



# HANNAH GADSBY'S OZ

Closet art-critic and standup comedian Hannah Gadsby is on a mission to debunk the myths of the Australian identity perpetuated by our national art.

CLOSER PRODUCTIONS IN ASSOCIATION WITH THE SOUTH AUSTRALIAN FILM CORPORATION AND THE ABC PRESENT "HANNAH GADSBY'S OZ" HANNAH GADSBY EDITOR DAVID SCARBOUROUGH COMPOSER BENJAMIN SPEED DIRECTOR OF PHOTOGRAPHY NIMA NABILI RAD PRODUCED BY REBECCA SUMMERTON SHOOTING DIRECTOR DIMI POULIOTIS PRESENTED & WRITTEN BY HANNAH GADSBY DIRECTED AND CO-WRITTEN BY MATTHEW BATE

## PRODUCTION COMPANY

### Closer Productions

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## SERIES SYNOPSIS

### **LOGLINE**

Closet art-critic and standup comedian Hannah Gadsby is on a mission to debunk the myths of the Australian identity perpetuated by our national art.

### **SHORT SYNOPSIS**

Australian stand up comedian Hannah Gadsby is a closet art scholar. Armed with a rapier wit and desire to pick beneath the paint, she travels across the continent on a mission to debunk the myths of the Australian Identity as defined by our art canon.

### **LONGER SYNOPSIS**

Australian stand up comedian Hannah Gadsby is a closet art scholar. Armed with a rapier wit and desire to pick beneath the paint, she travels across the continent on a mission to debunk the myths of the Australian Identity as defined by our art canon. If our great works are to be believed, the average Aussie is a bloke in hat who is hell bent on conquering our gum-tree infested landscape singlehandedly. Why has this mono-vision of Australia persisted for so long? Surely there is more to us than our most famous artworks suggest?

From first settlement to Federation to post-multiculturalism, Hannah will forge an irreverent new image of who we think we are through a re-examination of Australian art history. By digging a bit deeper and uncovering often-ignored histories and artists, Hannah will take on these painted white/male clichés to show us a more colourful and feminine vision of Australia.

Knocking on the studio doors of some of this country's most interesting contemporary artists, Hannah will engage with a new generation who are determined to break open the ideas of what it means to be Australian. Many of these artists' work speaks directly to our historical canon, challenging its point of view and re-interpreting it to ignite the issues still haunting our political and cultural landscapes.

## EPISODE SYNOPSES

### **EPISODE 1 - SYNOPSIS (250 CHARACTERS)**

Through a re-examining of colonial era paintings, Hannah sees that White Australia's sense of 'belonging' has a complex and troubled past. Meeting a number of contemporary artists Hannah asks why they are so intrigued with reimagining our colonial history and what relevance this has with our present.

### **EPISODE 1 - SHORT SYNOPSIS**

Hannah reveals she is Tasmanian – which doesn't mean she has two heads or a particular love of sheep. It does however mean she feels a sense of belonging to the Apple Isle. This idea of 'belonging' in Australia is a complex and troubled concept that has played out between the brushstrokes of our art. Hannah's investigation begins with colonial art and the first images made by our settlers, and uncovers what these images say about White Australia's relationship with this strange new world. Hannah storms the studios of contemporary Aboriginal artist Dan Boyd, new media diva Joan Ross, fellow Tasmanians Julie Gough and Bea Maddock and also meets our most successful living painter Ben Quilty. Hannah wants to know why these contemporary artists are so intrigued with reimagining and reinterpreting our colonial past and what relevance this has with our present.

### **EPISODE 2 - SYNOPSIS (250 CHARACTERS)**

If the Australian art canon is to be believed this country was founded by an army of pioneer blokes in hats. Hannah picks beneath the paint of this hyper-masculine portrait to uncover a more feminine vision of this rugged country.

### **EPISODE 2 - SHORT SYNOPSIS**

The hyper-masculine Australian National Identity is a Frankenstein monster made from the mythical body-parts of bushrangers, diggers and pioneer blokes in hats. It's an identity forged in a post-Federation Australia that seems to hold water even today. Has our art helped to create and maintain this distorted our view of ourselves? Hannah rips the Gum-Tree mafia (Heidelberg School) a new one when she pulls apart the clichés of this masculine national identity. With the help of contemporary artists Sue Kneebone, Ben Quilty and Heide Yardley, as well as a host of women painters who ushered modernism into Australia early last century (and were promptly forgotten), Hannah uncovers a more feminine vision of Australia.



## EPISODE SYNOPSSES

### EPISODE 3 - SYNOPSIS (250 CHARACTERS)

Hannah is still searching for a more inclusive Australian identity in our art, and in this episode she enters the NOW! But in post-Cronulla Australia it seems even more difficult to define what it is to be Australian. Hannah ponders whether the very idea of a National Identity is even relevant in 2014!

### EPISODE 3 - SHORT SYNOPSIS

Hannah is still searching for a more inclusive Australian identity in our art, and in this episode she enters the NOW! But in post-Cronulla Australia it seems even more difficult to define what it is to be Australian. Many of our contemporary artists are diving head first into this confused state of belonging and using it as a launching point for their practice. Hannah meets Jason Wing who is using his art to investigate how his Chinese/Aboriginal heritage sees him fit into the idea of being an 'Aussie'. Hannah speaks to Rosemary Laing, Liam Benson and Raymond Zada, all whose art re-examines the idea of cultural identity from a 21st Century perspective. As she contemplates getting a Southern Cross tattoo, Hannah ponders whether the very idea of a National Identity is even relevant in 2014!



## ABOUT HANNAH GADSBY'S OZ

### FEATURING

Hannah Gadsby

### FEATURED ARTISTS AND THINKERS

#### Episode 1:

Dan Boyd  
Joan Ross  
Julie Gough  
Bea Maddock  
Ben Quilty

#### Episode 2:

Sue Kneebone  
Ben Quilty  
Heidi Yardley

#### Episode 3:

Rosemary Laing  
Liam Benson  
Raymond Zada

### KEY CREDITS

*Director:* Matthew Bate  
*Writers:* Hannah Gadsby, Matthew Bate  
*Producers:* Rebecca Summerton  
*Editor:* David Scarborough  
*Additional Editor:* Bryan Mason  
*Cinematographer:* Nima Nabili Rad  
*Composer:* Benjamin Speed

### TECHNICAL SPECS

*Runtime:* 28 mins 30 secs x 3  
*Colour:* Colour  
*Aspect Ratio:* 1.78:1  
*Shooting Format:* Video (HD)  
*Camera(s):* Sony PMW-F3, Canon EOS 5D  
*Lenses:* Cook  
*Sound:* Stereo LtRt & 5.1  
*Exhibition:* HD CAM-SR, DigiBeta (PAL & NTSC), ProRes

### WEBSITE :

<http://www.closerproductions.com.au/films/hannah-gadsbys-oz>

## DIRECTOR'S STATEMENT

### **MATTHEW BATE**

My family migrated to Australia from the North of England in 1980 when I was 7. I remember crying when we flew into our new home in Adelaide because I felt utterly betrayed by the descriptions I'd been given about what the place would be like. Where were the blokes in cork hats called Bruce? Why was there a city where the desert should be? Why were there no koalas and kangaroos hopping across the tarmac as our 747 landed?

33 years later I'm still bemused by Australia's obsession with defining itself outside of these clichés. The Australian art canon has done very little to help portray Australians as anything more than bush-dwelling blokes called Bruce. But this series looks to irreverently expose these canonical clichés, to discover the overlooked stories of artists who have created a more inclusive portrait of Australia.

It's been enlightening to be able to tell a new story about the history of Australian art and to investigate further the dilemmas around defining one's national identity. Strangely I do feel more Australian (whatever that means) as a result of making these films.





## PRODUCTION NOTES

The filming of HANNAH GADSBY'S OZ took us on a whirlwind two-week journey around Australia where we met and interviewed a diverse group of contemporary artists. Dressed like Dr Who in a tweed coat, bow tie and expensive Italian brogues, Hannah braved the January heat incongruously mixing with the crowds of Bondi Beach, picnicking on Mount Macedon and even climbing the Harbour Bridge. This standup comic-cum-art historian was hell bent on redefining summer sartorial boundaries while investigating what makes the Australian Art identity such a one-dimensional beast.

First stop Sydney. As a thunderstorm approached the Harbour, Hannah legged it up the Bridge in record time. Her mission was to talk Turkey about the lost birds of Australian art – the ladies who ushered modernism into Australia. As the thunder and lightening cracked around her Gadsby's ability to perform one take wonders came into its own. Fearing death by lightening she scarpered to safety below as the bridge became the target of a vicious electrical storm.

Overcome with a twisted sense of national pride while visiting Les Rice's tattoo studio, Hannah threatened to get inked with her version of an 'Aussie Swazi' (Southern Cross). But after a visit from Lindsay 'The Doctor' McDougal, who sports an inverted Southern Cross pentagram that bleeds pus - Hannah knew there was nowhere left to go with re-subverting this symbol.

Visiting Ben Quilty in Robertson proved to be a meeting of minds. The interview began with Ben offering Hannah a sniff of his favourite clag craft glue. This set the tone for the next few hours

as the intellectual banter turned to late night drinking and an Aspro-Clear hazed morning. The boy can talk and drink – it must be the Irish in him.

His art is also fantastic and thought provoking, and Hannah's visit to the Fairy Bower site was one of the most beautiful and disturbing of the whole journey. This lovely tourist waterfall was the place of a terrible massacre of Indigenous people last century (not that there are any markets showing memorializing this tragedy). Quilty's Rorschach painting of the site however, is a clever way of reminding us that these places (and maybe the Australian psyche) are still haunted by the distorted reflections of a violent colonial history.

(Speaking of psychodrama) Hannah went on a Picnic at Hanging Rock (Mount Macedon) with contemporary artist Heide Yardley, whose works reference the great Australian film. Stay tuned for panpipes, lost girls in forests and Vaseline lens FX in the final product.

Back in the home base of Adelaide to shoot a few days of green screen which would allow us to play with motion graphics, create animations and composite Hannah within canonical artworks. This shoot was a lot of laughs as we poked fun at the Heidelberg school with Hannah tickling rams testicles in Robert's famous painting, adorned hi-viz for a visit into Streeton's iconic 'Fire's On' and generally treading all over the revered works of Australian art. We were also visited by contemporary artist Joan Ross who we invited to have high tea inside a Lycett painting. Joan turned up in a huge, almost medieval court dress made entirely from Kangaroo pelts.





## BIOGRAPHIES

### **HANNAH GADSBY** – PRESENTER, WRITER

Hannah Gadsby is an award winning Australian comedian who thinks quickly and moves slowly. She is sardonic, laconic and, after numerous bone crunching accidents, bionic. Her droll delivery, delightful wordplay and heart-breakingly funny, self-deprecating observations have delighted audiences all over the world. From 2011 to 2013 you could see her on Wednesday nights on ABC1's acclaimed *Adam Hills Tonight*. Desperate to make use of her art history degree, Hannah has written and presented two specials for ABC1's Artscape and takes every opportunity to present her incredibly popular comedic art lectures at festivals around the world alongside her stand-up comedy shows.

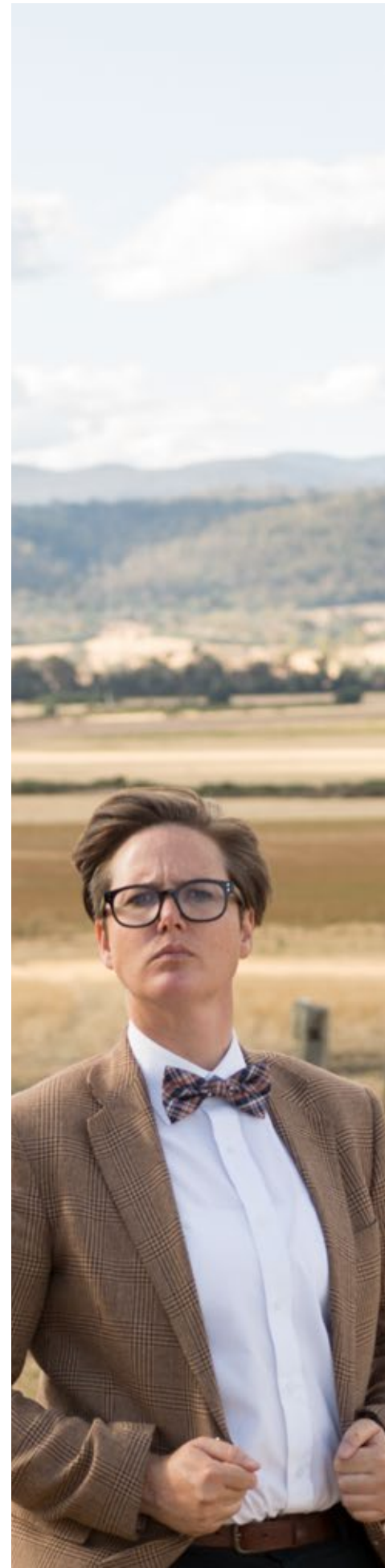
### **MATTHEW BATE** – DIRECTOR, CO-WRITER

Matthew Bate creates documentaries dealing with obsessive people, pop-culture and outsider artists. His 2006 film, *What The Future Sounded Like*, is a visual and sonic exploration into the genesis of British electronic music from Dr Who to Pink Floyd. Matt's 2010 short film, *The Mystery of Flying Kicks*, was made entirely from contributions of imagery and phone messagebank stories from the global online public. It was in official selection at the 2010 SXSW Festival and won Best Short Documentary at the 2010 Melbourne Int'l Film Festival. Matt's first feature-length documentary, *Shut Up Little Man! An Audio Misadventure*, premiered in the World Cinema Documentary competition at Sundance 2011, and was selected in the 40th New Directors/New Films at the MOMA and Lincoln Center New York.

Matt is currently in production on the feature documentary *Sam Klemke's Time Machine* and has just completed the hybrid dance-doc *I Want To Dance better at Parties*.

### **REBECCA SUMMERTON** – PRESENTER, WRITER

Rebecca is an experienced producer with many years experience in television and film. In 2011 she joined Closer Productions as a company director and to develop and produce their slate. Prior to this she worked at the South Australian Film Corporation where she was instrumental in establishing their innovative low budget feature program FilmLab. Rebecca's current projects include feature documentary *Sam Klemke's Time Machine* (in production, dir Matthew Bate), the low budget science-fiction *Archive* (in development, dir Ashlee Page), and the drama/ doco hybrid *I Want to Dance Better at Parties* (HIVE). Rebecca is also one of four producers on the soon to be released unique feature film, *52 Tuesdays* (dir Sophie Hyde).



## BIOGRAPHIES

### **ABOUT CLOSER PRODUCTIONS**

Closer Productions is a collective of award-winning filmmakers based in Adelaide, South Australia. The Closer team has created entertaining and provocative documentary, drama and experimental films, which have screened in cinemas, TV, art galleries and at major festivals around the world. Their work includes feature documentaries *Shut Up Little Man!* *An Audio Misadventure* (Sundance 2011) and *Life in Movement*, feature drama *52 Tuesdays* (Sundance & Berlin 2014) as well as shorter works including *I Want to Dance Better at Parties*, *The Mystery of Flying Kicks* and dance film triptych *Necessary Games*.

**[www.closerproductions.com.au](http://www.closerproductions.com.au)**



## EPISODE 1 CREDITS

**PRESENTED & WRITTEN BY**  
HANNAH GADSBY

**DIRECTED & CO-WRITTEN BY**  
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**PRODUCED BY**  
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ANGELA DAWES

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TOBI ARMBRUSTER  
JOEL VALERIE  
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**GAFFER** ROBERTTO KARAS

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The Kerry Stokes Collection

Daniel Boyd images courtesy of the Artist, Roslyn Oxley9 Gallery NSW  
& Kalimanrawlins Art Gallery Victoria

Joan Ross images courtesy of the Artist, Michael Reid Gallery Sydney  
& Bett Gallery Hobart

Julie Gough images courtesy of the Artist, National Gallery of Australia  
& Bett Gallery Hobart

Ben Quilty images courtesy of the Artist, Tolarno Galleries Melbourne  
& Jan Murphy Gallery Brisbane

Liam Benson images courtesy of the Artist & Arterreal Gallery NSW

Sue Kneebone images courtesy of the Artist

Rosemary Laing images courtesy of the Artist & Tolarno Galleries,  
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Jason Wing images courtesy of the Artist

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National Film And Sound Archive  
Queen Victoria Museum & Art Gallery, Tasmania

*"Age of Hats" & "Trouble"*

Written, composed & performed by Dr Piffle and the Burlap Band

*"Dead Letter Office", "Galt Sunrise", "Flood",  
"She Knows", "Six Miles" & "Skeleton Key"*

Written, composed & performed by Chris Flanagan

*"Broad Cast" & "Tingling Cheeks are Love"*

Written, composed & performed by Jason Sweeney

**SPECIAL THANKS TO**

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SURAHN SIDHU  
GREG MARSH  
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**RESEARCHER ABC**                            CLARE CREMIN

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Ben Quilty images courtesy of the Artist, Tolarno Galleries Melbourne & Jan Murphy Gallery Brisbane.

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Heidi Yardley images courtesy of the Artist & Jan Murphy Gallery Brisbane.

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*"Age of Hats" & "Trouble"*

Written, composed & performed by Dr Piffle and the Burlap Band

*"Broad Cast", "Dead Letter Office", "Flood"*

*"Galt Sunrise", "She Knows" & "Six Miles"*

Written, composed & performed by Chris Flanagan

*"Broad Cast"*

Written, composed & performed by Jason Sweeney

**SPECIAL THANKS TO**

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**RESEARCHER ABC**                                      CLARE CREMIN

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**GRIP**    HUGH FREYTAG

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Margaret Stevenson-Meere  
Jill White

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Sue Kneebone images courtesy of the Artist.

Heidi Yardley images courtesy of the Artist & Jan Murphy Gallery Brisbane.

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*"Age of Hats" & "Trouble"*  
*Written, composed & performed by Dr Piffle and the Burlap Band*

*"Dead Letter Office", "She Knows" & "Skeleton Key"*  
*Written, composed & performed by Chris Flanagan*

*"Tingling Cheeks are Love"*  
*Written, composed & performed by Jason Sweeney*

*"The Southern Cross Tattoo"*  
*Written & composed by David Stephenson*  
*Performed by Waiting for Guinness*

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SURAHN SIDHU  
GREG MARSH  
BELINDA HUMPHRIS  
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