

## **Collection (spell)**

### **FILM LIST**

#### **Elder of Shells**

(2019) Takani Clark

Tasmanian Aboriginal women have protected and practised the tradition of 'Kanalariitja' (shell necklace) for thousands of generations. Artist & curator, Lola Greeno has achieved international acclaim for her necklaces and is an inspiration to her community. It is now her responsibility as an elder within her family to ensure that this legacy continues. This female art form is so much more than a necklace, it represents the survival and perseverance of Aboriginal women in the face of colonisation. It is now her time to continue the unbroken string, passing down sacred knowledge to her granddaughters.

Directed by Takani Clark  
Camera by Ninna Millikin & Rebecca Thomson  
Second Camera by Takani Clark  
Produced by Lara van Raay, Ninna Millikin and Rebecca Thomson  
Photography by Emily Dimozantos  
Edited by Rose Schramm

Assistant Editor Takani Clark  
Graphics by Vivien Mason  
Website by Sarah Owen  
Grade & Sound Mix by Michael Gissing  
Original Music by Kartanya Maynard & Matthew Fargher

#### **Under the Lemon Tree (تحت شجرة الليمون)**

(2021) Noor Fawzi Alasswad

Under the shade of a lemon tree, a Palestinian woman, Khaldieh, prepares herself a humble breakfast, remembering her former life and lost homeland with an assemblage of simple elements.

#### **Electrical Gaza**

(2015) Rosalind Nashashibi

In 'Electrical Gaza' Rosalind Nashashibi combines her footage of Gaza, and the fixer, drivers and translator who were her constant company, with animated scenes. She presents Gaza as under a spell; isolated, suspended in time, difficult to access and highly charged. She shows us Gaza as she experienced it in the quiet pause before the onslaught of Israeli bombardment in the summer of 2014. Nashashibi travelled to Gaza with producer Kate Parker and cinematographer Emma Dalesman.

Commissioned by the Trustees of Imperial War Museum.  
Director of Photography: Emma Dalesman. Producer: Kate Parker.

#### **Lemongrass Girl**

(2021) Pom Bunsermvicha

An ancient, yet still-common Thai superstition is the basis for this subtle reflection on power relations and sexism. The young Piano gets lumbered with the job of keeping the set dry during the shoot for Anocha Suwichakornpong's latest film *Come Here*. Only she seems capable of warding off the rain. Fiction and making-of are joined virtually seamlessly: Thai film set as an allegory for society.

#### **Bim Cailte (mistranslated: I am usually, habitually, lost)**

(2023) Jacqui Shelton

An artist travels to a small island to be better immersed in the colonised minority language, and is met by a dead crane and an Irish-speaking, shape-shifting horse. The horse engages the artist in a teasing conversation on family legacy, the fallacy of books, neolithic inscriptions, burial, ancestral anxieties, colonial violence and contemporary housing crisis politics. In this work, a home takes many forms, including the scaffolding of language. This work considers the preservation of colonised languages to complicate and grapple with white-settler positionality and privileges in Australia. It engages with language and place, personal family activist histories, poetic and musical inheritance and Irish folklore.