



Making Settler Cinemas

Film and Colonial Encounters in the United States, Australia, and New Zealand

Peter Limbrick

In *Making Settler Cinemas*, Peter Limbrick argues that the United States, Australia, and New Zealand share histories of colonial encounters that have shaped their cinemas in distinctive ways. Going beyond readings of narrative and representation, this book studies the production, distribution, reception, and reexhibition of cinema across three settler societies under the sway of two empires. Investigating films both canonical and overlooked, *Making Settler Cinemas* not only shows how cinema has mattered to settler societies but affirms that practices of film history can themselves be instrumental in encountering and reshaping colonial pasts.

"Beautifully researched and lucidly written, this book has the benefit of being both timely and also enduring as an historical analysis of a nexus of crucial, formative encounters, whose influence on politics and culture continue to be felt today."—Janet Walker, Professor of Film and Media Studies, UC Santa Barbara

"This far-reaching and breathtakingly layered analysis reconstructs complex circuits of film production enabled by settler colonialism, connecting the societies of Australia and New Zealand to the empires of Britain and the United States. After reading Limbrick on the production and screening of *The Seekers* among the Maori in New Zealand, it will be impossible to look at American Westerns in the same way . . . a must-read for those interested in colonial and transnational cinemas, media industry, global indigenous media, reception and ethnographic studies. A model of innovative historiography."—Priya Jaikumar, author of *Cinema at the End of Empire: A Politics of Transition in Britain and India*

"Limbrick has produced a rigorously transnational film history that demonstrates the cultural and economic interdependencies of colonies and colonizers and of the media industries produced by such geopolitical relations. After *Making Settler Cinemas*, we no longer can consider American cinema, or British, or that of any other country simply in national terms."—Eric Smoodin, Professor, Film Studies and American Studies, UC Davis and author of *Regarding Frank Capra: Audience, Celebrity, and American Film Studies, 1930-1960*

"Meticulously researched and engagingly presented, Limbrick's study provides a much-needed investigation of filmmaking practices in the settler colonial societies of the United States, Australia and New Zealand. Focusing on the period 1929-1954, *Making Settler Cinemas* offers a map of the transnational trafficking that conditioned the creation of films such as Merian C. Cooper's *The Four Feathers*, the Australian Westerns produced by Britain's Ealing Studios, and British and American films made in New Zealand . . . a significant and lasting contribution."—Jo Smith, Senior Lecturer, Media Studies Programme, School of English, Film, Theatre, and Media Studies, Victoria University of Wellington

Peter Limbrick is Assistant Professor in Film and Digital Media at the University of California, Santa Cruz where he teaches international cinemas. His publications have appeared in *Screening the Past*, *Cinema Journal*, *Camera Obscura*, and *Journal of Visual Culture*.

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