

# Andrew Hurley

## List of Publications by Year in descending order

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

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#	ARTICLE	IF	CITATIONS
1	Popular Music, Memory, and Aestheticized Historiography in a Minor Key: Einstürzende Neubauten's Lament for World War II's Dead. <i>Popular Music and Society</i> , 2021, 44, 93-106.	0.6	1
2	Reports, silences and repercussion: wondering about the ballistic biography of the Leichhardt gunplate. <i>Rethinking History</i> , 2020, 24, 543-560.	0.5	0
3	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
4	Remembering German-Australian colonial entanglement: an introduction. <i>Postcolonial Studies</i> , 2018, 21, 1-5.	1.0	1
5	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
6	Farewell My Country? Hermannsburg, Gus Williams, and the Indigenised Heimatlied. <i>Journal of Australian Studies</i> , 2017, 41, 18-31.	0.4	2
7	Establishing Minimal Techno as Soundtrack to the Creative City: Hannes Stähr's Berlin Calling. Seminar - A Journal of Germanic Studies, 2015, 51, 315-332.	0.1	0
8	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
9	German-Indigenous musical flows at Ntaria in the 1960s: Tiger Tjalkalyeri's rendition of "Silent Night", or what is tradition anyway?. <i>Perfect Beat</i> , 2015, 15, 7-21.	0.3	0
10	BEYOND THE SAKURA WALTZ Reflections on the encounter between German and Japanese jazz, 1962-1985. <i>Perfect Beat</i> , 2015, 8, 25-43.	0.3	0
11	"The greatest son of our Heimat" reading German Leichhardts across the National Socialist era. <i>Journal of Australian Studies</i> , 2015, 39, 529-545.	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	"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
14	Leichhardt after Leichhardt. <i>Journal of Australian Studies</i> , 2013, 37, 537-543.	0.4	3
15	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
16	Love, Popular Music, and "Technologies of Gender" in Karen Duve's <i>Dies ist kein Liebeslied</i> (This Is Not a Love Song). <i>Overland</i> , 2012, 45, 1-10.	0.2	0
17	Hans Jürgen Pohland's <i>Tobey</i> (1961/62): Jazz, Cinema, and the beginnings of Young German Cinema. <i>Studies in European Cinema</i> , 2010, 7, 193-207.	0.2	0
18	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

#	ARTICLE	IF	CITATIONS
19	Three takes on intercultural film: Michael Edols' trilogy of Aboriginal films: <i>Lalai Dreamtime; Floating, Like Wind Blow 'em About</i> "This Time"; and <i>When the Snake Bites the Sun</i> . <i>Studies in Australasian Cinema</i> , 2008, 2, 73-93.	0.6	4
20	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
21	Experiencing "flow" in jazz performance. <i>IASPM Journal</i> , 0, 4, 124-125.	0.2	0
22	Eerie Sounds, Then and Now: Listening in to Mid-Century Non-Indigenous Central Australian Soundscapes. <i>Journal of Australian Studies</i> , 0, , 1-16.	0.4	0