

The Multiplicity of Modernity: Globalization and the Post-colonial

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Is Modernity a purely western phenomenon? Did European modernity simply wash over the rest of the world in the progress of European expansion, or did different modernities develop in parallel with the West? This address will explore the ways in which a post-colonial analysis can assist us to unravel the problem of modernity and its 'others' and uncover different possibilities for globalization.

A major feature of post-colonial studies has been its ability to analyse historical developments of culture: expressions of anti-colonial nationalism; the paradoxical dissolution of the idea of nation along with the continuous persistence of national concerns; the question of language and appropriation; of the transformation of literary genres; the question of ethnicity and its relation to the state. But the broader question concerns the way in which post-colonial theory is positioned to approach the continuing issues of global power, global interaction and cultural difference in the coming century. Post-colonial theory is strategically positioned in globalization studies is to address the multiplicity of modernities that characterise the global. Observing the cultural character of modernity and the agency of the local may give us a different way of understanding the apparent hegemony of globalization.

Bio Note: Bill Ashcroft is Professor of English at the University of NSW, a founding exponent of post-colonial theory, co-author of *The Empire Writes Back*, the first text to examine systematically a field that is now referred to as "post-colonial studies." He is author and co-author of sixteen books and over 140 chapters and papers, variously translated into six languages

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Abstract Pending

Caring for the Transported Children of Convict Mothers

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Women who boarded convict transports to begin the voyage to Australia often carried infants with them or watched as their children clamoured up the sides of ships docked in London or the Irish ports. These children of convict mothers posed a conundrum

for policy makers. They were not prisoners, and there was no reason to punish them. And yet their public status and the most intimate contours of their lives had been forever changed in the courtrooms where their mothers were tried and sentenced to transportation 'beyond Seas'.

No policy enunciated comprehensive provisions for determining which children would sail (and thus become continuing 'burdens' on the public purse in the colony), and which would be left to the mercies of family care and local charity. The decision-making process remains a matter of speculation, but we do know that some children sailed, and some remained behind to suffer the traumatic loss of a parent they were unlikely ever to see again, a loss mimicking death and often skewed by the particular cruelty of not knowing what had happened to their illiterate mothers, not knowing whether they were alive or dead.

This paper considers the experiences of the children who sailed. It focusses on the life narratives of fourteen children whose mothers were tried in the courts of Scotland. These children boarded the *Atwick* in 1837 to face either imminent death or a precarious future under the legal fiction of 'orphan' in Van Diemen's Land.

Marcia Langton

Botanists, Aborigines and native plants on the Queensland frontier

By the 1920s, it was well understood by missionaries, scientists and botanists that the spread of grazing and agriculture into the interior posed the final threat to the remaining Aboriginal populations. Botanists were also aware that Aboriginal economies were collapsing with the increasing competition for the plants which formed the staples of Aboriginal diet, and that the cattle herds were in large part responsible for this economic disaster.

In 1889, naturalist Archibald Meston stumbled into the dark world of frontier brutality during an expedition to Mount Bellenden Kerr where he collected new species of flora. In his 1889 report, he remarked on the parlous state of affairs between settlers and Aborigines. His reports resulted, in 1894, in his appointment as a Special Commissioner of Police to prepare schemes for the improvement of the conditions of Aborigines. By 1921, Fred Turner (1852 - 1939) was the most widely published botanist. A fellow of the Royal Horticultural Society, London, and of the Linnean Society of London, during extensive botanical excursions on which he had spent six weeks with the Aborigines, and collected 'upwards of 10,000 specimens'.

This paper examines the work of these botanists for an ethno-historical understanding of the demise of Aboriginal economic activities. Their records represent a rich record of the nature of the Aboriginal plant food economy and a window on the competition of the most educated colonists for the resources that would support ever-expanding herds of cattle and food for the colonists and the English market.

Bio Note: Marcia Langton holds the Chair of Australian Indigenous Studies at the University of Melbourne in the School of Population Health. Her current research is on Australian indigenous food in historical records. Her ongoing research concerns agreements with Indigenous people. (<http://www.atns.net.au>)

Frida K. -a dialogue for a single actress-

Gloria Montero

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Gloria Montero's award-winning **Frida K.** written for her daughter, actress Allegra Fulton, takes place on the day of Frida's first and only solo exhibition in her native Mexico. Devastated by broken health, Frida reminisces and rages as she recounts her tormented marriage to muralist Diego Rivera, his many infidelities, her own affairs with Trotsky and others, all told against a background of the fashionable art scenes of Paris and New York, the Mexican Revolution and the Spanish Civil War. As Frida prepares not only for her exhibition but for her approaching death, she reveals how a life of crippling pain has been transformed into paintings of terrifying power.

Frida K. was first produced in the Toronto Fringe Festival with Metal Corset Co. in 1994 starring Allegra Fulton directed by Peter Hinton. Tarragon Theatre premiered a sold-out run in 1995 and again in 1996. The play won two Dora Mavor Moore awards and was nominated for the prestigious Chalmers Award. It then toured Canada, was invited to play in Mexico City and in won rave reviews off-Broadway in New York City.

A Spanish version of **Frida K.** by the play's author was staged in Madrid's Festival de Otoño 2005 starring Maite Brik directed by Peter Hinton and was subsequently mounted at the Teatro Artenbrut and at the Sala Muntaner, Barcelona where it won the Critic's Prize. The production won acclaim in Havana's 1999 International Theatre Festival, toured Spain and played a new run in Madrid at the Teatro Galileo in February 2006.

In September 2005, a Czech production of **Frida K.** opened at the Lyra Pragensis theatre in Prague with Zora Jandová directed by Olga Strusková and continued to play in repertory for three seasons. In 2007, the centenary of Frida Kahlo's birth, the National Arts Centre of Canada, the Citadel Theatre and Go Diva Productions Inc. remounted **Frida K.** with tremendous success in Ottawa and at Citadel Theatre, Edmonton where it was nominated for Sterling Award for best production. Teater Sagohuset, Lund, premiered a Swedish production with Nadia Bogazzi directed by Margareta Larson. The production toured to Göteborg. In 2008, Teatr Polski, Bielsko-Biala, Poland, premiered a Polish production of **Frida K.** with Katarzyna Skrzypek directed by Bartłomiej Wyszomirski.

2010 – centenary of Mexican revolution.

The duality in Frida makes her an artist you must explore: Chilean painter Roser Bru was categoric when she first talked to me about Frida Kahlo some twenty years ago. At that time Frida was hardly known outside Mexico but the duality Roser spoke about fascinated me. She was referring especially to the fact that Frida, so

determinedly a child of the New World, felt inextricably linked to Europe through the German Jewish father she adored. Roser who, as a teenager had been exiled with her family to Chile at the end of the Spanish Civil War, was well aware of the conflict such a dichotomy provokes and she knew that I, too, had grown up with many of the same tensions.

As I learned more about Frida I found her dualities to be manifold: the extraordinary beauty imposed on the deformed body; the tremendous vitality that withstood the constant pain and operations; the brutal honesty that made itself felt even when she resorted to duplicity to get what she wanted; the overt sexual duality that refused to recognize limits; the intelligence and courage which, at the very moment her life seemed to have been cut down, were to determine the icon she would become.

Frida—who lived intensely the political and artistic revolutions that shaped the 20th century—is truly a woman of our time. Vulnerable and provocative, Frida is a classic modern heroine. The myth she fabricated out of the tragedy of her life holds its own beside those of Medea, Antigone and Electra of ancient times.

Gloria Montero

Bio Note: Novelist, playwright, poet **Gloria Montero** grew up in Australia in a family of Spanish immigrants from Asturias. After advanced studies in theatre and music, she began to work in radio and theatre, and then moved to Canada where she continued her career as actress, singer, writer, broadcaster, TV interviewer, scriptwriter and producer of radio and film documentaries.

Since 1978 she has been living in Barcelona, from where she reported as Spanish correspondent for CBC Radio's **The Arts Report**. Her cycle of prose poems **Letters to Janez somewhere in ex-Yugoslavia** provided the basis for collaboration with painter Pere Salinas in an exhibition at Barcelona's Galería Eude and served as narration for choreography by the Cristina Magnet Dance Company.

Winner of the **2003 NH Mario Vargas Llosa Premio de Relato for Ménage à Trois**, the first time the Prize was awarded for a short story in English. Writing and publishing in both Spanish and English Montero's novels include **Punto de Fuga**, **Villa Marini** and **Todas Esas Guerras**. She has recently completed a new novel **The Butterfly Era**.

Frida K., the award-winning play Montero wrote for her daughter actress Allegra Fulton in 1994 continues to be translated and played in a number of countries. **Baggage** received its premiere directed by Robert Kimber in Adelaide, Australia, 2004. **Cosa de Dos...** the Catalan version of **It Takes Two** won critical acclaim in Barcelona in 2007. A new play **Where the rain begins** is now being considered for production in Toronto.

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Australis Cosmopolitana and Advance Australia Fair

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Following an outline of recent theoretical contributions to the idea of the 'cosmopolitan', I venture into specific cultural expressions and landscapes of contemporary Australian belonging and its representation, resistance and renewal. I will do this by engaging with Adam Hill, Aboriginal Australian artist and Adam Hills, the irreverent comedian, two creative ethical interventionists who, through their art bring a deeper and more piquant - often incisive - meaning to the phrase 'it's a hill to die on.' My argument will be that new renditions of Australia's national anthem, Advance Australia Fair, serve us much food for thought.

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Abstract Pending

Sea-change or atrophy? 'Food for thought' in reflections on the Australian convict inheritance.

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Theorists like Lawson and Slemon have deplored the tendency to overlook the potential of the 'settler' regions of the world to make their unique contribution to the postcolonial debate. These regions offer profound opportunities for studies of negotiations of power and for exploring answers to Said's question at the end *Orientalism* : "[...] what of some alternative to Orientalism? [...] ." My contention is that (besides the literature created by writers from the Third World, a counter-discourse to orientalism is also emerging in these settler- cultures, where erstwhile coloniser and colonized now co-habit the same space on equal terms; they must therefore devise "the arduous dialogue" conducive to the survival of both. This Paper is an offshoot of a larger project which explores the possibility for the erstwhile white colonizer undergoing the sea-change into settler-indigene emergent through a study selected Australian novels.

In *The Fatal Shore* (1987), Robert Hughes claims there was no possibility of a bonding between the convict and the aborigine: the convicts detested the aborigines whom they felt were given favoured treatment at the hands of the Imperial Government while the aborigines found the convicts/ emancipists easier targets for their reprisals against the invaders. Grenville's *The Secret River*, (2005), based broadly on the history of her own ancestor, offers (to Grenville's personal regret) support for that contention. Nevertheless in my recent study of selected works by Patrick White, it became apparent to me that the convict figure, who played an ancillary role in these works, could lay claim to the status of white indigene well ahead of the main protagonist. Hughes himself admits that there were numerous examples of 'white

blackfellas”- white men who had successfully been adopted into Aboriginal societies. This Paper will explore some of the ambivalences, the ‘food for thought’ on aspects of the Australian experience highlighted by these literary texts.

Bio Note: Cynthia vanden Driesen completed her undergraduate degree in Sri Lanka and postgraduate studies at the University of Western Australia. She has taught at universities in Sri Lanka, Nigeria, and Korea, and is currently a Senior Lecturer in the School of Communication and Art at Edith Cowan University. As a result of varied life-experiences with diverse cultures, her research interests have developed beyond the colonialist bias of her early education and focus broadly on new literatures in English. Her books include *The Novels of R.K. Narayan* (1986), *An Anthology of Australian Literature for Korean Readers* (1995), *Centering the Margins: Perspectives on Literatures in English from India, Africa, the Caribbean* (1995), and four co-edited volumes: *Celebrations: Fifty Years of Sri Lanka-Australia Interaction* (2000); *New Directions in Australian Studies* (2000); *Asian–Australian Encounters* (2002); and *Diaspora: The Australasian Experience* (2005). Rodopi Press has recently published her latest book: *Writing the Nation: Patrick White and the Indigene* (2009). She is the Australian president of ASAA (Assn. for the Study of Australasia in Asia and her current project is an edition of Papers from the last ASAA conference (2008) *Change: Conflict and Convergence - the Austral-Asian Experience* (forthcoming, Orient Longman’s.)

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Abstract Pending

"Women's Rights in the Muslim world: Secularism, Religion and International Law."

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It will discuss the issue from the perspective of Global Critical Race Feminism -- a concern with the transnational legal status of women of color. There is a global tension between the role of religion and the role of secularism in many societies, including those in countries with Muslim populations. Muslim women's bodies and clothing often become a battleground with the actual perspectives of women themselves not represented. The plenary will address the question of how should this tension be resolved. The plenary will feature case studies from France, Turkey, Tunisia, and Palestine, among other places

Bio Note: Adrien Wing is the Bessie Dutton Murray Professor at the University of Iowa College of Law. Additionally, she is the Director of the summer abroad program in Arcachon, France and will be the onsite director for the spring 2010 semester

abroad program in London. She is the former Associate Dean for Faculty Development as well.

Professor Wing presently teaches International Human Rights, and Law in the Muslim World. She has taught US Constitutional Law, Critical Race Theory, Comparative Law, Comparative Constitutional Law, Race, Racism & American Law, Law in Radically Different Cultures, and the International and Domestic Legal Aspects of AIDS. She is, in addition, a member of The University of Iowa's interdisciplinary African Studies faculty and North Africa/Middle East faculty groups. Professor Wing has advised the founding fathers and mothers of three constitutions: South Africa, Palestine, and Rwanda. She organized an election-observer delegation to South Africa, and taught at the University of Western Cape for six summers. She also advised the Eritrean Ministry of Justice on human rights treaties