This international conference provides a vibrant and intellectually engaging platform for enquiry into new and recent transcultural debates on encountering Australia by exploring sites of contact, connection and exchange between Australia and the world, with a particular emphasis on Europe.

24th – 26th September 2014, Monash Prato Centre, Italy
Committee Members

Associate Professor Chandani Lokugé (Chair)
Associate Professor Maryrose Casey
Sharon Elliott (Conference Coordinator)
Professor Susan Kossew
Associate Professor Nathalie Nguyen
Dr Anna Poletti
Professor Kate Rigby
Professor Lynette Russell
Associate Professor Rita Wilson

Special thanks to:
Professor Marc Delrez (President, EASA)
Sarah Gore (Reception and Events Coordinator, Monash Prato Centre)
Dr Cecilia Hewlett (Director, Monash Prato Centre)
Bronwyn Lay
Chiara Minestrelli
Amber Orchard
Angela Tarantini
Jessica Trevitt
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KEYNOTE SPEAKERS

Franca Cavagnoli

Biography: Prof. Franca Cavagnoli has published two novels: *Una pioggia bruciante* (2000) – winner of the *Città di Cuneo* Award for First Novel – and *Non si è seri a 17 anni* (2007), as well as a volume of essays *Il proprio e l’estremo nella traduzione letteraria di lingua inglese* (2010). Her book on translation, *La voce del testo. L’arte e il mestiere di tradurre*, was published by Feltrinelli in 2012 (*Premio Lo straniero*). Her articles and reviews have been published in *Corriere della sera*, *Il manifesto*, *Diario*, *Linea d’ombra*. She has edited two collections of Australian short stories, *Il cielo a rovescio* (1950s-1990s) and *Cieli australi. Cent’anni di racconti dall’Australia* (1850s-1990s), in addition to the complete collection of Katherine Mansfield’s short stories. Feltrinelli also published her short story *Mbaqanga* in 2013. She lectures in Translation Studies at ISIT, *Università degli Studi di Milano* and *Università degli Studi di Pisa*. She is interested in Post-Colonial Studies (her primary areas of interest are Australia, South Africa and the Caribbean) and she has been working as a literary translator for leading Italian publishers (Adelphi, Feltrinelli, Einaidi) since 1987. She has translated, among others, works by Toni Morrison, Nadine Gordimer, Jamaica Kincaid, V.S. Naipaul, J.M. Coetzee and David Malouf. She was awarded the *Premio Fedrigoni* for literary translation in 2010 and the *Premio Gregor von Rezzori* for her new translation of *The Great Gatsby*.

Italian writers meet Australian writers: The responsibility of writers as translators

Abstract: In literary translation there is more that comes into play than just natural languages and cultural systems of reference. There are also the personal imaginary worlds of the author and of the translator. The question gets more complicated when the translator is also a published writer. Translator-writers have the great responsibility not to superimpose their own narrative language and world on the translated author’s. In other words, translator-writers should move, within themselves, in the cramped space between their own imagination and that of the author they are translating. This framezzo is an uncomfortable place in which to work, where to receive a concept of writing different from one’s own, where to face up to interpretants—one’s own and those of the writer being translated—that can differ and conflict. To translate is not to overinterpret, to adapt, or to appropriate what belongs to the Other. Translator-writers, therefore, should be careful not to assimilate the Other, or project on the Other their own idiosyncrasies, making their own writing dominant and the Other’s subaltern. The gesture of the translator-author should be authoritative, not authoritarian. Examples from the Italian translations of Christina Stead’s *Seven Poor Men of Sydney* (1934), Patrick White’s *Voss* (1957) and Peter Carey’s *Oscar and Lucinda* (1988) by writers Aldo Busi (Garzanti 1988), Piero Jahier (Einaudi 1965) and Mario Biondi (Longanesi 1990) will be provided to explore attitudes of authoritarian appropriation of the Other and of responsible and authoritative hospitality.
Biography: Romaine Moreton is from the Goernpil Jagara people of Stradbroke Island and the Bundjulung people of northern New South Wales. She was awarded a PhD from the University of Western Sydney in 2007. Her thesis, ‘The Right to Dream’ proposes an Indigenous philosophy of storytelling and embodied knowledge. She was recently appointed to the position of Research Fellow/Filmmaker in Residence in the School of Media, Film and Journalism at Monash University where she is investigating the historical and international dimensions of Australian Indigenous filmmaking. She is also currently working on a large scale, trans-media exhibition One Billion Beats, in collaboration with Campbelltown Arts Centre. This work reframes ethnographic material, and, through audience engagement, explores issues of contemporary transmedia storytelling and Indigenous cultural heritage preservation. Moreton is a celebrated poet and filmmaker. She has published over 100 poems, prose and short stories and two anthologies of her poetry, Poems from a Homeland (2012), Post Me to the Prime Minister (2004) and The Callused Stick of Wanting (1996). Her films Redreaming the Dark and Cherish were both selected for the fringe program at the Cannes Film Festival in 1998. A third film, A Walk With Words (2002), won the award for Best International Short Film at the World of Women Film Festival. She also wrote and directed the award-winning The Farm (2009), screened on ABC-TV in the ‘New Blak’ series and The Oysterman (2013) to be broadcast in 2014 as part of the ‘Flashblack’ series. Her transmedia work has been the subject of 14 works of criticism and a PhD thesis. In addition to performance work, she has been an invited speaker in university research seminars and conferences in Norway, New Zealand, Canada, UK, Italy and France. For more information, see:

http://www.anglistica.unior.it/content/indigenous-post-nostalgia-transmedia-storytelling-work-romaine-moreton

On Survivance: Indigenous filmmaking & the cadastral system

Abstract: Maps are a statement of power, and when the cadastral system was superimposed upon an Aboriginal landscape its presence incited conflicting cultural spatial and boundary conventions. Aboriginal people’s resistance to the grid was immediate. By engaging ‘in spatial practices that subvert the hegemonic ‘castral grid’’(Byrne 2003), Indigenous filmmakers continue to challenge the authority of the cadastral grid by producing narratives that attest to the ongoing relationship to place experienced by Aboriginal people. In this paper, I discuss the ways in which my films and others are not just stories of resistance; they are stories of survivance; of continuance, of reinstating Aboriginal peoples in a landscape in which we had once been rendered absent and/or silent.
Kim Scott

Biography: Kim Scott is a multi-award winning novelist. His most recent novel is *That Deadman Dance* (Bloomsbury). Kim edited *Best Australian Stories 2013* (Black Inc.) and is founder and chair of the *Wirlomin Noongar Language and Stories Project* which, among other achievements, has produced four English/Noongar language picture books (see [www.uwap.uwa.edu.au](http://www.uwap.uwa.edu.au) and [www.wirlomin.com.au](http://www.wirlomin.com.au)). He is the recipient of an Australian Centenary Medal and was the 2012 West Australian of the Year. A Fellow of the Australian Academy of the Humanities, Kim is currently Professor of Writing at Curtin University.

Where Have You Been?

Abstract: This paper will consider an Australian ‘Aboriginal’ literature and some of the literary possibilities deriving from an oral tradition intrinsically linked to a portion of the oldest continent on earth. It will address the potential role of regional languages and stories in the context of social identity and justice, an increasingly ‘global’ environment and English-language literature. The discussion will make specific reference to the southwest of Australia and the presenter’s own literary work.

Kim Scott is sponsored by the Monash University Vice-Chancellor and President’s Strategic Fund and EASA.
### CONFERENCE PROGRAM

**Wednesday 24th September 2014**

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<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>8.45am - 10.00am</td>
<td><strong>REGISTRATION</strong></td>
<td>Sala Caminetto</td>
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<tr>
<td>10.00am - 10.10am</td>
<td><strong>Conference Launch</strong></td>
<td>Room 2 Salone Grollo</td>
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<td><strong>Chair</strong>: Associate Professor Chandani Lokugé, Chair of Convening Committee</td>
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<td></td>
<td><strong>Welcome</strong>: Professor Rae Frances, Dean, Arts Faculty, Monash University</td>
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<td></td>
<td><strong>Conference launch</strong>: His Excellency, The Honourable Mike Rann, CNZM, Australian Ambassador to Italy, San Marino, Libya and Albania</td>
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<tr>
<td>10.10am - 11.25am</td>
<td><strong>Keynote Address: Kim Scott</strong></td>
<td>Room 2 Salone Grollo</td>
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<td><strong>Chaired by Chandani Lokugé</strong></td>
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<tr>
<td>11.25am - 11.45am</td>
<td><strong>Morning Tea</strong></td>
<td>Room 7 Main Bar</td>
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<tr>
<td>11.45am - 1.15pm</td>
<td><strong>Session 1.1 Australians in Europe 1</strong></td>
<td>Room 2 Salone Grollo</td>
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<td><strong>Chair</strong>: Brigitta Olubas</td>
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<td>1. Astrid Rasch: Coming Home? Travel to Britain in Australian End of Empire Autobiography</td>
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<td>2. Michael Ackland: On a Wing and a Piano: Murray Bail and the Enigma of Australian Identity</td>
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<td>3. Renate Brosch: Disillusionment with ‘Old Europe’ and Vernacular Cosmopolitanism in Recent Australian Fictions</td>
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<td>1.15pm - 2.15pm</td>
<td><strong>Session 1.2 Ecocritical Encounters</strong></td>
<td>Room 6 Sala Veneziana</td>
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<td><strong>Chair</strong>: Kate Rigby</td>
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<td></td>
<td>1. Arnaud Barras: Ecopoetic Encounters: Amnesia and Nostalgia in Alexis Wright's Environmental Fiction</td>
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<td>2. Cornelis Martin Renes: <em>The Swan Book or Swan song?</em> Tracing Alexis Wright’s songline into an uncertain future</td>
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<td>4. Lars Jensen: Diggers failing to become diggers: Mining as National Discourse</td>
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<td>1.15pm - 2.15pm</td>
<td><strong>Session 1.3 Languages and Cultures Across Generations</strong></td>
<td>Room 14 Sala Toscana</td>
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<td><strong>Chair</strong>: Rita Wilson</td>
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<td></td>
<td>1. Eliana Maestri: Exploring perceptions of Europe among second and third-generation Italian Australians</td>
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<td>3. Ruben Benatti: Cross-generational encounters in a ‘linguistic space’: Italian and dialect among Italian immigrants in Australia. The case of the film <em>Looking for Albirandi</em></td>
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<td>2.15pm - 3.45pm</td>
<td><strong>Session 1.4 Ecopoetics</strong></td>
<td>Room 2 Salone Grollo</td>
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<td><strong>Chair</strong>: Lars Jensen</td>
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<td>1. Kristen Wehner: Landmarks Gallery</td>
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<td>2. Rachel O’Reilly: The Gas Imaginary</td>
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<td>3. Kate Rigby: Pastoral Under Pressure: Towards a Postcolonial Ecopoetics in the Work of David Campbell</td>
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<td>2.15pm - 3.45pm</td>
<td><strong>Session 1.5 Translating Australia</strong></td>
<td>Room 14 Sala Toscana</td>
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<td><strong>Chair</strong>: Eliana Maestri</td>
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<td>1. Andreia Sarabando: Wombats in Macao: Translating Kit Kelen’s Poetry into Portuguese</td>
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<td>3. Rita Wilson: Made in Australia, Read in Italy: crime fiction in translation</td>
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<td>3.45pm - 4.05pm</td>
<td><strong>Session 1.6 Between Fact and Fiction</strong>&lt;br&gt;<strong>Chair: Renata Brosch</strong>&lt;br&gt;1. David Callahan: ‘A Better Grip’: Film, History and East Timor&lt;br&gt;2. Jenny Hocking: ‘Biography is a Cousin to the Novel’: Non-fiction and the Historical Imagination&lt;br&gt;3. Tony Moore: Translating and Reimagining Research Across Media and Audiences</td>
<td>Room 15 Sala Giochi</td>
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<td>4.05pm - 5.35pm</td>
<td><strong>Session 1.7 Exhibitions and History</strong>&lt;br&gt;<strong>Chair: Kristen Wehner</strong>&lt;br&gt;1. David Henry: Transcultural Dialogues: Contemporary Practice in Australian and European Museums&lt;br&gt;2. Eureka Henrich: Something for Everyone? Global Encounters with Australian Convict Heritage Sites Online&lt;br&gt;3. Gaye Sculthorpe: Encountering Indigenous Australia in The British Museum&lt;br&gt;4. Peter Kilroy: Cracks in the mask: Encountering Indigenous Australia in European Museums</td>
<td>Room 2 Salone Grollo</td>
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<td>5.40pm - 6.40pm</td>
<td><strong>WELCOME RECEPTION</strong>&lt;br&gt;<strong>Chair: Dr Cecilia Hewlett, Director Monash Prato Centre</strong>&lt;br&gt;<strong>Speakers</strong>&lt;br&gt;Senator Francesco Giacobbe, Italian Senate&lt;br&gt;Professor Rae Frances, Dean, Arts Faculty, Monash University&lt;br&gt;Professor Marc Delrez, President, European Association for Studies of Australia</td>
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<td>6.40pm - 7.30pm</td>
<td><strong>Dinner</strong></td>
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<td>7.30pm - 9.00pm</td>
<td><strong>New Directions in Indigenous filmmaking and performance: screenings and Q&amp;A</strong>&lt;br&gt;Presented by Romaine Moreton and Lou Bennett</td>
<td>Room 2 Salone Grollo</td>
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<td><strong>9.30am - 10.30am</strong></td>
<td><strong>Keynote Address: Romaine Moreton</strong></td>
<td>Chaired by Therese Davis</td>
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<td><strong>10.30am - 10.50am</strong></td>
<td><strong>Morning Tea</strong></td>
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<td><strong>10.50am - 12.20pm</strong></td>
<td><strong>Session 2.1 Re-Reading Australia’s Literary Heritage</strong></td>
<td><strong>Chair: Marc Delrez</strong></td>
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<td>1. Michael Jacklin: Narrating Early 20th Century Spanish Migrant Memories: Autobiography and Community History of a Spanish Settlement in Western Australia</td>
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<td>2. Tuan Ngoc Nguyen: Vietnamese Literature in Australia: Politics and Poetics of Diaspora</td>
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<td>4. Wenche Ommundsen: Diasporic conversations: Language, readership and politics in Chinese Australian writing</td>
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<td><strong>Session 2.2 Seeing Australia</strong></td>
<td><strong>Chair: Helen Gilbert</strong></td>
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<td>1. Kevin Foster: PIX Goes to War</td>
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<td>2. Lisa French: Crawford Productions and Europe, an untold history</td>
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<td>3. Roser Bosch i Darné: Mapping Australian Indigenous Arts in Europe. European discourses on Australian Indigenous Aboriginality(es) through Acrylic Painting exhibitions from the Central Desert</td>
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<td><strong>Session 2.3 Transcultural Australia: Writing the Past</strong></td>
<td><strong>Chair: Rae Frances</strong></td>
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<td>1. Antonella Riem Natale: Birdcages, Clocks, Piazzas and Terrorists: Child’s Play by David Malouf</td>
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<td>3. Stefano Mercanti: Re-storying the Past, Re-imagining the Future in Adib Khan’s Homecoming</td>
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<td>4. Caterina Colomba: A Re-examination of Australian History through Rodney Hall’s The Second Bridegroom</td>
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<td><strong>Session 2.4 Women, Land, Indigenous Culture</strong></td>
<td><strong>Chair: Maryrose Casey</strong></td>
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<td>1. Ali Clark: Encountering Aborigines: Mary Montgomery Bennett, Jessie Litchfield and the Aboriginal Rights Movement</td>
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<td>2. Belinda Smaill: Understanding the Film Producer as Cultural Innovator: Bridget Ikin and Australian Women’s Screen Culture</td>
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<td>3. Nicoletta Brazzelli: Following tracks across the Australian desert: Robyn Davidson’s physical and textual journey</td>
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<td><strong>12.20pm - 1.20pm</strong></td>
<td>Lunch</td>
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<td><strong>1.20pm - 2.50pm</strong></td>
<td><strong>Session 2.5 Performing Australia 1</strong></td>
<td><strong>Chair: David Callahan</strong></td>
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<td></td>
<td>1. Jakelin Troy and Douglas Marmion: Ca-rab-ba-ra: not just another song and dance about post colonialism</td>
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<td>2. Mitchell Rolls: It’s not so Black and White: Australia’s Changing Demographics and Aboriginal Affairs</td>
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<td>3. Therese Davis: Locating The Sapphires: transnational and cross-cultural dimensions of an Australian Indigenous musical film</td>
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<td><strong>Session 2.6 Transitive Conversations</strong></td>
<td><strong>Chair: Martin Renes</strong></td>
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<td></td>
<td>1. Bill Ashcroft: Transitive Nation</td>
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<td>2. Alison Broniowski: Been there, done that: Asian Australian fiction in the Asian Century</td>
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<td>3. Chandani Lokugé: Mediating literary borders between Australia and Sri Lanka</td>
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</table>
Session 2.7  International Association for Australian Studies Panel
Chair: Kevin Foster
1. Marguerite Nolan: Reading Sarah Thornhill: Authenticity, Reflexivity and ‘vernacular criticism’
2. Noah Riseman: Trailblazer, Quiet Achiever, or Follower in LGBTI Defence Policy? The Australian Reforms to LGBTI Military Service, 1992
3. Catherine Dewhirst: Italy’s Diaspora Colonialism in Australia: Italian Migrant Interpretations of the Citizenship Debate, 1880-1915

Session 2.8  Encounters of War And Peace: Australian-European Dialogues of Politics and Environment in the 20th Century
Chair: Kate Rigby
1. Chris McConville: Central European modernism and the Australian landscape
2. Astrid Mignon Kirchhof: Women Activists in the International Anti-Nuclear Movement
3. Joseph Cheer & Irina V. Herrschner: Revisiting German ‘Colonial Guilt’: Perspectives from Oceania

2.50pm - 3.10pm  Afternoon tea

3.10pm - 4.40pm  Session 2.9  Post/Colonial Encounters
Chair: Bill Ashcroft
1. Maria Nugent: Encountering Australia’s colonisation through ‘Imperial Eyes’
2. Martin Staniforth: ‘Strangers in a Strange Land’: Exiles, Travellers and Early Encounters
3. Sabrina Vetter: Aboriginal and English Sexuality and Erotica: A post-colonial encounter

Session 2.10  Contemporary Literary Encounters
Chair: Janet Wilson
1. Barbara Schmidt-Haberkamp: ‘Emerging in the eyes of a perfect stranger’: the ethics of representing refugees in recent Australian and NZ fiction
2. Jessica Trevitt: ‘Interference in the lines of flight’: A Translational Approach to a French–Australian Encounter
4. Nataša Kampmark: The Serbian Thought Far Away – Literary Efforts of Serbian Post-WWII Diaspora in Australia

Session 2.11  Asian Encounters
Chair: Marguerite Nolan
1. Anne Collett: Australia in Asia, Asia in Australia: how might teaching Australian multiculturalism in Japan be relevant to teaching Australian Studies in Italy today?
2. Hong Chen: 30 Years of Australia Studies in China.
3. Li Hui The Issue of Self-concept: Perceptions of Chinese Student Teachers about Their Roles in Australia

Session 2.12  Encountering Place and People
Chair: Anne Brewster
1. Maria Elena Indelicato: Aboriginal-Italian families: encountering a history of love and labour in North Queensland
2. Victoria Grieves: Encountering the World at Home: Global Ethnicity and the Aboriginal Family
3. Jessica White: ‘The Native Seeds of Augusta’: Georgiana Molloy’s botanical encounters in 19th Century south west Western Australia

4.45pm – 5.00pm  Book Launch: Oodgeroo Noonuccal: con ‘We are Going’ (Università degli studi di Trento, 2013), edited by Francesca Di Blasio and Margherita Zanoletti. (Refreshments provided)
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| 5.00pm - 5.45pm | **Poster presentations**  
(Refreshments provided)  
1. Matteo Dutto: Dangerous Histories: Australian Indigenous Resistance Leaders in Film, Literature and Theatre  
2. Jessica Maufort: Trees that ‘grow on you’: An Ecocritical Reading of Murray Bail’s *Eucalyptus*  
3. Alice Michel: Women in Colonial Australia: Mary Fortune’s *Dora Carleton*  
4. Jacqueline Sklavos: Reading the nation: Exploring the role of Australian migration literature  
5. Daniella Trimboli: Difference and disjunctures: Negotiating affective economies on the borders of contemporary Australian art practice | Sala Biliardo            |
| 7.00pm – 7.30pm | Tour of Conservatorio San Niccolò Private Catholic School                                                      |                        |
| 7.30pm      | Conference Dinner  
Conservatorio San Niccolò Private Catholic School                                                            |                        |
**Friday 26th September 2014**

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<tr>
<th>Time</th>
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<tr>
<td>9:00am - 10:00am</td>
<td><strong>EASA Annual General Meeting</strong></td>
<td>Room 14 Sala Toscana</td>
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<tr>
<td>10:00am - 11.30am</td>
<td><strong>Session 3.1 Migrant Voices</strong>&lt;br&gt;<strong>Chair: Frank Schulze-Engler</strong>&lt;br&gt;1. Andrea F. Szabó: Traveling on Eyre Road: ‘The Jack Randa Hotel’&lt;br&gt;2. Giovanni Messina: Redefining Australia through Casella’s Sicily in <em>The Sensualist</em>&lt;br&gt;3. Sophie Koppe: Tackling unemployment in Europe: Lessons from Australia?</td>
<td>Room 6 Sala Veneziana</td>
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<td><strong>Session 3.2 Performing Australia 2</strong>&lt;br&gt;<strong>Chair: Tony Moore</strong>&lt;br&gt;1. Angela Tiziana Tarantini: Transcultural conversations in practice: translating David Mence’s plays into Italian&lt;br&gt;2. Chiara Minestrelli: ‘Act local, Think global’: Australian Indigenous youth promoting transnational dialogue through Hip Hop&lt;br&gt;3. Stephen Morgan: To assimilate the spirit: Harry Watt and the arrival of Ealing Studios in Australia</td>
<td>Room 14 Sala Toscana</td>
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<td>11.30am - 11.50am</td>
<td>Morning Tea</td>
<td>Room 7 Main Bar</td>
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<td>11.50am - 12.50pm</td>
<td><strong>Keynote Address: Franca Cavagnoli</strong>&lt;br&gt;Chaired by Rita Wilson</td>
<td>Room 2 Salone Grollo</td>
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<td>12.50pm - 1.50pm</td>
<td>Lunch</td>
<td>Room 7 Main Bar</td>
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<td><strong>Session 3.5 Performing Australia 3</strong>&lt;br&gt;<strong>Chair: Katherine Russo</strong>&lt;br&gt;1. Helen Gilbert: Diplomacy at Large: Indigenous Interventions, Cultural Capital and the European Stage&lt;br&gt;2. Maryrose Casey: Visitors and the visited: touring sportsmen and Aboriginal Australian performance in the late nineteenth and early twentieth centuries&lt;br&gt;3. Franca Tamisari: Meeting and Encountering: Looking for the ‘Aboriginal Experience’ in Australian Tourism</td>
<td>Room 6 Sala Veneziana</td>
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<td><strong>Session 3.6 Encountering Others</strong>&lt;br&gt;<strong>Chair: Dolores Herrero</strong>&lt;br&gt;1. Donna Coates: No Hell Like Peacetime: The Representation of War Brides in Contemporary Australian Fictions by Gail Jones, Simone Lazaroo, and Helen Heritage&lt;br&gt;2. Janet Wilson: Encountering the ‘other’&lt;br&gt;3. Jaroslav Kušnír: Expatriate Communities: Europe, Australia, and Transcultural Conversations in <em>The Conversation</em>&lt;br&gt;4. Claudia Novosivschei: The Hessian Bag or Others’ Stories in Peter Carey’s <em>Illywhacker</em></td>
<td>Room 15 Sala Giochi</td>
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<td>3.20pm - 3.40pm</td>
<td>Afternoon tea</td>
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| 3.40pm – 5.00pm | **Encountering Writers**  
Chair: Lars Jensen  
1. Kim Scott: Reading from his work  
2. Simone Lazaroo: Reading from ‘The Most Isolated City in the World,’ a short story cycle exploring a contemporary Australian woman tourist in European cities.  
3. Bronwyn Lay: Translating everyday expatriate mourning: My exceptional home  
| 5.00pm – 6.00pm | **Respondents panel**  
Participating Chair: Rae Frances  
Kate Rigby  
Bill Ashcroft  
Marc Delrez  
Renate Brosch  
Vote of thanks: Rita Wilson & Chandani Lokugé | Room 2 Salone Grollo |
Transitive Conversations

Like most former colonies Australia has produced a firmly bordered concept of the nation, cemented by a white masculinist nationalism that has occluded the multiplicity of its cultural connections and the cultural diversity of its population. This panel seeks an alternative understanding of an Australia beyond its national mythology. Taking a cyclic trajectory, it moves from a concept of the nation as itself a transnation, to a perception of its transnational connections through literature, focusing on Sri Lanka, and then returns via the topic of Asian-Australian writing to question whether such hyphenated writing might have been superseded. The ‘transnation’ suggests that transitive connections are not only transnational but operate within the bordered nation state in ways that are hidden in the usual formulations of ‘Australian Literature’. Given the cultural diversity and global connectivity of Australian writing the categorization of the literature into areas such as ‘multicultural’, ‘migrant’ or ‘Asian’, which confirm white writing as the norm, might now be dispensed with in favour of a conception of Australia and its writing as already long involved in transitive conversations.

Participants:
- Bill Ashcroft
- Alison Broinowski
- Chandani Lokugé

Re-Reading Australia’s Literary Heritage

This panel reports on research currently under way for an Australian Research Council Discovery project, in which researchers at the University of Wollongong, the University of Sydney and Victoria University investigate Australian writing in Chinese, Arabic, Vietnamese and Spanish. The overall aim of the project is to chart new directions for thinking about the relationship between local and global cultural production, shaping while at the same time interrogating the category of the national.

Participants:
- Michael Jacklin
- Tuan Ngoc Nguyen
- Nijmeh Hajjar
- Wenche Ommundsen
Transcultural Australia: Writing the Past

Inspired by the seminal anthropological and socio-cultural work of Riane Eisler (http://www.partnershipway.org/), the Partnership Studies Group (PSG) is an active international community of scholars based at the University of Udine, which investigates the possible configurations of a partnership paradigm within contemporary world literatures.

The research draws upon non-binary and trans-disciplinary paradigms in order to foster harmonious understanding and relations of reciprocity rather than domination among different cultures (http://all.uniud.it/?page_id=195).

Participants:
- Antonella Riem Natale
- Maria Renata Dolce
- Stefano Mercanti
- Caterina Colomba

Encounters of War and Peace: Australian-European Dialogues of Politics and Environment in the 20th Century

This panel examines diverse Australian and Germanic narratives of war, peace and the environment across the twentieth century. Overall, the two world wars dominate the thematic discourse of the Australian-German encounter. Wartime encounters however both draw on and initiate other entanglements, in colonialism, peace movements and environmental activism. An unheralded aspect of the Australia-Germany encounter is the respective and overlapping histories of colonisation and environmental exploitation in the southwestern Pacific, especially before and after World War 1. Premonitions of the disaster of World War II brought the modernism of Germany and of a wider Central Europe to bear on the Australian landscape. The use of atomic weapons by which the war in the Pacific came to an end, but which continued to be tested in both the Pacific and Australia itself, gave rise to anti-nuclear movements in both Australia and Germany. The panel will explore some of these wider connections, for which wartime encounters are a significant but not all-encompassing theme.

Participants:
- Chris McConville
- Astrid Mignon Kirchhof
- Joseph Cheer and Irina V. Herrschnner
**Between Fact and Fiction**

This panel is fundamentally interdisciplinary, exploratory and topical and spans two of the identified conference themes: ‘narrative and performative encounters’ and ‘documentary encounters’.

This panel proposal problematizes form, style and medium in the various tellings of history – academic, popular, filmic and literary. In particular, the panel members will consider the relationships between fact, fiction and form in the representations of history. Kate Grenville's *The Secret River*, an otherwise typical historical novel re-presented by some as ‘a new form of history writing’ has generated significant interest in the broad parameters of this topic, as have the works of Dr Cassandra Pybus and Professor Inga Clendinnen among many.

In considering these issues the panel will ask: What is the relationship between fact and fiction in historical text and film? Is there a place for the techniques of fiction – character, plot, narrative, dialogue and dramatic reconstruction – in historical literary and documentary non-fiction and biography? How effective are academics at translating their research into more accessible genres such as literary non-fiction, biography, literary essays, even fiction, and non-textual media such as radio and television documentary, cinema and online resources? Finally, is it possible to popularise historical scholarship, to reposition the product of academic research away from the quiet gaze of the academy and into a more mainstream, dynamic and creative popular space, while also remaining firmly based in empiricism?

This panel will hear from three scholars who consider, and at times work across, these genres and boundaries and whose published peer research also appears in more creative forms of literary and filmic non-fiction - notably biography, narrative history, film and television documentary.

**Participants:**

- David Callahan
- Jenny Hocking
- Tony Moore
On a Wing and a Piano: Murray Bail and the Enigma of Australian Identity

Abstract: Much of Murray Bail’s fiction has been concerned with how Australians interact with the wider world, and with what this reveals about antipodean identity and the Europeanized other. This paper concentrates on two key moments in the author’s career: the fabulously inventive and hilarious Homesickness, with which Bail established his name, and his two most recent and complementary accounts of Australian-European interaction, The Pages and The Voyage. In Homesickness Australian identity and Old World achievements are interrogated by means of a group of antipodean tourists who ricochet around the globe, avidly noting foreign foibles and unconsciously revealing their own. The paper focuses in particular on Bail’s awareness of Australian failings and lack of innovation, arguing that this critical verdict is in part ameliorated by its place in an encyclopedic anatomy of the deeply disturbing human condition. The second part of the paper deals with how these issues receive expansive treatment in his two most recent novels. A principal concern in both works is the issue of the possibility of Australian insight and innovation, and the difficulties which these will encounter in gaining wider acceptance. Again Bail’s depictions are replete with ambiguities, ambivalence rather than clearcut conclusions is his dominant mode. Nevertheless these novels, as the paper argues, chart an increasing affirmation of Australian potential and the emergence of a distinctive local identity, far superior to the hapless antipodean archetype depicted in Holden’s Performance. In addition, these works dramatize the impediments as well as the inspiration provided by Old World attitudes, and hint at certain local qualities, born of antipodean conditions, that might remake the Great Australian Ugliness as well as genuinely energize an effete and self-satisfied Old World.

Biography: Michael Ackland is the inaugural Colin and Margaret Roderick Professor of English at James Cook University, Townsville. Author of numerous critical monographs, biographies and editions, his publications in Australian Studies extend from the colonial period through to contemporary writing. Most recently he has published the first book-length study of Murray Bail (The Experimental Fiction of Murray Bail [Cambria Press, 2012]). He is currently researching Christina Stead’s response to the socialist heritage.
Ali Alizadeh

An Australian Vampire in Venice: Event and Obscurity in Christos Tsiolkas’s 
*Dead Europe*

**Abstract:** The international success of Christos Tsiolkas’s 2008 novel *The Slap* has established him as one of Australia’s most significant contemporary writers. Despite the novel’s inclusion of candid socio-cultural commentary in its melodramatic schema, its overall discourse could be seen as conciliatory and affirmative apropos of the tensions and contractions of contemporary Australia. *The Slap* offers, in other words, an ultimately positive – if not altogether tranquil – perspective on the challenges of love, marriage and parenting in a contemporary multicultural, late capitalist society. Tsiolkas’s earlier, 2005 novel *Dead Europe*, however, provides a far less sanguine view of the inherent ideological crises of both Australian society, as a purportedly successful multicultural nation, and of Europe, as a supposedly democratic, pluralised space. By evoking and performing the spectres of Antisemitism and Fascism through the point of view of a European-Australian man’s harrowing, transgressive experiences in a number of key European cultural sites, Tsiolkas presents an unsettling, astonishingly bleak and potentially radical alternative to the ideologically safe premise of most contemporary fiction. By drawing on a number of themes from philosopher Alain Badiou’s theory of subjectivity, this paper will provide an analysis of a scene from *Dead Europe* in which the Australian protagonist visits the Venetian Ghetto.

**Biography:** Ali Alizadeh is a lecturer in Literary Studies and Creative Writing at Monash University. His books include *Transactions* (2013), *Ashes in the Air* (2011) and *Iran: My Grandfather* (2010). He is currently working on a novel about Joan of Arc.
Bill Ashcroft

Transitive Nation

Abstract: The rise in Global mobility at the same time as state borders have become ever more hysterically protected, has interested postcolonial cultural critics for some time. Australianists have begun to investigate Australia’s place in this scene of border crossing and mobility, both in terms of the crossing of Australia’s own borders and the transnational identity of Australian writing. This paper proposes a different way of approaching this issue, for if we distinguish the nation from the state we discover that mobility and border crossing are already features of the phenomenon we call the nation. To this end I propose the concept of the Transnation, which is the fluid, migrating outside of the state that begins within the nation. This internal border crossing raises the question: Where is home? To answer this I deploy the utopian philosophy of Ernst Bloch to demonstrate varieties of the concept of Heimat in Australian literature beyond any idea of the nation. The discussion will analyse various kinds of works, not just those of recognisably ‘multicultural’ or ‘migrant’ writers, to show that the transitive nature of the Australian nation has been amply demonstrated in Australian writing.

Biography: Bill Ashcroft is a renowned critic and theorist, founding exponent of post-colonial theory, co-author of The Empire Writes Back, the first text to examine systematically the field of post-colonial studies. He is author and co-author of sixteen books, variously translated into six languages, over 160 chapters and papers, and he is on the editorial boards of ten international journals. He holds the position of is an Australian Professorial Fellow at the University of NSW.
Arnaud Barras

Ecopoetic Encounters: Amnesia and Nostalgia in Alexis Wright's Environmental Fiction

Abstract: The insular nature of Australia means that historically Europeans first encountered the continent from the sea. In *Carpentaria* (2006) and *The Swan Book* (2013), Alexis Wright reimagines European encounters with Australia from an Aboriginal and environmental perspective. I will argue that through the Stranger-figures of Elias Smith, who is left amnesic after surviving a shipwreck during a cyclone, and Bella Donna, who seeks refuge in the nostalgia of swan stories after the disappearance of her native lands due to climate change, Wright shows that encountering Australia is twofold, both narrative and experiential, poetic and ecological. Indeed Elias's encounter is extremely violent and results in a loss of personal (hi)story, whereas Bella Donna's encounter is characterized by slow violence and results in a profusion of stories. Through this clever play of contrast, Wright draws the reader's attention to the interweaving of language and experience. She shows that encountering Australia is an ecopoetic process that takes place in a storied world. In this world, journeys of migration, transformations of the Environment and stories of travelling are irremediably entangled. In *Carpentaria* and *The Swan Book*, Stranger-figures allow European readers to rediscover the Australian continent and, in the process, their ecopoetic self.

Biography: Arnaud Barras is a PhD candidate at the University of Geneva, Switzerland, where he works as a teaching assistant in contemporary literatures. In 2013 Arnaud obtained a 1-year mobility fellowship from the Swiss National Science Foundation to study the history of environmental ideas at the Australian National University in Canberra, Australia. Arnaud's research interests lie in the postcolonial representations of the relationship between organism and environment. His doctoral thesis draws on history, ecology, anthropology, and reader-response theory to study metafictional representations of the organism-environment process in the work of Rudy Wiebe, Amitav Ghosh and Alexis Wright.
Ruben Benatti

Cross-generational encounters in a ‘linguistic space’: Italian and dialect among Italian immigrants in Australia. The case of the film Looking for Alibrandi

Abstract: The aim of this paper is to highlight some of the features of the Italian language spoken by different generations of migrants, with special focus on the Italian community in Australia as depicted in the well-known film Looking for Alibrandi (2000), which features three women who represent three generations of Italian immigrants.

Starting from De Mauro’s concept of spazio linguistico (1982) and moving on to some sociolinguistic theories (Berruto 1987, Labov 1972), I wish to show the different use of the Italian language by the three different generations of migrants. The different kind of Italian, including dialect, spoken by the Italian community and their reciprocal relations highlight the struggle, and either the success or failure, to integrate into Australian society. With some examples from the film I will outline the different situations in which English, Italian or dialect are chosen, to show different perceptions of the country of origin by the grandmother, who migrated to Australia from Sicily as a young woman, and her daughter and her niece, both born in Australia.

From a cultural point of view, the Italian traditions represented in the film are seen as a way to preserve the identity of the Italian community, but from a linguistic point of view, the use of broken Italian reveals the fracture between the Italian culture in Australia and at ‘home’, a fracture epitomised in cross-generational and transcultural encounters.

Biography: Ruben Benatti obtained an MA in Linguistics (2002) at the Università degli Studi del Piemonte Orientale Amedeo Avogadro in Vercelli (Italy), and a PhD in Linguistics and Italian Language Teaching to Foreigners (2006) at the Università per Stranieri in Siena (Italy). He was researcher in Linguistics at the Università degli Studi del Piemonte Orientale Amedeo Avogadro in Vercelli (Italy) in 2008 and 2009, and has published articles in journals of linguistics.

He has held courses of Neurolinguistics and Language Teaching at the Università degli Studi del Piemonte Orientale Amedeo Avogadro in Vercelli (Italy), and has taught Italian to foreigners in many universities in Italy, and Italian Institutes of Culture abroad. He is also a certified CILS examiner (Certificazione di Italiano come Lingua Straniera – Certificate of Italian as Foreign Language).
Roser Bosch i Darné

Mapping Australian Indigenous Arts in Europe. European discourses on Australian Indigenous Aboriginality(es) through Acrylic Painting exhibitions from the Central Desert

Abstract: 2014 is the 25th anniversary of the landmark exhibition Magiciens de la Terre, and so, of the ground painting, Yarla (1989), done for the occasion by the 6 Warlbiri artists from Yuendumu. 2014 is the 20th anniversary of the pioneering European touring exhibition Aratjara. The art of the first Australians (1993-1994), as well. Both initiatives are slightly connected, and since them more than 100 temporary exhibitions have been held in European museums showing - exclusively or not - Desert acrylics. While presenting and settling in the European map several of the main exhibiting initiatives of Aboriginal Acrylics from the Central and Western Deserts (cross-country, cross-nation, cross-time), the paper explores the main changes and continuities the exhibitions and the related discourses underwent during these 20-25 years-process. The paper reads acrylic exhibitions as intercultural zones, or arenas for intercultural dialogue and encounter. Due to this reason, the paper focuses on the analysis of these exhibitions as contexts where Aboriginality(es) is (are) build up. The main goal of the paper is not only the analysis of Aboriginality discourses built up in these exhibitions but also the process of mapping these initiatives in Europe. This second objective allows a better understanding of where and in which sort of museums intercultural encounters with Aboriginal Australia have been taking place in Europe.

Biography: Roser Bosch i Darné graduated in 2006 in Humanities at the Pompeu Fabra University, Barcelona. The same year she earned a governmental fellowship (AGAUR FI) to start a PhD in Humanities (Art, Literature and Philosophy) at Pompeu Fabra University. Since 2009 she is teaching as Associate Professor at Pompeu Fabra University (courses on Indigenous Arts and European Modern Art). She is currently a visiting scholar at Universidad Autónoma de Madrid (January-June 2014). She is part of a research group on Primitivism and Indigenous Arts at Pompeu Fabra University, and has participated in several official research projects funded by the Spanish government (2009-2013). Her thesis and research –to be finish at the end of 2014- is focused on the developments and changes of the Central and Western Desert acrylic discourses and presentation in European collections and temporary exhibitions.
Nicoletta Brazzelli

Following tracks across the Australian desert: Robyn Davidson’s physical and textual journey

Abstract: In 1977, Robyn Davidson travelled from Alice Springs across 2,700 kilometres of Australian desert to the Indian Ocean, alone with her dog and four camels. On the one hand, Davidson’s journey is an exploit in the tradition of Victorian women explorers; on the other, it is a means to go beyond the alienation of modern urban existence and seek fulfillment in close harmony with the natural world. Testing her physical and emotional resources, Davidson crosses half of Australia on foot, coming to understand the desert, the rhythms of traditional Aboriginal society and herself. Davidson’s travel account, Tracks, published in 1980, includes feminist, environmentalist and postcolonial issues.

From the beginning of her narrative, Davidson clearly points out the strong gender and race limits established around both the physical and textual desert. Challenging the realm of male mythology, Davidson denounces the racism upon which dominant versions of Australian desert culture are built. Davidson’s first negotiation with the incommensurate site of desert space occurs early on in her narrative. The woman traveller is paralysed at the vastness of the desert. In her attempt at reading the desert’s spatial legacy, she positions herself not as an observer, but as a participant, a component of the desert space. Davidson plots a new track, conceiving a space that the community of non-Aboriginal Australians can inhabit. * The crucial question is whether, by trying to see through Aboriginal eyes, and to get back to a primitive idea of nature, the traveller is able to escape the history of Western approaches to nature. She penetrates this desert space accompanied by Eddie, an Aboriginal whose relationship with nature is radically different from hers. He is a descendant of the ‘dream-time heroes’, whose tracks across the desert are ingrained in the landscape thanks to their mental maps. Davidson assumes and seeks to emulate Eddie’s vision of nature. * At the end of her journey, Davidson finally perceives Australia as home, with all its contradictions, past and present. The traveller’s encounter with the desert not only generates her growing awareness of the violent history of Western exploration and exploitation of Australia, but also contributes to her personal freedom, connected with what she considers the substance of her inner world: ‘desert, purity, fire, air, hot wind, space, sun, desert desert desert’.

Biography: Nicoletta Brazzelli is lecturer in English Literature at the University of Milan. Her research include travel writing (Mary Kingsley), exploration narratives (Walter Raleigh, Henry Morton Stanley, Robert Falcon Scott, Ernest Shackleton), nineteenth-century romance (Robert Louis Stevenson, Henry Rider Haggard), postcolonial fiction (Abdulrazak Gurnah, V.S. Naipaul) and women’s contemporary writings (Beryl Bainbridge, Jenny Diski, Alexandra Fuller). Her current interests focus on the interaction between geography and literature in the representation of space.
The tragicomic vision of Marie Munkara’s *Every Secret Thing*

**Abstract:** Marie Munkara’s first book of stories *Every Secret Thing* presents a darkly comic view of what she has since identified as the Bathurst Island Mission’s historical relations with the Rembarranga people. This paper analyses the way in which Munkara’s indigenous trickster aesthetics mediates the horror of racialised and sexualised violence. Its satire targets white fascination, fear and ignorance. Since Freud’s foundational work *Jokes* we are well aware of the dynamic psychical processes of jokes and humour and the slippery relationship between participants in humour and the act of laughter. Laughter in particular contains an element of uncontrollability which renders it difficult to maintain distance between its participants. If, as Paul Lewis suggests, intergroup humour can redefine the relationship between groups (37), then Aboriginal literature is a powerful apparatus for reconfiguring post-reconciliation trans-cultural relations. This paper addresses in particular the ways in which Aboriginal literature engages whiteness in the cross-racial scene of intersubjective relations. It argues that Aboriginal humour renders the 3-way relationality of teller/audience/butt of joking ambiguous. *Every Secret Thing*’s portraits of the ‘Mission mob’ depict white dignity in tatters and renders the colonising project a tragicomedy. The apparently light-hearted humour does not however totally conceal or mitigate the violence that lurks beneath its surface. This paper aims to introduce this new writer’s work and analyse the significant contribution it makes to the rapidly-expanding field of Aboriginal literature.

**Biography:** Anne Brewster is an Associate Professor at the University of New South Wales. Her books include *Literary Formations: Postcoloniality, Nationalism, Globalism* (1996) and *Aboriginal Women’s Autobiography* (1995). She co-edited, with Angeline O’Neill and Rosemary van den Berg, an anthology of Australian Indigenous Writing, *Those Who Remain Will Always Remember* (2000). She has widely published in journals such as *JASAL, Australian Humanities Review, Australian Literary Studies* and *Journal of Postcolonial Writing* and in edited collections including *Literary Theory and Criticism in English*, ed David Carter (in press), *Practice-led Research, Research-led Practice in the Creative Arts*, eds Roger Dean and Hazel Smith and *The Racial Politics of Bodies, Nations and Knowledges* eds Barbara Baird and Damien Riggs. She was the Regional Chair of the Commonwealth Writers Prize (South Pacific and Southeast Asian Region) for 2009-10.
Alison Broinowski

Been there, done that: Asian Australian fiction in the Asian Century

Abstract: The latest Asian Australian fiction involves close encounters of several kinds that make significant departures from what has gone before, whether the authors are new to the genre, or have been contributing to it for decades. Several of the recent first novelists who show an interest in Australia are South Asians writing in English, who combine social and political commentary on their homelands with some surprising observations of Australia. This raises the important question of which of many possible audiences their writing addresses, and the assumptions they make about its reception. But Australians have always found more of interest to write about in Asia than Asian writers have found in Australia, and in recent years the stream of Chinese, Japanese, and Indonesian fiction of Australia has slowed to a trickle. Familiarity, it appears, dilutes the attractions of the remote and exotic, even while it contributes to better-informed writing. The paper divides contemporary writers of Asian Australian fiction into three categories: those who appear to have stopped writing it; those whose output continues; and writers new to the genre. Selecting a few authors and works for comparison, it speculates about what appears to be a relative decline of interest in Asian Australian writing generally, linking that to changes in publishing, reading, and book-buying practices. It asks what response Australians engaged in these fields are making to the ‘Asian Century’. It speculates that global mobility may soon put an end to our classifying fiction as ‘Asian Australian’, even as it amplifies our transcultural conversations.

Biography: Alison Broinowski, formerly an Australian diplomat, has written and edited 11 books on aspects of Australia’s interface with Asian countries.
Renate Brosch

Disillusionment with ‘Old Europe’ and Vernacular Cosmopolitanism in Recent Australian Fictions

Abstract: The premise of my proposed paper is that Australian fiction changed fundamentally in the late 20th century. A number of factors contributed to this change – increasing interventions by and recognition of Aboriginals, shift of economic and political relations away from the ‘mother country’ to the Pacific and Asian regions. On the one hand, the change is evident in novel representations of ethnic relations and of landscape in those Australian fictions that return almost compulsively to the colonial scene; on the other a profound shift in representations of Europe has taken place. In my paper, I want to trace this latter aspect, discussing it in terms of the development of plural intersectional identities and vernacular cosmopolitanism. Until the first half of the 20th century much Australian fiction was premised on a convenient, if fictious binary between ‘old Europe’ and young Australia and its attendant stereotypes of a metropolitan centre as opposed to a nation in the making. Literary travel always proves an effective means to probe and problematize the premises and preconceptions of national narratives. In Murray Bail’s Homesickness, for instance, a group of Australians stumble around the museums of the world like so many alienated innocents abroad. The absurdity of the exhibits challenges and subverts their preconceived notions of a defining identity. In his more recent narratives, The Voyage and The Pages, Bail locates failure and disappointment firmly in Europe. In Tim Winton’s The Riders, similarly, Europe becomes the site and symbol of personal defeat and social incompetence. The significantly titled novel Dead Europe by Christos Tsiolkas stages a still more radical attack on the traditional spatial binaries. Europe is not only ‘dead’ and haunted by the spectres of its historical culpability but no longer distinct and distant from Australia due to a pernicious commercially and socially exploitative globalization. I want to discuss the changed relations to Europe in narratives using Homi Bhabha’s theoretical concept of vernacular cosmopolitanism because it avoids the celebratory elitist ideas of ‘world literature’ and acknowledges the disadvantages as well as the benefits of transnational identity formation.

David Callahan

‘A Better Grip’: Film, History and East Timor

Abstract: East Timor is a country of which almost the totality of films made in or about it, certainly full-length ones, are history films. While there are many documentaries dealing with East Timor, particularly in Australia and Portugal, the most high-profile films are recreations or adaptations of historical events in the narrative grammars of fiction: Balibo (Australia, 2009), Answered by Fire (Australia-Canada, 2006), and, recently, East Timor’s first locally-controlled feature film, Beatriz’s War (East Timor-Australia, 2013). The remediation of historical events in narrative forms derived from fiction appear to be those which are most popular, most visible, and easiest to recall. While this situation has been addressed by general theoretical considerations, and further sieved through distinctive controversies in an Australian framework, this paper will also contemplate specific responses to the films dealt with on the part of varying constituencies, mostly in Australia but also in Portugal, and where possible, in East Timor itself.

The initial suppositions most relevant to this enquiry are those which animate the ancient flow and cleavage between supposed fact and supposed fiction. The last twenty years have seen these concerns impacted by the ‘affective turn’ in cultural studies, so that the power and role of fiction have come to be closely associated with notions such as empathy, witness, and ethical response. As Molly Andrews reports one respondent’s explanation of his understanding of social processes in her enquiry into what sustained left-wing social activism in Britain into old age: ‘you see by reading it fiction-wise, it’s much easier to understand’. This paper, then, will process the above films as exemplifications of the issues, attempting to avoid a valorising hierarchy of modes of history-telling.

Biography: David Callahan is an Associate Professor of English at the University of Aveiro, Portugal, and recent Chair of the European Association for Studies on Australia. His book Rainforest Narratives: The Work of Janette Turner Hospital (2009) was the co-winner in 2011 of Australia’s McRae Russell Award for the best book of literary scholarship on an Australian subject published in the preceding two calendar years. He has also edited Australia: Who Cares? (2007) and Contemporary Issues in Australian Literature (2002), and is the Editor of the open-access Journal of the European Association for Studies of Australia. His articles on Australian issues have appeared in journals such as Interventions, Postcolonial Studies, Critique, Tulsa Studies in Women’s Literature, Australian Literary Studies, Antipodes, Westerly and Australian Studies. His most recent article in the area of Australian studies was ‘Re-visiting East Timor as Fiction and as Memoir: The Work of Tony Maniaty’ in Literature & History. As well as on Australian studies, he has published book chapters and articles on post-colonial topics including the writing of James Fenimore Cooper, Abdulrazak Gurnah, Sindiwe Magona, Jane Urquhart, Maggie Helwig, Bharati Mukherjee, Native American writer Gordon Henry Jr, New Zealand Film, and South African Film. His next article to appear will be on Australian generic fictions using East Timor as an attempt to underwrite positive roles for Australians in East Timor as implicit compensation for the dirty history of official Australian interference in the efforts of the East Timorese people to gain independence, justice and recognition over more than a quarter of a century.
Maryrose Casey

Visitors and the visited: touring sportsmen and Aboriginal Australian performance in the late nineteenth and early twentieth centuries

Abstract: Tourism and sport were major points of contact between Europe and Australia at the turn of the twentieth century. Australian cricket and football teams went to the UK and Europe and their teams toured to Australia. Adding to these, individual sportsmen such as yachtsman setting out to undertake adventures and set records landed in Australia. Performances by up to 200 Aboriginal men were a feature of the entertainment offered to these visitors. For example the Rockhampton Rugby Union club in 1899, during the visit of the British football team, arranged for 200 Aboriginal people to perform ‘weird and wild war dances’ for the visiting team. At the same time white Australian teams touring to the UK and Europe learned Aboriginal war dances to perform before matches there.

These performances are often assumed to be tamed and domesticated, a turn for the tourists within the genres of ‘savage shows’ in theatres and side shows and the ethnographic lecture. However there are layers within the audiences’ responses that suggest a different dynamic. Alexander Crosby Brown, a maritime historian and journalist described an event he witnessed as ‘astonishing’, going on to say that ‘it gave one the feeling of being face to face with utter elemental savages… the picture of a race whose very foundations lay in torture and cruelty (1935). Repetitions of words such as ‘weird’ and ‘awful effect’ are used in many descriptions. There are touches of the enjoyable frission of fear for entertainment but there are also deeper layers that suggest a confrontation that challenged comfortable assumptions. This paper will examine the ways in which these embodied encounters and the later written accounts are both performances and performative acts that contest or defend colonisation and European assumptions of racial hierarchies.

Biography: Associate Professor Maryrose Casey is Director of the Theatre, Performance and Music HDR program at Monash University. She has published widely on Indigenous Australian theatre and performance. Her major publications include the award winning books Creating Frames; Contemporary Indigenous Theatre (UQP 2004), Telling Stories Aboriginal and Torres Strait Islander Performance (ASP 2012) and Transnational Whiteness Matters which she co-edited with Aileen Moreton-Robinson and Fiona Nicoll (Rowan Littlefield 2008). She is currently an Australian Research Council Future Fellow with the Monash Indigenous Centre.
Joseph Cheer and Irina V. Herrschner

Revisiting German ‘Colonial Guilt’: Perspectives from Oceania

Abstract: In 1926, German colonial bureaucrat Heinrich Schnee (p. 49, 1926) argued that ‘laborious attempts have been made to justify the appropriation of the German colonies before the world by the plea that Germany had shown herself unfit to colonize and unworthy of possessing colonies’. This paper draws from Schnee’s observations concerning the notion of German ‘Colonial Guilt’ and examines the particularised nature of German colonial administration in Oceania, especially in German New Guinea or Deutsch-Neuguinea. As compared to other colonial regimes in the region, Australian, French and British, did the Germans have a higher regard for maintaining the natural landscapes, traditional socialities and cultural heritage in situ? Moreover, was the German style of colonial rule more sympathetic to the colonised classes? Sebastian Conrad (2012) outlines that Germany’s acquisition of its colonies between 1884 and 1899 stood in stark contrast to the violence that was typical of other colonising powers. This paper explores Schnee’s (p. 66, 1926) claim that ‘The propagandism about Germany’s alleged evil colonial record was organized, and in large part invented, without the slightest regard for logic or consistency, for the one purpose of covering with the cloak of righteousness an indefensible act of sheer cupidity’. Australia in particular objected to Germany’s encroachment into its part of the world arguing that German expansion was essentially part of a push for strategic military gain.

Biography: Mr Joseph Cheer is Lecturer in the Graduate Tourism Program and Associate Director of the Australia & International Tourism Research Unit (AITRU) at the National Centre for Australian Studies, Faculty of Arts, Monash University. His PhD research and associated publications examine the issues of development, socioeconomic and cultural change in the Oceania.
Hong Chen

30 Years of Australia Studies in China

Abstract: China started its introduction of Australian materials in the late Qing dynasty in the early 1900s. Even during the turbulent periods of the Pacific War against the Japanese aggression, the Chinese Civil War, and the Cultural Revolution, Chinese translation of Australian books persisted in fields like literature, geography, history and social studies. Academic studies of Australia started in the early 1980s in a few major universities and academies in China. To date Australian Studies has grown from a marginalised area of study to the foreground in the education and research institutions. There are 40 Australian Studies Centres around the country, with a national Australian Studies Association and a national website portal.

This paper is an overview of the historical development of Australian Studies in China. It attempts to offer a panoramic perspective of the encounter between the Chinese academia and Australia.

Biography: Chen Hong is Director of the Australian Studies Centre at East China Normal University in Shanghai. He is also Vice President of the National Association of Australian Studies in China, and Editor-in-Chief of the Website of Australian Studies in China. Chen Hong’s research interests include Australian literature and Australian culture. He is author and co-author of several books on Australian Studies such as Contemporary Australian Society, From Isolation to the World: Australian Culture in Review, Australian Literary Criticism and Towards the Ideal and Freedom of Humanity: Sexuality in Patrick White’s Fictions, and Chinese translator of David Marr’s Patrick White: A Life. He teaches Australian literature, Australian culture and English language at East China Normal University.
Ali Clark

Encountering Aborigines: Mary Montgomerie Bennett, Jessie Litchfield and the Aboriginal Rights Movement

Abstract: Described as humanitarians (Lydon 2012), white women such as Jessie Sinclair Litchfield (1883-1956) and Mary Montgomerie Bennett (1881-1961) campaigned for Indigenous rights between the 1920s and 1960s, striving also to make the Indigenous cause known outside of Australia. Bennett spent her childhood between England and a pastoral station in Queensland, returning to live for the majority of her adult life in missions in Western Australia. Whilst Litchfield, born in New South Wales, moved to the Northern Territory as a teenager where she lived for the rest of her life. Neither woman ever met, but their liberal views and attitudes towards Aboriginal people, within that period, and their collections of Aboriginal objects, allow for comparisons to be made. The writings made by both women also provide us with a historical narrative on the period within which they lived in Australia, particularly in relation to the way Indigenous people were treated, and also how themselves and other white women, particularly those who sought to get their voices heard, were viewed.

Drawing on their museum collection, the writings of both women, and contextualizing these writings with their early experiences of living in remote areas of Australia, encountering and living alongside Aboriginal people, this paper will interrogate how both women campaigned for Aboriginal rights from quite different standpoints. In addition it will explore the feminist networks within with Litchfield and Bennett operated (Paisely 2000), and what other white women were writing about and doing, at the same time, in relation to Indigenous rights. This paper will draw on this to provide answers as to why Litchfield and Bennett wrote what they did, the ways in which they chose to disseminate their views and how these views related to their collecting practices.

Biography: Dr Ali Clark is a Post Doctoral Research Assistant on the 5-year ERC funded project Pacific Presences, based at the Museum of Archaeology and Anthropology, University of Cambridge. Her recent AHRC funded doctorate from the Menzies Centre for Australian Studies, King’s College London, was entitled ‘Conversations in Country: Tiwi and Yirandali Indigenous Australian Collections at the British Museum’.
Donna Coates

No Hell Like Peacetime: The Representation of War Brides in Contemporary Australian Fictions by Gail Jones, Simone Lazaroo, and Helen Heritage

Abstract: Both the First and Second World Wars caused a huge amount of social disruption, dislocating families and literally tearing them apart. Among the dislocated where numerous women from countries such as Japan, Britain, and Singapore, who made the drastic decision to wave goodbye to families and friends and follow a stranger to the new world. But we know little about how these courageous young women coped on the Australian home front because war has traditionally been considered a male experience and the tale of the battlefield the privileged war story. Only soldiers, especially those who lost limbs, have been commemorated as war heroes, whereas the walking wounded, those women who amputated their roots to immigrate to a new land have been, until recently, for the most part ignored. That many of these war brides existed in a state of permanent exile far away from their friends and families has prompted more than one war bride to compare the pain of deracination to a serious war wound, as leaving one’s country might be compared to losing an arm or a leg. Until severing actually happens, one cannot imagine the strength of the bond or the terrifying wrench of separation. Others have commented that the anguish they endured was akin to post-traumatic stress disorder, an affliction that many soldiers experienced during or after the war; the difference was that many ex-combatants received treatment, but war brides did not. The extent of these war brides’ dis-ease in their new land has been largely overlooked. So, too, has the nature of their suffering, which took many forms. But in the twenty-first century, a number of contemporary Australian women writers such as Gail Jones (Sorry, 2007), Simone Lazaroo (The Australian Fiance, 2000), and Helen Heritage (Borrowed Landscape, 2010), have imaginatively reconstructed the events of these wars brides’ experiences from a temporal distance. Their revisionist fictions unmask the stories of those whose experiences have either been ignored or problematically framed in the historical record; they display, for the first time, important concerns about how these women either overcame or, more frequently, were defeated by the cultural, racial, class, and colonial biases of history that their predecessors, writing either during or shortly after these wartime periods, neglected in the past. As these writers revise and reshape traditional war narratives, their texts demonstrate the extent to which gender and sexual identities are profoundly disrupted by the experience of war.

Biography: Donna Coates is an Associate Professor in the English Department at the University of Calgary. She has published dozens of articles and book chapters on Australian, Canadian, and New Zealand responses in fiction and drama to the First and Second World Wars and the Vietnam War. She has also co-edited two anthologies of Canadian war drama (2008, 2010), and co-edited Wild Words: Essays on Alberta Writing (2009). She is currently completing a manuscript on Australian women’s fictional responses to twentieth-century wars.
Encountering Australia’s colonisation through ‘Imperial Eyes’

Abstract: In this paper we reflect on Britain and Australia’s ‘post’-colonial relationship from the perspective of our current experiences of teaching, publishing and exhibiting about Aboriginal Australian history in Britain. Anna draws on her experiences of writing and teaching about Aboriginal Australian history from England, including teaching anthropology students at Goldsmiths College, University of London, about the ramifications of the Mabo decision and its links with the first Cambridge Anthropological expedition to the Torres Strait Islands, co-editing the recent publication Egohistoire, Europe and Indigenous Australian Studies and reflecting on the differences between English and Australian feminist histories and race. Maria reflects on current projects that involve writing Aboriginal history via two powerful British institutions: the British Museum and the British monarchy. She draws on her experiences of co-authoring (with Gaye Sculthorpe) the ‘history’ section of a book to accompany the forthcoming British Museum exhibition on Indigenous Australia, as well as on her research into histories of Indigenous people’s ‘encounters’ with and political and symbolic uses of Queen Victoria as embodiment of the British crown. Reflecting on these and other examples from our current practice, in conversation with one another, we inquire into the different ways histories of ‘race’ and representations of Aboriginal Australia are rendered and received according to our location in Australia or Britain. Drawing on theoretical frameworks articulated by scholars such as Catherine Hall, Ann Laura Stoler, Mary Louise Pratt, Stuart Hall and Bill Schwarz we think together about the mutual constitution of ‘colony’ and ‘metropole’ in contemporary British and Australian scholarship – and more broadly about the on-going relationship between the ‘mother country’ and its ‘colony’.

Biographies: Maria and Anna completed their PhDs in NSW Aboriginal history at the University of Technology, Sydney, in 2000. Maria’s publications include Botany Bay: Where Histories Meet (Allen & Unwin, 2005) and Captain Cook Was Here (CUP, 2009). She is contributing to a collaborative research and curatorial project involving the National Museum of Australia, the British Museum and ANU, drawing on the BM’s Australian Indigenous collections and which will culminate in exhibitions in Canberra and London in 2015. She holds an ARC Future Fellowship at the Australian Centre for Indigenous History, ANU. Anna teaches post-colonial history and New English writing and voices at Brighton University and Building Emotional Understanding classes to parents in the UK. Previous publications include the edited collections Uncommon Ground: White Women in Aboriginal History (with Victoria Haskins & Fiona Paisley, Aboriginal Studies Press, 2005), Tattoo: Bodies, Art and Exchange in the Pacific and the West (with Nicholas Thomas & Bronwen Douglas, Duke University Press, 2005) and Njaparti Njaparti: Egohistoire, Europe and Indigenous Australian Studies (ANU Press, 2014 forthcoming). Her co-written film documenting Indigenous debutante balls in urban Sydney, Dancing with the Prime Minister (November Films, 2010), was short-listed for a UN Media Peace Award. She is a 2014 Visiting Fellow at Paris University 13.
Anne Collett

Australia in Asia, Asia in Australia: how might teaching Australian multiculturalism in Japan be relevant to teaching Australian Studies in Italy today?

Abstract: I have recently returned from a year at the University of Tokyo where I taught Australian Studies to a range of undergraduates and postgraduates. The topic of most interest was multiculturalism, indeed, many of this young generation of Japanese saw multiculturalism as a wonderful thing – a fix for Japan’s problems of an aging population, falling birth rate and its insularity; and Australia was seen to be the model. But having grown up in a relatively homogeneous culture few had any understanding of the stresses and strains of multiculturalism. Reading recently about the extent of the Chinese community in Prato, in particular the ‘Made in Italy problem’ and its generation of fears (familiar to Australians) related to labour and culture, my choice to examine multiculturalism through the long emotive history of ‘Asia in Australia’ seems particularly apt. I had decided to make use of a range of texts that included Simone Lazaroo’s The Australian Fiancé in combination with commentary on the Chinese in the Australian goldfields, Ouyang Yu’s poetry collection, Moon Over Melbourne, and William Yang’s film, Sadness, as this seemed a good way to generate interest and get some lively discussion going, particularly as I thought it would in all likelihood be quite confronting. But this did not have the effect I thought it would. Like many Australians, I had a tendency to use the term ‘Asian’ pretty indiscriminately, and so it was a revelation for me to discover that the Japanese did not see themselves as ‘Asian’, and more, did not see any relationship between discrimination against the Chinese and themselves (yes, this was particularly naive on my part). The predictable (with hindsight) result was that it took some time for the students to put themselves into the picture - ‘I too might be discriminated against in Australia - what would that feel like?’ This was a revelation to them. Our joint surprise was productive of new insight into cultural difference and the sensitivity (or maybe I mean alertness or attentiveness) required of inter-cultural communication.

Biography: Anne Collett is the Visiting Professor of Australian Studies at the University of Copenhagen. She will return to her position in the English Literatures Program at the University of Wollongong in 2015. Anne was the editor of Kunapipi: journal of postcolonial writing & culture from 2000 to 2012. Most recently she has published on Judith Wright’s relationship to Bashō in the Journal of Australian Studies (2013) and Michelle de Kretser’s The Lost Dog in The Animal in Culture (ed Melissa Boyde, Palgrave Macmillan, 2014).
Caterina Colomba

A Re-examination of Australian History through Rodney Hall’s *The Second Bridegroom*

**Abstract:** Historically Australia was set up as a penal colony. In the process of establishing its social and national autonomy and its collective identity these origins have been forgotten, often deliberately, over a long period of time. The original deportations, a source of great embarrassment and collective humiliation, had to be deleted and replaced by a nobler and more worthy past from which a national identity would be derived. Whilst in the nineteenth and early twentieth centuries, official historiography was still silent, it was literature that examined the past in order to recover those origins, answering the need of an historical ‘truth’ which should never be submitted to ethical judgement (Marc Bloch). Since the 1960s, however, we have witnessed a process of re-writing and re-interpreting of Australian history which has inevitably turned its attention towards the study of the country’s beginnings, bringing to light what had been hidden and opening an intense debate among historians, politicians and academics. In view of this national raising of consciousness, Australian writers have started to examine with greater awareness the founding values of the nation. This paper explores how literature has actively participated in and contributed to this path of retrieving and re-appropriating the past, particularly in relation to the much debated question of its origins as a penal colony and the first encounters between Europeans and Aboriginal people. Particular emphasis will be placed on Rodney Hall’s Yandilli trilogy (*Captivity*, 1988, *The Second Bridegroom*, 1991 and *The Grisly Wife*, 1993). His novels offer us the opportunity to more widely reflect on the colonization of Australia and on the making of the modern nation which as a community would greatly benefit from recognizing itself through the contributions of all its different voices and the dialectical negotiation between peoples and places.

**Biography:** Caterina Colomba is Research Fellow at the University of Salento. She holds a PhD in postcolonial studies (2007) and has been the recipient of several awards, including an Australia-Europe scholarship for pursuing academic research in Australia. She holds two Masters of Arts from Victoria University of Technology, Melbourne and in 2008 she was an adjunct Research Fellow within the Australian Research Institute at Curtin University of Technology (Perth). She has published essays and articles on postcolonial studies and, in particular, on Australian literature and culture, and translated stories and Aboriginal myths. Among her publications: the translation of *De Situ Iapygiae* by Antonio Galateo De Ferraris, and as co-editor, the volume *The Tapestry of the Creative Word in Anglophone Literatures* (Udine: Forum).
Therese Davis

Locating The Sapphires: transnational and cross-cultural dimensions of an Australian Indigenous musical film

Abstract: This paper looks at The Sapphires (Wayne Blair, 2012), an Indigenous musical film based on a true story of an Aboriginal all-girl group who entertained US troops during the Vietnam war. In addition to considering the transnationalism of its story—set in Australia and Vietnam—I explore the production of The Sapphires as a case study of the ways in which Indigenous filmmakers are taking centre stage by negotiating new transnational film policies, financing arrangements and markets in Australia’s rapidly internationalising screen industry. I draw on Sukhmani Khorana’s conceptualization of cross-cultural crossover cinema to analyse The Sapphires as musical that brings this popular genre into an Indigenous cultural realm. I suggest that close attention to both the cinematic and musical crossover work performed in and by The Sapphires provides an opportunity for us to reflect on the place of Indigenous filmmaking in the contemporary media landscape and consider questions it raises about Indigenous strategic use of film.

Biography: Therese Davis is a senior lecture in Screen Studies in the School of Media, Film and Journalism, Monash University. She is co-author Australian Cinema After Mabo with Felicity Collins, and she has published articles on Australian Indigenous film and television in Camera Obscura, Screening the Past, Interventions: International Journal of Postcolonial Studies and Senses of Cinema. She is currently completing a co-authored book on Australian Indigenous filmmaking with Romaine Moreton.
Catherine Dewhirst

Italy’s Diaspora Colonialism in Australia: Italian Migrant Interpretations of the Citizenship Debate, 1880-1915

Abstract: When Italy began considering an alternative to traditional aggressive territorial imperialism from the late nineteenth century in the form of ‘colonising’ the Italian diaspora, one of the debates to emerge was over Italian citizenship for migrants. Scholars have contributed important research of late on this subject, particularly addressing the circumstances of Italian migrants in the United States. However, the Australian context was equally important. In Italy, intellectuals and politicians debated the loss and redemption of Italian citizenship for Italy’s migrants, as well as controversial issues such as military conscription. In Australia, Italian migrants were also attempting to clarify the ambiguity of their situation, whether they had naturalised or not. This paper outlines the development of the Italian migrant citizenship debate in Italy against the background of diaspora colonialism, highlighting the legal and cultural complexities of Australia’s colonial and post-Federation approaches to non-British but white migrants, like Italians. By engaging with Italian migrant interpretations from the Italo-Australian migrant press, I explore the contradictions Italian migrants faced before the outbreak of World War I and assess the potential of Italy’s diaspora colonialism within what was becoming an increasingly nationalistic society and culture.

Biography: Catherine Dewhirst is Senior Lecturer in History at the University of Southern Queensland. Her research on Italian migration histories appears in the Journal of Australian Studies, Parergon, Queensland History Journal, Spunti e Ricerche and Studi Emigrazione, and forthcoming in The Journal of Imperial and Commonwealth History. She co-edited a special edition of ‘150 Years of Italians in Queensland’ for Spunti e Ricerche, in 2011, and is current working on her book, Diaspora Italy: Migrants of the Imperial Project, 1880-1920.
Digging into the Past, Exploring the Present: Richard Flanagan’s *Gould’s Book of Fish: A Novel in Twelve Fish*

**Abstract:** This paper will analyse the ‘historical’ novel *Gould’s Book of Fish* (2001) by the Tasmanian writer Richard Flanagan with the aim of reflecting upon the power of the creative word as a means to forge reality, shape identities, mask or unmask truths, and also to prefigure a different, alternative world order based on commonly negotiated and thus shared values. The postmodernist revisiting of the traditional genre of the historical novel does not compromise the postcolonial commitment of the writer: Flanagan’s incursions into the Australian colonial past are informed by his concern for urgent social and political causes which has characterized his unswerving fight against all systems of inequality and exploitation. In his novel, the subversion of the linear causal relation of events which calls into question the truthfulness and objectivity of history, together with the foregrounded metanarrative reflection on the art of writing, contribute to the revisiting and re-discussing of the myth of progress and the cult of rationality at the very roots of Western civilization and of its imperialistic enterprise. Flanagan’s ‘anti-historical’ historical novel tackle urgent questions about modernity questioning the founding narratives of the Australian national identity in order to explore the uncontrollable and shifting areas of the contemporary ‘transnation’ (Aschcroft, 2011) in which the traditional categories shaping subjectivities are disrupted. As the paper will demonstrate, the writer digs into the past of his nation not simply in order to unravel its hidden histories but to detect the profound, inextricable interconnections with the present across different times and spaces. Feelings and experiences that exist above and beyond historical contingencies and cultural differences represent the writer’s privileged area of investigation as they trespass upon conventional and artificial boundaries revealing what it is that makes us all human.

**Biography:** Maria Renata Dolce is Associate Professor of English literature at the University of Salento where she teaches English literature and Postcolonial literatures. She organizes international conferences and seminars on literatures in English and on diasporic writing. Her research deals with subjects such as exile, liminality, transculturalism and the definition of diasporic and polyphonic identities, with specific reference to Irish, Australian, South-African, Caribbean and Nigerian literary cultures. Among her recent publications: a monographic study on Peter Carey, *Dialoghi con la storia*, and a critical work on the relationship between the literatures in English and the canon of English literature, *Le letterature in inglese e il canone*. She is currently working on the volume *The Black British Novel of Partnership*. 
Matteo Dutto

Dangerous Histories: Australian Indigenous Resistance Leaders in Film, Literature and Theatre

Poster Presentation Abstract: My research interests revolve around Aboriginal story-telling and history-making practices and on the current struggle to introduce Indigenous perspectives in the discussions about Aboriginal history. In an arena dominated by western historiographies and academics the contributions of young Indigenous film-makers and artists is often overlooked or relegated to the role of ‘minor history’. By looking at the different incarnations of Australian Indigenous resistance leaders across various media, my thesis will explore how Aboriginal historiographies challenge conventional interpreting of societies and cultures’ histories which are often linear, singular, and excluding of other than dominant narratives. I hypothesise that works like Mitch Torres’ documentary Jandamarra’s War (2011) and Kelrick Martin’s Yagan (2013) seek and provide alternatives to Western historiographies, overcoming the divide between myth and history and allowing us to think about our past as a constant process of negotiation and dialogue, instead than as an immutable master narrative. My thesis therefore aims to engage with the new cross-cultural storytelling strategies that have emerged from the collaboration of Indigenous and non-Indigenous artists and scholars and provide an analytical and theoretical understanding of their work that could be used to assess the impact of Indigenous historiographies on Australian cultural policies and on the sense of national identity.

Biography: Matteo Dutto is a PhD student at Monash University whose research project revolves around Aboriginal story-telling and history-making practices, in particular works by Indigenous filmmakers and playwrights creating Indigenous perspectives on Aboriginal history. He is also interested in the emerging field of Indigenous Film Studies and he has recently collaborated with Dr. Therese Davis and Dr. Romaine Moreton to the realization of the Australian Indigenous Film and Television Digital Bibliography website, the first digital resource dedicated to the scholarly study of Australian Indigenous Film and Television.
Catriona Elder

International child removal and national narratives of apology

Abstract: In November 2009 and then in February 2010 the Australian government followed by the UK government offered apologies to citizens who had been child migrants in the early to mid-20th century. What these two government apologies sought to recognise was a British practice called the Child Migration Programme, which operated formally across the first half of the twentieth century, and had sanctioned and provided the legal framework to send children who were wards of the state or who had been placed in care in welfare institutions to ‘new lives’ in the British colonies. Over and over again in the documents that map out this programme the idea of the schemes as acts of benevolence is repeated. However, when the national apologies were delivered to the adult survivors of this ill-conceived programme the two prime ministers were emphatic in their declaration of the immorality of the migration scheme and the complete change in the state’s attitudes to its most vulnerable citizens. This paper considers the links between the British and Australian apology beyond the obvious connection of sender and receiver countries by conceptualizing the function of child migration in forging, and later reworking, (post)colonial relationships within each but also between the two countries. The expulsion of children from the United Kingdom and the absorption of these same bodies into dominion and colonial nations reflected, but also continues to shape, the ways in which these nations understood the relations between race, poverty, class, family, care and citizenship. The paper analyses how a trade in children might consolidate or change the (post)colonial relationship between the United Kingdom and Australia.

Biography: Catriona Elder is an Associate Professor in the Department of Sociology and Social Policy at the University of Sydney. She is a cultural historian/sociologist whose work focuses on issues of race, gender, national identity and belonging. A current major project explores the place of Australian television historical drama series in (re)producing narratives of national belonging. A recent publication was an edited book with Keith Moore titled, New Voices, New Visions: Challenging Australian Identities and Legacies (CSP 2012) that showcases contemporary scholarship on national identity.

Professor Elder is involved in two collaborative ARC funded projects at the moment. Working with Dr Daphne Habibis, Professor Maggie Walters and Penny Taylor and the Larrakia Corporation in Darwin she is exploring Aboriginal peoples experiences and attitudes to Euro-Australians. The second project focuses on the topic of war and race. Alongside Dr Vicki Grieves and Dr Karen Hughes she is investigating the experiences of children born of interracial sexual relationships in WWII Australia.
Kevin Foster

*PIX Goes to War*

**Abstract:** Historians have noted how, in the months before and after the outbreak of World War 2, Australia remained largely indifferent to the growing tensions in Europe and ambivalent about involvement in the looming conflict. Fixated on domestic pursuits and sporting pastimes, the nation took to heart Menzies’ exhortation that it was ‘business as usual’. If the war seemed an unlikely prospect at first, once it was formally declared its early months were so unlike what many had feared or expected that the whole thing began to seem far away and unreal.

This paper will consider how Australia’s first photo-magazine, *PIX*, covered the lead up to and the early months of the war. It will examine how the magazine’s visual, photographic account of the impending conflict and the early months of the war challenged the dominant, political narrative of calm continuity, offering a more dramatic, more anxious record of the preparations for and first news of the war. It will do this by placing *PIX*’s photographic record in the broader context of the international rise of the photo-magazine and the related debates about the nature, purpose and possibilities of documentary photography. It will argue that new theories about documentary photography, the apparent accessibility to experience that it offered, and the economics and aesthetics of the photo-magazine dictated a representation of the home front centred on candid images of redolent, symbolic experiences that cumulatively produced an image of the war distinctly at odds with the politicians’ efforts to downplay fears and avoid alarm.

**Biography:** Kevin Foster teaches Media Studies at Monash University. His work on conflict and national identity has appeared in a range of national and international journals including *Cultural Studies*, *Small Wars and Insurgencies*, *The Journal of Popular Culture* and *Media International Australia*. His most recent book is *Don’t Mention the War: the Australian Defence Force, the Media and the Afghan Conflict*, was published by Monash University Publishing in late 2013.
Lisa French

Crawford Productions and Europe, an untold history

Abstract: Crawford Productions celebrate 75 years in business in 2015. Founded in 1945 by Hector and Dorothy Crawford, ‘Crawfords’ produced some of Australia’s most successful radio, television and film. For decades the company played a pivotal role in the development of the Australian film and television industry and its creative talent. Hector Crawford himself was a lobbyist for Australian drama and content quotas. All of this is known, but an account of Crawfords in relation to Europe is a history that has never been told. This paper will examine that, and the questions it raises about connections and exchange between Australia and Europe.

Examples of engagements with Europe are numerous and current. The Flying Doctors (1986-1993) is so popular in The Netherlands that it currently screens there every day. When its star, Robert Grubb, appeared in a 2012 crowd funding campaign for an Australian television pilot, forty Dutch fans of Grubb were among the funders. In Germany currently ‘The Royal Flying Doctor Fan Club’ produces fan booklets and activities, and raises money for the actual Australian Flying Doctors.

The company’s history of engagement with Europe goes as far back as the 1950s when Dorothy Crawford sourced material from Paris and London. However, the first television wasn’t sold in Europe until The Sullivans (1976-1983) made a sale to Ireland. In 1982, Crawfords taped an episode of Cop Shop in Italy because there had been significant interest in Calabrian drug deals in the Australian press, and combined with large numbers of Italians in the population, it was thought it would enhance audiences. Scholarship in the field has identified Crawfords’ interest in local markets, but the archives reveal they were mindful of international sales and relationships, and brought in European actors to star in shows such as mini-series My Brother Tom (1986).

The importance of Crawfords in Australian audiovisual history is more than a tale of local success and popularity, its European links have yet to make their way into the nation’s audiovisual history. How have relations with Europe influenced Crawfords’ content and fan base? What does this reveal about how Australians encounter Europe?

Biography: Lisa French is Deputy Dean in the School of Media and Communication, RMIT University, Melbourne, Australia. She is co-author of the books Shining a Light: 50 Years of the Australian Film Institute (2009 & 2013) and Womenvision: Women and the Moving Image in Australia. Her film projects include producing Birth of a Film Festival (Mark Poole, 2003), a film about the first ‘Melbourne International Film Festival’. Her professional history includes screen culture posts, including three years as the director of the St Kilda Film Festival, and nine years as a director of the Australian Film Institute (AFI).
Helen Gilbert

Diplomacy at Large: Indigenous Interventions, Cultural Capital and the European Stage

Abstract: This presentation considers the workings of diplomacy in intercultural encounters through a close focus on recent performances staged by Aboriginal artists in connection with festivals and exhibitions in the UK and Germany. Ranging from costumed displays of self-conscious indigeneity to subtle remembrance ceremonies, these embodied acts and interventions have been variously harnessed to celebrate Australian culture, promote institutions and events, engage and educate publics, and, more subtly, to rework modes of encounter between indigenous peoples and European publics. Keeping in view the limitations of the ‘culture-as-resource’ model (Yúdice) in promoting cross-cultural dialogue, I consider the performances at issue as experiments in making manifest the hidden histories that haunt European cities (socially, spatially, politically) and attempt to theorise their potential links with an emergent trans-indigenous public sphere where diplomacy may be reimagined as a grass-roots activity. At the broader level, my research also seeks to illuminate ways in which performative acts and aesthetics sustain indigenous cultures within, against and beyond the forces of the neo-liberal market place.

Biography: Helen Gilbert is Professor of Theatre at Royal Holloway, University of London, where she currently runs a 5-year project on contemporary indigenous performance in the Americas, the Pacific, Australia and South Africa, funded by the European Research Council. She curated the exhibition EcoCentrix: Indigenous Arts, Sustainable Acts in 2013 and has recently run artist residencies at museums in London and Berlin. Her latest books are Wild Man from Borneo: A Cultural History of the Orangutan (with Robert Cribb and Helen Tiffin, 2014), and Recasting Commodity and Spectacle in the Indigenous Americas (forthcoming 2014). She is also author of Performance and Cosmopolitics: Cross-cultural Transactions in Australasia (with Jacqueline Lo, 2007) and Sightlines: Race, Gender and Nation in contemporary Australian Theatre (1998).
**Victoria Grieves**

**Encountering the World at Home: Global Ethnicity and the Aboriginal Family**

**Abstract:** An analysis of the existing almost 200 Aboriginal biographies and autobiographies reveals the vast range of people, whose roots are from outside Australia, who have formed families with Aboriginal people over space and over time. The families that occur in these personal histories are invariably still Aboriginal in their identification and exhibit all of the cultural ways of being that confirm this, often over generations. This paper will describe and critically analyse the statistics around this phenomenon, revealing its extent and impacts, patterns and many developments that also mirror world history. Thus the history of the Aboriginal family is *more than family history* - it is more than a ‘parochial’, though equally important, inward-looking discovery into the nature of self and identity through history – it is also the source of an alternative history of Australia and of its global connections.

This paper reveals the statistical evidence for these encounters, revealing patterns of family formations over space and time, showcasing the major findings of this research.

**Biography:** Victoria Grieves ARC Indigenous Research Fellow at the University of Sydney is Warraimay from the midnorth coast of NSW. The first Aboriginal graduate with BA Honours and with a double major in history, her book *Aboriginal Spirituality: Aboriginal Philosophy and the Social and Emotional Wellbeing of Aboriginal people* is widely accessed and much cited. She is currently finalising the research project *More than family history: Race, Gender and the Aboriginal family in Australian history* and beginning *Children born of War: Australia and the War in the Pacific 1941 - 1945*. Both are ARC DI funded projects. Vicki works to progress Indigenous Knowledge within Australia; her approach to research is interdisciplinary and deliberately from a Warraimay epistemology.
Nijmeh Hajjar

Beirut-Paris-Sydney: The City, Love, and the Endless Journey of an Arab Australian Poet

Abstract: This paper aims to examine the themes of Migration, the City and Love in Jad El Hage’s Arabic poetry, focusing on his Khamsa (Five, 1994), a volume of five collections of poems, which the author had previously published between 1973 and 1993.

In this paper I argue that while migration is a running theme throughout the Five collections, the poet’s continuous journeying is not a ‘restlessness of a migrant’. Rather, his ‘personal restlessness’ is an insistent and hopeful search for Love.

By comparing Jad’s own poetic and fictional narratives, and with the poetry of his contemporaries, I ask the questions, what are the poet’s fears and hopes? What are the things he is seeking or escaping in his journey? My contention is that the poet’s search for Humanist Love in the cosmopolitan City (Beirut, Paris, Sydney) is the drive of his endless journey. And Arabic is the Language of his transnational poetics.

Biography: Nijmeh Hajjar is Associate Professor at the Department of Arabic and Islamic Studies, the University of Sydney. Her research interests include the contemporary Arab intellectual narrative. She has published numerous books and articles on Arabic literature, language, society and culture, and on the Arab narratives in the Diaspora (especially in the USA and in Australia). Her publications include, The Politics and Poetics of Ameen Rihani: The Humanist Ideology of an Arab-American Intellectual and Activist (I.B. Tauris, 2010), and ‘A Reading of the Myrtle Tree by Jad El Hage’, in Australian Made: A Multicultural Reader (eds, S. Mycak & A. Sarwal, SUP, 2011). She is currently working on Arab Australian literature, as a Chief Investigator (20%, the University of Sydney), on the multi-institutional ARC-funded research project, ‘New Transnationalisms: Australia’s Multilingual Literary Heritage’. 
Daniel Hempel

At the Limits of the European Imagination: Reverberations of Utopian Preconceptions of Australia in seventeenth- and eighteenth-century Literature

Abstract: My paper will explore the ways in which utopian preconceptions of Australia conditioned cross-cultural encounters on the Australian continent during the early stages of its European exploration and colonisation. Australia has a fascinating history of visions, dreams and utopias. Dating back to ancient Greek speculations about the antipodes, the continent already prefigured in the European imagination long before the first Europeans placed their feet on an Australian shore. Especially in its avatar of the terra australis incognita, the unknown continent was infused with a mythopoetic quality that lent itself to utopian fantasies. When the Portuguese explorer Pedro Fernández de Quirós landed on the island of Vanuatu, and, confusing it for terra australis, baptised it as La Australia [sic] del Espíritu Santo, he established the beachhead of a utopian tradition that would flourish in the seventeenth and eighteenth century. Cast in a gendered paradigm, and drawing on stereotypes of antipodal monstrosity, the austral utopias of this tradition usually acted out fantasies of the civilised European explorer-coloniser encountering primitivism in a fictitious New World. In my paper I seek to investigate the ways in which these imaginary texts shaped European expectations and aspirations for Australia, and in particular how utopian preconceptions influenced the modes and spatialities of actual cross-cultural contact. Placing my analysis in a conceptual framework inspired by Paul Ricœur and Ernst Bloch, my paper will focus on the complex utopian and ideological elements that underpinned European preconceptions of Australia and thus conditioned the first European experiences of Australia’s people and nature. Particular emphasis will be placed on the faultline that emerged between the imaginary utopias of the seventeenth century and the frequently dystopian images that arose with the exploration of Australia’s interior in the eighteenth century.

Biography: Daniel Hempel is a PhD candidate in English at the University of New South Wales, Australia, and holds an MA in European Literature from the Humboldt University of Berlin. His research examines the development of utopian visions of Australia and their ideological subtexts as they unfold over the course of Australia’s modern history. Affiliations: School of Media and Arts (SAM), University of New South Wales, Australia
Ian Henderson

Bulwer Lytton and the Philosopher’s Stone: Encounters at the Frontier of Mind

(Delegates are warned that this paper describes historic, discredited and potentially distressing theories about Aboriginal Australian peoples, and cites historical sources in which offensively racist language is used. It does so to acknowledge and ‘own’ the history of violent encounters between non-Indigenous and Indigenous Australians; a shameful but necessary means of understanding the impact of the global south on the epistemologies and cultures of the north, and thereby contemporary Australia.)

Abstract: This paper focuses on an imagined encounter between the narrator of Edward Bulwer Lytton’s neglected masterpiece, A Strange Story, and a group of Aboriginal Australians. The encounter in the last third of the novel, which is set in Australia and follows the machinations of Margrave, an occult master who has partaken of the elixir of life.

In the paper A Strange Story will be presented as an early and highly significant literary response to the December 1859 publication of Darwin’s On the Origin of Species. It was serialised in Dickens’s All the Year Round, immediately after Great Expectations (10 August 1861 to 8 March 1862), and was widely acclaimed at time, though has never attained the canonical status of Dickens’s ‘Australian’ novel (for obvious reasons). It was also composed straight after Bulwer Lytton’s term as Secretary of State for the Colonies (5 June 1858-11 June 1859), during which he presided over the establishment of the Colony of Queensland (hence Bulwer Island, at the mouth of the Brisbane River).

I will argue that A Strange Story is a key text through which European visions of Australian Aboriginality impacted on histories of reading and cognition in the global north. Hence the paper forms part of my wider research tracing the European invention, population, and management of a ‘savage frontier’ for imagination; it will be argued that the encounter between Dr. Fenwick and ‘a band of the savage natives’ dramatises the internalisation of a specific figuration of the ‘primitive’ into new European understandings of the mind.

Biography: Ian Henderson is the Menzies Lecturer in Australian Studies in the Department of English Language and Literature at King’s College London
Eureka Henrich

**Something for Everyone? Global Encounters with Australian Convict Heritage Sites Online**

**Abstract:** In 2010 eleven historic places across Western Australia, Tasmania and New South Wales were recognised by UNESCO as being of ‘outstanding universal value’. Encompassing colonial homesteads, probation stations, barracks, penitentiaries, female factories and coal mines, these places now form the Australian Convict Sites World Heritage Property. This paper explores how prospective visitors encounter this disparate ‘property’ before setting foot on site, or even in the country. These encounters take place online, through the websites designed and maintained by each of the heritage sites or their governing bodies. And in the wake of the World Heritage bid, the audience for these sites is now a global one.

Taking the websites administered by Fremantle Prison, the Port Arthur Historic Sites Management Authority (Port Arthur, Coal Mines, Cascades Female Factory), and Sydney Living Museums (Hyde Park Barracks Museum) as case studies, this paper unravels multi-layered messages aimed at different audiences, from Australian school teachers, domestic convict descendants and transnational diasporas to thrill-seeking young tourists and international visitors. Key and sometimes conflicting narratives emerge: of nation (convict workers as founders/mothers), empire (convict prisoners as victims of a cruel system), and redemption (through hard work and determination of convicts and administrators). I will demonstrate how these narratives are used to promote particular ‘experiences’, such as paranormal investigations, torchlight tours, and family history research. Ultimately, I will ask whether the World Heritage Listing has encouraged the presentation of particular narratives of the convict system, which have long been contested by historians, archaeologists and heritage practitioners in Australia. The research underpinning this paper is part of a five-year ERC-funded research project, The Carceral Archipelago, based at the University of Leicester and led by Professor Clare Anderson, which aims to provide a theoretical, empirical and analytical approach to the transnational study of convict transportation and its legacies, and its relationship to the history of labour, migration, and confinement.

**Biography:** Dr Eureka Henrich is the 2014 Rydon Fellow in Australian Politics and Political History at the Menzies Centre for Australian Studies, King’s College London, and a researcher on the ERC-funded Carceral Archipelago Project at the University of Leicester. Her research is concerned with the ways that migration is experienced and represented, and how those representations have been historically mobilised to serve personal, political and community agendas. Her latest article, ‘Museums, migration and history in Australia’, was published in the October 2013 issue of *History Compass*. Eureka is currently completing a book based on her doctoral research, which traces the history of migration exhibitions in Australia over three decades, as well as editing a collection of papers on the public history of immigration.
David Henry

Transcultural Dialogues: Contemporary Practice in Australian and European Museums

Abstract: While museums have long been sites of transcultural encounter, in recent years the idea of encouraging intercultural dialogue (ICD) by inviting participation from members of the public has risen to prominence in museums. A number of museums in Australia, including Melbourne’s Immigration Museum, have initiated diverse practices such as participatory video-making, co-curation, and performance to draw visitors into contact with one another and promote a democratic understanding of the complex cultural identities emergent in contemporary Australia. Such projects have much in common with the rise of participatory practice in Europe, particularly since the 2008 European Year of Intercultural Dialogue. In both contexts, governments have supplied project-specific funding to participatory projects as a means of achieving instrumental outcomes such as supporting ‘cultural harmony’ or ‘challenging race-based discrimination.’ Working in the context of museum studies and intercultural studies, this paper examines such contemporary applications of participatory practice and ICD. Referring for its source material to Australian program documentation as well as examples of creative work produced by participants from diverse cultural backgrounds, the paper focuses on the potential for such programs to engender complex understandings of cultural difference caricatured not only by ‘cultural harmony’ but by the possibility of enduring tension, misunderstanding, and loss. On this basis, the paper argues that participatory practice in museums allows for more complex encounters than can be envisioned within a purely instrumental approach to arts practice. Further, the paper argues that such creative encounters across the boundaries of cultural difference offer key sites for the articulation of disparate contemporary Australian cultural identities, and suggests that the parallel emergence of participatory ICD practice in Europe is evidence of an instructive symmetry between European and Australian cultural institutions.

Biography: David is a museum professional and PhD Candidate in the School of Historical and Philosophical Studies at the University of Melbourne. His thesis is entitled ‘Creating Space to Talk: Cultural organisations, community engagement and intercultural dialogue.’ His research interests include intercultural studies, cosmopolitanism, museum studies, and research into participatory community-based arts practice. He is also a member of the Melbourne Social Equity Institute Doctoral Academy, and a Research Assistant with Deakin University focusing on the promotion of health through anti-racist arts practice in Victoria. His research is informed by work in community programs with Melbourne's Immigration Museum, and experience working with refugee-background young people in community development contexts.
Dolores Herrero

*Oranges and Sunshine: The Story of a Traumatic Encounter*

**Abstract:** As is well known, contemporary Australia is still trying to cope with the traumatic unsettlement brought about by the publication in 1997 of the polemical *Bringing Them Home Report*, which disclosed the long-term suffering inflected by the Australian government upon the Aboriginal community, which saw for decades how their children, the so-called ‘Stolen Generation,’ were being wrenched from their families to be brought up in white missions, where they were deprived of their names, their language, their culture, and any kind of contact with their families. Conservative Prime Minister John Howard refused to apologize for all of these atrocities. It was Kevin Rudd, Australia’s next Labour PM, who in 2008 finally delivered an official apology.

It was only one decade later that yet another skeleton was found in the Australian cupboard, but this time Australia had only been the perpetrators’ accomplice. The nation that was years later revealed to have stolen children was not Australia, but England. In 1986 Margaret Humphreys, a social worker from Nottingham, brought to the surface what had for decades remained a well-kept shameful secret, namely, that since up to 150,000 children had been deported from Britain and sent to distant parts of the Empire, mainly Australia, right up until 1970. Many were told that their parents were dead, and their parents were told that their children had been adopted by families who would offer them a better life. On the contrary, what most of these children had to face up to was a life of physical and sexual abuse far away from everything and everyone they knew. It took the British government more than two decades to make a public apology. This presentation will rely on memory studies and some well-known theories on trauma and ethics to study how Jim Loach’s film *Oranges and Sunshine* (2010), based on Margaret Humphreys’s moving book *Empty Cradles* (1994), testifies to this traumatic encounter and the need to recover historic memory through heart-breaking acts of remembrance, which can alone pave the way for disclosing and working through individual and collective traumas.

**Biography:** Dolores Herrero is Senior Lecturer in English and Postcolonial Literatures at the Department of English and German Philology, University of Zaragoza, Spain. She is a member of a competitive research team currently working on the ethical and traumatic component in contemporary fiction in English. Her main research interests are Cultural, Film and Postcolonial Studies, and Australian and Indian literature and film in particular. She has published a number of essays focusing on different literary and cultural issues in those fields and has co-edited: with Marita Nadal, *Margins in English and American Literature, Film and Culture* (1997); and with Sonia Baelo-Allué, *Between the Urge to Know and the Need to Deny: Trauma and Ethics in Contemporary British and American Literature* (2011), and *The Splintered Glass: Facets of Trauma in the Post-Colony and Beyond* (2011). She was the Editor of *Miscelanea: A Journal of English and American Studies* from 1998 till 2006, and has been the Secretary of EASA as of September 2011.
Jenny Hocking

‘Biography is a Cousin to the Novel’: Non-Fiction and the Historical Imagination

Abstract: The past is a story waiting to be told. But is it possible to tell it in a way that invokes the passion, the characters and the drama of a successful narrative, while maintaining its integrity as historical representation? Is there a place for the techniques of fiction – character, plot, narrative, dialogue and dramatic reconstruction – in historical literary and documentary non-fiction and biography? These questions, central to considerations of how we write history, were given renewed focus with the controversy surrounding Kate Grenville’s The Secret River, much as they were for Frank Hardy’s Power Without Glory 60 years earlier. While confusions of form, the fluidity of fact and fiction, can diminish historical understanding where claims for history are made by fiction, this should not discourage a fluidity of technique in fiction and non-fiction. In this paper Jenny Hocking rejects the dichotomy frequently presented between the boundless creativity and imaginative possibilities of fiction and the limited creative potential for historical non-fiction, in which the historian is seen by Cassandra Pybus as, ‘irrevocably tied to concrete evidence which is patchy at best and never allows access to the inner workings of the human psyche’. This is a conclusion with which no biographer could possibly agree!

Of all the non-fiction forms, biography most clearly crosses both the disciplinary bounds of history on the one hand and its imagining on the other. This paper will explore biography as both a creative and empirical form which, as the biographer Michael Holroyd has described, make biography ‘a cousin to the novel’. At the heart of that familial relationship are the defining techniques of fiction - character, plot, imaginative reconstruction and narrative skill – which while common to both biography and novel, emerge from entirely different origins. In securing characters and action to a narrative arc drawn from the identifiable record, the creativity in biography lies as much in ensuring that empiricism and creativity coexist. This paper will present biography as a highly creative form of non-fiction, in which the interplay of narrative, imagery, emblematic characters, motivations, human frailties, interpretations and universal themes – the art of biographical writing - are brought together to create an ‘imaginative understanding’ of the past.

Biography: Jenny Hocking is Australian Research Council Discovery Outstanding Researcher Award (DORA) Fellow in the National Centre for Australian Studies at Monash University. Jenny is a well-known biographer, a scriptwriter and the author of six books, including the major political biographies of the former Prime Minister Gough Whitlam; of the former Attorney-General and High Court justice Lionel Murphy, and of the well-known Australian writer, Communist, yarn-spinner and activist, Frank Hardy. She is a frequent commentator and public speaker and has appeared on radio, television and film and at numerous Writers’ Festivals. Professor Hocking’s latest work is her two-volume biography of the Labor Prime Minister, Gough Whitlam. The first volume, Gough Whitlam: A Moment in History (MUP 2008), was shortlisted for several literary awards including the Magarey Medal for Biography, the Queensland Premier’s Awards, The Age Book of the Year and the Prime Minister’s Literary Awards. The release in 2012 of the second volume, Gough Whitlam: His Time, created intense interest as it confirmed the identity of the former Chief Justice of the High Court Sir Anthony Mason as the long speculated ‘third man’, revealing his role in the dismissal of the Whitlam government. Through detailed archival research of the personal papers of the Governor-General Sir John Kerr, Gough Whitlam: His Time revealed Mason’s extensive secret meetings with Kerr in the months leading up to Kerr’s dismissal of Whitlam. Gough Whitlam: His Time was shortlisted in the Prime Minister's Literary Awards (Australian History Prize), the National Biography Award, the Queensland Literary Awards and long-listed in the 2013 NiB Waverley Awards for Literature. Jenny was the Historical Script Consultant on the ABC-TV 2-part series Whitlam: Power and Passion and is Special Advisor to The Whitlam Institute at the University of Western Sydney.
Li Hui

The Issue of Self-concept: Perceptions of Chinese Student Teachers about Their Roles in Australia

Abstract: This article has presented some stereotypical views held by Western people about Chinese teachers, and then clarified these misperceptions are caused by Western people’s different understanding of the meanings of ‘teacher authority’, ‘double parental identities’, and ‘strictness’ compared to their Chinese counterparts. Then a case study of three Chinese student teachers studying in one Australian university is conducted to analyse their feelings and experiences of teaching in Australia. Finally, the study suggests that Chinese teacher must retain the essence of Chinese good teachers while adopting the advantages of Western teaching culture to improve his/her own teaching practice, and if so, these self-changes could be significant to recreate themselves as new Chinese teachers.

Biography: Li Hui is a senior lecturer in Australian Studies Center, East China Normal University, China. He teaches a number of pre-service and post-graduate education programs. His research interests include cross-culture studies, pre-service teacher identity construction and the impact of EFL study oversea programs on student identity.
Maria Elena Indelicato

Aboriginal-Italian Families: encountering a history of love and labour in North Queensland

Abstract: The state of Queensland in Australia stands for the plethora of Aboriginal families histories of struggles against coercive government policies of displacement, removal, and work exploitation. As such, its geography is equally imbued with thousands of stories of courageous acts of love, care and cultural survival. Within my personal experience of migration in Australia, the same geography stands for the history of Italian migrants’ resilience against white Australians’ racial hostility and unequal work conditions in industries that had capitalised on the exploitation of Aboriginal men and women’s labour.

Normally, these are histories which are told apart, often overlooking the role played by racially discriminated migrants such as Italians in the dispossession of local Aboriginal populations’ sovereignty and land (Pugliese 2002; Ricatti 2011). Likewise, the histories of love and family formation between Aboriginal women and Italian men have been overlooked, reinforcing the myth of a homogenous white population in the time preceding the Second World War (Perera 2005).

This paper challenges the traditional division of study by recounting the stories of Aboriginal-Italian families that have formed in North Queensland under a double regime of governmental control of Aboriginal women and Italian migrants, including in the time preceding the mass migration of the latter in the 1950s.

Biography: Maria Elena Indelicato’s PhD thesis International Students: a History of Race and Emotions in Australia explores the making of both territorial and social boundaries of the Australian nation through emotions. She is currently Research Associate on the project More than family history: race, gender and the Aboriginal family in Australian history with Dr Victoria Grieves. She is from Southern Italy, a temporary migrant and an academic researcher to whom the experience of similar Italian arrivals in Queensland and their encounters with Aboriginal people has always held a particular interest for her.
Narrating Early 20th Century Spanish Migrant Memories: Autobiography and Community History of a Spanish Settlement in Western Australia

Abstract: In the early 1900s, seven Spanish families migrated to Western Australia, settled in Yoongarillup, and became known locally as ‘the Spanish settlement.’ In the early 1990s, at a ceremony held to unveil a commemorative plaque, the sole surviving member of these settlers caused ‘a row’ when he objected to the inscriptions on the plaque. According to Andrew Torrent, some Spanish names had been anglicised and the order of names distorted the history of the community. In his publications previous to this incident, Torrent had identified himself as Andrew Torrent. Following the incident, on the cover of The Spanish Settlers of Yoongarilup (1993) his name, as author, appears as Alejandro (Andrew) Torrent.

While there are a number of autobiographical texts by Spanish migrants to Australia, Torrent’s books are distinct for two reasons. First, the events they narrate come from an early and under-represented period of Australian migration narratives; second, they are in English. The ambivalence indicated by the alternative forms of the author’s name indicate an ongoing negotiation of transcultural identity. Moreover, the tension between Torrent and the Australian-born descendants of the Spanish settlers suggests that reading his narratives may offer interesting perspectives on intergenerational as well as transcultural identity formation.

Biography: Michael Jacklin is a Research Fellow in the School of the Arts, English and Media at the University of Wollongong. His current research into multilingual Australian literatures contributes to the AustLit database and his recent publications in this area have appeared in Antipodes (on Hispanic-Australian writing) and Kunapipi and JASAL (on Vietnamese-Australian writing). He is a team member of the ARC Discovery Project ‘New Transnationalisms: Australia’s Multilingual Heritage’. His other research interests include collaboration in life writing, Indigenous literatures, and exilic, diasporic and transnational writing. His publications in these areas have appeared in The Dalhousie Review, ARIEL, Australian Canadian Studies, Life Writing and New Literatures Review, and as book chapters in Indigenous Biography and Autobiography (2008) and The Unsociable Sociability of Women’s Lifewriting (2010).
Lars Jensen

Diggers failing to become diggers: Mining as National Discourse

Abstract: Mining has in recent years emerged as a national discourse in Australia as the combined result of the mining boom and national anxieties over the GFC featured prominently in references to Australia as a failed competitive state (the folding of manufacturing, where the closure of car factories plays a particular iconic role, not to mention perpetually troubled Qantas). Yet mining is not new to Australia, but has been pivotal to the country’s demographic growth post-settlement/post-invasion. Arguably, mining’s boom and bust cycles have given it at times a disproportionate influence on narratives of the nation during its boom years, including the most recent one. Yet, this overt focus would have to be measured against mining’s lacklustre appeal after the inevitable bust, where its prior disproportionate influence becomes obvious – even embarrassingly so. The cycles of appearance and disappearance of mining as a national discourse beg the question how we might begin to assess mining’s actual long-term influence on the national imaginary. Two quite recent interventions – possibly at the tail end of another boom cycle – have sought to address how the ‘story of mining’ as a national narrative could be told: The SBS three part documentary series, Dirty Business (2013), and Robert Knox’s Boom: The Underground History of Australia, from Gold Rush to GFC (2013). My paper seeks to look at how these narratives project mining’s importance for the national imaginary, and how this projection may be related to the broader issue of how mining relates to the question of the society Australia wants to be – on the scale from ecological sanctuary to global quarry.

Biography: Lars Jensen is Associate Professor at Cultural Encounters, Roskilde University. He has worked in Australian Studies for many years. He is the co-editor of a JEASA issue ‘On Whiteness: Current Debates in Australian Studies’ (2011), and the author of Unsettling Australia: Readings in Australian Cultural History (2005). He has been a member of EASA for a number of years, and was board member of EASA 2003-2009; and chairman 2005-2009. His current interest in Australian mining is related to a postcolonial project examining contemporary Greenland – www.arcticencounters.net – with particular focus on mining as a platform for initiating Greenlandic economic and political independence. One of those mining companies is based in WA.
Nataša Kampmark

The Serbian Thought Far Away – Literary Efforts of Serbian Post-WWII Diaspora in Australia

Abstract: The paper aims to investigate the scope and nature of the earliest presence of Serbian literary diaspora and Serbian migrant literature in Australia. The first significant wave of Serbian migration to Australia came after World War II and consisted chiefly of those who did not conform to the political, religious and cultural agenda of the Communist Party. Melbourne was one of four major publishing centres of Serbian literary diaspora in the world, where Uroš Stanković (1906-1981), who came to Australia in 1950, founded the literary society Srpska misao (The Serbian Thought) in 1954, and in a quarter of a century published nearly sixty books of prose and poetry, mainly by Serbian authors of the post-war diaspora. The paper focuses on the three major anthologies of poetry and prose published by Srpska misao: Nezapaženi biseri: izabrane pesme iz lirike Srba u slobodnom svetu (Little Known Gems of Serbian Poetry); Srpski pripovedači u slobodnom svetu (Serbian Storytellers in the Free World); Srpska misao 1956-1966 (The Serbian Thought 1956-1966), as well as on the collection titled Naše staze: višjezična zbirka poezije, proze i drame / Our Paths: multilingual collection of poems, prose and drama.

The literary contribution of Serbian immigrants to Australian literature has been neglected as a topic for study because they chose to write in Serbian, which rendered their writing inaccessible to the majority of Australians. Not only did these early Serbian immigrants write in Serbian but they remained in close contact with their countrymen who migrated to other countries. One of the results of their collaboration was the magazine Tamo daleko (Far Away), jointly published by the American Institute for Balkan Affairs (Chicago) and Srpska misao (Melbourne). In its attempt to establish a cultural and literary profile of Melbourne-based publishing activities of Serbian literary diaspora, the paper also examines the issues of Tamo daleko.

Biography: Nataša Kampmark is an assistant professor at the Faculty of Philosophy, University of Novi Sad, Serbia. She holds a PhD in literature and her interests include postmodern and postcolonial literature, theory and criticism. She is the author of a book on Australian prose fiction titled Three Faces of Australian Fiction (Tri lica australijske proze, 2004). She co-edited an anthology of contemporary Australian fiction in Serbian translation titled Tales from the Timeless Land (Priče iz bezvremene zemlje, 2012). A more extensive list of her publications can be found at:
http://www.ff.uns.ac.rs/fakultet/ljudi/fakultet_odseci_anglistika_natas_karanfilovic.htm
Sarah Kennedy

‘Where’s home, Ulysses?’ Judith Wright in Europe 1937

Abstract: When the Australian poet Judith Wright embarked for her European tour in February 1937, the twenty-two year-old felt that overseas was where ‘things were happening.’ Politically engaged and creatively committed to an internationalist poetics, she travelled through Great Britain, Holland, Germany, Austria, Hungary, Switzerland and France, but found the routes into Southern Europe barred by the foment of devastating conflict. As she would later write, ‘In an uneasy year, in a loaded spring’ she witnessed ‘a break in the consciousness of Europe’. Her peripatetic encounters with European cultures-in-crisis caused Wright to despair of Europe as a source of political renewal, and exposed fault-lines in her own individual cultural orientation. Using biographical material and close literary analysis, this paper contends that Wright’s experience of being an outsider in Europe at this crucial historical moment had profound implications for her poetics in the form of a compound, productive displacement. Sundered from her Anglophile cultural inheritance and able to reflect on ‘home’ with the distance and imaginative ambivalence of an outsider, Wright invoked Ulysses, the archetypal poetic wanderer whose experience is (as the Scottish poet Robert Crawford has it) ‘that quintessence of home seen from abroad.’ Bakhtin described ‘outsideness’ as a determining factor in creative (generative) understanding. Returning from her transcultural encounter, Wright produced her first, acclaimed volume of poems The Moving Image (1949), the very title of which suggests the shifts in perspective and dialogic relations which were to charge her poetry with its lucid, expository power. This collection acutely expresses the contingencies and hauntedness of Australia’s palimpsestic identity. Confronting the question ‘Where’s home?’ in ‘For New England’ (1944), she found that ‘Many roads meet here / in me, the traveller and the ways I travel’

Biography: Sarah Kennedy is a Research Fellow in English at Downing College, University of Cambridge, specialising in modernist and contemporary Anglophone poetry. Her research interests include metaphor, landscape and nature-writing, literary self-conception, originality, and allusion. She is especially intrigued by the literary afterlives of poets, and by questions of poetic transmission and assimilation. She received her doctorate from St. John’s College, Cambridge, in 2012. Most recently, she has contributed a chapter on ‘Ash-Wednesday and the Ariel Poems’ to The Cambridge Companion to T. S. Eliot (Cambridge University Press, 2015). Her current research explores metaphor as the active principle underlying the processes of transmission and assimilation (as well as the vertical pressure of literary influence) that generate creative tensions and energies within the work of three exemplary mid-century poets: Ted Hughes, Elizabeth Bishop and Judith Wright. She is also interested in the postcolonial literatures of the Pacific, including Aotearoa/New Zealand and Australia, and in trans-regional encounters between these literatures and modernist diasporas.
Olivia Khoo

A Post-Apology Carceral Regime: Strategies of Refugee Representation in Australia

Abstract: This paper contemplates Australian encounters with Asia (Indonesia, Malaysia, Vietnam) and the Middle East in the case of asylum seekers arriving by boat to Australia. In dialogue with debates taking place across a range of contemporary national discourses (including those in Europe) on the politics of apology, this paper examines the strategies that remain when the words ‘sorry’ are not uttered, or utterable. Through an examination of the mandatory detention of unauthorised boat arrivals into the country, I argue that Australia’s treatment of asylum seekers characterises a post-apology carceral regime. Taking seriously Tessa Morris-Suzuki’s notion of ‘reconciliation as method’, this paper considers alternative strategies through which to contemplate freedom in an age that is ‘post-apology’.

Biography: Olivia Khoo is a Senior Lecturer in Film and Screen Studies at Monash University. She is the author of The Chinese Exotic: Modern Diasporic Femininity (Hong Kong University Press, 2007) and (with Belinda Smaill and Audrey Yue) Transnational Australian Cinema: Ethics in the Asian Diasporas. She is also co-editor of two volumes, Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures (with Sean Metzger, Intellect, 2009), and Sinophone Cinemas (with Audrey Yue, Palgrave Macmillan, 2014). Olivia is co-ordinator of the Asian Media and Cultural Studies Research cluster at the Monash Asia Institute, Director of the Research Unit in Film Culture and Theory in the School of Media, Film and Journalism at Monash University, and Executive Member of the Asian Australian Studies Research Network (AASRN).
Peter Kilroy

Cracks in the mask: Encountering Indigenous Australia in European Museums

Abstract: Since James Clifford’s influential discussion of ‘museums as contact zones’ (1997) – or spaces of complex cultural encounter – considerable numbers of museums have come to internalize the rhetoric and practice of ‘mutual dialogue’ and ‘community engagement’, particularly in the case of the controversial encounter between European museums and Indigenous Australia. However, such rhetoric and practice – even if well-intentioned – has often obscured, occulted or shielded against more concrete claims for the repatriation of sensitive cultural objects and human remains. In the best case scenario, this has been the inadvertent outcome of a well-meaning process; in the worst case scenario, it has been a wilful concealment.

Through an engagement with Frances Calvert’s 1997 documentary film, Cracks in the Mask, this paper will explore the experience of Australia’s ‘other’ Indigenous minority – Torres Strait Islanders – as they encounter their own cultural past within European museums and attempt to negotiate the terms of its repatriation. I will argue that the consequent tensions between ‘community engagement’ and repatriation closely parallel broader tensions in Indigenous politics between recognition (and its surrogates in identity politics and representation) and redistribution (of land, wealth and resources, etc.). Indigenous communities are undoubtedly given more ‘representational’ space than before within and beyond European museums (up to and including alternative forms of ‘repatriation’, e.g. films, travelling exhibitions and the digitization of materials, etc.), but – crucially – such an act is often at the expense of more concrete political and economic claims for cultural repatriation.

More generally, the paper will explore the contextual role that documentary film plays in such a process, i.e. in global encounters with Indigenous Australia; in the recognition of Indigenous cultural and political issues; and the role – if any – that it plays in the redistribution of economic resources or the repatriation of cultural objects and human remains.

Biography: Peter Kilroy is a British Academy Postdoctoral Fellow at King’s College, London. He is working on a project titled Screening the Torres Strait: Remediation and Documentary Film (1989-), which looks at the proliferation of documentaries by or about Torres Strait Islanders after the Australian bicentenary of 1988. It focuses on these films’ politically charged re-use or ‘remediation’ of archive film and media within the wider context of Indigenous cultural politics and national refashioning. He is also former editor and current reviews editor of parallax, a journal of cultural studies, critical theory and philosophy published by Taylor and Francis.
Astrid Mignon Kirchhof

Women Activists in the International Anti-Nuclear Movement

Abstract: On September 15 and 16, 1979, several hundred women turned up at a two-day international conference in Cologne to voice their opposition against nuclear energy and atomic weapons. As well as speeches critical of the civilian and military use of nuclear power, a number of dramatic political actions were staged, including a ‘Die In’ which involved passers-by having to step over protesters lying prone on the street pretending to be dead. Aside from Petra Kelly and Eva Quistorp, two future founding members of the German Green Party, the conference was also attended by the Australian pediatrician Helen Caldicott. All three of them gave speeches. Not long after, Caldicott went on to spearhead the Nuclear Freeze Movement in the USA. Having undergone their political socialisation in the United States, Helen Caldicott and Petra Kelly, the one hailing from Australia and the other from Germany, focused on establishing contacts beyond national borders. Convinced that the success of the ecology, peace and women’s movement crucially depended on the existence of global networks, they both actively sought out international contacts. In this paper, I intend to demonstrate not only that Helen Caldicott and Petra Kelly established an international network via their anti-nuclear activism but also that the success of their networking and activism arose from ecofeminism and difference feminism theory that espoused the assumption of woman’s closer affinity with nature and hence a fundamental distinction between men and women which entitled and predestined the latter to fight against a male-dominated technocratic world. In the presentation, the prominent protagonists Helen Caldicott and Petra Kelly shall serve as examples for an alternative and critical interpretation of the women’s peace movement and its commitment to rid the world of nuclear weapons.

Sophie Koppe

Tackling unemployment in Europe: Lessons from Australia?

Abstract: Since the 1990s, Australia has launched a series of experiments in social policy that have been noticed by European countries. For instance, the whole unemployment benefit system was overhauled when John Howard was first elected.

This paper will analyse why Australia went through those reforms before most other Western countries and how Australian reforms came to be seen as a model to follow. Reforms in the UK, Denmark, the Netherlands and France will be compared to what was implemented in Australia.

Each of these countries have mentioned Australia when they were designing their own welfare reforms and it will be interesting to see how they happened to know about what was being done down under. What type of encounter was it?

First-hand knowledge: Were there meetings with Australian stakeholders? Documentation passed on to European countries? Missions to Australia?

Knowledge through one European country: The UK is the obvious candidate here, as it is closer than any other European country to Australia. In the late 1990s/early 2000s Europe represented a great platform for the Blair government to share its ideas with European partners for instance.

Knowledge through international institutions: The OECD published a series of reports on Australia’s social reforms and has always presented Australia as one of its best ‘students’. Needless to say the OECD has a strong impact on European countries.

Path dependency theory will be used to explain the challenges inherent to transcultural conversations and subsequent attempts to import foreign ideas.

Biography: Sophie Koppe is a lecturer at the University of Toulon, France. She focuses her research on contemporary social policy in Australia and the UK.
**Sue Kossew**

**Disturbing Encounters: Julia Leigh’s *Disquiet* and Evie Wyld’s *All the Birds, Singing***

**Abstract:** Both these novels stage encounters between Australia and Europe (France and Britain) by a woman character who is escaping from violence. Julia Leigh’s 2008 novel is disquieting in many ways. It plays with a surface reality that seems ordinary while signaling an undercurrent of violence and menace that is never fully spelt out. It evokes a sense of the gothic in the form of a dead baby whose mother refuses to part with the body. The Australian woman character, Olivia, is on the run with her two children, escaping the physical violence of an abusive marriage in Australia by returning to her mother’s house in France.

Evie Wyld’s 2013 novel, *All the Birds, Singing*, which has just won the 2014 Miles Franklin, is set on an unnamed British island and its woman protagonist with a male-gendered name, Jake, lives on a smallholding looking after a flock of sheep. She has brought with her not just her Australian experience of working with sheep but also disturbing memories of a violent past there. The novel’s engagement with themes of sexual slavery, prostitution and abuse raises issues of gendered violence, victimhood and agency.

This paper asks the question of how violence is represented in these texts and aims to position them in a continuum of women writers engaging with the topic of gendered violence in Australian literature.

**Biography:** Sue Kossew is Professor of English in the School of Languages, Literatures, Cultures and Linguistics at Monash University. She is on the editorial boards of the *Journal of Commonwealth Literature* and *The Literary Encyclopedia* and has published numerous journal articles and book chapters on postcolonial, Australian and South African literature. Her monographs include *Writing Woman*, *Writing Place: Contemporary Australian and South African Fiction* (2004, 2006) and *Pen and Power: A Post-Colonial Reading of J.M. Coetzee and André Brink* (1996) and, as editor, *Lighting Dark Places: Essays on Kate Grenville* (2010), *Re-Imagining Africa: New Critical Perspectives* (2001, with Dianne Schwerdt) and *Critical Essays in World Literature: J.M. Coetzee* (1998). She has co-edited a volume of essays entitled *Strong Opinions: J.M. Coetzee and the Authority of Contemporary Fiction* (2011). She has recently co-edited, with Prof. Dorothy Driver, a special edition of the journal *Life Writing* entitled *Re-framing South African Life Narratives* (2014) and has contributed an extensive annotated bibliography on J.M. Coetzee to *Oxford Bibliographies in African Studies*. She has held the positions of Distinguished Visiting Chair in Australian Studies at Copenhagen University and as Dr. R. Marika Chair for Australian Studies at Cologne University.
Expatriate Communities: Europe, Australia, and Transcultural Conversations in The Conversation

Abstract: In his recent novel The Conversation (2012), David Brooks depicts Stephen, an Australian engineer working in France, and Irena, an Italian translator, who randomly meet at the restaurant in the Italian city of Trieste and who gradually reveal both their personal histories and attitudes to both European and Australian culture. During the conversation, both characters become closer and the conversation over the food creates a metaphor of transcultural conversation in which the author points out various aspects of Australian cultural identity in the context of its European heritage. In my paper, I will analyze Brooks’ depiction of Stephen as an expatriate individual and the way it creates a metaphor representing a complexity of Australian culture in the context of its European heritage. At the same time, I will point out Brooks’ depiction of Australian cultural identity represented by Stephen in the transcultural context which is, in my view, close to Bill Ashcroft’s definition of the concept of transnation (Ashcroft, 2010).

Biography: Jaroslav Kušnír is Professor in British and American literature at the University of Prešov, Slovakia, where he teaches such courses as American literature, British literature, Australian short story, literary theory and criticism and others. His research includes American postmodern and contemporary fiction, Australian postmodern fiction, and critical reception of American, British and Australian literature in Slovakia. He is the author of Poetika americkej postmodernej prózy (Richard Brautigan and Donald Barthelme][Poetics of American Postmodern Fiction: Richard Brautigan and Donald Barthelme]. Prešov, Slovakia: Impreso, 2001; American Fiction: Modernism-Postmodernism, Popular Culture, and Metafiction. Stuttgart, Germany: Ibidem, 2005; and Australian Literature in Contexts. Banská Bystrica, Slovakia: Trian, 2003
Bronwyn Lay

Translating everyday expatriate mourning: My exceptional home

Abstract: In February 2014 Bruno Latour gave a lecture at the Royal Academy of Copenhagen on the affects of capitalism. In addressing the inversion of what is transitory and what is eternal he remarked on the ‘Australian strategy of voluntary sleepwalking towards catastrophe’ and ‘not thinking, when you are Australian, as being the most rational thing to do’. These statements step into a long history of European voices that use ‘Australia’ as the repository of both spiritual hope and political horror. Australia is the exceptionally ecologically fragile space of nomadic possibilities beset by hyper capitalism and a non-reflective populace. From this distance/ing, Europe mourns Australia’s impending collapse while maintaining the European imaginary as the home of resilient, tamed nature and original space of mature governance, thus its endurance beyond economic imperialism. I wish to present a reflective memoir about living in a small French village, studying European philosophy while also directing Australia festivals in the Jura mountains. Referring to Stephen Muecke’s book Ancient and Modern I’ll explore two aspects that emerged from these encounters. The first is the persistent conflation of the noble savage and spiritual salvation embedded in the imaginary of Australia, with its resultant dismissal of the contemporary and European colonial complicity. The second is the positing of Australia as the site of tragic collapse in the encounter between ‘anglo capitalism’ and wild ‘nature’.

Drawing from encounters with theorists, neighbours, farmers, anthropologists, pompiers and artists from both Australia and Europe I’ll explore the mourning and attachment to a symbolic Australia: for what we ‘were and could have been.’ This displaces the European mourning about their own polities and disappearance of futures. It reflects a refusal of the difficulties of the global contemporary. As the oldest but most ecologically fragile natureculture community, Australia could serve, not as a symbolic avoidance for Europe, but instead as a site of intense political opportunities. This occurs in the interplay between the rich ecological humanities movement in Australia and the emerging new materialisms in Europe. The mourning and adoration of Australia speaks to a greater desire within Europeans: for an uncovering of a language that enables a political imaginary that connects continents beyond hyper capitalism – something that might be eternal and transitory, but asks difficult questions about mourning, complicity and interconnection.

Biography: Bronwyn Lay is an Australian lawyer, writer and cultural curator. She is currently a PhD candidate at the European Graduate School under the supervision of Prof Catherine Malabou, and the post-graduate representative for EASA. Her thesis traces the erasure of material jurisprudence and posits possibilities for the inclusion of nature within law that enable a renovation of the concepts of community, nation and law. She is the Founder and Creative director of the Australia Festival in the Pays De Gex. Australia festival has hosted various Australian poets, artists, writers, academics, film-makers, biologists, musicians and theatre groups for bilingual encounters with the French/Swiss public. With others she is setting up the Dirt Foundation that will work towards furthering culturenature connection through the arts, community events, residencies and interventions across various international sites.
Simone Lazaroo

Reading from ‘The Most Isolated City in the World,’ a short story cycle exploring a contemporary Australian woman tourist in European cities

Abstract: I propose giving a brief introductory talk and reading from one of my short stories in progress, part of a story cycle which explores a terminally ill contemporary Australian woman’s journey from Perth, arguably ‘the most isolated city in the world,’ to the cathedrals and shopping precincts of large European and North American cities. In particular, I will read from a story that follows her pursuit of spiritual meaning, corporeal comfort and consumerist desire in Paris at well-known tourist sites. At these sites, her encounters with ‘beggars’ raises questions about desire, privilege, hospitality, ownership of space and identity and suggest multiple ways of being ‘at home’, ‘homeless’ and ‘on the road.’ These encounters will show her conflicted attitudes to consumerism, spirituality, nationality and her own body.

Biography: Simone Lazaroo was born in Singapore and migrated with her family to Western Australia in 1963. Three of her published novels won the Western Australian Premier’s Prize for Fiction, and her novels have been shortlisted for various national and international awards. Her short stories have been published in the USA, England and Australia, and some of them are currently being translated into Spanish for publication.
Jan Lencznarowicz

Early Polish-Australian Encounters. Gold rush, colonial society and its ethnic diversity in Polish diggers’ memoirs

Abstract: Among dozens of Poles who arrived in Australia in the 1850s and early 1860s predominated participants of the November Uprising in the Russian-held part of Poland in 1830-31 and the Spring of Nations in Hungary in 1848-49. Two of them Seweryn Korzeliński and Bolesław Dolański after a couple of years on the Victorian goldfields returned to Europe, as did Sygurd Wiśniowski, a well-known Polish traveller, who dug for gold in Victoria, Queensland and New Guinea. All three of them left memoirs, describing their experiences in the antipodes. Korzeliński and Wiśniowski published their memoirs soon after coming back to their homeland, Dolański’s writings waited for publication till 1981. These works differ in many respects and their intellectual and literary value is uneven but they give an illuminating insight into their authors’ encounters with colonial Australia. They tell the story of those Polish mid-19th century arrivals in Australian colonies who did not decide to make their new home there and maintained outsiders’ perspective.

Drawing on the memoirs the proposed paper traces the way Polish diggers attempted to comprehend a totally new and alien social setting they had found themselves in and tried to accommodate to. The focus is on their perception of colonial society, most notably volatile goldfield communities, especially their social characteristics as well as their ethnic and cultural diversity. The attitudes and judgments Polish authors express explain as much or even more about them, their personal expectations, cultural roots and political and ideological beliefs than about the people and situations they encountered. Their narratives suspended between authors’ heroic youth in Poland, Antipodean adventures and disappointments and return to Europe offer a unique and rich panorama of early Polish-Australian encounters.

Biographies:

Jan Lencznarowicz, Ph.D. is an associate professor at the Institute for American Studies and Polish Diaspora, Jagiellonian University, Kraków. He earned his MA in history in 1983 and his Ph.D. in 1994. He received: the University of Adelaide Scholarship for Postgraduate Research (Adelaide), the Harry Gairey Visiting Fellowship at the Multicultural History Society of Ontario (Toronto) and the Scholarship of Société Historique et Littéraire Polonaise (Paris). He was twice Visiting Professor at the University of Rochester, NY, 2003, 2013. His main areas of research are: Polish political emigration in 20th century, history of Australia, Polish ethnic group in Australia and political myths and nationalism in modern history.

Chandani Lokugé

Mediating literary borders between Australia and Sri Lanka

Abstract: Sri Lanka is an Asian country that is important to Australia for several reasons. Currently, it is the 5th largest Asian community in Australia. It has recently catapulted into national consciousness through the escalation of the number of Sri Lankan refugee and asylum seekers arriving in Australia. Further, Sri Lankan migration to Australia has risen by 8.4% in the past five years through higher education, ‘skilled migration’ and ‘links with family’. The two countries share membership of the commonwealth and interest in sport, and cooperate on issues of mutual concern through membership of Associations such as ASEAN Regional Forum and CHOGM. With these pragmatic connections, an understanding of Sri Lankan culture is imperative in enhancing Australia’s interaction with this neighbouring Asian country as well as its migrants to Australia. While there has been a boom in Australian/’Asian’ literary and cultural studies in recent years, Sri Lanka has, however, escaped the spotlight. The current political and news-media agenda, meanwhile, is very much about ‘outside’ views, tending to treat ‘asylum seekers’ for example, as one category of ‘others’ devoid of race, culture or psychological specificities.

A compelling power of literature is that it transforms such encompassing public issues into humanist stories whose affective and cognitive resonances transcend the limits of political propaganda to communicate transculturally, establishing intimate, inter-personal and inter-communal conversations across time and space. Through a ficto-critical reflection that explores the literary reconfigurations of Sri Lanka in Australia, this paper will seek to communicate an alternative, more profound understanding of Sri Lanka, vitalizing Sri Lanka’s relationship with Australia and beyond.

Biography: An Australian Commonwealth Scholar from Sri Lanka, Chandani Lokugé is currently an Associate Professor in English, and Coordinator of the Higher Degree Research (Creative Writing) programme at Monash University. She founded the Centre for Postcolonial Writing at Monash in 2002 and directed it until 2011. Chandani has published 14 books. As Editor of the Oxford Classics Reissues series, she has published six critical editions of Indian women’s writing in English. She is the author of three novels and a book of short stories. Her latest novel, Softly, as I Leave You (2011) was awarded Sri Lanka’s Godage National Literary Award for Best Novel; her first novel, If the Moon Smiled was shortlisted for the New South Wales Premier’s Prize. Chandani’s creative work has been translated into French, Greek and Hindi and her short stories have been read on ABC Radio National, Australia.
Eliana Maestri

Exploring perceptions of Europe among second and third-generation Italian Australians

Abstract: The Italian community in the Pacific has recently attracted attention in the academic world in linguistics, sociology, anthropology and cultural studies. Recent studies have underlined that its analysis has often been partial and fragmented both in time and in scope (Baldassar and Iuliano 2008). The data and live material offered by this community for topics of research have not been sufficiently explored from a variety of angles. Research results demonstrate that in the past scholars were mainly interested in stories of migration to oceanic spaces and, specifically, discursive constructions of Italian-ness among generations of immigrants. Most of these explorations attempted to identify shared markers of authenticity of an Italian identity, to map the development of italianità within an Australian context, to raise issues of cultural transmission and to study the preservation of Italian culture and the role of women as crucial agents of ethnic cultural practices. Some other studies tried to unearth past memories of an almost imaginary homeland, to concentrate on temporary or permanent nostalgic returns to the mother country and to focus on regional groups and practices of socialization. None of them attempted to focus on perceptions of Europe and of Italy within a European context. The purpose of this paper is to present the results of my post-doctoral research conducted at the University of Sydney in 2012 and to contribute to the investigation of second- and third-generation Italian Australians as carriers of narratives of immigration and as active agents of discussions on Europe and Italy within Europe. Particular attention will be given to their perception of Europe, European identity and European integration and of Italy in relation to Europe and their sense of a European collective identity in Australia. Have Italian identity constructions in Australia been affected by the on-going process of European integration? What role do Europe and the EU socio-cultural and political modes of integration and exclusion play in shaping the dynamics of interaction between group identities in Australia? This paper aims to respond to the need to study the current crisis of the European ‘subject’ (Kristeva 2000) and European identity in the face of constant reshaping of borders and vis-à-vis national versus supra-national political arrangements. It also aims to respond to the European Union’s needs to explore perceptions of Europe outside its formal borders.

Biography: Eliana Maestri is Italian Language Coordinator at the University of Warwick where she teaches Italian language and translation at undergraduate and postgraduate level. She was the recipient of a EUOSSIC Post-Doctoral fellowship at the University of Sydney (2011-12), working on Italian-Australian identities and perceptions of the EU, and a research fellowship at the University of Monash, Melbourne (2014). She obtained her PhD in Translation and Gender Studies at the University of Bath in 2011 on contemporary autobiographical narratives by women writers in English and in translation. She was Lector in Italian at the Universities of Bath and of Oxford, while also lecturing on Italian Pulp fiction, and on the works of Primo Levi and Italo Calvino. Dr Maestri has published a number of chapters in books with Cambridge Scholars Publishing, Troubador and Norwich Papers on the Italian and French translations of autobiographies of J. Winterson and A.S. Byatt.
Lorenzo Mari

Strange Encounters Along the Rabbit-Proof Fence - The Transnational Reception of the Australian Literature and Cinema about the ‘Stolen Generation’: the Italian Case (1997-2013)

Abstract: This paper aims to retrace the ways in which Australian literature and cinema about the so-called ‘stolen generation’ have been received in Italy, starting with the 1997 translation of Sally Morgan’s My Place (1987) and ending with the recent translation (2013) of the poetry anthology Inside Black Australia (originally published in 1988), edited by Kevin Gilbert.

Whereas the time gap between the publication of Sally Morgan’s book and its first Italian translation might be explained in terms of the general ‘delay’ in the opening of any postcolonial debate in Italy, this paper also focuses on the representations of the ‘stolen generation’ which have been available to the Italian audience through two blockbuster movies, such as Philip Noyce’s Rabbit-Proof Fence (2002) and Baz Luhrmann’s Australia (2008).

The Italian reception of these movies highlights the emphasis on the family drama over the historical and political implications of the genocidal action suffered by the Australian Aboriginal people, by completely disentangling family life and political history. These two aspects, however, should be reconnected, as the stories which can be associated to the ‘stolen generation’ might be also described as a peculiar kind of national allegory, due to their peculiar elaboration of power relations through the private dimensions of white and Aboriginal families. The dissociation of family life from political history reveals thus to be a typical move of any transnational reading of postcolonial national allegories.

The recent translation of the poetry anthology Inside Black Australia stands as the result of a completely different approach to the history of the ‘stolen generation’, which is constantly evoked by the authors included in the selection edited by Kevin Gilbert. By ideally replacing the ‘stolen generation’ within the Aboriginal cultural history, as well as within Australian history, Inside Black Australia offers an insight on the ‘stolen generation’ which is not metonymically reduced to the narrow limits of a family drama.

Biography: Lorenzo Mari is a PhD candidate in Comparative and Postcolonial Literature at the University of Bologna. His research project focuses on the narrations and representations of the family in Nuruddin Farah’s literary production. By addressing this topic, he has been developing my research in the fields of Postcolonial Studies and World Literature, addressing their critical entanglements. Within the same theoretical framework, he is also working on Italian migrant and postcolonial literature, South African post-apartheid literature, and literature from Australia and New Zealand.

He has been writing about authors as diverse as Katherine Mansfield, Lloyd Jones, Nuruddin Farah, Phaswane Mpe and Hisham Matar. His latest publication is the book chapter ‘Tabula Rasa and Fiction. Representation of Mogadishu During the Conflict (2002-2011)’ (in an anthology of essays called Fictional Geographies: Africa-Space-Literature, forthcoming).
Jessica Maufort

Trees that ‘grow on you’: An Ecocritical Reading of Murray Bail’s *Eucalyptus*

**Poster Presentation Abstract:** This paper examines how Europe’s encounter with Australia is expressed in *ecocritical* terms in Murray Bail’s novel, *Eucalyptus*. More precisely, I wish to re-evaluate the act of naming trees with regard to the status of the character symbolically called Holland. Critics have underlined how in colonial contexts the kind of naturalist taxonomy of the environment found in *Eucalyptus* partakes of the settlers’ conquest of new colonies (‘ecological imperialism’, see Huggan and Tiffin, *Postcolonial Ecocriticism*, 2010). However, in Bail’s novel, Holland’s practice may be interpreted more positively in view of Neil Evernden’s concept of ‘man-in-environment’: if so, the act of naming rather represents the individual’s constructive attempt at establishing a sense of place within a new territory. Further, Bail’s aesthetics suggests the dissolving boundary between the self and environment in truly ecocritical terms: it rejects the traditional Western differentiation between humans and Nature. This aesthetics actually restores the agency of eucalyptus trees while negating the concept of a traditionally dominant human presence in the environment. In addition, I consider that the protagonist and the trees serve as respective symbols for Europe and Australia. I therefore contend that this novel symbolically evokes a hybrid combination of Australian and European identities. Holland’s ‘bush garden’ thus becomes a global space where these two cultures can finally take roots, i.e. interrelate, to borrow Evernden’s terminology. Interrelatedness implies a degree of fusion with the environment greater than mere belonging. Further, the character’s daughter Ellen lacks complete control over her life. She appears as the silenced ‘trophy tree’ of her father’s collection. Like her father, Ellen finally experiences, as my paper will demonstrate, a fusion with her environment, i.e. a kind of interrelatedness. Thus, *Eucalyptus* projects a creative site of encounter between Europe and Australia rooted in a successful process of ecological interrelatedness with Nature.

**Biography:** Jessica Maufort graduated in Modern Languages and Literatures from the Université Libre de Bruxelles (ULB) in 2012. Her Master’s thesis examined the multi-faceted archetype of the labyrinth in Caryl Phillips’s last novels to date (A Distant Shore, Dancing in the Dark, and In the Falling Snow), both from thematic and stylistic perspectives. Currently a graduate student at King’s College London, she is devoting her second Master’s thesis to magic realist perceptions of the environment in the novels of Alexis Wright (Carpentaria), Murray Bail (Eucalyptus), and Kim Scott (True Country). Jessica Maufort will continue her doctoral research on postcolonial ecocriticism and magic realist Indigenous fiction at the Université Libre de Bruxelles (ULB) thanks to a research fellowship of the Belgian Fund for Scientific Research - FNRS (F.R.S.-FNRS).
Chris McConville

Central European modernism and the Australian landscape

Abstract: Refugees from Nazism in Germany and Central Europe are now recognised for breathing new life into urban and environmental design in Australia. Many of these figures, who fled Central Europe in the years leading up to World War II, and who faced exclusion from professional activities in wartime Australia, eventually directed decisive turning points in the relation between Australians and their environment. The paper explores the changes brought about by key figures in the architecture and urban landscape of post-war Australia. It asks in what distinctive manner did Central European modernism both resist and adapt to the Australian natural environment, as seen in the activities of Karl Langer, Frederick Romberg and Stanley Korman? All three figures brought a distinctive European modernity to Australian cities. At the same time they sought to respond, with varying enthusiasm, to the environment and climate of the Australian regions in which they worked. And yet ultimately, they found themselves engaged in either an anti-environmental brutalism or the most destructive forms of suburban expansion on the Gold Coast.

Stefano Mercanti

Re-storying the Past, Re-imagining the Future in Adib Khan’s *Homecoming*

**Abstract:** The traumatic impact of the Vietnam War on Australian culture and thought has been providing rich material for fiction as well as a fruitful locus for considering ways in which literature pulls down artificial barriers and opens up new ways of seeing both ourselves and our homeland in a new light. In this paper, I shall focus on the central character of a Vietnam veteran, Martin Godwin, whose sense of displacement and yearning to belong – a feature in all of Khan’s novels – enables him to move beyond the anxieties of finding a fitting place within the culture around him, and embrace new ways of overcoming disconnection, guilt and misunderstandings, thus re-thinking his past and re-creating a new emphatic future.

**Biography:** Stefano Mercanti is Research Fellow, Member of the Partnership Studies Group (PSG), and Associate Editor of the online journal on modern literatures *Le Simplegadi* at the University of Udine. He has been the recipient of the Indian Council for Cultural Relations award at Bangalore University (2002-2007) and was the Australian Government Endeavour Fellow at the University of Technology, Sydney (2011). His recent publications include: *The Rose and the Lotus. Partnership Studies in the Works of Raja Rao* (Amsterdam-New York: Rodopi) and, as co-editor, the volume *The Tapestry of the Creative Word in Anglophone Literatures* (Udine: Forum). He is the author of the partnership glossaries for Riane Eisler’s Italian editions of *The Chalice and the Blade* and *Sacred Pleasure*, and editor of the first Italian edition of Ashis Nandy’s *The Intimate Enemy* (Udine: Forum).
Giovanni Messina

Redefining Australia through Casella’s Sicily in *The Sensualist*

**Abstract:** My paper draws on the well-known theories expressed by Gunew about the way the ethnic margins can re-define (or ‘see’ in Lacanian terms) the centre through their own pre-symbolic culture. Looking back at Sicily as the ‘imaginative margin’ means for Antonio Casella to re-define Australians’ perceptions of the island in relation to their own continuous struggle for identity.

Therefore, I will first analyse some of Australians’ perception of the island as presented in the novel. On the one hand, Florence who makes its people stand on the lower rang of the temporal ladder of progress by adopting an ethnographic approach typical of travel literature; and, on the other hand, Desmond who understands Sicily as an exotic and mythical island – the cradle of civilisation – though inhabited by primitives.

I will then analyse these perceptions as an ‘imaginative place’ where to escape away from the uncanny ‘centre’ of Anglo-Celts’ identity: it puts ‘comfortable distance between themselves and that space of red earth and blue sky’. Although being a metaphor for white colonisation and their identity, in the novel, the outback gothic perception epitomises an interior void, a condition of loneliness. It is a metaphor for colonial polluting memories, hence a place where to face one’s lack of innocence and acknowledge the stories of those who have been excluded.

Casella underlines the importance of accepting one’s identity in reference to others; namely in migrant and hybrid terms for, if Australia needs referents positioned somewhere else, the ‘centre’ as the only possible perspective is a sterile mother. For Casella, Australia has a *heteroglossic* nature as a struggling place of mixed memories and identities.

**Biography:** Giovanni Messina has completed a PhD at the University of Catania with a doctoral thesis, ‘Unveiling absences, or unsettling multiculturalism, in Antonio Casella's *The Sensualist* and Venero Armanno's *Romeo of the Underworld* and *The Volcano’*, highlighting the unsettling function of gothic elements in Sicilian-Australian novelists. He has published several essays on Casella, Armanno, and O'Grady. He is currently writing an essay on Nancy Cato's 'Brown Sugar' focusing on the colonial meaning of tea-drinking practices in relation to Kanakas.
Alice Michel

Women in Colonial Australia: Mary Fortune’s *Dora Carleton*

**Poster Presentation Abstract:** ‘I decided upon leaving for Australia, where I expected to be able to turn my accomplishments to good account (…) and avoid at the same time any likehood of an encounter with my husband.’ (Dora, p.790)

In *Dora Carleton – A Tale of Australia*, serialized in *The Australian Journal* in 1866, the Irish-born writer Mary Fortune (or ‘Waif Wander’, the pseudonym she used to write under, once in Australia – a revealing choice) portrays the everyday life of Dora and Mabel, two British women who settled in the Australian colonies, at the height of Victorian imperialism. Her novel never appeared in book form, yet this under-read story offers a groundbreaking commentary on the gendered issues at stake at the time, from marriage to women’s financial dependence.

*Dora Carleton*, dealing with the everyday colonial life of middle-class British women in Australia, may appear uninspired; yet, the text offers a feminine point of view on the creation of a new society in male-dominated colonialist Australia, influenced by patriarchal Victorianism. Its heroine Dora flees England to escape her first husband’s hold, before remarrying in Australia on hearing the report of his death. The report turns out to be false and she has to face the delicate, yet groundbreaking, position of bigamy. Does the new society created in the Australian colonies allow for such a challenge to the Victorian rules of morality? Or, on the contrary, does life in the colonies impose similar restrictions for women as those put on them in Britain? I will show that Fortune’s novel questions the (im)possibility of challenging the Victorian conventions in the colony.

Besides, by focusing on the issue of female employment (through Mabel’s determination to find a job), added to the question of what it means to be a ‘lady’ in Australia, the story offers elements towards a re-definition of the status of women in the colony. I will also show that by raising these questions, Fortune’s novel embodies the complexity of writing as a woman in a male-dominated colonialist society.

**Biography:** Alice Michel is a second-year PhD student at the University of Orléans, France, under the supervision of Pr. Thomas Pughe. Her PhD thesis, entitled ‘The representation of women in colonial British literature (1860-1930)’, focuses on fictional writings on Australia and the South Pacific area. It aims at comparing the fiction of male colonial writers (R.L.Stevenson, J.Conrad, Henry Kingsley…), with the texts of female writers (Ada Cambridge, Mary Fortune, Elinor Mordaunt…), some of them largely forgotten but which would enable us to reevaluate our vision of colonial literature. The aim is thus to compare colonial fictions from the point of view of gender difference and to study the role of women as fiction characters and as writers in the colonial context. Is there a genuine feminine way of writing? Did colonial writers write beyond the stereotypes of their times on colonial women? She has been given the opportunity to present parts of her work at a conference in Bordeaux, France (January 2014) and will present more of it in Innsbruck, Austria (April 2014) and Paris Nanterre, France (June 2014). She was also granted a research scholarship in Oxford, United Kingdom, from the Maison Française d’Oxford (February 2014).
Andrew Milner and Verity Burgmann

**Tomorrow, Tomorrow and Yesterday: Utopia, Dystopia and Violence in Marjorie Barnard and Flora Eldershaw’s *Tomorrow and Tomorrow***

**Abstract:** One important way in which Europeans have encountered Australia is through their own utopian imaginings. There is a long tradition of these, dating from as early as Joseph Hall’s *Mundus alter et idem sive Terra Australis ante hac semper incognita lustrata* (1605), Peter Heglin’s *An Appendix To the Former Work* (1667) and Denis Veiras’s *L’histoire des Sévarambes* (1679). Such imaginings became less plausible, however, as European explorers brought back detailed accounts of the Australian climate, topography and people, and they were as a result increasingly superseded by future-fictional uchronias. Moreover, as the twentieth century proceeded, utopias were also increasingly displaced by dystopias. Marjorie Barnard (1897-1987) and Flora Eldershaw (1897-1956) were prolific Australian authors who co-wrote, under the pseudonym ‘M. Barnard Eldershaw’, five novels and four works of non-fiction published between 1929 and 1947. Their final collaboration, a future fiction entitled *Tomorrow and Tomorrow*, first appeared in Melbourne in 1947 and was reissued by the London feminist publisher Virago in 1983. Lyman Tower Sargent’s bibliography of Australian utopian fiction describes the novel thus: ‘Dystopia. Public opinion sampling used to limit liberty’. This is a reasonably accurate shorthand description of the novel’s frame narrative, set in the ‘Tenth Commune’ located in the 24th century in what is now the Riverina district on the border of New South Wales and Victoria. This paper will argue, however, that the Tenth Commune is closer to a flawed utopia than an outright dystopia; and that the novel’s truly dystopian content lies in its core narrative, Knarf’s novelistic account of mid-twentieth century Australia, which culminates in a quasi-apocalyptic destruction by fire of the city of Sydney. The extraordinary violence of this account will be contrasted to the essentially non-violent character of the Tenth Commune and both will be situated in relation to Barnard’s growing involvement in the pacifist Peace Pledge Union.

**Biographies:**

Andrew Milner is Professor Emeritus of English and Comparative Literature at Monash University. His recent publications include *Literature, Culture and Society* (Routledge, 2005), *Tenses of the Imagination: Raymond Williams on Science Fiction, Utopia and Dystopia* (Peter Lang, 2010) and *Locating Science Fiction* (Liverpool UP, 2012).

Verity Burgmann is Adjunct Professor in Politics in the School of Social Sciences at Monash University. In 2013 she was Ludwig Hirschfeld Mack Visiting Professor of Australian Studies at the Free University in Berlin. Previously she was Professor of Political Science at the University of Melbourne. She is the author of numerous books and articles on radical political ideologies and movements.
Chiara Minestrelli

‘Act local, Think global’: Australian Indigenous youth promoting transnational dialogue through Hip Hop

Abstract: Over the last twenty years, the notions of ‘urbanization’ and ‘globalization’ have become a subject of growing ethnographic interest, for they impose a challenge to the anthropologist’s quest for the ‘unspoiled local’ (Lockwood, 2004, Sissons, 2005). The growing weight of the ‘Indigenous public sphere’ (Hartely and McKee, 2000) within Australian society has called for a reconceptualization of modes and sites of transcultural communication. Since the commercialization and popularization of the digital media there has been an intensification of transnational connections, which has resulted in the fusing and mixing, fracturing and reconstituting of cultures. In the reconfiguration of the Australian public sphere, Indigenous youth have played an important, and yet overlooked, role in establishing global connections. Thanks to their growing mobility and exposure to different cultures, young Indigenous people living in urban centres have been carving out autonomous spaces of transformation, where they negotiate their identities between the received knowledge of their Elders and the aesthetics of modernity. Hip Hop culture and Rap music, in particular, have provided Indigenous youth with a feasible tool of self-expression (Mitchell, 2006, Morgan and Warren, 2010) that has allowed them to connect with other cultures around the world and, thus, communicate their messages to a wider audience. Focusing on the Indigenous people’s preferred avenues of transcultural dialogue this paper looks at the tension between the ‘local’ and the ‘global’ as encapsulated by the term ‘glocalization’ (Robertson, 1995) and reflected in these transnational relationship. The data collected through fieldwork and participant observation has been interpreted through a grounded theory approach (Glaser and Strauss, 1967), thus laying the foundations for a theoretical discussion on representations of ‘Indigeneity’ in the 21st century, the local narratives of Australian Indigenous youth and how they engage with global narratives.

Biography: Chiara Minestrelli is currently completing her doctorate at the Monash Indigenous Centre (Monash University, Clayton, Australia). Her research focuses on the politics of identity and music in the growing ‘Australian Indigenous Hip Hop’ phenomenon. She has presented at several international conferences with papers on Australian literature and on her current doctoral topic. She has published articles on identity in Indigenous Australian literature, as well as on Aboriginal Hip Hop and a book chapter on the politics of ‘Aboriginal Hip Hop’ in Australia. In 2010 she was appointed as a representative for ASAL (Association for the Study of Australian Literature). She has been tutoring in Indigenous History at the Australian Catholic University (ACU) in Melbourne (Australia) since 2013.
Tony Moore

Translating and reimagining Research Across Media and Audiences

Abstract: Drawing on two long term historical research projects – one concerned with Australian bohemia and the other with political prisoners, the paper will address the challenges, opportunities and tensions involved in translating and re-imagining complex ideas, evidence, theory and analysis grounded in scholarly work and outputs into television documentary and the exhibition, experience. Particular attention will be given to devices of communication specific to these media, such as character, storytelling, visual images, music and sound effects, visual and textual archive, playfulness, emotion (humour, anger, sadness, pride), dramatic recreation with actors. Tensions surrounding editorial control, commissioning, assumed audience literacy, transgression, political positioning and the relationship with nostalgia will be considered. The details of the two multi-media projects are:

1. *Australia’s Bohemian Tradition* is the scholarly and research hub of a long term project about Australian bohemia and countercultures that began life as a feature length documentary for ABC Television entitled, *Bohemian Rhapsody: rebels of Australian culture* (1997) which I wrote and directed; and was subsequently developed into a PhD and book *Dancing with Empty Pockets: Australia’s Bohemians* (Pier 9/A&U, 2012); a biographical dramatised television documentary of Australia’s first bohemian, Marcus Clarke, entitled *An Unnatural Life* (currently in script and archive development with Savage Productions); and an exhibition ‘Bohemian Melbourne’ at the State Library Victoria opening December 2014.

2. *Death or Liberty: rebels and radicals transported to Australia 1788 – 1868* (2010) is being adapted into a documentary for ABC television to be broadcast in 2015, together with an associated online interactive archive resource for schools and university sectors. Both as a book and documentary *Death or Liberty* adopts a transnational perspective to understand the global mobility of the British Empire’s exiled political rebels and reformers and their impact on Australia’s political culture. To this end the documentary is a collaboration between Australian, Irish and Welsh producers and funding, as well as England’s Bragg. The paper will conclude by addressing the challenges of international co-productions and ensuring an Australian led transnational history appeals across national borders.

Biography: Tony Moore is a Senior Lecturer in Communications and Media Studies at Monash University and was Director of its National Centre for Australian Studies 2010-13. He is a cultural historian, author and former ABC TV documentary maker with a research interest in media history, Australian popular culture, artistic bohemia, youth subcultures, cultural economy and Labor and radical politics. Tony’s latest book is the critically acclaimed history *Dancing with Empty Pockets: Australia’s Bohemians Since 1860* (Pier 9/Allen & Unwin 2012) and earlier publications include *Death or Liberty: rebels and radicals transported to Australia 1788 – 1868* (2010), now commissioned as an ABC documentary, and *The Barry McKenzie Movies* (2005 Currency Press). Tony is Lead CI on ARC Discovery Project commencing 2014, ‘Fringe to famous: Australian culture as an innovation System’. 
Stephen Morgan

To assimilate the spirit: Harry Watt and the arrival of Ealing Studios in Australia

Abstract: In 1943, as British filmmaker Harry Watt prepared to depart for Australia in search of ‘stories worth filming’, he gave an interview to the Sydney Morning Herald outlining his initial task to ‘assimilate the spirit of Australia’, and criticizing the Australian accent in affectionate, but condescending terms. This interview, and the many that followed Watt’s arrival in Australia, came to typify the paternal (and often patronizing) manner in which Watt and his employer, Ealing Studios, addressed Australia’s people, culture and landscape.

Once in Australia, Watt spent several months travelling across the country, collecting stories and actively engaging in social, cultural and political life. As a result, those initial encounters quietly morphed from one-directional flows of cultural imperialism (albeit friendly), into sites of genuine negotiation between Britain and Australia, between the imperial and the national, between an inward-looking notion of Australia as ‘British’, and more progressive quests to locate Australia’s place on the broader world stage.

The broadly liberal outlook of Ealing Studios, combined with Harry Watt’s own socialist tendencies (as well as input from members of the local intelligentsia), ensured that the first two of those films – The Overlanders (1946) and Eureka Stockade (1949) – were as preoccupied with nascent desires for Australian collectivization as they were in portraying universal stories of Empire solidarity amidst struggle on the home-front(ier), or conflict on the goldfields. The result is a series of films whose identity was, and continues to be, torn between their British origins of production and their existence as rarefied cinematic representations of Australian scenery, Australian narratives and the Australian nation in the 1940s and ‘50s.

Drawing on a range of historical and archival sources, this paper seeks to frame Watt’s (and Ealing’s) encounters with Australia as a site of transcultural exchange and negotiation. It is a conversation not between two wildly divergent cultural contexts, but between a fading imperial state and one of its most loyal dominions, in which the lines between notions of ‘Australianness’ and ‘Britishness’ are consistently blurred (and occasionally indistinct).

Biography: Stephen Morgan is an AHRC-funded PhD candidate in the Film Studies department and Menzies Centre for Australian Studies at King’s College London, where he is researching the life-cycle of a series of Australian films produced by Britain’s Ealing Studios between 1946 and 1959. A chapter about these films featured in the edited collection Ealing Revisited (BFI/Palgrave, 2012), and he has also published articles in Studies in Australasian Cinemas and Reviews in Australian Studies. Forthcoming publications include contributions to Cine Tectonica: Film on the Faultline, Directory of World Cinema: Britain Vol.2 and World Film Locations: Sydney (all Intellect).
Tuan Ngoc Nguyen

Vietnamese Literature in Australia: Politics and Poetics of Diaspora

Abstract: Since 1975, when the Vietnam War ended, millions of Vietnamese people have left their country to live overseas. In Australia, which more than 200,000 Vietnamese have chosen as their second home, many writers and poets have devoted themselves to literature, producing numerous works, both creative and critical. This body of work has been considered to constitute the best overseas Vietnamese literature produced in the past 40 years. However, most, if not all first generation Vietnamese writers living in Australia continue to write in Vietnamese. How does this choice affect their sense of belonging, which, in turn, affects their conceptualization of their hyphenated identity and their process of de-homing and re-homing? How do their transcultural and translingual experiences affect their own writings? More importantly, how do their experiences and their writings contribute to our current understanding of diasporic literatures which, in Azade Seyhan’s view, ‘yet have no name or configuration’ (2001:9)? In this paper, I try to answer these questions and, from the point of view of Diaspora Studies, suggest that to understand a diasporic literature is basically to understand the politics, poetics and semantics of the hyphen which is always in the process of being created and re-created, or in other words, ‘a process of (be-)coming’, depending on various external and internal conditions and elements.

Biography: Tuan Ngoc Nguyen is the coordinator of the Vietnamese language and studies program at Victoria University, Australia. He is a co-founder and co-editor of Tienve, the first and the most-read literary webzine in the Vietnamese language. Under the penname Nguyen Hung Quoc, he has published 16 books on Vietnamese language, literature, culture and politics.
Marguerite Nolan

Reading Sarah Thornhill: Authenticity, Reflexivity and ‘vernacular criticism’

This paper is part of a larger project on the ways on which readers in book clubs engage with what we have termed ‘fictions of reconciliation’, those historical novels that deal with relations between Indigenous and non-Indigenous Australians. This paper reports on finding of three focus groups held with book clubs that read and discussed Kate Grenville’s 2012 historical fiction, Sarah Thornhill, the follow-up to her controversial novel, The Secret River (2005). In this paper, we explore two key themes that resonated with book club members in their ‘vernacular criticism’ or of the novel: authenticity and reflexivity. By elaborating on these themes, we offer revealing insights into the role book clubs play in their members’ lives, and the ways in which reading in the company of others facilitates active engagement with Australian history, and offers ways for readers to respond to and remember the past.

Biography: Maggie Nolan is a senior lecturer in Australian Studies at the Australian Catholic University, Brisbane Campus. Her research critically analyses representations of race and ethnicity in Australian cultural and literary production, and she has published widely in this area. She is editor (with Carrie Dawson) of Who’s Who?: Hoaxes, Imposture and Identity Crises in Australian Literature (special issue of Australian Literary Studies, 2004). She is currently one of two co-editors of Journal of Australian Studies. Since 2010 she has collaborated with Robert Clarke on the ‘Fictions of Reconciliation’ project.
Claudia Novosivschei

The Hessian Bag or Others’ Stories in Peter Carey’s *Illywhacker*

Abstract: Revisionist history novels are a trademark of postmodernism: history not made by or seen from the perspective of great heroes, but ‘manufactured’, i.e. lived, experienced, and told by common, ordinary individuals. All this, in the quest for micro-narratives, specklike worlds of ‘truer’ identities, authentic voices, who become thus the spokespersons of an age.

In *Illywhacker*, Peter Carey plays with narrative voices that recreate an important part of the Australian 20th C (the main thread starts in 1919 and it goes on in the 1960s). First person narrative - generally associated with lack of omniscience and objectivity, and with a perspective limited to that of the ‘narrating I’, - is assigned to the very trickster. The surprise comes however, when the 3rd person narrative, which - against make-belief protocols – proves to be, likewise, a mix of reliable but also unreliable elements.

Storytelling is employed to generate worlds – as similar as the fabric of hessian bags, and at the same time as different as their use.

‘It is my belief that there are few things in this world more useful than a hessian bag, and no matter what part of my story I wish to reflect on I find that a hessian bag, or the lack of one, assumes some importance. They soften the edge of a hard bench, can be split open to line a wall, can provide a blanket for a cold night, a safe container for a snake, a rabbit or a duck.’ (Carey, *Illywhacker*, 1985, p. 15)

In my paper, I shall try to show how the various narrative techniques manage to provide stories assimilated to (in)credible individual, but also collective memories.

Biography: Claudia Novosivschei is a PhD student at Babes-Bolyai University, Cluj-Napoca.
Brigitta Olubas

Shirley Hazzard’s Italy: departure, translation, consolation

Abstract: Shirley Hazzard claims that she first learned about Australia – its Indigenous cultures and its location in the world – only after her departure, in particular in Italy: ‘In the museums of Rome and Florence I was to discover Australian and Polynesian artefacts—many of them bought in the 1780s by Sir William Hamilton from Captain Cook, and presented to the kings of Naples.’ Her rhetorical announcement of displacement – of herself and the artefacts – grounds the cosmopolitan understanding of culture which is at the heart of all her writing. Hazzard’s engagement with Italy is of course less fleeting and more precise than this reference to ‘the museums of Rome and Florence’ might suggest, given that from the 1960s until recently she lived part of every year on Capri and in Naples, and in 2000 was made an honorary citizen of Capri. Her initial arrival in Italy was in fact predicated on the premise of translation, as seen in her often repeated account of having found consolation for a youthful lost love in the poems of Leopardi, reading them first ‘in translation by John Heath-Stubbs and I wanted to learn the originals: they were so beautiful... I began to read Italian, 12,000 miles away without expectation of going to Italy.’ Also often recounted is her claim that her first published story was ‘Harold’, about an adolescent English poet holidaying with an overbearing mother in Tuscany; in fact ‘Harold’ was preceded in The New Yorker by ‘Woollahra Road’ an autobiographically based story about a much younger girl, set unmistakably in Sydney.

This paper will examine Hazzard’s accounts of her relation to Italy – variously fictional, autobiographical, misleading, and erudite – as a point of departure for a consideration of a very precise form of cultural traffic enacted by the literary career of one of Australia’s best-known literary expatriates, moving from this initial Italian displacement to connect Hazzard into a number of literary communities around the globe across the long twentieth century.

Biography: Brigitta Olubas is Associate Professor of English in the School of the Arts and Media, University of New South Wales. She is President of ASAL (the Association for the Study of Australian Literature) and editor of the Association’s scholarly journal JASAL. She has published widely on Australian literature and visual culture, including a monograph on Shirley Hazzard (Cambria, 2012) supported by an Australian Research Council Discovery Award, and an edited collection of scholarly work on Patrick White (jointly with Elizabeth McMahon) (Rodopi, 2010). In 2012 she convened a scholarly symposium on Shirley Hazzard at the Heyman Center for the Humanities, Columbia University. Her current research focuses on two projects: ‘The Literary Lives and Afterlives of Shirley Hazzard and Francis Steegmuller’, which traces the literary and cultural associations of Hazzard and her husband, literary translator Francis Steegmuller, across high culture and popular forms through the long twentieth century; and a project focusing on the global materialities of combat and borders in the work of contemporary Australian artist Ian Howard. She is editing a collection of scholarly essays on Shirley Hazzard for Sydney University Press’s new series on Australian Literature, and working on an edition of Hazzard’s nonfiction writing.
Wenche Ommundsen

Diasporic Conversations: Language, readership and politics in Chinese Australian writing

Abstract: Chinese Australian writing is one of the largest bodies of diasporic writing in Australia; it is also one of the best known, having received a considerable amount of critical attention over the last 15 years. What is often overlooked, however, is the immense cultural, linguistic and social differences between the writers, which makes any generalisation difficult. This paper considers examples of how migration history and cultural affiliation have shaped the writing, but takes as its main topic language choice and the related question of readership. While English language texts are addressed at an Australian and international readership, writing in Chinese targets the diasporic community, and in some cases readers in the homeland and in the wider diaspora. Using examples of Chinese language writing from the late 19th century and early 20th century published in the journal The Tung Wah Times, and fiction from the ‘Tiananmen Square generation’ a century later, I argue that the ‘insider’ conversations of the diasporic community these texts bear witness to offer fresh, often unsettling, perspectives on Australia, on China, and on the politics of individuals and communities in transition.

Biography: Wenche Ommundsen is Professor of English Literatures at the University of Wollongong. She has published extensively on Australian multicultural literatures, with particular emphasis on Asian Australian writing.
Rachel O’Reilly

The Gas Imaginary

Abstract: The Gas Imaginary is an artistic research project incorporating poetry, photomedia documentation, archi-poetic diagrams and essayistic labours exploring the aesthetic languages, mechanical ideology, speculative economics, and technocultural patterning surrounding the large-scale install of ‘unconventional’ gas extraction. Through this technology and industry, indebted state and national governments cause disenfranchised rural but increasingly urban populations to speculate on their own health and futures: through compensatory leasing arrangements, temporary industry employment and privatized infrastructure delivery and sponsorship aimed at the social licensing of investment in environmental injustice and dispossessions from common bioheritage.

In this paper I will work through the main organizing indices and analytics of the project, which also structure the narrativity of the animated script (in-progress) that I will screen for the conference alongside installation images. This artistic research draws on the writer’s own genealogical connection to the industrial harbour town of Gladstone, Central Queensland, and to the eco- and labour politics of a state which has an ongoing and prominent, but critically under-documented role in the export of Queensland’s mineral wealth. To performatively ‘exhibit’ this story is to both concretize and allegorize certain ‘executive’ and psychically distanciated urban(e) investments in a very specific extraction practice, amidst boomtown ethoi and technocratically managed non-encounters with the environmental injustices that this corporate technology inv-olves.

More broadly, the paper discusses the building of a poetics capable of rendering ‘unconventional’ extraction (aka ‘fracking’) as a rhizomatic territorial formation and corporate land art that manifests a conceptual cut in the modernist political imagination of mining and gendered late liberal citizenship. The project’s poetic speculations will be discussed within specific located ecologies of material inheritance and accumulation by dispossession, but also by way of art historical and mediatic connections to other historical instances of linkage between the aestheticization of extraction industries and the industry of aesthetics, that is, of modern and contemporary art. Through destabilizations of cartographic composure it is possible to present the challenges that ‘unconventional’ extraction poses - at the level of the imaginary - to late liberal conceptions of place and territory, property and governance.

Biography: Rachel O'Reilly is a writer, poet, independent curator and researcher based in Amsterdam/Berlin since 2008. Her work explores relationships between art and situated cultural practice, media and aesthetic philosophy and political economy. Curated exhibitions include The Leisure Class (co-curated w/ Kathryn Weir) GoMA, Brisbane, 2007-08; Videoground, (Bangkok Experimental Film Festival, Chicago Film Studies Centre, MAAP, Brisbane), 2008; and Some Profound Misunderstanding at the Heart of What Is (w/Cathleen Schuster and Marcel Dickhage), Hedah Contemporary Art Space, Maastricht, part of Moving Images of Speculation Inlab of the JvE Academie, 2013-14. She is currently completing her first chapbook of poems, Rue Methanic, and is Series Editor of the Labin Imprint of artist and artistic research books.
Annalisa Pes

Telling Stories of Colonial Encounters: Kate Grenville’s Trilogy

Abstract: The paper aims at investigating the dynamics of colonial encounters in Australia as they are represented in Kate Grenville’s colonial trilogy: *The Secret River* (2005), *The Lieutenant* (2008) and *Sarah Thornhill* (2011). Some fundamental aspects these novels focus on – migration and settlement, cross-cultural dialogue, conflict and identity formation – will be analyzed from a literary perspective by observing the way in which the literary ‘appropriation’ of history can contribute to shape and re-shape the personal and collective memory of the nation. Emphasis will be laid on the function of storytelling as a postcolonial literary device to face the consequences of colonial exploitation and to attempt a fuller understanding of the historical past. A past in which the encounters of white European settlers with Australia and with its Indigenous inhabitants generated violence, invasion and dispossession but they also resulted in a new, problematic identity which cannot be exempted, in the present, from a devouring sense of guilt. A further element of investigation will be the representation of this very sense of guilt deriving from the colonial encounter and reworked by Grenville with a contemporary sensibility within a frame of ‘postcolonial shame’. If Grenville’s trilogy proposes itself as an act of contemporary atonement, aimed at participating in the process of reconciliation between white and indigenous Australians, the stories told through these colonial encounters, of oppressors and oppressed, of crimes and responsibilities, of guilt and shame, prove, in Sarah Thornhill’s words, that ‘there is no cure for the bite of the past’ and that if literature can ever play a part in the process of recovery it is by means of a painful discovery and denunciation without the assumption of finding easy solutions to a history of colonial inequality.

Biography: Annalisa Pes is Lecturer in English at the University of Verona where she teaches English and Postcolonial Literature. Her research interests are mainly in the field of Australian literature and Postcolonial studies with a particular concern for the short story genre. She has written articles and essays on the works of Patrick White, H.H. Richardson, Kate Grenville, Sia Figiel, Thomas Keneally. She has also published a book on Patrick White, *Stories that Keep on Rising to the Surface. I racconti di Patrick White* (University of Verona, 2003), and a volume on the short fiction of women writers in colonial Australia, *Sermoni, amori e misteri. Il racconto coloniale australiano al femminile (1845-1902)* (Liguori, 2009). She has co-edited, and contributed, a collection of essays on intertextuality, A. Pes, S. Zinato (eds) *Confluenze intertertestuali. In onore di Angelo Righetti* (Liguori, 2012) and a book on the literary representation of postcolonial madness, S. Zinato, A. Pes (eds), *Ex-centric Writing. Essays on Madness in Postcolonial Fiction* (CSP, 2013).
Mark Poole

Jan Sardi: Shifting Perspectives on Growing Up European

Abstract: Christos Tsiolkas has said that he 'learnt to feel Australian by travelling to Europe' (The Guardian). Like that writer, many Australians have understood themselves in relation to their European origins, and this has placed themes of immigration, particularly from Europe, as one of the major themes of Australian Cinema.

Whilst scholars have paid significant attention to the work of Australian directors making films with about migrant experience, such as the troubled multiculturalism depicted in Ana Kokkinos’ Head On (1998), or idealized multiculturalism in films like Baz Lurhmann’s Strictly Ballroom (1992), little attention has been paid to the work of Australian screenwriters in this regard.

This paper will examine the work of prominent Australian-Italian screenwriter Jan Sardi, who is perhaps best known for Shine (1996), which earnt him an AFI Award for Screenwriting and an Academy Award nomination. Sardi’s other works include The Notebook (2003) and Mao’s Last Dancer (2009), but the focus of this research is Sardi’s two feature film screenplays that explore his Italian origins and the position of the migrant in Australian society: Moving Out (1981) and Love’s Brother (2004).

Written nearly twenty-five years apart, Moving Out and Love’s Brother illuminate a shift in perspective on Sardi’s migrant experience, and this paper will explore this shift from an experience of being derided and viewed as ‘new Australians’ with little to offer to Australian society (in Moving Out) to a more measured viewpoint in Love’s Brother where the influence of European culture and experience is valued, and the screenplay is embued with a nostalgic tone rather than a strident one.

As Tsiolkas observed (The Guardian):‘being Greek is just another variety of being Australian. ... It's people perceived as Muslim who experience the shit that Danny and I grew up with.’

And as Sardi has related about shooting Love’s Brother in Italy in 2003, being reunited with distant relatives reminded him that although born in Australia, he has always regarded himself as Italian as much as Australian: ‘Growing Up Italian and Making Movies’ (Sardi, 2001).

Biography: Mark Poole is the co-author of the book Shining a Light: 50 Years of the Australian Film Institute (2009 and 2013). He was the Chair of the Australian Writers’ Guild in Victoria from 2007 to 2012 and has produced and directed numerous documentaries. His telefeature A Single Life (1987) won an AFI Award. Mark’s PhD dissertation explores the work of screenwriter Jan Sardi. He teaches Cinema Studies at RMIT University and Communications and Media Studies at Monash University.
Astrid Rasch

Coming Home? Travel to Britain in Australian End of Empire Autobiography

Abstract: This paper examines the recurrent topos in twentieth century Australian autobiography of the travel to, and sojourn in, the ‘Mother Country’. Through a study of autobiographies written from a post-imperial perspective about a pro-imperial era, the paper seeks to understand the retrospective role of journeys to Britain. These travels were often made in the autobiographers' youth in a search for scholarly and cultural education, but are recalled as turning points in terms of identity and belonging.

It is contended that the changed relationship between Britain and Australia which occurred between the moment of travel and the moment of writing affects how the journeys are represented. Thus, autobiographers often remark upon the sense of alienation they felt upon arrival and convey experiences of not being accepted as the Greater Britons they felt themselves to be when they set out for ‘Home’. It is argued that the post-imperial perspective causes authors to emphasise British arrogance and their personal resistance to imperialism and growing sense of Australian nationalism. Thus, the sojourn in Britain is often portrayed as a shattering of illusions and as the seed of a more independently Australian nationalism for the individual writer. However, for much the same reason, travel to Britain also functions as a central formative experience in many autobiographies. Often this is expressed as an awakening to the fact of not being considered an equal Briton, but rather a ‘mere colonial’, with a subsequent rationalisation that this was actually a salutary experience, allowing the individual to embrace his/her Australian identity.

Interestingly, this parallels broader societal responses to the British turning away from the Commonwealth and towards Europe, vehemently criticised in Australia in the first place, and then embraced as the occasion for setting about defining an independent Australian nation. This paper examines the personal expressions of this change in collective assumptions reflected through the prism of recollections about sojourns in Britain.

Biography: Astrid Rasch’s PhD project examines how people who have experienced the era of the decolonisation of the British Empire renegotiate their individual memory in the light of the changes in collective narratives. I study autobiographies from colonies, Dominions and Great Britain, studying whether there are common patterns in the way individuals are affected by collective narrative changes and what patterns are context-specific or related to e.g. particular groups of society.

In 2011, she spent a semester at Monash University, studying postcolonial literature with Associate Professor Chandani Lokugé. Her master's thesis examined national and gender identities in Australian end of empire autobiographies, and after finishing my MA in 2012 I taught a BA elective on contemporary Australia. In 2013, she worked as a research assistant for Embers of Empire (http://embersofempire.ku.dk/) led by Professor Stuart Ward – a research project which studies the effects of decolonisation on post-imperial Britain as well as discursive practices of Britishness around the world. She began work on her PhD project in September 2013, and is currently teaching an MA course on the metropolitan repercussions of decolonisation. In the autumn, I acted as convener for the hiring of the 2014 Distinguished Visiting Chair at the University of Copenhagen Centre for Australian Studies.
Cornelis Martin Renes

The Swan Book or Swan song? Tracing Alexis Wright’s songline into an uncertain future

Abstract: It is probably safe to say that Europeans mostly know Australia through nature documentaries and tourist tales that tend to fix the continent in a nostalgic past of pristine life forms in which Aboriginal Australia plays its subordinate part. Because of post/colonial relationships, the information stream from the Metropole to the margins has had the upperhand, so that the presence of Australian culture and society has been limited in Europe. For example, art, news and film hardly reach us, and in literature only Patrick White and Peter Carey have received wide recognition, while most Aboriginal authors are almost unknown. Yet, especially the latter speak back to our Western mindset through a local ‘politics of country’, and so challenge the increasing exploitation of human and natural resources and the transnationalisation of production which also affects our continent so deeply. The Swan Book, Alexis Wright’s latest novel (Giramondo 2013) relies on the strength of her ancestors’ oral tradition to create an apocalyptic view of Australia’s future in the face of global warming, capitalist greed and Indigenous disenfranchisement. It projects a political, economic and climatic dystopia denouncing the loss of the environmental and social balance long lost in Australia and Western society at large. It merges the themes of Wright’s previous two novels into a new tale of hope and despair analysing non-Indigenous society with a sharp, mocking eye for ethical incongruence and inconsistency. The private universe of female suffering depicted in Plains of Promise (1997) joins the wider, critical environmental scope of Carpentaria (2006) in a new Dreaming: the local and the universal are inextricably bound up in a fragile interdependence that, if not respected, leads to impoverishment, lack of well-being and disaster for all nature and culture. This paper will assess how Wright’s critical songline into a hapless future sounds a warning against the harmful modes of Western thinking and being that should be addressed in the current European context as well.

Biography: Martin Renes holds a PhD in English Literature by the University of Barcelona and lectures at its Department of English and German Studies. His main area of interest is the study of film and novels from a postcolonial point of view within the larger framework of Cultural and Australian Studies. He co-directs the University of Barcelona’s interdisciplinary Observatory: Australian Studies Centre, where he co-edits the journal Coolabah and co-convenes an annual congress on Australian Studies in collaboration with Southern Cross University, Australia: http://www.ub.edu/dpfilsa/.
Antonella Riem Natale

Birdcages, Clocks, Piazzas and Terrorists: Child’s Play by David Malouf

Abstract: This paper argues that the terrorist embodies a dominator paradigm, exalting and justifying violence, while the Master’s capacity to create through his narratives is attuned to a partnership paradigm. The terrorist’s paranoid, lucid, and terse first person narration of his meticulous (almost religious) preparations for the assassination is set against the intensely poetical creativity of the Master, underlining the beauty and poetry of life. This dialogue between two different modes of perceiving and filtering reality is built around the metaphor of children playing. In a willing suspension of disbelief, the Master, like a child, constructs his own reality in imagining worlds his readers share. The terrorist tries to imitate and mimic his Master, perfectly aware that he is unable to create like him. The actualisation of his long-imagined violence, which can only annihilate and destroy and is powerless, is his failed attempt at counterbalancing his lack of true creative and dialogic imagination.

Biography: Antonella Riem Natale is Full Professor of English Literature and Language, Pro-Vice Chancellor International, President of the Italian Conference of Modern Languages and founder of the Partnership Studies Group at the University of Udine. She is also editor in chief of the series ALL published by Forum University Press and of the online journal on World literatures Le Simplegadi. Among her recent publications: The One Life: Coleridge and Hinduism (Jaipur: Rawat), and, as co-editor, the volume The Tapestry of the Creative Word in Anglophone Literatures (Udine: Forum). She also edited the Italian publication of Riane Eisler’s The Chalice and the Blade and Sacred Pleasure (Udine: Forum). She is working on a volume on the figure of the ‘Goddess’ in the literatures in English, both within the ‘canon’ and indigenous ‘minorities’.
Kate Rigby

Pastoral Under Pressure: Towards a Postcolonial Ecopoetics in the Work of David Campbell

Abstract: What happens to the poetic idiom of European pastoral when it is transported, along with a variety of colonisers, human and otherwise, to southeastern Australia? Does the persistence of pastoral into late 20th century Australian verse simply perpetuate landscape memories shaped by the geo-cultural conditions of distant climes, creating what J. M. Arthur has termed a mental ‘default country,’ which continues to skew non-indigenous Australians’ perception and treatment of the land? Or has the language of pastoral itself been transformed under the pressure of the geo-cultural conditions of the new country, as poets have striven to affirm a sense of connectedness with distinctively Australian rural environments in places that had formerly been crafted by millennia of Aboriginal landholders? These questions will be approached here with reference to the work of the poet, and sometime farmer, of the Monaro plains region of NSW, David Campbell (1915-1979). While much of Campbell’s earlier poetry remains heavily indebted to 17th century English pastoral and hence to the mental world of the ‘default country,’ in his later work, notably ‘Hours and Days,’ Campbell returns to the ancient Greek origins of European pastoral in order to forge a new poetic idiom that is more closely attuned to the specificities of farming in southeastern Australia in the 1960s. This is no rural idyll, however. For at the same time that he puts pressure on the pastoral in order to voice a distinctively Australian experience of rural life, Campbell also discloses how the rural environment that he loved was itself under pressure at this time from the economic and technological exigencies of post-war industrial farming regimes, at the same time that the legitimacy of settler landownership was being questioned by a resurgent Indigenous resistance.

Biography: Kate Rigby is Professor of Environmental Humanities in the School of Languages, Literatures, Cultures and Linguistics at Monash University and a Fellow of the Australian Humanities Academy and of the Alexander von Humboldt Foundation. Her research ranges across German Studies, European philosophy, literature and religion, and culture and ecology. She is a Senior Editor of the journal Philosophy Activism Nature, and her books include Topographies of the Sacred: The Poetics of Place in European Romanticism (2004), Ecocritical Theory: New European Approaches (co-edited, 2011) and Dancing with Disaster: Histories, Narratives, and Ethics for Perilous Times (2015). Kate was a founding member of the Australian Ecological Humanities (http://www.ecologicalhumanities.org/about.html), the inaugural President of the Association for the Study of Literature and Environment (Australia-New Zealand) (http://www.aslec-anz.asn.au/), the founding Director of the Forum on Religion and Ecology@Monash.
Noah Riseman

Trailblazer, Quiet Achiever, or Follower in LGBTI Defence Policy? The Australian Reforms to LGBTI Military Service, 1992

Abstract: In November 1992, both Australia and Canada joined a small number of Western European nations by changing regulations to permit gays and lesbians to serve openly in the military. Even today, Australia is one of only twenty-six nations that permit gays, lesbians and bisexuals to serve, and one of only ten to permit transgender service personnel. The debate over gays in the Australian Defence Force (ADF) was on the political agenda throughout 1992, though it was never a government priority or subject to mass protest from the LGBTI rights movement. In effect, the decision to permit gays and lesbians to serve in the ADF was almost a non-event with few political consequences for the Keating Labor Government.

The debates over permitting open LGBTI service in Australia have received scant attention from historians. The arguments against LGBTI service followed many of the same arguments used in other countries: fears of lowering troop morale, predatory homosexuals and the spread of HIV/AIDS. The arguments for permitting LGBTI service hinged to an extent on principals of non-discrimination, but even more so on international law and Australia’s international reputation. Analysis of public documents relating to the 1992 deliberations suggests that the Keating Labor government’s fear of international criticism was the primary impetus to permit gays and lesbians to serve. The invocation of international contexts is especially intriguing because as one of the first nations to allow LGBTI service, Australia was arguably a trailblazer rather than a potential outcast or follower.

This paper examines the debates in 1992 leading up to the reforms to LGBTI military service, focusing in particular on the Labor Party divisions and how/why specific arguments around the international context proved more effective at securing reform.

Biography: Dr. Noah Riseman is a Senior Lecturer in History on the Melbourne campus of Australian Catholic University. He specialises in social history of marginalised people in the armed forces, particularly Aboriginal and Torres Strait Islander Australians. His first book Defending Whose Country? Indigenous Soldiers in the Pacific War was shortlisted for the 2013 Chief Minister’s Northern Territory History Award. This paper is based on research for a new project into the history of lesbian, gay, bisexual, transgender and intersex participation in the Australian armed forces in the post-Second World War era.
Mitchell Rolls

It’s not so Black and White: Australia’s Changing Demographics and Aboriginal Affairs

Abstract: The bluff binaries of black/white, coloniser/colonised, Anglo/Aborigine, invader/invaded that still today typify much scholarly work and public commentary discussing settler-Aboriginal relations, has worked to marginalise the many immigrants to Australia who are a constituent of ‘transnational migrant flows’ (Anderson, 2000, 386). Consequently the characteristic ‘stubbornly binary (black/white) discourse’ (see Anderson, 2000, 382) (and passim) hinders the participation of up to one quarter of Australia’s population in debates about issues that are widely held to be crucial to our maturity as a nation. Such crude binaries were never an accurate description of the various protagonists and interests contesting the nature and legacies of settler-Aboriginal contact. This paper, however, considers how increasingly irrelevant they are, and suggests that the capacity to address enduring inequities and constitutional reform is being compromised. It argues it is necessary for Australia’s immigrant population to be included in debates vis-à-vis Aboriginal affairs, and for this to happen the nomenclature used and the way that the debates are framed need radical revision.

Biography: Mitchell Rolls is Programme Director (Aboriginal Studies) in the School of Humanities, University of Tasmania; President of the International Australian Studies Association and Deputy-Director of the interdisciplinary research centre the Centre for Colonialism and Its Aftermath. He publishes widely on issues pertaining to cultural identity, race and representation, and cultural appropriation; and with Dr Murray Johnson co-authored The Historical Dictionary of Australian Aborigines, Scarecrow Press, 2011, co-edited with Associate Professor Anna Johnston Reading Robinson: Companion Essays to George Augustus Robinson’s Friendly Mission (Monash UP 2012), and is currently co-authoring a book on Walkabout magazine (Anthem Press).
Katherine E. Russo

Environmental Chaos, States of Exception and the Language of Affect

Abstract: This paper is part of a larger project whose main aim is to try to reach some significant insights on how to channel and cope with affect flows in the face of climate change and environmental disasters in Australia. Its main aim is to develop a new integrated approach (cultural, linguistic, literary) and praxis for the ethical and cosmopolitical management of environmental disasters and environmental exploitation as possible sites of xenophobia/intolerance. The fundamental premise of my argument is that the international representation of climate change linked to environmental disasters in media, arts and academic forums, often adheres to dichotomous ‘chaos vs. order’ discourses. The resulting culture of alarm emerges as a defining aspect of 21st century identity, and emergency environmentalism as a trigger of new processes of subjectivation (Crawford 2009). Mediascares largely contribute to the circulation of social anxieties and the production of neurotic citizens (Isin 2004). The sense of ‘unease’ they communicate impacts on community relations and matters of hospitality and intercultural exchange (Gilroy 2004; Fortier 2010). Environmental chaos is not just incidental but central to ethics and ‘cosmopolitics’ as the potential trigger of xenophobia and racism and encounter, connectivity and conviviality (Thrift 2004). Relatedly, analyses of media representations of environmental disasters entail an investigation of the dynamics by which governmental interventions on national and international security fuel and are fueled by volatile affective factors. Ultimately climate change and environmental disasters question neo-colonial ideologies of development and the fiction of national progress, highlighting that the deterministic nature of national progressivism does not make it predictable. Thus the paper will provide some examples of how media and cultural production often depict environmental change in apocalyptic tones, while chaos theory has demonstrated that the environment functions as a determined chaos, whose effects are part of the effecting of change and creation itself.

Biography: Katherine E. Russo, PhD University of New South Wales (Sydney), is a Lecturer/Researcher in English Language and Translation at the Università degli studi di Napoli ‘L’Orientale’. Her research focuses on Post-colonial English Varieties, Critical Discourse Analysis, Translation Studies, Gender, Post-colonial and Whiteness Studies. She is the author of Practices of Proximity: The Appropriation of English in Australian Indigenous Literature (Cambridge Scholars Publishing, 2010), winner of the ESSE Book Award for Junior Scholars and of Global English, Transnational Flows: Australia and New Zealand in Translation (Tangram Edizioni Scientifiche, 2012). She is a member of the Board of the European Association for Studies of Australia and has been nominated in the Management Committee of the European Programme - COST Action IS1101 ‘Climate change and migration: knowledge, law and policy, and theory’.
Andreia Sarabando

Wombats in Macao: Translating Kit Kelen’s Poetry into Portuguese

Abstract: Australian poet Christopher ‘Kit’ Kelen has been living and working in Macao for several years, and this has become apparent in his writing. Kelen’s poetic imagery is generally bucolic in an identifiably Australian way, while at the same time his poems articulate a type of gnomic wisdom that can be vaguely described as oriental. In addition, Macao often features in his extensive poetic production as a site where modern international capitalism, ancient Chinese culture and a blurred Portuguese heritage provide a cultural and identitarian patchwork whose contours are puzzling to negotiate, despite the fact that Kelen is, at the same time, and always already, an insider and an outsider.

This paper draws on my experience of translating three collections of poetry by Kelen into Portuguese (to the single man’s hut [para a cabana do homem solteiro] (ASM, 2010), ancestor worship [idolatria dos antepassados] (CETAPS, 2013) and pictures of nothing at all [imagens de coisíssima nenhuma] (forthcoming)). The paper will attempt to discriminate among the vectors of the relations established in Kelen’s work between Macao, Portugal and Australia. Reference will also be made to his active role in the Macao publishing scene, where his editorial efforts privilege connections between China, Australia and Portugal.

Biography: Andreia Sarabando teaches at the University of Minho, in Portugal, where she is writing a PhD on the Centennial Exhibitions in Australia and New Zealand. Recent activities include co-editing Áfricas Contemporâneas / Contemporary Africas (2010) and Itinerâncias: Percursos e Representações da Pós-colonialidade / Journeys: Postcolonial Trajectories and Representations (2012), volumes containing articles in both Portuguese and English, and translating Kit Kelen’s ancestor worship (2011) and John Mateer’s Southern Barbarians (2007).
Emerging in the eyes of a perfect stranger’: The Ethics of Representing Refugees in Recent Australian and New Zealand Fiction

Abstract: As forced migration is reaching ever new global dimensions, it debunks at the same time the cosmopolitan ideal of a world without borders. Populist perceptions of the refugee and asylum seeker as the nation’s collective other as well as stereotypical representations of the refugee as the epitome of loss and helplessness are countered by the growing preoccupation with the ‘subject position’ of the refugee or asylum seeker as reflected in their own life narratives as well as in recent fictional representations, both of which individualize the refugee and give him a voice. Thus, novels like Richard Flanagan’s The Sound of One Hand Clapping (1997) and Eva Sallis’s Hiam (1998) both present stories of trauma and regeneration, and especially of their female protagonists’ reconfigurations of their selves in the new Australian environment. This paper is specifically interested in questions of communicability, visibility and ethics. The difficulty of articulating the severity of the refugees’ suffering is also the theme of Tim Winton’s story ‘The Oppressed’ (1991), which, like Flanagan’s and Sallis’s novels, is an attempt to give voice to the (fictional) silent/silenced. Agnes Woolley (Contemporary Asylum Narratives, 2014) has identified an emerging tendency in recent fictional representations of asylum in Britain to examine how far the experiences of refugees and asylum seekers are communicable at all. These texts, she argues, explicitly address the challenge posed to both individual attempts to imagine their protagonists’ experiences and to representational discourses which seek to render them in narrative form. An example of a novel perfectly attuned to the complexities of its own act of representation is Hand Me Down World (2010) by New Zealand novelist Lloyd Jones. The novel traces the journey of a nameless and undocumented refugee from Northern Africa through Italy, Switzerland and Austria to Berlin, whose experiences are reflected back to the reader through the eyes and fragmented as well as contradictory testimonies of others. The refugee’s image remains insistently opaque; the novel strategically denies readers a complete picture of the refugee as a knowable being, thus engaging them in the process of constructing the novel and forcing decisions about the reliability of the individual accounts and, above all, making them aware not only of the power encoded in the act of description, but also of the fact that, like the individual narrators, they bring their own cultural assumptions to their reading. While Hand Me Down World reflects a patchwork of Western views about Third World refugees, what is ultimately at stake is the reader’s own subject position.

Biography: Barbara Schmidt-Haberkamp is Professor of Anglophone Literatures and Cultures at the University of Bonn, Germany. Her main research interests are postcolonial studies and eighteenth-century British literature and culture in a comparative European perspective. She is the author of Die verordnete Kultur: Stereotypien der australischen Literaturkritik (1990) – a study of the history of literary criticism in Australia – and Die Kunst der Kritik (2008), a study on the third Earl of Shaftesbury’s concept of criticism. She has edited and co-edited three collections of essays on aspects of cultural transfer in 18th-century Europe as well as an anthology of Contemporary Indian Short Stories (2006). She has published numerous articles on postcolonial theory and literatures, especially on Australian literature and culture. She currently serves on the board of the German Association for Australian Studies (GASSt).
Frank Schulze-Engler

Encountering ‘Australia’ in Global War: Indigenous People, National Identity and Transcultural Memory in Peter Weir’s *Gallipoli* and Baz Luhrmann’s *Australia*

**Abstract:** Somewhat paradoxically, discourses of Australianness have been decisively shaped by a global war fought on the other side of the world: according to one of Australia’s most potent myths of national identity, it was on the World War I battlefields of Europe – and particularly in the disastrous Gallipoli Campaign – that modern Australia encountered itself as a nation and developed a truly national spirit that has served as a cornerstone of national identity ever since. As has been noted in more recent critical debates, the ANZAC myth has radically excised indigenous people from one of Australia’s most powerful myths of national identity although aboriginal soldiers took part in every global war with Australian involvement from the late 19th century Boer War onwards. The paper will examine two exemplary movies that have brought Australia’s involvement in global war to the limelight: Peter Weir’s *Gallipoli* (1981), a tribute to the ANZAC myth that celebrates ‘white’ Australia’s ‘coming of age’ in global war, and Baz Luhrman’s *Australia* (2008), an epic attempt to displace the stranglehold of World War I on Australian cultural memory by shifting the birth of Australian national identity forward to World War II and by engaging in a pedagogy of reconciliation that includes women, aboriginal people and more recent immigrants from Eastern Europe and Asia in a remade national identity predicated on multicultural diversity. The paper will scrutinize the role of indigenous people (as civilians and soldiers) in *Gallipoli* and *Australia* and will engage in a comparative analysis of the links between global war, transcultural memory and national identity established in both movies.

Encountering Indigenous Australia in The British Museum

Abstract: The shield collected by James Cook in 1770 at Botany Bay is considered one of the treasures of The British Museum and is a material and symbolic manifestation of the cultural encounter that led to the British colonisation of Australia with its subsequent impact on Indigenous Australian societies. A research project between The British Museum, the National Museum of Australia and the Australian National University has been documenting the early Australian collections in The British Museum and contemporary Indigenous Australians’ reactions to them. This will culminate in a major exhibition in London in April 2015 and a subsequent exhibition in Canberra in late 2015.

This paper will discuss some of the lesser-known encounters from the 19th and early 20th century involving collectors of material culture and Indigenous Australians, represented in the collections of The British Museum and the different issues involved in developing an exhibition that present these encounters to a contemporary audience in the United Kingdom and also in Australia. Examples will be drawn from various states of Australia and will consider the motivations of collectors and issues of Indigenous agency in making the collections as well as the different reactions to these historic collections from Indigenous Australians today who in some instances are seeing these objects, or images of them, for the first time.

Biography: Gaye Sculthorpe is a Curator and Section Head, Oceania in The British Museum. She took up this position in March 2013. Prior to this she worked as a Member of the National Native Title Tribunal in Australia where she mediated native title claims in several states. She worked for many years as Head of the Indigenous Cultures Department at Museum Victoria in Melbourne. She has undertaken research in Tasmania, Central Australia and Victoria. Recently, she and Dr Zoe Laidlaw of Royal Holloway University were awarded a Collaborative Doctoral Award to engage a student to research the subject of ‘The Royal Navy and Colonial Collecting in Australia c.1820-1870’. Gaye is curating the exhibition on Indigenous Australia that will be shown at The British Museum in 2015. She is also a descendant of the famous Tasmanian Aboriginal woman, Fanny Cochrane Smith.
Jacqueline Sklavos

Reading the nation: Exploring the role of Australian migration literature

Poster Presentation Abstract: The official discourses concerning migration are often different to the lived reality of individuals. The Australian nation is a lot more than an administrative, juridical and physical territory. Literature can reveal how the nation is imagined, as well as influence the nation. In the social sciences, novels are often seen as a form of artistic expression rather than a valid information source. However, by analysing narratives as well as foundation myths and official stories, we can gain a better understanding of how the nation is constructed. Since the 1980s, migration literature has been part of the literary discussion in Canada. Interest in this category has developed more recently in Australia, but there is still a long-standing literary tradition which explores the themes of exile, hybridity, uprooting, the fantasised homeland and oscillations between Here and Elsewhere. Interviews with various authors and publishers interested in this literary current will be analysed, as well as a textual analysis of the novels themselves. It is hoped that this empirical study will give greater insight into the way in which the Australian community is imagined through migration literature. Do these novels reproduce or challenge the official discourses concerning the nation? Are these novels largely social art, underpinned by a particular social or political purpose, or are the aesthetic concerns, craftsmanship and economic value of these novels placed first and foremost? In a world where borders are perpetually being redefined and tightened, where transparency is sometimes a concept rather than a practice, and where compassion is being extinguished through media bombardment, the link between migrations, literature and advocacy can provide some interesting material for reflection.

Biography: In 2012, Jacqueline Sklavos moved to France in order to do her Master’s degree in International Migrations at the University of Poitiers, in collaboration with the research laboratory MIGRINTER. This move was prompted by a desire to deepen her understanding of migration in a both a local and international context and improve her French language and research skills. She is interested in Australian migration policies, especially the controversial asylum seeker debate. Her current research explores the role of Australian migration literature in the construction of the nation. A grant from the Poitou-Charentes regional council in France has helped her in this endeavour. She has completed two field studies in Australia and one in France. Valuable work experience was gained at two community-based, migrant associations in Poitiers. Jacqueline has also worked as a high school English teacher in two Australian schools.
Belinda Smaill

Understanding the Film Producer as Cultural Innovator: Bridget Ikin and Australian Women’s Screen Culture

Abstract: One of Australia’s foremost film and television producers and commissioning editors, Bridget Ikin regularly champions women and Indigenous writers and directors with singular, original visions and has produced some of the most distinctive films of the last three decades. Working in New Zealand and then Australia, Ikin has produced titles such as An Angel at My Table (1990), Floating Life (1996), Walking on Water (2002), Look Both Ways (2005), My Year Without Sex (2009) and The Rocket (2013). More recently she has been working with visual artists Angelica Mesiti and Warwick Thornton to produce moving image installation. Ikin has also held pivotal roles in Australia’s screen institutions: Head of SBSi, Associate Director of the Adelaide Festival and Evaluation Manager at the Film Finance Corporation. The projects Ikin is associated with are consistently transnational, concerned with distribution and production across national borders. Although she is a force for innovation in Australia’s screen culture, the film studies convention is to focus on directors and, to a lesser extent, scriptwriters. This has meant that there has been very little attention to Ikin’s work outside of cultural policy frameworks. This paper puts forward a model for examining the creative impact and work of the producer, drawing on Ikin’s role in a range of projects and institutions. In particular, I examine Ikin’s significant contribution to women’s screen culture, both in Australia and internationally.

Biography: Belinda Smaill is a Senior Lecturer in Film and Screen Studies at Monash University. She is the author of The Documentary: Politics, Emotion, Culture (2010) and co-author of Transnational Australian Cinema: Ethics in the Asian Diasporas (2013). Her essays have appeared in numerous journals including Camera Obscura, Quarterly Review of Film and Video, Continuum: Journal of Media and Cultural Studies and Feminist Media Studies.
Martin Staniforth

‘Strangers in a Strange Land’: Exiles, Travellers and Early Encounters

Abstract: Today Europeans encounter Australia and Australians in a wide variety of contexts – by way of travel and tourism, through art, literature and film, in news reports and on the sports field. These encounters are both direct, through meetings and conversations, and indirect, through a wide repertoire of media representations. While Australia remains spatially far distant from Europe, temporally and imaginatively it has never been closer. However the variety and frequency of contemporary encounters is a relatively recent phenomenon. For the first century of European settlement, direct contact with Australia and Australians was uncommon, and for most Europeans Australia was encountered at second-hand, mediated through the reports of migrants (whether forced or free) and travellers. This paper will look at how Australia was viewed by early British settlers and visitors and how their writings shaped British perceptions of the country. It will focus particularly on the accounts of First Fleet annalists and their contemporaries, and on Anthony Trollope’s lengthy report, nearly a century later, of his visit to Australia. It will look at the way in which these accounts constructed Australia for a domestic British audience, how the representation of the country changed over time, and how these reports on a largely unknown land were received in Britain.

Biography: Martin Staniforth is a PhD candidate in the School of English at the University of Leeds, UK. He is working on representations of early convictism in Australian fictions from 1988-2008 in relation to contemporary debates about Australian history and identity. His article on Kate Grenville was published in the Journal of the Association for the Study of Australian Literature last year and a book chapter on Kim Scott and Rodney Hall is due to be published shortly.
Jennifer Strauss

‘Album’: a poetic sequence by Jennifer Strauss

Abstract: These six chronologically ordered poems have sprung from the writing of a family history intended to give my children some understanding of their Scottish, English, German-Jewish and native-born Australian origins. In the course of that history I’ve turned over many photos and it’s on some of these that the poems are based. While it was the idea of choice-making that seemed initially to be the link between them, I can also see that in writing them I’ve had many different imaginative encounters with Australia: as one piece in the grand British imperial enterprise; as a restless place of generational immigration and emigration; a land of opportunities and of disappointments; of human experiences that take on local specificities while remaining rooted in emotions and ideas common to much of humanity. The relevant photographs will be shown Powerpoint during the reading.

Biography: Jennifer Strauss was born Jennifer Wallace in 1933 on a dairy farm near Heywood in the Western District of Victoria. Growing up in rural Victoria, she was a political innocent until Melbourne University, marriage to a German Jewish refugee, the Vietnam War and feminism intervened. A poet, editor, critic and academic, she has spent many years in the English Department of Monash University, adding Australian Literature, Women’s Writing and Feminist Criticism to her original teaching brief of Medieval Literature once these areas of interest had muscled their way into the curriculum.

Her publications include three critical monographs on Australian poetry; a large number of scholarly papers and reviews; editorship of two anthologies of Australian poetry, co-editorship of the Oxford Literary History of Australia and editorship of a two-volume scholarly edition of The Collected Verse of Mary Gilmore. She has published four collections of poetry, the most recent being Tierra del Fuego: New and Selected Poems and is included in many anthologies of Australian poetry.

Currently Vice-President and Board Member of the International Federation of University Women, she has always belonged to an excessive number of organizations, something that tends to interfere with the writing of poetry.
Andrea F. Szabó

Traveling on Eyre Road: ‘The Jack Randa Hotel’

Abstract: Recent Canadian Nobel Prize laureate, Alice Munro is famous for mythologizing a relatively small region in Canada, Southwest Ontario; she has indeed written only a handful of stories that take place outside her native region, and, significantly, two of these imaginatively address the ‘country of non-stop blooming and impudent bird life’ (Munro, ‘The Jack Randa Hotel’), Australia. In my paper, I discuss ‘The Jack Randa Hotel,’ a curious short story in her oeuvre, which, nonetheless, is in several other ways still vintage Munro.

I argue that in this narrative Munro challenges the convention of the happy ending by satirizing a female gothic classic, Charlotte Brontë’s Jane Eyre to problematize the discourse of female fantasy. My discussion starts by pointing out the construction of the protagonist as a mock female gothic heroine through her responses to the sights of Australia (the female gothic theme of ‘seeing differently’) and her misconceived ambition/quest plot. Then, I point to the intertextual connections of the short story to argue that eventually Munro’s mock heroine opts out of the female gothic fantasy. Eventually, the encounter between a Canadian author’s Brontëesque heroine and Australia results in a specifically Munrovian meta-gothic narrative, which highlights the costs heroines have to pay should they insist on interpreting their lives in the framework of female gothic fantasy.

Biography: Andrea F. Szabó, PhD, is senior assistant professor at the English and American Studies Institute at the University of Pannonia, Veszprém, Hungary. She teaches courses in North-American literature and Gender and Culture. Her research interests focus on Gothic Studies, more particularly on female gothic literature, and Alice Munro. She has written extensively on Alice Munro’s neo-gothic as well as on the often neglected gothic fiction of American female writers canonized as realist writers.
Franca Tamisari

Meeting and Encountering: Looking for the ‘Aboriginal Experience’ in Australian Tourism

Abstract: The paper identifies different types of tourist encounters between indigenous hosts and foreign guests in Australia. Starting from a critical review of stereotypical images and discoursive (pre-tour) representations of Aboriginal people in the tourist-related media in Australia and in Europe, the paper moves to investigate how tourist encounters are not simple games of holding up mirrors reflecting what each player expects the other to be. Based on recent field research in North Queensland, the paper explores the sensory and bodily dimensions of tourist practices and experiences, namely the ways in which tourists contribute actively to the cultural performances staged for them. The paper argues that local performers and tourist audience are part of the collaborative production of their interaction (Bruner 2005:18).

Biography: Franca Tamisari has been conducting ethnographic research in Northeast Arnhem Land, Northern Territory, Australia since 1990 and she has published on the subjects of Australian Indigenous cosmology and performance, with a particular attention to ritual and crosscultural dance, bicultural education, Australian Indigenous art, tourism and fieldwork methodology. She has taught cultural Anthropology at the University of Sydney, at the University of Queensland and since 2005 she teaches at Ca’ Foscari University of Venice. She can be contacted at tamisari@unive.it
Angela Tiziana Tarantini

Transcultural conversations in practice: translating David Mence’s plays into Italian

Abstract: The aim of my paper is to show how the translation process not only contributes to the understanding of ‘the other’, the translated subject, by the target culture, but fosters cross cultural dialogue in both directions.

Starting from some of the contemporary views on translation and creativity (Bassnett and Bush, eds. 2006; Perteghella and Loffredo, eds. 2006) and moving to the concept of culture as translation (Sturge, 2007), I wish to illustrate how author and translator meet in that ‘privileged exploratory space’ (Perteghella and Loffredo, 2006:6) constituted by translation, and how their voices ‘converge and reshape each other.’ (Perteghella and Loffredo, 2006:6)

With some examples from an ongoing drama translation project of David Mence’s plays Convincing Ground (2009) and The Gully (2010) into Italian, I wish to show how the translator becomes the writer, and the writer becomes the translator, and how their voices merge to create a cultural product which belongs neither to the source, nor to the target culture, but to a ‘third space’ (Bhabha, 1994:53).

The close collaboration on the translation with the author illustrates how translation is not ‘a traffic between wholes, but a process of mixing and mutual contamination’ (Sturge; 2007:12). Translation thus becomes a liminal space where culture is generated through transcultural encounters and conversations.

For this specific purpose, I have chosen two plays which represent past and future Australia, in an attempt to cast a new light on contemporary Australia for the Italian audience. Because of its nature, theatre is a powerful simulacrum of reality, and translating for the theatre provides a space for performative encounters, where the stage becomes that ‘third space’.

Biography: Angela Tiziana Tarantini is a PhD candidate in Translation Studies at the Monash University in Clayton – Australia. She has published articles in literary journals, and she co-translated into Italian of the novel Playing in the Light by Zoë Wicomb, which was published as In Piena Luce by Baldini Castoldi Dalai, Milan, in 2009. She obtained two MAs (one in Foreign Languages and Literatures, one in European and American Languages, Literatures and Cultures) at the Università degli Studi del Piemonte Orientale Amedeo Avogadro in Vercelli – Italy. She worked as English Language Assistant at the Department of Humanities of the Università degli Studi del Piemonte Orientale Amedeo Avogadro in Vercelli – Italy, at the University Institute of Science and Technology Politecnico of Turin – Italy, at the Faculty of Economics of the Università degli Studi Milano – Bicocca in Milan – Italy, and as Adjunct Professor of English at the Department of Humanities of the Università degli Studi del Piemonte Orientale Amedeo Avogadro, and at the Faculty of Education of the Università degli Studi Milano – Bicocca in Milan – Italy.
Roberta Trapè

Unfinished Translations: Fictions of Origin. Paul Carter’s ‘discovery’ of Australia through Italy

Abstract: Contemporary migrant geography, real and imagined, is considerably more complex than the classic linearist biographical model suggests. The destination is often provisional; and the origin may not be the ‘country of origin’ but another country, which is treated as the ‘original’ of all places. Just as spaces and times fold into one another in a non-linear and non-consecutive way, so the ‘place where one lives’ may be an idealised palimpsest of places that have no strict original at all. The transdisciplinary oeuvre of writer and artist, Paul Carter (1951-), epitomises such theoretical issues. Carter arrived in Australia from the UK in 1981, after spending a number of years in Italy. While On The Still Air (1990), an early radiophonic piece, is a ‘typical’ migrant work, his well-known book, The Road to Botany Bay, presents a far more complex translation, and is demonstrably indebted to Carter’s three year study of Venetian aesthetics (1975-1978). Venice also appears in a different guise in The Lie of the Land (1996). In the 1990s, after a decade of ‘remembering’ Italy, Carter embarked on a new engagement with Italy, now travelling there from Australia, not his country of origin. At this time he produced his ‘anti-novel’, Baroque Memories (1994; Italian translation with preface by Aldo Tabucchi, 1998), a work that attempted to renarrate the mental geography of the migrant as a vortex rather than as a line. Carter is an Australian writer who ‘discovers’ Italy at many times and from many places; each of these multiple discoveries leads to a new perception of Australia. In this paper I shall focus on Carter’s intellectual discovery of Australia through Italy, mainly referring to Baroque Memories. The conference theme, i.e. the subtle dialogue between Australia and Europe, supports the selection of ‘transcultural’ literary practices. If by ‘transcultural’ we mean the reinvention of a common culture through the merging or hybridization of different cultures, then Carter’s work fits in perfectly.

Biography: Roberta Trapè is Honoray Fellow at the Faculty of Arts, School of Languages and Linguistics, Department of French, Italian and Spanish Studies at the University of Melbourne.
Jessica Trevitt

‘Interference in the lines of flight’: A Translational Approach to a French–Australian Encounter

Abstract: This paper is concerned with an intersection between contemporary Translation Studies and World Literature, namely the question of whether a literary reading of translated fiction is inherently different from that of untranslated fiction. It presents as a case study Janette Turner Hospital’s short story ‘Flight’, translated into French as ‘l’Envolée’ by Mimi Perrin. Australian traveler Cecily is visiting the Château de Chambord in France, climbing its double winding staircase, when she is stopped in her tracks by a man attracted to her from the opposite arm of the stair. The encounter sets in motion a series of events, each an interference in Cecily’s previous flight path, leading her back to France some time later. While the story explores the nature and representation of transcultural movement and encounter, if approached from the perspective of Translation Studies it also offers a reflection on such encounters as sites of translation. When the same perspective is brought to the French translation, however, these sites of translation are inherently different, suggesting that the reader’s understanding of the work may be different also. This is an important observation given a significant portion of (World) Literature today is being read and studied in translation (Thomsen 2008, Damrosch 2009, Venuti 2011). It suggests that within the growing dialogue between World Literature and Translation studies, the notion of the translated text presenting an inherently different reading to the untranslated text is an intersection worth pursuing. In the context of this conference, it questions the stability of fictional representations of transcultural encounters, as mediated through sites of translation in translation.

Biography: Jessica Trevitt is a PhD student in Translation Studies at Monash University. Previously she completed a Bachelor of Arts and Music at the University of Melbourne, majoring in French and musicology. She spent time studying in Montréal and her experience of living in a dual-language city inspired her to pursue translation studies. She completed the Monash Masters of Translation in 2012 and now as a NAATI-accredited French>English translator, she supplements her research with concrete practice. Her doctoral project explores the unique nature of ‘translational’ readings of anglophone and francophone short stories in translation.
Daniella Trimboli

**Difference and disjunctures: Negotiating affective economies on the borders of contemporary Australian art practice**

**Poster Presentation Abstract:** Contemporary art is one of the many ways ‘Australia’—as both an imagined community and a lived experience—is encountered. This artistic encounter is impacted by the local and global market of contemporary art, which has, in recent decades, become increasingly interested in Australia’s culturally-diverse artists. While Australian artists have long used visual art as a conduit to express and explore affective aspects of cultural difference and belonging, studies of artworks have tended to focus on cognitive rather than affective attachments. However, affect theory can retexture understandings of identity and allow for a more nuanced exploration of the way cultural difference is materially experienced and, indeed, regulated in Australian art and everyday life. This paper explores the ways in which affective economies are implicated in the artistic practice of Paula do Prado and Mike Chavez, two Australian artists whose work explores notions of race, ethnicity and identity. The paper analyses do Prado’s exhibitions: *Where Yah From?* (2009) and *Mellorado* (2012) alongside Chavez’s *50 Years in Hollywood* (2007) and *Live Fast, Die Young* (2010) to consider how affective economies are deployed to navigate the disjunctures in time, place and identity inherent in migration. The works reorganise the normative structure of these economies, allowing for multiple and often conflicting affective attachments to be (re)negotiated. This involves the creation of a comfortable space in an often unhomely environment, as well as the active redefinition of limits which border bodies in Australian space. By paying careful attention to the intimacies of the artworks, we are able to enter an ongoing translation of cultural difference, and encounter new possibilities of being ‘Australian.’

**Biography:** Daniella Trimboli is a jointly-awarded PhD candidate in the School of Culture and Communication, University of Melbourne and the Department of English, University of British Columbia. Her dissertation analyses the intersection of digital storytelling and everyday multiculturalism. Daniella has worked as a lecturer and research assistant in Tourism, Australian Studies and for the Yunggorendi First Nations Centre at Flinders University. Prior to this, Daniella worked for the Queensland Folk Federation (QFF), organiser of the Woodford Folk Festival and the international Indigenous festival, The Dreaming. Her work with the QFF heightened her interest in the concepts of community-based art and cultural diversity.
Jakelin Troy and Douglas Marmion

Ca-rab-ba-ra: not just another song and dance about post colonialism

Abstract: ‘By slow degrees we began mutually to be pleased with, and to understand each other. Language, indeed, is out of the question; for at the time of writing this (September 1796) nothing but a barbarous mixture of English with the Port Jackson dialect is spoken by either party; and it must be added, that even in this the natives have the advantage, comprehending with much greater aptness than we can pretend to, every thing they hear us say.’ (Collins 1975, vol. 1:451)

In this paper we plan to explore certain transcultural performative encounters documented in corroborees and songs involving Aboriginal people and others in Australia from first British invasion in 1788. Our purpose is to interrogate notions of colonialism in Australia through evidence of transcultural performative events, our method being to analyse two such events. The first from the early nineteenth century is a classical corroboree song about encounters with police and was composed by Wiradjuri in New South Wales. It was created as a hybrid speech event employing three languages Wiradjuri, Irish and NSW Pidgin. The second a tabi song composed in the twentieth century titled ‘Singing the train’ is from the Pilbara region of Western Australia and employs Nyamal and Aboriginal English. Rather than being the hapless objects in encounters with others these products of transcultural encounters show the way in which Aboriginal people claim agency through creatively engaging with disrupting scenarios.

These songs and the new language and performance styles created by Aboriginal people are the direct result of transcultural encounters with others. They provide a vehicle for challenging the notions of ‘colonisation’ and lead us to ask who is colonising whom? Drawing on our discipline of linguistics and shared experience in the nascent field of revivalistics (Zuckerman and Walsh, 2013) we consider how Aboriginal people continue to create new forms of transcultural engagement.

Biographies:

Jakelin Troy is Director of Research, Indigenous Social and Cultural Wellbeing, Australian Institute for Aboriginal and Torres Strait Islander Studies, Canberra. Jakelin is a Ngarigu woman whose country is the Snowy Mountains of New South Wales. With Prof John Maynard, she is Leader – Yuraki, history, culture and politics Node of the National Indigenous Research and Knowledges Network. Jakelin’s academic research has a focus on languages and linguistics, anthropology and visual arts. Her most recent project is to co-write, with Dr Douglas Marmion and Dr Michael Walsh the Framework for Aboriginal Languages and Torres Strait Islander Languages for the Australian Curriculum Assessment and Reporting Authority. This document will influence the teaching of all Australian languages nationally across all jurisdictions.

Douglas Marmion: Originally from Perth, Doug worked as a teacher at Yirara College in Alice Springs in the 1980s followed by three years as Adult Educator at the Pintupi community of Walungurru (also known as Kintore), in the Great Sandy Desert of central Australia. Doug holds a PhD in linguistics from the Australian National University: a description of Wutung, a complex, tonal Papuan language spoken on the north-west coast of Papua New Guinea. Doug joined AIATSIS in 2010 as a Research Fellow in languages and linguistics. He has been carrying out work on Ngajumaya, from the southern Goldfields of WA. He has been involved in collaborative work with his AIATSIS colleagues and the Ngunawal community of Canberra on their language, on Gunwíkú from central Queensland, and on Nyamal through the Singing the Train project.
Sabrina Vetter

Aboriginal and English Sexuality and Erotica: A post-colonial encounter

Abstract: When burdening herself with the task of working on a collection of Indigenous erotic short story writing, Canadian author Kateri Akiwenzi-Damm found herself in a corner that literally only she could write herself out of. As she states in the opening of her short story collection Without Reservations (2003): “… [O]ne could live and die as an Indigenous person and not come across a single erotic poem or story by an Indigenous writer…”. In the end, she made the book happen, but had to admit to herself that she cheated, since she wrote some of the stories herself or asked other writers to specifically write a piece for her book; otherwise she couldn’t have come up with a satisfying collection. How did this lack of Indigenous erotica come to be about and why took it so many years to make Indigenous erotic writing eventually happen?

Tasmanian author Richard Flanagan’s novel Wanting (2008) and Adrian Hyland’s crime story Gunshot Road (2011), from his “Emily Tempest”-series, stand as examples of how the violent and suppressive colonial encounter between the British explorers and the Australian Aboriginals severely transformed and, until today, shaped Indigenous sexuality; a kind of sexuality that, as can be seen in Akiwenzi-Damm’s erotic short story collection, has apparently no visible canon. In stark contrast and in other parts of the world, English author E.L. James causes upheaval with her “mommy porn” novels and Sasha Grey made the transformation from US-American porn-star to novelist with The Juliette Society in 2013. This paper will look at how the former colonized and the former colonizers have developed such different handlings of sexuality and erotica in modern literature and how lacks and differences are reflected in relationships between the communities.

Biography: studied English and American Studies at the Goethe University in Frankfurt. She graduated with a Master’s degree in early 2011. Her M.A.-thesis titled The Riot Grrl Movement dealt with themes of feminism, gender performativity and subcultures in the US-American music scene of the early 90s. Since April 2013, she is working on her PhD thesis (at the NELK-department (New English Literatures and Cultures), supervised by PD Dr. Sissy Helff) currently titled The Aesthetic Obscene: Medium, Power and the Aesthetics of Pornography and Erotica in a Globalized World, which focuses on different ideas, concepts and the complex dynamics of erotica and pornography and how they are depicted in visual and literary presentations in Western, indigenous and postcolonial contexts. Her study is focused on how concepts of erotica and pornography are presented and understood within different contexts of gender, race and culture. Therefore, she is eager to include a global perspective on erotica and pornography and try to understand how both concepts are constructed in South Asian and Australian Aboriginal cultural realms. Her general research interests are gender studies, English and American literary and cultural studies as well as Anglophone literature, film and art.
Kirsten Wehner

Landmarks Gallery

Abstract: In June 2011, the National Museum of Australia opened Landmarks: People and places across Australia, a new permanent gallery exploring Australian history since European colonisation. In developing the exhibition, the curatorial team sought to move conclusively away from creating a singular or abstracted ‘national history’. We aimed instead to develop an experience of Australia’s past (and present) as a web of diverse and inter-connected historical trajectories and experiences, each of which emerges as people build communities, enterprises and homes in particular times and locations. Landmarks consequently explores ten overarching themes in Australia’s past, tracing how each has unfolded in a number of different places across the continent.

This paper considers Landmarks as a site where over 600,000 people a year, including about 60,000 international visitors, engage with Australian history. I focus, in particular, on the gallery’s capacity to develop a distinctive, embodied encounter with ‘Australia’, an engagement that constructs the national past (and present) as the inter-weaving in place of diverse human and non-human lives, bodies, agencies and forces. My interest is to explore how this approach to national material history contributes to developing a stronger ecological sensibility that envisions Australia’s future as a more-than-human enterprise and entitlement.

Biography: Dr Kirsten Wehner is Head Curator, People and the Environment, at the National Museum of Australia (nma.gov.au/pate). She was previously Content Director for the Museum’s Landmarks (2011) and Journeys (2009) galleries and the Circa theatre (2008), and is currently directing development of two temporary exhibitions, one on horses and one on cycling in Australia, and producing a range of online exhibitions and collections features. Kirsten’s research focuses on place and environmental histories, re-interpreting natural history collections and the potential for museums in building ecological understanding. Her recent publications include Curating the Future: Museums, communities and climate change (forthcoming 2014, co-editor and co-author) and Landmarks: A history of Australia in 33 Places (2013, co-author and co-editor). Kirsten is a member of the Mellon Australia-Pacific Observatory in Environmental Humanities and a professional associate of the Donald Horne Institute Centre for Research in Creative and Cultural Practice at the University of Canberra.
Jessica White

‘The Native Seeds of Augusta’: Georgiana Molloy’s botanical encounters in 19th Century south west Western Australia

Abstract: In 1830, English emigrant Georgiana Molloy arrived on the shores of Augusta in Western Australia with her husband and a group of fellow settlers. A keen gardener with an interest in plants, in 1837 she began collecting botanical specimens for an amateur botanist in England, Captain James Mangles. This paper examines her encounters with the original custodians of south west Western Australia, the Noongar people, as she collected seeds and flowers.

As a woman, Georgiana was unable to participate in the scientific field of botany, learn Latin, or classify the plants she collected; this privilege belonged to the men of science in the imperial centre of England. While she felt this exclusion keenly, it made her receptive to the Indigenous names of plants. She also recruited Indigenous people to collect specimens for her, forming local connections that were distinctly different to the relationship she had with Mangles and his fellow botanists in England.

However, while Georgiana opened up a space for listening to the language of the Noongar people, she was at the same time complicit in their dispossession. By asking Mangles for the plants’ ‘proper’, or Latin names, which replaced the Noongar people’s words for their plants, Georgiana contributed to the disconnection between the Indigenous people and their environment.

The clunky application of an artificial naming system to a botanical world for which it was not designed mirrors the more violent encounters between the Europeans and Indigenous people of the south west. In this, it demonstrates that botany is not merely a polite activity for ladies, but also another tool for executing colonisation.

Biography: Jessica was raised in country NSW and, at age 4, contracted meningitis and lost most of her hearing. Undaunted, she made her way from a primary school of 100 pupils to publishing her first novel at age 29, before graduating with a PhD from the London Consortium, Birkbeck University.

Her first novel, A Curious Intimacy, was published by Penguin in 2007. It won a Sydney Morning Herald Best Young Novelist award, was shortlisted for the Dobbie prize and the Western Australia Premier’s awards, and longlisted for the international IMPAC award. Her second novel, Entitlement, was published by Penguin in 2012. Jessica’s short fiction, essays and poetry have also been published widely in Australian literary journals.
Janet Wilson

Encountering the ‘other’

Abstract: In 2003 Tsen-Ling Khoo pointed out that a new generation of Asian-Australians would soon be hailed by a body of diasporic texts that would reflect the experience of living in a white society as a minority group (108).

What this experience might consist of as white Australia’s attitudes toward race relations have shifted from negative stereotyping to the reification of racial divisions and the propagation of a masked racism, described as ‘acceptance through difference, inclusion by virtue of otherness’, is both varied and predictable (Ang, 2001 146). In contemporary fiction written by second and third generation migrants, contestations of selfhood, origin and identity experienced by hyphenated Asian-Australians are represented through recurring narrative tropes: incomplete belonging encourages the multiracial protagonist to other the Asian ‘other’ in an attempt to diminish social alienation and difference; migrant subjects are exoticised as ‘other’ by white Australians; return visits to the Asian homeland in the hope of redressing the absences and tensions constitutive of migration reinforce the lack of belonging to either place.

With reference to novels by authors like Simone Lazaroo, Michelle de Kretser and Alice Pung, read as strategic interventions into identity-based politics, this paper asks how recent Asian-Australian writing maps new cultural coordinates in the national landscape and negotiates interstitial positions between the white Australian present and the Asian heritage.

Biography: Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK. She has published widely on Australian and New Zealand writing and cinema, as well as on the diaspora writing of white settler societies. She has recently coedited three collections of essays on Katherine Mansfield including Katherine Mansfield and the (Post)colonial (2013) which includes her article, ‘Katherine Mansfield as (Post)colonial Modernist; rewriting the contract with death’. She was Chair of EACLALS, 2008-2013. Currently she is Vice-Chair of the Katherine Mansfield Society and the New Zealand Studies Network, and co-editor of the Journal of Postcolonial Writing. She represents Northampton in the Marie Curie-funded Initial Training Network of six universities called Diasporic Constructions of Home and Belonging (CoHaB).
Rita Wilson

Made in Australia, Read in Italy: crime fiction in translation

Abstract: In recent decades crime fiction has enjoyed a creative boom, and has developed beyond borders marked by language, culture and genre. The recent fashion for ‘Nordic noir’ has highlighted the process by which the crime story may be franchised, as it is transposed from one culture to another. Crime fiction has thus become a vehicle for cultural exchange in the broadest sense; not only does it move with apparent ease from one country to the next, in and out of different languages, but it is also reproduced through various cultural media. Using examples of Australian crime fiction translated into Italian as a case study, this paper examines what is involved in these processes of transference. It explores how crime stories that originate in a specific society or culture can articulate aspects of a very different society and culture. In order to identify possible repercussions of this cultural permeability, the paper considers the issues of both reception (focusing on the target language literary system) and representation (the negotiation of a ‘national’ cultural identity), recognising complex historical and political processes which accompany and, in many cases, predetermine titles selected for translation as well as textual and extra-textual translation strategies.

Biography: Rita Wilson is Associate Professor and Head of the School of Languages, Literatures, Cultures and Linguistics at Monash University. Her research interests are both interdisciplinary and intercultural, combining literary and translation theories with studies of contemporary Italian literature and culture. Recent publications include several articles on diasporic and transnational narratives; the correlation between creative writing and self-translation; as well as two co-edited volumes: Words, Images and Performances in Translation (Continuum 2012), Creative Constraints. Translation and Authorship (Monash University Publishing 2012).
EVENTS

Film Screening

7.30 to 9pm Wednesday 24th September

New Directions in Indigenous filmmaking and performance: Screenings and Q & A

In this session, key note speaker Dr Romaine Moreton, Goernpil Bundjulung filmmaker and scholar, joins with Yorta Yorta Dja Dja Wurrung performer Lou Bennett to present a program of works that represent new artistic directions in Indigenous filmmaking and performance and raise crucial issues about Indigenous cultural heritage and revitalisation of language. Dr Moreton will screen her new short The Oysterman (2013) (which will be broadcast on ABC TV later this year). She will also show her ‘chapter’ from Warwick Thornton’s new film The Darkside (2013) – an experimental anthology of Indigenous ghost stories. Lou Bennett, best known for her work as former member of the internationally acclaimed trio Tiddas and Artistic Director of Black Arm Band, will speak to her roles in the hugely successful Australian musical film The Sapphires (2012), as a musical performer on the film’s soundtrack, cultural consultant and translator of the film’s key Yorta Yorta song ‘Ngarra Burra Ferra’. Lou will introduce excerpts from the film and speak to the historical and cultural importance of ‘Ngarra Burra Ferra’ in the context of her PhD research on the relevance of Aboriginal language retrieval, reclamation and regeneration through the Arts to community health and well-being. The screenings and will be followed by a Q&A.

This session is supported by the Monash Research Unit in Film Culture and Theory (RUFCT).
Lou Bennett

**Biography:** Yorta Yorta Dja Dja Wurrung (Australian Indigenous) performer Lou Bennett is a former member of the internationally acclaimed trio Tiddas and Artistic Director of Black Arm Band, who have toured to every major centre nationally, extensively throughout remote and regional Australia and have undertaken five successful major international tours. A prolific songwriter/composer, for the past ten years Lou has been involved in the theatre industry, working as a Musical Director, Composer, Actor and Soundscape Designer. Her theatre projects include: Magpie (Melbourne Workers Theatre 2000), Conversations with the Dead (Ilbijerri Theatre, Playbox, La Mama 2001), Yanagai! Yanagai! (Melbourne Workers Theatre, Playbox 2003), The Sapphires (Melbourne Theatre Company 2004), Show Us Your Tiddas (Melbourne Workers Theatre, 2007), Artistic Director of the Boites 2009 Millennium Chorus, Our Home Our Land. In addition, Lou has also collaborated with Indigenous filmmakers on a wide range of film projects, including *The Sapphires* (2012) and is currently completing a PhD at RMIT on the importance and relevance of Aboriginal language retrieval, reclamation and regeneration through the medium of the Arts to community health and well-being.
Welcome Reception

5.40pm to 6.40pm Wednesday 24th September
Reception on the terrace with cocktails and finger food

His Excellency, The Honourable Mike Rann (tbc)
Professor Rae Frances, Dean of the Faculty of Arts Monash University
Senator Francesco Giacobbe
Dr. Cecilia Hewlett, Director Monash University Prato Centre
Associate Professor Chandani Lokugé, Chair of Conveing Committee

Conference Dinner and Tour

Thursday 25th September

7.00pm - Tour - Conservatorio San Niccolò Private Catholic School housed in a building dating back to 1326.

7.30pm Conference Dinner- Conservatorio San Niccolò Private Catholic School
Book Launch

4.45pm Thursday 25th September

A new book edited by Francesca Di Blasio and Margherita Zanoletti, Oodgeroo Noonuccal: con ‘We are Going’ (Università degli studi di Trento, 2013) has just been released. The volume aims to introduce to the Italian audience the seminal work of the Indigenous poet Oodgeroo of the tribe Noonuccal, and contains the first Italian translation of her first collection of poetry, ‘We are Going’ (1964). Its potential readers include scholars and students of Italy-Australia cultural relationships, Australian literature, Aboriginal studies, and Translation studies.

Università degli studi di Trento, Collana ‘Labirinti’ (Studi letterari, linguistici e filologici)

151. OODGEROO NOONUCCAL. CON WE ARE GOING
a cura di Francesca Di Blasio - Margherita Zanoletti

Il presente volume rappresenta il primo contributo critico italiano interamente incentrato sulla figura della grande poetessa australiana Oodgeroo Noonuccal. Libro ibrido e strutturalmente composito, esso ospita la prima versione italiana integrale della raccolta poetica d’esordio di Oodgeroo (all’epoca Kath Walker), We Are Going (1964). La raccolta, una delle pagine più intense della poesia di rivendicazione politica nel contesto culturale indigeno australiano, si costituisce, nel suo divenire, come una grande epica del popolo aborigeno, sospeso tra passato coloniale e passato ancestrale. Precedono il testo poetico lo studio metacritico di Francesca Di Blasio e l’analisi testuale e contestuale di Margherita Zanoletti.

## Contacts

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