

# ***Tide Weavers Project***

This thesis is presented for the degree of  
Master of Film Making  
of Murdoch University.

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## **Declaration**

I declare that all material contained within this thesis is my own research and contains as its main content work that has not been previously submitted for a degree at any tertiary institution.

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Julie Raffaele

## Abstract

The *Tide Weavers* Project examines the representation of landscape in motion picture films and explores the ways in which certain filmmakers closely reference the desert landscape to mirror and represent notions of self and consequently, to shape film character portrayal. I argue that these filmmakers use this setting to describe a particular relationship for themselves and their characters. In this relationship the desert becomes a space in which to project and examine aspects of self and it can initiate a transaction or relationship so intimate that at many points, (human) being becomes landscape, and landscape becomes being.

I will draw on the work of a range of Philosophers and Postcolonial theorists to inform my reading of this relationship and to frame my engagement with specific Australian and international films. The inclusion and analysis of my own desert-based motion picture script *Tide Weavers* will add to my understanding of the possibilities of film (as a medium) provides for altering an audiences' reading of landscape. I challenge the notion of estrangement from the land, either through ignorance or where colonialist landscape theory detracts from a sense of connectedness, such as through the superficial or subjective application of cartography, fear arising from monotonous and unfamiliar geography, and the eroticising of land as woman.

I engage with current theory surrounding the idea of fusion with landscape to open new opportunities for exploring landscape/character interaction. I also propose that collaborative working processes between indigenous and non-indigenous filmmakers have the potential to alter the ways in which landscape is both represented and interpreted.

I then look at how these ideas are translatable to the themes of the *Tide Weavers* script. Grief and gender are primary themes, with an emphasis on how respite, sacred space and surrender to landscape can lead to healing. I believe this work will contribute to exciting new filmic interpretations of landscape theory.

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