintings of Renato Guttuso are inspired by the colours and the vibrancy of the tradition of the painted carts in Sicily.

Like many intellectuals, Giorgio Mangiamele left Sicily to study and pursue a career, taking with him elements of his Sicilian experience and acquired aesthetics. Once in Melbourne, Mangiamele was in the position of seeing first hand the plight of European people, especially from his native Italy, in the midst of the relocation phenomenon. In particular, Mangiamele was able to understand how the social status of these people in the city, in which they had settled, was

[36]Battaglia Laura Silvia, (2007) "La metafora ci salverà dalla Sicilia delle coppole", [interview with Vincenzo Consolo] in *L'Isola Possibile: Mensile di informazione e approfondimento*, Catania: 16 February. My translation.

altered. Mangiamele captured this picture of the passage from one society to another, to which he was witness, and subsequently also victim, with his imagination and filmic endeavour.

Giorgio Mangiamele's early films are permeated with an awareness of social fragility and injustice, which he communicated through film and in part through a neorealist lens. The neorealist school of filmmaking began flourishing in Rome in the late 1940s, providing filmmakers with a stylistic approach through which to broach the reality of everyday life in the aftermath of a turbulent historical period,[37] which had shaken people both ideologically as well as in the matter of survival. If Mangiamele had returned to Catania following his Roman sojourn, perhaps he would have based his films on the plight of the people living under the gaze of the volcano, Mount Etna. Another filmmaker, Luchino Visconti made *La terra trema* (1948) on location in a small fishing village on the coast just north of Catania. The place is Aci Trezza, which stands in front of the *Faraglioni*—the legendary rocks which the Cyclops had thrown at Ulysses as he made his escape. The film is based on a story by Giovanni Verga, in which a family of fishermen who are struggling to avoid exploitation, attempt to establish an independent livelihood. Roberto Rossellini shot part of the film *Paisá* (1946) in Catania. The film is a series of stories describing events during the American soldiers' march from Sicily to Rome.

In the early part of the twentieth century significant silent films were shot in Catania, including the film *Sperduti nel buio: gente che gode e gente che soffre* (1914), directed by Nino Martoglio, with actors Giovanni Grasso and Virginia Balistrieri, based on a Neopolitan drama by Roberto Bracco; and the film *Malia* (1911) directed by Alfredo de Antoni based on a story by writer Luigi Capuana.

Neorealism

Amongst the group of neorealist filmmakers, which include Vittorio De Sica, Roberto Rossellini, Luchino Visconti and Giuseppe De Santis, is film-

[37] In his appraisal of Vittorio de Sica's *The Bicycle Thief,* André Bazin states that Italian neorealism shows the drama of a banal or social 'event' as having as much 'validity' on the screen as that created for the purposes of 'spectacle' by the very fact that it is immersed and arises out of a social context whose integrity naturally creates mis-en-scene.

director Luigi Zampa. Luigi Zampa has received less attention compared to his contemporaries. However, Zampa was active in what was the peak of the neorealist school, working closely with Vitaliano Brancati. The film *Anni Diffcili*[38] (1947) directed by Luigi Zampa is a neorealist film on the bleakness of conformism. It dissects the mediocrity of the individual in a society that was losing sight of the value of human endeavour; it tells the story of a blue-collar worker attempting to survive in the era of fascism. The film marks the beginning of the collaboration between Zampa and Brancati, and is permeated by much of Brancati's vision on the state of society and the individual. Vito Attolini writes:

> Like Brancati's short novel, the film is set in Sicily. It translates into coherent, measured scenes the sordidness of mediocre lives in which apathy prevails; an atavistic education to conformism means that tentative proclivity is self-repressed: what comes out of this is a portrait of the "average" Italian, who in his own way was responsible for fascism. [39] (Attolini, 1988: 124)

In another historical film directed by Zampa, *Processo alla città* (1952) based on the renowned anti-mafia operation by the Neopolitan courts of justice in1905, Daniele Lupi notes that:

> The filmic realism comes out of the *vicoli* of Naples, where the troupe was shooting at three in the morning surrounded by a mass of people; it comes out of the professional actors of the *sceneggiata napoletana* [Neopolitan traditional theatre] whom Zampa and his assistants Nanni Loy and Mauro Bolognini recruited from the theatres, which opened at eleven in the morning; and from the farmers returning from the wholesale markets.[40]

The driving force behind neorealist filmmaking is the desire to capture an experience and present it in a fresh way: an experience that is pertinent to the lives of a people and fresh because it engages with the issues at the heart of the contemporary individual. A feature of neorealist filmmaking is that of adopting as actors in the film the very people that are animating the experience in real life. It was through these people/actors, who were the subjects of the experience and living in the place where it was all happening, that the spirit of the experience was

[38]The restored version of the film was screened at the *Mostra internazionale d'arte cinematografica di Venezia*, 2008.
[39]My translation.
[40]Lupi, Daniele, Venezia 65: Il realismo di Luigi Zampa, 30 agosto 2008, webzine www.schermaglie.it.

captured. The camera could indulge in the viewing of the enactment of spontaneous expression, and capture the language and gesture that was communicating the experience. The filmmaker's role was to be on the spot—an eyewitness—and to record the various expressions of despair, destitution, oppression, alienation connected to historical events that had repercussions on individual lives within a community; events such as the era of fascism represented in the film *Anni difficili* (Zampa, 1947), the post-war period represented in *Paisà* (Rossellini, 1946), *Roma città aperta* (Rossellini, 1946), *Ladri di biciclette* (De Sica, 1948), of societal iniquities represented in *La terra trema* (Visconti, 1949), *Riso amaro* (De Santis, 1949), *Processo all città* (Zampa, 1952).

Neorealism was a literary term before it was adopted in the early 1940s for cinematic productions coming out of Italy. In its literary context the term neorealism has other connotations though it marks a new approach to literature. As Bondanella notes:

> …the major works of Neorealist fiction which appeared almost contemporaneously with the most important films embodied an entirely different aesthetic. Novels such as Elio Vittorini's *In Sicily* (1941), Carlo Levi's *Christ Stopped at Eboli* (1945), Italo Calvino's *The Path to the Nest of Spiders* (1947) and Cesare Pavese's *The Moon and the Bonfires* (1951)… all deal with social reality in a symbolic or mythical fashion… (Bondanella, 2000: 33)

The neorealist films of Italy influenced burgeoning film directors and schools around the globe. The approach to filmmaking that neorealism proffered and its subsequent aesthetic provided inspiration for filmmakers the world over including Poland, Mexico, France, Brazil, and Hong Kong. This chapter opens with a quote by Xie Jin, who made films in China, and who states his legacy to Italian neorealist cinema. In India, film director Satyajit Ray stated his affiliation to Italian neorealism, especially after having seen *The Bicycle Thief* (De Sica, 1947). In the article, "In the Mirror of an Alternative Globalism: The Neorealist Encounter in India",[41] Moinak Biswas argues that the attention to another national cinema, in which "…creating a national cinema also meant reclaiming a national landscape for the screen…" (Biswas, 2007: 73), had resonance in the Indian experience. He comments that:

[41]"The Neorealist Encounter in India", in Ruberto, Wilson, (eds) *Italian Neorealism and Global Cinema.*

> There are parallels between the popular optimism of the postwar reconstruction that formed a backdrop to the Italian experiment and the post independence fervor of national reconstruction in India. It has been noted that a political climate of consensus supports the kind of humanist realist project that emerged in these contexts. (Biswas, 2007: 77)

The French New Wave took inspiration from the later films of Roberto Rossellini, including *Stromboli* (1951) *Europa 51* (1952) and *Voyage to Italy* (1953) (Marie, 2002). With the later films Rossellini was in fact departing from neorealism and from the focus on social political relations to capture a view of the human condition in relation to the interior self and to fellow beings. The work of Jean-Luc Godard is an example; his film *Breathless* (1960) is concerned with capturing people in the intimacy of communication or self-analysis.

With the 1950s filmmaking began to change and like many filmmakers Luigi Zampa, progressed from the neorealism of the post-war period to make films imbued with other qualities and which deployed a range of filmic expression. In this period Zampa sowed the seeds for the "commedia all'italiana"[42] with the characteristic humour and irony at the heart of his films. The humour might be attributed to Brancati's influence as screenwriter, who in turn had been influenced by the characteristic Pirandellian humour.

Amongst the many films that Luigi Zampa made post-neorealism, there is a film set in Australia entitled: *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* (1971). The film starred Claudia Cardinale and Alberto Sordi, both affirmed actors in the Italian film industry and in the European scene. In the film, Zampa engaged Australian actors, including Noel Ferrier and Christine McClure, just as Michael Powell had done with the making of *They're a Weird Mob* in 1966. Like *They're a Weird Mob,* the film *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* is entirely shot in Australia, and directed by an overseas director. The respective films also share a similar objective, in that they are both investigating the quality of the Australian experience; this is in contrast to Mangiamele's prerogative to represent the quality of the landscape whilst actually living the Australian experience. In the respective films by Powell and by Zampa, the value of being in a strange place, the disquiet

[42]Commedia all'italiana, a few major directors include: Pietro Germi, Dino Risi, Luigi Comencini, Lina Wertmuller

that this induced in the protagonists, and in the end the acquiescence that had to be arrived at in order to remain in the place are pertinent themes.

The film *Walkabout* (1971) directed by Nicholas Roeg, a film director from overseas, also displays these qualities. *Walkabout* starred David Gulpilil; it focused on the demise of a family, in which brother and sister found themselves abandoned in an Australian desert landscape. Where Powell's film ends with a satisfactory situation—the entering into an Irish-Australian family and the familiarisation of the rites and customs of the group—in Zampa's and Roeg's films the estranging elements experienced through the hostile natural environment do not allow for a comfortable sense of being in a place. In both films, the Indigenous presence is proof that the land is alive and has meaning for those that live it traditionally, but for the British and European subjects it is unfathomable.

Whilst the films *Walkabout* and *They're a Weird Mob* became Australian films, Zampa's *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* —the English title is *Girl in Australia*—would not. However, the film was shown in the many cinemas that screened foreign language films, including the Metropolitan cinema in Sydney Road, Brunswick which operated up to 1980,[43] exclusively screening the latest releases produced in Italy. *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* departs from the phenomenon of the relocation en-masse of Italians to Australia, which would not have gone unnoticed in Italy, though the country had already witnessed the movement of people towards North and South America in the early part of the century.

Luigi Zampa must have been curious about the Australian experience. The tragi-comic story recounts the journey of two people who discover that identity is a crucial factor in the forming of a personal relationship Unlike Mangiamele, Zampa would have known little of the experience and conditions of Italian people settled in Australian cities. In fact, Zampa's film concentrates on the existential experience of the individuals, and the location and backdrop could have been anywhere in the world. In contrast, the protagonists of Giorgio Mangiamele's films are contending with the Australian social space. In Zampa's film the focus is on the growing awareness that the two protagonists have of each other; the two protagonists Carmela, who arrives in Australia from an Italian town to meet the person whom she has agreed to marry, and Amadeo who awaits her in Australia,

[43]Interestingly, there is no evidence that the films of Giorgio Mangiamele might have screened at this Cinema.

having sent notice of intention to marry a young woman from his town in Italy, are played respectively by Claudia Cardinale and Alberto Sordi. Complications arise when it becomes evident, with the arrival of Carmela, that she is seeking the man in the photograph that Amadeo had sent in place of a photograph of himself. Lacking the courage to disclose his true identity, Amadeo switches identity and tells her that he will accompany her to "Amadeo". With the unfolding of the drama, in which an Australian natural landscape is spectacularly presented in what becomes a road journey, Amadeo discovers that Carmela had been a prostitute. Up to then Amadeo had been trying to appease her fiery and ill-disposed personality and his lack of status in her eyes.

The journey from the airport to Amedeo's home is a journey of reconciliation—two people in search of themselves; Carmela is seeking a better sense of her soul and Amedeo a better image of himself. Australia is the place-paradise where one might find redemption: work, wife, house, husband, home, self. However, the tragedy at the heart of the film lies not in the revelation of their hidden identities but the revelation, once the honeymoon trip through exotic Australian locations is over, of the solitude and isolation of the final destination. Incongruously, Amadeo is a stationmaster, and his home is based at a train station in outback Australia. With the final scenes showing the train arriving at the outback train station, Carmela steps down from the carriage and onto the platform, where she is welcomed by the few Australian people who live in the vicinity; she views the scene with an incredulous expression. In fact, Sordi does not play an Italian Australian, but an Italian in an exotic location, and within which his attempt to transcend his status as an ordinary human being meets with the re-enforcement of the existential nature of being human. As in Roeg's film the exoticism of the location underscores the sense of existential displacement and dis-quietitude.

With the ending of *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* it is inferred that Amadeo and Carmela have finally come to terms with their destiny, and the fact that they are to stay together. Whilst Italian Australians were struggling to enter the Australian way of life, an Italian filmmaker was capturing the spirit of the Australian adventure that a whole generation had taken on as their life altering experience. The film represents one of a series of international productions made in Australia; others include Werner

Herzog's *Where the Green Ants Dream* (1984), and Wim Wender's *Until the End of the World* (1991).

Sicily

> Usually, one returns for a short or lengthy stay. One returns because it is impossible to stay away from the place of one's memory: one returns because one has to, as Verga has stated, but also to check on things. It is a shame that when my Ulysses returns to Ithaca, Ithaca has disappeared. That is how I feel when I go to Sicily; seeing it changed beyond recognition from an environmental and social point of view, my pain becomes more intense, after all this is my country [terra]. (Consolo, 2007)[44]

With the move to Rome in the mid 1940s, Giorgio Mangiamele leaves both his natal city Catania and the island of Sicily. As stated above, the island is at one level characterised by the legends of the empires and people that conquered and flourished within its shores, including Phoenician, Greek, Roman, Byzantine, Arabic, Norman, Aragonite, Spanish and Germanic invaders, who left cultural imprints on the population, the cities, landscape and culture. The pre-historic populations were known as the *Sicani* and the *Siculi*. The archaeology of Sicily, including uncovered sites and objects is part of its wealth. However, what remains intriguing is the imperceptible presence of fragments of the differing cultures that lived within its shores in the language (Mallette, 2005), culinary culture and cultivated landscape of the island and its people. With the advent of consumerist culture and global tourism, traces of diversity and richness are being eroded. In fact tourism depends on stating the presence of diversity, but incongruously it becomes difficult to find it beyond the staticity of the monuments and museums. Mass tourism demands uniformity and reception becomes moulded on this pattern of consuming culture. Antonio Paolo Russo argues that the identity of heritage cities are at stake since the demand for quality declines with mass tourism. (Russo, 2001).

Sicily, its cities, towns, villages, as well as its natural landscape, have been the focus of filmic interest since the beginning of the nineteenth century and the advent of cinematography, partly due to the sweep of the landscape and the

[44]My translation.

architecture of its towns and cities. Many films have been based on the exoticism emanated by the stones of the buildings and the colours of the countryside. As Leonardo Sciascia writes:

> After all, Sicily, like Spain, is a place, a way of being, a state of being which can be arrived at intuitively, and you can proffer it artistic merit and poetry, even without having seen it or without knowing much about it.[45] (Sciascia, 1970: 269)

Often it is one of the many smaller islands that surround Sicily that are chosen to provide the setting of a film. For example, *Il Postino* is shot on the island of Salina, one of the seven islands of the Aeolian archipelago off the north-coast of Sicily; it was chosen to represent the island of Capri in the 1950s, where the actual events took place. Michelangelo Antonioni's *L'avventura* (1960) was filmed on the island of Panarea in the Aeolian archipelago; and Rossellini's *Stromboli terra di dio* (1949) on the island of Stromboli, also part of the Aeolian archipelago; an episode of Nanni Moretti's *Caro diario* (1993) sees almost all of the islands of the Aeolian archipelago as settings: Salina, Lipari, Alicudi, Panarea, and Stromboli. Pier Paolo Pasolini went to Sicily to obtain shots of a dry, barren landscape for the film *Teorema* (1968). The location was the higher reaches of Mount Etna, in summer when the snow has melted and the desert-red earth is exposed. On indication by Brancati, the film *Anni Difficili* directed by Luigi Zampa was shot in the town of Modica in the south of Sicily. Instead, in other films the location is dictated by an account based in Sicily. In fact, some of the most iconographic films of the previous century are Sicilian stories set in Sicily, as for example *The Leopard* (Luchino Visconti, 1963), *Kaos* (Paolo and Vittorio Taviani, 1984). Other films include, *Nuovo cinema Paradiso* (Giuseppe Tornatore, 1988), *I Cento Passi* (Marco Tullio Giordana, 2000), *Giorno della civetta* (Damiano Damiani, 1968), *Il Bell'Antonio* (Mauro Bolognini, 1960), Mimi *metallurgico ferito nell'onore* (Lina Wertmuller, 1972). Films based on the novels of Sicilian writers including Leonardo Sciascia (*The Day of the Owl*, Damiano Damiani, 1968), Gesualdo Bufalino (*Diceria dell'untore*, Beppe Cino, 1990), Luigi Pirandello (*Il fu Mattia Pascal*, Pierre Chenal, 1936), Dacia Maraini (*Marianna Ucria*, Roberto Faenza, 1997).

[45]My translation.

Between 1954 and 1958 documentary filmmaker Vittorio de Seta produced a series of documentaries that were shot in Sicily. The documentaries are considered neorealist, though they were made once the neorealist period in Italy was over. The documentaries made by De Seta are visual experiences with strong photographic qualities and natural found sounds. The documentaries have no voice over or dialogue; instead they are imbued with the sounds of the location. In a recent interview De Seta comments on the making of his latest film *Lettere dal Sahara* (2004): "I realized how difficult it is to find a good sound technician: they're obsessed with "sync sound", they only want the sounds pertaining to the scene. When I was making documentaries, I would capture the sounds present."[46]

De Seta filmed traditional activities like the harvesting of the tuna fish in *Contadini del mare* (1955). The *tonnara* is a visual feast: the fishermen on the boats ready to harvest the tuna fish trapped by the nets; the movement that is unleashed once the harvest starts; the struggling tuna, the struggling men, the boats and the sea and night sky, the lamplights, and finally the red blood of the tuna that runs into the dark water. Other documentaries include, *Vinni lu tempu de li piscispata* (1954), *Isole di fuoco* (1954), *Surfarara* (1955), *Pasqua in Sicilia* (1954), *Parabola d'oro* (1955), *Pescherecci* (1957), *Pastori di Orgosolo* (1958)

A unique approach to filmmaking as De Seta's meant that his documentaries have remained marginal, he notes: "When I was making documentary films, they were considered ordinary. I still remember the criticism. They had no understanding of what went into making, let's say, a poetic documentary."[47]

Vittorio de Seta came from an aristocratic family of Palermo. He was imprisoned during World War II along with men from social classes different to his, and from different parts of Italy. Despite a different socio-cultural background, De Seta was touched by the men he encountered, especially since many were Sicilian like him. The wealth of experience pertaining to the culture of these men captured his attention. He was convinced that filming the men in their locations was the best way to represent their personality on the screen. In fact, at

[46]Morreale, Emiliano, Mosso, Luca, Zonta, Dario (2006) "Il cinema italiano non ha bisogno dell'industria. Intervista a Vittorio De Seta", in *Brancaleone: cinema italiano: realtà e sogno*, Milano: L'ancora del mediterraneo, pp10-17. My translation.
[47]Ibid. My translation.

the time of filming, De Seta felt the urgency to capture the unique working environments, social relations, sounds and movement of their world before they disappeared. Today, the documentaries made by De Seta represent invaluable historical heritage, showing a part of Sicily as it was fifty years ago. De Seta eventually moved to Calabria, from where his mother originated, and went on to make other iconic films of the Italian film tradition including *Banditi a Orgosolo* (1961) filmed in Sardinia and *Diario di un maestro* (1972).

Melbourne

Whilst the Sicilian landscape was object of the fascination for Italian directors, Mangiamele was researching the qualities of the Australian landscape. The new and unknown landscape provided a source of inspiration, but within this landscape Mangiamele found that the unfolding of human drama was an urgent issue. The sense of humanist interest, the legacy both of neorealism and the condition of a Sicilian background, meant that the focus of his artistic endeavour would naturally take precedence. In the early films in fact, the aesthetic, techniques and style are close to neorealism, but in the later films a personal poetic emerges. What is true for both phases of Mangiamele's career is the figure of the outsider that emerges and that is outlined in relation to his foreign status in a foreign landscape. Furthermore, similar to De Seta, Mangiamele worked as an outsider in the film industry. As this study demonstrates[48] Mangiamele faced a situation in which, as a foreigner in Australia, he was not able to access funds and support for the making of his films. Instead, Mangiamele put his own resources to work and managed most of the filmmaking process; he was producer, director, scriptwriter, director of photography, as well as passing on his expertise to those that worked on his films. Mangiamele worked to a script, but as a director whose focus was on the visual, and who worked hands on on the craft of filmmaking (as an artisan as De Seta would say (2006: 14)), the heart of the film evolved on the set.

From a known reality to an unknown one, and without a return ticket: Mangiamele decided to head for Melbourne after the period following the war and before the economic boom of the mid 1950s. For Mangiamele, neorealism in fact

[48]See Chapter Four "The *foreignness* of Giorgio Mangiamele."

was a propelling force, especially in approaching a cause, which for Mangiamele was the condition of the *migrante*, the foreigner who has crossed a border, in the Melbourne of the 1950s and 1960s. Racism and social integration were points of interest for Mangiamele, and about which he wished to create awareness, leading to a kind of political filmmaking. His concern for aesthetics however transcends the political elements and takes his filmmaking toward the art film genre or *cinema d'essai*.

In the existing literature on Giorgio Mangiamele,[49] he is often mentioned as a neorealist filmmaker; the description is indicative of the drive in the Australian imagination to make cinema that was Australian, separate from any influence, vein or tradition, as Phillip Adams purported and lobbied for in the late 1960s. The negative attitude towards Europeans (excluding the British) in the years of the white Australia policy meant that the Australian subject had to define himself in a different way, there could not be any contamination. As outlined above the artists, film schools and countries across the globe took impetus from the neorealist masters and the filmmaking aesthetic of Italy, with Cinecittà at its fulcrum. In the case of Australia, no filmmaker, film school or the industry in general took note of neorealism or the European avant-garde. Mangiamele's proximity to European avant-garde filmmaking made his role as outsider doubly marked. Furthermore, from a film industry point of view, Australia developed slowly.[50] (Verhoeven, 1995) The insularity at the heart of the Australian nation, its concerns with the civilising project—that of bringing the inhabitants (convicts, colonisers, pioneers from Britain and China, immigrants, and Indigenous peoples) into the British ethos, absorbed its cultural energy.

Giorgio Mangiamele had lived in Rome and was passionate about photography and cinema when neorealism was at its peak, the approach and style was part of his filmic subconscious language, as it was for many Italian filmmakers. What occurred in Australia when Giorgio Mangiamele started making films was the continuum of this experience—an evolving continuum. Mangiamele's intent was to make films and his vision and approach matured over time. With the making of the feature film *Clay* in 1965, Mangiamele had expressed qualities of avant-garde film, as had filmmakers in Italy.

[49]See Bibliographical References. Up until 2005 the literature was made up of newspaper, magazine articles and interviews both in print and online.
[50]Verhoeven, Deb, "The film I would like to make: in search of a cinema (1927-1970)", pp 132-153.

When John B. Murray talks of the "the local film environment" in the article "The Genesis of *The Naked Bunyip*"[51] he introduces three figures who strongly influenced Australian film culture. He speaks of Erwin Rado[52] who "fled Hungary with his parents during World War II…who continued in Australia, to make portrait photography" and whose "love for the art of cinema grew, as did the international status of the Melbourne Film Festival". Of Giorgio Mangiamele Murray writes: "post-war immigrant Giorgio Mangiamele…created his own Italian Neorealist cinema in Melbourne through the 1950s and 1960s right under our noses. He operated a photographic studio in Carlton to feed his family". And of Tim Burstall, he notes: "…not quite as vulnerable financially [as Mangiamele]…but the negative response to *2000 weeks* affected him deeply. The film had expressed his concern of Australia's unwillingness to nurture its artists." Murray, Burstall and Adams would go on to make or produce films that proposed an ideal Australian cinema.[53] Films and filmmakers who took a different road would find themselves in a marginal position. Despite his association and friendship with Adams, Burstall and Rado, and despite the lone achievements, Mangiamele still faced difficulties with the Australian funding bodies intent on relegating him to the past.[54]

Giorgio Mangiamele has been referred to as post-war, immigrant and Italian, while his colleagues are spared such a fate. Burstall is not referred to as an English post-war immigrant, nor is Rado referred to as a Hungarian post-war immigrant, nor are they referred to as having to work to feed their respective families, since it is inferred that the work is of a creative nature and a contribution to Australian society. Giorgio Mangiamele could not be appreciated in Australia in part because of the prejudice reserved for his southern European origins, and in part because of his avant-garde approach to cinema. In contrast, in the letter mentioned at the beginning of this chapter, Franco Ferlito manages to convey another kind of appreciation. The letter emphasises the passion and endeavour with which Giorgio Mangiamele approached his art.

[51]Murray, John, B. (2005) "The Genesis of *The Naked Bunyip*" in *Senses of Cinema*, www.sensesofcinema.com
[52]Erwin Rado is the founder of the Melbourne International Film Festival
[53]Films include: Tim Burstall's *Alvin Purple* (1973), *Stork* (1971) and *Eliza Frazer* (1976); Bruce Beresford's *The Adventure's of Barry McKenzie* (1972), *The Getting of Wisdom* (1978) and *Don's Party* (1971); John B. Murray's *The Naked Bunyip* (1970) and *Libido* (1973).
[54]See Chapter Four "The *foreignness* of Giorgio Mangiamele."

In her analysis of the politics of citizenship in contemporary Europe, specifically in relation to the presence of the foreigner, Seyla Benhabib posits some pertinent questions: "Why are certain rights granted to foreigners and others withheld? Why are certain identity-marking characteristics privileged in certain contexts and not in others?" She also asks: "What is the relationship between the singling out of certain criteria as being constitutive of the foreigners' identity and the history of self-understanding of a particular country?" (Benhabib, 2002: 99) She goes on to point out the discrepancy between "active participation" in a democracy and the "passive criteria of belonging" that diminish the status of the individual:

> Whereas democracy is a form of life that rests on active consent and participation, citizenship is distributed according to passive criteria of belonging, such as birth on a given piece of land, and socialization in that country, or ethnic belonging to a people. (Benhabib, 2002:102)

What is at stake in Mangiamele's case is the cultural citizenship afforded him. Despite being an Australian citizen, the cultural work was ostracised.

In the introduction to *A Century of Australian Cinema*, Phillip Adams writes about his concern for the burgeoning and creation of Australian cinema, as opposed to what he felt as the imposing presence and diffusion of American cinema: "Perhaps our parents didn't feel what we were feeling, but I speak for almost every child of my generation: Yet few of us ever dared to dream that Australians could ever be significant film-makers. That was unthinkable… Film like faith [religious] emanated from elsewhere. And, by and large we felt privileged to be able to go to foreign-owned cinemas and watch foreign-made films." (Sabine, 1995: ix) Adams goes on to mention:

> …a few brave souls who wouldn't take no for an answer…Either tackling low-budget features or avant-garde experiments. Those that tried to get a local industry going were regarded as eccentric and, indeed, frequently were – the likes of Cecil Holmes, Giorgio Mangiamele, Albie Thoms, Brian Davies, Brian Robinson, Tim Burstall, Arthur and Corinne Cantrill. (Sabine, 1995: ix)

Phillip Adams and Barry Jones would later receive the support of the Gorton government, and their efforts rewarded. Adams notes: "We weren't

arguing for a major film industry. Just for a modest effort that would allow us to explore our national identity (whatever that was) and to export it to the world's film festivals". (Sabine, 1995: ix)

Giorgio Mangiamele made his first film in Melbourne in 1952, the year that he arrived from Rome. The film evolves along classic neorealist lines. The title of the film is *Il contratto* (*The Contract*), and is the story of the experiences of a few young men who disembark at the port of Melbourne; their passage was covered by a contract signed with the Australian government, hence the title. Mangiamele plays one of the young men in the film. Instead, with *The Spag*[55] (1961), and other early films, the departure from neorealism is marked, especially since the neorealist elements in the film are not sufficient to explain its singular characteristics.

With the end of the neorealist period in Italy, circa 1952, most directors began to shift their focus from neorealism with its documentary style, focus and representation of hardship and struggle at a societal level and attempts of authenticating realistic drive through the use of non-professional actors and true-to-life socio-locations. Instead, directors began to include cinematic devices that reflected aesthetic style, dramatic effect and narrative inventiveness. At the beginning of the 1960s Pier Paolo Pasolini and Michelangelo Antonioni were making films that resembled the neorealist genre but which effectively departed from it.[56] Giorgio Mangiamele was making films contemporaneous with great European filmmakers, but in a different part of the world and in different socio-economic and especially different political conditions.

Giorgio Mangiamele's interest in extreme close-up shots, his interest in the quality of movement and oneiric themes were employed towards a representation of the experience of foreignness. In taking all of these elements into consideration, a specific aesthetic emerges, which relates as much to the place where the film is being made, with its cultural and environmental context, as to the canons of a particular genre. As will be evident with the discussion of the film *Clay*, the striving to produce a poetic image meant that through cinematic endeavour Mangiamele transformed the Australian landscape, representing it on

[55]See Chapter Two "Foreignness in *The Spag*"
[56]Films include: Pasolini's *Accattone* (1961), *Mamma Roma* (1962), Antonioni's *Il grido* (1957), *La notte* (1961)

screen through a personal aesthetic that enlivened it and made it work for the drama being enacted.

Chapter 2: Foreignness in *The Spag (1962)*

> Which film do you cherish the most? From a sentimental point of view…The Spag. It is not at the same level technically as the other films, but my heart is in that film. Why, which are the aspects? …the persecution felt by the child because of racism, etc. That's what I saw then. And that is what persists today…[57]

> We can now begin to see why the novel is called *L'Etranger*. For after all, a person who limits himself to the present tense is unusual. He is a 'stranger' among his fellows, with their pasts and their futures, their regrets and their aspirations. Being so unlike them, so 'bizzare' as Marie puts it, he is exiled and alone. Every time he opens his mouth he declares himself unwittingly, an exile in society.[58]

The Spag's foreigner

The outsider as *foreigner*[59] is a figure that is a-historical within the context that defines his or her being an outsider. He or she does not connect to the continuity of linear historical time—for he has not shared the past of the society he has entered. He is a discontinuous element that disrupts the continuity of history, both that of the context in which he inhabits and that which he has left behind. In the new context the outsider appears to have no history, at least on the surface. He is not, at least upon arrival, connected to any element of that time and place—if not by the desire or a conceived and organised plan to arrive at this time and place, in turn intersecting with a pre-existing plan of that society to have newcomers settle in the country for the purposes that were relevant to that historical point in time. Liminal points of passage transport the outsider to a

[57]One of the few existing interviews with Giorgio Mangiamele (Lampugnani, 2001: 24). Other interviews include those conducted by Graeme Cutts (1992), Rob Ditessa (2001), Quentin Turnour (1997 and 2001).
[58]Brian Masters writing on Camus (Masters, 1974: 23)
[59]The foreigner and outsider are two existential figurations of the human being that tend to overlap, at times they are synonymous, and often an outsider status defines the foreigner. However the outsider status also defines any figure that is excluded (voluntarily or involuntarily). The outsider status is an existential condition. The intellectual has an affinity with the outsider.

destined place, a place that is usually un/prepared for this arrival. Furthermore, the act of transporting implies that any "root" is firmly eradicated.

Camus' concept of the stranger, as is elucidated in the work of fiction *L'Etranger*, is focused on the individual. It is the individual who is posited as the element that is disruptive of mores, who introduces a new reflection on what is believed to be the right way to behave and to exist both within one's individual moral outlook and in the society he inhabits. Camus' outsider is an individual whose existential nature is *intellectually* segregated from society. Intellectually-based thinking is posited against the non-thinking body of people as a society. The violence he enacts is offensive twice over—toward the moral body of the society in which he acts out his life and towards the physical body of an/Other human being. Paradoxically, however, as the narrator would have us believe, the violence is enacted in an un-thinking way. Furthermore, the individual act of thinking about separateness and physically seeing one's detachment in scenarios that depict *L'Etranger*'s protagonist in relation to the crowd assisting his trial, the priest's worldview, and the target of his violence, set him up as a person who has instigated and confirmed his *outsider* status. Kristeva writes: *"*They give us back [the protagonist's words]—with respect to objects and states—that "separate" lucidity the community's function is to erase." (Kristeva, 1991: 27)

In the short film *The Spag*, which Giorgio Mangiamele filmed and produced in 1962, the outsider is a *foreigner*, and the foreigner is enacting a strategy in order to be at home in the alien land: finding work, socialising, being part of the neighbourhood. But Mangiamele is aware, as Camus was, that the status of *foreigner*—just by opening his mouth "he declares himself an exile"—is an intellectual condition and that there is no bridge that might connect one with the history of the place: emotionally, physically, psychically. Confronted with an alien land, the senses are accosted with irrelevance (Camus' absurd), there is no resonance, recognition nor communion with the customs of that society (an absence is felt), the only means left in order not to be overwhelmed by loss (Kristeva, 1991: 5) is to intellectually apprehend the world. Survival, then, is intellectual, and it is creative. For the reality is that one must begin 'creating' one's new existence, eking out threads of meaning to intertwine with the new time that is being enacted (the new history) (Agamben, 1993), slowly dissolving the foreign stance, and creating the place of one's belonging.

> In tapping her own African-American culture, Morrison is also eager to credit 'foreigners' with enriching countries where they settle. "After the 'please…let us in'," she said, "comes the other thing, the creative energy that is carried inside them". (New York Times, November 15, 2006)

In the film *They're a Weird Mob* (1966),[60] directed by Michael Powell, which poses the question of how the *foreigner* connects with the new reality, the answer is not by one's own creative impulse, but by the way one manages to overcome the humiliation and corruption of one's essential nature enacted by the members of the established society on one's humanity and physical body[61] (Hoorn, 2003: 165-167). Once these initiation rituals are completed the *foreigner* must adopt the behaviour that makes up the social exchange and communication amongst the members of that society, and in terms of occupation, he or she must take on work of the most inferior level. As the lead female protagonist of *They're A Weird Mob* expounds: "one must start at the bottom", and by inference not continue in one's field of work, recounting how her Irish father, once in Australia, turned to bricklaying, rather than continuing to be a sergeant. Difficult to imagine how a business woman would choose to advise the person she will later fall for and marry to be a bricklayer and not a journalist, the profession he had practiced, an intellectually-based profession.

In *They're a Weird Mob*, any intellectual status (as a journalist, as a foreigner, as a human being) is suppressed, and any thinking about the *foreigner's* past, let alone what he is experiencing is out of the picture, not entertained, nor suggested. What would Walter Chiari make of this film forty years on? What is certain is that the lead actor Walter Chiari was not a relocated person and would never be. Walter Chiari is an important figure in Italian film history. In contrast, the Australian film industry would not have been able to offer a suitable role to such a preeminent star.[62]

The character of Nino in *They're a Weird Mob*, played by Walter Chiari, was useful to filmmaker Michael Powell as a distinctive point of contrast in order

[60]British director Michael Powell made the film *They're a Weird Mob* (1966) in Australia, it is based on the book of the same name written by John O'Grady.
[61]See discussion of director Geoffrey Wright's short film *Arrivederci Roma* (1979) in Chapter Three "Short Film Vision"
[62]Recently, some Hollywood actors, including Harvey Keitel, Susan Sarandon, have starred in Australian films.

to highlight and put on display the features of the Australian sub-culture in question, which in turn were being viewed and represented by a filmmaker from another country, as Powell was in fact English, and did see Australia as an upside down place—the opening shots of the film in fact depict this phenomenon in a literal (and rather humorous) way. Therefore, interest in Nino went no further than his contact with this sub-culture and its strange but delightfully idiosyncratic habits or customs—this was, we are led to believe, the dominant culture. As for Nino, there is no interest displayed in his past, his family, or other places he has lived. Nino has no history. Instead, as Hoorn brings to our attention, there was explicit interest in Nino's physical body. After all it is the body that must be subjugated in order for attitudes of the mind to change, and it is the body which provides erotic interest, even when the person is being either humiliated or appropriated for the purpose of displaying an exotic subject.[63]

But most importantly, Nino does not "eke out threads of meaning to intertwine with the new time"; he does not dissolve the foreign stance, precisely because it is unmentioned and consequently suppressed. There is no space for this kind of utterance or articulation, that is of one's departure point, where one is coming from—literally, psychologically and filmically. Nino will be nothing more than a puppet Australian. He is furthermore, as a foreigner, not aware of his *outsider* status, because the outsider in him has been subjugated by the brute force of integration or assimilation; the initiation rites have worked and he has learnt all that is required of him in order for the people of that place to find him acceptable. In the end Nino has married the language, the culture and into an Irish-Australian family; his being Italian is finally redundant or a token fact. And his *outsider* status has become a sublimated, hidden and poorly assimilated fact.

> Every colonized people—in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality—finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness. (Fanon, 2006: 4)

[63]See, also, Mark Nicholl's discussion of Nino as an infantilised figure in the article "Gen.*Italia:* Class, Sexuality and the melodrama of Migration in Italian-Australian Cinema," *The Transdisciplinary journal of emergence*, Issue 2, June 2004

It is not difficult, reading Frantz Fanon's words, to exchange 'black' with 'southern European' or any minority group in Australia.[64] And in a film like *They're a Weird Mob*, what is being enforced is the colonizer's imperative. In fact, there is no inkling on whether Nino does in fact wish to renounce his Italianness (his southern European colour)—he appears a docile and acquiescing figure, his transition to Australian status is rather quick. But what if the experiment failed and Nino fought back or was a slow learner—would the mates have got seriously frustrated and nasty? Or what if Nino got frustrated and nasty. The film, in fact, might be seen as presenting a positive image of Italians in a climate that was generally hostile towards anyone of Italian origin and who were depicted by the media in a negative way (Hoorn, 2003: 169). However, it appears that for such an operation to be successful the onus is on the *foreigner* to display acquiescence (and make himself thoroughly likable), in order for acceptance by the dominant group to take place.

Giorgio Mangiamele, who worked in Melbourne, was aware that the rites of assimilation were an expression of violence on the human subject. Mangiamele's appraisal of the social climate in Melbourne in the fifties and sixties, especially with regard to the presence of *foreigners* was critical of the social dynamics both from *within* the foreigner's/outsider's standpoint and from the discriminatory/racist climate which confronted the foreigner. Since the subject/s of humiliation, violence and discrimination to which Mangiamele was witness, were either himself, his family and the people with whom he had travelled from similar departure points in the world; he could not laugh or downplay the reality of the human subject vulnerable to the forces of racism and the demands of either assimilation, and what would later become multiculturalism.[65] In his cinematic work Mangiamele was in the privileged

[64]Through the concept of 'whiteness', Ghassan Hage provides a way of understanding the parallel experience of racism by different races or ethnicities or skin colour in relation to a dominant group (without denying the ability of any group to be racist in turn). He writes: "'Whiteness'…is better than 'Britishness' and 'Europeanness'….certain Europeans, particularly dark-skinned Europeans, have to struggle to valorise their Europeanness in Australia. To say that nationalist practices are White nationalist practices is to say that they are necessarily enacted by those who claim some form of governmental belonging to Australia and that these people do so on the basis of claiming in some way to belong to such a field of Whiteness, to lay claim to being, in some shape or form, legitimate White Australians. Again, only Aboriginal people can make such claims outside the field of Whiteness." (Hage, 2003: 59)

[65]As Sneja Gunew and Ghassan Hage argue, multiculturalism has worked to maintain categories, and has excluded many from decision making processes and roles, for the ethnic minorities are set against the dominant 'white' majority, and furthermore the ideals of multicultural middle-classness tend to obscure the struggle of the multicultural working-class.

position of being able to portray the story from the point of view of the *foreigner*, with its rich tapestry of survival tactics, attempts at bridging cultures, settling, creative and entrepreneurial stories,[66] for it is not *how much* they become Australian but *how* they become Australian.

> This drama, rarely freely chosen, is also the drama of the stranger. Cut off from the homelands of tradition, experiencing a constantly challenged identity, the stranger is perpetually required to make herself at home in an interminable discussion between a scattered historical inheritance and a heterogeneous present. (Chambers, 1994: 6)

What is evident in *The Spag*, the short film which Mangiamele declares in an interview, as his favourite, is that *'that* place of belonging' is a highly charged space—violence, nostalgia, dispossession are outcomes—for in *that* space one must, if one is to be less an *outsider* and no longer in exile, as Masters states: make "past and future" meet, come to terms with "regrets and aspirations", be a "fellow" amongst other fellows, in short enact the role of the living; and finally as Chambers puts it: "make herself at home". Mangiamele was aware that to represent the point of encounter between the rights of a human being in any context (in order not to be relegated or remain in the crushing non-space of the *outsider*) that a struggle was to be enacted and/or most importantly *represented*. Mangiamele's struggle is intellectual and in the Neorealist fashion is interested in showing the reality of a social situation, even if it is unpleasant or highlights the injustice pertinent to that situation. And in any case Mangiamele's characters speak from within a condition: confronted with racism and oppression they are nevertheless people who have come from somewhere, who have aspirations, who think about their life and the challenges they are facing, and they are apprehending the community and the environment by which they are surrounded. And so, perhaps, the story in *The Spag* is that attempt at creating a condition of home—whilst dealing with "a scattered historical inheritance and a heterogeneous present". The boy is the bridge that might allow a connection to take place, a delivery into society and most importantly, into a culture (though it barely exists, being in fact created by the very process of bridging place and time).

The making of films for Mangiamele was a continuation of his personal

[66]The stories that circulate on Italian settlement in Australia tend to dwell on elements concerned with public life (businesses, clubs, careers, etc.), rather than any appraisal of the deeper challenges as a result of being foreign.

history and aspirations beginning in post-war Italy, but it was also his intellectual response to a situation that he was witness to, created by the forces of displacement, the movement of people, the disruption of history. Armando Gnisci writes:

> …the act of migration tests dignity and courage. It transcends the material determinant of absolute necessity and it divests itself of the collective mask and imaginary of the nation in order to be able to build a proper and human existence, which is anonymous only because it does not yet have a name. [67] (Gnisci, 1998: 68)

Armando Gnisci cites examples of the *foreigner*-cum-writer in countries where foreign presence is historically significant (through colonisation or emigration), including Milan Kundera, Salman Rushdie and Wole Soyinka (writing in English or French), Garcia Marquez and Pablo Neruda (writing in Spanish). (Gnisci, 1998: 20) These writers, however, do stand above national categories, having transcended their foreigner status, as Kristeva explains: "…when your otherness becomes a cultural exception…you are recognized as a great artist…the entire nation will appropriate your performance…" (Kristeva, 1991: 40). Gnisci argues that foreigners who have settled in Italy and are writing in Italian are to be acknowledged as part of contemporary literature (in fact mainstream publishers have taken up the challenge), recognising that literature can be enriched and invigorated by this very presence.[68] (Gnisci, 1998: 21) The appraisal of the presence of the *foreigner* in the social landscape of contemporary Italy is that of a figure who is not only a likely member of the labour force, (and indeed requiring that infringement of human rights be guarded) but also an intellectual and writer (educated people, writing in their adopted language).[69] For Gnisci, the new voice in literature is the voice of the *migrante:* "…they work like the ancient mysterious priests…who were in direct contact with the visceral and incomprehensible languages of the world; for they were the ones who could render them into a language that was comprehensible."[70] (Gnisci, 1998: 20)

[67]My translation.
[68]Today, in Australia, being raised to national status might happen to expert chefs, who nevertheless must retain their Italianness (never be Italian-Australian) in order to evoke authenticity. Though, of course, in Italy, these expert chefs remain unknown.
[69]See Comberiati, Daniele, "Le molti voci del soggetto nomade", in *Le Reti di Dedalus: Rivista Letteraria Del Sindacato Nazionale Scrittori*, March 2007
[70]My translation.

In Australia, an artist like Giorgio Mangiamele found himself up against the category of *foreigner*, both externally constructed, by the impact with the settled and historically acknowledged society, but also as part of the individual condition of exile once relocation has taken place and borders accessed. Thus, in Australia, Giorgio Mangiamele found himself in the non-space of the *foreigner-migrant* (where in terms of human rights, no internationally ratified convention has ever existed).[71] As a figure in exile, an outsider apprehending history, language and identity, aware of the fissures created by transit, and an intellectual, Mangiamele did not succumb to the demands of silencing and categorisation.

> Migrancy, on the contrary, [as opposed to travel] involves movement in which neither the points of departure nor those of arrival are immutable or certain. It calls for a dwelling in language, in histories, in identities that are constantly subject to mutation. Always in transit, the promise of a homecoming – completing the story, domesticating, the detour – becomes an impossibility. (Chambers, 1994: 5)

In fact, Mangiamele did not dwell on any idea of return or homecoming, immersed as he was in the here and now of his situation and the contemporaneity of his cinematic work, where images (and he could only capture these in the place he was inhabiting), had to provide him with a meaning and with an art form—in short they had to work for him, and he in turn was propelling the force of history, and the breaking of barriers that the condition of exile demanded. The challenge that Mangiamele faced was nothing less than that of developing and creating a language, both visual and cultural, by which to apprehend the history or the confrontation with the artificial void of historical connection. Mangiamele's filmic language like Camus' literature work to place the *outsider* within a historical framework—where one does not yet exist, for this kind of separate or separated individual.

For Camus, the *outsider*[72] has renounced all connection to place, time, customs, people, arriving at an extreme position where an appraisal must be made of one's intentions or motivations in relation to life: either to continue to live because there is meaning to be found, or to die (even symbolically, spiritually,

[71]The UN convention on the rights of the migrant workers and their families (1990) has not to date been adopted. www.dirrittiumani.donne.aidos.it

[72]Camus' *outsider*, however, does not recognise the humanity of the person to whom he negates life, and in this way, has in turn generated another outsider (defined by his cultural difference, rather than indifference to culture).

culturally) because there is no meaning (the absurd is prevalent in all things). (In fact, *L'Etranger*'s protagonist chooses the latter option). The *foreigner* as *outsider* is in a similar position: the question posed is whether to continue to make meaning, and/or to find it where it seems lost, buried or in conception, or to lose sight of any kind of meaning and retract upon perpetual nostalgia or reliance upon a previous value system (for example, related to a previous or preceding nationhood), or to retract into a self-referral system which assures the purity of one's thoughts and consensual affirmation of one's actions (though within a void).

As Albert Abou Abdallah states in conversation with Amina Crisma: "The life of the *migrante* is a life of thresholds."[73] And Amina Crisma adds:

> On the topic of 'thresholds', of an opening that becomes fertile acquisition, ….I wish to talk about Francois Cheng, born in China in 1929, living in France since 1949…in his autobiographical novel he evokes the intense solitude and the sense of displacement of the foreigner exiled in an alien land…in contrast to this experience, in which the most difficult aspect is the sense of foreignness in relation to oneself, "not being able to connect the past life with the present, non being able to fully tell anyone about it", follows the experience of 'finding one's way, and finding oneself…"[74]

Creatively apprehending one's life and the connection to the surrounding environment, to go beyond nation and nationality and create something new, seems to be the means by which a *foreigner* can enter *history*. The relevant point in the case of Mangiamele is that he wanted to *tell* someone—perhaps in Italy, perhaps for posterity—the condition of the *foreigner* in Melbourne in the 1950s. Papastergiadis provides an anecdote on the importance of the development of a "visual language" in this case that of Indigenous Australians in society:

> The complicated process of developing a visual language that could both reflect back a sense of continuity but also speak into the spaces that they were coming into as the salutary achievement of the artists. Perkins describes this struggle to both reveal the survival of traditional culture and articulate new innovative forms of communication through the concept of 'parallel universe'. In this mapping of the world, it is from within the dialogue between culture and politics that identity is formed. (Papastergiadis, 2003: 9)

Mangiamele was an artist whose social conscience was finely tuned; his

[73]Crisma, Amina, "Intervista tete-a-tete sul concetto della soglia", in *Trickster*, No. 2, Universita' di Padova.
[74]Ibid

work on pertinent issues through cultural means is political in nature—observing and representing (rather than denying). He took the means that he had to speak and to show what was happening in Melbourne during turbulent and disorienting years. And throughout this drama he worked to develop a visual language—a language that took account of the human subject not for the purposes of fetishism, propaganda, or ridicule, but as a figure caught up in the machinations of global shifts and movements, and who found him or herself in that particular time in history in an Australian city. The people in Mangiamele's films had arrived from elsewhere in the world, a place that was quite specific, readable and relevant. This other place and other life broke into the narrative and created a layer of meaning to the superstructure of his work. Iain Chambers writes: "History is harvested and collected, to be assembled, made to speak, remembered, re-read and rewritten, and language comes alive in transit, in interpretation." (Chambers, 1994: 3)

The Spag (1962), like all of Mangiamele's early films, is marked by the Italian stories within it—there are no scenes shot in Italy, nor is there historical footage (this would be the work of filmmakers in the eighties), but the nationality or the racial background of the leading protagonists is Italian. The boy and his immediate family are of Italian origin. The story is about them. All the other characters are Anglo-Australians: the friend, the landlord, the bodgies, the shopowners. The family are, of course, also *foreigners*, for they do not know the language (though in the filmic space they all speak English), they eat food that is not Anglo-Australian (such as spaghetti, hence the title of the film), they are unstable and displaced—looking for work, dealing with nostalgia, learning the language, in short working to survive. Trinh Min Ha writes:

> Yet, for those who remain strangers in their homeland and foreigners in their new homes, feeling repeatedly out of place within every familiar world, it is vital to question settlement, as well as to make it easier for the diversely unsettled ones to bear the anxieties of unwanted seclusion. Home and language in such a context never become nature. What in their underlying assumptions tends to recede into dogma or orthodoxy has to be made visible in their skilfully kept invisibility. (Trinh T. Minh-Ha, 1991: 194)

Home and language in such a context never become nature. The *foreigner* has an important role to play in the act of establishing a connection with the context of his new time and place, within which his foreignness will slowly

dissipate, not because he transforms and inhibits his nature and adopts other behaviour but because in the act of making himself visible—he needs to speak about his history—where roots once were established, acknowledge this life in an/other time and place.

In *The Spag* the character of the boy is set up to act as the bridge which promises to detail the passage of a leaving and arriving (he is our witness)—he will connect the past to the present and future, remembering the other place and other tongue; he will not only learn the new ways dictated by the environment and society, but he will make *his* way. The boy is the becoming and transforming into naturalness and the exploration of the meaning of the journey undertaken and the intersection with an/Other history. But hopes are greater than the pain meted by reality. Enacting one's visibility requires resources that are perhaps denied or suppressed by the violence of overt or discrete racism (and/or other forces). Mangiamele is fond of this short film not only due to the depiction of racism, which he apprehended as quite real[75], and the connection to the boy, as perhaps the childlike wonder/horror that he might have experienced (or even his young children), but because he identifies with the struggle—to overcome oppression and to be somebody (and not an *outsider*) within that particular society occurring in that time and place, which he must have felt was a right. Chambers writes:

> To come from elsewhere, from 'there' and not 'here', and hence to be simultaneously 'inside' and 'outside' the situation at hand, is to live at the intersections of histories and memories, experiencing both their preliminary dispersal and their subsequent translation into new, more extensive arrangements along emerging routes. (Chambers, 1994: 6)

[75]Whilst the notion of 'racism' in Australia appears superseded, especially with respect to people of Mediterranean origin, which was marked up to the 1980s, the issue is nevertheless to be considered in the Australian cultural sphere. As Ghassan Hage states, it is necessary to acknowledge that there is a "culture of racism" in Australia whether the majority of the population are racist or not. Hage delineates the complexity of racism, pointing out that even those who are victims of racism can be effective racists, towards those within their cultural group, or towards the perceived Other, thus the agency of racism is not limited to one group. However, he points out that "Greek people can be racist, Aboriginal people can be racist, but their power to activate their racism and use it for discriminatory purposes is not the same as the power that some Anglo-Australians have. Furthermore, White racism is entrenched in the very make-up of Australian institutions." (Hage, 2003:118)

The Bicycle Thief (1948) and The Spag (1962)

With the opening shots of the *The Spag* (1962), it is evident that Mangiamele's short film pays homage to the classic neorealist film *The Bicycle Thief* (1948) directed by Vittorio de Sica, set in Rome in a post-war climate. Like Ricci in *The Bicycle Thief*, the figure of the father in *The Spag* is queuing with others in the hope of obtaining work (whether as a labourer or for the municipality of Rome as in Ricci's case). The drama that will unfold with the opening sequences, and indeed right to the end, is based on the tension set up by the representation of the aspirations of the men at the beginning of the respective films. The men are keen to find work in order to support their young families (this is a primary tension), but this very need or right is undermined by the nature of a social climate where work is scarce compared to the many people searching, and where the character of the two men is pitted against tougher and meaner human beings (respectively the thieves and their supporters in Rome, the bodgies and racists. Furthermore, loss (the theft of the bicycle) or lack of opportunity (obstacles in finding work) test the human resources of the respective individuals.

In both films the focus is on a father who has at his side a young son. In *The Bicycle Thief*, the son Bruno is constantly at his father's side and lives every moment of the dramatic and eventful day in which the precious bicycle that the family's livelihood depends upon is stolen and its whereabouts never located. Instead in *The Spag*, the father loses his life in response to the demoralising situation, and is never referred to again; though at the end of the film, the mother is shown placing in a suitcase both a framed photograph of her husband and one of her son Tony, and in that instant the young family is united. It is the young boy, Tony (Tonino to his mother), who in taking the place of the father, transports the narrative in *The Spag* (on the basis of the tension set up at the beginning of the film) through the dramatic events within the neighbourhood up to the film's climatic ending.

Human resourcefulness in the face of hostile social, economic and living conditions are the measure that neorealist films proffer in their intent to depict realistic events. The question posed to the spectator is: will these individuals find the inner resources (where no other resources exist) that will help them pull through? Often, the most critical moment is depicted, in which the 'ordinary' human being is pitted against forces much greater than his or her physical and

emotional strengths. We see, Ricci breaking down and crying in the final scene of *The Bicycle Thief*, his humanity, dignity and social status have been tested. In *The Spag* we first see the father succumbing to the unevolving situation and we then see, in the final scenes of the film, the young boy succumbing to the racist attacks, victim of a road incident as he was running from his prosecutors. In the end he had nowhere to run for protection.

Parallels of narrative focus, including a concern for the social well-being of the protagonists, and the tone of the respective films, (where Mangiamele sees in the arriving, the settling, working and attempts at living, something of the spirit of recovery), are evident, for what Mangiamele saw in Melbourne in the 1950s was a similar landscape that he had seen and experienced in post-war Rome. Melbourne was developing, construction and building were in course, and where the city seemed to end, the unkempt countryside of urban outskirts immediately pronounced itself. But even the urban areas belied an unfinished development project with rubble and grass growing freely. For Mangiamele, Melbourne was the site of post-relocation (a point of arrival for Europeans who had left countries destabilised and/or recovering from war), where the environment was in fact hostile and unforgiving (as well as alien), and the social environment, as a consequence unwelcoming (also for its new world, uncultured nature).[76] A great deal of effort was needed and demanded in order to facilitate the passage from displacement/disruption, dealing with the basic necessities, like finding work and a home and gaining a sense of social integration, to a situation where establishment, settlement and a sense of being in a life were possible.

Despite the ending of *The Bicycle Thief*, which shows Ricci defeated, there is a sense that hardship, set backs and the effects of delusion might be overcome—for after all Rome is Ricci's home and the family is united; furthermore Ricci is not a foreigner, even though he might feel different from both the middle-classes and the poor and ruffian lower-classes of the city. The tears and the emotional breakdown, of which the young son Bruno is a witness, are the threshold of delusion and the understanding that life can have a precarious edge. The very fact that Bruno is present and watching, for he is both a protagonist and a spectator, and his gestures (in particular when he takes his

[76]Though it is the child who is seemingly lacking (proper shoes, language skills, a father, a country, social status), the uncouth racist attacks perpetrated by members of the settled community are for Mangiamele a sign of a lack of culture.

father's hand in the closing sequence of the film) filled with the innocence of his age, tell us that despite everything there will be a tomorrow which might be a whole lot better than today, that change can come about, just as a child (who despite everything is not alienated from his father) will grow into a young man. In *The Spag*, Mangiamele sets up a similar dichotic relationship between the father and the son, on which the narrative structure is balanced. However, *The Spag* becomes the story of the son, since the father exits the narrative once the beginning of the story has been established. The boy, Tony, in *The Spag* is a kind of Bruno, but instead of being in Rome, he is in Melbourne, and instead of being with a father, he is almost completely alone, and furthermore he is a foreigner, a relocated child.

The challenge in *The Spag* of dealing with survival, that was to be the father's task, becomes the son's adventure. And the liminal object, which in *The Bicycle Thief* was the bicycle, in *The Spag* becomes something less tangible but equally tinged with loss: the boy's life itself (where one has lost the safety of community). Furthermore, the boy's life is in the object that defines his work: the daily newspaper. Tony does not let go of the bundle of newspapers for one minute; they are his companions in his solitary existence, and wanderings around the neighbourhood—if he falls, they scatter. In the final scene the picture is punctuated by the flying sheets of newspaper—the wind is relentlessly scattering them about—as Tony lies lifeless firstly on the grass, and then in Donovan's arms, as the mother's perturbed gaze, unaware of the accident, sweeps out of the window, over the rooftops and onto the street. In *The Bicycle Thief* the running after the potential thief in the hope of finding the bicycle in hidden alleys and second hand markets, chasing a lost cause, becomes in *The Spag*, the running away from the bodgies who wish to persecute Tony at all cost (and the running from the bodgies is also a definition of the desire to run from persecution, from an environment that fosters it, and from one's decision to move to such a place, or just the very fact of *being* in an uncomfortable place). The respective films, in this way, create the sensation of an evolving race (a race against time), as one scene transforms into the next. In both films, loss is the final outcome.

The opening sequences of *The Spag* show father and son, hand-in-hand strolling along a street in the morning and arriving at a newspaper stand, where the father picks up a newspaper and where he leaves his son, Tony, who will

collect his newspapers for his rounds. The camera frames details, showing the closeness of the relationship: Tony standing and walking next to his father, moving feet, legs, and the backs of the two characters. The camera, in fact, remains at this level, with the occasional shot from high above the scene. The black and white grain of the picture highlights the neorealist quality and intent. The mood is sombre, though Tony's expression as he waves to his father is cheerful. The actor Matthew Gravina exudes cheerfulness with a simple smile. *The Spag* then continues with the father walking alone; he is reading the newspaper under the job section and finally arrives at a building site where he joins the queue for labouring work. He is last in line and once his turn finally arrives the workplaces have filled. In the following sequences the father is under shock and reacts on a physical level to the drama of remaining without work. His strength (even emotional) is exhausted, resources have run dry, and heart failure ensues. However, the viewer is not disturbed by this seemingly natural event, for the intensity and tragedy within the story that has started to simmer, will be displaced on the child.

In *The Bicycle Thief*, Ricci attempts to right the injustice of having had his bicycle stolen; within a context of poverty and impotence, he turns the sense of events and roles upside down by becoming for an instant a thief himself. The attempt to steal a bicycle fails, and he is brought back to his senses by the reaction of the crowd. Unlike Ricci, the father in *The Spag*, under the pressure of despair within an environment that appears hostile and closed, has lost his dignity and resolve. The survival of the son and the son's responsibility to survive become imperative. And perhaps, survival is linked to identity. Papastergiadis points out that:

> Soyinka argues that the loss in tragedy is never something abstract or remote, it must be integral with the self. Tragedy speaks of the severance of the self from that which is its essence. Tragedy is a confrontation with the ruptures in the certitudes upon which the origins are founded. Its most poignant expression is found in the experience of 'uprooting, wandering and settling'. Thus the 'infernal gulf' is the gap between identity and non-identity. (Papastergiadis, 1993: 129)

In *The Spag*, Tony is and remains a foreigner. It is evident even to his young friend, who invites Tony to his home, saying: "Come to my house, they all

speak Italian there. I am the only Aussie in the family". Tony's struggle rests on the "rupture of the certitude of origin", where a self once existed and where a home once enclosed and contextualised this self. For Tony, the necessity to re/create a sense of home in order to connect, even for his unwilling mother, the (located) past within the (un-located) present is demanding. Tony's language is, in fact, Italian, (he is acquiring English), his friends are in Italy—they send Tony a letter with photos, and furthermore, Tony has Italian ways, not Australian, (the reason, as it seems, why he is singled out by the local bodgies). How will Tony's transformation come about?

The narrative focuses on Tony's adventures, maintaining, in the Neorealist tradition, a determined documentary-like style. The film shows Tony in relation to the community and attempts at being part of this world: the newspaper job, the contact with people in the neighbourhood. He is rarely shown in conversation with his mother or in relation to his biological father. The work that Tony has delivering newspapers to houses, brings him into contact with the friendly locals: the landlord who greets him on a daily basis; the empathetic shoe retailer who offers him a pair of new shoes upon seeing water pouring out of his old shoes whilst walking in the rain; the fruit vendor who kindly offers Tony a piece of fruit once he has recomposed them in their cases and his anger towards Tony, who presumably made them fall, has dissipated; the woman leaning on the front fence of her house who greets him warmly; Tony's English teacher (Terence Donovan) who volunteers his time for some language classes. However, these members of the settled community are aware that Tony is a *foreigner*, which does not affect their fondness of him, but it does set him apart, and slowly Tony begins to understand the difference, between his being a person like everyone else and his status as a *foreigner/outsider*. Framed with a longshot, Tony is often pictured as a solitary figure within a larger background. As the language teacher, Terry Donovan's character is also aware of the potential victimisation that being a *foreigner* in Melbourne can mean, and does defend Tony against an attack. A significant scene in *The Spag* is when Tony is sitting with Donovan, and an incisive conversation ensues. Tony asks Donovan whether he and his father are Australian, to which the reply is "yes, of course". Then with childlike candour he asks him what "*dago* bastard" means. The conversation shows us that Tony is in fact aware that the persecution by the local hooligans has racist grounds (though

perhaps not able to comprehend the nature of racism). Interestingly, the term that Tony pronounces is *dago* plus bastard, and not just *dago*.

Tony is, therefore, fully aware (though not at an intellectual level) of the surrounding racist sentiments. Does he wonder why he is continuously attacked? The answer is no. But he does try to defend himself, to escape the menace or, as in the above conversation, try to understand the terms of this baffling, physical and violent exchange? He demands a definition of the odd-sounding terminology: *dago* and bastard, which are used to refer to him, his own person. And so, Tony is aware of the precariousness of his social grounding, despite the sympathetic (though helpless in the face of aggression) neighbours that make up the social landscape and who show some interest in his wellbeing and that of his family. At the end of the film, Donovan is the person who carries Tony's lifeless body; his expression is filled with pain as he appears to be offering the body to a God, demanding reason for this suffering (echoing the feelings of the priest in the pestilence stricken town in Camus' *The Plague*). In this scene the framing is from above as Donovan, lifts his face towards the camera. And, the young boy, Tony, in this state has no more questions to ask. The youngest of the bodgies and the most avid aggressor, upon seeing Tony's lifeless body comments with a saddened and shocked tone: "He can't speak now!" But, the irony is that Tony never did speak with the bodgies. Never did he respond to the attacks meted by the bodgies with words; language/the ability to speak for Tony in the face of violence is silent.

In *The Spag* violence is a decisive factor in forming the foreign status of the protagonist. Tony takes to flight almost every time he is approached by the local band of bodgies who, as it seems, do not like boys of Italian origin (or of any particular origin), which brings up the notion of *origin*. Did these young boys really know what Tony's origin was? They could not have been familiar with Italian culture because it was elsewhere; therefore origin in this context is an absence. Tony is constantly on the run (from the bodgies and from an absence, they are chasing Tony's absence). In one scene the youngest of the bodgie group kicks the lunchbox from which Tony was eating his lunch of *spaghetti*; hence the title *The Spag*.

Mangiamele, in fact, filmed another version of this film; in the earlier version the protagonist is a young man working in a mechanic's garage. In this environment, the young man is under scrutiny from his fellow workers and is the

object of explicit victimisation, up to the point in which one of the workers kicks the lunchbox away from his hands. In the lunchbox was the young man's food, *spaghetti*. In these parallel scenes between the two films (one official and the other a draft), *spaghetti* trails the ground. This particular food item works symbolically, representing in the first instance an un/connection to a place of origin (it is a typical food) and in the second instance, taking into account the displaced context of the consumption of the food and the existing racism, an excuse to persecute the boy, who must fight off his aggressors, (spaghetti eaten in Australia is a sign of absence (something is missing). *Spaghetti*[77] is the identifying element, which places the *foreignness* of the two protagonists in a critical position once in the public domain. It makes them vulnerable.

In another scene, Tony has bought some milk and is happily taking it to his mother—his sense of pride comes from having earned the extra money enabling him to buy a basic good. As might be predicted, he is intercepted by the bodgies, and milk lies splattered on the pavement; the milk is white amongst the broken glass.

> For what is security if it isn't the capacity to move confidently? And what is 'home' if not the ground that allows such a confident form of mobility, i.e. that allows us to contemplate the possibilities that the world offers confidently and to take them on. A home has to be both closed enough to offer shelter and open enough to allow for this capacity to perceive what the world has to offer and to provide us with enough energy to go and seek it. (Hage, 2003: 44)

In *The Spag* the concept of home is presented as a complicated entity, for what might be a home, a neighbourhood, is undermined by the overt violence that erupts within this presumably protective space. A demoralised father, a persecuted boy, a solitary mother—each moves or has limited movement within this space. The mother does not leave the house, for she is waiting to return to her previous and integral home.

The mother in *The Spag* is aware of the loss of maternal power with the undermining of her status (her origin); the maternal instinct can have no effect in the space of dislocation. Because of this the boy is in fact vulnerable, lacking the confidence that the symbolic presence of the mother (mother country, mother

[77]Interestingly, though Italian cuisine has entered the mainstream, the term *spaghetti* is rarely used; instead the word pasta is acceptable.

tongue) may have provided in the public arena. In the end, the mother in *The Spag* is pragmatic in realizing that the place the family has chosen as a potential home is challenging the very integrity of the family, if not of the individual psyche of each member of that family. She feels that the place is no home for them—even a simple nursery rhyme could not make her feel right. She is disturbed by the sound of *Twinkle Twinkle Little Star* being played on a guitar by Tony and his friend. The sound becomes suddenly distorted and the mother's anguished expression takes up the focus of the camera. The power of *The Spag* lies in the very fact that this woman remains the point of reference, for she is where the action returns to or originates from being associated with home (after vainly trying to obtain work the father returns to the house where the mother awaits, and Tony sets out into the world from this house or sits on its steps, also he takes the lunch of *spaghetti* from his mother, before leaving the house).[78] It is the mother, once the male figures have battled it out, who represents hope in a new life through her desire to return to a place of origin, and most importantly, regardless of her next step—whether to remain in the country where her son and her husband have both lost their lives, or whether she returns to the nation country that preceded the family's move to Australia—she represents a confirmation of the value of *origin*. In the dislocated space, the mother is both home and country. And her next step will, nevertheless, be a new embarkation (origin in this case is a positive value; it is presence).

In *The Spag* the spectator is asked to perceive Tony as Australian. Tony had entered the screen as a paper delivery boy—at a time when it was common in Melbourne for boys to take on a job either delivering papers to single households in the early morning or selling newspapers at strategic points in frequented areas. It is evident in this way that Tony is part of the milieu. Tony, in fact, moves with ease among the streets, the lanes and the homes of the neighbourhood. He has a typical Australian job. He associates with the people in the area. And in this way, the place is figured as his home; despite having been there just five months (although realistically this kind of integration would have taken much longer). But, this Australian dream is tested, for the complexities of the unfolding drama expose other connotations in relation to the boys belonging and nature. The way

[78]An interesting camera angle is conceived by Giorgio Mangiamele, who did all the camera work on his films, viewing from underneath the very van on which Tony is seated in the back, the mother running up to Tony to hand him his lunchbox.

he smiles.[79] The way he moves; his un-Australian parents; his *dago* status; his connection to another place. These are elements that have not translated into the milieu. And the spectator perceives that Tony is, in fact, alone; he has no friends to hang out with; he is having to work as a paperboy; and he is on the run, unsafe in the environment he inhabits. In the end Tony goes nowhere—his eternal running away has taken him to the nowhere of non-belonging. The boy will never be at home in the country adopted by his parents. And the nation will never be a country to this kind of boy. In his country of origin, Tony may have encountered other problems, but he will not have been attacked on racial grounds. In fact, the letter he receives from his friends in Italy works to highlight the sense of belonging to an (elsewhere) community, in which, we assume, the young boy was just like any other young boy in the town or neighbourhood. Derrida writes:

> The first few months after my expulsion was a very bad time; I had begun to experience anti-Semitism outside, in the streets, in my circle of friends, my old playmates who treated me like a 'dirty Jew' and wouldn't talk to me any more. And, paradoxically, the feeling of not belonging came to affect my relationship with the Jewish community and with the Jewish children, who like me, had been grouped together in the Jewish school. (Derrida & Ferraris, 2001: 39)

The highly charged space with which we are presented in *The Spag*, the space in which Tony is to move within and inhabit, is in fact a non-space. The child is faced with a challenge, a kind of ultimatum, within which in reality there could be no winning position: either to forsake survival or transcend one's *foreigner* status. This non-space precludes any possibility of enacting a process. In a significant scene Donovan hears about Tony's imminent departure back to Italy, about which he is unhappy. He asks Tony if he would not prefer to stay. Tony responds affirmatively; he has qualities that can allow him to integrate; he has also established a relationship with the place by which it would be natural to stay. However, the bridge from the past to the present, despite the beginnings of the acquisition of language and the at home feeling in the neighbourhood, has

[79]And, the way he is photographed. Henri Cartier-Bresson's photograph "Rue Moffeurtard, Paris" (1954) of a boy cradling two bottles of wine, one in each arm; he is smartly walking down an inner city Parisian street. And if we venture to make a comparison, we see that the boy in *The Spag* has a European quality about him, the way he carries the newspapers, the dark brown hair, the softly spoken voice, the neat, child-size adult clothes. The difference between the two images, however, lies in the tone of the picture. In Bresson's picture the defiance in the look and the gait of the boy erupting into the photographic frame sets the tone. Instead in Mangiamele's picture, the boy smiles outwardly in pleasant acquiescence and the underlying tone is sombre.

been compromised by the relentless persecution by the neighbourhood bodgies. The space needed to make the passage into a new *home* is forcibly reduced. The level of aggression that one needs to bear in order to forget or eradicate one's origins or recent past is the measure by which one can peacefully exist in a new environment. To enact a superficial transformation by changing one's identity can prove to be a strategy for a kind of survival. But in *The Spag*, the violence of racism was intolerable, and the pressure to negate or relegate to a secondary importance one's origins was unacceptable, especially at the level of psyche. Tony's absence in the end is a confirmation of this. Derrida writes of his own experience:

> If I use current, immediately available language, what is there for me to say about the intellectual aspect of my story? Here we have a 12-year-old boy who, without anyone explaining to him what anti-Semitism is, or what is happening politically, is kicked out of school….A crack is opened in the relative security represented by the school, the place where culture is offered him, where languages are taught – especially the dominant models of the French Language…So I had the feeling that this language [French], which was the only one I had, came from somewhere else, And, the time when I was excluded from school must have aggravated my feeling of extraneousness and exteriority, of not belonging. (Derrida & Ferraris, 2001: 37-38)

The ending in *The Spag* can be viewed as a failure of the relocated person to achieve any communion with the place that he or she is inhabiting, or to even intellectually apprehend it. The potential that Tony represented, especially with the failure of the father to remain in the picture (visible), in the narrative (available), and in the boy's life (a point of reference), is transformed into a sense of defeat. The failure is also represented by the seizure of language (Tony's inability to speak out), the delimitation of space (Tony could not safely move about). The crack in one's sense of security and the alienation which the non-belonging in a language tradition produce has, as final outcome, a strong sense of disorientation. A lack insinuates itself in the disoriented status. An accident in which a life is lost brings this lack or absence to its climatic point. In the end, the subject fails to create a bridge into the present, "…we ought to call violence that which does not let the other be what he is, does not leave room for the other…But if difference is violence and violence is differentiating, brutality homogenizes and effaces singularity." (Derrida & Ferraris, 2001: 92)

The Spag was made at the end of a series of films that attempted to define a way of entering the new country, not as a new Australian, since from the point of view of who is arriving, Australia is new, as are its people. Thus, it is important to note that it is a subject with a story (history) who is entering the country and englobing it with his or her gaze. The subject, a person, has a previous sense of belonging to a place, has experienced cultural and political vicissitudes, and has cultural and personal aesthetics, education and professional experience, as well as individual characteristics. If we take Mangiamele as a filmmaker, we find that what he carried in his biographical luggage was a neorealist heritage, as evident in *The Spag*, and a strong sense of Italian culture. The films that Mangiamele made between 1952 and 1964 stand as an extraordinary documentation of the history of two countries—Australia and Italy—overlapping, marking an era that did not have precedents and will never be repeated. The relevance to Australian history is significant as Mangiamele's films represent a mapping of the social substructure but also of the struggle of a movement of relocated people, whose roots are disturbed but nevertheless belonging to the present time. One is either visible but experiences pressure towards being invisible, or one is present but the eyes and heart continue to search for a (previously) known territory, and therefore displaced in the (recent) past, in an other time and an other location. The final shots depict the mother, who has a premonition of her son's departure, gazing out of the window at the treetops and rooftops, and leaves and newspapers flying in the wind. She holds the photograph of Tony to her chest.

> And so it could be said that travellers who leave one point are often (and even before departure) actually searching for their place of origin. The quest for belonging is so vigorously sought that it uproots and displaces the very possibility of ever finding the ultimate point of arrival. (Papastergiadis, 1993: 169)

Chapter 3: Short film vision

As soon as Giorgio Mangiamele had established himself in Melbourne, he set up a school of film in the premises of a Russell Street studio, in the heart of the central business district of Melbourne, or in Melbournian vernacular: *the city*.[80] The school or film society was entitled "New Continent". In the article "L'indesiderato,"[81] Mangiamele is quoted as saying: "By developing the talent of both old and new Australians, a vibrant centre attracting artists can be established, which would also be a source of inspiration for programming in the Australian television network." In the film school, Mangiamele worked with students, including the young Ettore Siracusa,[82] who acquired acting experience by being directly involved in short films produced by the school. In the time that the school operated, Giorgio Mangiamele made two short films: *Unwanted* (1958) and *The Brothers* (1958). The subsequent short films were *The Spag* (1962), of which there are two versions, and *Ninety-Nine Percent* (1963).

With the short film form, Giorgio Mangiamele is at his most political. With *The Spag* (1962), *The Brothers* (1958), *Ninety-Nine Percent* (1963) and *Unwanted* (1958) the finer and more pertinent issues of the condition of the displaced person-cum-foreigner and the inherent struggle are depicted.[83] These short films offer statements about displacement: the loss of something; political repositioning; the resources lacking for individuals or families to cope with cultural upheaval; the absence of security; the undermining of cultural identity. Giorgio Mangiamele depicts a situation that is in ferment, highlighting the point of view of his subjects, and particular dynamics instigated by the arrival in an unknown place. The subjects are intellectually posited, as the crux of their

[80]The CBD (acronym for central business district) or the city (as opposed to the suburbs) is an urban landscape characterised by skyscrapers (mostly offices), and at street level by shopping strips and malls.
[81] "L'Indesiderato" *La Rivista Italiana*, May 20, 1958.
[82] Ettore Siracusa was a student at the Russell Street film school; he played one of the leading roles alongside Robert Clarke in the film *The Brothers* (1958). Following the experience of working with Giorgio Mangiamele, Ettore Siracusa went on to direct films, including *Italians at Home* (1991) and *Natura Morta* (1979); they are held in the Australian National Film and Sound Archive.
[83]In the article "Liminality, temporality and marginalization in Giorgio Mangiamele's migrant movies", in *Studies in Australian Cinema*, Vol. 1, Issue 2, Gaetano Rando explores themes such as dislocation and alienation in the short films that Giorgio Mangiamele made, though he departs from the notion that the films are 'migrant', which presumably means that filmmaker is 'migrant'.

psychological dilemma (that which affects their moral being) becomes a problem to which they must find a solution. The overbearing obstacles naturally create a challenge for the subject, for which resources must be found or acquired.

It is through the short film form that Giorgio Mangiamele attempts to access a language of resistance. Mangiamele may not have expected to find himself in a colonial society, whose imaginary is dominated by the ideology of colonialism. Giorgio Mangiamele did not dwell on the nature of colonialism; however, he was well aware of the sentiments generated by colonialist positioning, including racism and intolerance. Giorgio Mangiamele was also aware that these sentiments acted directly against his personae and against the people he had travelled with or found himself in the midst of—people from different parts of western, eastern and southern Europe and the USSR. He was aware that his artistic work was directly affected. It is evident that even to attempt, and in Giorgio Mangiamele´s case, to succeed in producing a body of work within a milieu characterised by discrimination is an act of resistance—a response to the forces of marginalisation. In the short films by Giorgio Mangiamele, there is evidence of a struggle taking place, of a voice trying to speak, of a situation that is being elucidated, of a language trying to form, and of an attempt to take a stand.

Family

In Giorgio Mangiamele's short films, other elements come into play, which further characterise the foreign individual and the wider context in which they are embedded. Parallel to the individual experience is the representation of family. Papastergiadis notes that in the evaluation of global movements of people the presence of family is often overlooked. However, the subsequent generations of a relocated family continue to be identified by the experience of their family's displacement. (Papastergiadis, 2000: 55)

In each of his short films, Giorgio Mangiamele focuses his narrative on a family group and in each a specific set of relationships is set up, which become fundamental to determining the moral dilemma at the heart of the drama and, with the mutation of the relationships as a consequence of the action, the closure of the

drama. In *The Spag* we have a father, mother and son. The heart of the relationship between the father and son reveals a desire to engage with place and society in Australia in the 1950s. The relationship with the mother, instead, provides the narrative with the hope that cultural origins will not be extinguished. In *Ninety-Nine Percent* a father and son deal with the vicissitudes of life in Carlton in the 1950s and the circulating racism at the heart of social relationships. *The Brothers* situates the drama of two brothers and a father against 1950s Carlton. In the film *Unwanted*,[84] there is only a brief synopsis available in an article dated May 20, 1958, in the Italian language magazine *La Rivista Italiana*, entitled "L'Indesiderato". The title of the article is the Italian version of the word *unwanted*, which is the title of the short film. The article provides information on the theme with which the film engages, that of a romance between two young people of differing cultural backgrounds. The final scene shows the principal protagonist John on board ship in the act of being deported back to his country of origin, having been found guilty of injuring the woman he was attempting to assist. Sitting in his cabin and in a state of distress, the door opens to reveal the young woman who has rushed to rejoin him. Thus, the film ends on positive note. According to the article the film was made just two months after the opening of the Russell Street film school "New Continent". Despite the loss of the actual film, it is evident from the information given by the article that the theme of racial intolerance is central to the narrative.

In *Ninety-Nine Percent*, anguish accompanies the humour and slapstick surreptitiously, only to explode in the final scene of the film. Anguish is not the principal thematic interest in *Ninety-Nine Percent* as it seems to have been in *Unwanted*. Rather, in *Ninety-Nine Percent* it is the experience of humiliation that is central. Beneath the veneer of survival, the display of a good-natured person called Pino, the protagonist of *Ninety-Nine Percent,* is revealed as a vulnerable character. He approaches a marriage agency in order to find a wife, ostensibly to restore a motherly figure to the life of his son. The protagonist in fact places his trust in the agency—in the manner of a person from a lower class background, he does not demand service, as he does not command that kind of authority. However, the marriage agency does not take him seriously. Pino's visits to the

[84]The whereabouts of this film remains unknown. An archival article that speaks about the film, alongside the Russell Street film school "New Continent" that Mangiamele had established: "L'Indesiderato" *La Rivista Italiana,* May 20, 1958.

agency reveal exchanges that are characterized by superiority and sufficiency on behalf of the agency staff towards him—the foreigner with specific requests and specific needs. In these exchanges, devoid of friendliness or politeness, in contrast to Pino's friendly and well-wishing (perhaps slightly patronizing) neighbours, it is appears that the demands and hence the needs of the stranger are also means by which he or she can be manipulated. They are the currency without social value that provides the Other with the license to adopt a stance of superiority and work to negate dialogue. The lack that the other demonstrates becomes a pretext, where intentions are negative, giving rise to derision. For it is only through belonging to a society, that needs are legitimated and access to the resources to meet these needs is facilitated or at least available. The individual of the homogenous group can choose whether to attribute human qualities to the person that is before them. The foreigner is vulnerable to the possibility of being treated as inhuman.[85] The needs of the foreigner are problematic.[86] Access is not facilitated, because the grounds for this access must first be ascertained and legitimated. In *Ninety-Nine Percent* this triad: foreigner-need-legitimacy is poignantly presented. As in the short film *The Spag*, a boy, the son of the foreigner is implicated in the drama and the legacy of the slippage, the in-between, the liminal, that presents itself as ambiguous and unconvertible in the language, or the exchange, between an outsider and the world to which he or she is attempting to obtain access. Zizek suggests that the problem of the foreigner does not reside in their ability to emulate the rules of the community/society in which they find themselves, but in their inability to understand the unstated meanings, the nuances of these rules (which determine the network of power relations), and in this way be in a position to be able to transgress them. Zizek refers to this lack as "unfathomable", as the inability of "practicing this unfathomable DISTANCE from the symbolic rules".[87] The legacy of the boy (a second generation child), as witness, is to inhabit a split worldview, in which an identity shall never be fully formed. The child may

[85]Hage points out that similar characteristics are to be found in European contexts at a class level where historically the discrepancy lay between the nobility and the lower classes. Hage, G. "The shrinking society," p224. Writing on the Algerian immigration, Sayad points out that the cultural distance created by immigration allows the individual to view the colonial condition, which was till then taken as a given, objectively and in a historical context. (Sayad, 2001: 91).

[86]In an interview, Jelloun comments: "That the immigrant subsisted, got by, fine, we can live with this - but that there were no other contours to his personality, that he could no longer make love for example, this strangely hadn't occurred to anyone." Feehily, Gerry (2006) "Tahar ben Jelloun: Bound to Morocco" in *The Independent*, UK, March 3

[87]Zizek, S, "The first impressions" in *Subtitles: On the Foreignness of Film*. (Zizek, 2004: 304).

belong to his or her generation, and through school and education have access to society, even contribute, but he will never know *how* to position himself, how to determine the distance from the "symbolic rules" (if we follow Zizek's logic) that regulate the community. The child shall remain community-less.[88] This state of being determines a character who is intent on 'doing the right thing', not transgressing any rule for fear of being re-nominated foreigner (a position thus never abandoned). It also determines a state of vulnerability in which any convergence from the centre (the fine balance of societal interrelations) is met with derision and accompanied by the clamorous confirmation in relation to the act in question, that a foreigner will behave in a non human way.

> What does our "intolerance" toward foreigners feed on? What is it that irritates us in them and disturbs our psychic balance? Even at the level of a simple phenomenological description, the crucial characteristic of this cause is that it cannot be pinpointed to some clearly defined observable property: although we can usually enumerate a series of features that annoy us with "them" (the way they laugh too loudly, the bad smell of their food etc.), these features function as indicators of a more radical strangeness. Foreigners may look and act like us, but there is some unfathomable *je ne sais quoi*, something "in them more then themselves" that makes them "not quite human" ("aliens" in the precise sense this term acquired in the science fiction films of the fifties). Our relationship to this unfathomable traumatic element that "bothers us" in the Other is structured in fantasies (about the Other's political and/or sexual impotence, about "their" strange sexual practices, about their secret hypnotic powers, etc.). (Zizek, 1996: 105)

In fact, *Ninety-Nine Percent* is based on the notion that the protagonist has a repressed need for a sexual relationship However, in Pino's behaviour there is no explicit suggestion of lusting, perversity or desire for a partner who will satisfy sexual needs. What Giorgio Mangiamele is exploring in *Ninety-Nine Percent* is the way a dominant culture fantasises about the sexuality of the foreigner and even takes the initiative to enact these fantasies. The plan of the marriage agency staff is to involve the foreigner in a hoax: the search for a substitute mother and a wife is transformed into the search for sexual adventure. With the hoax, the enactment of humiliation at the cost of the foreign individual, in this case Pino, is made explicit.

[88]See discussion of the film *The Home Song Stories*, in which the child's view of the experience of a relocated parent is central to the narrative, in the article: Tuccio, Silvana (2008) "Whose story is reclaimed in *The Home Song Stories*?" in Studies in Australasian Cinema, Vol 2, Issue 1, pp 15-20

At the beginning of the film, the narrative unfolds on the basis of the search for a substitute mother for Pino's son. The home in which father and son live is shown to be untidy and in shambles. The question that arises is why must a woman be present to restore tidiness (women can be just as untidy as men) and why does the boy need another mother—this cannot be the reason why the father is encouraged to seek a new wife, especially seeing that father and son get on quite well. However, the narrative ploy is reinforced by the encounter with the Principal of the school that the son attends. Often, in Giorgio Mangiamele's films encounters between people are created with an explosion of events and a profusion of people—which create tapestry and chorus to the unfolding of the drama. It is reasonable to conceive that much of the preparation of these scenes was based on the choreography of movement and an amount of improvisation. In order to speak with the Principal, Pino had to go through the secretary, who in turn had to interrupt a meeting of tired and bored teachers; but Pino also had to get past the men waiting their turn for a consultation, who responded in a vexed and annoyed way. The scene is cleverly created with talking heads of the irate men in close-up, and a unique camera angle, where the camera is literally on top of the heads of the men (an aerial view) showing them arguing in a tight circle, before showing Pino breaking away with the Principal and moving to the playground area, which Pino and his son had crossed a few minutes before. The crossing is significant as it shows father and son in a long shot, small against the white markings on the ground in the shape of a square, with the point of the square facing the camera. The Principal praises the achievements of Pino's son at a scholastic level. He points out to Pino, however, that the boy is in need of attention—exemplified by the rip in the boy's trouser. The inference appears to be that a woman could only attend to this kind of matter; though in the next scene we see Pino skilfully mending the rips in his and his son's trousers. Interestingly, with Chaplinish humour, as soon as the Principal points out the rip in the son's trousers, the camera jumps behind Pino, where we witness his hand grasping onto the tear in his own trousers. Pino and his son salute the Principal and walk away from him backwards, back across the playground in order to hide the embarrassing fact they both have torn trousers. With the ending of the film, the possibility that a new mother might substitute the boy's own mother is revealed to be an illusion. The mother, representing origins, cannot be substituted by another

woman. And so, another explanation must be found behind the desire for a new wife, which implicates both father and son.

It is a father's proper relationship with society that will allow the child to feel at home and wanted. A proper relationship with society might be pronounced through a marriage and the subsequent family that is created, which in the eyes of society would be legitimate. In Pino's specific case, a marriage would lessen the sense of discrepancy with society, less the weight of foreignness. But in his quest and striving, Pino is depicted as not having the right characteristics to be in the running for a wife—let alone an Australian wife. His foreignness is the delimitating point between his own sense of self and that afforded him by society. Pino, however, with Chaplinish style ironises his own condition; he casts a critical eye on himself, though not in an explicit way. The son casts knowing looks at his father constantly, to which the father responds, with 'I know that this is how it is'. Responding with humour and self-irony he unmasks the reality of his status and the fine discrepancy that separates him from the homogenous world that surrounds him (to which the son seemingly belongs, but his legacy will be none other than that of the witness to the difference without knowing how to overcome it) and his difference in relation to it. The son watches the father put away his earnings. Pino has different points of the room where he hides the notes—in a safe box in a wall, under the mat. Savings suggest a supposed future, a son's or daughter's education, hope. However, the gesture might in fact be futile when the factors that determine social integration, acceptance and mobility must be tested against the overcoming of one's status as a foreigner.

The scene in which the son is the father's conscience is the scene that opens and closes the short film. Father and son are seen walking hand in hand along a Carlton street when they come across a local drunk. The drunk has already been introduced, framed from above and with the branches of a tree surrounding his off-balance walking. In the encounter, aggression and a potential fight start to simmer; Pino is the target, who will fight back (the scene is reminiscent of the bodgie attacks on the young Tony in the Carlton Streets in *The Spag*). Pino's son struggles to pull his father away from the figure of the drunk. In a later scene we see Pino entering a bar that he normally frequents. Pino arrives with his suitcase of goods (the suitcase is the metonymic object that speaks of Pino's voyage, a torn sticker on the suitcase with the writing *Melbourne* indicates

the final destination). In order to sell, a performance ensues—(however, Pino is not radically different from how he has been, suggesting that his ordinary state is that of a caricature of himself). Humorous devices, which show Pino is not telling the truth, underline further the caricature: the cloth which he shows to be inflammable catches fire, the watches and clocks that he pulls out of his suitcase are numerous, varied, and do not satisfy the potential customer, until a large side-table clock with alarm bell is proffered. In the book *An Accented Cinema* (2001), Hamid Naficy writes that mimicry suggests an incomplete identity status in films that are produced in exile:

> Mimicry…involves the kind of overimitation or underimitation of the other that, in its surplus or deficit and in its irony, produces partiality of identity, where there is a slippage between the original and its copy. It is this slipzone of unfitting that the critical tensions of exilic mimicry and irony can be deciphered. By mimicking and flaunting the Armenian rug merchant stereotype, Egoyan had unknowingly produced both excess and partiality, not wholeness and identity. (Naficy, 2001: 285)

The context of the scene that takes place in the Carlton bar (café), however, does not display excess. It is an accurate picture of the bars that one would find in Carlton in 1950s and 1960s; the barman is elegant, dressed in a white jacket with slim bow tie (in the tradition of bar waiting across Europe in that era), and men sitting at tables in lively debate.[89] The exchange of looks between Pino and the barman are significant as they are in fact the measure of reality. And, finally Pino's son turns up and drags him away from the scene. Father and son are pictured walking across a series of billboards—which can be made out to be Foster's Lager, Robur Tea and—Wines.

Instead, Pino is the figure of excess—unable to reach resonance with the society, but also, and most importantly with himself. The image of himself as a caricature (though at a certain level being *simpatico* in Italian is acceptable) to which others relate is not sufficient an image for his own self to relate to; it does not signify communion with the self. This disjuncture is contextualized as frustrated sexual desire underlying the narrative of the film. In the final scenes of the short film, what has been implicit becomes explicit. The union that has been desired, (Pino is searching for a substitute mother for his son), prepared for (Pino

[89]In Melbourne, the characteristic ambience of these venues has now disappeared. See Mangiamele's photograph taken in one of these bars, discussed in Chapter Eight.

acts on the suggestions of his neighbours to seek the services of a marriage agency) and fantasised (Pino goes to the agency dressed smartly in a suit, with a carnation at the lapel, and on the way he believes mistakenly that a woman who is waving is directing her attention to him), is revealed to be impossible.

The meeting arranged by the marriage agency is a hoax. The son is waiting outside the apartment, but goes to look through a window, only to see, and be witness to, his father's humiliated expression. They have both been preparing and anticipating the meeting with the person that the agency has apparently found to be suitable—and whom father and son expect to be at the least kind, if not equally interested in meeting Pino and his son. What Pino finds before him, after having bought long-stemmed flowers, passed a group of chattering teenagers and gone through the door with the enigmatic plate "Anastasia Koska—interpreter", is a giantess, who upon seeing Pino and his flabbergasted expression breaks into uncontrollable laughter. The reason for the hoax is not clear, but as stated above and as suggested by Zizek, the hoax reveals the impasse between the foreigner's being in a place and the status afforded by the society of the dominant culture, who speculate upon the unfathomable nature of the foreigner and his or her sexual desires. Furthermore, it is not clear why the odd woman is party to the hoax. In fact, her face is never fully revealed. With the characteristic use of close-ups and extreme close-up, the camera frames the laughing mouth. The time that the camera dedicates to observing the eruption of laughter, from a neutral mouth to a loudly laughing one, is similar to the time taken to monitor the slightest expressions in close-ups of the son's face in previous scenes. Where the son's face showed delight during the big house clean up, framed by a window in the process of being cleaned, it now shows dejection as his look drops to the ground.

The repercussions of the enacted humiliation, as of that moment, explode into a series of images that work like a symphony to the tension created by the drama. The level of psychological tension intensifies up to the moment of realisation that an anticipated union cannot take place. Pino is feeling the pressure of the revelation, however he remains composed. With Pino's awareness of the mess he has gotten himself into, a psychological mess, in which his son is inadvertently witness, the film then allows Pino a dignified emotional response. As the two dash back down the stairs, Pino throws the flowers to the ground,

above which a white grotesque mask hangs (strangely out of place in a block of suburban flats). They dash past the teenagers, who are now jeering at them, as if having knowledge of the hoax. For an instant, Pino stops, both he and his son turn towards the jeering youth, behind them the skyline of suburban houses lined up at dusk; this appears to be the signal for the youth to pick up the shambled flowers and throw them at Pino and his son. Pino does not react; his humiliation is burning inside him, his terse expression makes this evident. His son attempts a weak smile—having no emotion left. Pino brusquely turns, pulling his son along in a dignified retreat.

The scene resonates with the moment in *The Bicycle Thief* in which father and son walk along the street, fully aware of their predicament, and in which the father breaks into tears, while the son gives him his hand. In the next scene, Pino and his son journey through the suburban landscape, across a demolished building site with rubble of bricks and other material, to what appears to be the North Carlton Gardens, where Pino sits on a bench as his son creates a sculpture with sand, stone and sticks. Here in fact, we see the son attempting to take his father's hand, who at first refuses, then after wiping tears in his eyes, he accepts. Back in the neighbourhood street, their next encounter is with the drunk, still wanting to take a shot at someone. As soon as he is free from the circle of children holding him prisoner, he targets Pino, who would have responded to the provocation, if not for his son clutching him and pulling him away from the scene.

And, here we have the conclusion, that Pino's attempt at recreating a family has been represented by society as the foreigner in search of sexual liaison; in the film's message this misrepresentation is a projection of the fantasy of the dominant culture. The naivety of Pino does not help him; rather it is an obstacle. Kristeva reminds us that a stranger or foreigner holds a determining role when it comes to entering into a relationship (of the sentimental kind) with another (in Italian the term for stranger is synonymous for foreigner). Reflecting on the foreigner/stranger Kristeva writes:

> The foreigner's friends…Perverse people: their *jouissance* is secret and shameful and, hidden in their shell, they would gladly put up a foreigner within it, who presumably would be happy thus to have a home, even though it might be at the cost of sexual or moral slavery, which is proffered lecherously, innocently… (Kristeva, 1991: 23-24)

Despite the humour, the end of *Ninety-Nine Percent* is disquieting due to the fact that an undisclosed desire has been harboured or has invited a monstrous response. The woman whom the marriage agency has proposed, or is in partnership with, is defined in the first instance as having a mysterious identity. While she is replying to the agency's phone call, the camera frames only the upper part of her body from behind. From this viewpoint the person presented appears smart and prepared. The conversation is not overheard. Secondly, the catalogue is shown to have odd-titled sections—denominating nationality, hair colour, height, and even preposterous labels such as 'Eskimo' and 'Pygmy'. Pino hands over a photograph of himself—which he has been developing in the darkroom trays of liquid (the photograph is authentic); the category in which it will be classified by the agency is not known. Finally, the plate on the door of the woman's apartment shows a name that in the 1960s would be have been considered quite foreign: Anastasia Koska. With the revelation that she is party to a set up and is unsuitable due to her extraordinary height, Pino draws back in horror. Lastly, the effect of the woman's monstrosity is pronounced by the communication through clever camerawork —the extreme close-up of the laughing mouth and the inferred height that dwarfs Pino (in fact the full figure of the woman is never shown). Why must a 'foreign' and 'tall' woman signify Pino's humiliation and a suggestion of the horrific, emphasised by the white grotesque mask hanging near the stair well? As Barbara Creed suggests in the definition of the monstrous feminine—developed to denote the sexuality inherent in the stereotypical representation of female monstrosity—the female figure works in relation to fears and fantasies of otherness. In this case, what is reinforced is that a dominant cultural stereotype of foreignness renders sexual desire as freakish, even monstrous, and since a foreigner's desire is inherently unknowable, it becomes condemnable.

In *Ninety-Nine Percent*, Mangiamele shows us how the foreigner is mistreated, humanity distorted, and the kind of alienation that John Berger outlines in the book, *A Seventh Man*, is accentuated. Mangiamele depicts alienation in an everyday context, despite the well-meaning neighbours, and shows how both self-identity and sexual-identity are open to manipulation by the pressures of displacement and the consequent uneasy contact or relationship with the new context and its dominant culture.

The figure of the son in *Ninety-Nine Percent* is a key to the film. In *Ninety-Nine Percent* the son observes his father's movements in detail. He throws a mature look at every expression of divergence that his father exhibits. He is the son of a new generation; he is not the son of the father's origins, as he is well aware that the context in which they are living is shaping his character. Throughout the film, and through camera work that utilizes the close-up, there is attention to minute expressions of the boy and shifts from one mood to another, emphasising the inner workings of the heart and mind. Attention to the gaze of the son depicts him as an accidental witness, who inevitably absorbs the drama and instability of the dynamics that are played out before him—there is no redemption for the adult, and so this is the baggage the child must carry. Interestingly, and in contrast to the father's difficulties, the father and son's relationship is represented as close, warm, and connected. The two are companions; they work together, for example when they must get the house spring-cleaned. The father is interested in his son's education; the son is a keen student. When they set off together to the meeting proposed by the marriage agency, with flowers in hand, they receive best wishes, handshakes and encouragement from the neighbours. In this scene it is as if the marriage is taking place between the father and the son. When they pass a wedding party coming out of a church, after having dashed away from the apartment, they stand side by side to witness the scene, as outsiders. On the park bench it is the son who attempts to redeem the father by reminding him of his presence. Hand in hand once again, they continue their life together.

The desire to respond to the injustice is checked by the son, who most probably feels that he has seen enough. There is no retribution to be sought from such malicious humiliation; thus anguish transforms into dejection. And, though the son is attempting to protect the father, from further involvement in a hopeless situation—the father's desire to accede to a normal status in society—he is at the same time attempting to protect himself from the embarrassment of having a father involved in such a struggle. This struggle, however, will be the boy's legacy.

Language

In *The Brothers* (1958) the eruption of violence within the psyche of the individual who comes to understand that he has no currency in the society in which he finds himself is depicted by the failure of the protagonist to restore his brother's dignity. Why should a brother be interested in the wellbeing of a family member, if not for the repercussions it might have on his own sense of being in a society. The brother's wealth and standing are taken to heart by the young protagonist of *The Brothers*, played by Ettore Siracusa. The brother, who is now experiencing difficulties, had created for himself a situation worthy of merit, seen from the point of view of a family who must create from scratch an existence in the new place that they inhabit, and the values of lower-class aspirations and middle-class stability. The brother was working in a firm and was in a stable relationship, two essential factors towards stability; furthermore the acquisition of a new car denotes upward mobility. However, this acquired status, loaded with the importance of acceding to normality in a new place, becomes the root of disquiet for the younger brother when he learns that the elder brother has taken money from the company for which he works.

The film opens with a close-up of the face of the younger brother, Peter, crying, while the credits are rolling. This image is repeated throughout the film. The figure of Peter is encapsulated in the picture of a sensitive young man, disturbed by the troubles of his brother, and who in the face of a crisis responds with action. Peter, however, does not speak—not because he is mute, but because as the foreigner language for him is trapped behind the demanding problems of the family—the father is a keen drinker and has limited funds, the mother is meek, ineffective, but emotionally aware of the problems. Nor does she speak, but is shown knitting and crying in the scene that establishes the nature of the brother's trouble. The scene shows the older brother arguing with the father, who is unwilling to lend him money in order to get him out of trouble. The viewer is thus introduced to the desperate state that the older brother finds himself in, not having the funds available to return the stolen money. The situation is exacerbated by the fact that there is no support from the family. The father of the two brothers is depicted in a drunken and hostile state. The means by which he might be of help to the elder brother are extinguished in the hostility. Placing his head on his father's shoulder in a sign of desperation, Peter manages to say: "…father you

must help him". It is in this situation that the younger brother takes it upon himself to provide what the father cannot, and most importantly to restore what the brother has inadvertently put at risk: their dignity within a foreign context and presumably in society at large.

Since *The Brothers* was made in 1958, the character of Peter precedes that of Tony in the film *The Spag,* which was made in 1961. Peter is a prototype of Tony, though they remain different due to age and personal attributes. *The Brothers,* which was made as an exercise with the students of the Russell Street school "New Continent", displays similar concerns to *The Spag*, though the latter is broader in range. Both Peter and Tony have jobs as paperboys; they both encounter hostility from the bodgies[90] or hooligans of the neighbourhood and are victim to attacks, and both characters get on in a friendly way with other members of the neighbourhood. In terms of the narrative, the two characters are in a state of disjuncture with the community/society they find themselves in, and they both witness the demise of their family members, and family as whole, within this context. For the two characters language is neither accessible nor fluent. Peter is unable to express his concern for his brother; language for him is trapped under the weight of emotion. However, unlike Tony, who is too young and vulnerable, Peter attempts to intervene in the state of affairs.

Peter wants to get his brother out of trouble. He wants to restore harmony to his family. He wants his brother, who shows concern for him—he notes Peter's torn clothes at the beginning of the film—to continue the respectable and upwardly mobile life he is in the process of establishing. Peter's desire to do good is also his failure, which in the end matches the failure of the brother. The emotion that Peter expresses is the very sign that the situation is one that cannot be repaired. Peter is driven, however, and will, if not save his brother, at least save himself. Having followed a man under the influence of alcohol who displays an untidy bundle of notes, the winnings at the races, with the intention of taking this money, Peter realizes that 'the means does not justify the end'. Despite having followed him across Carlton Streets, on a bus, along a busy road with a stream of 1950s cars driving by and through a park, Peter cannot take the money nor can he cause harm to the drunken man. When the man slips in a muddy ditch, he

[90]See explanation of the etymology and use of the word in the Australian National University webpage article written by Frederick Ludowyk "Aussie Words: *Bodgie*": http://www.anu.edu.au/ANDC/ozwords/Nov%202002/Bodgie.html

unleashes his contempt for Peter, who tries to help. In that instance, the money falls out of the man's coat. And, as soon as the man realizes Peter's intention to get a hold of it, he scrambles to pick up the notes. At this point Peter picks up a rock, in a gesture reminiscent of that which the biblical Cain unleashed on his brother Abel. However, Peter does not carry through with the intended action. As Peter recedes from his initial intention, the man tells him to take the money and he begins to talk in a coherent way. While Peter runs away, the voice of the man continues: "If money means so much you think you can kill for it, come and take it. If you think it will make your life easier…Money only makes people worse than they are."

Having run away from the scene, leaving behind what might have been an opportunity albeit one based on crime, Peter does not save his brother. At that same moment his brother is at his workplace, apologising and admitting to having taken the money and not being able to return it. He looks towards the window with metal bars across it as his employer calls the police. Peter's tearful and distraught face is superimposed firstly over the brother's face and secondly over the barred window.

Hope is finally extinguished in the silent Peter, as he witnesses his brother's girlfriend driving away with a male companion. In this short drama, the foreignness of Peter stands as the signifier of the exclusion from the unstated rites of belonging to a place. He is stuck in a menial job, and his brother loses a position that provided the possibility for improvement, the chance of a better life and the standards of social integration. The character of Peter, in this way, does not evolve; and most importantly he does not find speech. The male adult figures around him are demoralised and drunk (his father), lawless and careless (his brother), and detached and paternalistic (the drunken man with the wad of notes). There is an almost complete absence of dialogue between these men, let alone with Peter. Similar to *The Spag* and *Ninety-Nine Percent*, in which the father figure is more benign, the figure of the father in *The Brothers* does not provide the means to integrate with society; he fails to create the bridge that will allow the child or younger person to enter into relationship with the place in which they are living. The young person inherits the father's foreign status, a legacy with which he must ultimately contend at a psychosocial level since it plays a part in the formation of identity. The young person is at once part of the place having been

raised in that environment, but having witnessed the difficulties of a parent or sibling due to their status as foreigner in that very place.

In the essay "Il brano centrale", Luigi Pirandello poses the notion of humour in relation to reflection. Since a humorous event in its development evokes a sentiment arising out of the cognition of contrast (the distance from the real of the image or situation proposed), the consequence is that one reflects upon the divergence or disparity in an attempt to find meaning (Pirandello, 1908). The movement towards subsequent reflection in the evolving of the drama is a common feature in the cinema of Giorgio Mangiamele, both in the dramatic works and the comic. Mangiamele attempts to define the figure, conditions and disparity of vicissitude of his subjects. His view is inherently a complicated view—about the relationship between worlds (cultures), between topography (geography of places and society) and experience (local, foreigner); and his vision englobed social-engagement and resistance to cultural discrimination.

Struggle

The protagonists of the short films *The Spag*, *Unwanted*, *Ninety-Nine Percent* and *The Brothers* struggle to maintain a sense of dignity and integrity. The struggle is personal, that of an individual facing specific circumstances; it is a picaresque adventure, where the individual is tested not only in terms of external relations but also in terms of his ability to meet the challenge he is faced with at a psychological level.[91] The representation of struggle is often that enacted against the pressure of discriminatory forces. In *The Spag*, the struggle is most vividly represented in the physical confrontation between the young Tony and the bodgies.[92]

The kind of struggle that characterises Giorgio Mangiamele´s *The Spag*, is to be found in Geoffrey Wright´s[93] *Arrivederci Roma*, a short film made in 1979. Interestingly, the title aside, the main protagonists of Wright's short film are of Italian origin, the principal protagonist is recently relocated from an Italian

[91]From an interview with Claudia Mangiamele we know that Giorgio Mangiamele was interested in psychology having read Freud. In *Beyond Reason* the psychological aspect is a key element in the study of the characters of the drama and Giorgio Mangiamele informed his work with a visit to an asylum.
[92]See Chapter Two "Foreignness in *The Spag*".
[93]Geoffrey Wright is the director of *Romper Stomper* (1992).

context to Melbourne and the other principal figure is of Italian background. The film is a fine study, though perhaps inadvertently, of the alteration of language within the experience of displacement. The two young men attempt to communicate: one with forgotten-remembered and hence broken Italian and the other in Italian,[94] though he can hardly speak since he is in a state of shock—language for him is in a traumatised state following the encounter with a culturally hostile environment. The other members of the group, the coach and students, are represented as a unified whole where communication and language are intact and unproblematic. The young man of the film is introduced to the Australian ethos through his first school swimming lesson; however the experience turns into a struggle to save his identity and his life. Interestingly, there is no father figure in this film; or rather, the swimming instructor, whose role it is to introduce and coach all those present to the language of the sporting ethos replaces him. Almost twenty years after the making of *The Spag*, a youth does not survive the racist attack by a group pertaining to and representing the hegemonic whole of the dominant culture. Just like Tony in the *The Spag*, the youth succumbs at all levels—physically, psychically, psychologically, physiologically—to the struggle to save his identity and sense of integrity in the face of overt violence. Perhaps, unknowingly, Wright made a film that further explored the themes of *The Spag*, since it represents the exacting nature of racist violence, the solitude of the foreigner, the victimization and silencing.[95]

Arrivederci Roma is set in inner-suburban Melbourne, in a swimming pool, populated by an all-male high school group and their swimming instructor. In the swimming lesson hour, the teenagers oscillate between opposition and resistance to the severity of instruction, rules and uniform, and submission to their own instincts dictated by age, culture and the counter position to authority. The ambience is characterised by the shiny hard surfaces surrounding the indoor swimming pool, the changing cubicles and the expanse of water in the pool, often in motion due to the students' bodies entering or diving. The film is set in the late seventies, which marks the beginning of the punk era; in fact the sound score chosen by Geoffrey Wright provides a convincing background to support a sense

[94]However, both Italian speaking actors do not speak correct Italian.
[95] There is no mention that Wright was influenced by Mangiamele's film, however, the point is that the themes of racism are prevalent and integral to Wright's film as much as they were to Mangiamele's *The Spag*.

that things are fermenting, perhaps going out of control. Furthermore, in the seventies in Australia a certain style dominated youth culture, characterised by a dress code and attitude, the name given to this kind of person was *bodgie*.[96] Amongst this group and within this particular ambience a youth stands out because he does not belong culturally to the group His differing feature is his foreignness. Wright has depicted a situation with much insight into what makes a group with stylistic standards act against an individual's difference and by which it proves impermeable to the presence of a foreign presence—there is no basis for dialogue, exchange or empathy. What makes this short film notable is the fact that Wright has cultural insight into the background of the youth who is singled out. As the author of the account, Wright stands on a symbolic middle line, which does not presuppose that he is in favour of one party or another; rather he is capable of highlighting the damage that is enacted through racist attitudes and acts.[97]

Inside the swimming pool, set in the historical building of the Melbourne City Baths, the distinguishing feature of the youth, who like a fish out of water is struggling against the verbal and physical assaults, is the fact that he is not proficient as a swimmer. If he demonstrates proficiency, the chances that he might hold a position, which is independent of language and culture that is recognisable by the group, that allows them a tassle on which to base their opinion of the youth-intruder, is increased and the menace that characterises the exchange is diminished. But the struggle consists in the complicated process of the overcoming: on the one side the forces that create obstacles and diminish self-esteem; and on the other, the increasing of the pressure, the augmentation of offence and a pushing to the limits. The victimised side must find the resources to deal with this infringement. Both in *The Spag* and in *Arrivederci Roma* this does not occur; if it did, the protagonist might become a hero. What was important for Mangiamele, as it was for Wright, was the depiction of vulnerability when language is displaced, missing or out of context. There is an absence, often linked to an elder, in the legitimization of a proper (own) language or in the translation (bridging) between languages. In *The Spag* the absence is the exclusion of the

[96]The term is the same used for the group in *The Spag*.
[97]A similar dynamic is to be found in *Romper Stomper*, of course Wright's films had to be acceptable to the Australian majority of British descendance, hence the ambivalence in the representation and empathy that might be experienced towards the 'foreign' protagonists of his films.

father, whose figure introduces the short film, but whose sudden absence signals an inability to obtain access to a society and the crisis of language. In *Arrivederci Roma*, communication is inhibited due to the absence of a common language, a common culture and an authoritative bridge that would mete the encounter between the differing parties.

The act of humiliation in racist attacks is evident in both *The Spag* and *Arrivederci Roma*—with voices and language silenced, the connecting element, whether symbolic or actual, to the culture that enveloped and nurtured the respective protagonists becomes a signifier of the measure of survival. For Tony, this element was the postcard from his friends in Italy; the postcard signalled that the connection was losing strength; furthermore Tony´s language teacher acknowledges and reinforces the fact that to be part of the new place, new friends must be made and a new language must be learnt. In *Arrivederci Roma* the object is a charm that the protagonist wears. The gold charm represents a Saint, who protects those who wear it. The charm is torn from his neck and falls to the bottom of the pool. The vulnerability of the protagonist is now accentuated. He wears an eye patch, does not speak the same language as those around him, and is oppressed by these conditions and the persecution he is experiencing, the well-meaning but insensitive coach; the arrogant and offensive school group; and the young man who attempts some mediation, but who is essentially party to and convector of the negative forces of the group A final affront, meted by the goofiest of the group, a character that resembles in stature and demeanour the iconic figure of Stork,[98] sends the protagonist into a rage, as he experiences the full impact of injustice. Unable to fight back, to defend himself, to accept the derision and the violence, he returns to the pool to collect his charm. Over an evocative soundtrack, the charm is shown lying on the tiles at the bottom of the pool whilst the lifeless body of the youth floats effortlessly on the surface of the water.

The words that the Stork-like schoolmate uses in the lead up to the final scene are violent and forceful: "…you are a gutless *dago* bastard". In the Australia of the 1960s and the 1970s these were terms actively in use. Ironically, the short phrase had to be translated to the foreigner; this is done by the youth of

[98]Bruce Spence is the actor who plays Stork in Tom Burstall's film of the same name, *Stork* (1971); he became an iconic figure in the representation of the Australian character, also appearing in the Mad Max series.

Italian background, (who embodies the ambivalence of in-betweeness, but also and most strikingly, the imbalance and cruelty that can be displayed by those who propend towards the majority in order to feel less their minority status).[99] At the words "*dago, bastardo*", we assume that he is reacting to "bastardo", since "*dago*" would have held no meaning to him. The *foreign* youth is enraged; this moment is marked by the movement of the camera that is drawing away from the youth. In this way, the figure of the youth is framed by the speed and distance created by the camera, and the condition in which his animus has fallen is thereby depicted. The fact that a killing has been enacted becomes evident. The spectator is confronted by this sudden shift of perspective: from close and intimate, with the unfolding of the drama, to a distance that forces the appraisal of the act that is now being witnessed. What is presented as reality is the fact that the youth has no chance in the face of prejudice and violence; that language when submerged cannot breach the distance toward an offending Other and halt the violence. The significance of the title: arrivederci—goodbye, and *Roma* (an Italian identity), and its inherent irony, is evident by end of the film.

> Pain is by definition experienced as a meaningless real, and this, precisely, is what an insult reckons with: the speaker aims at emitting a word that the other (its addressee) will not be able to "subjectivize", to integrate in his filed of meaning, a word that will cause the other's universe of meaning to collapse momentarily—*jouissance* emerges at this very point of the *aphanisis* of meaning. (Zizek, 1996: 105)

Arrivederci Roma and *The Spag* have between them a difference of fifteen years, and it is almost half decade since *The Spag* was made. Nevertheless, Melbourne[100] streets are still witness to the kind of violence that has racist sentiments at its root. Historically, the maturing of a society with an awareness of its unique history appears not to have taken place. An incidence in 2007 in suburban Melbourne replays the dynamics evinced by these two short films. The incidence is the killing of a youth of Sudanese background in the Melbourne suburbs. "A young refugee who fled war-torn Sudan for a better life has

[99]"We also have to be aware that the expatriates often constitute the most chauvinistic and homogenising pressure groups because of their inferiority vis-à-vis the majority community in the countries they stay in." "The limits of the diaspora, a conversation with Ashis Nandy" in Papastergiadis, N, *Dialogues in the Diaspora*, p106)

[100]Sydney streets are also witness to racist attacks. What are termed as the race riots in 2005 against youth of Lebanese background, continuing attacks on Indigenous Australians and even more recently against youth of Indian background.

died…"[101] In describing the tragedy the reporter proposes terms that evoke the myth of the host country as providing a better life to those that seek it—the commonplace concept resonates with irony when the facts that prove that it harbours no such paradise, *especially* for those who have come from elsewhere and are viewed as foreigners, become evident. In the face of tragedy it appears legitimate that the foreigner is seeking a better life, and that the host country is able and willing provide it. What is overlooked is that perhaps the individual in fact had a decent life in his homeland, and factors or forces beyond his control created the conditions for his displacement; and in the new country, where the chances that racism is prevalent, what the foreigner is asking is to be able to live without hostility. In fact, a host country cannot guarantee the absence of racism, and the better life can only be found on an individual basis, taking this fact into consideration.[102]

Another film in which the vulnerability experienced by the principal protagonist in relation to a hostile environment is significant is *Wake in Fright* directed by Ted Kotcheff (1971). As in the films already discussed, *The Spag Arrivederci Roma* and *They´re a Weird Mob,* a high level of vulnerability characterises the existential state of the protagonists. In *Wake in Fright* the protagonist is a teacher who is transferred to a school in outback Australia. In this context he is to discover that the local people are odd: they have insatiable hunger; they live the darkness of absence (moral and cultural); and the manifestation of these dark traits is characterized by bouts of alcoholic abuse and out-of-control antics, which result in the infringement of borders—both physical and psychic. When a stranger approaches or comes into contact with this kind of group—the friendliness displayed dissolves into the claustrophobic, imprisoning and violent measures that are reserved for those that are not yet initiated into the barren existence of life in an outback-Australian town.

In *They´re a Weird Mob* (1966) the stranger is from a country between which Australia has set up an agreement for the supply of labour (circa1950-

[101]Collins, Sarah-Jane (2007) "Family's Anguish at Bashing Death" *The Age*, 29 September.
[102]In fact the reluctance of the government to acknowledge the problem is based on the idea that the 'foreigners' had no place in Australia, it is not their legitimate country, for which racist 'attacks' can be acknowledged and legitimated. The immigration minister was not able to confirm that Australia was a possible place of safe living for all, by placing the emphasis on the problem of integration. The Sudanese, he purported, were not integrating with the rest of society.

1970). The term the mob,[103] which is referred to the settled Australians of British background, is not outwardly hostile to the foreign-subject of the film—Nino Culotta, an invention of Irish-Australian author John O'Grady. In the film, Culotta is represented by well-known Italian actor Walter Chiari, and not by an Italian-Australian actor, who might presumably already display traits of assimilation or sense of displacement. As in *The Spag* and *Arrivederci Roma*, the protagonist is tested and tried in various ways, which include corporeal subjugation, linguistic trials, and psychic severance with the culture of origin. Corporeal subjugation can be seen in incidents such as the swimming challenge in *Arrivederci Roma*, where the protagonist must overcome his inexperience in order to retrieve his gold charm from the bottom of the pool; the challenge is instigated by the derision received from the classmates. In *The Spag*, the young boy's body is physically tried by the attacks meted by the group of persecutors, which affects his grounding; he is taken off balance, and this eventually leads to the final scene where his lifeless body is the only testimony to his existence. In *They're a Weird Mob*, the protagonist shifts from being a journalist in Italy to physically demanding work as a bricklayer in Australia. Language, and the individual's ability to express himself freely, is suppressed in each of these films. The respective protagonists do not speak outside the terms that would make them an acceptable subject in the social context they are attempting to be a part of, or in which they inadvertently find themselves. Nino in *They're a Weird Mob* and Tony in *The Spag* are keen to explore the reality, the people, the culture with which they are confronted; their actions work towards a meeting point with that which for them is new and their efforts attempt to put them on a good footing. Nino is keen to be part of the milieu, and despite his aloneness, Tony interacts on friendly terms with members of the neighbourhood. In *Arrivederci Roma* the protagonist's bearing is burdened by the almost complete absence of language and the level of oppression, due to prejudice, with which he is immediately confronted. Hence communication is suppressed. Severance is the final act in each of the films discussed. In *They're a Weird Mob*, Nino marries into an Irish-Australian family, and his identity is now framed by this new adopted context, his original language,

[103]The term 'mob' is used in modern Indigenous culture to refer to people belonging to or of Indigenous background. As an Englishman, the director of *They're a Weird Mob*, Michael Powell would have consciously or unconsciously been referring to the Australians of British decent seen from an 'outside' point of view. Furthermore, the term is mistakenly allocated to people of Italian background in the film, who represent a minority.

culture and behaviour have lost importance and are disregarded. In *Arrivederci Roma*, the protagonist has lost the very thread that makes his life significant. His desire for living has been appropriated by the group One might venture to ask at this point, how it might have felt for the protagonists of the respective films to be at the receiving end of racist sentiments and actions; to be the derided party, to feel the humiliating sting of oppression; to have to detach from one's original cultural make-up and surreptitiously begin to deny its existence.

Chapter 4: The *foreignness* of Giorgio Mangiamele

> We must rid ourselves of the habit, now that we are in the thick of the fight, of minimising the action of our fathers or of feigning incomprehension when considering their silence and passivity. They fought as well as they could, with the arms that they possessed then; and if the echoes of their struggle have not resounded in the international arena, we must realize that the reason for this silence lies less in their lack of heroism than in the fundamentally different international situation of our time.[104]

> If migration is the popular form of multiculturalism, cosmopolitanism is its elitist version. Both are products of the same global economic system. But since transnational capitalism also breeds isolation and anxiety, uprooting men and women from their traditional attachments and pitching their identity into chronic crisis, it fosters, by way of reaction cultures of defensive solidarity at the very time that it is busy proliferating this brave new cosmopolitanism. The more avant-garde the world waxes, the more archaic it grows. (Eagleton, 2006: 63)

Giorgio Mangiamele hailed from overseas—a factor that should have placed him in high standing in Melbourne, but the tragedy of traversement is that the holding on to an identity is extended to snapping point. Identity is linked to origin, and origin has meaning only if it is recalled, introduced, valued within the new time and place, where in fact it has no proper existence, up against, as Eagleton suggests, a social environment tending towards the "archaic", or as Hage puts it, "shrinking" in human values.[105] Thus, the countless people who arrived in Australia as unknown subjects were non-people, blank people and phantasms.[106] Had Mangiamele arrived in Australia as a cultural guest or to fill a professional position (highly improbable at the time unless linked to the fine arts),[107] his

[104]Haddour, Azzedine (ed) (2006) *The Fanon Reader* London: Pluto Press, p158
[105]Hage, Ghassan (2003) "The Shrinking Society: Ethics and Hope in the Era of Global Capitalism", in Papastergiadis, Nikos (ed) *Complex Entaglements, Art, Cultural Difference & Globalization*, London: Rivers Oram Press
[106]Berger, John, Mohr, Jean (1975) *A Seventh Man*, London: Pelican
[107]As an Italian of Jewish Roman upper class heritage, Claudio Alcorso moved his family to Australia just before the start of WWII. In Australia, he set up a successful textile business. Claudio Alcorso is never referred to as a migrant, but as an Australian of Italian heritage. Made a prisoner of war in NSW during WWII, international figures had to intervene for his release. Claudio Alcorso was to become Chairman of the

foreigner status would have been other than marginal and vulnerable to the forces of discrimination which had a devastating impact on his career. A career marked by the rejection of funding proposals, refusal of Australian government accreditation for attendance at the *Festival de Cannes* in 1965, and after 1970[108] the closure of opportunities for him to make films in Australia.

As a director of films and artist in Australia, Giorgio Mangiamele, attempted to mete the cultural void that was evident to him upon arrival; he set out to develop his cinematic interests and apprehend the multifaceted nature of the environment that was before him, new and unexplored. Giorgio Mangiamele succeeded in creating a *picture* of Australia that represented and embodied the full meaning of the non-Indigenous presence in Australia. Through the lens of his camera he captured stories of the fifties, suburbs of Melbourne, landscapes and unique Australian qualities as evident in the 1950s and 1960s through attention to character, especially as he encountered in his actors, those very people that populated his films and who willingly worked with him (Terence Donovan, Janina Lebedew—who was of Polish descent, Louise Hall, George Dixon, Ettore Siracusa, Chris Tsalikis, Cesidio Battista and many others.) Giorgio Mangiamele introduced filmmaking as an art and political form: he utilised oneiric elements, especially evident in *Clay* (1964); he dealt with pertinent themes such as racism, *The Spag* (1962), *Ninety-Nine Percent* (1963); and he was in touch with the changes in western society of the late sixties, with the increased interest in psychology and sexuality, reflected in the feature film *Beyond Reason* (1970). Film historian Graeme Cutts in a letter to the Minister of the Arts in 1993 points out that: "Giorgio Mangiamele was putting artistic and physical effort and money into the Australian film industry while it was moribund. He helped re-vivify the situation!"[109]

Giorgio Mangiamele as an artist was interested in his everyday experiences, in the people and places and situations with which he was

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Australian Opera. "Passion For The Arts Drove Adventurous Life Down Under" by Joseph Talia, *Italy Down Under*, Issue 5, 2000.

[108]Many artists have either stopped making films or faced significant obstacles in their film career. For example Tracey Moffatt, as Franco di Chiera points out in the article "Transcending the Stereotype", *Metro*, Issue 151; Graeme Cutts in the article "Giorgio Mangiamele: Interview by Graeme Cutts" *Cinema Papers*, 90, mentions Jane Campion, Bill Bennett and himself as having done well at Cannes in 1986, but on return to Australia script development for new projects was rejected by the AFC; Indigenous filmmakers in Australia are as yet not considered mainstream.

[109]Letter to Haddon Storey, Minister for the Arts, date 17 September 1993. Source: Italian Historical Society, Melbourne.

surrounded. In Melbourne, in fact, he immediately began working with the people with whom he came into contact; thus his fellow travellers appeared in his early films (in fact he represented people of Italian origin, though non-Italian actors played Italian characters), and as he began to meet people in the art and film scene in Melbourne, he employed them—they worked with him as actors, assistants, patrons, in the creative and productive processes. Furthermore, Giorgio Mangiamele converted the streets of Carlton into a film set, in this way the urban landscape was preserved for posterity in the filmic image. Other locations included the Victorian countryside and the Montsalvat artists' colony, which appear in *Clay* (1965).

Giorgio Mangiamele brought to Melbourne skills, know-how and cultural heritage that he had acquired in his youth in the city of Catania, and as a young man and student in Rome, at the height of the neorealist period. What Giorgio Mangiamele brought to his work in terms of aesthetics, techniques and artistry is inestimable. Giorgio Mangiamele had no doubt that his cinema would be the cinema of Australia, though it struggled to be recognized as such. Hamid Naficy talks about diasporic cinema as opposed to dominant cinema:

> If the dominant cinema is considered universal and without accent, the films that diasporic and exilic subjects make are accented. This accent emanates not so much from the accented speech of the diegetic characters—although that is part of it—as from the displacement of the filmmakers and their artisanal or collective production modes. (Hamid Naficy, 2001: 133)

In the films that Mangiamele produced in Melbourne technical aspects were often an issue, which meant that a lack is evident in the quality of the finished product. This lack, as Naficy suggests, is a result of the relocation and subsequent displacement of the filmmaker, and of the fact that one is working in exile. In this situation the work tends to appear artisanal in quality, rather than professional. In *Il contratto*, for example, the sound score, which was to be completed in a studio setting, was never completed, and the film remains without a soundtrack. Despite the difficulties, Mangiamele went on to make a feature film, *Clay*, which would be selected for competition at the *Festival de Cannes* in 1965. The lack in the technical quality of the films is linked to Giorgio Mangiamele's foreigner status, and would be a determining factor throughout his career. It was

evident to Giorgio Mangiamele, perhaps from the very moment that he found the word *dago* written in the condensation of the windowpane of his studio, that he would never have been accepted in Melbourne as a professional director of films.[110] The time spent in Papua New Guinea, in contrast to the situation in which he had been immersed in Melbourne, represented a respite from the burden of marginalisation and confirmation of professional worth and dignity.

Giorgio Mangiamele's efforts and initiatives as an artist and his contribution to the implementation and the fostering of an Australian film industry went largely ignored. Giorgio Mangiamele's efforts in the fostering of a local film industry were not recognised nor documented.[111]The personae of Giorgio Mangiamele remained invisible within the Australian film industry, especially once it had taken on a life of its own in the 1970s. Not only were Giorgio Mangiamele's attempts to work (i.e. make films) frustrated and devalued, he never received the honour nor the recognition, once political institutions and film funds were in place, to take on any kind of role, not even as judge at a film festival.[112] Many of the people who worked with Giorgio Mangiamele went on to develop careers in the film industry: Terence Donovan (actor), whose first screen role was in Giorgio Mangiamele's *The Spag* (1962), Sheila Florence (actress), John Gauci (producer), Ettore Siracusa (director), Phillip Adams (producer), Tim Burstall (director), to name a few.

Giorgio Mangiamele showed through his cinematic work the universality of the experience of traversement.[113] *Il contratto*, which represents Giorgio Mangiamele's first feature film, made within months of his having arrived in Australia, is the best example. In those few months he had broken free from the Australian camp set up for the influx of people, where he was detained along with

[110]The presentation of Mangiamele's films in the catalogue of the National Film and Sound Archive, depicts the films as migrant films and Mangiamele as a migrant filmmaker. However, the concept has little if any application when applied to the world of art or film, in fact 'migrant' film is not a genre of filmmaking; nor can it be used to refer to a filmmaker, since the word *migrant* might be applied to the director's personae as a convenient form of categorisation by the wider community, but it cannot describe what he does.

[111]Aside from my own work on Giorgio Mangiamele which largely took place in Italy as part of the activities of the cultural association *Lacunae*, and which saw the publication of an article on Giorgio Mangiamele in the book *Sguardi australiani* (Le Mani, 2005), in the past two years individuals have begun to take him up as a subject of study and research. The "Giorgio Mangiamele" archive at the Italian Historical Society was set up in 2004.

[112]The St Kilda Film Festival named an award in honour of "Giorgio Mangiamele" in the early 2000s, however there is currently no reference to be found regarding the award.

[113]The *Encarta World English Dictionary* provides these meanings for the verb *traverse*: 1 *vt* to travel or move across, over, or through an area or a place; 2 *vti* to move backward and forward across something, 3 *vt* to extent or reach across something.

others arriving from different parts of Europe, except the United Kingdom. He had had time to observe what the relocation and upheaval of the phenomenon that had been sweeping Europe was all about, how it affected people, how they were faced with the challenge of reorienting themselves in the basic things of everyday life—working, shelter/home and socialising. *Il contratto* might also be read autobiographically, but the universality of the experience reaches beyond the specific contest. Like *Clay*, this first feature film appears to avoid closure; the events continue to unfold seemingly endlessly, between one location and another. In the end, it is up to the spectator to collect the core of the image provided, a snapshot of a time, a place, and an experience. In the short works, instead, Giorgio Mangiamele is at his most political,[114] with *The Spag* (1962), *The Brothers* (1958), *Ninety-Nine Percent* (1963) and *Unwanted (1958)* the finer and more pertinent issues, and the struggle are depicted. In these short films statements are made: the loss of something irreplaceable, the political repositioning, the resources that were lacking for individuals of families to cope with such upheaval, the absence of security and the undermining of cultural identity.[115]

As a filmmaker, as an artist, and as an individual Giorgio Mangiamele was not spared the confrontation with racism and hostile conditions at the level of civil society. In the early nineties the impact of the racism that Giorgio Mangiamele skirted from the time of his arrival in Australia in 1952, and throughout his career, came to a critical point. In the early nineties, in fact, Giorgio Mangiamele would submit a claim to the Ombudsman and subsequently in 1996 to the Human Rights and Equal Opportunity Commission. Letters of support and a call for a reappraisal of Giorgio Mangiamele's status were made; they were forwarded predominantly from film historian Graeme Cutts, and from legal institutions representing him, such as Henry Dixon[116] who, in a letter to the Minister for the Arts dated 13 August 1993, wrote:

> Mr. Mangiamele is regarded as a "National Treasure" by informed people in the Australian Film Industry, not only because of the consistently high standard of his work, but for a number of other reasons, including the fact that his film "Clay" was the first

[114]See Chapter Three "Short film vision"
[115]See Chapter Three "Short film vision" for a discussion on the short films made by Giorgio Mangiamele.
[116]Barrister &Solicitor Henry S. Dixon was brother of George Dixon, who played leading roles in *Clay* and *Beyond Reason*. Source: Italian Historical Society, Melbourne.

> Australian film accepted at Cannes[117]….My only concern is that the Film and Television World is being denied something by Victoria's failure to support Mr. Mangiamele, as a true artist should be supported in this field.[118]

Despite the letters and Giorgio Mangiamele's own words in the claim:

> Between 1977 to 1992 all my applications/projects for film productions have been rejected by Vic. Film Corp /Film Victoria save a grant of $1,500 for expenses for the script 'The Losing Ground', (1977) and only through ministerial direction. This script was finally rejected by Film Vic in 1982….I was the first Australian filmmaker to be invited with my film 'Clay' to screen in competition at 'Cannes' in 1965.
> It has now come to my attention through Freedom of Information that documents exist to prove the discrimination and victimization which has prevented me from working in my profession, for the past 16 years. I was and continue to be locked out of the revival in the Aust. film industry despite my pioneering contributions to the Australian film culture.[119]

The issues that the claim forwarded were rebuked. The words of the Ombudsman are final*:*

> …nor can I see that you have been singled out for unjust treatment. It is clear that, apart from having a worthy project, a film maker to have a project reach production it is basically necessary for presentation of a team to be made to the prospective backer, ie film maker, script writer, producer, etc. the backer would then perhaps be more able to assess the risk involved. Clearly while [the funding body in question] sees itself as only a minor contributor to the funds necessary to produce a film it nevertheless applies its criteria of marketability, excellence and innovation to all applications and your projects when subjected to these criteria have not been considered of a standard warranting approval.[120]

Prior to the establishment of film funding bodies in Australia, Giorgio Mangiamele had set his own standards and he had worked with the resources that he could make available, which consisted mostly of personal resources (for the making of *Clay* each actor contributed a share towards the costs of the production). Film culture and the film industry in Australia benefited from

[117]Jury members for Cannes 1965 included Olivia de Havilland, Alain Robbe-Grillet and Rex Harrison.
[118]Letter to Haddon Storey, Minister for the Arts, date 13 August 1993. Source: Italian Historical Society, Melbourne.
[119]Brief Outline of Claim in Claim Form, dated1993. Source: Italian Historical Society, Melbourne.
[120]Signed by BW Perry Acting Ombudsman, ref. g:\34478.aof. Source: Italian Historical Society, Melbourne

Giorgio Mangiamele's presence. Despite this, and aside from a few voices, Australia has not been able to provide Giorgio Mangiamele with the recognition appropriate for a film director of international repute to receive; it has not as yet been able to introduce the figure of Giorgio Mangiamele consistently into mainstream historical accounts,[121] nor be able to acknowledge or determine his influence on filmmakers that followed in his wake. Giorgio Mangiamele was aware of the discrimination that was taking place to the detriment of his filmmaking career, and had to undergo a humiliating battle with a government institution. In a draft letter to the Minister for the Arts, the former Director of the film funding body to which Giorgio Mangiamele submitted applications, wrote:

> His film career peaked in the sixties—thirty years ago—before the film industry renaissance. It is quite possible that when national funding first began in the early seventies, multi-culturalism was less than high on the agenda….I am very sympathetic about Mr. Mangiamele's circumstances, but his perceptions of injustice belong in the past.[122]

Giorgio Mangiamele had had several film projects rejected by the film funding body in question, usually once the script had been written. To suggest that Giorgio Mangiamele, who in 1975 was 49 years old, and who was writing scripts for future films, was a figure of "the past" is clearly overlooking the significance of Giorgio Mangiamele himself. In the national film contexts of any country, a filmmaker with critically well-received work will make films as long as desired. *To be locked out of the revival of the Australian Film Industry*, as Mangiamele states, is a national tragedy. Furthermore, to suggest that Giorgio Mangiamele made *multicultural* films is to state that his films were not of interest to the wider community, that his films were not Australian or potentially international in scope. However, what the statement overlooked was the fact that Giorgio Mangiamele had already proven that his films had critical appeal, that they were Australian and could vie for attention on the international arena. The failure of individuals within an institution, the failure of an institution, the failure of a society to determine the merit of a specific case, and in the larger context to

[121]One documentary on cinema in Carlton has mentioned Giorgio Mangiamele: GODARD + CARLTON = CINEMA (2003) directed by Nigel Buesst.
[122]Draft response to Shadow Minister for Approval by Minister, Re. Giorgio Mangiamele, signed Jenifer Hooks. Source: Italian Historical Society, Melbourne

impose values, conditions and judgement on the creative work of an established director could only signify the marginal position that the person was inhabiting or seen to be inhabiting or forced to inhabit. The person in question, Giorgio Mangiamele, was in this specific context perceived as a *foreigner;* he was treated, therefore, as an *outsider*. For the institution in question, Giorgio Mangiamele's work did not meet the criteria set, but he also and most importantly had no perceivable (or shared) history, no country (or an absence of country being on foreign soil), no belonging (for as a southern European he was furthest on the scale of foreignness), no vision (foreigners had no stories to tell of relevance to the wider community), and no relevance to the Australian context (foreigners remain just that, foreigners with a separate history). The comments of the Ombudsman and the individual who had been a player in determining the validity for funding of Giorgio Mangiamele's scripts, worked to marginalise the artistic endeavour of Giorgio Mangiamele, to reinforce the foreignness of his personae, and seal access to resources, to which Giorgio Mangiamele had a right.

In the 1970s, far from being a country of opportunity, Australia showed itself, at least in this case, to be inhabited by a society tending towards closure, segregation and shortsightedness. Vision is an undebatable aspect of an artist's make-up. Vision is translated through the processes leading up to the making of a work of art, and projected outwards and across time through the work of art created. In Jean Luc-Godard's documentary on the making of his feature film *Passion* (1982), as the narrator and protagonist of the documentary, he describes his approach to the development of a story that would then inform the script. In order to realize a film with this material, he begins with the act of seeing. He must see what might be possible before committing to the writing process. For filmmakers of the post-war generation up to the seventies, the process of first *seeing* your film as a set of unconnected images in order to then arrive at the narrative structure was imperative. In an interview,[123] Giorgio Mangiamele states that the film that he is to make cannot be written, nor fully determined until the process of filming begins. Concerned that projects submitted for funding have scripts that may be deemed acceptable and ready for production stage, funding bodies would penalize any submission that strayed from this preposition. In this

[123]See Ditessa, Bob (2001) "Mangiamele's last interview" in *Italy Down Under*, Issue 6, p 80

context, it is without doubt that system worked to exclude the scripts that Giorgio Mangiamele presented.

The documents dealing with the claim of discrimination in relation to the Racial Discrimination Act, reveal that Giorgio Mangiamele had been cast as a nuisance[124]within the offices of the funding body in question, as he attempted to submit scripts, keep track of his submission and gain answers as to the continual failure of his submissions. Over the years, the weight of the ostracisation led Giorgio Mangiamele to consider making a racial discrimination claim, which he did in 1993. Understanding the failure of an Australian institution to acknowledge a figure such as Giorgio Mangiamele, a cinematically authoritative, cultured and knowledgeable human being who had made Melbourne his home, and who had significantly contributed to the Australian film culture, is to understand the failure of a society to provide an identity and vision to an increasingly culturally diverse community. The *multiculturalism* arising out of policy making and which had entered the public sphere worked to relegate those who had arrived in Australia from countries other than the British Isles to the margins and define them as Other.[125] Rather than establishing a basis arising out of living and working on the same ground, a dichotomy was set up, and the target of the policymakers was not to mete the difference in access to identity and claim to place, but rather slowly to humiliate and eliminate the sense of belonging for a generation of people for whom Australia was effectively home.[126] In the following passages Toni Morrison delineates how the notion of Africanism (as Other) has been utilised by the dominant culture in the United States to maintain the dichotomous situation that allows, in this case, the white imagination to determine its identity:

> Africanism is the vehicle by which the American self knows itself as not enlsaved, but free; not repulsive, but desirable; not helpless, but licensed and powerful; not history-less, but historical; not damned, but innocent; not blind accident of evolution, but progressive fulfilment of destiny. (Morrison, 1993: 52)

[124]See "Giorgio Mangiamele" Folder in the Archives of the Italian Historical Society, Melbourne.
[125]*Multiculturalism* was a place that collected all those others who were not allowed to identify themselves and operate within mainstream society. And, in multiculturalism *wogs* could be the *wogs* they had been marginalized into being—identity could only be defined through the negative terms imposed by the dominant culture.
[126]A sense of belonging would be sought in elaborate and contrived ways. See the phenomenon of *Wogs out of Work*, a theatre production popular in the 1990s, which utilised the derogatory and racist term in the production to represent identity, belonging in the Australian context.

> American means white, and Africanist people struggle to make the term applicable to themselves with ethnicity and hyphen after hyphen after hyphen. Americans did not have a profligate, predatory nobility from which to wrest an identity of national virtue while continuing to covet aristocratic license and luxury. The American nation negotiated both its disdain and its envy...through a self-reflexive contemplation of fabricated, mythological Africanism. For the settlers and for American writers generally, this Africanist other became the means of thinking about body, mind, chaos, kindness, and love; provided the occasion for exercises in the absence of restraint, the presence of restraint, the contemplation of freedom and of aggression; permitted opportunities for the exploration of ethics and morality, for meeting the obligations of the social contract, for bearing the cross of religion and following out the ramifications of power. (Morrison, 1993: 47)[127]

The Australian identity that was being formed and promoted with the revival of the Australian film industry in the seventies (Cooper and Pike, 1980) is evident in the films[128] of the time and several thematic interests which point to the attempt to create a national identity: the Anzac myth, colonial history in Australia, the Australian outback and the homosocial relationship between male members of society. What is blatantly absent in this picture, despite the historical events leading up to the 1970s is the absence of films from an Indigenous point of view or by Indigenous filmmakers, and films by and about relocated people from post-war Europe, which most importantly, might form part of the picture in an equitable way on the big screen amongst the players of British descent. But as Morrison reminds us it is this very opposition of parts that is required for one identitary process to arise, utilizing the Other (mythologised, stereotyped) as the reference point. In reading Ghassan Hage's *Against Paranoid Nationalism*, it is clear that space for the enactment of stories that do not arise out of the imagination of the British descendant subject was and continues to be limited, if not closed. Hage exhaustively outlines the phases of the multicultural program in Australia, originating from the initial aim to manage the non-British minority in

[127]Morrison's discussion, like Fanon's and Hage's, is attempting to picture the power struggle in the formation of a subjective identity that is linked to place, especially for settler, non-Indigenous people, and which has historically taken place through discrimination—by imagining or contriving an Other (African, Asian, black, migrant, refugee and so on)— and through that claiming sovereignty, accumulating capital of belonging and right to govern, and setting up welfare. In this way, the processes of inclusion and exclusion are established. In this picture, the "displaced" Other struggles or finds attempts at forming identity outside the set parameters frustrated.

[128]For example, *The Devil's Playground, Eliza Fraser, Breaker Morant, Gallipoli, My Brilliant Career*.

Australia, to then move towards the recognition of the reality and nature of the cultures present in society:

> Its core element was the shedding of the ethnocentric claim that Anglo-Celtic culture was the desirable culture to aim for and the accepting of a cultural relativism which recognised that no culture was superior to another, that all had enriching elements that could be incorporated into Australian society. This version of multiculturalism was crucial for the ethnic (non-Anglo-Celtic) middle class, who, to compete against the traditional Anglo-Celtic middle class, needed a recognition of the worth of their cultural traditions and backgrounds more than they needed welfare and English programs. (Hage, 2003: 59-60)

However, in the nineties the re-emergence of what Hage calls *whiteness*[129] and *white paranoia* is evident "…White Australians who had found multiculturalism as cultural management acceptable; it revived in them the old paranoid fears of cultural extinction." (Hage, 2003: 61)

> …it is the movement—within a period of less than ten years—from a descriptive multiculturalism perceived primarily as a form of welfare and of cultural government to a multiculturalism that is more prescriptive and perceived to be primarily about national identity which signaled the re-entering of White Paranoia in both its cultural and racial garbs into the sphere of public debate. (Hage, 2003: 60)

With these cultural positions and mutations in the background, the claim to the Ombudsman put forward by Giorgio Mangiamele in the nineties, would not find footing. The image that Giorgio Mangiamele must have projected to the Institutions that he approached as a director of films requiring financial support was of a relocated person who in fact belonged to the past—a person who, disembarking a ship after crossing the seas, had seen 'terrain' on which to work. However, the response received was that, in fact, that period was over and that the films that he produced and that might ultimately be culturally important were not in the national interest. Giorgio Mangiamele must have felt the force of silencing. Hage continues:

[129] Hage argues that the term 'white' is useful in defining the parameters of legitimacy within a nation and the agency to enact aspirations about that nation. (Hage, 1998: 59)

> The first ideological cornerstone of the resurfacing paranoia is the sense of White decline I analysed extensively in White Nation: a sense that being 'White Australian' no longer yields the national privileges or opportunities or promises that are perceived to have existed in a previous era. This sense of decline is built on two core ideological constructions: first, a conception of the self as representing the 'average', the 'mainstream', the 'ordinary' national (this lends a deep legitimacy to one's grievances), and second, a heightened perception of 'minorities', migrants and Indigenous people as a threat to one's own wellbeing.
>
> An important outcome of such a construction is a crisis of identification with the nation-state based on the perception of a bias towards 'minorities' and migrants on one hand and global business interests on the other. This is made most explicit in the claim that is the trademark of the discourse of decline: that the 'ordinary' people of the White dominant culture are suffering from reverse discrimination. (Hage, 2003: 64-65)

Who is allowed to claim their Australianness is defined in terms of their descent, name and physical characteristics—any variation is unacceptable. Author Annamaria dell'Oso, in an interview states:

> …I feel I am an Australian writer as well. I think if you have to look at my work and ask: 'what is it about?' it is about living in Australia in a certain way. It is about living in Australia and living in this world with particular issues to contend with and conflicts that stem from having Italian migrant parents. This is the history of Australia! I'm never worried about the labels. I am never worried about anything like that because I feel that I have got the longer view. I take the long view – you have to as a writer – that down the track there has to be a time of greater clarity when the confusing issues of the day are stripped off and what remains is the worth of the work (or not!)[130]

Despite a prolific start to her career, journalist and writer Annamaria dell'Oso, who worked for Australian national newspapers, soon found that her non-British heritage was a barrier to her continuing to work:

> …as I still have the feeling that I was part of a literary phase in the 80s that enjoyed some visibility in the mainstream but has now been marginalised again, an attitude of: 'we have heard the migrant story, we don't care about it anymore'.[131]

[130]Scarparo, Susanna and Wilson, Rita, "Crafting Stories, Speaking Personally: In conversation with Anna Maria dell'Oso", in *Italian Studies in Southern Africa*, 18 (1) 2005, Special Issue, Representing Italian Diasporas in Australia: New Perspectives, pp 160-180

[131]Ibid

A climate of tension and sometimes violence characterised Melbourne during the 1950s and 1960s. Giorgio Mangiamele was well aware of the climate, which in subsequent years transformed into surreptitious forms of racism, but which at the time determined the phenomenon of violent attacks on people of European origin by the more settled people of British extraction.[132] Giorgio Mangiamele knew what the word *dago* meant, as he had seen it written in the condensation on the window of his photographic studio. However, he was aware that in his work a political position was required, not because it was an element of the neorealist school of filmmaking, but because, as Claudia Mangiamele states in an interview, her father had a social conscience and he would take on a cause,[133] any cause, if prompted to do so by circumstances with which he was either directly or indirectly confronted. Giorgio Mangiamele was also interested in stating what he perceived as unjust, what he was witness to, what would rather be forgotten or at least not recorded. He was fully aware of the pressures to remain silent. As Toni Morrison states whilst being interviewed by A.S. Byatt that with the process of memory, where a traumatic event is concerned, the tendency is "to try very hard not to remember", "the reader does not want to hear it", "I do not want to write it", "they do not want to remember it", "nobody wants to say it", "no one volunteers to say anything".[134] Once again silence (from individuals and communities) and the lack of voice are counterpoised with necessity to make a point and to defend a position.

In the article "Better", Martin Nakata explicitly and eloquently writes about the Australian context and the need to have an understanding and be aware about the position one holds or is allowed to hold in society with regard to one's racial background:

> Whether my girls perceive themselves primarily as Torres Strait Islanders or are perceived by others as such, one thing I do know: they will always, without question, be perceived in Australia as girls of color, and to contend with this, I feel as my father,

[132]In the article Hoorn, Jeannette (2003) "Michael Powell's They're a Weird Mob: dissolving the 'undigested fragments' in the Australian body politic" in *Continuum: Journal of Media and Cultural Studies*, Vol. 17. No. 2, pp 159-176, Hoorn researched newspaper articles of the 50s and 60s which highlighted the negative attitude which persisted towards people of Italian origin.
[133]Interview with Claudia Mangiamele: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.
[134]Toni Morrison interviewed by A.S. Byatt: "Writers Talk 71, Guardian Conversations "(1989) *The Anthony Roland Collection of films on art.* London: Institute of Contemporary Arts

> grandfather and great-grandfather did, that what they need most is an understanding of the political nature of their position – and that this requires both the language and the knowledge of how that positioning is affected in the mainstream world…They also need to work against the knowledge system that continues to hold them in the invidious position that it has produced for them.
>
> As people positioned in the margins, and as people of colour, we need to be critically literate, not simply in any liberal sense, but in a political sense. We have in the last fifteen years, been called upon to celebrate our 'difference'.
>
> I don't think my children should have to celebrate a difference whose very constitution is still framed in terms of lack. As Audre Lorde commented in her book *Sister Outsider* "...it is not difference that immobilises us, but silence. There are so many silences to be broken." (Nakata, 2003: 143-144)

Giorgio Mangiamele was in fact an artist who would not give in to the pressures of silencing and humiliation. The *respect for the other*, which Giorgio Mangiamele did not find in the Australian context (which did not tolerate his presence as an artist and professional), he found in Papua New Guinea during his employment by the Office of Information.[135] At the same time, Giorgio Mangiamele never forgot the *respect for the other* that he fostered towards the people and culture that he was working within, in Australia and in Papua New Guinea.

What, in fact, Giorgio Mangiamele did contribute to Australian cinema can be gauged from his body of work, which this thesis is attempting to read, fifty years from when the films were made, and we can gauge this also from the few documents, newspaper and magazine articles that accompany the significant events in his career and life. What becomes evident upon perusing the few documents is that there is no category for Giorgio Mangiamele. Each attempt to capture the figure of Giorgio Mangiamele utilises a different description of his filmic personae—neorealist, migrant, multicultural, arthouse. In all of the documents there is no mention of Giorgio Mangiamele as an Australian filmmaker.[136] Does this account for the fact that the feature film *Clay* (1964) is overlooked when Australian films are discussed? It was in the end, Giorgio

[135]See Chapter Six "Filming in Papua New Guinea".

[136]Apart from my own work on Giorgio Mangiamele, where I curated and presented his films and photographs respectively: in Genoa, Italy in 2002, in Camogli, Italy in 2004, and in Catania, Italy in 2005, as part of the *sguardi australiani* film culture events, where I specifically presented Giorgio Mangiamele as an Australian filmmaker.

Mangiamele's *foreignness* that would be the deciding factor in the confrontation with institutions and the wider community.

As Claudia Mangiamele describes in an interview,[137] the house of her parents in Rathdowne Street, North Carlton, was a crossroad for many people in the 1960s. Apart from the friends and film people, a group would meet regularly and discuss the state of the film industry. In subsequent years, however, as those that had shared visions about a film industry with Giorgio Mangiamele moved on to become producers, politicians and film directors, he was left behind in the 'mess' of multiculturalism. Giorgio Mangiamele's friends were absent and if aware of his plight, silent. Giorgio Mangiamele, however, did consider himself as part of the Australian film industry. He did not isolate himself; he demanded to be included. He was an active member of the cinematographer's society. He was aware that filmmakers should continue to make films, regardless of their commercial potential. And he was aware that he had significantly contributed to Australian film culture. In an issue of *The Bulletin* dated 14 October 1961, journalist W. Hannan writes:

> "The Spag" is a simple, human picture of the varied life of Carlton. As the title suggests, it touches on problems of assimilation, but it does not aim to solve them. It presents local problems in their everyday context. The young hero sells papers to help his family. He encounters racial discrimination from a gang of bodgies, but at the last moment his closest friend is an Australian boy. What counts is not the problem but the people. [138]

The comment is refreshingly free of encumbering terms: such as migrant, Italian, multicultural, etc. and presents the film and its director to a wider audience. About Giorgio Mangiamele he states:

> Mangiamele himself is no crusader, except for serious films. He is naturalized and treats Australia as his home. He will not be happy till he has added something to the country. A few years ago he went back to Italy, but felt a stranger…After a while he came home – to Carlton. And all he wants to do here is to bring the lives of the people he knows to the screen.[139]

[137] Interview with Claudia Mangiamele: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.
[138] Hannan, W. "Films on a shoestring", *The Bulletin*, October 14, 1961
[139] Ibid

Forty years later Giorgio Mangiamele's name had been obfuscated, his professional status diminished—and few had the courage to support him in the face of overriding social and racial discrimination. Discussing the complexity of the plight of the relocated person, Sayad reflects:

> If it is not to be a pure 'absence', emigration requires a sort of impossible 'ubiquity', or a way of being that affects the modalities of absence it generates (just as it affects the modalities of the presence through which immigration materializes). The condition or paradox of the emigrant is that he goes on 'being present despite his absence'. He goes on 'being present even when absent and even where he is absent'—which is tantamount to saying that he is no more than 'partially absent where he is absent'. Correlatively, he is 'not totally present where he is', which comes down to 'being absent despite being present,' and is '(partially) absent even when he is present'. The danger to the emigrant (who is also an immigrant) is that these incomplete forms of absence and presence will eventually, or sooner or later, become complete. The physical, and merely physical, presence of the immigrant will eventually become a moral presence too (he is present in body and soul, now and in the future, present because of work and parenthood – i.e. through blood ties, de facto and de jure. Correlatively, the material, and merely material, absence of the emigrant, will eventually become 'moral' (and spiritual) absence, a consummated absence and a complete break with his community. (Sayad, 1999: 125)

Chapter Five: *On Clay*

> ...place is the primary element of Antonioni´s visual language. As the term is used here, it does not necessarily mean the same as location which often has cartographic connotations. Place has more to do with depicting a mental state rather than defining a geographic one. In this respect, place supersedes location in Antonioni´s world. It is the dramatic impact and not the specific identity of a scene that is paramount." (Rifkin, 1982: 24)

The Australian landscape of *Clay*

Giorgio Mangiamele made the film *Clay* in Melbourne in the early 1960s. The location for the setting of *Clay*, cartographic connotations aside, was chosen for the potential in providing layers of meaning to the interior world of the film's protagonists (their mental or spiritual state). In an interview,[140] Claudia Mangiamele describes how her father preferred to photograph landscapes with the presence of people within the landscape. The presence of a person might mitigate the divide between landscape and individual, and create a connection with the realm of individual experience in relation to place. The quality of the human presence is what appears to have fascinated Giorgio Mangiamele, and what he wished to bring to the screen. As Ned Rifkin states in relation to Michelangelo Antonioni's interest in place in the above quote—it is the embedding of the scene in a context that will provide dramatic impact. Giorgio Mangiamele explored the potential that attention to surrounds might echo as the indicator of an individual interior state. Indeed, the oneiric elements in *Clay* are situated in juxtaposition to place, creating the space within which the drama is circumscribed. In discussing *Clay*, the film *La terra trema* (1948) directed by Luchino Visconti is significant. Whilst *La terra trema* is a film of the Neorealist school of the 1940s and 1950s in Italy, Giorgio Mangiamele's *Clay* made in 1965 marks the divide between the film director's neorealist influenced earlier films and the later films. *Clay* was for Giorgio Mangiamele, as it was for Australia, a film of intense visual beauty,

[140]See interview: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.

which drew from the qualities of the Australian landscape. The film transcended connotations of time and place.

The story of *Clay* is a sparse but sophisticated narrative, which traces the meeting of two individuals each on a quest to break the boundaries of their confined lives. The departure point of the respective individuals is different: Margot is a young woman living in a closed community of artists far from the city and Nick is a man attempting to evade capture from those in pursuit. Nick's background is never explained: what he has escaped from and what threatens him is never revealed. In *Clay*, Nick is the stranger. A stranger, however, amongst strangers, since the community of artists lives separated from the rest of society. The film begins with images of the tops of dead eucalypt trees[141] projected in negative and with a meandering camera movement—the superimposed voice of Margot accompanies the eerie scenery. Margot speaks: *Everything seems so unreal now. Perhaps it's a dream*. Nick erupts into this picture running through bush land, across large potholes, in the rain. He is being chased by a group of policemen dressed in a black uniform. The bodies of the policemen running and armed with rifles are framed; the head and legs are mostly excluded. The stranger Nick is running to escape capture, sometimes hunched over, sometimes crawling along in the relentless chase; in this context he appears a son of the wild rather than of the city from where he is presumably escaping. Later in the film, Nick and Margot are talking, framed standing up against a stone wall. They are outside the dance hall where music and dance are taking place. Margot draws Nick's attention to the lifeline on the palm of his hand—but he replies brusquely saying that he does not wish to know the time of his death. Immediately after his outbreak, Nick realizes the sharpness with which he responded and adds: "…all these nights of wandering that make me like a savage." At the end of the film, when he realizes that he must once again escape, he declares: "Can't you see that I am on the run like a hunted animal." Finally, Nick collapses on a country road drenched with rain and mud. Margot is in a car with her father driving along the solitary country road, the same road on which, at the end of the film, she will lose control of the vehicle. They come across the figure of Nick, who is played by

[141]The landscape of dead trees was filmed at Yarrowonga Weir, in country Victoria.

George Dixon,[142] take him into the vehicle and drive on, leaving the road free when the policemen cross it to continue their hunt. The meeting of the two strangers, Margot and Nick, comes about in these improbable conditions, which will define the emotional background of the drama of the film. In the vehicle Margot contemplates Nick's face sculpted by the mud that covers it, before she starts to clean it away. They take him to their isolated home where he is looked after. "First house we come to will be ours…fifty miles, couple of hours." Nick recognises a welcome respite in the home of the two figures that stopped to offer assistance. The response of Margot, played by Janina Lebedew, and her father, Claude Thomas,[143] to the stranger is sympathetic and humane.

In *Clay*, the presence of the stranger and strangeness as pivotal concerns, have taken the place of the foreigner, which characterises the earlier films made by Giorgio Mangiamele. The film itself is a stranger, an intrusion in the list of films made in Australia, ignored by the public of the Melbourne and Sydney Film Festivals, following its return from the *Festival de Cannes* where it had received favourable responses.[144] The stranger as the embodiment of marginality, that which must be kept at a distance in order not to contaminate or threaten the stability of knowledge within a hegemonic, closed society.[145] In *Clay* the characteristics of the stranger, as the unknown, work as background to the development of the emotional attachment between Nick, the stranger, and Margot—the strange woman. Margot is stimulated by the presence of the stranger, and her yearning to connect with someone from outside her community, drive her desire. When Nick wakes after having been taken in, bathed and put to rest on a bed of hay, he finds Margot shaping a large piece of clay into the image of his face and bust. Here, before the image of the stranger the meeting between Margot and Nick takes place; the meeting however, is interrupted by one of the members of the community, Chris. Chris is shown to be jealous of the stranger, and the growing attachment between Margot and Nick. His character, in fact, does not develop, nor is insight provided. However, the fondness that Chris harbours

[142]Dixon plays the leading role in Giorgio Mangiamele's other feature film *Beyond Reason* and he makes an appearance in *Ninety-Nine Percent.* At the time Dixon was also a lecturer in English and History at the Royal Melbourne Institute of Technology.
[143]At the time Claude Thomas was a veteran actor of 70, who was also director of the Australian National Theatre. Thomas also appears in *The Spag*.
[144]Other films at Cannes in 1965, included *The Knack and How to Get It* by Richard Lester, which won the *Palme D'Or; The Hill* by Sydney Lumet; *Il momento della veritá* by Francesco Rosi and Antonio Cervi; *El Haram* by Henri Barakat and *Kwaidan* by Masaki Kobayashi.
[145]See Chapter Two for a discussion on the notion of stranger.

for Margot, and the jealousy that is provoked by the presence of the stranger, leads him towards the end of the film to inform the authorities of Nick's seclusion within the community, thereby giving impetus to the events with which the film will end—based on another chase. The interest that Margot displays in the stranger can also be viewed as a measure of the closure of the community, with inevitable levels of claustrophobia and isolation. At one point in the film she tells Nick that she is happy he is there since till then she had felt immense solitude. Nick replies that solitude is that which resides within us, rather than that by which we are surrounded.

The site in which the community is located is the artist's colony of Montsalvat founded by Melbourne born Justus Jörgensen[146] in 1934. The rustic country setting indicates a specific interest in recreating the elements of closure. The disposition of the buildings and interiors are modelled on a European rural country estate with cobble stones, an archway as entrance, rustic interiors, and stone walls; however the surrounding countryside is the Australian native bush land, with eucalypt trees and scrub, where clearing has not created grassy fields. The country setting and unusual buildings displays concern with the dynamics of closure. The stranger within this context stands in contrast to the community's solidity. Hamid Naficy describes how it is a feature of filmmakers working in a diasporic context to be drawn towards or be composers of narratives of incarceration and boundness. "For many exiles, the separation from the homeland, the loss of status, language, culture, and family, and the fear of the hostile host society may constitute sufficiently "excessive adverse life events" to lead us to expect to see in their lives and their films agoraphobic and claustrophobic spatiality." (Naficy, 2001: 189) In discussing filmmakers of Turkish origin in Germany he notes: "Despite the shift in location, prison remains a key chronotope, and phobia and panic prominent feeling structures. However, this time they express anxiety and fear about life in exile…" (Naficy, 2001: 191) In relation to Tevfik Baser's film, *40m2 Deutschland* (1986), Naficy notes that the theme of closure is centred on a young wife who is locked inside her German apartment by her husband. In Giorgio Mangiamele's film *Beyond Reason* (1970) the context of closure is set up and heightened with the drama taking place in the space and time of an underground shelter; this is further echoed by the fact that

[146]Justus Jörgensen was born in Melbourne, his father had moved to Australia from Norway. Jörgensen spent many years living and travelling in Europe.

the characters are patients of a psychiatric hospital and therefore also confined within their minds. Confinement is as much a physical expression as it is spiritual.

In the boundary-less landscape of the Australian continent, closure can be experienced even in contexts where there are no walls with which to contend. Where expansion and limitlessness prevails, where no markers that might provide a point of reference are available, at least not to a non-Indigenous eye; the sense of boundlessness becomes a container of closure. In this case, the limitation of space is experienced from within, and the boundaries of the self are brought to the surface. An inversion is created. In a significant scene in *Clay*, Nick and Margot are shown running towards one another in what appears a romantic moment. They are framed by an extreme long shot, and consequently appear small in the wide-open field. The romanticism at the core of their embrace is underscored by the fact that both are souls trapped in unhappy conditions, as has been established by the marginality of their respective existence. Where joy and liberation should be evoked by the encounter within boundless space, instead the tragedy of their entrapment is highlighted. The scene is reminiscent of the moment in *La terra trema* where one of the daughters of the family is shown running across the landscape, her figure is captured in an extreme long shot taking in much of the scenery, and in this way determining the figure's insignificance in relation to the surrounding space. In *La terra trema*, it is destiny and the conditions beyond the control or the good will of the individuals that work to limit the possibilities for improvement in their individual and collective lives. In both films, the female character belongs to a marginal community, living in rural conditions, and wearing simple cloth dresses; the most striking similarity being that the women are barefoot throughout the film.

With *Clay* Mangiamele's shift in attention is towards the individual in conditions that test the solubility of relations and constrictions both of societal standards and spaces. Naficy, commenting on the Baser's feature film *Lebewohl, Fremde* (1991), notes:

> …there is a shift in location, from closed, interior, urban places to open, exterior, rural spaces of a spectacular island in the North Sea called Halig…..The land in this coastal region is flat, and it is flooded for part of the year. Each house is built far from the others and on a rise, so that when floodwaters cover the flat lands, the houses stand above the water like islands in the midst of a vast ocean. However, the vastness of the ocean and the

> natural surroundings are not coded as open or as symbols of a utopian homeland or communion with nature…In fact, they are very oppressive. Most of the time the atmosphere is dark, the ocean waves rough, and the sky brooding and raining. (Naficy, 2001: 196)

In *Clay*, the landscape (as wilderness, as the natural environment) is both backdrop to the film's characters and the narrative, and a presence that can be defined within the film's visual aesthetic as the third *stranger*. Landscape in *Clay* is invested with the ability of presence. In attempting to understand the disparity of one's life in relation to soul, manifested in states of uneasiness, lack of confidence in self, disorientation and so on, the landscape stands as backdrop, as witness, as the element that is creating the conditions for a challenge to take place. Through its presence, which is unacknowledged, sinister and oppressive, it takes on the figure of the stranger in the relationship between the individual and their soul. In the film *Il deserto rosso* (1964), by Michelangelo Antonioni, landscape plays an important role. Giuliana (played by Monica Vitti) is shown walking in a strange landscape. Her silent figure, which is physically and psychically disoriented, is juxtaposed against a barren industrial landscape. The scenery is visually alienating, deprived of beauty or harmony. The protagonist is aware that she is alienated from her own being—sensations, relationships, feelings—and thus disconnected from her soul.

In contrast the figure of Margot in *Clay* is at ease with the natural landscape; she moves through muddy dams, grassy fields and eucalypt forests and she blows soft dandelions. In her conversations with Nick, she declares that she feels connected to that aspect of nature that is unexpected and exhilarating: "I love the air of the storm—it is so fresh and restless. I like everything that makes me feel strong and excited." In this way declaring that the landscape has a role in determining her state of being.

Oneiricism is a dominating quality in *Clay*, and the landscape is the element that supports the oneiricism, creating in this way the tone of the film. The oneiric quality is that which plays with the effect of dream and dreaming to provide a layer of meaning to the picture and the drama. Margot's words spell it out: "the sun, the water, the grass and all of nature, isn't it beautiful." Through landscape a means of reading the drama, where the interplay of words or action are sparse, is created. Ned Rifkin writes of Antonioni, "This inclination toward

the removal of words, the desired elimination of verbal contingencies, is the foundation of Antonioni's visual language." (Rifkin, 1982: 14) Giorgio Mangiamele and Michelangelo Antonioni worked contemporaneously but in distant and diverse cultural contexts, (both had previously been immersed in Italian neorealism). Despite this, they share similar premises in the construction of the image and the eminence of landscape in their cinematic work. As stated above, it is in relationship with the landscape, as characterised by location and setting, that drama is evinced. Steimatsky notes about Antonioni's approach:

> Even as he is cautious about projecting a subjective mood upon the landscape, Antonioni maintains here a notion of *genius loci*—a spirit of place that would figure by means of the river, the "destiny" of the region as a whole. (Steimatsky, 2008: 3)

The idea that the "destiny" of a place can be extrapolated and communicated in film is an interesting concept. In Mangiamele's case, and specifically in *Clay*, what is created through the attention given to landscape is a bridge between the natural dimension and the supernatural dimension, or the realm of the intangible, in the form of the dream or unconscious. In this way, the landscape is a way of talking about the place and representing its "destiny" or significance. The characters then interpret through their actions and dream the meaning of the place. In *Clay* it appears that Margot is the first person narrator—though she is not a strong enough figure to carry the narrative; her dying places her experience and voice outside the realm of the story that is evolving in the environment of the community. Nor is Nick the narrator since he is being observed—by the trees, by the eyes of the community which are sometimes generous and welcoming, sometimes harsh and hostile, and by the law; the body of civil consensus that has established Nick's actions (following the violent fight with Chris, Nick reveals to Margot that he has taken a life) as outlaw. As the stranger Nick cannot be the narrator; the secretiveness of his life means that he cannot enunciate thoughts, feelings, and comparisons in relation to the place, the people and the experience. To do so would mean to become comprehensible, visible, less a stranger. With the ending of the film, however, Nick's action will subvert the meaning of his marginalisation.

In *Clay* we discover that the director's voice is quiet in its attempt to speak through the natural elements: composition, tone, and colour. Landscape is

speaking in place of the characters. The landscape is often framed within scenes without the presence of people, testifying to its eminence in circumscribing the drama. The protagonists arrive to fill the space it has created and enact the drama through movement and interplay; the country road with tall eucalypt trees, the barren landscape with upturned trees and dead branches, the flock of birds taking flight, the extreme close-up of the head of a pigeon, the storm clouds moving, the rain falling. In *Clay*, even when close-ups of the characters predominate and the landscape is not visible, its presence has already been stated, and it provides a focus when the camera searches in between the fissures of human communication. The drama of communication is played against the background of a listening landscape. In fact there is little dialogue in *Clay*, but when there is an exchange between the characters the context has been established, the composition of the frame is created and the words that ensue are carefully chosen to speak beyond the necessity of the two people's need to talk or exchange words.

In the scene in which Nick, now a part of the community, is shown driving the van and entering the compound, the buildings and behind them, the bush, provide the background. The white van with rounded edges is shown in close-up, slashing through the muddy road and then entering the compound, framed from right to left. To the right of the frame stands the father with his back to the camera. The van comes to a halt and Nick jumps out confidently, in contrast to the initial arrival where he appeared destitute, a refugee, with the members of the community surrounding him and casting curious or apprehensive gazes. As Nick moves forward and to the left of the frame, the father, in his white suit and sombre expression, remains standing beside the van, which cuts the frame diagonally. Once in the foreground, Nick is stopped by the father's words, calling his name but telling him that there is no need to turn around. Nick remains immobile as the father, in the middle ground and behind him, asks if he cares for Margot and if he is "…fool enough to want to marry her, then to take her away from this dreary place". As this one-sided conversation is taking place, Chris appears behind the van, from which he has taken a container; he places this on the ground before picking it up and moving out of the frame in the top right hand corner. At the same time Nick moves out of the frame from the left bottom corner. The layers of action are multiplied, a three dimensional perspective is set up, with the landscape in the background essential to the layers of action in the foreground. The sense of

composition that Mangiamele displays is minutely constructed.[147] The placement of the protagonists within the established frame is as fundamental as their role. Giorgio Mangiamele's attention to composition in *Clay* is a significant part of the filmic aesthetic. Interestingly, what Rifkin notes about Antonioni's approach in making a film in the following quote is significant:

> …once Antonioni has selected the place he wants to film, his next decision is how to locate the camera to render the relationship of the actors to that place most effectively. His awareness of camera placement, that each set up articulates an attitude toward filmic reality, is what makes Antonioni a self-conscious composer of shots. (Rifkin,1982: 49)

In the interior spaces of the buildings, the dialogue is constructed to provide a reflexive and intellectual ambience. Whilst showing Nick his studio and his paintings, the father picks up a portrait of Margot's mother. The three are framed in medium close-up, looking down at the painting, their expressions sombre. In the van at the beginning of the film there is a moment in which the three figures fill one frame in extreme close-up, the father at the wheel, Nick in the middle and Margot furthest away. In the studio, the father begins his declaration: "I put my whole heart into this painting…I painted it from memory after her death. She always loved me but all I could offer were a few bored words…when I am lonely, I search for her in my thoughts to say all the things I left unsaid." Nick interjects with equally weighed words: "But you can't bring back the past, time drags you along and you can't go back. Even when there is some wrong you have done and you want desperately to make amends, to cancel it out, but you can't." For a stranger to speak with such depth is unexpected; however Nick is consciously or unconsciously alluding to the state in which he finds himself—that of not being able to return to a prior state. Now a fugitive, homeless and estranged from society, he cannot repair this disjuncture, at least not immediately. Within the community that has taken him in and provided shelter, and especially through Margot's care for him, Nick may be seeking redemption. The redeeming nature of the natural world is highlighted with the sensitive rendering of elements within it. Often in close-up, with detailed camera work,

[147]Composition from photography, Claudia Mangiamele describes how this influenced her mother's (Dorotea Mangiamele) sense of the visual in her teaching a class of 'creative dance', in the interview: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.

images of the natural world are pictured: dew, fern fronds, and a storm ensuing. In his discussion of *Clay*, Leonard Glickfield noted: "His compositions of sunlight glittering in the gum leaves, of brutal, uprooted trees set against soft clouds, and of gambolling lovers in the woods are sheer cinematic poetry. He can shoot wet clay, left on a spinning pottery wheel and make it symbolise the eternal rhythm of the sex act; a tumbling wisp of dandelion and make it speak of the transience of life and love."[148]

It is through landscape, thus, that a definition of the interior climate of Nick and Margot's worlds respectively, as well as the nature of their coming together, can be gleaned. Images of the natural world are juxtaposed with moments in which Nick and Margot are engaged in intimate moments. In their walk through fields, then along the billabong, and the muddy ground, Nick comes across a lifeless bird. He takes the bird and covers it with the fallen leaves. Leaves, in fact, are a constant motif in Mangiamele's films, representing movement since they are often shown being blown by the wind. Incongruously, however, the leaves used for visual effect are of a European deciduous tree, most probably the Platanus and would have made up part of Mangiamele's visual memory from his formative years in Italy.

Australian eucalypt trees are constantly framed in *Clay*, both as majestic tall trees along the creek, along the road and in the surrounds, and as dead trees with their bare branches in an upward movement painfully clinging to the sky, as if their connection with the cosmos, where they continue to live, must be affirmed. The scenes with the dead trees rising out of a body of water were filmed at Mulwala Lake in Yarrawonga, which was created in 1939 when an area of Red Gum forest was submerged. Rain is also a constant element in *Clay*. With the beginning of the film, the impact of rain is crucial to setting the atmosphere of despair and struggle. Faces are framed wet with the moisture of the rain. The falling rain suggests despair and dissolution. It falls on Nick's face drained of emotional energy from the stress of escape. It falls on Margot's melancholy expression and the strain she undergoes in dragging Nick's body up from the ground and taking it into the safety of the vehicle. Rain is a hindrance in Nick's attempts to dash through the countryside—where muddy tracts intercept his running. When he is rescued his face is encrusted with the wet earth. The muddy

[148]Glickfield, Leonard (1966) "Poet with Camera" in *The Australian Jewish News, New Year Edition*, Melbourne, Friday September 9.

ground resonates with the damp clay in the pottery studio, where it serves to fashion objects of art or artefacts for practical use, or reproduce the features of a dear person: at one point Margot is shown contemplating the clay image of her mother. Shadows are also an important element in *Clay* as they are in Mangiamele's photographic work. Black and white photography gains texture and depth from the play of shadow within the frame, and in film the attention to shadow is a source of momentum as it constructs form. In the dance hall, the dancers entangled in duets with jazz tunes playing are doubled by their shadows cast against the stone wall. The dance hall is dark, a back light casts glow from the background, creating depth and a three dimensional perspective. Extreme close-ups of the faces of the dancers—laughing, smoking, enjoying—are lit from the front with the dark in the background. Shadows are the silent signifiers of reality, without autonomy but manifesting the image of the real with playful and unconditioned distortion. In the scene where Nick is sitting by a stone wall attempting to sculpt a mask, the figure of a priest with long dark tunic, approaches. He is framed in an extreme long shot riding on a bicycle atop the hillock. Dressed in black, he appears a representation of shadow; as an undefined figure, he appears a mitigator between the natural and supernatural worlds. In the frame, the bottom half of the hillock is in shade, creating the geometry of the shot. The part in shadow suggests the harbouring of negativity that intensifies in the scene. Although, the priest's joviality is highlighted by the music (a classical flute piece), when he approaches Nick the tension of the ensuing encounter is evident. In the representation of the space of shadows a momentum is created, which informs Nick's desire to move away from this unfathomable space, representing that part of his soul or his subconscious that determines the uneasiness with himself, with the people, and with society. The relationship to the wooden mask, similar to a tribal mask, enhances the sense of the dark side of Nick; it symbolizes the oppressed part of Nick's character. With the end of the scene, as if in a struggle, Nick throws the mask aside, a gesture of wanting to separate himself from what it represents. In fact, Nick wishes to move away from his impending capture, from what his destiny (his deeds) may have determined, and from the impossibility that this condition places on his establishing a relationship with Margot—female, other, stable. The exchange that ensues between Nick and the priest is determined by Nick's hostility and intolerance. The priest ventures to ask

the sullen looking Nick: "Can I do something for you?" but following Nick's shouting: "…then take away your shadow!" he moves away from the agitated figure, who is left staring at the mask.

The instant Nick learns that his presence has been brought to the attention of the authorities, he is forced to reappraise his stay within the safe haven, and with it his relationship to Margot. Exposed and unprotected once again he must offer himself back to the wild,[149] though it may not accept him. Nick must leave, but the action of leaving is not granted to the stranger once he has been assimilated at an emotional level. The community can eject, reject, or pretend no interest in his being, but the woman who has formed an emotional attachment with the stranger would rather take leave and accompany him, than be left behind to contemplate his absence. Margot rushes to Nick at the very moment that his flight is demanded by the presence of policeman on the premises of the community. Inevitably, she is pushed away by Nick, who is in a state of terror. In the cellar, he screams at her to let him go. Water rushes in, and Margot must pick herself up. The heart of the narrative centres upon this emotional juncture. The stranger arrives in a strange place. In this place he beholds the kindness of a poor woman; he also beholds the hostility of rival men interested in the attention of the woman. As soon as the situation becomes uncomfortable the stranger must take stock of his predicament (who he really is and what he is really doing) and plan his departure or escape, where redemption has not been possible. However, at the point in which the stranger realizes that he must detach himself from the reality he has known and the intimacy in which he has entered, it is too late for a clean escape. Of course, the stranger has invested a part of himself—that which might feel protected, safe, at home, receiving of pleasure, and a sense of being somewhere. When he is rescued, Margot's father asks him where he is from, to which his reply is "Nowhere. I wander here and there."

The illusion vaunted by the stranger, however, is that these projections might be met just by the very fact of being somewhere new and in contact with new people. Potential is in fact present, but it can only evolve in proportion to the investment in the communication, connectedness and self-awareness that comes about in meeting the Other. Nick had no interest in the community or the lifestyle they follow. If he thought he might be safe for long, it was in proportion to the

[149]See the novel *Wild Cat Falling* (1965), in which the protagonist finds comfort in the wilderness. In this case, however, the place is his ancestral home and in being in it he discovers a sense of his spirit.

illusion that he might suspend his sense of self. The suspension of self is an act of oneiricism, that of entering into a state of dream. And, the stranger, in seeing his way through a new experience, a potentially alienating experience, must place his or her sense of self in a detached relationship with the new reality. The process of becoming aware of and recognising the new reality demands this detachment. Whether the conditions then allow this process to come to a conclusion is another matter. In *Clay*, the emphasis on the oneiric (from the Greek: *oneiros* meaning dream) both as an underlying aesthetic of the picture—as evident in moments of non-linearity, juxtaposition of images and surreal effects—and as central to the narrative drive, render the state of detachment fundamental to the film. Margot's voice outlining her attachment to a marginal state of being, a contemplative nature and desirous of connection—which paradoxically she invests in the stranger—work to make her figure one that stands for an excess of the desire to dream. For Nick, Margot might be his connection to the earth, to life and a future, but he must give up this dream since he is aware that his estrangement is a stronger force within.

With the ending of *Clay* the dream is inevitably shattered. Despite Margot's instinct to follow Nick, she realizes that she must allow him to escape, and thereby leave the community and her behind. On the way back from a dance with Chris, Margot's unnatural laughter displays an uncomfortable state of being. She is driving along the country road, the same that she had traversed at the beginning of the film. The image of the close-up of her laughing mouth with teeth evident is juxtaposed with Nick's dark rounded mouth, which is gasping for air after he is able to surface from his hiding spot submerged in water. In a scene reminiscent of *The Unbearable Lightness of Being* (1988),[150] where a kind of resigned peace with oneself is demonstrated in a country setting far from the turmoil of recent events in a city equally in turmoil, the vehicle that Margot is driving will accelerate and eventually lose control, in this way the protagonists will lose their lives as well as their dreams. The enigmatic Chris, who is in the vehicle with Margot, manages to jump free of the uncontrolled vehicle. Margot instead will be its victim. It is with the next scene that the oneiricism that has defined the tone of the film, though based on realistic and congruous events, will give way to a symphonic ending in which the logic of surrealism appears to

[150]The film was based on a book with the same title by Milan Kundera; it was directed by Philip Kaufman

dominate. Nick, who has been on the run since the previous day, is shown running in the countryside and incongruously approaching the site of the accident—though Margot's lifeless body is not shown. Despite the fact that the site of the road accident might be miles from anywhere, all the members of the artist's colony are shown running towards it. The father and Chris are shown dashing across the fields and approaching. The other two members of the community are also shown running towards the incident. In this scene Chris displays an emotional shift, from insistent jealousy, to remorse. However, with disbelief, they all apprehend the tragedy, whilst, with sheer poetry, Margot's voice arises and speaks in voice over. Since the voice was heard at the beginning of the film, it is as if it had always been there. The voice does not address a potential audience; rather it is a monologue delving into existential questions; the 'I' of Margot who has not yet fully lived, but who must come to terms with loss; Nick's going away and the impermanence of the bond that was being created; Margot's having to accept that the emotional attachment to Nick is based on an inability to transcend the conditions of her own life; that running away with him as she wished to do, but which Nick rejected, was not a solution. Margot also recognises, though retrospectively, that speeding into a curve that would inevitably lead the van over the edge of the road would have dire consequences: "Dead? But I want to live. Did I kill myself?" However, the most significant phrase that Margot provides is that which overturns the oneiric quality of the film, and perhaps rests as a statement on the nature of emotional attachment. Once Margot realizes that her body is asleep and cannot move, she says: "But if it's a dream it will dissolve." Finally, she concludes that: "It's all a dream." Margot's talking accompanies the replay of short excerpts of different scenes from the film: she and Nick running towards each other taken in extreme long shot and other encounters with Nick; leaves blowing in the wind; dandelion stalks; sunlight on a patch of water; a flock of birds in the sky. The film concludes with the image of Nick walking towards the line of policeman, which appears, arriving from behind the hill and then standing on the horizon line. Nick is giving himself up as a result of Margot's death. He would have liked to escape with the memory of their union, but now that she had surrendered to the forces of a supernatural logic, he cannot carry through with his plan to escape. Just as there is no escape for Margot, there is none for Nick. Any other act on his behalf would betray the force of destiny and

of the fatality of their togetherness. As Nick moves towards the line of policeman in the last shot, the barren space in the landscape of upturned trees that fills the frame, becomes bigger and the figures smaller.

In Giorgio Mangiamele's *Clay* the landscape cannot be separated from the drama, nor can it be separated from the play of its protagonists. *Clay's* concern with interior landscape embedded and resonant with a natural landscape elevates the film's interest to that of the universality of human endeavour. The film is set and filmed in Australia, but the vicissitudes of the lives represented and their relationship to the landscape could be in any part of the world. An Australian film in this way establishes international significance and a unique quality.

The making of *Clay*

> By forcing accented films into one of the established categories, the very cultural and political foundations that constitute them are bracketed, misread, or effaced altogether. Such traditional schemas also tend to lock the filmmakers into discursive ghettos that fail to reflect or account for their personal evolution and stylistic transformations over time. Once labelled "ethnic", "ethnographic", or "hyphenated" accented filmmakers remain discursively so even long after they have moved on. (Naficy, 2001: 19)

Taking into account Naficy's definition of accented filmmakers as inhabiting a diaspora, we can read Mangiamele's works as being created within the specific conditions of a diaspora. In part, a diasporic standing accounts for the kind of reception that placed Mangiamele's cinematic work outside of mainstream interest ("bracketed, misread, or effaced altogether"). Also, the socio-political concerns at the basis of the cinema of Giorgio Mangiamele may be due to the diasporic experience. Giorgio Mangiamele presented a particular point of view that did not resonate with the majority (though paradoxically Australia is a nation-diaspora *par excellence* since it was founded as a colony and remains a subject of the British Commonwealth). Hence, the entire population, made up of its generational groups, represent a diaspora, in origin British. Indigenous people in Australia as displaced from traditional land and connections live a diasporic

existence.[151] Subsequent arrivals of peoples settling in Australia from different parts of the world and from different impulses create a wider diasporic reality. From this point of view Mangiamele might in fact be representative of the Australian condition. However, although Mangiamele became a resident of the place that he adopted as his home, his work remained marginalised, enforcing the fact that the diasporic subject is vulnerable within a dominating and discriminating culture.

Although, directors such as Michael Powell (*They're a Weird Mob*, 1966) and Nicholas Roeg (*Walkabout*, 1971) were English, the films that they produced in Australia are considered Australian. Hence, it was possible that non-Australian filmmakers would make films in Australia and for the films to be considered Australian. Though popular upon release, Michael Powell's film would not receive critical consideration (Hoorn, 2003: 159) Furthermore, Powell engaged an international film star, Walter Chiari,[152] to play the principal role in *They're a Weird Mob*, (an Australian based filmmaker would probably not have made such a choice); this fact provided a contrast to the idiosyncratic qualities of the Australian character presented in the film, as portrayed by actors such as Graham Kennedy, Ed Deveraux and John Meillon. Walter Chiari, in the role of Nino Culotta, proffers wry, ironic and comic elements to his character, which contribute to the success of the film. Paradoxically, however, the tension in the narrative is created by the attempts at undermining the sophistication of the character played by Walter Chiari. Other filmmakers, such as Tim Burstall, were born in England and migrated to Australia with family. Tim Burstall, a friend and colleague of Giorgio Mangiamele, went on to make successful films (*Stork*, 1971, *Alvin Purple* 1973). Burstall's work became part of what is considered to be the Australian film renaissance in the 1970s. Burstall was able to succeed having translated his Britishness into an Australian model.

Giorgio Mangiamele was written out of Australian film history,[153] and his creative vision was unacceptable to the majority in Australia. For this reason it is necessary to emphasise that Giorgio Mangiamele did work in Australia as an

[151]See the work of Indigenous scholars and scholars of Indigenous studies, as well as activists and artists, including Mudrooroo, Marcia Langton, Kevin Gilbert, Jack Davis, Kath Walker (Oodgeroo Noonuccal).
[152]Walter Chiari had worked with American and English directors, and with Ava Gardner. He made many films in Italy.
[153]Though this fact is slowly changing, and interest in his work is developing, but the position from which Giorgio Mangiamele is considered and written about must evolve.

Australian and created for posterity a body of cinematic work. The socio-political situation he found himself in determined his status as alien and consequently his work as marginal. In rediscovering and requalifying the work of Giorgio Mangiamele, it cannot be overestimated that he matured within the Australian context, both artistically and as a person. The Australian experience for Mangiamele was a formative experience. With much eloquence Trinh T. Minh Ha, writes about the strategy of displacing "established values" and "producing a different hearing" when it comes to breaking into a hegemonic context, so that one can "fare like a foreigner across one's own language." The impetus of Giorgio Mangiamele's work was that of making the foreigner speak, see and hear so that the state of foreignness determined by a non-foreign other is transformed. The act of creating through foreignness is the means of building a proper discourse.

> But what seems no less necessary, on the other hand, are displacements that exceed mere displacing strategies. For strategies without play and play without music is, in the end, like a conversation among the deaf. There are not so deaf as those who don't want to hear, and displacing established values does not simply consist of moving them around, but rather of outplaying them, producing a different hearing and, therefore, rendering them impotent by their own criteria. To listen, to see like a stranger in one's own land; to fare like a foreigner across one's own language; or, to maintain an intense rapport with the means and materiality of media languages is also to learn to let go of the (masterly) "hold" as one unbuilds and builds. (Minh-Ha 1991: 199)

In Giorgio Mangiamele's career, the feature film *Clay* marks the divide between a potential career, and the end of a serene relationship with his adopted country. Attempts at repressing, and creating distance from the film and its director are especially evident in the events surrounding the film's creation and acceptance to compete at the *Festival de Cannes*. Then, in the 1970s, the wave of multicultural rhetoric (based on policies of assistance at a welfare level) that began to be expounded would have a negative impact on the figure of Giorgio Mangiamele. In fact, before he could be acknowledged in the wider cultural context in Australia, and the significance of his role in the film industry and importance as a film director could be consolidated, the categorisation of Giorgio Mangiamele as a multicultural artist would work against his involvement with and contribution to the Australian film industry. Not only would his dignity as a

director who had contributed to the film industry be comprised, but his persona would be manipulated to serve the interests of that faction of Australian society wishing to propound an idiosyncratic Australian ethos and aesthetic.

Later, I discuss the battle that Giorgio Mangiamele fought in order to retain his sense of achievement and contribution in light of the treatment reserved him by Australian institutions and his sliding into invisibility in the arena of the Australian cultural milieu. In the 1970s, Giorgio Mangiamele was struggling as an artist, but the wider picture, which neither he, nor anybody who might have been able to act or intervene on his behalf (individuals, the Italian community, the ombudsman), was too unfathomable to be broached. Multicultural subjects who had been Australian for at least twenty years had to reassess their sense of identity and which country they called home. In a letter to the Ombudsman, Mangiamele writes:

> …I have been in this Country 42 years and I have been an Australian since the very beginning. I was educated in a highly cultural Country, where art is in every stone, inbred in many people's spirit. I had little money and nothing else when I came, but I brought with me a bit of this timeless inheritance. It must have been evident since my first films, until one film was invited by the Cannes and Commonwealth Film Festivals. The French Minister of the Arts, shaking my hand said: "thank you to Australia for having sent this beautiful film". Hundreds of Australian flags were everywhere in Cannes as my film *Clay* was the first "invited" in the competition. In Paris, the French-International Co. PATHE" offered me to work for them. My family and my friends wanted me back in Australia.[154]

Giorgio Mangiamele represented Australia at the *Festival de Cannes* in 1965 (it was in official selection). The Australian Ambassador to France and the Australian flag would join him at the last minute on the *Promenade del la Croisette*. Giorgio Mangiamele had made it to Cannes with his film *Clay* under exceptional circumstances, which newspaper articles at the time document. The Department of Foreign Affairs in Australia would not agree to provide the funds required to subtitle the film in French and to cover the travel costs to France. The cast and crew of *Clay*, who travelled with Mangiamele to Cannes for the screening of the film contributed to the funding of the film; they each provided two hundred pounds towards the production costs. Also, in order to fund the film,

[154]From Letter of Claim to the Acting Ombudsman BW Perry, Melbourne, Ref. F/34478/NW. Source: Archives of the Italian Historical Society, Melbourne

Giorgio Mangiamele attempted to mortgage the house in Rathdowne Street, Carlton, which was the family home as well as his photographic studio. In an article dated 29 March, 1965, Andrew McKay reports:

> This week Giorgio received the crushing news that the Commonwealth Government would not contribute the £400 he needs to subtitle (in French) and advertise his 35mm. feature "Clay". The film has been accepted with 24 others against tough world competition for showing at the Cannes Film Festival in May. "Clay" cost him £11,000 and 15 hours a day for one year, to say nothing of {the} time and money given by his assistants….Giorgio had hoped to raise a £400 mortgage on the premises but has now been told it's under a demolition order.[155]

Newspaper articles reported on the events around the making of film, and subsequently on the situation that Giorgio Mangiamele found himself once the film was completed. In fact, once post-production had been completed, the film was accepted for competition at the *Festival de Cannes* in the south of France.[156] At the same time, however, government assistance was refused, which represented a dramatic situation to the director and for the people who worked with him. At that point, another newsworthy event occurred. One day, after the article written by Andrew McKay appeared in the Herald, in which it was stated that £400 was what was needed to cover the journey from Melbourne to Cannes, including the subtitling into French, the three major Melbourne tabloids, *The Sun*, *The Herald* and *The Age*[157] reported that an "anonymous donor" had brought an envelope containing £500 to his photographic studio in Rathdowne Street, Carlton. The Melbourne German language newspaper *Neu Welt*[158] also spoke of the fact that *Clay* received no assistance from the Australian government. The article includes a statement made by Giorgio Mangiamele's wife at the time Dorotea Mangiamele.[159] The article includes separate photographs of Giorgio Mangiamele and of Dorotea Mangiamele.

[155]McKay, Andrew (1965) "The Film Man of Rathdowne St." in The Herald, March 29, p 6
[156] How this came about remains unclear
[157]"The film-maker of Carlton gets surprise £500", The Herald, Melbourne, Tuesday, March 30, 1965; "Film Maker Gets Surprise £500", The Age Wednesday, March 31, 1965, p5; "£500 – now film can enter big contest", The Sun, Melbourne, Wednesday, March 31, 1965.
[158] "Canberra ignorierte seinen Film", Neue Welt, 1965, p 3
[159]Dorotea Mangiamele (nee Hoffmann) is the founder of Mangala Studios of Yoga and Creative Dance, which has been based in Grattan Street Carlton since its inception in 1970. Dorotea is also the mother of Giorgio Mangiamele's two daughters Claudia and Susanna, who took on, together with Peter Hockey, the running of Mangala Studios after the passing away of their mother in the 1980s.

On March 20, in a letter to the editor that appeared in *The Bulletin*, Teura Maffei writes: "Sir.—Mr Giorgio Mangiamele, who produced and directed the film "Clay", has given us proof that the Australian film industry is ready to make an important mark, on a very good level, in the world. I am appalled at the lack of general interest in Mr Mangiamele's superb artistic contribution to Australian culture." She continues to comment on the aesthetic of the film:

> Mr Mangiamele's film was such a moving lyrical work of art and, apart from superb photographic craftsmanship, the metaphysical and aesthetic implications were subtle and poetically handled and an added experience for those who were capable of seeing it.[160]

An Italian journalist was able to document the journey that Giorgio Mangiamele was making in order to get to Cannes, since the ship on which Mangiamele, the accompanying actors and the film were travelling stopped in Naples on the way to the south coast of France. According to the article, the journalist was able to view the film because it was screened on board ship in a special preview before it was to screen at the XVIII *Festival de Cannes*. What struck the journalist was not so much the film, as the fact of Giorgio Mangiamele's circumstances, and thus his particular story. In the journalist's view, Mangiamele, who had *emigrated* from Catania, was the poorest filmmaker in the world.

> Unknown and poor (he does not know how long he can remain in Cannes: frankly he confessed to not having much money in his pocket), this is how Giorgio Mangiamele left for Cannes. But keep an eye on him: in a few days he might be famous.[161]

Just as *Clay* is visually different from the films that would follow, it was different from the films produced in Australia that preceded it. Australian concerns have been founded on the British colonial experience in the iconic sites of the bush, the outback and the suburbs. Early films in Australia include *The Story of the Kelly Gang* (1906)[162] directed by Charles Tait, in which an Irish colonist turns into an outlaw in the dry bush country of the state of Victoria, *The*

[160] Maffei, Teura (1965) "The Film Industry", *The Bulletin*, March 20
[161] "Cosi, sconosciuto, povero (non sa quanto tempo potrà fermarsi a Cannes: candidamente confessa di non avere molti soldi in tasca) Giorgio Mangiamele è partito per Cannes. Ma tenetelo d'occhio: tra qualche giorno potrebbe essere famoso." *Domenica del Corriere*, 1965. My translation.
[162] Considered to be the first full-length feature film in the history of cinema.

Sentimental Bloke (1919), directed by Raymond Langford and Lottie Lyell, deals with working class characters in the suburbs of the cities. The film *Jedda* (1955)[163] directed by Charles Chauvel is set in an outback station, which is the home of a colonial couple that raise the Indigenous child Jedda. In this film the principal protagonists are two Indigenous figures, Jedda, the daughter of the well meaning couple, and Marbuk, the tribal Aboriginal, who is attracted to Jedda and finally abducts her and escapes into the wild—in the vein of Hollywood captive narratives as elucidated by Creed in the article: "Breeding out the Black: Jedda and the Stolen Generations in Australia."[164] The film *Jedda* was selected for screening at the *Festival de Cannes* in 1955. Just as the film presents two unlikely heroes (though their story ends with tragedy), it also concomitantly presents the beauty of the Australian desert landscape, with aerial shots and extreme long shots that capture unique qualities.

With the production of a film such as *Clay,* Australia had a way of discovering itself from another point of view. In an interview given to TV Week, Mangiamele replies to a question about the title: "The word 'clay' was chosen for impact, for its visual character…there is a lot of mud and rain in the film. The camerawork expresses poetry in visual form…There is not much dialogue in the film because it wasn't essential." (1966: 23) Apart the mud and the rain, a multitude of visual elements make the film unique as a picture. In the first instance, the Australian landscape is captured on camera as rich in detail and movement—the eucalypt trees, the bare branches of the dead river gums reaching into the sky, the birdlife, the dams, pools and river. And secondly, the characters and figures in the film are portrayed and pictured in particular ways. At a dance in a country hall, people dance to jazz music. The dance theme is attributed to Sid Elwood. The dancers are from the Margaret Lasica dance group, providing an interpretation of the music and enhancing the oneiric effect with agile movements, dreamy and satisfied expressions. The dancers are dressed in sophisticated dark tones, and at the end of the dance one woman is shown collecting a flowing leather jacket as she waltzes out the door with her partner. The community is

[163]This is the first Australian film, produced in Australia, to be selected for screening at the *Festival de Cannes*. See website of the festival.

[164]Creed, Barbara (2001) "Breeding out the Black: Jedda and the Stolen Generations in Australia" in Barbara Creed and Jeanette Hoorn (eds) *Body Trade: Captivity, Cannibalism, Colonialism in the Pacific*, Pluto, Australia, pp 208-230
Creed, Barbara (2004) *Pandora's Box: Essays in Film Theory*, Melbourne

pictured as an artist's colony whose members paint and work with clay, producing pottery as a primary activity. The pottery filmed was the work of artists resident at Montsalvat, and include Tom Sanders and Matcham and Helen Skipper as were the paintings, in the credits attributed to Justus Mörgensen and Dr. and Mrs. Sacks. Furthermore, the film's protagonists not only produce art and artefacts, but they also display a relationship with their art, engaging with it emotionally and intellectually. Margot's father, who is a painter, is given the chance to speak about and reflect on his work when he speaks about the portrait of his wife. Margot sets about to create an image of Nick moulded in clay upon his arrival; and Nick is shown attempting to sculpt a mask in wood before his encounter with the priest. The artistic object plays a significant role in the individual lives of the members of the community, but also of the stranger once he has started to adapt to life within the community; through art the stranger might establish his place in the world.

In *Clay* the details that evoke a European aesthetic and habits, including the artistic presence, which do not resonate with the customs or habits of colonial Australia, set it apart from the iconic imaginary of the Australian film. But, it is also set apart by the quality of the interactions between the characters. Margot and Nick spend time together in what might appear inconsequential conversation and play. However, in these encounters, the detail with which the respective facial expressions and shifts of mood are captured through close-ups and extreme close-ups, the choreography of the exchange between the characters through editing to show the inner workings of the characters, is a display of complexity. Though Nick provides little explanation to his character, adopting outward terse expressions and outburst, the community welcomes him and proffer their aid. Their first gesture is to take him into their home, where he is introduced to each member. In this meeting as soon as they become aware of his muddy feet and broken shoes, they attend to bathing his feet in a shallow tub; with the addition of salts to the water the washing takes on a ritualistic aspect. Nick is then offered a corner to rest. Where dialogue is absent, facial expressions, and especially the expressivity of the eyes—glares of jealousy from Chris, gazes of desire from Margot, sadness in the introverted gaze of the father, for example—take its place. In the scene where a well-dressed couple arrive in a Cadillac to purchase pottery, the exchange between Margot and the elegant woman who is deaf (played by

Sheila Florance) is devoid of words but full of gazes and gestures. Margot would like to offer her the piece of pottery, the same that the woman had picked up but which her husband had admonished her for doing. However, displaying sadness in her expression, the woman refuses. In the scene where Nick is sculpting a wooden mask, the priest is shown entering the frame riding a bicycle and in a jovial mood. His entrance is underscored by the musical theme, which is light and playful. The wind manages to blow his hat off, which he must chase, retrieve and then remount his bicycle. The priest attempts a discussion with Nick, who is brooding, and who, as described, yells at him to "…take away his shadow." The priest replies with the words: "Don't get angry over that. Anger is a deadly sin and might be the cause of your worry". The prosaic monologues throughout the film work to create a layer of poetry where the characters are steeped in their individual lifestyles, habits and situations; their words create a layer of filmic experience in which the movement of the drama is suspended in order for a listening to take place, and parts are thus recited as if on the stage of a Greek tragedy. In this way the film transcends the materiality of the picture.

Finally, with the choice of Montsalvat as the set, the film gives visual emphasis to a rustic country environment and lifestyle, which focuses on the austerity of life in rural Australia. The depiction of the simplicity and a spartan rural life is not an iconic Australian image. In Giorgio Mangiamele's interpretation of rural life, the references to Visconti's film *La terra trema* (1948) are evident. Visconti worked with non-professional actors in the same location in which they lived to create an authenticity of place and sense of immediacy; he was fascinated by the reality of his protagonists, their story, way of life and surrounding landscape. Similarly, in *Clay*, Giorgio Mangiamele depicts the dignity of artists who were living on the margins of society, in a rural setting, and in spartan conditions—he chose the location and the actors in order to achieve an image of an austere lifestyle. Apart from the time dedicated to painting or making pottery, the members of community also carried out manual work of a rural nature—shifting wood into the barn, transporting cane baskets; furthermore, in the scene with the priest, two chickens held by the feet and a sack are given to him. Another image of rurality, and with it a sense of the spartan, is that of Margot's appearance; she is bare foot for almost the entire length of the film. She traverses the muddy ground of the compound, the grass, the potholes and the stone floors of

the buildings and the earth floor of the cellar with her bare feet. In an interview she states: "I wore only a thin cotton shift no make-up, and had bare feet for most of the film. Believe me it was freezing walking on the wet grass and cold stone floors."[165] Incongruously, when going to the dance Margot abandons her rural guise; she wears skirt, blouse and a white pair of shoes.

Giorgio Mangiamele searched for his actors amongst the people he knew and met in Australia, some were professional actors (namely Claude Thomas, Sheila Florance), and others were new to the filmmaking experience. Together they were on an adventure. Janina Lebedew, born in Germany, raised in Australia, the daughter of Polish and Latvian immigrants involved in the Melbourne arts and theatre scene[166] was to play the lead role. Together George Dixon and Janina Lebedew held centre stage; they formed a solid duet, especially considering that the meeting of the two souls—Margot and Nick—is at the heart of the film's narrative. With *Clay* Giorgio Mangiamele wanted to present characters with the potential of evolving into stars in the logic of the cinema of commercial success. The interest in Lebedew and Dixon was to present handsome characters that would win approval from the wider public. Attention to the principal characters, often framed in extreme close-up, hinting at their deeper nature, was to produce the effect of metonymic transposition where the character stands for the greater sense of self that might be desired at an unconscious level. Mangiamele would further attempt to develop this interest in the female actress as star in the feature film *Beyond Reason (1970).* In Janina Lebedew's case, her features represented the quintessential Australian young woman, regardless of her non-Australian origins. Her voice however would be dubbed in post-production phase. Actress and supporter Sheila Florance lent her richly timbered voice with good diction to the character; the voice of Margot is in fact an important element in the film since it weaves, with oneiric quality, the threads of the film. Up above the images of landscape, the drama of the fugitive and the lifestyle of the artist's colony, her voice engages in existential reasoning. It both introduces the film and concludes it. Margot, who also embodies the feminine element, is vulnerable despite her grounding in and closeness to the natural world.

[165]Lyttleton, Diane (1965), "Our Girl in Cannes", in *New Idea*, May 19, pp 6-7

[166]The article in *New Idea* reports that Lebedew's parents were involved in theatre. Lebedew's mother was Latvian and was involved in Latvian theatre in Melbourne and her father Polish and involved in Polish theatre. Lebedew was also keen to develop a career in film and theatre, and remained in England after having attended the *Festival de Cannes*.

The voices in Giorgio Mangiamele's films display perfect diction—unencumbered by accent or vernacular. All of the original voices are dubbed in order to achieve this level of homogeneity. Clearly the intention is that the films are meant for an English speaking audience. And, finally, even in the cast, crew and credits there is a picture of hybridity: Robert Clarke, Sheila Florance and Lola Russell are technical assistants as well as actors; Ettore Siracusa, who had previously collaborated on Mangiamele's films, was assistant director; Chris Tsalikis, who had parts in *The Spag* and *Ninety-Nine Percent,* was assistant editor in *Clay,* as well as being one of the lead actors.

In an article dated 1964, Colin Bennett wrote:

> But on those rare occasions when someone of courage does something, however inadequate, with a camera rather than with words, towards creating a feature film, the theoretical champions of local cinema can only stand back in admiration of their drive and perseverance….Time will tell what chances he has. Meanwhile, I feel Giorgio Mangiamele has gone about as far as he can go on his own. He now needs experience of a kind he cannot obtain in this country."[167]

The film *Clay* was not considered scandalous in Australia, though perhaps at some deep collective level it created a scandal of sorts. And, although it generated attention during its making, including numerous newspaper articles commenting on the film, on its director, on the actors, on the filmmaking process and finally on its inclusion at the *Festival de Cannes* and the events around this fact, the film was never adopted. *Clay* would not be considered an Australian film by the consensus of public opinion, nor would film critics consider it Australian. The film did not attract a distributor. And, historically the film was denied a significant and visible place in the cinema of Australia. However, it is true to say that at some level the images that characterise *Clay* have remained in the unconscious of the Australian cinema milieu.

Apart from the screening at Cannes, *Clay* was also screened in Melbourne at the Palais Theatre in St. Kilda in August 1966: "Remarkable film "Clay" to be shown at Palais. The remarkable film "Clay", made in Melbourne by Italian photographer Giorgio Mangiamele, of North Carlton, will be screened for a short

[167] The Age column "At the Cinema with Colin Bennett" Bennett, Colin, *The Age* Saturday December 12, 1964

season at the Palais Theatre in St. Kilda."[168] It screened at the Sydney Film Festival where it received this comment as reported by Webber: "Klava recalls it was openly laughed at while Ron Blair wrote that the film '…compared rather badly even with the small amount of the Festival's dead wood.'" (Webber, 2005) Articles report that film would screen at the Berlin Film Festival and at the Commonwealth Film Festival, London but there is no evidence that either screenings occurred. After many years, it screened at the State Film Centre, Melbourne, for the *Ethnic Films Mini Festival: Migrant's contribution to the Australian Film Industry*, 1977, with guest speaker: Colin Agnus McCormick from the University of Melbourne. It screened together with *A Handful of Dust* (1974) directed by Ayten Kuyululu and *The Dreamers* directed by Osvaldo Maione. It also possible, despite there being no evidence, that the film screened in the early eighties at the Italian Institute of Culture, Melbourne during an evening dedicated to the cinema of Giorgio Mangiamele.

In the Melbourne daily newspaper *The Age* in 1978, columnist John Lahey had a few words to spare for Giorgio Mangiamele. At this time, Giorgio Mangiamele had not made a film since 1970; his career had come to a standstill though he had not given up stating his cause—a cause entrenched in the politics of a nation such as Australia, made up of many diasporic communities. A nation which perhaps lived and continues to live uncomfortably with the notion of difference, and which harboured much resentment and prejudice towards people of non-Australian origin, including, as in Giorgio Mangiamele's case, people of Italian origin. In 1979, Giorgio Mangiamele would finally be able to work again, though for a brief period and away from Australia, namely in Papua New Guinea.[169]

> *Clay* didn't win the Cannes prize, but merely by being selected among the 24 best, it made some sort of history. Whatever elation Mr. Mangiamele felt about it didn't last long. Back home in Melbourne he couldn't find a distributor. In the end, he hired the Palais Theatre at St. Kilda for a fortnight, and was even prepared to work the projector himself, but he didn't have the right union ticket….Let's hope that someone is already collecting stories of men like him….And a great debt to be acknowledged by the successful young men of 1978.[170]

[168](1966) "Remarkable film "Clay" to be shown at the Palais", *The Advocate*, August 11
[169]See Chapter Six for a discussion of Giorgio Mangiamele's Papua New Guinea experience and films.
[170] Lahey, John (1978) "This is today's smutty story", News Diary, *The Age*, May 4, p 2

Chapter Six: Filming in Papua New Guinea

> In 1979 he went to PNG on contract till 1982. Film Victoria was established about 1976, but Giorgio got little joy from that, and so he accepted a contract with the PNG Government, where and for whom he made five films: basically PR documentaries to promote PNG. One (Sapos…) was particularly significant, being the first feature to be made in Pidgin. In doing this he also formed the basis of a PNG Film Unit. The films seem to be lost.[171]

> Taking the proper name seriously means taking seriously the oldest locus of resistance to the authority of translation; at the beginning of this conversation we spoke about opening to the other, about the fact that the other was there, and that there has to be a 'has to' by which I am disarmed before the other: this is what the proper name means. (Derrida, 2001: 67)

The Papua New Guinea chapter in Giorgio Mangiamele's eclectic career is significant since it posits his cinematic work in an international context—from Italy to Australia to Papua New Guinea. From the Australian point of view, while affirmed filmmakers migrate to the most commercially active film industry in the world, the Hollywood Studios, Giorgio Mangiamele migrated to Papua New Guinea. In 1979 Giorgio Mangiamele started work for the Office of Information of the newly formed Government of Papua New Guinea.[172] The appointment was a significant career opportunity for Giorgio Mangiamele; it also meant that he took his skills and knowledge to this nation state. It represented the chance to make films and work as a film director, which he had not done since 1970, when the film industry in Australia had taken new impetus and directions, and from which Giorgio Mangiamele had been excluded.[173] The move to Papua New

[171]Graeme Cutts, www.innersense.com.au/mif/mangiamele_notes.html Copies of the five films are held by the NFSA, the format is Umatic. The original films were screened and simultaneously video-recorded, these were to be Giorgio Mangiamele's only copy. The originals with most probability are held in the archives of the Office of Information of the PNG government. However, the actual whereabouts and the condition of the films remain unknown.

[172]Papua New Guinea obtains independence from Australia in on September 16, 1975, the procedures towards independence started in 1973.

[173]See Chapter Four for a discussion on the discrimination that Giorgio Mangiamele faced in Australia.

Guinea, in fact, provided Giorgio Mangiamele with an opportunity to escape the oppressive environment that had evolved in Melbourne. With this move Giorgio Mangiamele was able to transcend the historical factors that had marginalised his professional status and his body of cinematic work. Once in Papua New Guinea, ironically, Giorgio Mangiamele was no longer a marginalised outsider, and his films were not marginal products. The films made in Papua New Guinea were for a purpose specific to the policies and requirements of the Office of Information of the Government.

In Papua New Guinea Giorgio Mangiamele continued to be a foreigner, as he was in Australia. However, he is no longer a foreign foreigner, an immigrant foreigner, a marginalised foreigner—as the forces at play in a dominant hegemonic discourse in Australia required of someone who displayed somatic traits that were deemed unacceptable or were signs of inferiority.[174] In Papua New Guinea, Giorgio Mangiamele was a *foreigner* who arrived by invitation, with a successful application to employ his valued expertise in an area that was of particular interest to the Office of Information. In this way the *foreigner* status in Papua New Guinea was suddenly, and perhaps incomprehensibly, though most probably welcomed, turned upside down; though Giorgio Mangiamele was himself the same person and his enthusiasm for making films equal to his time in Melbourne, and before that in Rome. The time spent in Papua New Guinea thus represented a respite from the burden of marginalization and confirmation of his artistic and professional worth and dignity.

In Papua New Guinea, Giorgio Mangiamele's professional status was unquestioned. This is how the brochure of the premiere screening of the documentary South Pacific Festival of Arts presents him:

> Giorgio Mangiamele multi Film-awards winner, joined the Office of Information in 1979. Since being in the [Office] he has directed: "The Living Museum" (in 35mm.) "PNG Joins the Silk-World", "The Caring Crocodile", "Sapos"—Giorgio has directed one of the 3 film-crews covering the festival and supervised the final editing of the film. He is Italian born, Australian citizen.[175]

[174]Historically, in Australia, Giorgio Mangiamele is an invisible and ignored figure. Also, amongst the collected magazines, brochures and pamphlets in the Giorgio Mangiamele Collection at the Italian Historical Society, we find pamphlets related to the Racial Discrimination Act and documentation on a Racial Discrimination Claim that he initiated.

[175]Brochure: Office of Information Presents: Premiere Screening of the Third South Pacific Festival of Arts Film, Papua New Guinea, 1980. (Giorgio Mangiamele Archive, Italian Historical Society, Carlton.)

And furthermore, Giorgio Mangiamele is described as "Italian born, Australian citizen" which represents technically accurate information about his background, without distorting his status as a professional person. In Australia, instead, the terms often used in relation to his figure and his work, such as migrant or italo-australian,[176] would work to undermine his legitimacy as a film director in the culture in which he lived and worked, thereby marginalising his professional position. In Papua New Guinea Giorgio Mangiamele could live without the burden of marginalisation and his career as a filmmaker legitimated and appreciated. Also, with the making the Papua New Guinea films, Mangiamele demonstrated that his creativity was bound up with a questioning and critical intellect, as it was with the earlier films. In each of the Papua New Guinea films he breaks with conventional filmmaking.

The films produced in Papua New Guinea are technically polished, suggesting that working in normal conditions and with an adequate budget, technical issues would be adequately addressed and the films realised to a high standard. Able to work in proper conditions in the early eighties in Papua New Guinea, Giorgio Mangiamele began fostering and training those that were assisting him in the art and techniques of filmmaking, just as he did when he first arrived and established himself in Melbourne. It was Mangiamele's original intention to set up a film school in Melbourne, which he did with premises in Russell Street, Melbourne, calling it *New Continent*. In Papua New Guinea, Mangiamele worked with the government officials to set up the Film Unit of the Office of Information and he trained those that were to work alongside him. In three years Giorgio Mangiamele produced five films: *The Caring Crocodile* (1981), *South Pacific Festival of Arts* (1980), *Sapos* (1982), *Papua New Guinea Joins the Silk World* (1979) and *Living Museum* (1980).[177]

The films produced in Papua New Guinea are not only testimony and confirmation of Mangiamele's visual skills and poetic language, but also to his humanity. Transposed into a culture that was far from both his adopted culture in Australia and his culture of origin in Italy, Giorgio Mangiamele faced the

[176]As the following article shows, despite his activity, Giorgio Mangiamele is positioned as a 'migrant' in a 'migrant neighbourhood' – "Now thanks to the dedication of an Italian, Giorgio Mangiamele, Carlton can also boast a nascent film industry". (Hannan, W., *The Bulletin*, October 14, 1961)

[177]I was able to view the Umatic copies of the films at the viewing facilities of the National Film Sound Archive in Melbourne.

challenge with ingenuity, skill and imagination; he was able to sensitively understand the issues, the context, the way of life and the projects of Papua New Guineans. His films are free of imperialist or colonial overtones, which might be expected when so-called Western subjects work with the interpretation of the reality and subjective experience of cultures that in the economic order that evolved in the 20th century amongst Western affiliated nations, which were designated unequal or third-world.

> And this idea of tolerating others, of putting up with their difference, while knowing full well that it is we who are in the right, I find at once dogmatic and relativistic, both non-relativistic and relativistic. And, as you suggested yourself, I would see in certain cases of this sort a form of disrespect. If the concept of tolerance is given a very sharp sense, then to be sure I hope to be tolerant, but I would prefer to find another word and another concept to give such precision to what I think has to be the opening to the other, respect for the other. (Derrida, 2001: 63)

The Papua New Guinea films shot by Giorgio Mangiamele are a testimony to the international relevance of the figure of Giorgio Mangiamele. With the work in Papua New Guinea, Giorgio Mangiamele becomes an international film director, not only for his ability to transcend borders and make his films in consonance with a culture, displaying great sensitivity towards the context and place that he was visiting or living within, but also because he was able to tap into and represent issues of a universal nature. Cultural differences were not the main concern[178] in his films, though differences are represented, and the notion of the *foreigner* as outsider is a recurring motif.

In the Papua New Guinea films, intellectual status is not overt, but it does underlie the tone of each of the films—a fine intelligence is at work, which represents its object through the expressive characteristics pertinent to that object—first in importance is the documentary set on a crocodile farm, *The Caring Crocodile* (1981), where the narrator explains, with an underlying sense of irony, humour and self reflexivity, the nature of a mother crocodile's attitude. The narration anthropomorphises the crocodile figure, and the narrator is quite aware of the play between human attributions and deadly creature that is being

[178]Although in Australia, the tendency is to read Giorgio Mangiamele's films in terms of cultural difference and relegate them to a genre that is non-existent and irrelevant. The outdated and misleading description of Giorgio Mangiamele's films in the Australian National Film and Sound Archive website were recently updated.

proposed. The *foreigner* in the Papua New Guinea films directed by Giorgio Mangiamele, is the director's very gaze. The apprehension of the subject is from a stance that is other, though it has no agenda—in wanting to expose, reduce or ameliorate the subject, or to render it exotic and palatable to satisfy Western desires of exoticism and primitivism, as Torgovnick puts it: "Fascination with the primitive thus involves a dialectic between, on the one hand, a loathing and demonizing of certain rejected parts of the Western self and, on the other, the urge to reclaim them." (Torgovnick, 1997: 8)

With the exception of *Sapos* (1982), the films that Giorgio Mangiamele made in Papua New Guinea are documentaries. The original films appear to be lost since the 35mm prints should be in the Archives of the Office of Information of Papua New Guinea Government. However, the Office was dismantled in the mid eighties, and its patrimony moved to the National Library of Papua New Guinea, where there is no record of the films. In the article by John Evans entitled "Libraries in Papua New Guinea"[179] reference is made to the Office of Information; this is what he has written about the National Library of Papua New Guinea:

> The library has a notable collection of films based on that of the former Office of Information. There are some 4000 films and 600 video tapes. Films of Papua New Guinea interest form a separate archival collection. The Film Unit of the Institute of Papua New Guinea studies is a welcome advisor and collaborator in this work….Bulk borrowings for film showings in villages were made by the Office of Information up to 1982.[180]

Interestingly, the time that Giorgio Mangiamele spent in Papua New Guinea was from 1979 to 1982, a period when there was prolific activity around the making and screening of films, which were considered an important resource for the wider community.

The titles of the films made in Papua New Guinea foretell the subject matter: *Living Museum* documents the existence and function of the principal Museum of Papua New Guinea; *Papua New Guinea Joins the Silk World* documents the start of the silk industry in the Papua New Guinea Highlands; *The Caring Crocodile* is a short documentary on the nature of the crocodile and *South*

[179]John Evans, "Libraries in Papua New Guinea" in *Encyclopaedia of Library and Information Science*, vol. 70 and in www.pngbuai.com
[180] Ibid.

Pacific Festival of Arts documents the lead up to and the enactment of the third festival of Arts. It is clear that Giorgio Mangiamele took his lead from the specific brief provided by the Office of Information. Each film had the purpose of communicating an issue or documenting an event that was relevant and important to the culture of Papua New Guinea.

Opening towards the other, respect for the other… In order for Giorgio Mangiamele to capture the images, sensations and quality of being of the people and the environment that he filmed, there could have been nothing less than an acute sense of *respect* and *opening* towards what for him was an/Other, foreign culture. Of course, Giorgio Mangiamele used a similar strategy in his work in Melbourne, especially evident in the film *Clay* (1965). In many films, the Other was represented by the figure of the foreigner recently arrived in that country on the one hand, or by the figure of the settled Australian of British heritage who populated the country; in either case Giorgio Mangiamele approached these subjective realities with the utmost care, as was natural for him as photographer and filmmaker interested in the deeper layers of the human psyche—there where a poetry of the subject might reside. Making a portrait of a person through the means of photography would require that the photographer be able to capture an essential aspect of the personality and that the picture communicate this aspect. As a filmmaker, Mangiamele transposes this same intent in obtaining a portrait of subjects in their milieu, but also to communicate an aspect of their personality or unique qualities.[181]

The short documentary *The Caring Crocodile* is an attempt at creating a picture of one of the most infamous of wild creatures populating the Tropics, but with a special twist to the deadly creature narrative, as we are able to guess from the very word "caring" in the title of the documentary. Conventionally films about wildlife made in the 1970s and 1980s are saturated with scientific authority and rhetoric of survival of the fittest, but in this wildlife documentary the spectator is led to the appreciation of the subject much like one is led to the appreciation of a work of art; the crocodile in this case is no mere creature, but one with refined characteristics worthy of attention. The documentary in fact does away with

[181]In an interview with Claudia Mangiamele, she elucidates on the fact that for her photographer and filmmaker father it was imperative that 'people' be part of landscape shots. Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.

convention, and rather imbues the work with the qualities of Giorgio Mangiamele's unique approach, including filmmaking techniques and aesthetic interests.

One can almost stroke the scales of the mother crocodile in the film's ending, as she has acquired the status of divine creature, with a desirable nature, and despite belonging to the animal world, has the qualities that a human subject might find acceptable. The narrator, enacted by Cathy Garoa, starts her discussion with the words: "…beautifully carved bodies, really superb beasts." Her appreciation is sincere, she is relaxed and authoritative, she is Papua New Guinean and at home. The camera juxtaposes the shots of the narrator, often in medium-long shot, with those of the crocodile in and out of the water. The narrator is standing on a wooden decking area, against a railing and with luxurious vegetation in the near background. The documentary introduces aspects of crocodile activity, imbued with extraordinary concession to the possibility of taking on a different point of view with what concerns the ferociousness of this creature: "…male and female take part in love rituals…poetic and delicate… [they] emerge and submerge with gentle body signals." The viewer is taken on a journey close to the crocodile's spiritual state as a creature that belongs to the natural world. Attention is given to movement, colour, and sound, with close-up shots and careful, slow camera movements, communicating the level of respect that is required in order to get this close to such a creature.

Then a crocodile is seen making her nest in the ground close to the bank of the river. There is a shot from behind the crocodile that takes in the length of its long body from the tail up to the head. The narrator tells the audience that: "…life is pulsating everywhere…" With this statement the frame reveals the birth of the young crocodiles cracking out of the eggs in which they have been enclosed. The extraordinary event is accompanied by a soundtrack that is neither Bach, nor Mozart, but contemporary twentieth century music, creating an otherworldly atmospheric backdrop The following scenes show the mother crocodile taking the newly born, one by one, from the nest into the water; she has to manage a slippery, muddy bank in order to reach her destination. The narrator continues with the anthropomorphised language that reveals the tender qualities of this creature revealing itself in the role of mother, describing how the crocodile must collect the young with her jaw to transport them the short but treacherous distance

to the water—she does this "caringly", "patiently." The narrator points to how it is natural in the very word mother, here juxtaposed with nature—the allusions are created through the spoken word of the narration, the visual image of the cinematic photography, which capture and transport a viewer's imagination as a work of poetry would—to apprehend a certain reality through allusion, metaphor, metonymy, rhythm and imagery. So we see the narrator praising the crocodile mother's efforts in the care of her young: "…so devoted…her loving evident. At the end of her work she proudly sits back and watches her children play." As the audience watches and is entranced by the baby crocodiles playing, the narrator, the camera, and the director take us back to this model mother creature: "The smiling happy mother goes into the water and takes a little nap." The crocodile is shown merging within her element, as relaxed as she is, after this most comforting of narrations, which emphasizes nurturing and caring (human-like) qualities that a wild animal might harbour.[182] The subtle ironic tone is played over the fact that the viewer might in fact know little about the natural world, might have prejudices, might not have ever entertained the fact that the crocodile has other qualities related to its being—not just that of ferocious animal. In socio-cultural terms, what is also revealed is Giorgio Mangiamele's interest in bridging the gap between the positioning and identification of the self, in this case as the observer and narrator, and the recognition and acknowledgment of the Other.

In *The Living Museum* (1980) the director's gaze takes on other qualities, displaying a range of attributes that test the boundaries of authoritative documentary making. The director is never seen, just as the writer is never heard, but through the narrators of the respective authoritative and technical roles, the play, irony and voice come through in the interaction with the subject matter. *Living Museum* sets out to create a picture of Papua New Guinea's National Museum and Art Gallery situated in Port Moresby.

From the very beginning of the documentary the challenge of the filmmaking endeavour is made evident: how to link an archival structure that creates an environment, a set of rules for the viewing of art and artefacts with the traditional, organic and continuous ancestral contexts in which these items are conceived, shaped and created. The documentary in fact begins with scenes of craftsmen or artisans; they are shown with their work in progress within a specific

[182] It is relevant to note that there has been a renewed interest in Charles Darwin's' text *On the Expression of Emotions*, in which he argues that animals and humans share the same emotions, including maternal caring.

context. The camera has framed images of *traditional artists* in their rural settings, remote villages surrounded by forests and luxuriant vegetation. The connection to the natural world is highlighted, juxtaposed with the close-up images of wood carvers are close-ups of blossoming flowers. Words accompany the images: "…harmony and rhythm…sensitivity of nature…sensitivity on the wrinkled hand of a Papua New Guinean carver." The narrator, in voice over, introduces the context, explaining how the artists work in the "twilight of huts" or "under the open sky."

The intimate context of the artisan's working conditions is then followed with shots taken from an eagle's viewpoint. A helicopter ride lifts the filmmaking crew up and above the remote village, and takes them to another site, a structure is framed from this position—it is the Museum. The architectural design can be appreciated from this viewpoint—it has little resemblance to the structures in the remote mountain locations in which the artists worked. The viewer is made aware of the stark contrast between the two settings. The size and importance of the National Museum as a public institution is marked. What is also highlighted is the way people relate to this structure and how they move around and within it. Evident camera movements including panning shots, close-ups and zooming out movements, work to make the point, as the narrator elucidates, that the museum is a: "…lived place…where people make appointments…school groups come and go." Further on in the film, the importance of the visitors is highlighted from within the museum space, as they interact with the artefacts on display, and how the camera views their viewing.

In this documentary, which was criticised subsequent to its release and screening,[183] the notion of viewing and the nature of the gaze are constantly engaged with in the unfolding narrative. We have the technical viewing and capturing of images, which is done by the camera, showing the artisans, the artists, the museum, the director of the museum, the artefacts, the tourists or visitors, including Papua New Guineans, foreigners, and children; the viewing enacted by the director, starting with the material that is to be captured on film and secondly its presentation through the narration, where an authorial voice

[183]Letters in the Port Moresby *Post-Courier*, 1981, May 28, July 10 and July 13 in defence of the documentary *Living Museum* (1981). For example in the letter dated 28 May the writer signed only as Commendable, Port Moresby, states: "The office of Information is to be commended for producing such a highly professional and dynamic film of world class. The sensitive interpretation of the material is original and creative, bringing drama and feelings out of static exhibits."

presents points of view, words, solicitations, descriptions; and finally the viewing done by the visitors of the museum, which the narrator playfully appropriates as an object of interest, observing and commenting on the different viewing practices. Lastly, the spectator who views the documentary is also a viewer, perhaps by the end of the film having an overview on this trajectory of viewing practices and experiences.

Once the importance of the artefacts housed in the museum is stated, the narrative sequence follows the pattern of a tour of the museum itself, including a talk with the museum Director, Mr. Mosuwadoga; a behind-the-scenes look at the archival rooms where many more art objects are stored; a look at the restoration laboratory and finally an interview with a former employee of the museum, Dirk Smith, who was involved in the conservation aspect of the museum artefacts. In fact, it is stated that a part of the collection is made up of rare artefacts that had been confiscated just prior to their being smuggled overseas. Although it is not made explicit the artefacts are the point of focus, the protagonists of the entire documentary: this is achieved cinematically by highlighting the relationship of the viewing visitor with the inanimate object. The voice of the narrator often intervenes with a comment at the very moment that a viewing experience is taking place. The voice of the narrator can easily be transposed onto the inanimate figure, giving the impression that it belongs to them. Thus, from museum artefact, the object becomes an anthropomorphised figure, which invites its visitor and any other potential or vicarious visitor to apprehend its unique qualities. In the brochure of the premiere of the film, Mangiamele writes:

> In planning this film I felt that this "Material", even if individually different in subject matter and treatment, had a somewhat collective character, and ideally aesthetic communion. It presented itself best through collective analysis and through contrasting colours and shapes, in their multiform varieties, in order to create a visual-lyric-dynamic pattern.[184]

Amongst the first artefacts to be shown are two carved wood figures that according to the narrator resemble extraterrestrial beings. Against these figures two female visitors are posited, whom the narrator presents as: "…charming, puritanical ladies." Close-up shots of the women's eyes scrutinising the

[184]Brochure: Film Premiere Port Moresby, 7th May, 1981, *LIVING MUSEUM, THE NEIGHBOURS*

woodcarvings show reactions of fear and apprehension. The juxtaposition sets up the notion of the primitive as the representation of potential (physical, savagery, sexual, imaginative) that might be harboured, in the repressed imagination of the white subject. In making this juxtaposition evident, a point of humorous or even ironic interjection on behalf of the narrator, an attempt at deconstructing the viewer's preconceived gaze is in fact taking place. In reappraising and reclaiming the notion of the word primitive, Marianna Torgovnick presents a definition of how this concept might be reread and proposes:

> Primitivism inhabits a thinking about origins and pure states; it informs desires for known beginnings and, by extension for predictable ends. Primitivism is the utopian desire to go back and recover irreducible features of the psyche, body, land and community – to reinhabit core experiences. (Torgovnick, 1996: 5)

Following from the scene of the puritanical women viewing extraterrestrial looking artefacts, is one that focuses on the shadows cast by the inanimate figures and the children's playful response to these shadows. The reality of looking, its myriad facets and the subjectivity of the looker are under scrutiny. The fine line between looking and touching are brought to a critical point when the puritanical woman visitor is tempted to touch the wood carving she is observing; as it is naturally forbidden to touch, the narrator makes much of this gesture. What is highlighted is that temptation is in fact a characteristic of human nature, and the temptation to touch a primitive artefact characteristic of the white subject. Marianna Torgovnick suggests the unspoken desire of the Western subject, through the notion of the primitive, is to reclaim a state of being which has been historically suppressed and eradicated, that allows for a sense of connection with the plant, animal and natural world.

> For if the self is not conceived as a discrete unit, cut off from other selves and the world around it, then a great many values normative in the West come into question. Ownership and hierarchy, to give two salient examples, are fully justified only in a universe conceived in terms of competing interests rather than of mutuality and interdependence. Fascination with the primitive can, then, nurture forbidden desires to question or escape Western norms. Most of all, it can nourish intense desires to void the idea of the autonomous self and merge or connect with life sources... (Torgovnick, 1997: 15)

Torgovnick concludes her argument with the statement that:

> The recognition is overdue that primitivism is much more about "us' than about "them". In the same way, it is time to realize that the quest for ecstasy is as much a part of Western fears and desires as it is a part of the forest, the desert, or their people. (Torgovnick, 1997: 219)

Though the spectator is engaged in the humour of the puritanical woman's fall, the drama of this behind the scenes exposé of the woman tourist touching a primitive artefact is quite powerful. Derrida writing on Jean-Luc Nancy, pronounces:

> We are slowly approaching the figure of touch. Earlier, I spoke of a contamination or a contagion that would have the peculiarity of putting in contact (without contact) contact and noncontact. Contamination then becomes what it is not; it disidentifies. It disidentifies everything even before it disidentifies itself. It disappropriates, it disappropriates itself, it attains what it should never signify, namely, an interruption of relations and the ex-propriety of the proper. (Derrida, 2005: 75)

The touch of the look, as a consequence of looking sets up disruption, and the paves the way towards appropriation and disinheritance. A documentary that has as its objective to present a picture of the artistic patrimony that makes up the heritage of a nation and a people, appears also to delve into subtle issues of positioning when this heritage is viewed from outside, comes into contact with a viewing public that is foreign and not only of that place—Port Moresby or Papua New Guinea.

And so it seems that everything in this *living museum*, from the visitors to the artefacts to the conservation policies, is object of observation. The children's movements within the museum (at one stage out of control, needing intervention from the museum security guards) and their expressions in response to the artefacts, and in one particular scene to a series masks, is of interest to the camera, to the gaze of the director. Often, it is as if the gazing is secret and playful, the visitors are in fact oblivious to their being objects of scrutiny, and narrative license is taken to comment on the viewing practice of the visitors and their interaction with the museum space and treasures. The narrator, in fact, makes humorous observations—showing the apprehension or the perplexity or the

disapproval of some of the visitors (usually the foreign visitors). In front of the figuration of a carved female nude, a visitor is shown to be sceptical and unaccepting displaying an uncomfortable reaction to the naked figure. The narrator takes this cue to discuss how in the past carvers and artists were at ease with the representation of nudity, with time and the influence of western religions artists have become self-conscious about nudity.

With the move into the interior and non-public spaces of the museum, the observation shifts from the focus on the active and alive elements of the museum to the behind-the-scenes of its running and the conceptual basis on which its institution rests. This latter point is gleaned from an interview with the director of the museum Mister Mosuwadoga. In the director's office, the conversation between the narrator, who is now visible, Roger Hau-Ofa, and the director, falls on the question of: what is primitive? The director explains that the term primitive is in fact an anthropological term associated with the type of tool used in the particular culture of discussion, and does not refer to the actual item that is produced. The item, as a work of art has other meanings, namely that "…art is the signature of civilization…," it is also a sign of "…sophistication and advancement in technology." The director concludes that neither art, nor the society that generates art, are primitive. A further interview with a former archivist, makes the point that the museum houses works that are in fact "artefacts of living cultures", reiterating the director's point that often the artist is not identified and does not put his name on the artwork. In the Western world at the beginning of last century museums began to include non-western and unidentified art objects in their collections, when, as Torgovnick points out, there was a shift from a purely ethnographic interest to interest from the point of view of art:

> During the teens and twenties, masks and sculptures from Africa and the South Pacific moved decisively out of specialized ethnographic collections and into museums and galleries via borrowings by artists from Picasso and Brancusi to Man Ray and Paul Klee, who found in them a power previously untapped in Western art. (Torgovnick, 1996: 9)

An appraisal of the Museum becomes, through Mangiamele's directorial role, an appraisal of the culture and the interjections to this culture that is the source of definition of the works of art housed in the Museum. In the brochure of the premiere Mangiamele writes:

> I was born and educated in fine arts in a country where man-made beauty is all over…Perhaps because of that, I sense the genuine inspiration of the Papua New Guinean Artists and I am deeply convinced of their undeniable value in a universal artistic context.[185]

The documentary ends with aerial view over islands, coastline, the sea, and most probably Port Moresby.

The film *Sapos* (1982), which Giorgio Mangiamele directed whilst working for the Information Unit of the Government of Papua New Guinea, represents the fourth feature film in his cinematic oeuvre. The Papua New Guinea Government programmed a production to be realised by the Film Unit in response to the theme set by the United Nations in 1981, namely the International Year of the Disabled. For the Government of Papua New Guinea, the phenomenon of alcoholism within its society represented a significant issue, one that resulted in a form of disability for the individuals in the grip of an alcoholic dependency. Addressing the question of alcoholism, thus, determined a local response to the United Nations thematic focus for the International Year of the Disabled.

Giorgio Mangiamele directed *Sapos*, working alongside the team from the Film Unit. Considering the short films that Mangiamele made in the late 1950s and early 1960s in the city of Melbourne, a film with a theme related to social engagement was a natural prerogative. In Melbourne he addressed issues relating to racism and discrimination, whilst in Port Moresby, though the agenda was set by the Government, the issues related to self-determination, importance of traditional culture, the natural world and modern enterprise, and with *Sapos* the issue of the presence of a social phenomenon as a problem shared by Indigenous communities that have been subjected to the experience of colonisation. Papua New Guinea has been an independent state since 1975, though it has been through the experience of colonialism. Linda Tuwihai Smith, reiterates what is commonly demonstrated by the statistics:

> Indigenous people across the world have disproportionately high rates of imprisonment, suicide and alcoholism… Aborigine rates of illness have been frequently been cited as examples of Fourth World rates, which are worse than the rates in the Third World states,

[185]Ibid

> and are made more horrific by the fact that these communities live in nations that have the highest standard of living. (Tuwihai Smith, 2002: 154)

The phenomenon of alcoholism, which the Papua New Guinea Government wished to address, is central to the film *Sapos*. The principal protagonist[186] of the film is an individual who experiences alcoholism, and the narrative is an exploration of the effects of the disability in question on his life and his relationship with people and place. The repercussions of an alcoholic dependency determine the evolution of the drama, and the message of the debilitating effects of such a dependency underlies each scene. However, whilst the film is didactic in nature, determined to get a message across to its potential viewers, namely the wider community of the Papua New Guinea nation, it engages the viewer in the suspense that determines the pace of the narrative.

The lead protagonist in *Sapos* goes through much tribulation with his problem of alcoholism; the camera follows him with empathy. Similar to Mangiamele's early films, the attention is focused on the psychology of the individual protagonists; scenes are created to explore the interior workings the individual in relation to the pertinent or pressing issue. To this end, the individual is embedded in the array of photographic detail and surrounding landscape, which create the wider picture as well as speaking of the psychological condition.

A vehicle is shown moving along a thoroughfare: it is out of control and inside the vehicle is the protagonist. The protagonist does not appear in a sober state, though his expression is one of disbelief. The expression can be viewed as that of a person who may not have meant to reach such an extreme, in this case that of finding oneself in a vehicle that is out of control due to a disproportionate level of alcohol interfering with normal reactions. The camera then adopts the view of the sensation of speeding, as experienced by the protagonist, in this way showing what his vision, from that inebriated state inside the vehicle, is capturing. Aligned at the appropriate angle, looking upwards and beyond the street, the camera takes in a view of trees, the sky, streets with people standing or walking along, leaves falling and so on. Finally, the parade of images ends and the vehicle crashes.

[186]Cast of *Sapos* Larry Lavai, Mary Gatek, Beni Mate, Paul Kusanan, John Saipere, Norm Albert

The following scene transports the viewer into the hospital room, where nurses attend to the protagonist, now a car crash victim. At this point the focus of the film shifts to the recent past of the protagonist's life; as the silent narrator he relives the events leading up to this moment. Stylistically, there is a continuation in the viewpoint of the protagonist, from looking out of the window of his car to looking at the events of his recent past. The immobility of being in a hospital bed allows the reflection to take place.

The film *Sapos* represents the first feature film ever made in Papua New Guinea in which Pidgin is the spoken language. Pidgin is the common language shared by Papua New Guineans across the country, where a different language is spoken in each Region. In this way, the film would have been linguistically accessible to the wider Papua New Guinean community. The film is not subtitled in English.

Human drama sets the tone of the film. Communication between the members of the protagonist's family collapses, and this is shown to be as a consequence of social and physical difficulties that the alcoholic dependency either creates or exacerbates. Being deprived of a work position, for example, becomes a cause for tense relations with family members. Though the narrative of *Sapos* is linear and simple, Mangiamele deploys a double vision. The spectator is not only watching the unfolding of events, though presented in flashback, he or she is also viewing the protagonist's viewing, following his stream of thoughts as he decides what to recall of his recent past and what to reflect upon. Thus, in recalling the stunned expressions of the people in the crowd, most probably members of the community, the protagonist's sense of dismay, and the distance with which he is now looking at them, is highlighted. The drama that arises from within the protagonist's being is significant. Acts of violence are alluded to but not graphically portrayed. Scenes follow one another in a stream of images: the protagonist is shown opening beer bottles, the aluminium tops flying off, and then he is shown leaving the house totally drunk. Looking further back in his life, he is shown at a wedding; there is a garden banquet, a traditional dance, a wife. Finally, there are glimpses of his home and workplace. He is late entering the office, an argument ensues and the job is lost.

The protagonist of *Sapos* drives a blue car, and his shirt is blue. Thus, with metonymic effect the car represents his life, speeding along out of control; in this

state the polished panels of the car, the external appearances and obligations, are not spared, and neither is the driver, who animates and is responsible for his life. The film ends with images of leaves falling against a blue sky. The protagonist is lying flat on his back. His words, in voice over, float past a plant with long green leaves.

In the film *South Pacific Festival of Arts* (1980, col. 65', Parts 1-2) made in 1980, the third *South Pacific Festival of Arts* is represented. The film is created in collaboration with the team of film professionals of the Papua New Guinea Film Unit. In the brochure of the premiere screening the professionals who created *South Pacific Festival of the Arts*,[187] are presented: Jim Davis (director), who had previously worked with the Film Unit; Giorgio Mangiamele, (director), who is described as having "…directed one of the 3 film-crews covering the festival and supervised the final editing of the film…;"[188] Philip Julius, who had been part of the Film Unit since 1973; and cameramen Rabura Aiga, Simon Mers and Roger Ralia, each displaying exceptional qualities. Thus, Giorgio Mangiamele was in fact co-director on this documentary film, though he had a greater role in the editing process. The documentary is a celebration of a major arts festival that takes place every four years and brings together the different communities that inhabit the nations and islands of the South Pacific region.[189] Previous festivals were held in 1972 and 1976 in different parts of the Pacific. In 1980 it was held in Port Moresby. Despite it being a documentary, the film has its own protagonist: a radio journalist whose job it is to cover the highlights of festival. Thus, he is followed from the Pacific island on which he lives, as he journeys out on a boat to reach Port Moresby. The voyage is one thousand miles long and the boats are in fact canoes with two sails. Details of the canoes are shown in close-up. The journalist with his tape recorder and microphone tells us that his people are Melanesian. The South Pacific is also made up of Micronesian and Polynesian people. The canoe sails into a pink sunset as the journalist lies down on his back and talks into the microphone. "My land is land and sea. My land is the South Pacific." He continues: "Today I experienced a great adventure in the South Pacific and I wonder how many of you know about us and our

[187]Another film, *The Neighbours*, made of excerpts from the original documentary also exists.
[188]Brochure: Office of Information Presents: Premiere Screening of the Third South Pacific Festival of Arts Film, Papua New Guinea, 1980.
[189]See Official Festival website: http://pacartsas.com/

culture. As I take this journey on one of Mane's boats." Upon arrival in Port Moresby, the journalist says he is glad to have crossed the open stretch. A helicopter shows the canoe amongst a cacophony of boats, including canoes with coloured sails. These are followed by shots taken from the helicopter of the busy harbour.

At this point the adventure begins for the journalist; there are interviews with performers from the different islands of the South Pacific, with the organisers of the festival, and with visitors from different countries. Whilst the journalist is busy interviewing, he is also busy watching the performances. The documentary records the many performances held during the festival, representing various nations including: Tuvalu, Tahiti, Hawai, Maori performance from New Zealand, Fiji, Papua New Guinea (fire dance), Guam (stick dance), Tonga, Aboriginal performance from Australia, Circus Oz from Australia, and nine Northern Provinces of Papua New Guinea, North Solomons, New Caledonia.

The documentary captures the richness of cultural traditions represented by the participating nations; however, with the presence of the journalist, the significance of the meeting, the importance of the journey made by each of the groups is highlighted. The excitement, the humour and the charm of the journalist, especially as he approaches people to obtain their feelings in being part of such a great event, creates the tone of the documentary. However, the journalist is also a guide for the viewer, providing insight and assessing the spectacular nature of the event from the point view of one for whom the South Pacific is home. He notes that Tahiti and Hawai were the islands that had brought South Pacific dance to the attention of the world. The group from the Western Highlands of Papua New Guinea are presented as the most colourful. On children's day, the journalist interviews many different children. He intercepts people while they are mingling around the festival, and observes others as they meet and chat over a meal. He jokes and has fun with a group of Australian Indigenous youth.

The journalist-cum-narrator presents the body in performance, and the close-up of human faces. The diversity is highlighted as a factor of wealth. And, the intricacy of the costumes and line dances as reason for gathering and displaying. The close-up of many hands drumming on a single drum is interwoven in the scene. His interview with the performers, young people and the authorities present, highlight one principal theme: that the Pacific is about fraternity and

belonging. However, they also comment and agree that whilst the festival is an occasion for bringing people closer together, village life is where culture resides.

The festival also represents an occasion for artists and craftsmen to display their work. A playwright from the Solomon Islands is interviewed; he is presenting a new play at the Festival. The journalist also speaks to a craftsman who is carving an emu egg shell, a traditional trade item. And finally, he speaks to the curator of the Papua New Guinea Museum, who has set up an open-air exhibition of artefacts from across the country. In fact, some artisans are working together to produce new creations in occasion of the Festival. The documentary ends similar to how it started, with the journalist commenting on his extraordinary experience as participant and witness of the festival. The final scene is of the airport, where emotional farewells are taking place.

The first documentary that Giorgio Mangiamele made upon joining the Film Unit is *Papua New Guinea Joins the Silk World* (1979). Roger Hau-Ofa narrates the documentary. It is a short colour documentary of just twenty-minutes and thirty-two seconds, about a commercial enterprise aimed to boost the economy of the Papua New Guinea Highlands—Mount Hagen.[190] As the title suggests, the enterprise is the production of silk for export. The manager of the silk factory is interviewed; it is his job to oversee all the phases of the production and to articulate the potential success and the reach of the enterprise. The aim of the project is to address poverty and unemployment issues in this part of the country. To this end, the documentary captures images of listless people on a main street, women with no support, loneliness, laziness and gambling. In contrast the Mulberry tree plantation that feeds and houses the cocoons are shown to be dynamic and a solution to the problem of unemployment. However, the documentary soon shifts to a close-up view of the process for which the silk worm is fundamental. Like the *Caring Crocodile,* the film has semblances of nature documentary. A worm is shown in close-up devouring mulberry leaves, as the sound of the chomping, presumably made by the jaws of the worms, accompanies the images. This is followed by the playful interaction of two worms. The sequence of images showing the cocoon forming is accompanied by classical music. And finally, a moth is shown coming out of the silk cocoon. Considering the didactic nature of the documentary the focus turns to the finished product

[190]Mount Hagen is the capital city of the Western Higlands Province.

ready for export. The spun silk that is demonstrated stands for hope in economic development.

Chapter Seven: Mistaken feature films

Il contratto (1953)

> It struck me as one of the most extraordinary independent feature productions in Australian cinema history…shot silently on a 16mm Bolex 18 months after the filmmaker's arrival in Australia, *Il contratto* is a social melodrama of the frustrations, loneliness and communal bonds amongst young, single Italian men fresh off the boat and looking for work in early 1950s Melbourne.[191]

With these words, from the article "Giorgio" based on an interview with Giorgio Mangiamele dated August 1997, Quentin Turnour provides an introduction to Mangiamele's first feature film *Il contratto* (1953). He then provides Giorgio Mangiamele's words from the interview:

> …That was how men would come out to Australia; you'd sign a contract to stay three years…It was terribly hard…. I was lucky because I knew English and had my photographic work. I was already making money on the ship, taking photos they wanted to send home…[192]

Once the images of the film *Il contratto* start rolling and fill the screen, it is evident that the film was intended for an Italian audience in Italy; the title of the film is in Italian, as is the disclaimer. The disclaimer reads:

> This film has no political or any other kind of agenda, and is not intended to be polemical. The story is entirely fictional, even though it is loosely inspired by assisted immigration to Australia. Thus, any reference to people or things is to be considered purely casual.[193]

Giorgio Mangiamele's first feature film can be regarded as an experiment, as first films tend to be, though it is also an expression of the experience of the overlapping of time and place with the focus on the adventure of a group of young

[191]Turnour, Quentin (2001) "Giorgio", in *Senses of Cinema*.
[192]Ibid
[193]My translation. Text in film: *Questo film non ha alcun carattere polemico, politico o d'altro genere. Il soggetto di pura fantasia, anche se vagamente ispirato all'immigrazione assistita in Australia, per cui ogni riferimento a persona o cosa deve ritenersi puramente casuale.*

people arrived from Europe. However, in a wider international context the film must be considered as an object of historical value for both the Australian and Italian nations. The entire film is devoid of sound, and is effectively silent; intrusions of sound exist where it was recorded by the Bolex camera and is therefore accidental. Destined for the Italian film market, the film was to be dubbed in Italian[194] following shooting and editing, in the tradition of Italian filmmaking practice. Viewing the film as an historical document, the absence of sound is accepted, and the gaze is captured by the movement of the protagonists through the urban landscape, and specifically through the streets of Melbourne as it was in the early 1950s. As Turnour[195] suggests, the film without sound may appear to employ the melodramatic techniques of silent films; however, *Il contratto* is a drama, and had the sound been inserted, including soundtrack, dialogue and sound effects, it would have had a reason to be viewed at the time of its making.

In the vein of artists who travel to other lands to produce a body of work (painters, writers, intellectuals, anthropologists and so on), Giorgio Mangiamele went to Australia to start producing cinema. However, rather than the specific search for inspiration which characterises the impetus of many émigré (exilic) artists (but which Mangiamele did later inadvertently find in Australia), Giorgio Mangiamele travelled to Australia due to the opportunity the prospect afforded of working in a new context. In fact, as already discussed, Mangiamele left Italy on the wave of the European migratory movement of the post-World War II period. However, the film, *Il contratto*, never made it to Italy, nor was it post-synched in Italian. Rather it remained in the realm of the silent film; it exists, however, as a testimony to the trials of passage, and of the émigré who documents the passage contemporaneous to living it.

It was the very same year of his arrival in Australia, 1952, that Giorgio Mangiamele embarked on the project of making a feature film. Interestingly, the film, *Il contratto*, avoids the migrant camp episode, which is where the Europeans who arrived by ship to Melbourne were taken, and rather focuses on the experience of arrival and on events in and around the city of Melbourne. In

[194]Turnour suggests that the intention was for the film to be dubbed in English. Turnour, Quentin "Giorgio Mangiamele" *Metro* 112, p 85, though Alex Castro in "A profile of Giorgio Mangiamele" (2000) suggests it was destined to be dubbed in English. Most probably it was either one or the other depending on where the film was accepted for viewing. But in the end, the film was neither dubbed in English nor in Italian.
[195]Turnour, Quentin (2001) "Giorgio", in *Senses of Cinema*.

picaresque style the film follows the adventures and mishaps of a group of young men and a woman making their way around the city and apprehending the experience of being in that time and place. The necessity of finding work is juxtaposed with the adventure of the new, the experience of place, and the sense of dislocation. Giorgio Mangiamele explores the plight of the group in docu-veritè style, recalling the techniques used by the neorealists. In the film, Mangiamele, who at the time was a young a man in his twenties, plays the part of Enzo, one of the group

Alex Castro, in one of the rare articles on the work of Giorgio Mangiamele, writes:

> The feature length *Il contratto* (*The Contract*) was made in 1953 some eighteen months after Mangiamele arrived in Melbourne. Drawing on his own experience, the film tells of five young Italian men who emigrate to Australia on a two-year contract. In exchange for their boat fare, many young men from the Mediterranean worked for two years in government appointed jobs. However, Australia was in the midst of a recession in the early 1950s, and for many, as in *Il contratto*, the promised jobs did not materialise. Unable to find any work in such a depressed labour market, they struggled to simply feed themselves. The film stands as the first consciously Neorealist production in Australia. It was shot silently with dialogue spoken in Italian by non-professionals (the men played themselves) with the intention of post-synching English dialogue.[196]

Il contratto opens with images of the sea and waves crashing against rocks. This visual prelude shifts to the imposing image of a docked liner ship from which the myriad passengers are excitedly descending onto the pier, itself awash with people. The words "Il contratto" translate into English as "the contract", which represents the ticket by which the people alighting the ship have travelled to Australia. The contract was with the Australian government, and represented the means by which the relocating people could secure work in the port of destination; the contract also provided for assistance to the family members of the individual applying to relocate to Australia on this basis. The contract and assistance was one of the forces behind the migratory phenomenon, though not all arrived with the intention of relocating permanently; in a study on Italian migration to Australia, Francesco Cavallaro notes that:

[196]Castro, Alex, "A profile of Giorgio Mangiamele", in *Senses of Cinema*, 2000

> In 1951 an Assisted Migration Agreement between Italy and Australia (Accordo di emigrazione assistita tra Italia e Australia) was signed. It was during this period that Italians migrated to Australia in the greatest numbers: in the period 1941 to 1961 over 330,000 Italians settled in Australia, with only 20,000 of them returning to Italy. (Cavallaro, 2003)

Despite the contract, once in Australia, the situation proved for many to be other than that promised or anticipated: accommodation meant housing in migrant camps, work was not always assured, and treatment in humanitarian terms was often below standard, not taking into account the prejudice that was harbouring in the cultural space that local people inhabited and which many adopted as their stance against foreigners (though many individuals welcomed the influx and the accompanying cultural practices). As already mentioned in the introduction, in Giorgio Mangiamele's case, the contract was not respected, which meant that an entire group remained in a migrant camp for an inordinate amount of time, not knowing when work would be available or when they would be free to leave the camp *Il contratto* is based on a group of young men who are obviously free of the binding contract, but must nevertheless start their search for work opportunity.

Journey and dislocation are at the heart of *Il contratto,* and act as the premise for the unfolding of the drama, they are words which encapsulate the quality of movement; with movement there is a departure point and an arrival point; dislocation accompanies the act of movement, and like the seed that flies through space it holds the essence that connects the past and present of the subjective experience. Dislocation is the experience of uprooting, but it is also the container of new energy that may be released on new ground. Within an individual, the experience of journey and dislocation cannot take place without a sense of the new and wonder at the new. A journey undertaken exposes the individual to difference, to which one cannot remain indifferent; in an adult subject it precludes any sense of apathy. The moment in which the individual becomes aware that dislocation has taken place is marked by a consequent shift in consciousness, in behaviour, in outlook; in this way defining what can be considered as the foreign gaze. The acquisition of difference, within the consciousness and gaze of the individual, represents the first phase of the act of relocation, preceding settlement, citizenship, or that of feeling and being part of a place. Perhaps one becomes part of a place but never loses that estranged gaze. In

Giorgio Mangiamele's case the gaze is translated in the filmic work. In his discussion on accented cinema Naficy notes that:

> From the cinematic traditions they acquire one set of voices, and from the exilic and diasporic traditions they acquire a second. This consciousness constitutes the accented style that not only signifies upon exile and other cinemas but also signifies the condition of exile itself. (Naficy, 2001: 22)

Following the images of waves against rocks, *Il contratto* shifts its focus on a liner ship[197] docked at the pier at the port of Melbourne. The ship is teeming with people, who are mostly taken by the emotion of arrival following a long sea journey. It would have been impossible for Giorgio Mangiamele to create such a scene, and so it must be presumed that he organised his crew and actors to be in place when a ship came to port, in order to capture the moment in which the respective pier and ship were invaded by a multitude of people. There are people waving, others scouring the immediate horizon with their gazes, others readying for the walk down the walkway. Images of people on board ship are juxtaposed with images of a significant crowd of people on the pier, creating the effect of crescendo when the two groups start to mingle. The camera soon focuses on the group of young men alighting the ship One of the young men has a family member awaiting him. The camera intercepts the two figures that are searching for each other; slowly they come to realize where the other is positioned. The recognition leads to an explosion of waving arms. Giorgio Mangiamele plays the part of one of the young men, in this way capturing images of himself with his group of comrades first on board ship and then on the pier, where they surround the reunited father and son. The scene is effective in displaying the emotion behind the journey; it focuses in on the group of young men, and in this instance on the emotional embrace of a father and son, in this way distinguishing them from the crowd, but at the same time metonymically connecting them with the crowd. Their elation at arrival, their joy at meeting a loved one, and their movement as a group, is representative of the anonymous multitude. But the way in which Mangiamele has photographed them has lessened the sense of anonymity; rather a sense of their personal drama is evoked.

[197]These images are now historical documents.

With this introduction, the camera follows the young men on their journey: from the pier to the streets of Melbourne. The film evolves in sequential order, and so with the settling into a room, the group gather to go in search of work opportunities. They traverse inner Melbourne streets and enter a newsagency to purchase a newspaper. In 1950s style, they are dressed in a trouser, shirt and jacket outfit. The young men are generally good spirited; they display camaraderie towards each other. They hang together both when relaxing and when intent on searching for work. The camera follows them hopping on and off trams, crossing the wide suburban streets, buying the newspaper and scrutinising the work pages. With these scenes, it is clear that the reason the young men are in Melbourne is to gain a work opportunity. They are captured on film in this venture. The camera follows them as if it were one of them, documenting, watching, and attentive to details. Turnour writes: "*Il contratto* is the real thing: in its use of found locations, cast and celebratory communal occasions, in its sense of urban place; and its interest in the common plight of marginalized Australians."[198]

As stated above, the soundtrack of the film was never made—what remains are the occasional sounds picked up by the Bolex camera, used for shooting. These sounds, which are not attributed to any of the characters in the frame, include the voice of a man reciting verses from the *Divine Comedy*, the thirteenth century classic literary text composed by Dante Alighieri; and in another part of the film a male voice singing the popular Neapolitan song *Sul mare luccica* (Santa Lucia). These intrusive sounds with their cultural connotation remain the references to the men's country of origin, which is not visually represented in the film. From the young men's physiognomy, that the director of the film was Italian, and details like the occasional sound, it can be extrapolated that the country from which the group departed is Italy. Though not suggested in the film, the fact of their country of origin remains secondary if not irrelevant to the narrative explication since the men could have arrived from any number of destinations in the European continent. In the 1950s the countries from which people were leaving, due to socio-economic conditions and as a consequence of the ending of the war, and with which the Australian government had agreements of assisted immigration into Australia, included: southern European countries,

[198]Turnour, Quentin (2001) "Giorgio", in *Senses of Cinema*.

Italy, Greece, Spain; northern European countries including Poland, Denmark, Sweden, Norway, Finland; eastern European countries, Hungary, former Yugoslavia, former Czechoslovakia, Bulgaria.[199]

What can be inferred is that the young men pictured in *Il contratto* were what are commonly referred to as migrant workers, people who choose to leave their country of origin to take advantage of work opportunities in other countries. In the 1950s with assisted emigration agreements between a number of European countries this was possible, though Italy, like Spain, had suspended this agreement in 1961 to renew it in 1967. In Australia the necessity to increase the population, especially in terms of labour force, was the primary motivation. In the contemporary globalised world, Saskia Sassen describes how the emergence of the migrant worker is as a result of the 'receiving' country's role in the wider global economy and not as a direct result of economic or other problems in the countries from which people depart. In reference to the United States she notes that the:

> The Achilles' heel of U.S. immigration policy has been its insistence on viewing immigration as an autonomous process unrelated to other international processes. It should be clear by now that powerful international forces are at work behind the outflow of emigrants from the developing world and the influx of immigrants into the United States. (Sassen, 1998: 49)

In the 1970s, John Berger's sensitive photographic work *The Seventh Man* succinctly positions the individual, who has traversed time and space for work purposes, in their existential context. Berger, along with photographer, Jean Mohr, documents the vulnerability of the position of the relocated worker; however, he also points out that wider economic forces destabilise the balance of prosperity between the country receiving the labour worker and the country providing. Abdelmalek Sayad describes the absence that characterises the emigrant's status in the community from which he or she has left (Sayad, 2000). Whilst, the term migrant worker denotes the individual and the body of people who work outside their country for a period of time, to then return home with an improved economic situation, in one way or another the term seems to remain

[199]See the Fact Sheets of the Australian Government Department of Immigration and Citizenship: "Immigration to Australia During the 20th Century, Historical Impacts on Immigration Intake, Population Size and Population Composition. A Timeline."

stuck to the individual. In the article "The returned migrants", Aldo Lorigiola provides an overview of the many workers of Italian origin who chose to return to Italy.

> Having taken the decision to stay, the returned migrants hardly imagined how hard the road to re-integration would be; how, as with the road to integration in Australia, it would take time and patience to traverse this road in Italy.[200] (Lorigiola, 2008: 27.2)

And, in Australia, the term migrant has remained in use to denote those that staying in Australia became permanently relocated. No longer migrant workers but just migrants.

The drama in *Il contratto* focuses on the difficulties that are encountered by the group, namely that work is scarce. The original contract was not respected and it was up to the young men to find work, but as Alex Castro mentions above, the early 1950s was a difficult time for work opportunities. In the interview conducted by Turnour,[201] Giorgio Mangiamele describes how he was able to get a job at the Italian consulate office, whilst others had to deal with the unskilled labour market. In the film, the group finally obtains work on a farm outside of Melbourne. They travel by train to a country town. They are met by a couple, who are most probably the owners of the property, and enter a farmyard environment. In these scenes, the country environment is portrayed as idyllic. The group are pictured amongst a crop of tomato plants; dressed in working clothes they are busily picking the ripe tomatoes from the plant. Enzo, who is the hero of the narrative, is shown driving a tractor. With the group depicted as farm workers, the scene attempts to provide a context: to portray the fact that finally they do find work and begin to find their way in the new place. In the relaxed country atmosphere, thus, a happy ending to the film can be envisioned. The idyllic nature of the scene is further marked by the fact that the hero of the group, Enzo, is shown developing a relationship the woman he saved. She is shown in this scene chasing a goose that has taken flight from the farmyard.

The woman joined the group of young men shortly after their arrival in Melbourne. They had spotted her being harassed in a street. Enzo intervenes, allowing her to escape the intimidators. Halina Kisilevski plays the woman, as

[200]Lorigiola, Aldo, "The returned migrants: The Associazione Nazionale Emigrati ed ex Emigrati in Australia", Monash University ePress, 2008: 27.1-27.4
[201]Turnour, Quentin (2001) "Giorgio", in *Senses of Cinema*.

shown in the credits of the film. It is evident that she has also disembarked a liner, having left the European continent to disembark on Australian shores, and, like the men it is presumed she is in search of opportunity. What is left behind is never pronounced, at least not visually. What is left behind, and perhaps what is being eluded—living conditions, class prejudice, sense of closure of future prospects, political conditions, war and so on—are not brought into the picture. Due to the absence of dialogue in *Il contratto,* it is difficult to gauge whether the group has invested their entire lives in the migratory project or whether they are planning to return to their country of origin. However, the importance of flight, of movement and relocation, where the prospects of improvement are guaranteed, is unquestioned. In this light the new situation, with the challenges it presents, are of fundamental importance in reaching or attaining the prospect that one had invested one's faith in—thus, the prospect of not reaching this goal would represent a failure of the migratory project, at least for the individuals who took on the journey and the challenge.

Il contratto is Giorgio Mangiamele's first film. Whilst in Rome he harboured an interest in filmmaking and acquired skills whilst working in the forensic department of the Police (Polizia Scientifica).[202] The move to Australia was based on the burgeoning interest in filmmaking, and a search for cultural space in which to experiment and to produce cinema. On the journey, and by the time he arrived in Australia, Mangiamele would have likely developed the idea for his first film. In fact, what he witnessed and what he experienced along the way, together with others[203] undertaking the same journey, became the subject matter of the film *Il contratto*. Furthermore, the use of camera is attributed to Salvatore Pantaleo and graphics to Carlo Billich. Giorgio Mangiamele, apart from having a role in the film, is the producer, director and director of photography. The surnames attest to the different countries from which the journeying people originated. The journey and the stay in the migrant camps would have been an opportunity to meet people from nations other than one's own, though undertaking the same journey in the same conditions. Most probably, it was not

[202]See Curriculum Vitae of Giorgio Mangiamele, held in the Archives of the Italian Historical Society.
[203] Giorgio Mangiamele's travel companions became either actors in the film or crew members. The names of the cast include: Halina Kisilevski, Giuseppe Michelini, Luigi Borsi, Giuseppe Cusato, Don Owen, Giuseppe Alessandrello, Franco Ferri, Salvatore Pagone, Mrs H. Breisch, Serafino Casauria, Luigi Nero, Stefano Chiodo, Sig. Corsello, Silvana Monforte, Rita Monforte, Betty Hart, Brutus Ferrugia, Turchna Ferrugia, Mr Hanusch, Luciana Pantaleo, Sig. Cavallo.

Mangiamele's intention to create a continuum between the journeying and the filmmaking—he did not conceive that his first film project would be based on the experience of relocation and take on the vestiges of a road movie.

In fact, *Il contratto* can be read as a road film, for although the young men have disembarked and find themselves in the city of Melbourne, the sense of an on the road adventure characterises the mis-en-scene. In the first instance, the very scene which depicts the arrival of the young men is filled with the sense of an adventure that has already begun with the ships setting sail from a point of origin and traversing time and space. Once docked at the pier, at the Port of Melbourne, the scene elaborates the excitement and emotion of having arrived at the desired destination. The anticipated meeting with a family member who had already completed the same journey and settled in the new city, highlights the fact that young men are as the term goes fresh off the boat, newly arrived, with the exuberance and energy of those on the move: the move in question is that of being in a place that was attracting people from Europe in the hundreds of thousands. In this magnitude, thus, people were investing in the idea that Australia was a land of opportunity. For the group of young men the concept was no different. In the quest to take advantage of the potential opportunity, they set out on their enterprise of working and settling in Melbourne. Throughout the film, the young men are on the move: walking down a lane, riding a tram, heading out of the city and so on. Unlike Giorgio Mangiamele's later films, the tone of *Il contratto* is underlined by a sense of optimism. The energetic outlook of the group of young men makes it evident that they have an optimistic predisposition towards the journey on which they have embarked. In *The Spag*, for example, the sense of optimism, which underlies the young protagonist's desire to be part of the new place where he is now living, is pitted against the struggle that the young boy faces in order to survive in that very same place. The obstacles are shown to be too big, and the optimism is crushed under the weight of reality: that is the inherent racism, which works to silence the authoritative figures that provided a point of reference. Finally, the structure of *Il contratto*, with the chronological evolving of the drama, creates the momentum of an adventure lived on the road and contemporaneous to the action. In the space of the film the men are shown in their endeavour to work and settle, but the actual settling, it is presumed, takes place somewhere in the future, outside of the filmic space.

Il contratto is a film that is made professionally but without professional support. It was never released. The exilic status of the filmmaker is evident, as the film is made with the resources that one could muster in anyway one could. As stated the actors were people that the director knew, whom he had met along his journey or once arrived in Australia. The budget for the film would have been almost non-existent. Naficy talks of the artisan nature of exilic films (Naficy, 2001: 22). In 2007, a production house in Italy made a film with the budget it raised via the pre-sale of the final DVD copy. By ordering a copy of the finished film one became a co-producer. Thus with 760 co-producers the production house Malastrada Film, made the film *Même père même mere* (2007). The film can be considered a grassroots production; it is low budget, crew and actors are part of the film, the journey is the adventure and the people encountered and involved in the film a source of inspiration. *Même père même mere* (2007) is the exploratory journey from Italy to Burkina Faso of a group of filmmakers. In the documentation of their journey, realism is juxtaposed with filmic devices that attest to the creative spirit of the filmmakers, highlighting the fact that the journey is as a result of a dream: the desire to make this journey, to tell this tale, to live the adventure and to show aspects of the reality of the country and culture being approached. The images of families with whom the filmmakers interacted, images of homes, villages, countryside, cities, are juxtaposed with images rendered via colour and sound. The voice in the documentary is that of Thomas Sankara, a political figure who represented and continues to embody the expectations for improvement of the country. The parallels with *Il contratto* can be found in the filmmakers' living the experience of their documentary, being within the realms of the journey and the subsequent experience; and the relation with the people living the experience. *Il contratto* is a work of fiction, but it can be read as a documentary.

With the absence of sound in *Il contratto* it is interesting to observe in detail the movements of the group of young men: the way they are together, the cohesion, the congregation, the unity. Whether in conversation or walking along the street, the group is stronger than the individual; the group, in fact, is individual. Being part of the group is devoid of pretences, and the integrity and personality of each individual is not at stake. In conversation individual personalities arise, but the point of interest is common to each of them. In fact,

Enzo does stand out as leader, though as the leader and the most charismatic of that particular group, his role is essential to the cohesion of the group. As non-professional actors, it would have been the young men's natural disposition to move in synchrony, one with the other. The camera's role would have been to capture the geometry of the group within the frame. Whilst some scenes show the protagonists moving on precise instructions and in precise directions, especially where there is an entry into the frame, the scenes in which the members of the group are interacting has little if any intervention by the director. As a group, the young men have a solid sense of who they are, having arrived from a European country, with the objective of working, and 'having a go' in the place where they find themselves. The strength of the objective gives the group a positive aspect; they are not disoriented, nor are they in doubt of their identitary status. Giorgio Mangiamele's later films, including *Unwanted*, *The Brothers*, *The Spag* and *Ninety-Nine Percent*, will broach existential themes, including alienation, doubt, identity, integration and so on, in relation to the individual as foreigner and in the process of settling in the adopted country. *Il contratto*, instead, can be read as a postcard that would have been written home, with the message that an adventure is in course, that a great time is being had; in this way establishing in the minds of those living in the place of origin that the migratory project is much like a holiday. *Il contratto* conveniently avoids the migrant camp chapter of the migratory project to Australia. In the migrant camps the situation would have been starkly different. The objective of the journey of relocation would have been undermined, or under threat of being undermined, as would the positive aspects of the adventure, by the poor conditions of the camps, and by the very fact, that camps were set up, denoting the lowly status of the people arriving from Europe. The contract that the Australian government put to effect was to establish a physical labour force. Individuals were elements of this labour force, and not souls aspiring to create a living situation for themselves and their families.

The element of adventure in *Il contratto* is further established with the fact that a romance develops between Enzo and the young woman, whom he helped on three occasions. The romance runs parallel to the group's picaresque adventure. The woman is presented as a vulnerable figure: she is harassed on more than one occasion before joining the group; she is without connections in the same new environment in which the group are moving. With the rescue of the

young woman by Enzo, the focus is shifted onto her difficulties, positing her experience in parallel with the plight of the young men, which is based on their being detached from a previous life and having to set up new networks. Her survival is emblematic of the survival of the group Enzo, in the guise of the hero, intervenes on her behalf, and in this way she becomes part of the group; they become her point of reference and she moves about with them in search of work and a settled situation. Eventually romance develops, and though the context is not a romantic European city, the couple is nevertheless inspired to visit the city in the spirit of their romance. They are shown touring the sights of the city of Melbourne. At a city park the spark of affection is pictured through the juxtaposition of shots, such as the shadow of the couple in the water, a long take on the woman's face and a close-up of Enzo's arm holding the woman at the waist. The film in this way takes on the semblance of classic romance cinema. The romance narrative is superimposed over the young men's Australian adventure. Similarly, in *Clay*, the film's strength is balanced on the romance that develops between the fugitive, played by George Dixon, and the young artist, played by Janina Lebedew. The theme of the foreigner as stranger in *Clay* and *Il contratto* is meted by the humanity or the dream inherent to the experience of romance, and whose narrative evolves alongside that of the journey in the case of *Il contratto*, and that of the fugitive in the case of *Clay*.

The likelihood of entering a new relationship in the experience of journey, a fact that is not usually presented as possible in the migratory project, becomes a significant narrative element in *Il contratto*. In the quest of journey and settling, romance plays its role, highlighting the human endeavour at an emotional level of the journeying subjects, both men and women. Also, the romance signifies a new start; as a new experience it runs parallel to the new place, creating a sense, however small, of attachment and belonging to the new place. In the films *Unwanted*[204] and *Ninety-Nine Percent*, where the status of the protagonist as foreigner is at the heart of the narrative, romance and relationship are problematised. In *Ninety-Nine Percent*, for example, the idea of romance is embedded in the context of racism, which invests the foreigner with abnormal sexual interest, and which from the point of view of the victimised person, the

[204]The copy of the film *Unwanted* is not available since it has been declared lost. I have not seen this film, thus comments are based on secondary sources, like Alex Castro's article (2000) and the article: "L'indesiderato" La Rivista Italiana, May 20, 1958.

perpetrator and the perpetrated act are figured as monstrosities. In this case, being in the new place means not forgetting or not being allowed to forget one's foreigner status. In the book *The Highest Solitude*, Tahar ben Jelloun meticulously outlines the plight at a personal and psychological level of men detached from family and context working and living in France. The men are in fact the patients of his clinic, and as exilic figures they are treated for the sexual impotence they experience, which Jelloun attributes to cultural disorientation.[205] In the short film *Unwanted* a romance is hindered by the family on the basis that the would-be partner is culturally different to the settled family, as well as being recently arrived in Australia. In contrast, the optimistic outlook in *Il contratto* is further enhanced by the romance that develops between its two main protagonists, who are positioned in parallel to the original group of young men. As newly arrived via sea from Europe, the two are on par.

An ability with the camera, which would characterise Giorgio Mangiamele's later films, is evident in *Il contratto*. In fact, Giorgio Mangiamele is director of photography in each of the films produced by him, though he also worked as director of photography for other productions.[206] In *Il contratto* the technical approach to capturing the image as a moving picture is based on consolidated photographic principles: the frames and scenes are characterised by consciously composed shots; close-ups are in function of the emotion expressed by the subject of the shot; shots are juxtaposed to create a tapestry of image; there are extreme long shots that pit the individual against the surrounding environment; and shots which encapsulate a variety of perspectives on the basis of the choreographed movement of the subjects—into the frame, into close-up, from the background to the foreground and so on. The sweep of the landscape is also marked by the photography in *Il contratto*. In one scene the streets of the Melbourne CBD are shown as they were more than fifty years ago. The streets of Melbourne are pictured as wide, straight and continuing beyond the horizon. In one scene, Flinders Street Station is framed with its characteristic façade, and in the foreground a flock of sheep is crossing the road. This juxtaposition of the city with a rural element shows how the city of Melbourne, and precisely the Central

[205]In the article: Pesman Cooper, Roslyn (1996) "Le donne italiane della letteratura australiana: *No Escape* di Velia Ercole" in *Altreitalie* 14, Pesman outlines the experience at an intimate and psychological level of women of Italian origin in Australia in the 1950s.
[206]See Chapter Eight "Foreignness in Photography"

Business District, was in the process of development. The sheep would give way to traffic and the growing skyscrapers would crowd the space around the Station. In this way, viewing *Il contratto* half a decade after it was made means that the contemporary gaze is taken on a historical journey.[207]

Beyond Reason (1970)

Beyond Reason was to be the last film that Giorgio Mangiamele made in Australia. It was released in 1970 and enjoyed few screenings. An American company, Columbia Pictures, had acquired the distribution rights and the film was set to be a commercial success. On June 11, 1970, in the article "Melbourne world premiere for local "Beyond Reason" *The Film Weekly* reported:

> The premiere of the Australian feature film "Beyond Reason" was held at the Forest Hills Theatre, last month. The premiere was attended by producer Giorgio Mangiamele and stars George Dixon, Louise Hall, Maggie Copeland, Ray Fellows and Ollie Vens-Kevics. "Beyond Reason" will be distributed in Australia by Columbia Pictures and the company was represented at the premiere by Victorian manager Len Lochran and publicist John Allen. "Beyond Reason" commenced its commercial presentation on May 21 simultaneously at Forest Hills Theatre and Sandringham Drive-In.[208]

The short entry focuses on the formality of the premiere as a gala event aimed at creating a sense of celebrity. The photographs accompanying the article show the principal actors of *Beyond Reason*: Maggie Copeland, Louise Hall, Ollie Ven-Skevics and the director-producer Giorgio Mangiamele, and the co-producer John Gauci in evening dress, presumably receiving applause and recognition. The actresses who played the principal roles, namely, Louise Hall and Maggie Copeland, are holding sizable flower bouquets.

In a previous article, "Columbia will not cut production: Colin Jones Lists Company's Important Line-up," dated February 5, 1970, and which appeared in the Sydney newspaper *The Australasian Exhibitor: Forum of Australia's Showmen*, the managing director of Columbia is quoted as saying that despite the

[207] In 1998, the film was, in fact, included in the inaugural exhibition of the Melbourne Immigration Museum.
[208] "Melbourne world premiere for local "Beyond Reason", *The Film Weekly*, June 11, 1970

cutbacks experienced by the company they are committed to promoting "Indigenous production in Australia." And to this end "…we have acquired for distribution in Australia, New Zealand and the adjacent Pacific Island territories, the Australian production *Beyond Reason*." Jones continues to comment that:

> As you will no doubt be aware, my company gave a similar encouragement to the wholly produced Australian feature '2000 Weeks'. 'Beyond Reason' to our mind marks an important advance in local production and we are most happy to place the facilities of our distribution set-up behind this picture.[209]

Despite these words, and the grand premiere of the film backed by none other than Columbia Pictures, it would not attract further screenings. Several articles comment on the making of the film and focus on its stars, young Melbournites harbouring ambitions to further a career in the film and television industry, such as Louise Hall, Ollie Ven-Skevics and Maggie Copeland. For Giorgio Mangiamele, the film was to mark the end of a creative period that had begun with *Il contratto* in 1952. Politics aside, the Australian context had provided Mangiamele with a fertile ground on which to mature as a filmmaker; each of his films attests to the integrity by which issues pertinent to the contemporary cultural milieu were broached. *Beyond Reason* was no exception, the issues that were contemporary in the late 1960s, and which would proliferate with the 1970s, make up the core concerns of the film: an interest in psychology; the mechanics of human behaviour which can be deduced from the unconscious; sexual liberation; the female figure as diva but also as protagonist and part of history; awareness of the environment; the environmental movement; the politics of war, and the utopic dream of a new world where the downtrodden can find empowerment. These themes can be found in *Beyond Reason*.

In *Beyond Reason* the drama unfolds inside a fall-out shelter. As it turns out a nuclear explosion has taken place outside, and the world has most probably been destroyed. The concern about environmental disaster as a consequence of nuclear proliferation (both civil and military) had become prevalent amongst youth and environmentalists and in society, especially due to events staged across world borders as a consequence of political conflicts and tensions. Two of these

[209] "Columbia will not cut production: Colin Jones Lists Company's Important Line-up", February 5, 1970, *The Australasian Exhibitor: Forum of Australia's Showmen*,

events are the use of a nuclear bomb on behalf of the United States government in the course of World War II, and the post World War II cold war involving the United States and the ex-Soviet Union based on the accumulation of nuclear weapons. And, so the scenario is set for a story like *Beyond Reason*. However, the people who have taken shelter in the bunker are the patients of an asylum, and with them the healthcare professionals. The doctors attempt to maintain the same discipline and order as usual to the asylum. The beginning of the film marks the beginning of reclusion for the healthcare professionals and patients alike. Though the devastation outside the shelter has ended the combination to the door has been forgotten. One of the patients, played by Louise Hall, is the only person to have known the combination and cannot bring it to mind despite the attempts, the pleading and the encouragement by the health professionals. Throughout the film the distinction between the healthcare professionals and the patients is shown to be on a fine line. In the course of the drama, the distinction gradually erodes. Both healthcare professionals and patients are captive, and with the mounting pressure of imprisonment they are vulnerable to succumbing to their own baser human instincts.

In his article "End of the World...in Melbourne!" Jim Keep gives an account of the plot of *Beyond Reason*: that a group of asylum patients are taking over the reigns of control inside the bunker where they are hiding from the environmental disaster that has taken place outside. With reference to the parts played by Maggie Copeland as the nurse and the handsome patient played by Ollie Ven-Skevics, Keep writes: "Inevitably, they fall in love – and the film's director-producer Giorgio Mangiamele…has followed the world trends by including a seductive bedroom scene between Ollie and Maggie."[210] The allegorical function of the film becomes marked with the growing awareness that freedom is a desired objective of the patients, and accompanying the desire for the freedom of control over one's life is that to express individual sexuality. In a key scene, a woman patient, played by Joan Hall, is portrayed as having excessive sexual desire. Male patients do not remain indifferent to this display, and eventually the doctors come to accept the situation. Instead, the nurse Marion played by Maggie Copeland, who is the head doctor's girlfriend, becomes infatuated with the charismatic patient played by Ollie Ven-Skevics. The nurse

[210] Keep, Jim, "End of the world…in Melbourne!" in *Australian Post*, May 28, 1970, p 32

can be read as the sane part of society that is succumbing to the new demands for greater freedom, as expressed by the patients, the masses. Jim Keep also informs his readers that Mangiamele is practically Australian, in brackets and in italics he notes that Mangiamele is: "… (also an "old" Australian of some 20 years' residence)." In this vein, he also mentions that Ven-Skevics, who was a television personality, came to Australia from elsewhere, in his case as five year old from Latvia, eighteen years earlier compared to Mangiamele's twenty years.

With respect to Giorgio Mangiamele's preceding films, it is evident that there is a shift in perspective in *Beyond Reason*. The film posits the issues pertinent to the status of foreigner allegorically. In *Beyond Reason* the figure of the foreigner, which in *Clay* had become the stranger and outcast,[211] has been bypassed. What remains is the element of closure experienced by the foreigner as outsider, which demands an investment and a mustering of creative forces in order to achieve the freedom to live in society as a normal human being. In *Beyond Reason* the foreigner has become the inmate of an asylum, who is attempting to free himself from the status afforded him, as well as from the sense of oppression in being categorised as alien or different by the institutions of society. In the film, resistance and rebellion against the oppressive forces and towards the institutions is a fundamental part of the drama. In the first instance, there is a growing awareness amongst the individual patients, who want the health professionals to relinquish their oppressive behaviour, in order for a sense of personal dignity to emerge. The brighter patients take the lead, fraternise with the health professionals, explore their sexual desires and begin their escape plan. Once the doors of the shelter are open, the plan is to re-enter the world, which they had left as alien subjects, as transformed human beings in charge of their own destiny. The parallels with the concerns at a worldwide level of youth in the years leading up to the 1970s is evident. In European countries, including France, Italy, England, and in America youth culture was rebelling, marking what is known as the year *1968,*[212] in which institutional authority, the precepts of patriarchy, societal repression of individual choice and liberty were being challenged, and which saw the start of the counterculture movement.

Beyond Reason is not only a study of the human psyche in the act of seeking and pushing for freedom, both from socio-cultural constraints and

[211] See Chapter Six "The foreignness of Giorgio Mangiamele"
[212] See Terry Anderson's: *The Movement and the Sixties* (1995), which gives an American perspective.

psychological inhibition, it is also a study of the complexity of human mingling. In the microenvironment of the bunker the individual doctors, nurses and patients must negotiate not only their behaviour but also their movement. In fact, movement is an important element in Giorgio Mangiamele's films. Movement is inherent to the communicativeness of the body-language of an individual. It invests gesture with a qualitative energy, providing a visual layer to the drama. It is also inherent to the communicativeness of a group. In the earlier film *Il contratto* the group of young men move together spontaneously without a sense of choreography; there is cohesiveness in the gesture of gathering and talking amongst each other. In *Beyond Reason* the individuals often move as a group and are evidently choreographed. Since the body of patients represents a group, they are often shown, despite their madness, reacting to an event as a group. They gather around the one patient who has the combination locked away in her memory, and stand in anticipation. Her remembering means their freedom, to which as a group they aspire; eventually the freedom to exit the bunker transforms into the desire to be free of their psychosocial imprisonment and the wish to go out into the world as new human beings. In fact, once they are out of the bunker and scrambling over building rubble, they walk together in a procession into the scarred albeit new horizon. The patients do not scatter; once the authority of the healthcare professionals has been overcome, they remain together and ceremoniously enter their new existence. The last frames show the group in silhouette in procession along the horizon line, carcasses of trees are in the foreground.

In the film *Clay* the focus is on individual movement. The scene where actor George Dixon is shown struggling through the wet bushland is imbued with the physicality of his movements: dashing, falling in the muddy puddles, crawling in the mud, crouching and moving through vegetation; the movements encapsulate the sense of desperation with which he is attempting to elude capture from the police, as well as the symbiosis with the landscape, as if he were born arising from the earth, in the wet and muddy conditions. His face is completely covered with muddy clay when Margot and her father rescue him. In the scene in the dance hall, instead, dancers who are not dancing in a natural way but rather dancing to signify dance, create the choreography. They dance with artistic intention, so that the aesthetic of the movement as an aspect of expression is

foremost; in this way the personality of the person dancing is a function of the personality of the dancer and of the collective dance. In *The Spag* the group of *bodgies* moves together as a cohesive group, in contrast to the individual and solitary figure of the young boy Toni. Each member of the group comes into focus and moves in relation to the rest, never in a detached way. Even when the youngest and most aggressive of the group is shown kneeling before Toni's supine body, which has been run over by a van, the rest of the group are gathered behind him. His shocked face and his words signify the expression of the group in *Ninety-Nine Percent*; several men are waiting outside Principal's office when Joseph Pino ascends the stairs and demands to speak to the Principal. The other fathers stand in disapproval of the act of jumping the queue. As the Principal arrives from behind the closed the door, the fathers, including Joseph, surround him. At this point the camera shifts position, and after having framed each irate face in close-up, it frames the circle of men from above. Rather than faces, the tops of heads are visible, moving with the excitation provoked by their anger and agitation around the Principal. Though the individual fathers are not a cohesive group, they become unified by the shared reaction of disapproval to Joseph's perceived intrusion.

In *Beyond Reason* the ability to move is compounded by the pressure of captivity. The repercussions fall on individuals who subsequently display uncontrolled spontaneous behaviour, like outbursts, sexual forays, and sadistic intentions. The health professionals intent on controlling the group of asylum patients have to face the growing unrest of the group, which begins to have an effect on their hold on authority. In the course of the film, the health professionals begin to fraternise with the patients. They also begin to fraternise with the each other. What was a strict rule begins to be questioned. George Dixon plays the director and head doctor of the asylum, Doctor Sullivan. He will be the first to be sacrificed once the chance to leave the bunker becomes a reality. Instead, Marion, who had been fiancé to the head doctor, saves herself due to the liaison and subsequent connection that she managed to forge with one of the patients, the aforementioned Ollie Ven-Skevics. However, her inclusion in the group, and the fact she is exempt from execution, enacted towards the health professionals by the patients, is established by the fact that she disowns her prior role as a part of the health professional staff—she removes the vestiges, voluntarily or involuntarily,

of a former identity, both as normal human being, rather than one with psychosocial disorders, and as a staff member of the asylum. What nurse Marion transforms into is not, of course, one of the patients, but rather into a person who inhabits the new world with the former patients. She is their bounty, someone who ushers the patients, at the end of the film, into a new existence; she embodies the group's state of sanity (normality) and legitimacy (to exist).

Beyond Reason is also based on an interest in the female figure as "diva". A diva is a performer who has transcended the boundaries of his or her acting ability to engage with their public on a charismatic level, through stage presence in the case of theatre and through the camera in the case of cinema. Charisma is not dependent on the physicality of the individual; the beauty of the person is determined by their charismatic hold on the viewer. In discussing the diva status of actress Sophia Loren, Stephen Gundle writes:

> …Vittorio de Sica, who was the first to sense Sophia's screen potential and who was the real architect of many of her subsequent successes. In contrast to the cheap glamour images others had sought to impose on her, he wanted to uncover what he saw as the hidden dimension of her personality, that of a loud passionate, Neapolitan woman with a strong character and spontaneous charisma…[213]

A charismatic performer however will make the most of their physicality, intended as voice, profile, gesture, in order to allow the machinations of glamour to reinforce the character played within the film, but also to transport the character-actor symbiosis into a public domain and there reach another kind of consensus. In *Beyond Reason*, the quest to represent the female figure as diva is evident, especially in the role of Maggie Copeland. Copeland successfully encapsulated the glamour that a diva must exude in a cinematic operation. However, the media found the element of sexual expression associated with the female figure of greater interest, as evident in the press clippings that accompanied the release of *Beyond Reason* in February 1970. In the article by Alec Martin, which appeared in the *Melbourne Truth*, the title is: "Nurse takes a new lover: weird drama is Australian made," and Martin notes that: "Miss Copeland plays the part of a nurse who becomes the mistress of one of her mental patients." For Martin, the drama was "weird", but the role as "mistress",

[213]Gundle, Stephen "Sophia Loren: Italian Icon" in *Stars*, 2004, p 77

representing the female figure as an active sexual being, is worthy of note. In the article "Long-hair actor barred by club," which also appeared in the *Melbourne Truth*, the transgressive glamour of Ollie Ven-Skevics is the focus; the caption beneath the photograph of a medium shot of Ven-Skevics with Copeland, showing Ven-Skevics bare torso and Copeland's naked arm, reads: "This young lady didn't turn him away. It's TV's Maggie Copeland in a scene with Ven-Skevics from the film *Beyond Reason*." Anne Imrie, instead, focuses on Louise Hall, who plays the asylum patient Rita, the one unable to recall the combination to the door. The title of the article that appeared in the Melbourne newspaper, *The Sun*, is: "Now she's a film star." Louise Hall was in fact a stage actress. Her role in the film is secondary to that played by Maggie Copeland, though no less glamorous. The fact that Rita, with diaphanous expression, is the sole person with the door's combination, and her attempts at recalling it, draws the attention of the entire congregation, who look up at her in the hope that she will remember. In fact, the scene is like a silent homily, where an angelic figure draws the attention of a crowd of seekers, whose faith lies in the liberation of their entrapment from worldly concerns. She, Rita, has the key to the patients' desire to free themselves from their insanity and sense of abnormality, since once out of the bunker the world as known is vanquished leaving space for their psychosocial redemption. She also has the key to the health professionals' desire to get out of the bunker, where they are trapped with patients. The contrast between Rita and Marion is also marked by their physical appearance; where Marion sports a copious, blonde mane and is strong in presence, Rita is waif-like, sporting short dark-hair.

In Giorgio Mangiamele's other films, the quest for a diva is minor in tone, though nevertheless a part of the cinematic project. In *Clay*, Margot, the ceramic artist who gave assistance to the fugitive, Nick, with whom she subsequently becomes involved, fills the diva role. Janina Lebedew, a young woman of Polish origin in her first acting role, plays Margot.[214] Lebedew gives her character a placid, dreamy and introverted personality, though no less fiery and determined when what matters is at stake, namely her passion for art and for emotional growth (through Nick the chance to leave and perhaps transcend the dreary

[214]And, as it seems also the last, even though the article in *New Idea* informs its readers that she aspired to an acting career, for which she travelled to London. It seems that Lebedew took no part in other film productions.

place[215] in which she resides and to live an experience that engages her senses). In *The Spag*, the mother of the young boy Tony embodies different layers of female presence. She is a decentralised figure, who silently accompanies Tony's plight, aware and unaware at the same time of his difficulties, with her faith firmly placed in the plan of a return to Italy. When she finally takes centre stage, she is framed looking out of window clutching her son's photograph. Her gaze is gentle and sweeping across time, but as it transforms into one of pain with the presaging of the boy's death, the significance of her presence changes. She is no longer a mother but the metonymic function of the film's narrative. She is revealed to be a deity, and the drama unfolds in the lap of her gaze. Her human desires in tatters, her survival is the basis of her other than human status. The solitary figure of the young woman in *Il contratto,* played by Halina Hisilevski, is in sharp contrast to the group of young men: recently alighted from a liner ship that crossed the oceans from Europe, they share the fact of being in Melbourne. The contact made between the young people signifies the start of recognition—recognising the other as a friend, which mitigates any sense of disorientation, and builds experience (history) in the place they are in. Contact with the Other as a fundamental aspect of a growing identity. Through her character Halina Kisilievski embodies the spirit of adventure; she is a journeying, relocated person as much as Enzo and his group

The foreigner in Giorgio Mangiamele's films is also a female figure. In the feature films *Il contratto* and *Beyond Reason,* as well as the better known *Clay*, the women are central, not as the counterpart of the male foreignness, but as people with the same existential experiences—in movement, aspiring to reach objectives and to transcend the effects of having uprooted. John Durham Peters provides a definition of nomadism, considered in parallel to exile and diaspora:

> Though she [Rosi Braidotti] is careful to note the danger of romanticising the nomad, Braidotti's description announces central romantic themes: Nomads liberate thinking from dogmatism, break through convention to new life and beauty, and prize the mobile diversity of being. Nomads also provide a sort of mobility that avoids the rapacity of the explorer and the gawking of the tourist. Ultimately at stake in the concept of nomadism is

[215]Mangiamele creates an unconventional picture of rural Australia in a winter setting in what is now the outskirts of the city of Melbourne.

the dream of radical liberty, of roaming at will, beholden to nothing but the winds and stars.[216]

[216]Peters, John Durham, "Exile, nomadism and diaspora" in Naficy (1999) *Exile, Homeland: Film, Media and the Politics of Place,* p 33

Chapter Eight: Foreignness in Photography

> Until recently most emigration from Portugal was illegal. Both the Spanish and French frontiers had to be crossed clandestinely. Smugglers in Lisbon arranged such crossings. Their fee was $350 per person. Having paid this sum, many would-be migrants were cheated. They were led into the mountains just across the Spanish frontier and left there. Totally disorientated, some died of starvation and exposure: some found their way back, $350 poorer….So the migrants devised a system to protect themselves. Before leaving they had their photographs taken. They tore the photograph in half, giving one half to their 'guide' and keeping the other themselves. When they reached France they sent their half of the photograph back to their family in Portugal to show that they had been safely escorted across the frontiers; the 'guide' came to the family with his half of the photograph to prove that it was he who had escorted them, and it was only then that the family paid the $350. (Berger, 1975: 44)

Photographs are visible objects; in the first instance they can be perceived visually as an object, even when digitally reproduced, by the existence of a frame which contains the visual matter; secondly, though intangible, the subject matter of the photograph can be visually perceived. Photographs are visible when hung in art galleries, when printed along text in books, when uploaded onto web pages and so on. But, photographs are also invisible since they can lie in personal or other archives and the view of the photographer who took the photograph is hidden in the mechanics of the gaze. For Susan Sontag, photographs are a "grammar" and "an ethics of seeing", "the photographic enterprise", she states, "…is to give us a sense that we can hold the whole world in our heads—as an anthology of images." (Sontag, 2001)

In the case described by John Berger in the above quote, the photograph of the individual has an important role to play in the construction of his or her identity. If the photograph is reunited, made whole and visible once again, the individual who has made the perilous journey is safe; colloquially he or she is 'in one piece.' The part of him or herself that he has left behind (the memory that the people of the place, relatives and townsfolk have of him) can now configure him as a person who has reached his or her destination and thus moves about in

another world. For the relocated person, the knowledge of their knowledge means that now relatives and townsfolk conceive of him or her as being elsewhere. What remains of him or her at home, with relatives and townsfolk, is the image of him or her at the time of departure.

Leonardo Sciascia, talking about the "Portrait of an Unknown Man" (1465)[217] by the fifteenth century artist Antonello da Messina,[218] mentions the fact that it was common practice for emigrating Sicilians to have their photographs taken prior to their departure. The travellers would leave the photographs with those family members who were not travelling. With regard to the portrait, Sciascia suggests that it might in fact be a self-portrait. Antonello da Messina may have left this painting with family members prior to his departing for Naples, Northern Italy, and also Northern Europe, where he worked and studied with Flemish painters.

> …we might be dealing with a self-portrait, given to relatives in Sicily at the moment of his departure for the North. This hypothesis is a suggestive one taking into account the fact that since the advent of photography Sicilians have had their photograph taken prior to emigrating; in this way they obtained an image of themselves as they were before leaving. It is likely that Antonello had a similar inclination. (Sciascia, 1998: 41)[219]

Thus the photograph has the function of attesting to the existence of such a person, that journeying is not a reason for disappearing, that the origin of the journeying person has specific coordinates relating to departure, arrival, return, visiting, and so on. In the care of family members, living in the place of the origin of the travelling person, or family, the photograph represents the space where the travelling person retains a sense of origin, the first impulse of identity, the real self, the self that has not left or travelled, nor returned. This is in contrast to the mutations that the person experiences with the vicissitudes of time, distance and cultural context. Similarly, however, the photographs taken by the relocating person, or family, of family members living in the place of origin, perpetuate a static, though constant, image of oneself in that place; thus an original identity is

[217]Painting held in the Museo "Mandralisca", Cefalù, Italy. The painting was discovered by Baron Mandralisca in a pharmacy on the island of Lipari.
[218]Antonello da Messina, Fifteenth Century painter (1430 ca - 1479), influenced by the Flemish School and in turn influenced by the Venetian School.
[219]My translation. Another Sicilian writer, Vincenzo Consolo, in his novel *Il sorriso dell'ignoto marinaio* (1996), takes literary licence to weave a story around the painting as a portrait of an unknown seaman.

reflected in the pictures of family members that stand as testimony (also due to the absence of continuity in the everyday experience of those people) to the journey that has been undertaken and the displacement that has been actuated.

In the article, "La famiglia smembrata nella letteratura e nella filmografia italo-canadese", Joseph Pivato provides an account of the family as a site of conflicting and estranging tensions in the context of displacement. Pivato writes:

> The cliché of the Italian family almost always presents images of a big, happy family around a table set for dinner. We receive images of big weddings, big family gatherings for baptisms and other ceremonies. But these are clichés which stop us from apprehending the problems related to family: between parents and children due to the generation gap, the position of women, the treatment reserved for old people. (Pivato, 1996)

Pivato points out that the clichés are not only far from reality but they fail to address the distress, the trauma and the separation that accompany the act of relocation, whether actuated under difficult situations or for adventure and opportunity. He emphasises the de/generation of the dichotomy family/culture in relation to the family's displacement, and the consequences that may be found in the de/formation of identity in both the first and second generation, though in different ways.

In contrast to Sciascia's portraits left behind in the community, Pivato points to a curious use of photography in attesting to the departure of a family member. Pivato describes how the individual family member who has undertaken a journey is represented by his or her nonappearance in the photograph of the unified family group

> I shall begin with images of disintegration and loss, images of divided families and communities dying out. Most of these images are so familiar to our immigrated culture that we do not recognise its meaning. There is an image that is found in many family albums. It is the photograph of a family group, at the centre of the image there is an empty chair with a hat on sitting on it. The empty chair and the hat represent the family member who is absent: a father, a son, a brother who have emigrated overseas. The family awaits his return, sending this photograph with the family members standing around the empty chair. Will this family be reunited? (Pivato, 1996)[220]

[220]My translation.

However, if it is true that relocation, displacement, migration separates families in time and space and especially in terms of the disassociation with an integral culture, then personal photographs play a part in keeping an idea of family together. Those photographs that accompanied the historical journey and that are stored in albums, and photographs that are exchanged contemporaneous to the separation, attesting to the existence, but also to the changes and life events of the respective parties, work to weave a connection of sorts across distance and space.

For John Berger, the notion of image for the migrant worker who temporarily resides elsewhere for work purposes takes on another meaning. In the following quotation Berger is referring to the images that are captured in one's mind whilst inhabiting an elsewhere place. They are images of the past and the left behind which the worker grasps onto in order to provide a sense of the surreal condition he is living, though aware at the same time that the reality that the images are representing is mutating in his absence.

> The only present reality for the migrant is work and the fatigue which follows it. Leisure becomes alien to him because it forces him to remember how far away he is from everything that he still believes to be his real life. Beyond the present of work and his own exertion, the rest of his life is reduced to a series of fixed images relating to past and future, to his values and hopes. These images are the landmarks of his life, but they remain static; they do not develop (The consequences of economic underdevelopment permeate a whole life.) They cannot develop because they are beyond the reach of his energy. Only by applying his energy to work does he overcome the frustration of this, for he believes that by saving his wages he will be able to rejoin these images and animate them. As soon as he stops working, he is haunted by static images. The images are static in themselves and yet they are shifting in a terrible way. He has the impression that his own image and those of his previous life are hurtling through space, like stars travelling in different directions, so that the distance between them is always increasing and becoming greater. From this impression work is the only relief. (Berger, 1975: 171)

Photographs can stitch together (stories, trajectories, families) as much as they can speak of division (distance, separation, absence). Antonio Baldi in the article "I nostri antenati" discusses the archival photograph as an ethno-anthropological tool, suggesting that the family photograph has a role in research. The article, he speaks of the archival photograph which can be found in family collections or the collections of photographers who: "…having their own studio in a town or city or

moving around the countryside meant that, at times, their gaze would fall on special or recurring public events, in this way capturing aspects of social life".[221]

Giorgio Mangiamele has been remembered as a filmmaker, but the body of photographic work that he left behind is significant enough for him to be considered a photographer. Ironically, it is through the photographic studio, which he ran in Rathdowne Street, Carlton, that he made a living, and inadvertently recorded life in Carlton and inner Melbourne in the1950s and 1960s. The street corner in which the studio was located was the same site that acted as the location of the films he produced, and which was home to his family on the second level. The studio was active in printing photographs, shooting in the studio for individual and family portraits, weddings, most probably passport photographs and so on. Giorgio Mangiamele also went out into the community when called to photograph ceremonies and family portraits. Baldi inscribes the act of having ones photograph taken by a photographer with ritual significance:

> It is the very act of having one's photograph taken: preparing to sit on the photographer's stage, putting oneself in his "scene", and through an implicit or considered agreement on the finer details of the image to be taken, that this laborious procedure becomes in itself a ritual… (Baldi, 1996: 150)

The resulting photograph is in this way imbued with greater significance than a mere portrait. It is the photograph that will speak in the future, or in another place, or in the hands of family members. Thus, alongside the filmic productions, there is a body of photographic work of varying nature produced by Giorgio Mangiamele which is significant both for the importance of the art of Mangiamele's photography but also for the fact that it informed the photography in the films produced. In each of them except for the Papua New Guinea films, he filled the role of director of photography. Interestingly, the self-portraits of Giorgio Mangiamele as a young filmmaker picture him behind a moving-picture camera. In one photograph the pose is dynamic; the camera is positioned at the front and centre of the image, whilst Mangiamele, sitting to the right of the camera, and leaning backwards to look into the lens of the camera. In another photograph, Mangiamele is framed in a close-up profile looking into the camera.

[221]My translation. Baldi, Antonio, "I nostri antenati", *Archivio Fotografico Toscano*, 1986, p 52

To the surviving photographs shot by Giorgio Mangiamele, different categories must be applied. The photographs are held in two specific archives: the Australian National Film and Sound Archive and the Italian Historical Society of Melbourne. At the Australian National Film and Sound Archive, the photographs held are related to the film productions. The photographs include stills from the respective films, shots of the film sets, especially *Clay* and *Beyond Reason*, *Ninety-Nine per cent* and *Sapos,* shots of Giorgio Mangiamele whilst directing, studio shots of Giorgio Mangiamele with camera, and shots of cast and crew. A photograph dated 1962 depicts Giorgio Mangiamele, Cesidio Battista, Ettore Siracusa and Chris Tsalikis in pose in front of the Colosseum in Rome, the photograph was taken by Franco Ferlito. At the Italian Historical Society a diverse range of photographs are held, and include personal and family photographs, artistic photographs of people, ambiences and landscapes, studio photographs of potential actors. There is an amount of overlapping between the categories, as for example photographs of Giorgio Mangiamele's young daughters are taken with artistic intent. Finally, the photographs taken in the studio or on assignment are anonymously held in the personal archives of individuals and families in the greater Melbourne district.

The photography of Giorgio Mangiamele underwent several phases: firstly in Rome, where he worked as photographer in the police force, but at the same time as a freelance photographer. Ferlito writes; "Giorgio came to Rome and entered the Polizia di Stato…He bought a photographic camera and the equipment to develop film, and, in order to earn extra income, he became a freelance photographer.[222] On his voyage to Australia on board the liner Mangiamele photographed passengers and in this way continued to engage photography as a means of earning an income. In Melbourne, as already mentioned, Mangiamele set up a photographic studio. Lastly, Giorgio Mangiamele engaged his photographic skills in the making of his films; he worked as director of photography for all of the films that he produced. Photography took second place to cinema, but it informed the cinematic work in a significant way. In fact, Giorgio Mangiamele's films depart from a photographic sensitivity and the strength of the picture lies on the strength of his photographic ability.

[222]My translation.

The photographs conserved in the folder dedicated to Giorgio Mangiamele in the Italian Historical Society archives, include: photographs of dancers and yoga practitioners, most probably taken at Mangala Studios, the centre founded in 1970 by Giorgio Mangiamele's wife Dorotea Hoffmann; self-portraits; portraits of actors and potential actors in medium shot in a studio setting; photographs of film sets, including *Clay*, *Beyond Reason*, *The Brothers*; photographs of his children and wife; artistic photographs of urban settings and landscapes with people; a photograph advertising the Photographic Studio in Rathdowne Street; and photographs taken in Papua New Guinea, including film sets, actors, and Giorgio Mangiamele's wedding to Rosemary Mangiamele. Personal and professional photographs are mixed together, however there is little, if any, difference in the quality of the picture. In an interview, photographer Federico Scianna shares his thoughts on his work, stating that his professional photographs are nevertheless part of his life, attesting to a personal trajectory, so much so that he considers them as part of his family album: "All of these photographs make up my family album. On seeing them, if someone happens to experience a similar emotion, then the family album is a shared one."[223] In a similar vein, Giorgio Mangiamele's photographs invite the viewer to consider them the photographs of a shared "family album".

What emerges from this picture is that the photographs taken by Mangiamele are imbued with artistic quality but they were taken almost with nonchalance, without the official stamp of 'professional photographer', but rather, as a photographer of people and events, of actors and film sets, of Carlton Streets and Carlton people and as press correspondent. Through the photographs, Mangiamele captured the poetry of his subjects and the landscape in which they were embedded. The landscape is for Mangiamele, a vehicle that transports poetry in terms of depth, resonance and sentiment to the subjects at the centre of the photograph. In the context of the social phenomenon that he found himself amidst, the portrait of the solitary figure that he paints in the photographs is emblematic both of his status as a foreigner and that of the human being, and as a foreigner in the world of experience and solitude. As Giorgio Mangiamele's

[223]Leonardis de, Manuela (2008) "Scianna, la fotografia é la mia lingua madre" in *Il Manifesto*, July 16, p15

daughter recalls in an interview, the landscape in her father's photographs had to be meted by the presence of human figures.[224]

Giorgio Mangiamele had one opportunity to exhibit his photographs in a public setting in 1962, when Ilford Australia displayed a collection of photographs in the store window on the corner of Elizabeth and Lonsdale Streets. The article "Personale fotografica di Giorgio Mangiamele," which appeared in the Sydney newspaper *La Fiamma*, gives an account of this event, and indicates that the photographs exhibited included photographs taken during an overseas trip to Europe, including the cities of Berlin and Florence, and the island of Sicily, and one studio photograph of a film subject, namely the character of Pino, played by Joseph Pino, in *Ninety-Nine Percent.* In Italy, in April 2004, the cultural association Lacunae, exhibited a selection of photographs during the event, *Mangiamele/Melbourne,* dedicated to the cinema of Giorgio Mangiamele in his natal city Catania.[225]

Laura Mulvey's discussion of the photographs of Tina Modotti emphasise the way the photographer captures the naturalness of the subjects in relation to each other, in this case mother and child in the context of their activity. The photographer does not intrude on the subjects to obtain a posed effect; rather she takes a position that is respectful of the context. The position also reflects the symbiosis between the naturally falling gaze upon the scene, which the shot defines, and the nonchalance of the subjects.

> Tina Modotti's photographs were not of 'beauties' but of peasant and proletarian women, marked by the conditions of their life. Often they are mothers with small children, their bodies framed to emphasise not their own form but that of their interaction with the children. That is to say, they are represented in the process of activity and work, rather than isolated in a pose for the camera. The camera position is often below head height. In her photographs of women especially the careful organisation of the composition is not allowed to override the directness of the look. (Mulvey, 1989: 104)

In the series of photographs held in the archives of Giorgio Mangiamele's young daughters, the naturalness of the subjects and the gaze that Mulvey discusses are the key to reading them as artistic photographs. The photographs were most

[224]See interview: Tuccio, Silvana (2005) "Cinema agli antipodi. Conversazione con Claudia Mangiamele", in Tuccio, S (ed) *Sguardi australiani: Idee, immaginari e cinema degli antipodi*, Genoa: Le Mani, pp 174-186.
[225]*Mangiamele/Melbourne* at Zo, Centro Culture Contemporanee, Catania, Italy 13 April 2005.

probably taken in the 1950s, as the children are aged between three and five years. The photographs can be considered as a series since they have the same subject and context. They are taken in and around what presumably is the family home in Rathdowne Street. The series of photographs have a narrative effect, capturing the children in daily situations. Technically, the photographs are studies in picture, light and form. Bordieu talks of the family photograph as a sign of integration, taken at the height of shared family moments. He writes:

> Because the family photograph is a ritual of the domestic cult in which the family is both object and subject, because it expresses the celebratory sense which the family group gives to itself, and which it reinforces by giving it expression, the need for photographs and the need to take photographs... are felt all the more intensely the more integrated the group and the more the group is captured at a moment of its highest integration. (Bordieu, 1996:19)

The photographs taken by Mangiamele of his two daughters are the work of a professional photographer. There is a sense that Mangiamele, as the photographer, placed himself at the level of the children, not only in height but also in stature, the scenes are not contrived or posed, rather they reveal an attempt to capture the delight and joy of the children in their world. In this way echoing that which Mulvey writes about Tina Modotti's photographed subjects: "…they are represented in the process of activity and work, rather than isolated in a pose for the camera." Mangiamele's photographs capture the interaction between the two children—the exchanged look, carrying out the same activity, and an arm around the other's neck whilst looking round the building. They also capture the children's interaction with the surrounds, made of physical aspects like the stairs, the street, the backyard, but also of the intangible elements such as light, distance, strength and matter. In the photograph with a balloon (which might in fact denote a party), one of the young daughters is framed in a medium shot holding a large balloon, her fingers spread on the surface of the balloon and her face leaning on it, as if she were blowing it. The child's look is to the right of the frame beyond the window with curtains. The light emanating from the window with soft curtains is similar to the light of the balloon. Where the curtains express lightness, the balloon expresses tension. In the background another group of balloons are hanging from above, enveloping the child in the light and lightness created by the

window and the balloons. In another photo the child is holding two balloons; she is kneeling down to the left of the frame, but looking up to a group of balloons suspended in the air to the right of the frame. Whether she wishes to collect all the balloons, though the two in her possession are already a handful, or whether she is marvelling at the flight and lightness of the balloons, is for the viewer to decide. What is evident in the composition of the photograph is the rounded edges, similar to the edges of the balloon, of the back of a 1950s vehicle parked just behind the child. In the far background and to the right of the frame is a typical Carlton townhouse. The shadow of a veranda post, rising diagonally cuts a triangle into the bottom right of the photograph, and with the straight line of the footpath edge, and the straight line of the other side of the street, creates the geometry of a zigzag. Another photograph depicts the two children at the bottom of a staircase. The children are framed by the space created by the open door, and by the glass panel above the doorway, the contour is steeped in a dusty dark shade, providing a sense of other limitless space. The two children who are at the centre of the doorway facing the stairwell create the dynamism in the photograph. A personal, intimate exchange between the two accompanies the movement towards the stairs, which presumably they will climb to enter their night of sleep

The simple actions of the children captured by the carefully composed photographs are an epiphany, attesting to and marvelling at the presence of the child. In fact, in the photographs importance lies not on how they are dressed or whether they are prepared for the photograph to be taken, but rather on their being children in the world. Like Tina Modotti's subjects, they are immersed in the reality of their subjective, child-oriented dimension and the photographer is able to convey the subtle, intangible connection between the human being, their existence and their surrounds.

In contrast, the photographs from the scenes of the films depict figures who are less natural, who express separation from their surrounding environment and context, and whose activity, if one is being carried out is sublimated to an overriding emotion. The sense of freedom from worldly care in the persons that Tina Modotti's photographs capture is far from the entrapment and sense of overriding concern and worry that is evident in the figures at the centre of the photographs of Giorgio Mangiamele. A photograph of the brother, from the film *The Brothers* enacted by Ettore Siracusa, shows him in medium shot leaning

against a tree trunk with his newspapers in hand. The trunk of the tree on which the shoulder of the youth leans, acts to frame the anguish on the youth's face. The youth is looking into the distance, his mind heavy with thought, his facial expression tense. The camera instead is looking directly at the youth to capture his state of unease. Another photograph, taken in long shot from above, depicts the youth standing near a tree in the rain. The youth is holding the collar of his jacket closed; his gangly figure with bare legs is fragile and vulnerable, especially in contrast to the solidity of the trunk of the tree. He is looking to the left of frame, whilst his other hand rests on the trunk of the tree and his body appears ready for flight. The cobblestone strip that separates the road from the footpath is dark, whilst the road that creates the space behind and above the figure is light. The darker upper edges of the photograph loom over the youth and the tree. The viewer is invited to observe the sense of oppression being experienced by the youth. Similarly, in the photograph that depicts Bob Clarke in the role of the drunkard in *The Brothers*, the sense of oppression is conveyed by the demeanour of the figure. As a drunkard he is off balance, leaning to the right, and with his eyes looking blankly towards the sky. The drunkard is at the centre of the photograph, and his volubility—his detachment from the ground beneath his feet, the sense that he is about to fall out of the frame—is in contrast to the figure of Peter, standing in the background of the frame. Whilst the facial expression of the drunkard shows the obfuscation of mental faculties, the expression of the boy, though showing concern, is lucid. His gaze is fixed on the figure of the drunkard, and his thoughts presumably on his objective, as evident in the film, that of getting hold of the money in the drunkard's possession in order to help a brother who is in desperate need of assistance. The trunk of a tree rises at the centre of the frame, standing above and between the two figures. The drunkard is dressed in a good suit and coat, though they are worn loosely, almost shabbily, attesting to a limbless body within; whilst Peter in his crinkled shirt and jacket gives the impression of being neat and tidy.

The photographs that are related to the cinematic work of Giorgio Mangiamele can be read as studies of the solitary figure. Each photograph is a narrative that unfolds before the viewer's eyes, open to their gaze. As still photographs that accompany the production of a film, the photographs are carefully composed. And, it is in the very act of creating the picture that the artist

is revealed. As described above, the still photographs from the film *The Brothers* are clear in their intent at posing the suffering, solitary or concerned person at the centre of the objective: the photograph showing a two storey high tree from above, crowding over the figure of a person attempting to protect himself from the rain, the immensity of the tree's size, and the perspective from which it is photographed makes it so that the sense of the impact of a single drop of rain resonates with the misery of the person. The surrounding wet and colourless ground further engulfs the figure in a state of isolated misery. Another photograph from *The Brothers* captures the street in longshot from above, presumably in the early morning light, with the solitary figure of the drunkard standing on the demarcation line between the streetscape in shade and the street bathed by light. The row of house fronts and the bare winter branches of the trees create a frame around the figure and the space created by the sunlight.

Photographs of George Dixon as the fugitive in the film *Clay* show him in a desperate state. In one photograph he is shown on a muddy road punctured by potholes. Dixon is positioned at the top centre of the frame in a low position; presumably he has fallen during his flight. The potholes reflect the light of the sky, and together with the space of the road, suggest the immensity and the emptiness of the landscape, where the figure is seeking, perhaps vainly, a welcoming place to rest and be with himself. In another photograph, Dixon is standing in the background to the right of the frame; he is small in contrast to the uprooted base of a tree, its ragged edges filling the left of frame from top to bottom. The slightly bent head of Dixon, his arms fallen to the side suggest tiredness, resignation and defeat. A close-up photograph of Janina Lebedew in *Clay* depicts the strength of anxiety in her expression. Her brow is furrowed, her mouth insinuating emotive repulsion, her look down and directly in front of her. Lebedew's face is lit from the left, casting the right side into darkness and with the shadow sculpting brow, mouth and chin. A group photograph shows the protagonists of the film in a medium shot, standing one behind the other in the centre of the frame, their concerned looks directed at the fugitive Nick, who is in front of them with his arms on the wall to the left, as if holding himself from falling. Margot, who is leaning into the frame from the right, completes the picture as she extends her arm towards Nick.

With the attention given to composition, Giorgio Mangiamele creates the atmosphere of an ominous, unknown, unfathomable sense of being in a place or in an emotive state. The photographs taken in the Carlton neighbourhood reflect this mood. The figure of a man is captured from above; he is intent on pulling a cart, which is directly behind him, and walking to the left of frame. The cobbled road is wet and shiny. The lines of the footpath edges frame the picture horizontally. The immobility of the group of four dustbins in the bottom left hand corner stand in contrast to the movement and speed of the man with his cart, following behind. A street lamp stands at the bottom of the frame in line with the figure of the man, in this way cutting a diagonal line. Another photograph shows a woman standing with an umbrella on a wet road. She is left of centre, and looking straight in front of her to the left of frame. The umbrella is lit up by the sunlight that is pushing through the clouds, arriving from the back right of the frame. The sunlight has also lit up the wet road and puddles behind and to the right of the woman. The woman's face and gaze are hidden by the shadow that extends in front her, the shadow of her figure on the ground also disappears into the dark hues of the bottom left corner of the photograph. To the left of the woman is the wall of a building, but above her a dramatic sky fills the upper half of the frame. Individual clouds create a patchwork, through the spaces between the clouds the sky is clear, and sunlight lights up the right of frame. The stillness of the woman, her standing pose with feet together and umbrella gently sitting on the shoulder is in contrast to the movement of the encroaching light, now that the rain has fallen and the wind has stopped blowing. However, despite the positivity of the light, the shadow and darkness in front of the woman create a sense of foreboding.

Another photograph of the Carlton environs is taken inside a café, or the Italian bar. This photograph is in contrast to the ones described above since it is taken indoors. The café was most probably managed by people recently arrived in Australia from Italy, as was common of commercial activities in Carlton in the 1950s and 1960s. The photograph captures the atmosphere inside the café; it frames a group of men sitting at a table. The photograph might be considered Giorgio Mangiamele's masterpiece or it could be considered emblematic of the tone that accompanies the thesis of the foreigner as stranger, outsider and loner in his creative work. In the photograph, despite the fact that a group of men is portrayed, the sense of distance from time and place that emanates from it is

marked. The table and the men are positioned against a wall to the left of the frame. The men are dressed in suits and overcoats, as was the fashion. Whilst the group are well defined they are framed by less defined surroundings: cutting across the bottom of the frame diagonally, a bench top is pictured out of focus; at the right of frame and spreading towards the centre sunlight, most probably entering from a doorway, creates a washed out effect; the wall behind the men is decorated in what appears a mural in pastel colours. In its composition the photograph reminds one of traditional portrait photographs hung in oval frames that show the bust of the interested person, except that the edges have no other definition. The lighting in the photograph works to define the atmosphere of quiet intimacy within the group In fact, only the person at the centre is clearly visible, his body is facing the camera, whilst the man at the left, his legs crossed and with an intellectual air, is looking down at something on the table. The third man is pictured in profile, he is looking at the man to his left and his shoulders in tension are evident. The circle is completed by the presence of the camera, entering the intimacy of the circle, at its most vulnerable and open point. The movement in the expression of the men suggests that there is a conversation taking place. Rather than labourers in search of work the photograph suggests intellectuals, a literary café, or at the least a meeting of men discussing the politics of the moment. The photograph emphasizes and projects an image of men enclosed in a personal world and detached from the external world. The solitude of their intimacy is emphasized by the hazy contours, but also by the foreign characteristics of the café. The subdued demeanour of the men, the tension in the sitting positions, the lowered heads speaks of tension, of detachment and intellectual separation in relation to the external world.

In the Italian Historic Society of Melbourne archives, the folder dedicated to Giorgio Mangiamele containing documents and photographs, includes photographs that were taken inside the studio of people who were either aspiring to become actors, or who were actors in the films produced by the photographer and film director. The studio photograph connotes a situation that is highly posed, and as Baldi describes above, is determined in every detail. The studio photograph suggests that a sitting position is taken, especially for portraits, and that lighting is arranged around this stage in order to capture the features of the subject's face, including expression. A studio photograph of George Dixon represents the actor,

who played significant roles in most of Giorgio Mangiamele's films, most importantly in the film *Clay*, with a temperate expression and a dynamic pose. Dixon is photographed from the bust upwards, his body is relaxed and his arms move towards one another, the hands are out frame but presumably clasped together. The right side of his body, which fills the left of the frame, is slightly turned towards the viewing eye and in full light. In fact, the lighting is from left of the frame. In consonance with the body, Dixon looks towards the left, his head decisively turned towards the body of light. Dixon's gaze is neither directed upwards nor downwards, rather with a soft though slightly edgy expression it looks towards the space beyond the frame. His mouth is closed, but the face open to the light means that his contemplation as the subject of the photographs is the contemplation of the viewer, whose objective gaze can appreciate his lineaments and composure. The photograph is enriched by the contrast of shadow created to the right of Dixon's body, the side that appears immobile, anchoring the posture in the frame. In the background, the play of light is inverted; the left of frame is in shade, whilst the right is in light.

Giorgio Mangiamele worked as photo journalist for Italian Australian newspapers, namely *Il Globo*, which was based in Melbourne and *La Fiamma*, which was based in Sydney. Mangiamele wrote articles and provided photographs for these two newspapers. In fact, in the articles on the films of Giorgio Mangiamele that appeared in these two newspapers, there is often reference to him as "our correspondent" or "our colleague."[226]

Photography informed the cinematic work of Giorgio Mangiamele; in fact, he acted as director of photography in all of the films that he produced. As an independent filmmaker, as well as an "accented" one, in the words of Hamid Naficy, taking care of all aspects of the filmmaking process was imperative. From the script to the directing to the editing, the creative process was fully in the hands of Giorgio Mangiamele, as was the funding for the making of the films. *The Brothers* was made as project of the film school that Giorgio Mangiamele had set up in Melbourne and the script was written in collaboration with Robert Clarke (Clarke also played one of the main roles in the film). The actors in the film were the students of the school. The script of *Beyond Reason* was written in collaboration with Robert Garlick, Criel Grey and Gregory Walsh. Giorgio

[226]See archival articles from *La Fiamma* (Sydney) and *Il Globo* (Melbourne) in Italian Historical Society, Melbourne

Mangiamele wrote the script for *Clay* in Italian, the title was *Argilla*. Giorgio Mangiamele funded the film along with a monetary contribution from the principal actors. As director of photography and photographer Giorgio Mangiamele was respectively a member of the Australian Cinematographer's Society and the Melbourne Camera Club.

Aside from directing, thus, and the many aspects involved in obtaining a picture that expressed and encapsulated a creative vision, for Mangiamele the work of directing the photography was perhaps the most engaging. In terms of the final picture, the photography is notable for its quality, created through the bringing together of elements such as lighting, composition, framing, angle, subject and so on; however, with the movie camera other elements must be included that determine the quality of the filmed scene, the angle of the camera, movement of subjects within the frame, movement of the subjects in and out of the frame and the juxtaposition of the different frames and scenes.

The filmmaking enterprise for Giorgio Mangiamele was such that in the early years of his Melbourne relocation, he directed a film school to train actors and filmmakers. The school attracted students, as well as artists and writers. The article, "Ciak! Si gira: vi piacerebbe diventare attori?"[227] opens with the statement that even if the initiative (of opening a film school) were to fail, it remains that: "we (of Italian origin) were the first to attempt such an enterprise" and if successful "it will pave the way for a film industry in Australia." The school produced the short film *The Brothers.* The school can neither be described as a failure nor as a success as it did not continue into the 1960s. However, the article captures the enthusiasm with which the school started operating, as well as its structure. Analytical lessons on acting for the camera held by Giorgio Mangiamele were followed with practical acting lessons in front of the camera. Other members of staff included, Agnes Dobson who taught drama and speech, Dorotea Mangiamele who taught movement and expression and Robert Clarke who taught diction for cinema and radio. At the time of writing the article, twenty students of Italian, Russian, Polish, French, Greek origin, as well as Australians, were attending the course of study.

In the 1960s, in addition to making his own films, Giorgio Mangiamele put his cinematographic skills to work in the making of several films directed by

[227]"Ciak! Si gira: vi piacerebbe diventare attori?" *La Rivista Italiana*, October 1 – October 15, 1958 (Action! Would you like to become an actor?)

another filmmaker, namely Tim Burstall. Tim Burstall directed several films early in his career for which he invited Giorgio Mangiamele to work as director of photography. The films include the television series *Sebastian the Fox* (1962-1963) (the twelve episodes are: *Trailer, The Animal Catcher, The Bomb, The Burglar, The Classroom, The Doll's House, The Fashion Parade, The Gold Mine, The Painter, The Pirates, The Potters, The Showman, The Sleepwalkers*); *The Crucifixion: Bas Reliefs in Silver by Matcham Skipper (*1963); *The Gold Diggers' Ballad: the water colours of S.T. Gill* (1962); and *On Three Moon Creek: Australian Paintings by Gil Jamieson (*1963). In 1985, Mangiamele also worked on a Collins Murray Productions film as still photographer.

The partnership with Tim Burstall was successful; together they filmed the popular children's television series *Sebastian the Fox*, and three documentaries depicting the work of Australian artists. *The Crucifixion: Bas Reliefs in Silver by Matcham Skipper*, made in1963, is a study of the bas reliefs created by artist Matcham Skipper[228] reproducing the "Stations of the Cross"; the bas reliefs are found in the Ivanhoe Catholic Church. Matcham Skipper, along with his sister Sonia Skipper, was part of the artist's colony at Montsalvat under the guidance of Justus Jörgensen. *On Three Moon Creek: Australian Paintings by Gil Jamieson,* 1963, is the study, as the title suggests, of the paintings of Australian painter Gil Jamieson who reproduced the landscape of the Australian countryside, and lastly *The Gold Diggers Ballad: the water colours of S.T. Gill*, 1962, presents the work of English artist Samuel Thomas Gill, who relocated to Australia in the middle of the nineteenth century. His paintings depict the colonisation of Australia, including expeditions, gold digging in Victoria, and the emergence of the city of Melbourne. It would have been an interesting task for Giorgio Mangiamele to provide movement to the still images of an artist's body of work. The task would have been similar to the documentary that Mangiamele was to make twenty years later for the Papua New Guinea Government, *Living Museum* (1980). In this documentary the museum's collection represents the visual subject of the film, and the exhibited artefacts are static. Like the paintings and sculpture of the documentaries photographed for Tim Burstall. Giorgio Mangiamele's camera engages with the subject in a creative way, the camera departs from the staticity of the art object. Once the lighting of the subject, the distance and the angle of the

[228]The retrospective exhibition of the works of Sonia Skipper, Montsalvat, January 2009, attribute her name alongside that of her brother Matcham Skipper in the creation of the Bas Reliefs at Ivanhoe Catholic Church.

camera are established, it is the cinematographer's imperative to determine the tone of the framed scene—the camera, thus, can be moving in towards its subject or away from it; it can be circumnavigating the subject or it can be still. The relationship between the camera and its subject is the representation of the director's viewing eye, the director's narrator and the subjective position from which the visual story unfolds. The short documentary *Boys in the Age of Machines* (1964) is an example in which the photographic principle is foremost, resulting in a beautifully shot film that is effectively a work of art. The documentary was made for a company to use in the recruitment of apprentices in the metal trades industry. The film was sponsored by the companies Golden Fleece and HC Sleigh. Its intent was to demonstrate what an apprentice does, where he will find himself, the work context and the benefits of taking on such a position. To this end the camera frames a youth and follows him in his new experience. Close-ups and extreme close-ups highlight the subjective view of the youth, as well as creating a sense of empathy. The attention given to lighting and composition mean that each frame can stand as a photograph.

Viewing the photograph, discussed above, of the three men inside a Carlton café, it is evident that the gathering of a group of people is a recurring image in the photographs and films of Giorgio Mangiamele. In the filmic work, there are often people coming together or moving together in the filmic space. The cinematographic skill of Mangiamele is constantly aware of the disposition of the actors in the frame and in the space immediately outside the filmic space. The camera, through the perspective of the frame, works to maintain the connection between actors as protagonists, unifying them as a group The filmic space is imbued with the tension of the presence of the separate individuals, their relation to each other and to the filmic space is the focus of the camera, though it seemingly becomes subjugated to the momentum of the narrative.

In *Il contratto*, friends who share the same journey to Melbourne form the group They stay together and share the vicissitudes of finding work and settling: this means that the camera follows them and frames them to denote the cohesion that exists; and even if the focus is at times on a single figure, with the unfolding of the drama and juxtaposition of the frames the other members of the group return to enter the picture and recreate a sense of unity. In *The Spag* the group of bodgies are shown standing shoulder-to-shoulder, joking with one another or in

unison throwing slander towards an object of derision. They provide the chorus of the film, albeit one that creates unease. During Pino's visit to the school Principal in *Ninety-Nine Percent*, he must contend with the other fathers waiting outside the office. A squabble ensues; the men standing in circle formation begin articulating their disapproval, each talking at the same time. The camera frames the scene from three distinct perspectives. First, it frames the single protagonists individually, shifting from one close-up to the next; then it frames them from outside the circle, the view is of the backs of the men each facing towards the centre of the circle; and lastly, the camera is positioned above the heads of the men, capturing the circle formation created by the tops of the heads.

In *Clay*, the formation of groups is minimal since the principal protagonists are few; however, the members of the artist's colony as a community form a group In scenes, where each of them have a role, the positioning in the frame is crucial, as well as the timing in and out of the frame. In *Clay* a great number of close-ups and extreme close-ups are used, and often more than one protagonist fills the frame, one in the foreground and the other in the background, as for example the image which shows the muddied face of Nick in close-up filling the frame from the left, with Margot's face immediately behind filling the frame from the right. In *Clay*, the photography of the dancers in the dance hall is also noteworthy.[229] *Beyond Reason* is permeated with group scenes since the principal subjects of the film are the patients of an asylum. The camera frames group compositions, especially the disposition and movement of the group from one frame to the next, and one scene to the next. Fundamental to the effect of the group is the juxtaposition with individuals in the evolving drama. Capturing movement is the play between the camera and the velocity of the subject, and in the case of a moving group the camera must determine a focus point by which a single line of movement is delineated. The group as individual, moving in relation to one another to create a unified image, is where the camera must fix its gaze, in this way determining the relative movement arising out of the play between the group and the camera.[230]

[229]See Chapter Five "On Clay" for a discussion of the dance hall scene.
[230]The influence of dance in the movement and composition of the group in this film can most probably be traced to the work of dance artist Dorotea Mangiamele (wife of Giorgio Mangiamele from the time he arrived in Australia up to the early 1970s.

In the 1970s, another cinematographer of Italian origin attained a professional standing in the Australian film industry. Nino Martinetti moved from Rome to London and then to Australia in the early 1970s. Martinetti worked on numerous films, though primarily on the films directed by a filmmaker of Dutch origin Paul Cox. Martinetti's filmography is in fact vast; the latest work is the film *Australia* (2007) directed by Baz Lurhmann. Nino Martinetti's cinematography has received praise, awards and recognition. However, in an interview published in the *Australian Cinematographer Magazine*, he admits to feeling foreign in the country in which he has lived and worked for the last thirty years: "I am very proud not of what I have achieved in Australia, but how I have achieved it. After all, I am an outsider, and not many good opportunities to shoot major Australian films came my way."[231] Like Mangiamele, Martinetti had cultural and personal beginnings in Europe; however, it was in the context of Australian culture, society and landscape that he matured his profession. Whilst the work survives, and can serve as cultural source, the personal circumstances speak of a situation in which the individual as foreigner is posited as outsider.

In Giorgio Mangiamele's photographic aesthetic both the lonely figure and the gathering of people are framed as significant elements against a specific landscape. Whilst elements of the landscape, like rain clouds or the uprooted trees, contribute to the tone of the picture, it is the delineation of the human figure in relation to the landscape, as for example the person with umbrella amongst the rain clouds, which determines the overall tone. The aesthetic of the photographed individual, as well as the photographed landscape, are a major aspect of Giorgio Mangiamele's cinematography, through which a unique cinematic picture is created. Also, in cinematography, movement is an essential ingredient—the cinematography of Giorgio Mangiamele is far from static, placing emphasis on the dynamic that is created when the movement of the camera encounters the movement of the protagonists. For example, in *Clay*, Nick's flight through the bush, the policemen's chase, and Margot driving the car along the road make for cinema that is multi-layered and vibrant.

The photograph can be viewed as having a metonymic function, representing what the viewer/photographer desires to communicate of his or her particular gaze or view upon the un/static subject. The framing of the subject is

[231](2005) "When in Oz…" Flashback, Nino Martinetti ACS, in Australian Cinematographer Magazine, Issue 28, December, pp 48-49

the photographer's imperative and belies their desired action, thus the photograph (as the act of taking the shot) stands in for their inaction, and metonymically represents that which draws the photographer to the subject. Sontag elucidates: "Those occasions when the taking of photographs is relatively undiscriminating, promiscuous, or self-effacing do not lessen the didacticism of the whole enterprise. This very passivity—and ubiquity—of the photographic record is photography's "message," its aggression." (Sontag, 2001) It is the artist's imperative, thus, to be transparent and at the same time invisible. In looking at the photographs and cinematography of Giorgio Mangiamele, with the distance of decades from the time the work was accomplished, it is as if the object returns from its state of invisibility to haunt the present with tangible images that depicted an Australian experience; it belies the presence of a foreign artist at work, focusing the experience of foreignness, and metonymically representing Australia, or better the photographer's image of Australia. The image that Giorgio Mangiamele established through photography would transmute into cinema through the use of cinematography, and give form and identity to the Australian landscape, as well as to a series of protagonists, each inhabiting the different films in the oeuvre of Giorgio Mangiamele.

Conclusion

> Those artists who have provided old Melbourne with an image, a voice, strength of spirit, have always come from overseas. The film "On the beach" is the most famous example. Local people are so superficial and lack sensitivity towards the human and dramatic aspects of everyday happenings, so much so that it is only those who come from overseas, the 'immigrants', whose temperament and upbringing is different to theirs, who can find poetry and artistic significance there where the average person sees mundane reality.
> Immigrants are not only the spectators of the human drama that is the unfolding of the vast Australian metropolis, they are also the protagonists, who pose questions, concerns and ideas in the grand "comedy of life", as the last film of Giorgio Mangiamele, "The Spag" demonstrates. The premiere screening took place yesterday afternoon at the Russell Theatre.[232]

The aesthetic that Mangiamele created through his visual and photographic ability, neorealist influences, poetic vision, and the juxtaposition of the Australian urban and natural landscape and society, with the notion of the foreigner, make for a unique picture. Mangiamele's films arise out of an international context—influenced as they are by the experience of living and working in different places including Sicily, Rome, Melbourne and Port Moresby. Although the films received a good reception at festivals, including the *Festival de Cannes* in 1965, Giorgio Mangiamele did not receive in his day, recognition commensurate with his artistic achievement, particularly in his adopted country Australia, where he lived and worked.

In the book *L'ombra lunga dell'autore*, Carla Benedetti reflects on the notion of the author as the central figure of an artistic production. Benedetti's discussion turns to an analysis of the work of Italo Calvino, and focuses on the notion of the "experience of the author" as an integral part of the work. She writes:

[232]Bertollini, G (1963) "Ovazione al nuovo film di Mangiamele", La *Fiamma*, Sydney, May 2. My translation.

> In the short story [*Un segno nello spazio* by Italo Calvino] the emphasis is not on the "signs within the space", as much as on he who has traced them: he who leaves signs of himself in the space of literature—the author as subject to choices within artistic parameters. Furthermore, the short story [Calvino's] speaks from the point of view of the author. And so, I found myself facing the account of an "author's experience", which in its own way is a painful one, though it is filtered through the usual Calvinian irony. In this story, where the author's identity is in the hands of the readers and rebounds via a paralysing boomerang effect, the author's uneasiness becomes evident. That uneasiness is a recurring theme in Calvino, and is perhaps the most authentic note in his work. (Benedetti, 1999: 163-164)[233]

Considering Benedetti's reflection on the presence of the author as he or she who leaves signs of him or herself in the space of literature (or cinema), it is possible to affirm that the experience of the filmmaking process remains an imprint both in the film produced, as well as in the historical memory of the time in which it was produced. In that (artistic) space the author speaks (leaves traces) of the conditions in which he or she worked.[234] The filmmaking process, the wider social context, the artistic milieu, audiences and potential audiences, eventual critics and jurors all have a say in the construction of that other identity, created in parallel to the artist's identity. This identity, which moves predominantly in the circles of media representation, can be positive or negative, or if inexistent, party to the invisibility of an artist, who can be forgotten.

In the case of Giorgio Mangiamele, the overriding blueprint of the author and the work is the state of foreignness that permeates the experience of the making of films, as it does the very fabric of the narrative and visual style of the films. The films reflect the existential state of foreignness through protagonists who display distinctive character traits and life events—Nick's escape, Margot's isolation, Tony's integration, Pino's alienation and so on—events which place them on the margins of society, and as outsiders they must defend a sense of integrity that is constantly at risk. The parallels with an artistic enterprise hindered by the very status of the filmmaker's foreignness is evident, also the system of film funding alien to the filmmaker a hindrance. In an interview that took place in

[233]My translation

[234]See *The Cinema Book* (2008) for a discussion of auteur theory in film. Benedetti's reading is interesting for its representation of the author as an artist who is both in control of his art and not in control of his artistic identity. As an avant-garde and independent film director, who produced a film from conception to post-production (including script, cinematography, editing) and distribution, Mangiamele can be considered an auteur in the original sense of the word.

2001, to the question "Did you feel like an Aussie film-maker?"[235] Giorgio Mangiamele confesses:

> No, I did not feel like an Australian film-maker. I was not accepted as an Aussie film-maker because I was a migrant with an accent. I became an Australian citizen soon after I came to Australia. But this piece of paper makes little difference to racist attitudes.[236]

In this exchange between the interviewer and interviewee, Aussie and Australian are used interchangeably; however whilst the interviewer uses Aussie in the question, Mangiamele begins his response with the word Australian. Whilst recognising his Australian citizenship and his filmmaking experience, Mangiamele notes that he is neither an Australian nor an Aussie filmmaker due to racist attitudes that highlight his foreigner status. He notes that the foreigner status is corporeal in nature, since it is marked by the characteristic of being: "a migrant with an accent". Purportedly then, Mangiamele is simply a filmmaker who needs no language, since his language is visual, and neither does he need a nation since films are the result of artistic endeavour. The prejudice and racism that Giorgio Mangiamele encountered in Australia slowly turned the filmmaking project into a means for expressing the uneasiness in being identified differently (a migrant with a strong accent) to what one either desired, expected or which was far from how one identified or defined oneself.

Although the state of foreignness is the element that permeates the representation of the characters in the films, the apprehension of the landscape is based on a sense of exploration. In the cinematography of Giorgio Mangiamele the landscape is an integral element of the picture, pulsating, alive, energetic. The films of Giorgio Mangiamele are fully shot in Australia and reflect the Australian filmmaking experience. In this sense, Giorgio Mangiamele must be considered an Australian director and the films Australian. Similarly, the Papua New Guinea films having been produced by the government of the country are to be considered Papua New Guinean. In this latter context, Giorgio Mangiamele is a foreign filmmaker but one with prestige, which stands in sharp contrast to the Australian experience, in which no prestige could be attached to the figure of Giorgio Mangiamele since his ability to attract funding for productions was

[235]Ditessa, Bob (2001) "Mangiamele's last interview" in *Italy Down Under*, Issue 6, p 80
[236]Ibid.

undermined and the bureaucracy of the funding process had quashed his status not only as an Australian, but also as a filmmaker. In the interview he notes:

> I get very frustrated when I see film funding bodies still judging a project on a "perfect" script, (they are pedantic about correcting spelling and punctuation), before giving a grant. They are so pedantic. They know or they should know that when a script is given to different film directors, the final work could be entirely different in both form and content (despite the script).[237]

The distortion of Giorgio Mangiamele's identity and cultural status had, as the interviews reveal, became a question of disquiet for a director who had produced a significant body of work at a time in which the film industry was emerging in Australia in the 1950s and 1960s. The level of discrimination to which Giorgio Mangiamele was subject continued in the 1970s, and the fact that he wished to get a new film production off the ground was met with closed doors.[238] It was a struggle to be considered for funding for a filmscript up to and throughout the 1990s.[239]

The journey that Giorgio Mangiamele undertook, the movement across space at a historical moment in time and from a place of origin, is fundamental in reading the cinematic work subsequently produced in Australia. In fact, the work is informed by the history preceding arrival to Australia. It thus becomes imperative to speak of the *Italianness* of Giorgio Mangiamele; that part which is steeped in the experience and formative years in Italy, of being born and living in Italy at the beginning of last century, of growing up in the city of Catania and studying in the city of Rome. The films that Giorgio Mangiamele produced did not arise out of a void, but rather from a specific cultural and individual journey, for which the formative years in a country other than Australia cannot be underestimated. The films are not finished products before being made; the experience of creating a film, from concept to shooting to editing is a formative process in itself. Giorgio Mangiamele matured as a director whilst making films in Australia and in Papua New Guinea. However, the reading of Giorgio Mangiamele's films as Australian has failed, since the tendency has been to

[237]Ibid.
[238]See Chapter Four "The foreignness of Giorgio Mangiamele."
[239] In part because of the lack of interest in art films at a film industry level. Mangiamele's films were perceived to be art films, and their protagonists represented people of a different cultural background, namely the Italians of Melbourne.

relegate his cinema to an inexistent category—the migrant or ethnic, terms which are politically and culturally inappropriate, as well as inadequate in discussing the complexity of his cinema.[240] The films made by Giorgio Mangiamele in Papua New Guinea are, it is assumed, Papua New Guinean films, the ethnic background, his Australian citizenship, his being Italian born, are of little consequence to the appreciation of these films as Papua New Guinean; though in this context his Italian and Australian experience add depth to the films.

In the Australian context, comprehending the cinema of Giorgio Mangiamele is further complicated when the figure of the filmmaker is juxtaposed with the terms migrant; the experience of racism is a fact, but in evaluating the cinematic work it forms an obstacle. If the filmmaker is not legitimate or is considered alien or anything else but a filmmaker, then the conceptualization of the person and the work is contaminated by the prejudice inherent to this kind of categorization. Furthermore, talking of the films of Giorgio Mangiamele as neorealist is inappropriate since they are not Italian films, and similarly it is incongruous to talk of Australian neorealism; this, however, does not exclude neorealist influences in the films. In searching for a cinematic identity, the films of Giorgio Mangiamele are imbued with political concerns and resistance to categorization. As the author who "leaves signs of his experience", it is evident that the audiences and potential audiences, responded negatively and determined an unequivocal identity for the author, which did not make Giorgio Mangiamele feel at all at ease.

The cinema of Giorgio Mangiamele in part fits Hamid Naficy's definition of accented cinema since it is produced in the existential state of exile and within a newly formed diaspora. However, since the films are so deeply connected to the place in which they have been created and shot, especially evident in the films *Clay* (natural landscape), *The Spag* (urban landscape), *Beyond Reason* (Australian actors) and *Sapos* (Papua New Guinean concerns), and thus the Australian territory and the Australian experience, they transcend diasporic connotations. Whilst provocative in tone, the opening quote from a newspaper clipping dated 1963, displays not only the fervor of the journalist-observer who is aware that the foreign presence embodied by himself and his fellow relocated comrades can be positive (against the negative elements of racism, disorientation, loss), instead

[240]In the same interview he notes that "…some have called me the father of ethnic minority cinema in Australia." p 80

reveals that those relocated people are at once observers of the place they have moved to and which is new to them, but they also engage with it at different levels, even artistically, and can thus draw inspiration from this unique site, as well as provide a significant way of apprehending it: "…so much so that it is only those who come from overseas, the immigrants, whose temperament and upbringing is different to theirs, who can find poetry and artistic significance there where the average person sees mundane reality."[241]

Abdelmalek Sayad in the book *Double Absence,* succinctly describes what it means for a person to relocate. Utilising the terminology in use, "immigrant", "emigrant", he writes:

> The first reaction of the first emigrants was no doubt one of astonishment in the strongest sense of the word. The 'relativization' experienced by the emigrant and by the colonized before him—and the experience was more intense for the former than the latter – was equivalent to the discovery of not only cultural 'arbitrariness' – almost in the sense in which academic anthropology understands that term – but also of *history*. The discovery is all the greater and more profound because, as immigration becomes more prolonged – i.e. expands and intensifies—the emigrant's investigation into, and the knowledge he acquires of, the other world into which he has been thrown become more profound. He lives in a cosmos that is very different from his own, a world which consists of a mode of relations, a mode of existence, a system of exchanges, an economy, a way of being, etc. – in short, a culture, and the comparisons to which the investigation give rise provide an effective introduction to two differentiated social existences and to the differences between them. (Sayad, 1999: 90-91)

With these words, Sayad makes explicit the fact that the relocated person is not indifferent to the divergence she or he finds in the new place and the order that is inherent to it from the place that is left behind. Sayad describes the stages of the process that a relocated person goes through in arriving where he has arrived at and being where he is, and he describes this passage in terms of separation from the past and breaking with the routine of that past, to then immerse him or herself in a new social universe, and thus a new routine and so on. But what is the glue that makes the relocated person connect to this new universe—without rejecting it or feeling disoriented within it? And, most importantly what makes him or her immune to the forces that attempt to oppress his being in the name of foreignness

[241]Bertollini, G (1963) "Ovazione al nuovo film di Mangiamele", La *Fiamma*, Sydney, May 2. My translation.

and difference? In the cinema of Giorgio Mangiamele there are no answers to these questions, though it remains a fact that he engaged with the experience of foreignness, using it as a driving force in the creation of his art, both photography, cinematography and directing. In what came to be the last interview he states: "The Spag is an illustration of my feelings transported into an Australian setting. I found that Australia was unexpectedly xenophobic…" It is the word *unexpected* in this statement which points to the fact that the project of relocation, characterized by positive engagement with the new place, putting skills to work and building a career had become a challenge.

The experience of Giorgio Mangiamele most probably has a multitude of parallels. Figures such as Henri Safran and Nino Martinetti,[242] although involved in commercially successful films, have noted that their foreignness has been of significance in the evolution of their respective film careers. Henri Safran, as the director of the Australian film *Stormboy* is recognized for having produced a quintessentially Australian film. Safran located the film in a wetlands area in South Australia, highlighting the natural beauty of an uncontaminated and wild environment; furthermore Safran posits a young boy, who is at home in this environment and who befriends a pelican, with a benign Indigenous presence, represented by actor David Gulpilil. The proximity to nature, including the wildlife, and as mediated by the Indigenous presence, is presented positively,[243] completing the picture of the natural environment (and thus Australia) as an expression of Utopia. Interestingly, Henri Safran arrived in Australia from France via England, where he had worked prior to working in Australia. Whilst the film *Stormboy* has become an iconic presence in the collective memory of the Australian people, as well as an important element of Australian film history, the director of the film, Henri Safran, does not enjoy the same status. Safran went on to work in television and his other feature film *The Wild Duck* (1984), which starred Liv Ullman and Jeremy Irons, was not a commercial success. In the book *Australian Film*, Brian McFarlane writes: "Safran seems a gentle humanist talent that has had trouble finding projects in the more garish, brash Australian cinema of the 1990s." (McFarlane, 1999:435) Thus, members of the film industry can

[242]See Chapter Eight for a discussion on Giorgio Mangiamele's photography.
[243]In contrast to the image of the Australian landscape as hostile and alien, which underlies much literature and film arising from a colonial consciousness; artists of Indigenous background represent the landscape differently – with other concerns, points of view and especially a different sense of connection. See Perrona, Lorenzo (2003) "Inside *Us Mob*".

represent Australia and make Australian branded films despite being foreigners and hailing from overseas, though the sense of foreignness does not diminish and at times proves an obstacle. In a recent interview Rachel Ward, an iconic Australian actress, describes the personal experience of relocation from England utilizing the terms "migrant" and "alienation", within the personal sphere:

> That's why I got involved in these family support programs like Aunties and Uncles and Big Brothers, Big Sisters. I didn't have extended family and so much of Australia is made out of the migrant experience where none of us have family. We don't have the aunts and uncles, we don't have the friends, we don't have the people you can lean on. So I really got the alienation of the migrant sort of thing.[244]

The work of Giorgio Mangiamele has been relegated to the invisible sphere of Australian film history; since the 1970s till today, generations have not had the benefit of viewing these films. Also, it would be the topic of another research to see if, in fact, the filmmakers of the 1970s had had exposure and in some measure were influenced by the barely visible cinema of Giorgio Mangiamele; whether the poetry inherent to Mangiamele's cinema did in fact permeate the work of other filmmakers, who were able to take position in the public sphere. What is evident from this research is that the cinematic work of Giorgio Mangiamele was misunderstood and therefore rendered invisible. It was pushed to the edges of the cultural life of Melbourne, and thus marginalized. Being misunderstood creates discomfort, discomfort creates embarrassment; and there where the need to overcome a difficult experience reigns—in the crossing of cultural borders, and in safeguarding an identity—the sense of oppression and negation come to the fore. The community of Melbourne (both the wider community and the Italian community) could not find in the cinema of Giorgio Mangiamele something to save at all cost. With the article by Graeme Cutts that appeared in 1992 in *Cinema Papers*, a new generation of film critics and historians started to hear about a director that the institutions had preferred to leave in obscurity. La Cecla writes:

> Misunderstanding is not the opposite of understanding, rather it is understanding in addition to time, an understanding that requires time—this time is the crossing of the border—not just physical, quick, difficult or easy, dangerous or intriguing—but the time of alterity. In

[244]Cockerell, Eddie (2009) "The Rachel Papers", *The Australian*, Wednesday 25 May

> this crossing identity is at stake, since it is subject to a time not its own. (La Cecla, 1997: 85)

As mentioned above, in the cinema of Giorgio Mangiamele an Italian identity is at work, which draws strength from its background and cultural skills. The films are a consequence of this background, as are the technical skills in photography and cinematography, which were acquired whilst living and studying in Rome in the late 1940s. The Australian experience of filmmaking, where supported by available resources and know-how, built on this previous background. Identity, here is that which informs vision, choices and strategy. However, in the "time of alterity", as La Cecla makes evident, an established "identity is at stake". Thus, incongruously, it is easy to forget Giorgio Mangiamele's Italianness: the Italian trends of the 1940s, 50s and 60s, to which Mangiamele was exposed and to an extent immersed, and Italian aesthetics, Italian art, Italian film, Italian literature, Italian history, but also Italian experiences, especially the Italian experience in Melbourne. Whilst the Italian identity was not a separate entity before his relocation to Australia (while in Italy one's Italianness is unquestioned), once having left Italy—identity as Italian acquires greater significance (both positively as a cultural contribution to artistic endeavour and negatively as subject to prejudice). Instead, the cinematic work is correctly considered in the Australian context in which it was produced—however, over the decades, terms such as ethnic and migrant have evolved within this context. These terms, along with multiculturalism began circulating from the 1970s onwards, after Mangiamele's films were made, but not at the time of their making, in fact, upon winning Australian Film Institute awards or honourable mentions,[245] or travelling to the *Festival de Cannes* in 1965, and despite the difficulties, the films were received and judged as works of cinematic art. The crossing of the border for Giorgio Mangiamele was not an effective one, at least not in the context in which it took place, since the identity of the person and the work, which was Italian in origin, was submerged by the demands of an Australian Australia, a multicultural Australia and an Italian Australia, all of which were far removed from the poetry, visual style and craft of the films. Thus, in Australia, there have to date been no

[245]See Appendix.

means by which to read the films of Giorgio Mangiamele, instead much space for misunderstanding has been created.

In an essay entitled "A land of no return", Abdelmalek Sayad reflects on the notion of homecoming for the exile, utilising the Odyssey as a point of discussion. Homecoming sets up the promise of returning to an identity that is intact and is unchanged.

> Odysseus constantly prepares the way for his homecoming and embarks on a series of ordeals, each of which, as it is overcome, brings him a little closer to his final goal. What is more, he is determined to return home as master in his own house, so he can restore things to their former state, as though his ten years' absence did not matter. [246]

> Odysseus' homecoming causes none of the disappointment which almost always replaces nostalgia when the long-awaited remedy proves incapable of curing the sickness. When people return home they are never the same as they were when they started out; they return to the place they think they have left. The homecoming for exiles is a return to themselves, to the time preceding their departure. It is at once a retrospective and a time of retrospection. A return is possible in space but not in time. It gives rise to all sorts of hopes, but it is a source of disappointment and frustration.[247]

Giorgio Mangiamele returned to Europe in 1965 to present the feature film *Clay* at the *Festival de Cannes*. He was returning with an Australian film, directed and produced by him, in collaboration with a highly motivated body of actors and crew. In Europe, the homecoming was undermined by the difficulties of getting there, namely that the project did not attract support from the Australian government,[248] and thus funding was unavailable for the trip and the subtitling of the film into French for the purposes of the festival. As reported in the newspaper *Corriere della Sera*: the shipping company Silmar granted half price tickets for the onward journey.[249] Upon returning to Australia from Cannes, it had become evident to Mangiamele that the wider community, both in Melbourne and Sydney, would ignore his film. The homecoming to Australia was to mark the decline of a career as a director of films, and the ability to make an impact on the film scene.

[246]Sayad, Abdelmalek (1996) "A land of no return", The UNESCO Courier, Unesco.org
[247]Ibid
[248]See Chapter Five "On Clay".
[249]Laurenzi, Carlo (1965) "Chi è veramente Mangiamele, autori di "Argilla", Corriere della Sera, Milan, May 25 (Cannes correspondent)

Beyond Reason received support from the American company Columbia Pictures, but once released it received no further distribution.

Armando Gnisci in the book *Letteratura italiana della migrazione* (Gnisci, 1998) posits the case for literature in Italy whose authors are either born overseas or are children of parents born overseas, as a significant vein in the publishing industry. These authors are first and foremost authors, but the memory and contiguity of a previous place, which is their cultural heritage, informs both the content as it does the experience of authoring. In discussing the Italian author with roots in another part of the world, Gnisci cannot help but remember those classmates that disappeared from the daily school routine, classmates that never returned since they had sailed on the migratory relocation project to other parts of the world. In the book *Il dispatrio*,[250] English scholar and Italian author, Luigi Meneghello demonstrates that the sense of expatriation can be found not in the inflexible fight for an immutable identity, but in the acknowledgement of a fluid identity, influenced by the subject's experiences in relation to the adopted place. In this, Meneghello's charter is not to maintain his sense of identity (Italian), whilst immersed in a University environment in the heart of the English provinces, but acknowledging and playing with the untranslatable (into Italian) of deeply English phrases, whose nuances are steeped in the very provinces from which they arise and do not find term or significance in any other language (at least not in Italian). In this way he is acceding to another identity, which is hybrid in nature. It is the integration of Meneghello's acquired Englishness: his English identity as an Italian expatriate, his English habits as a long-term resident in England, his English ways as a scholar and lecturer in an English University. It is also the integration and acknowledgement of the sense of dismay, when the fervour, excitement and determination which accompanied his arrival in England, initially with a British Council scholarship, is tested by unpleasant events or instances which disturb his idealisation of an England that he greatly admired. Meneghello is a lucid observer of Englishness, as he is a lucid about the English sense (identity) that he has acquired, despite the inevitable delusions that transform the initial infatuation with a place that he desired to visit for a few

[250]The title is a possible translation of the English term 'expatriate'—instead of being used as a noun, which in Italian has connotations of being disappropriated 'espatriato', Meneghello uses the term in the form of a verb, rendering its meaning greater than the individual journey and closer to an odyssey.

months and in which he remained for a lifetime. Reflecting on his thoughts in post-war Italy, he writes:

> I was convinced that elsewhere [away from Italy] there was a better world, not just slightly better, but incomparably so. The key was modern European culture; in short I would have said that of France or England. (Meneghello, 1993: 9)

In the space where no translation is possible, one identity must necessarily dominate over the other, or the ordinance of one and the other in their respective contexts must be acknowledged.

In the cinema of Giorgio Mangiamele, with its emphasis on the visual, the poetic, the transcendental, a cultural experience is taking place; it represents an attempt to translate through the visual telling of events the experience of contact with Australian culture, the contact that tests one's ability to turn the experience into a significant moment of transition and settling (which in turn contributes to the making of Australian culture). The films that Mangiamele made define moments of transition as key elements in the narrative. In *Clay* there is Margot's shift from a secluded life in the artists' colony to one that aspires to a meaningful relationship with a person outside of the colony. In *Beyond Reason* the patients who find themselves trapped in the bunker along with their healthcare professionals, discover that they can aspire to a life free from them; they plan their escape in anticipation of the opening of the bunker. In *The Spag*, the young Tony attempts to define his Australian identity, despite his being singled out for racist attacks. And in *Ninety-Nine Percent*, Pino does a major spring-clean together with his son, in order to welcome a new companion, and even though this does not take place, the father and son create a closer bond. Thus, as Sayad suggests, the "homecoming is a return to oneself", and translation hinges on the moment in which one must acknowledge one's original identity, in order to shift towards a deeper understanding of the hybrid nature of experience.

To come out of invisibility one must talk—the word is necessary, as is the verb, in the form of action, and with a camera ready, the lights, camera, action can begin to record the representation of an experience that begins with the discovery of the city of Melbourne in *Il contratto*, to the appraisal of a contemporary Papua New Guinea nation in the films made for the Film Unit of the Papua New Guinea government in the early 1980s. Action for Mangiamele also meant training actors,

which he set up to do with the Russell Street film school that operated in the late 1950s and through which the films *The Brothers* and *Unwanted* were produced; it also meant training a film crew during appointment in the Film Unit of the Papua New Guinea government. In images and words, the cinema of Giorgio Mangiamele evokes the realm of poetry, steeped as it is in a personal vision, arising out of a cultural and artistic tradition, and finding form within a specific Australian natural and social landscape. Also, the attention to photography, editing, mis-en-scene and narrative make Mangiamele a Melbourne avant-garde filmmaker. Despite this, the Australian cultural milieu could not respond positively to his cinema.

Giorgio Mangiamele was a film director who was aware of the value of his work—the visual poetry that he aspired to produce through film, culminated in the extraordinary cinematic experience of *Clay*. Following the screening of the film at the Cannes Film Festival, Laurenzi notes:

> Clay, as you will remember, did not induce consensus, though the critics all agreed on defining the work as the least commercial film ever made in the history of film. We would like to hope that this judgement is music to the ears of the filmmaker.[251]

The foreignness that recurs as a theme in the films is a sign of the film director's foreignness, but even more so, a sign of his stance as an outsider who wishes to transcend this status. It is also a sign that in the 1950s and 1960s, when the films were made, a film director would aspire to be a key figure of the cultural life of Melbourne. The films must be considered as international works, transcending borders and cultural traditions. From Rome to Melbourne to Port Moresby, the films of Giorgio Mangiamele can be viewed as embedded in the cultural space and time in which they were produced, and from which they gain universal significance.

[251]Laurenzi, Carlo (1965) "Chi è veramente Mangiamele, autori di "Argilla", Corriere della Sera, Milan, May 25 (Cannes correspondent). My translation.

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Filmography

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- *Wake in Fright* (1971) director Ted Kotcheff, Australia
- *They're a weird mob* (1966) director Michael Powell, Australia
- *Arrivederci Roma* (1979) director Geoffrey Wright, Australia
- *The Unbearable Lightness of Being* (1988) director Philip Kaufman, USA
- *40m2 Deutschland (1986*) director Tevfik Baser, Germany
- *Deserto rosso* (1964) director Michelangelo Antonioni, Italy
- *L'avventura (1960)* director Michelangelo Antonioni, Italy
- *Casanova* (1976) director Federico Fellini, Italy
- *The Bicycle Thief* (1948) director Vittorio de Sica, Italy
- *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* (1971) director Luigi Zampa, Italy
- *Banditi a Orgosolo* (1960) director Vittorio de Seta, Italy
- *Diario di un maestro* (1972) director Vittorio de Seta, Italy
- *Lettere del sahara* (2004) director Vittorio de Seta, Italy
- *Vinni lu tempu de li piscispata* (1954), *Isole di fuoco* (1954), *Surfarara* (1955), *Pasqua in Sicilia* (1954), *Parabola d'oro* (1955), *Pescherecci* (1957), *Pastori di Orgosolo* (1958) director Vittorio de Seta, Italy
- *Mimi metallurgico ferito nell'onore* (1972) Lina Wertmuller, Italy

- *The Day of the Owl* (1968) Damiano Damiani, Italy
- *Diceria dell'untore* (1990) Beppe Cino, Italy
- *Il fu Mattia Pascal* (1936) Pierre Chenal, Italy
- *Marianna Ucria* (1997) Roberto Faenza, Italy
- *The Leopard* (1963) Luchino Visconti, Italy
- *Kaos* (1984) Paolo and Vittorio Taviani, Italy
- *Nuovo cinema Paradiso* (1988) Giuseppe Tornatore, Italy
- *I Cento Passi* (2000) Marco Tullio Giordana, Italy
- *Passion (1982)* Jean-Luc Godard, France
- *Breathless (1960)* Jean-Luc Godard, France
- *Walkabout (1971)* Nicholas Roeg, Australia
- *Where the Green Ants Dream* (1984) Werner Herzog, Germany
- *Until the End of the World* (1991) Wim Wenders, Germany
- *Stromboli* (1951) Roberto Rossellini, Italy
- *Europa 51* (1952) Roberto Rossellini, Italy
- *Voyage to Italy* (1953) director Roberto Rossellini, Italy
- *Anni Difficili* (1947) Luigi Zampa, Italy
- *Paisà* (1946) Roberto Rossellini, Italy
- *Roma città aperta* (1946), Roberto Rossellini, Italy
- *Ladri di biciclette* (1948) director Vittorio De Sica, Italy
- *La terra trema* (1949) director Luchino Visconti, Italy
- *Riso amaro* (1949) director Giuseppe De Santis, Italy
- *Processo alla città* (1952) director Luigi Zampa, Italy
- *Viaggio in Italia* (Voyage to Italy) 1953) director Roberto Rossellini, Italy
- *Il Bell'Antonio (1960)* director Mauro Bolognini, Italy
- *Don Giovanni in Sicilia(1967)* director Alberto Lattuada, Italy
- *Paolo il caldo* (1973) director Marco Vicario, Italy
- *Il contratto* (1953) director Giorgio Mangiamele, Australia
- *Unwanted (1958)* director Giorgio Mangiamele, Australia
- *The Brothers* 1958, director Giorgio Mangiamele, Australia
- *The Spag*, version 1, exact date unknown, director Giorgio Mangiamele, Australia
- *The Spag*, version 2 (1962) director Giorgio Mangiamele, Australia

- *Ninety-Nine Percent* (1963) director Giorgio Mangiamele, Australia
- *Boys in the Age of Machines* (1964) director Giorgio Mangiamele, Australia
- *Clay* (1965) director Giorgio Mangiamele, Australia
- *Beyond Reason* (1970) director Giorgio Mangiamele, Australia, USA
- *Papua New Guinea Joins the Silk World* (1979) director Giorgio Mangiamele, Papua New Guinea
- *South Pacific Festival of Arts* (1980) co-director Giorgio Mangiamele, Papua New Guinea
- *Living Museum (*1980) director Giorgio Mangiamele, Papua New Guinea
- *The Caring Crocodile* (1981) director Giorgio Mangiamele, Papua New Guinea
- *Sapos* (1982) director Giorgio Mangiamele, Papua New Guinea
- *The Gold Diggers Ballad*, 1962, director Tim Burstall, Australia
- *Sebastian the Fox*, (1962-1963) director Tim Burstall, Australia, 12 episodes: *Trailer, The Animal Catcher, The Bomb, The Burglar, The Classroom, The Doll's House, The Fashion Parade, The Gold Mine, The Painter, The Pirates, The Potters, The Showman, The Sleepwalkers*
- *The Crucifixion: Bas Reliefs in Silver by Matcham Skipper*, (1963) director Tim Burstall, Australia
- *On Three Moon Creek: Australian Paintings by Gil Jamieson*, (1963) director Tim Burstall, Australia

Appendix

Giorgio Mangiamele

Filmography

Director
(also scriptwriter, director of photography, editor, actor)

- *Il contratto*, 1953, 92 mins, B&W, 16mm
- *Unwanted*, 1955, B&W, 16mm
- *The Brothers*, 1958, 20 mins, B&W, 16mm
- *The Spag*, version 1, exact date unknown
- *The Spag*, version 2, 1962, 37 mins, B&W, 16mm
- *Ninety-Nine Percent*, 1963, 41 mins, B&W, 16mm
- *Boys in the Age of Machines*, 1964, 20 mins, COL, 16mm
- *Clay*, 1965, 84 mins, B&W, 35mm
- *Beyond Reason*, 1970, 79 mins, COL, 35mm, Distributed by Columbia Pictures (USA)
- *Papua New Guinea Joins the Silk World*, 1979, 22 mins, COL, 16mm, documentary
- *South Pacific Festival of Arts*, (co-director) 1980, 70 mins, COL, 16mm, documentary
- *Living Museum*, 1980, 34 mins, COL, 35mm, documentary
- *The Caring Crocodile*, 1981, 13 mins, COL, 16mm, documentary
- *Sapos*, 1982, 54 mins, COL, 3mm (feature film made in the Papua New Guinea Pidgin language for the International Year of the Disabled)

Director of photography

- *The Gold Diggers Ballad: The Watercolours of S.T. Gill, 1961*, Tim Burstall (dir)

- *Sebastian the Fox*, Tim Burstall (dir), 1962-1963, 11mins, B&W, 35mm, 12 episodes (*Trailer*, *The Animal Catcher*, *The Bomb*, *The Burglar*, *The Classroom, The Doll's House, The Fashion Parade*, *The Gold Mine*, *The Painter*, *The Pirates, The Potters, The Showman, The Sleepwalkers*)
- *The Crucifixion: Bas Reliefs in Silver by Matcham Skipper*, Tim Burstall (dir), 1963, 11mins, B&W, 35mm
- *On Three Moon Creek: Australian Paintings by Gil Jamieson*, Tim Burstall (dir), 1963, 7mins, COL, 35mm

Awards

- 1962 Australian Film Awards Honourable Mention for *The Spag*
- 1963 Australian Film Awards Honourable Mention for *Ninety-Nine per cent*
- 1965 Australian Film Awards: Silver Trophy, Silver Award, Silver Medallion for *Clay* and the Kodak Trophy from the Australian Cinematographers' Society for *Clay*

Screenings

***Clay* (1965)**

- Cannes International Film Festival, France, May 1965; Commonwealth Arts Festival, Shell Cinema London & Glasgow, 16 September – 2 October 1965;
- 12th Sydney Film Festival, June 4- 14, 1965;
- Melbourne Film Festival, 1965;
- Palais Theatre, St. Kilda, 25-31 August, 1966;
- State Film Centre, Melbourne, for Ethnic Films Mini Festival: Migrant's contribution to the Australian Film Industry, 1977, Guest speaker: Colin

Agnus McCormick, University of Melbourne;
- Sguardi australiani, Camogli, Genoa, Italy, 2004
- Mangiamele/Melbourne, Catania, Italy, 2005
- The Weird Mob, Italian/Australian Film Festival, Sydney, 2005

***Beyond Reason* (1970)**
- Forrest Hill Theatre 1970
- Sandringham Drive-In 1970
- Sguardi australiani, Camogli, Genoa, Italy, 2004

***The Spag* (1962)**
- Russell Theatre, October 1, 1962
- Melbourne Film Festival Competition, 1962
- VicFlix 150th Birthday Celebrations, Melbourne
- Producer's and Director's Guild, Melbourne, 1996
- Sguardi australiani, Genoa, Italy, 2002
- Mangiamele/Melbourne, Catania, Italy, 2005
- The Weird Mob, Italian/Australian Film Festival, Sydney, 2005

***Ninety-Nine Percent* (1963)**
- Melbourne Film Festival Competition, 1963
- Sguardi australiani, Camogli, Genoa, Italy, 2004
- Mangiamele/Melbourne, Catania, Italy, 2005
- The Weird Mob, Italian/Australian Film Festival, Sydney, 2005

***The Brothers* (1958)**
- Melbourne Film Festival Competition, 1961
- Sguardi australiani, Camogli, Genoa, Italy, 2004
- Mangiamele/Melbourne, Catania, Italy, 2005

***Il contratto* (1953)**

- "The Italians and Jews of Carlton", exhibition at the Melbourne Museum, 1993-1994, screened in continuous loop
- Opening of the Immigration Museum Melbourne, 1999

***South Pacific Festival of Arts* (1980)**

- Premiere screening, 1981, organised by the Office of Information, presented by Hon Clement Poye, M.P Minister for Media, Port Moresby
- Spoleto Fringe, Film and Video Festival, September 15 – 21, 1989, State Film Theatre, Melbourne

***The Living Museum* (1981)**

- Premiere Screening, 1981, introduced by Hon Clement Poye, M.P Minister for Media, Port Moresby

Photographic Exhibition

- "Ilford of Australia" corner Lonsdale and Elizabeth Streets, Melbourne, January, 1962
- Mangiamele/Melbourne, Italy, 2005

Actors

George Dixon (*Clay*, *99%*, *Beyond Reason*), Claude Thomas (*The Spag*, *99%*, *Clay*), Janina Lebedew (*Clay*), Chris Tsalikis (*Clay*, *99%*, *The Spag*), Robert Clarke (*The Brothers*), Matthew Gravina (*The Spag)*, Louise Hall *(Beyond Reason*), Ollie Ven-Skevics *(Beyond Reason*), Maggie Copeland *(Beyond Reason*),Cesidio Di Battista (*The Spag*, *99%*), Patricia Palmer (*The Spag*), Terence Donovan (*The Spag*), Harry Graham (*The Spag*), Russell Bush (*The Spag*), Tony Di Battista (*The Spag*),

Archival material:

Source: Giorgio Mangiamele Folder: Italian Historical Society, Melbourne

Card:
AFI Members Accreditation Card, 1983
Giorgio Mangiamele is a member of the Australian Film Institute for 1982 – 1983 and is eligible to vote in the 1983 Australian Film Institute Awards.
Accreditation is as follows: Producer/Director (Feature)
Kathleen Norris Executive Director

Document:
Producers & Directors Guild
Participant 'The Spag', 1996

Posters:
Screenings of *Clay* (1965)

Photographs:

- Photographs of dancers and yoga practitioners (wife Dorotea Mangiamele founder Mangala Studios of Yoga and Creative Dance)
- Self-portraits

Other photographs:

- Portraits of Actors and potential Actors
- Photographs of film sets
- Photographs of children and wife (Dorotea Mangiamele)
- Artistic photographs of Urban Settings, Landscapes with people
- Photograph to advertise Photographic Studio
- Photographs in Papua New Guinea

Last page of Curriculum Vitae Giorgio Mangiamele:

List of "Signifcant achievements"

- *Giorgio pioneered the post war film industry in Australia, and started the "art-cinema" in Australia.*
- *Giorgio established and directed a Cinema School in Russell Street, Melbourne, to train actors and aspiring filmmakers in the 1950s.*

- *"Clay" was invited to participate in the Cannes Film Festival representing Australia in the competition in 1965.*
- *"The Spag" was selected for inclusion in "VicFlix" 150th birthday celebrations of Victoria.*
- *"Il contratto" was on continuous screening 1993-1994 at the Melbourne Museum exhibition "The Italians and Jews of Carlton", and also for the opening of the Immigration museum in 1999.*
- *Selections of Giorgio's film were included in the 1999 National Film and Sound Archives production "Melbourne – Films of the Fifties."*
- *Giorgio is an accredited member of the Australian Cinematographers Society.*
- *Giorgio trained a Papua New Guinean film crew in all aspects of film making during his appointment as Film Director to the Office of Information, Prime Minister's Department, whilst living in PNG from 1979 – 1982.*

Letters:

- Anthony Gruner, Festival Office [Commonwealth Arts Festival], 15 October 1965
- Franco Ferlito, Rome, April 3, 2003
- Letters to the Minister for the arts Haddon Storey Q. c., M.L.C.
- Claim to Mr. B.W. Berry, Acting Ombudsman
- Letter from Equal Opportunity Commission
- Letter from Mr. B.W. Berry, Acting Ombudsman

Source: State Library of Victoria, Australian Gallery File

Membership:
Melbourne Camera Club

Source: Associazione figli d'Italia

Memorial
Giorgio Mangiamele, CINEASTA. Da oggi iscritto nel Libro dei Figli d'Italia oltre che nella memoria collettiva dell'Italia fuori

d'Italia, Comm. Pino Bosi, Membro dell'Ordine D'Australia, Domenico Bigiano, Presidente dell'Associazione Figli d'Italia, Melbourne 18 settembre, 2004, Anno di Fondazione, 1970.

Source: National Library of Australia

Manuscript of "Beyond Reason" (1968) credited scriptwriters: Garlick, Robert, Grey, Criel, Mangiamele, Giorgio, Walsh, Gregory Description: "A film script for a colour 35 mm. full-length feature film, story by Giorgio Mangiamele from an idea suggested by Gregory Walsh, script by Criel Grey and Robert Garlick."

Source: National Film and Sound Archive

Film Scripts:
1970 "Beyond Reason"
1997 "Sogeri Road" ("Angela") (draft) writer Frank Wilmott
1965 "Clay" ("Argilla") version written in Italian
1958 "The Brothers"