

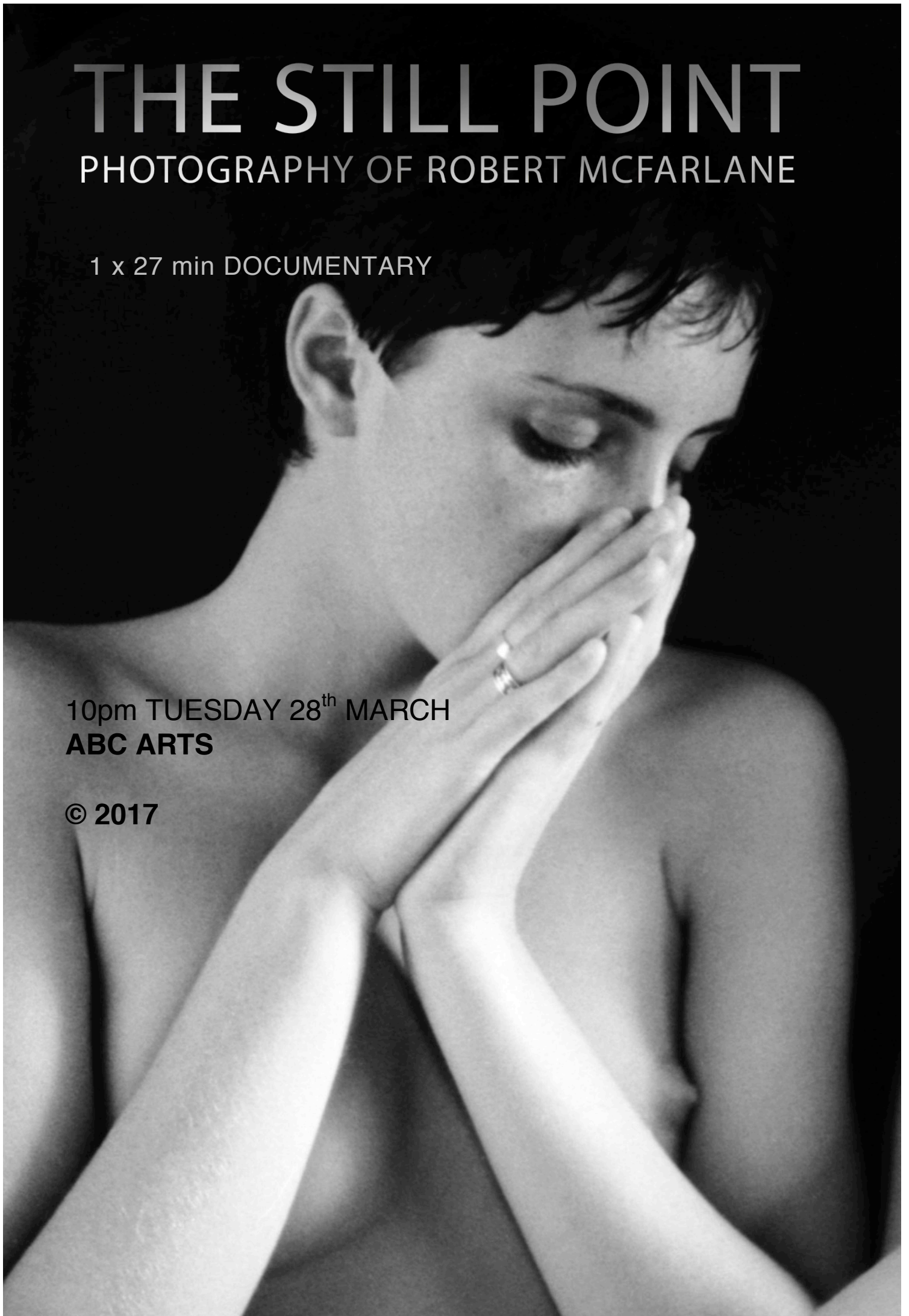
THE STILL POINT

PHOTOGRAPHY OF ROBERT MCFARLANE

1 x 27 min DOCUMENTARY

10pm TUESDAY 28th MARCH
ABC ARTS

© 2017



ONE-LINER

Spanning more than five decades, pioneering Australian photographer Robert McFarlane's work chronicles a changing nation with striking images of politics, performing arts and ordinary Australians.

SHORT SYNOPSIS

The Still Point explores the life's work of one of Australia's most respected and pioneering documentary photographers. Spanning five decades, McFarlane has put a mirror up to the changing face of Australia, providing a record of film and theatre during its cultural rebirth in the 1970's and 80's with images of Cate Blanchett, Geoffrey Rush and Judy Davis early in their careers, alongside political figures Bob Hawke and Gough Whitlam at times of upheaval. During the formative years of the Aboriginal rights campaign, McFarlane documented Aboriginal activist Charles Perkins in one of Australia's most iconic photos. His own personal journey is chronicled as he reveals the tragic impact of losing his young son. Combining iconic images with many unseen personal ones from his archive, *The Still Point* celebrates the artistic life of this important Australian photographer.

TECHNICAL SPECIFICATIONS

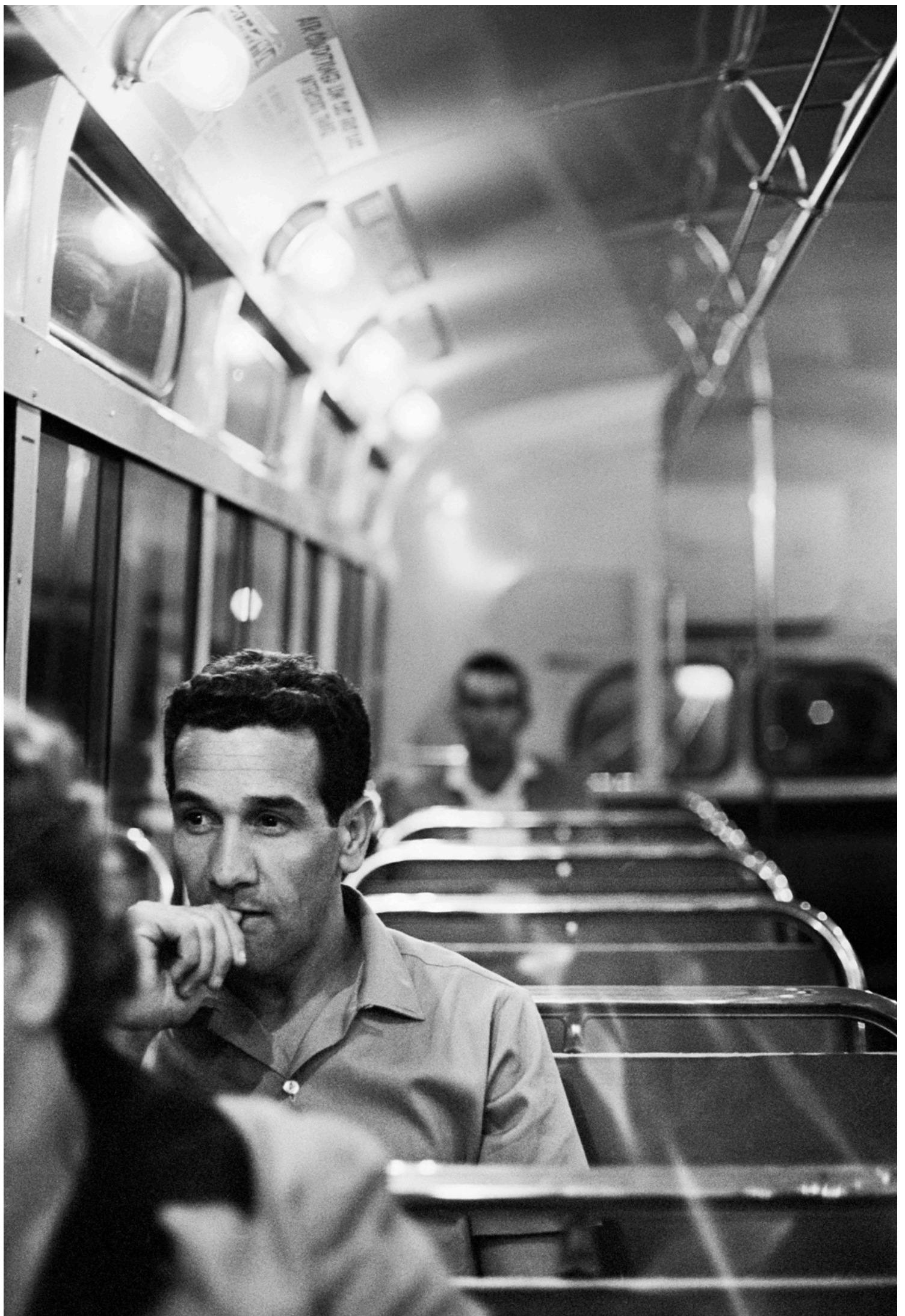
Genre:	Documentary
Duration:	27 mins
Aspect:	16:9
Language:	English
Release Format:	ABC ARTS
Release sound:	Stereo
Country of Origin:	Australia
Funded by:	Australian Broadcasting Corporation (ABC TV) & South Australian Film Corporation

Release Date: 10pm, Tuesday March 28, 2017

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Download High Res images: <http://bit.ly/2mBW354>



ONE PAGE SYNOPSIS

The Still Point explores the photographic work of one of Australia's most respected yet little known documentary photographers: Robert McFarlane. With a career spanning five decades, his work puts a mirror up to the changing face of Australian culture. The film follows the career and personal story of a photographer who has remained fiercely independent from mainstream media and who instead turned his lens to his passions of the performing arts (film and theatre), politics and the street.

McFarlane's photographs document working life and a changing Australian society. They are also a record of film and theatre during its cultural rebirth in Australia the 1970's and 80's with images of performers such as Cate Blanchett, Geoffrey Rush and Judy Davis alongside political figures such as Bob Hawke and Gough Whitlam.

The film launches us into a period of not only cultural change but social upheaval during the formative years of the Aboriginal rights campaign and McFarlane's documentation of Aboriginal activist Charles Perkins, as well as the anti- Vietnam war protest movement. McFarlane's images respect the subject and moment in time, giving voice to the everyday people he encountered through the lens and infusing the images with dignity and compassion.

The struggles of his role as a working photographer give a backdrop to the wider tragedy in McFarlane's life: the loss of his son Morgan.

Linking archive footage and images with interviews the film explores his important contribution to photojournalism and examines, through the intimacy of his observations, the sensitivity it takes to work in the space shared by photographer and subject. His images provide a window into the lives of others, documented without sentiment or nostalgia, where the real is more potent and intriguing than anything fabricated.

Following the personal pain that loss brings, McFarlane shows us through his photography what it is to appreciate the moment and to embrace the unexpected.



ABOUT ROBERT MCFARLANE

Robert McFarlane was born in Adelaide in 1942 and has been a documentary photographer for more than four decades, specialising in social issues and documenting performance in film and theatre, mostly within Australia. He worked in London from 1969 to 1973, freelancing for the Daily Telegraph Colour Magazine, Art and Australia NOVA and the Sunday Times Colour Magazine.

For the past twenty years Robert has written critically on photography for the Sydney Morning Herald and a number of magazines from B+W to the Bulletin, Art & Australia, the Financial Review Magazine and Good Weekend.

His photographs are held in the permanent collections of the Art Gallery of NSW, the National Gallery of Australia, the National Portrait Gallery, the National Library of Australia and numerous private collections.

Robert McFarlane has been married twice - to the artist Kate Burness and the theatre director Mary-Ann Vale. He has two children: Morgan (1974-1994) and Billy (1990-)

Robert is represented by the Josef Lebovic Gallery in Sydney.

His website is <http://www.robertmcfarlanephotos.com/>



DIRECTOR'S STATEMENT

MIRA SOULIO

When I first came across Robert McFarlane's work, I was immediately drawn to its subtlety, quality of light and strength. I had seen several of his well-known images as part of an exhibition, as well as in research I was undertaking for a documentary on street photography in Australia from the 1960s to the 1980s.

While I recognized that this photographer had made iconic images of some of Australia's best known figures in politics and the arts, it was not until I met Robert and undertook the task of assisting him with archival work for the National Library that I very quickly became aware of the richness and depth of his practice: the persistence, fierce independence and sensitivity with which he documented professionally and personally and the sheer extent and reach of his ability and interaction with his subjects.

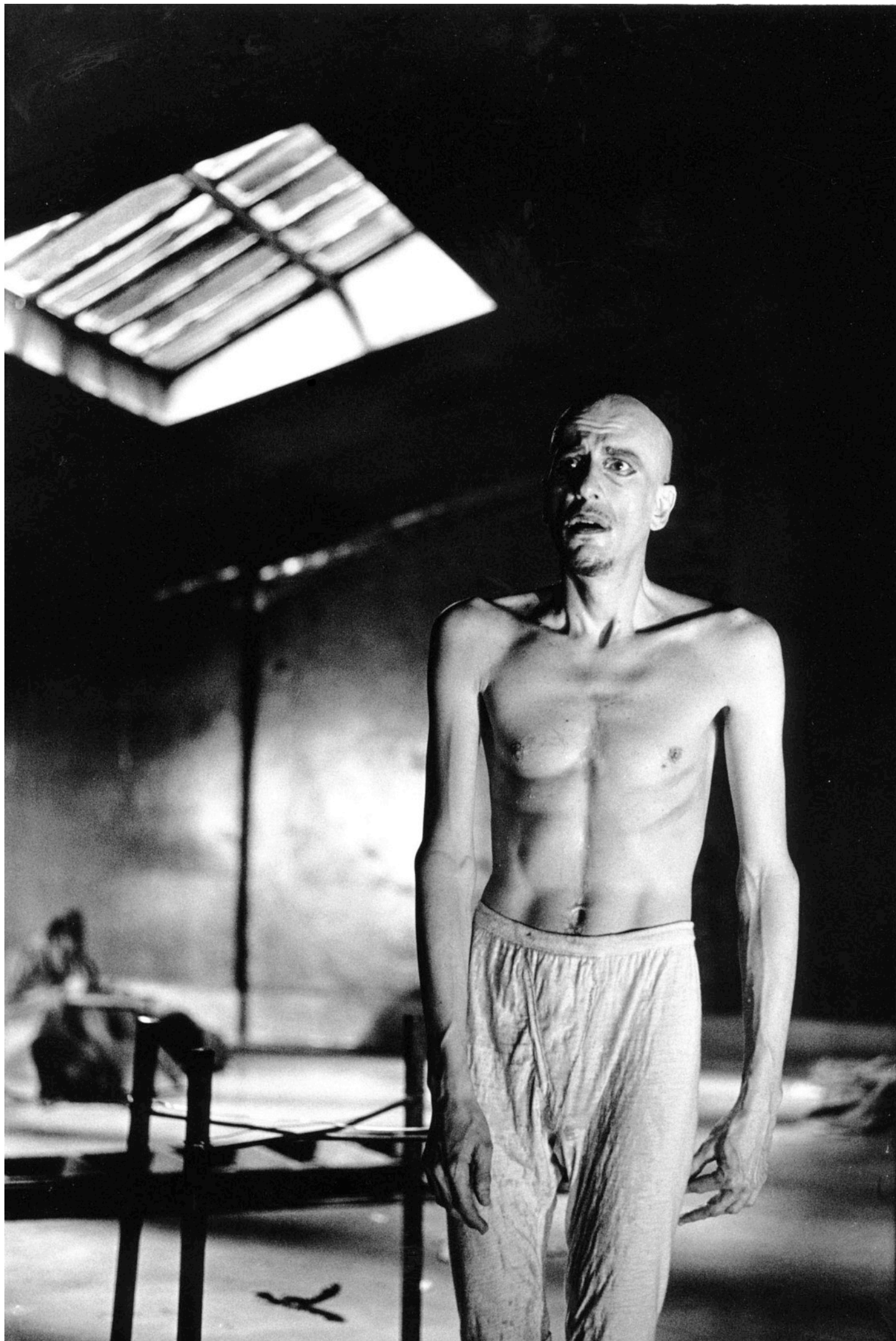
During the process of spending time looking through the hundreds of negatives produced over a fifty-year career, I knew I had to ensure that these images were seen by a wider audience - not only for their beauty and expressiveness, but for the stories they could tell us about ourselves.

Conversations with McFarlane about the nature of photography, his use of natural light and an awareness of time and its persistent flow, revealed a practice and life entwined completely in the act of work. Robert's own story, his unwillingness to be controlled or swayed in what he photographed, the lack of sensationalism in his images or the fact that financial gain or recognition was never a factor when photographing people, was apparent in pictures that did not manipulate and very gently captured the world.

For the past few years I have been working in collaboration with Robert to produce a film that will explore the inner realm of a photographer who has experienced tragedy and loss, yet continues on with generosity and insight, dedicated to documenting Australian life in order to reveal and appreciate the inner lives of others.

As a filmmaker I am drawn to telling stories about Australian artists as a way to combat the idea that art belongs in its own realm. I am interested in the practice and lives of artists, particularly photographers, because the medium is often seen as being removed from the lives of people, which it is not.

Through the making of *The Still Point* I'd like the audience to make a connection with the images and see part of their own lives and connections reflected in the world seen through the eyes of the photographer.



CREW BIOS

DIRECTOR

MIRA SOULIO

Mira Soulio is an independent filmmaker, camera operator and photographer. She has spent several years training in the film industry and completed an Advanced Diploma in Screen and Media (Cinematography) in 2012. She currently works as a freelance camera assistant and operator. Her first documentary was titled *The City, The Street*, and screened in 2012 at the National Gallery of Australia as part of events surrounding an exhibition on the work of photographer Carol Jerrems. Mira is currently developing a project with indigenous elder Tauto Sansbury in relation to women's stories and the impact of suicide on their lives.



PRODUCER

KATRINA LUCAS

Katrina has worked with diverse communities and individuals to produce and direct documentary films. Her work has screened on both big and small screens around the world, including SBS, ABC, NITV, Al Jazeera English, The Adelaide Film Festival and The Enable Film Festival at the UN Headquarters in New York. She recently completed an online documentary series for ABC iView about an all-girl pop group with disabilities.



EDITOR

DAVID SCARBOROUGH

David Scarborough is a South Australian based film and television editor who has been working in the film industry since 2009. In 2012 he gained his first television broadcast credit as editor of half-hour documentary *MeatWork*, which aired on ABC2. He was nominated for an ASE Guild award for editing the ABC three-part series *Hannah Gadsby's Oz* in 2014 and received a nomination the following year for the 6-part sci-fi ABC iView series *Wasteland Panda: Exile*.





THE STILL POINT CREDITS

Director
Mira Soulio

Producer
Katrina Lucas

Associate Producer
Gemma Salomon

Camera Operators
Hugh Freytag
Maxx Corkindale

Additional Camera
Jonathan Baker
Mira Soulio

Editor
David Scarborough

Story Consultant
Matt Bate

Edit Assist
Jack Smith

Online Edit
Alan Ryan

Sound Mix
Andrew Jobson

Title Design
Sam McKenzie

Music Composition
Lara Soulio
Sianna Lee

Additional Instrumentation
Paul Buynevic

Music Engineer
Jesse Lee

Additional Sound
Nicholas Steele

Special Thanks to
Robert McFarlane
Roger Scott
Rachel Perkins
Kate Burness
Stephen Dupont
B McGrath
Sarah Johnson
Robyn Archer
David Field
Christina Ferguson
Gael Newton

Thanks to
The McFarlane Family
Vicki Sugars, SAFC
Peter Craven
Lua Penrith
Erika Addis
Viron Papadopoulos
Tom Heuzenrouder
Leigh Kenyon
Josef Lebovic
Dani Tinker
Jacqui Dean
Gay Wallace
Alex Bishop-Thorpe
Adam Camporeale
Daniel Principe
David Tang
Jon Hoh
Liam Somerville
Jem Maloney
Laura Imbruglia
Edwina Stevens
Roberto Karas
Warren Collins
Danny Phillipou

Di Drew at NIDA
Julie Robinson at the Art Gallery of South Australia
Hayden Keenan at Smart Street Films
Jeffrey Smith at Contact Press Images
Chris Reid at Blanco Negro
Paul Atkins at Atkins Photo Lab
Judith Seeff at Sydney Theatre Company
National Gallery of Australia
Sonia Bible
Julie Byrne
Manuela Furci
Paul Atkins
Carolyn Johnson
Michael Clarkin
Pozible Supporters
Dave at Eagle Press Brompton
Mike Lim and Gavin Blake at CCP
Glenn at Elite Picture Frames
Ian Legget at Diamonds Photography
Camera House, Central Markets Adelaide
Complete Ute and Van Hire

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Permission for use of image of Charles Perkins granted by Rachel Perkins

Permission for use of images from 'Cherbourg: After 200 Years' granted by Warren Collins
and Cherbourg Community members

All archival footage courtesy of ABC

Additional Music

'Woods' by Fourteen Nights at Sea © 2015

Courtesy of Hobblededoy Records

'New Yorican' by The Máscaras © 2015

Courtesy of Needle Drop Co.

'God's Teeth' by This Will Destroy You © 2009

Courtesy of Hobblededoy Records

'Run Run – Instrumental' by Giants & Pilgrims © 2014

Courtesy of Giants & Pilgrims

'Warsaw Express' by The Pharoas © 2009

'Orkney (Instrumental) by Swimming © 2013

Courtesy of Swimming

Produced in association with

South Australian Film Corporation



South Australian Film Corporation

THE STILL POINT documentary PRESSKIT



and the **Australian Broadcasting Corporation**

Commissioning Editor
Mandy Chang

ABC EP
Sally Chesher and Jo Chichester

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