

Andrew Hurley

List of Publications by Year in descending order

Source: <https://exaly.com/author-pdf/821631/publications.pdf>

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papers

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2258059

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2053705

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#	ARTICLE	IF	CITATIONS
1	Whose Dreaming? Intercultural appropriation, representations of Aboriginality, and the process of film-making in Werner Herzog's <i>Where the Green Ants Dream</i> (1983). <i>Studies in Australasian Cinema</i> , 2007, 1, 175-190.	0.6	6
2	Three takes on intercultural film: Michael Edols' trilogy of Aboriginal films: <i>Lalai Dreamtime; Floating, Like Wind Blow 'em About</i> and <i>When the Snake Bites the Sun</i>. <i>Studies in Australasian Cinema</i> , 2008, 2, 73-93.	0.6	4
3	Leichhardt after Leichhardt. <i>Journal of Australian Studies</i> , 2013, 37, 537-543.	0.4	3
4	Farewell My Country? Hermannsburg, Gus Williams, and the Indigenised Heimatlied. <i>Journal of Australian Studies</i> , 2017, 41, 18-31.	0.4	2
5	Whistling the Death March? Listening in to the Acoustics of Ludwig Leichhardt's Australian Exploration. <i>Australian Historical Studies</i> , 2019, 50, 155-170.	0.3	2
6	From Aboriginal Australia to German autumn: on the West German reception of thirteen "films from Black Australia". <i>Studies in Australasian Cinema</i> , 2009, 3, 251-263.	0.6	1
7	Of Germanic eddies in the Black Atlantic: Electronica and (post-)national identity in the music of Freiwillige Selbstkontrolle (FSK) and in Thomas Meinecke's novel <i>Hellblau</i> (2001). <i>Journal of European Popular Culture</i> , 2012, 2, 65-79.	0.0	1
8	Remembering German-Australian colonial entanglement: an introduction. <i>Postcolonial Studies</i> , 2018, 21, 1-5.	1.0	1
9	Popular Music, Memory, and Aestheticized Historiography in a Minor Key: Einstürzende Neubauten's Lament for World War I's Dead. <i>Popular Music and Society</i> , 2021, 44, 93-106.	0.6	1
10	Love, Popular Music, and "Technologies of Gender" in Karen Duve's <i>Dies ist kein Liebeslied (This Is Not a Love Song)</i> . <i>Overload</i> , 2020, 0, 0-0.	0.2	0
11	"Jack of All Trades" or "Double Agent"? The German Popular Musician as Novelist. <i>Journal of Popular Music Studies</i> , 2013, 25, 127-153.	0.4	0
12	Leichhardt's bust, or how the explorer was rediscovered during the Cold War. <i>Continuum</i> , 2014, 28, 885-900.	0.9	0
13	Establishing Minimal Techno as Soundtrack to the Creative City: Hannes Strehl's Berlin Calling. Seminar - A Journal of Germanic Studies, 2015, 51, 315-332.	0.1	0
14	No Fixed Address, but currently in East Berlin: The Australian bicentennial, Indigenous protest and the Festival of Political Song in 1988. <i>Perfect Beat</i> , 2015, 15, 129-148.	0.3	0
15	Remembering Hermannsburg and the Strehlows in cantata form: music, the German-Australian past and reconciliation. <i>Postcolonial Studies</i> , 2018, 21, 113-129.	1.0	0
16	Reports, silences and repercussion: wondering about the ballistic biography of the Leichhardt gunplate. <i>Rethinking History</i> , 2020, 24, 543-560.	0.5	0
17	Hans Jürgen Pohland's <i>Toboy</i> (1961/62): Jazz, and the beginnings of Young German Cinema. <i>Studies in European Cinema</i> , 2010, 7, 193-207.	0.2	0
18	Experiencing "flow" in jazz performance. <i>IASPM Journal</i> , 0, 4, 124-125.	0.2	0

#	ARTICLE	IF	CITATIONS
19	German-Indigenous musical flows at Ntaria in the 1960s: Tiger Tjalkalyeri's rendition of "Silent Night", or what is tradition anyway?. Perfect Beat, 2015, 15, 7-21.	0.3	0
20	BEYOND THE SAKURA WALTZ Reflections on the encounter between German and Japanese jazz, 1962-1985. Perfect Beat, 2015, 8, 25-43.	0.3	0
21	"The greatest son of our <i>Heimat</i> " reading German Leichhardt's across the National Socialist era. Journal of Australian Studies, 2015, 39, 529-545.	0.4	0
22	Eerie Sounds, Then and Now: Listening in to Mid-Century Non-Indigenous Central Australian Soundscapes. Journal of Australian Studies, 0, , 1-16.	0.4	0