

Contents

Acknowledgements	v
Introduction	vii
<i>John Frow and Meaghan Morris</i>	
PART I REPRESENTATION WARS	
1 Culture, gender and the author-function: 'Wongar's' <i>Walg</i> <i>Sneja Gunew</i>	3
2 Representation wars: Malaysia, <i>Embassy</i> , and Australia's <i>Corps Diplomatique</i> <i>Suvendrini Perera</i>	15
3 What is post(-)colonialism? <i>Vijay Mishra and Bob Hodge</i>	30
4 Bad Aboriginal art <i>Eric Michaels</i>	47
PART II AESTHETICS AND EVERYDAY LIFE	
5 A house of games: Serious business and the aesthetics of logic <i>Helen Grace</i>	69
6 Azaria Chamberlain and popular culture <i>Noel Sanders</i>	86
PART III THE USES OF POPULAR CULTURE	
7 Homage to Catatonia: Culture, politics and Midnight Oil <i>McKenzie Wark</i>	105

- | | | |
|---|---|-----|
| 8 | Style, form and history in Australian mini-series
<i>Stuart Cunningham</i> | 117 |
| 9 | In the name of popular culture
<i>Adrian Martin</i> | 133 |

PART IV THE POLITICS OF PUBLICS

- | | | |
|----|---|-----|
| 10 | What's 'ethnographic' about ethnographic audience research?
<i>Virginia Nightingale</i> | 149 |
| 11 | Invisible fictions
<i>John Hartley</i> | 162 |
| 12 | Semiotic victories: Media constructions of the Maralinga Royal Commission
<i>Graeme Turner</i> | 180 |
| 13 | (Mis)taking policy: Notes on the cultural policy debate
<i>Tom O'Regan</i> | 192 |

PART V THE PRACTICE OF PLACE

- | | | |
|----|---|-----|
| 14 | Camera natura: Landscape in Australian feature films
<i>Ross Gibson</i> | 209 |
| 15 | History on the Rocks
<i>Tony Bennett</i> | 222 |
| 16 | At Henry Parkes Motel
<i>Meaghan Morris</i> | 241 |
| 17 | 'Cup City': Where nothing ends, nothing happens
<i>Lesley Stern and Kevin Ballantine</i> | 276 |

- | | | |
|--|-----------------|-----|
| | Further reading | 292 |
|--|-----------------|-----|