

## PLENARY SPEAKERS IN ALPHABETICAL ORDER OF PAPER TITLES

*Australian Books in the American Literary Marketplace: The Limits of Transnationalism*

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Australian literature was international long before it was national. The 'transnational turn' has profoundly altered the way national accounts of cultures and histories are understood. Transnationalism has been more flood than watershed, releasing enormous energy previously contained within the boundaries of the national. In literary studies, too, transnational perspectives have displaced national accounting, especially for peripheral literatures such as Australia's, intersecting with developments in 'world literature' and new comparative studies.

This presentation draws on a project conceived in the spirit of transnationalism: a history of American editions of Australian books—or rather of the relations between Australian authors, publishers and agents, on one side, and American publishers, editors, agents and readers, on the other. To some degree accounts of Australian literature that attend to publishing have of necessity always been transnational, for the domination of the British book trade is an inescapable fact. And yet the imperial connection was never the only story. Australian authors and their publishers have sought publication in the USA since the mid-19<sup>th</sup> century.

But this project also introduces a note of scepticism into current transnational enthusiasms. How do books actually move across borders, cultures and markets? Too often in literary studies the transnational acts as an ethical or aesthetic principle, the latest form of transcendence in a long history that takes us back through hybridity to romantic wholeness. From the perspective of publishing history, by contrast, we are confronted at every point by the unequal distribution of power in the literary world system and the insistent presence of national legislative or market regimes. Transnationalism in this sense is less a higher form of literary being than the effect of a mundane cluster of institutional arrangements involving publishers, agents, copyright laws, distribution networks, and so on.

This paper will examine the institutional structures and dynamics that both enabled Australian books to reach the American market and placed obstacles in the way of transnational traffic. How did Australian books find American publishers? How did American publishers find Australian books? Can we discern any distinctive patterns over time or simply an accumulation of one-off cases? To what extent did the traffic in Australian books depend on cultural symmetries? And how might the American connection change our understanding of Australian literature?

**Bio Note: David Carter** is Professor of Australian Literature and Cultural History at the University of Queensland. His books include *Always Almost Modern: Print Cultures and Australian Modernity* (2013), *Making Books: Contemporary Australian Publishing* (2007), and *Dispossession, Dreams and Diversity: Issues in Australian Studies* (2006). He is a contributor to the *Cambridge History of Australian Literature*, the *Cambridge History of Australia*, and the *History of the Book in Australia*.

*Broken Narratives: reflections on the history of Australia's Asian connections, 1880s to the present.*

**David Walker**  
**BHP Billiton Chair of Australian Studies, Peking University**

When the former Australian Prime Minister, Julia Gillard, announced the White Paper on 'Australian in the Asian Century' in September 2011 she spoke of a new Asia and a changed region. She twice observed: 'We have not been here before'. This paper will address the often-repeated idea that for Australians 'Asia' is always new. For over a century Australians have constructed 'unprecedented Asia' as a challenge so unique that a knowledge of the historical interactions with Asia, of the global flows that have long connect Australia to Asia, are hardly worth examining. Such matters might intrigue antiquarians but have no place, according to this argument, among those seeking to connect Australia to the 'Asian Century'. This paper will examine the origins and implications of this 'broken narrative' both for the practice of Australian Studies and for an understanding of Australian history.

**Bio note:** From February 2013, **Professor Walker** has filled a new position as the inaugural BHP Billiton Chair of Australian Studies at Peking University. Concurrently he is also Alfred Deakin Professor of Australian Studies at Deakin University. Professor Walker is a leading cultural historian with a special interest in the history of Australian representations of Asia. His influential book, *Anxious Nation: Australia and the Rise of Asia, 1850 to 1939* (UQP, 1999) won the Ernest Scott prize for History in 2001. *Anxious Nation* has been translated into Chinese and was published by China Renmin University Press in 2009. An Indian edition was published in the same year. A translation into Hindi will appear in October 2013. Professor Walker is co-editor with Agnieszka Sobocinska of *Australia's Asia: From Yellow Peril to Asian Century*, (UWA Publishing, 2012). Asian themes also appear in his recent book: *Not Dark Yet: a personal history* (Giramondo publishing, 2011). *Not Dark Yet* is being translated into Chinese by Professor Li Yao and will be published by the People's Literature Publishing House, Beijing, in March 2014. Professor Walker has extensive experience in the development of Australian Studies programs in the People's Republic of China, India, Japan and Indonesia. He is a Visiting Professor in the School of Foreign Studies, Renmin University of China, Beijing and a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities.

*Research Integrity, Ethics and Divergent Notions of 'Right'*

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A watershed moment is when a realisation and/or event occurs that changes the landscape as it was. Things that were taken-for-granted as ‘the way things should be’ or ‘the best way to do things’ are suddenly revealed as flawed, unsustainable or just plain wrong. Equally, things that were thought to be flawed, unsustainable or wrong can be revealed to achieve just and ‘good’ out-comes.

I experienced such a moment recently when a complaint was made against one of my PhD candidates. The complaint came from representative of a group of Traditional Aboriginal Owners of land where the candidate had conducted research without my knowledge that he did not have ethics clearance from the university.

I had long been critical of inflexible university human ethics clearance processes in Australia which I have often experienced to be culturally inappropriate and sometimes counter-productive in achieving ethical research relationships in Indigenous contexts. I have always, however, complied with ethics requirements myself and taught my students that compliance is essential for reasons including research integrity, legal indemnity and the ability to publish. I had, as is my usual practice, advised the student to seek ethics clearance before conducting his research which he chose to ignore.

My presentation will outline the relationship between Western research integrity and ethics, Indigenous research principles, different ideas about what constitutes human research, divergent notions of what is ‘right’ and then, using an analysis of the case study, explain how my experience in this case has changed my attitude to ethics clearance. I now believe that, however imperfect, the ethics clearance process is essential to achieve ethical research out-comes in inter-cultural research.

**Bio Note: Kristina Everett** is an honorary associate at Macquarie University. She is also an Academic Developer at the Australian Catholic University teaching Research and Research Supervision to staff. She has worked as an anthropologist working in Indigenous Australian contexts for many years.

*Locational Ambiguity: Australia, Immigration and the World 1945-60*

**Kate Darian-Smith**  
**University of Melbourne**

In a well-known speech to the federal parliament in March 1950, Percy Spender, the Minister for External Affairs in the recently elected government of Robert Menzies, stated that ‘No nation can escape its geography’. In laying out the key elements that were to underpin Australian foreign policy for the next two decades, Spender argued it was imperative that Australia’s ‘centre of gravity’ in world affairs shift from Britain and Europe to embrace the Asia-Pacific region. Rather than seeing this as a simplistic watershed in Australia’s relationship with Asia, this paper argues that that Australia’s locational ambiguity in the Asian-Pacific region was defined as much by continuity as change in the immediate post-World War II decades. This can be seen in the political consensus, across party lines, to maintain the racially restrictive White Australia policy — although responses to immigration more broadly demonstrate the tensions in national and international priorities.

Nonetheless, there were some differences in Australia's relations with Asia in the 1950s when, amid the Cold War and Asian decolonization, the Colombo Plan was launched to provide aid and training to countries in the region. Thousands of Asian students, both self-funded and supported by the Australian government through the Colombo Plan, were to study in Australia in the 1950s and their presence on the expanding tertiary campuses and in the wider community was to challenge the understandings of many Australians about Asian peoples. This occurred alongside major immigration intakes from Britain and Europe, which by were rapidly transforming the ethnic composition of Australia's population and culture.

By 1960, the Immigration Reform Group, a body of students, staff and graduates of the University of Melbourne, published an influential pamphlet titled *Control or Colour Bar?* The publication argued that Australian public opinion no longer supported the continuation of the White Australia Policy. This paper will explore some of the reasons underpinning this claim, with a particular focus on the place of Australian universities in opening up Australian perspectives and experiences on the Asian-Pacific region.

**Bio Note: Kate Darian-Smith** is Professor of Australian Studies and History, School of Historical and Philosophical Studies, Faculty of Arts, and Professor of Cultural Heritage, Faculty of Architecture, Building and Planning at the University of Melbourne. She been involved in the fostering of Australia Studies in Europe and Asia for over two decades, and is a former president and current vice-president of the International Australian Studies Association. Kate has published widely on many aspects of Australian history, culture and heritage and recent publications include *Children, Childhood and Cultural Heritage* (Routledge, 2013) and a chapter 'World War 2 and Post War Reconstruction 1939-1949' in the *Cambridge History of Australia* (Cambridge University Press, 2013, 2 vols).

*Watersheds – Writing stories of the Displaced: One writer's journey*

### **Arnold Zable**

For the displaced there can be a key event, or series of events, that constitute a watershed. There are countless scenarios – involving war, civil conflict, the impact of racism, loss of home, impoverishment, personal trauma and many others that precede the momentous decision to leave ones homeland. The journey of migration or escape forms an integral part of this prolonged watershed. The talk will explore some of the challenges the writer faces in depicting disrupted lives. I will draw primarily on the challenges I have faced in writing novels, memoirs and stories that document the journeys of displaced persons. And also draw on writing workshops I have conducted with refugees, asylum seekers, migrants, bushfire survivors and other groups, through which I have become aware of three distinct phases in the lives of the displaced. There is 'the time before'; the circumstances that marked the watershed; and 'the time after', the aftermath. There are of course many variations and exceptions. Each story is unique; story is the art of the specific. Nevertheless it is a useful distinction. 'The time before' echoes the sentiment: Once I had a home, a community, another life, a homeland – and I lost it. 'The time after' can be a prolonged period of adjustment to a new life, ongoing trauma, and periods of intense *nos-thal-ghea* – 'the pain of longing for the return.' I will address questions such as: How to represent and imagine the lives of the displaced; how to create fully rounded characters rather than victims; and

the challenges in writing across cultures and places. Whatever the genre one chooses to write in, first comes the act of listening and of entering into a relationship with the displaced. At the heart of the endeavour is a commitment to the civilising power of story, much needed in times when refugees are so readily demonised.

**Bio Note:** Arnold Zable is an award-winning writer, novelist, storyteller, and human rights advocate. His books include *Jewels and Ashes*, *Cafe Scheherazade*, *The Fig Tree*, *Scraps of Heaven*, and *Sea of Many Returns*. Arnold Zable's most recent book, *Violin Lessons* was published in August, 2011.

Zable is the author of numerous stories, columns, features and essays, and works for theatre. His novel *Cafe Scheherazade*, was adapted for stage and performed at Forty-five Downstairs in 2011. Zable has conducted writing workshops throughout Australia, and worked with refugees, immigrants, the homeless, the profoundly deaf, Black Saturday bushfire survivors, problem gamblers and other groups using story as a means of self-understanding and healing. He is president of the Melbourne Centre of International PEN, and has a doctorate in Creative Arts from the University of Melbourne where he was recently appointed a Vice-Chancellor's fellow.

## **PANEL SESSIONS IN ALPHABETICAL ORDER OF PANEL TITLE**

### ***Colonialism and Its Aftermath: Different Cultures, Different Stories***

*“Are There any Poor People Here?": Australia, Aborigines, and Perceptions from  
Afar'*

**Dr Mitchell Rolls, University of Tasmania**  
**Co-Director, Centre for Colonialism and Its Aftermath**  
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In 'An Uneasy Conversation' the historian Ann Curthoys writes that 'The continuing presence of colonialism has implications for all immigrants, whether first-generation or sixth. All non-indigenous people, recent immigrants and descendants of immigrants alike, are beneficiaries of a colonial history. We share the situation of living on someone else's land' {Curthoys, 2000 #593@32}. Whilst Curthoys' comment is within a considered discussion of the intersection of multiculturalism, the position of Aborigines and the attendant discourses of race, an underlying issue warrants redress. Much discussion over Aboriginal affairs, and a great deal of current historiography, is couched in terms and contexts that appear to address the population of yesteryear, not today's

richly multicultural population. The manner and substance of the debate vis-à-vis Aboriginal history and current affairs affords these disparate constituencies little opportunity for purchase of its substance. With the need to address Aboriginal disadvantage and enduring inequity, and the prospect of a referendum seeking constitutional change to amongst other things recognise Aborigines in the constitution, it is important that these issues be made more broadly relevant. This paper draws attention to this issue.

**Bio Note:**

**Dr Mitchell Rolls** is Programme Director (Aboriginal Studies) in the School of Humanities, University of Tasmania; President of the International Australian Studies Association and Co-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).

*On Ricci's Interpretations of Chinese Culture*

**Associate Professor Chen Hong**

**China Jiliang University**

试论利玛窦的中国文化观

中国计量学院 陈红

On the contribution to “intruding the Western learning to China” made by Matteo Ricci (1552-1610), the 16<sup>th</sup>-century Italian Jesuit missionary to the Ming Dynasty, there have been abundant researches done by different scholars, however, on his contribution to “introducing Chinese learning to the West”, few have been done profoundly. Though Ricci's understandings of Chinese culture were found in every aspect of Ming Dynasty lives, this thesis focuses on four important and representative aspects, namely, the political system of a government guided by philosophers, the confused outlooks of religious sects, Chinese ethics comparable to Christian tenets, and the unique language of Chinese. It proceeds with the author's remarks on his understandings of Chinese culture, disclosing Ricci's moderate (middle-of-the road) attitudes toward Chinese culture, especially his efforts to reconcile Confucianism and Christianity and also his prejudice against Buddhism and Taoism, which shows on the one hand his broadmindedness as a humanistic missionary, and on the other the historical or rather religious limitations of his absolute faith as a pious Catholic. Narrow-minded or broad-minded, Ricci's role as the first who introduced Chinese learning to the West should not be neglected. We shall remember that it is Ricci who has laid the foundation for European sinology.

**Key Words:** Matteo Ricci; introducing Chinese learning to the West; understandings of Chinese culture.

**Bio Note:**

**Associate Professor Chen Hong**, head of Department of International Cultural Communication, College of Foreign Languages, China Jiliang University. Her research interests are in English literature studies and cultural studies and she has published many papers on relevant issues. In 2010 she published a book (in English) *Go Zhongyong—Confucianism and reader-response criticism as basic directions for English literature teaching/learning in China* (Beijing: Foreign Language Teaching and Research Press), and in 2011 she co-authored with Xuyan and Lufei the book (in Chinese): *Small Country Big World: Cultural Studies on Austria, Switzerland and Luxemburg. Hangzhou* (Zhejiang People's Publishing House). She is now researching a comparative study on Chinese and Western cultures.

*We are the site for different stories: neo/colonialism, migration, journeying*

**Dr. Maria Socorro Suárez Lafuente**  
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There is a connection, a thread, running from Paul Carter's notion of "spatial history" through Zygmunt Bauman's definition of human movements, that stitches up a new and contemporary subject, the unstable subject: a result of colonialism, migration and journeying. This postcolonial, postmodern, multicultural entity resides in the inbetweenness, the site for creativity and historical development according to Homi Bhabha. In order to understand the contemporary globalized society of which we form a part, we need to become "nómade subjects" (Rosi Braidotti's term). This is the only way to avoid the confrontations derived from a wrong notion of sameness, "culture" and true belief. Even though the logic of ethics might appear easy to follow, centuries of patriarchy and the need to ground a firm basis for power have fixed a number of rites, myths and beliefs in our mind that constitute an, at times, unspeakable barrier for conviviality and understanding. Cultural frictions are the stuff art is made of, they are easy to pursue in many works of literature, but *Broken English* (New Zealand:1996), a film directed by Gregor Nicholas, is paradigmatic in this sense, and so are works by Elizabeth Jolley, Brian Castro or Sneja Gunew, among others.

**Key Words:** Spatial History, Nómade Subjects, Inbetweenness, Conviviality, Ethics.

**Bio Note:**

**Professor Suárez Lafuente** lectures in English Literature and Literatures in English at the University of Oviedo, Spain. She is at present the Spanish representative in ESSE (European Society for the Study of English) and an elected Fellow of the English Association for the development of English Studies. She is a former president of AEDEAN (Spanish Association for English and American Studies, 2005-2011) and AUDEM (Spanish Association for Women's Studies, 1999-2003). In 1996, together with Professor Isabel Carrera, she organized the EACLALS Triennial Conference at the University of Oviedo, Spain, under the general topic "Translating Cultures". She publishes widely on contemporary narrative, mainly English, Australian, Canadian and Spanish Literature, and is a lifelong researcher of the Faustian theme in World Literature.

## *Conversation: An Imperative of Our Times*

**Baden Offord**  
Southern Cross University

**Gloria Montero**  
Writer

It could be argued that communication defines our age. Catalan sociologist Manuel Castells makes the point that the world is now an internationally networked society. However, the essential challenge remains about how people get along in a complex world of difference. The British-born Ghanaian-American philosopher, cultural theorist and novelist, Anthony Appiah, makes the case for a cosmopolitan ethic as an answer. This is one which focuses on key elements of what it means to be human while not ignoring the differences that need to be accommodated through negotiation. Importantly, he argues that no culture is infallible, and we need to learn from each other. To borrow from Desmond Tutu's use of the African term of *ubuntu*, we become human through our relationship with others.

In this panel, Gloria Montero and Baden Offord will approach these concerns through two reflective pieces of writing followed by a conversation of sorts. Drawing on their experience of being and belonging in between cultures, as migrants, as critical thinkers and authors – with a common connection to Australia – they will contend that conversations about who we are, how we belong, and importantly how to get along, are now more needed than ever before.

### **Bio Note:**

Novelist, poet, playwright **Gloria Montero** grew up in a family of Spanish immigrants in Australia's North Queensland. After beginning to work in radio and theatre, she moved to Canada where she continued her career as writer, singer, actress, broadcaster, scriptwriter, TV-interviewer, producer of radio and film documentaries. Co-founder of the Centre for Spanish-Speaking Peoples in Toronto, she served as its Director until 1976. Following the success of her oral history *The Immigrants* she was invited during International Women's Year to act as consultant on Immigrant Women to the Multicultural Department of the Secretary of State, Government of Canada.

In 1978 she moved to Barcelona, Spain. Writing and publishing in both English and Spanish, her novels include titles such as *The Villa Marini*, *Punto de Fuga*, *Todas esas guerras*. A cycle of prose poems, *Letters to Janez Somewhere in Ex-Yugoslavia*, provided the basis for a collaboration with painter Pere Salinas in an exhibition at Barcelona's Galería Eude in 1995. The *Letters...* subsequently served as narration for a choreography by the Cristina Magnet Dance Company. Montero's theatre work, in particular the play *Frida K*, has been performed in countries around the world winning multiple awards.

### **Bio Note:**

**Baden Offord** is Professor of Cultural Studies and Human Rights in the School of Arts and Social Sciences, Southern Cross University. Baden's research cuts across the fields of cultural studies, media studies, creative writing, cultural geography, sociolegal



studies, Asian studies, Australian Studies and education. He has published widely, including the books *Landscapes of Exile: Once Perilous Now Safe* (2008), *Activating Human Rights Education: Innovation, Exploration, Transformation* (2008), *Activating Human Rights and Peace: Theories, Practices and Contexts* (2013) and chapters in the books *As others see us: The Australian values debate - postcolonial perspectives on Australian culture* (2008) and *Change, conflict and convergence: Austral-Asian scenarios* (2010).

## ***CROSS-CULTURAL COUPLES, BEFORE AND AFTER A GLOBALIZED WORLD***

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Due to the increasing communication changes over the past decades, the old barriers that determined the times, the projects and even the affective life of people have changed leading to a globalized world. In this new era the understanding, the flexibility and mobility across national boundaries are prioritized against the essence of cultures as main elements that differentiate human beings.

In this process every form of interpersonal relationship has suffered changes and therefore, families and couples have also experienced this metamorphosis which we believe is interesting enough to be observed.

In our field as well as in the cultural and social intervention, psychotherapy and teaching fields, the observation of this phenomenon prompts us to look for new approaches to tackling and understanding.

Some questions that have been modified are related to the gender; to the changes in the power structure of the relation; to the new family models, all of them making up a different melting pot compared to the one which was established decades ago as the goal for trans-cultural couples.

In this talk we will describe in detail some of these aspects and changes that set up a new map after the globalization

We will look into the couple relationships before and after this phenomenon, from cultural and social changes and their influence on the interpersonal relationships.

From the macro-systems to the micro-systems, from the culture to the bedroom intimacy.

**Keywords:** Cross-cultural couples, globalisation

**Bio Note:**

**Teresa Moratalla:** Biologist, Psychologist specialist in Clinic Psychology and Family Therapy. Teacher of the Family Therapy Master in Hospital Sant Pau of Universitat Autònoma de Barcelona UAB. President of the Spanish Federation of Family Therapy Associations FEATF.

**Ana Perez:** Psychologist specialist in Clinic Psychology and Family Therapy. Teacher of the Family Therapy Master in Hospital Sant Pau of Universitat Autònoma de Barcelona UAB. President of Catalan Society of Family Therapy.

**Angel Mestres:** Managing Director for Traffic Projects and President of the Social Studies and Projects Center. Consultant in Innovation, Transfer and Development. Academic Coordinator of the Enterprise and Cultural Institutions Master of the Universitat de Barcelona UB.

***Crossing conceptual boundaries: watersheds in visual-arts  
thinking and practice***

**Mic Eales**

**Fiona Fell**

**Kellie O'Dempsey**

**School of Arts and Social Sciences, SCU Australia**

This panel addresses the metaphor of watershed from a visual arts perspective. Mic Eales, Fiona Fell and Kellie O'Dempsey have well-established careers as creative artists—Mic as a practitioner and Fiona and Kellie as practitioners and teachers. All three also engage in research through the Visual Arts Department of Southern Cross University, in which they develop and analyse visual language beyond traditional conceptions of art and across well-established boundaries of artistic practice. Mic Eales explores the limits of sculpture by transforming the lived experience of suicide, using mixed media to create installations that embody such narratives in the act of artistic 'translation'. His creative universe gives voice to those liminal spaces where new life is born(e) out of death. Fiona Fell breaks through the confines of ceramic sculpture exploring the inner landscapes of her pieces by means of x-ray scans, revealing quasi-human interiors of uncanny resonance. Her video collaborations further explore the creative tension between artwork and artist in ways that blur and question the self-evidence of their mutual embodiment and environment. Kellie O'Dempsey stretches common parameters of drawing and painting by steering attention away from the two-dimensional end product to the process of drawing as a three-dimensional mixed-media performance. Performance Drawing is the amalgamation of her passion for drawing as an immediate and responsive form of art-making with her aspiration for visual communication to be an inclusive and interconnected form of cultural interaction. Her painterly performances involve bodily engagement, sound experimentation and moving image, to create absorbing interactive audiovisual landscapes that suggest alternative realities. Mic, Fiona and Kelly will talk about their art conception and practice and also

participate in the Watershed conference sculpture show with work designed for this event.

**Keywords:** visual arts; interdisciplinarity; mixed media; new media; transgression

Shortly after being informed of his brother's suicide in 2002, **Mic Eales** descended into a suicidal crisis of his own and as he had already attempted to take his own life on two separate occasions as a teenager he feared for his safety. His brother's death acted as a catalyst to begin a process of self-discovery through art. As an installation artist he began by creating artworks that had an embodied sense of honesty within them, were spiritually motivated and incorporated elements of naivety and playfulness. It was important for him to incorporate life-affirming qualities within the works. Mic has just completed his visual-arts-based PhD entitled: *Different Voice Different Perspective: An Arts-based and Evocative Research Response to Original Voice Narratives of Suicide*. [www.toofewladders.com](http://www.toofewladders.com)

**Fiona Fell** has a commitment to the material of clay and has for many years addressed issues integral to the genre of figuration in Ceramics. Her recent work and research engages collaborative practices of an inter-disciplinary nature concentrating on continuous materiality in dialogue with media based art forms such as film, sound and photography. Professional artist for over 15 years and educator at Tertiary institutions for over 10 years Fiona has received several international grants and exhibits nationally and internationally. Fiona is represented by Watters Gallery in Sydney and is currently Head of Department in 3D studies, sculpture/ceramics at Southern Cross University, NSW, Australia.

[http://www.craftaustralia.org.au/library/review.php?id=fiona\\_fell\\_ceramics\\_collaboration](http://www.craftaustralia.org.au/library/review.php?id=fiona_fell_ceramics_collaboration)

Experiential and ephemeral, **Kellie O'Dempsey's** work is currently focused on the synthesis of organic and electronic or analogue and digital drawing. Her emergent *performance drawing* practice invites audiences to directly engage with the visceral process of drawing, enabling an inclusive form of cultural interaction via performance and play. Kellie combines the hand-drawn mark with projection as live improvised performance. Her artist residencies and performances include: [MONA FOMA](#), Hobart, [Art After Dark: The 18<sup>th</sup> Biennale of Sydney](#), [ISCP \(The International Studio & Curatorial Program\)](#) Premier residency, Brooklyn New York (2012) [Draw International](#), Caylus, France (2013). <http://www.kellieo.com/>

## ***Higher education in 2014: threshold, watershed or business as usual?***

**Bill Boyd<sup>1</sup>, David Hoffman<sup>2</sup> & Terhi Nokkala<sup>2</sup>**

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High education, both in individual countries and globally, is currently facing a myriad of challenges from both social and technical change. With the growth of university education in many countries expanding – many countries setting high targets of the proportion of citizens to be university-qualified – demands on logistics, economics and pedagogy are intense. Public-private funding arrangements are currently fluid, with many countries seeking to reduce the public cost of public higher education. Simultaneously, technological development proceeds rapidly, especially in the fields of computer-, internet- and social-media-based support for teaching and learning. Social expectations for delivery of education are shifting. Theory and practice in higher education – both in terms of pedagogy and bureaucracy – need to be able to respond to such a dynamic environment, probably more rapidly than it is currently able to do so. This is a time for debate. A time, possibly, for a significant shift in the fundamental nature of higher education globally.

The session presenters have been examining such change in a variety of higher educational contexts over the last decades. They will bring an overview of some of their work to the session to illustrate the types of discussions they consider need to be had at present. They will ask the question: “Is the current social and technological environment leading to a threshold change, a watershed, or business-as-usual in higher education?” A threshold change would see radical change resulting in a new form of education, a form that is significantly different from the present model. A watershed may be envisaged a similar critical shift, in which the current system is destabilised to the point of disfunctionality and collapse. A business-as-usual scenario would see change as superficial, resulting in different ways of doing but continuing to deliver education as has largely been done in higher education to date.

### **Individual presentations**

*Exploring pedagogical change at times of change in the higher education system: early career mentoring, co-publication and tricky issues*

**Bill Boyd**

Universities are at a time of change. Their social, political and economic conditions are under challenge, while technological change is seriously challenging curriculum design and implementation and requiring reconsiderations of teaching and learning practices. While there are various critiques of the sources, effects and potential solutions of concerns raised by many academics, this paper will draw on a human scale approach to early career mentoring that, on the one hand, assists academics to navigate the new and evolving environment of higher education, while on the other hand directly addresses key pedagogical issue. While the professoriate may be unable to directly tackle the malaise that some ascribe to what unsustainable staffing conditions in the universities, it has a duty of care to early career academics. That duty of care can be articulated through active mentoring. My work has commenced with an acknowledgement that there is a growing group of academics recruited from the professions and/or specifically for teaching, who now increasingly require to meet scholarly research performance targets. Opening with a description of my approach to guided and mentored team-based,

multi-authored research, the paper describes the alignment of experienced and inexperienced researchers into small project teams. Using a scholarship of teaching and learning focus, early career academics can be better inducted into the world of academe, start to be research-productive, and thus be acknowledged, validated and rewarded. The paper will describe a number of recent projects, exploring issues as diverse as the engagement of Web2.0 technology in teaching & learning, the role of ethical tensions in understanding social media in teaching & learning, the crossover of disciplinary practices in teaching & learning, the integration of scholarship into teaching & learning.

*Aspiration, Achievement and Abandonment in 'The World's Best Country': Merit and Equity or Smoke and Mirrors?*

**David Hoffman**

From the outside-looking-in, Finland is frequently valorized for the strength of its education system, quality of life and innovative, high-tech achievements. However, from the inside-looking-around, a critical focus on mobility, broadly conceptualized, reveals key thresholds which have yet to be crossed. In particular, a focus on key educational and professional transitions reveals the double-edged nature of mobility dynamics within one of the few remaining models of the strong, universal, Nordic welfare state. This multi-method study features self-ethnography within Finnish higher education, as one component of a larger, life course analysis of working-age persons with an immigrant background in the Finnish labor market. The results of the study illuminate emergent stratification, in a country previously characterized by the absence of stratification and the ways in which this reinforces – and is reinforced by – transnational academic capitalism and a global division of academic labor that cuts across societies, manifesting within higher education institutions. While subtle and nuanced, emergent mobility patterns carry profound implications if not addressed in policy analysis. Mobility dynamics involving university personnel are complex, multifaceted and hold the potential to advance many facets of higher education's missions. That said, this is only true if the most profound challenges are analyzed alongside the brightest potential.

*Self-ethnography, the sociological imagination and international comparative higher education research*

**Terhi Nokkala**

While formal, funded and authorised research projects are common in higher education research, researchers frequently find themselves questioning both assumptions or methodologies. Such research in international higher education research tends to be methodologically conservative. This creates the risk of research projects becoming marginalised, driven by non-research agendas and budget models, and reliant on short-term governmental policy. Furthermore, much higher education research tends to borrow theory and method from other disciplines, rather than build its own. At some point, every higher education researcher asks the self-ethnographic question, "What the hell do we think we are doing?". This presentation will describe the self-ethnographic experience of a group of researchers engaged in formal higher education research who find themselves drawn to the informal and unofficial edges their research field. The team comprises a loose collection of open-thinking and engaged researchers,

bonded by a common experience of academic mobility. The team, individually and collectively, are curious about the effects of the formal research projects on their scholarship. They are mostly European, non-professorial and non-tenured. Bourdieu's (2004) focus on "what he/she wrote *versus* what he/she meant" appeals to them, as does the realisation that, despite high quality project management, research is actually a messy reality. This presentation will trace a record of the evolution of emerging self reflective projects, their diversity of topics and methods, and the lessons learnt from working at the interface between very different methods, and from projects not working as planned. It charts a shift from researchers studying others to researchers studying themselves. It examines both the validations and the challenges of how to report such work.

**Bill Boyd** is the Professor of Geography and Chair of both the Human Research and Animal Care & Ethics Committees at Southern Cross University, Australia. He has published widely on environmental history and issues, heritage and archaeology, and teaching and learning in higher education. His current higher education research focuses on engagement and mentoring among early career academics, the scholarship of teaching and learning, and professional and curriculum development at a time of significant change in both national and global educational and governance landscapes of higher education.

**David Hoffman** is a researcher at the Finnish Institute of Educational Research at the University of Jyväskylä, Finland. David has published on issues related to international comparative higher education, international migration and ethnic relations and intercultural communication, as well as being regularly invited to present his research to higher education scholars and stakeholders including the European Science Foundation, professional associations, the Finnish Ministry of Education, Academy of Finland and student unions. David is currently the Co-PI and Project Manager of a comparative study of changes in networks, higher education and knowledge societies, coordinated by the European Science Foundation.

**Terhi Nokkala** is a researcher in the area of education and social change research, at the Finnish Institute of Educational Research at the University of Jyväskylä, Finland. Her research interest lie in: internationalisation of higher education; knowledge society; networking and collaboration in academic contexts; university autonomy; and discourse analysis. She is an Editorial Board member at the Journal of the European Higher Education Area, [www.ehea-journal.eu](http://www.ehea-journal.eu).

*Doing it for real: designing experiential journalism projects that prepare students for the new and uncertain world of journalism work*

**Associate Lecturer Jeanti St Clair**  
**Southern Cross University**  
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Journalists have longer memories than their audiences. They will undoubtedly look back for years to come and shudder at the way media owners culled hundreds of talented journalists from Australian newsrooms in 2012-2013. Meanwhile, on Australian University campuses, thousands of keen beans are studying journalism, media and communications courses in the hope of one day reporting the news to the

public. Journalism educators meanwhile look ahead and wonder where all these journalism graduates will find jobs.

Heightened competition for professional journalism positions begs the question of how well is the tertiary sector preparing students for this new and uncertain world of journalism work. This is not just a question of the currency of theory and practice that is being taught about an industry undergoing technological and structural change at warp drive. But financial pressures upon universities are adding in a new constrictive layer to how students are taught and supported during their degrees. Elongated unpaid internships provide real concrete work experience and are increasingly one of the clearest pathways to employment but access to these is limited, and the ethics sometimes questionable. So how else can students test-run themselves as pre-professional journalists before they go full-tilt into the challenges of joining the professional ranks? This paper argues that experiential journalism projects are becoming more crucial to preparing students for the workplace. A case study survey of three such projects reveals their value but also examines their pedagogical design to ask: is this what tomorrow's workplace will look like?

**Bio Note:**

Jeanti St Clair is an award-winning journalism lecturer at Southern Cross University in Lismore, Australia with interests in work-integrated journalism learning projects and applied journalism ethics in the foreign correspondent field. She has over 20 years experience in radio, print and online journalism and has worked in the Australian media sector with the ABC, News Limited and Fairfax

## ***Indigenous Australian Literature in Europe***

*A History of Book Production, Marketing and Translation*

**Oliver Haag**  
**University of Edinburgh**

Published Aboriginal Australian literature has never been confined to a national market. On the contrary, it has been translated, published, distributed and read overseas. Since the late 1970s, Aboriginal books have been translated into well over seventeen different languages, with continental Europe being the most prolific and largest market for this literature in translation. As statistical evaluations of bibliographies show, translated Aboriginal literature has been augmented dramatically since the Bicentennial of two hundred years of white settlement in 1988. Aboriginal literature in translation thus constitutes a comparatively recent phenomenon compared to the body of translated non-Aboriginal Australian literature (so far, there are no translations of books by authors from the Torres Strait Islands).

Translated Australian Aboriginal literature is, furthermore, surrounded by specifically European influences: firstly, there are countless books (mostly fiction) authored by Europeans about Aboriginal cultures, which are nonetheless often advertised as explicitly 'Aboriginal' literature. Thus, the issue of authorship—so central within Australia—has met with a different level of awareness in Europe. Secondly, there is a tendency in Europe to perceive the translations in terms to their cultural and historical rather than literary value. For example, books are often advertised as 'first-hand' insights into Aboriginal cultures and history, while literary features seem to be seen as less central. Thirdly, the European reception of Aboriginal literature is reflected by different European images of and discourses on Aboriginal cultures, which thus influence the reception of this literature; most evidently, these are exotic and romantic images, although political and socio-critical discourses also affect reception.

This paper retraces the emergence of Indigenous Australian literature on the European market, explores the context of reception, and identifies some problems related to translation. It addresses central questions of European translations of Aboriginal texts: which stories and genres have been published? Who are the publishers? What are the marketing strategies of this literature in Europe?

**Bio Note:**

**Oliver Haag** is a Research Fellow at the Austrian Center for Transcultural Studies, Vienna, and is also affiliated with the University of Edinburgh where he is teaching in European History. His research interests are in the areas of German reception of Indigenous cultures, the history of publishing, and Australian Indigenous autobiography. Oliver has published on these subjects in, among others, *National Identities*, *JASAL* and *Studies in Australasian Cinema*. His current research investigates the function of idealised Indigeneity under German imperialism. Contact: [ohaag@staffmail.ed.ac.uk](mailto:ohaag@staffmail.ed.ac.uk)

*Australian Indigenous Authors in the Slovene Cultural Space*

**Danica Cerce**  
**University of Ljubljana**

Several Slovene translations of works by Australian Indigenous authors after the turn of the millennium testify an important opening of the Slovene cultural space to these works. By examining the Slovene translations of Sally Morgan's *My Place* and Doris Pilkington's *Rabbit-Proof Fence*, this paper aims to highlight how they contribute to the bridging of the gap between the two cultures.

In particular, and taking up Gideon Toury's 1995 proposal to analyse a translation in terms of its "'adequacy' in relation to the source text, and its 'acceptability' to the target audience and as a text among other texts in the target system," I aim to establish whether a particular Slovene translation is merely a reproduction of the source text, or a literary text of its own merit (56-7). Did the translators manage to strike the balance between comprehensibility and foreignness? In other words, did they operate with the



awareness of what was acceptable in target culture, what elements foreign to the target culture may be either kept or replaced by elements that are familiar to target readers? In light of these questions, I aim to analyse how particular narrative styles and cultural signifiers of Aboriginal writing have been adapted from the source to the target texts, and discuss different strategies employed to bring Aboriginal writing to the Slovene readership.

#### **Bio Note:**

**Danica Cerce** is an Assistant Professor of literatures in English at the University of Ljubljana, Slovenia. Her field of research includes the twentieth-century American literature, Australian social realism, and Australian Indigenous literature. She is the author of *Pripovednistvo Johna Steinbecka* (2006), *Reading Steinbeck in Eastern Europe* (2011), chapters in *Steinbeck and His Contemporaries* (2007), *A John Steinbeck Reader* (2007), *Steinbeck's Global Dimensions* (2007), *The Grapes of Wrath: A Re-Consideration* (2009), *A Companion to Aboriginal Literature* (2013), and several articles published in *Antipodes*, *JASAL (Journal of the Association for the Study of Australian Literature)*, *The Comparatist*, *Acta Neophilologica*, and other academic journals.

#### *Teaching Indigenous Literature in Europe*

**Anne Brewster**  
**University of New South Wales**

Indigenous literature is one branch of Australian literature that is particularly popular with European scholarly audiences which show no signs of waning in the near future. European theorists have made an important formative contribution to the growth of Australian Indigenous literary studies by hosting conferences and conference panels, special journal issues, edited books and producing numerous significant monographs in this field. While I am largely an eavesdropper on the many and varied conversations between European readers and Indigenous literature, my own experience of this interface has been refracted through the enterprise of teaching courses on Indigenous literature in Germany and Denmark. In this paper I reflect on this experience and speculate about the various cultural, aesthetic and intellectual frameworks in which Indigenous literature has been animated for these students.

#### **Bio Note:**

**Associate Professor Anne Brewster** teaches at the University of New South Wales. Her books include *Literary Formations: Postcoloniality, Nationalism Globalism* (1996), *Aboriginal Women's Autobiography* (1995), *Towards a Semiotic of Post-colonial Discourse: University Writing in Singapore and Malaysia 1949-1964* (1988) and *Notes on Catherine Lim's Little Ironies: Stories of Singapore*, with Kirpal Singh (1987). 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).

#### *Intercultural Mutations in Postmodernist Cinema*

**Ma Soliña Barreiro González**  
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Though it is not a recent development in society nor in cinema, interculturality has been boosted in recent decades thanks to advances in the technologies of transportation and communication. The daily life of most of the world's population has been affected by this new paradigm of cultural evolution, especially when consuming entertainment. Cinema, folk art par excellence and yet one of the favorite pastimes of the world's population, is a good reflection of this phenomenon. The last fifteen years have seen a boost in the aforementioned trend, promoted by the globalization of the film industry. This becomes obvious when we observe the growing presence of East Asian films on the global arena, as well as its influence in Hollywood productions. The first paper of this panel will talk about two kinds of transformations: one is aesthetic (the drift of Hollywood's action sequences towards a choreographical oriented conception), and the other is in relation to film production and the possibility of a decentralization (or even a shift of the center) of film business.

Intercultural rapports have been widely exposed by cinema since cinema origins in different perspectives that opens a rich field to explore an aesthetic historical of mentalities. From ethnographical and naïf explorations to critical and subversive ones, intercultural rapports have presented a dialectical approach through film history. The second paper of this panel will explain these approaches in 20's Avant-garde Cinema by analysing the first fiction film with a non-occidental main character treated as a non-exotic character. Avant-garde filmmakers go deep in the idea of otherness, passion, free sexuality, crime and the horrific and beautiful pleasure that remains in the idea of sublime. In this paper, we propose the analysis of two Avant-garde films that disrupt the "normality" introducing inter-ethnic prohibited passions, homosexual ambiances, mad jalousie and sex crimes. *Borderline* (Kenneth Macpherson, 1930) and *Faits-Divers* (Claude Autant-Lara, 1923) are both about an "abnormal" love triangle complicated with social restraint and otherness as a threat in moral love and crime. The Avant-gardistic aesthetics builds a claustrophobic mental space where nobody can escape from the temptation of sublime.

Finally, the horror film is perhaps one of the film genres where interculturality is reflected in a more evident sense thanks to the different themes and ominous figures depending on the country and year of film production. Each country deal with its own

folklore and monsters as well as his own horror figures associated to their legends and myths being so difficult to find a monster who can be used as a symbol of universal significance between cultures. The last ten years we have witnessed the renaissance of the zombie phenomenon. The zombie has established itself as one of the most representative horror cinematic figure of this century almost all over the world and becoming a horror symbol of universal significance regardless the nationality of the viewers. The third paper of this panel will discuss the figure of the cinematic zombie first from his ethnographic roots during his early years in the West and later analysing his evolution and metamorphosis as a universal horror symbol being able to reinvent itself again and again starting from the heart of Haiti as synonym of black magic

**Bio Note:**

**Dr. Ma Soliña Barreiro González** has done a research stage in Paris in the research group ARIAS (Atelier de Recherche sur l'Intermédialité et les Arts du Spectacle), coparticipated by three research organisms (CNRS, Sorbonne III, École Normale Supérieure). Besides her work as teacher of History of Cinema and Documentary at Universitat Pompeu Fabra and at the EUPMT-Universitat Politècnica de Catalunya, she has published some articles on time and Avant-garde as "El origen del cine-ojo: Dziga Vertov en Petrogrado y Moscú 1914-1918", (La Balsa de la Medusa, no3, 2011) or " Epstein's The Fall of the House of Usher. Research on Altered States of Consciousness." Literature/Film Quarterly (forthcoming 2013) and she has participated in several international conferences as Film & History Conference (Chicago, 2008), Conference of the European Network for Avant-Garde and Modernism Studies (Poznan, Polonia, 2010), at the International Conference Outline of the modern city (Bucarest, 2010) or NECS Conference on Time Networks: Screen Media and Memory (Lisboa, 2012).

**Dr. Alex del Olmo** is senior lecturer at the EUPMT-Universitat Politècnica de Catalunya, teaching Camera Techniques, TV Postproduction and Documentary in Audiovisual Media degree as well as Underwater Activities at ESCS-Universitat Pompeu Fabra in Sport Science degree. He has published some online articles about zombies and cinema the past years as "1971-1975. El cine de zombies en la España franquista: Los casos de Amando de Ossorio y Jorge Grau". (2009) or "1929-1932. Las raíces del cine de zombis antes de George A. Romero" (2009) both in Scifiworld Magazine.

**Jordi Codó Martínez** has a degree in Audiovisual Communication at Universitat Ramon Llull (URL) and a degree in East Asian Studies at Universitat Oberta de Catalunya (UOC), and is M.A in Film Business at ESCAC–Universitat de Barcelona. Recently he has obtained a PhD in Audiovisual Communication at Universitat Ramon Llull. His research focuses on transnational cinema, East Asian cinematographies, and film form. He has published a few articles on these topics, such as "Arrival and Consumption of Asian Cinemas in the West" (Inter Asia Papers, 2009) or "«Asian Cinema» as a Genre" (CEIAP, 2010), and is writing a book on Korean cinema. He teaches Masters classes at URL, and is currently coordinating a subject on film business at ESCAC while developing marketing strategies for films at the film marketing and communication company Working at Weekend (WAW).

*Milestones or Millstones?*

*From the playing arm to the typing thumb*

**Peter Sotirakis**  
**Independent scholar**  
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A watershed moment occurred in the world in the 1980s that immediately affected our lives in the material sense in terms of certain cultural habits and in the coming years this change would also take root and command an imposing presence and space in the psyche of present and future generations. I am referring to the change from what was an analogue culture to that of a digital culture.

It was first noticed in the field of music, announced as a true milestone event with the introduction of the supposedly “indestructible” CD replacing “old fashioned”, scratch-prone LPs. The only other visible, everyday artefact announcing this change from these early days was the digital watch, which replaced the visual concept of time from that of a continuous physical variable to a purely concrete, illustrative format.

But like all watershed moments, the true weight of their occurrence requires time to appreciate the effects and changes they will have in our social, cultural and political lives. The digital world soon began to appropriate not only music and time, but also photography, cinema, literature and communication, until reaching a point in which people cannot imagine their lives outside of a digital context or framework.

This paper will attempt to analyse the effect that this change from the analogue to the digital has had and will continue to have on the way we interact with our cultural artefacts and in turn with ourselves. It will also touch upon the philosopher Zygmunt Bauman’s concept of “liquid modernity” and today’s “liquid world”. It will not be concerned with comparing the technical merits of analogue or digital but rather with the change in the space between ourselves and the cultural artefacts that influence, inform and colour our lives.

**Bio Note:**

**Peter Sotirakis** is a media professional with experience in the press, television and radio in both Australia and Spain. Based in Barcelona since 1993, he currently works as a writer/translator and production fixer for a wide variety of clients, while continuing to produce his own video projects whenever possible. An RMIT graduate, he is a member of the Barcelona branch of the Australia Spain Business Association (ASBA) and occasionally lectures on Australia in various educational centres and institutes in Catalonia. He was a speaker at the UB Australia Studies Centre “Landscapes of Exile” conference held in 2004 and screened his documentary “Broken Circles: The Return from Exile” and chaired a panel session at the “Looking Back to Look Forwards” conference held in 2012.

*2014 will be a watershed for European agriculture.*

*An important milestone for farming production but a millstone for farmers.*

**Francesc Llauradó Duran**  
**Independent Scholar**

The common agricultural policy (CAP) was born in the late 1950s as a part of the Treaty of Rome which established the Common Market. Since that time the CAP has always been a difficult area of EU policy. The aim of the CAP was and still is a policy of subsidies to support the prices and the market, many reforms have been achieved during the last 50 years. The most important reforms concerned the limit raising production (milk quotas...), reduction of level of support (beef and cereals), diversification, set-aside to reduce production during the years of over stocking of food, limits of subsidies, environmental encouragements... always a complex administrative system sometimes inviting fraud... The CAP today, after the agreement recently reached by the European Commission, EU Member States and the European Parliament, will be, from January 2014, a watershed for the agriculture in Europe. New “greening” measures (crop diversification, maintenance of permanent pastures, environmental reservoirs and landscapes), new concepts as “young farmers”, “small farmers”, organic crops...

It is an interesting social debate being more than a simple economic support and political agreement. The new reform will change totally what agriculture has been until now in Europe and will aim to strengthen the competitiveness and the sustainability of agriculture, in order to guarantee quality and healthy food production.

**Bio Note:**

**Francesc Llauradó Duran** was born in Barcelona in 1956. He holds a PhD in Sciences of Soils from the University of Strasbourg (1983), a specialist in marketing of food products (MBA) in 1987. He has worked in South America, France, Switzerland, and Italy in the Seeds and Agrochemical industry; currently he works in Spain as Managing Director of South Europe of Nufarm (Australian-Japanese Agrochemical Company). He is also member of the Permanent Commission of the Board of AEPLA (Spanish Crop Protection Association)

**John Rochlin** is an Australian lawyer and mediator. He practised as a barrister at the N.S.W. Bar before moving to Barcelona to live in 1998. In 1991 he was admitted to practise as a barrister in Ireland. 1999-2001 he was an occasional lecturer for the European Law Students' Association at the University of Barcelona on an Introduction to the English Legal System. In 2001 he founded the Barcelona branch of Australia Spain Business Association and is the current head. He is working as an international lawyer with the law firm Riba Vidal in Barcelona. In 2013 he was appointed as the Honorary Consul of Australia in Barcelona for the regions of Catalonia and Aragon.

*Negotiating ‘negative capability’ – the role of place in writing*

**Dr Lynda Hawryluk and Leni Shilton**

Taking our lead from the poet John Keats' notion of 'negative capability' (1958, p. 193), this panel explores the methodology of representing landscapes in writing, specifically using place to effect the process of '...being capable of being in uncertainties, Mysteries, doubt, without any irritable reaching after fact and reason...' (ibid).

Keats refers to the poet as 'taking part' in the life of the poem; being *in* the poem thus as the story is revealed the reader experiences the emotion of the poem. Mary Oliver extrapolated this by referring to: 'the "mere" diction of the poem [being] the vehicle that holds then transfers from the page to the reader an absolutely essential quality of real feeling' (1994, p 84).

The panel comprises two Australian writers, whose work captures in verse a sense of connection to rugged and remote terrains. To evoke this sense of connection, Keats' negative capability comes into play – it is described as a metaphysical space where a meditative state provides the writer with moments we're describing as a 'glimpse'. The 'glimpse' is a recognition of that moment of connect, without which 'poetry cannot happen' (Oliver, 1994 p. 84)

We demonstrate via creative practice the internal and external processes that take place to facilitate the 'glimpse' and inform our writing about landscapes. Our writing, as will be discussed, is individually informed by knowledge about environment and notions of poetic space, where 'aspects of the unconscious move into consciousness' (Hetherington, 2012 p. 8). The panel members will explore the commonalities and distinctions between our work, using brief examples.

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### **Bio Note:**

**Dr Lynda Hawryluk** is a Senior Lecturer in Writing at Southern Cross University where she is the Course Coordinator of the Associate Degree of Creative Writing. Lynda has facilitated writing workshops in regional Queensland and Canada. She is the Deputy Chair of the AAWP and has been published in a variety of academic and creative publications.

**Leni Shilton** is an award winning poet and writer of short creative non-fiction. Her work is published widely in anthologies and journals and broadcast on PoeticA. Leni is a PhD candidate at Southern Cross University.

## *Postcolonial Crime Fiction*

**Bill Phillips**  
**Universitat de Barcelona**

**Martin Renes**  
**Universitat de Barcelona**

**Isabel Santaulària**  
**Universitat de Lleida**

This proposed panel is made up of members of the research project “Postcolonial Crime Fiction: Mirror of Social Realities”. The project, and the panel, argue that crime fiction offers a particularly useful platform for engagement with a large number of societies’ most serious issues. Firstly, crime fiction is not confined to any particular class (much mainstream fiction, for example, is heavily biased towards the middle classes), ethnicity or other social grouping, and allows narratives the freedom to explore a multiplicity of sites. Secondly, crime fiction over recent decades has shown a marked tendency to debate issues of social, political and economic relevance such as poverty, corruption and injustice.

The crime novel, like much western culture, was imposed on the colonies held by the European powers during the nineteenth and twentieth centuries in their bid to impose their own values on the colonised populations. Subsequently, the empire has written back with its own, metamorphosed versions of crime fiction. This provides the opportunity for writers in previously colonised countries to discuss the major issues of their societies in ways – psychological, affective and personal – that other discourses are less able to do.

The panellists will be looking at sino-orientalism and the China thrillers of Peter May as neo-orientalist texts deeply imbricated in a neo-colonial or imperialist project intent not on understanding China but on defining and validating the West and its values; on the extraordinary and massive novel set in contemporary Mumbai, Vikram Chandra's *Sacred Games*, and Philip McLaren's novels *Scream Black Murder*, *Lightning Mine* and *Utopia* in regard to his involvement with Indigenous matters and how he writes back into indigenous politics through his fiction.

### **Bio Note:**

**Isabel Santaulària** is Senior Lecturer at the Department of English and Linguistics, University of Lleida, where she teaches English literature and popular narratives. Her research interests include cultural studies, gender studies and popular narratives. She has published a book on serial killer fiction (*El monstruo humano: Una introducción a la ficción de los asesinos en serie*. Barcelona: Laertes, 2009) and numerous articles on gender, masculinity and television such as ‘From Forajidos to Misfits: Desiring Old Times in Deadwood’ in Bureu, Nela, ed. *Flaming Embers: Literary Testimonies on*

Ageing and Desire. Bern: Peter Lang, 2010. She is currently participating in a book on detective fiction published by Planeta.

**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/>.

**Dr. Bill Phillips** is a senior lecturer in English literature and culture at the University of Barcelona. He has published widely on poetry, particularly of the Romantic period, ecofeminism, gender studies, science fiction and crime fiction. He is also a member of the transport commission for Sabadell town council, a district councillor and vice-chair of his 'barrio' association.

## ***(Re)(De)Constructing Identities in Australia and the Balkans***

*(Re) (De) Constructing Identities in Emir Suljagic's book Postcards from the Grave (2005)*

**Victoria Vladimirova Dimitrova**  
**Universitat de Barcelona**  
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The concept of identity is a constant and ongoing construct, not facile to explain. In a war or post-war period, our perception of the world around us changes and so does our identity. By using Emir Suljagic's book *Postcards from the Grave* (2005), this paper undertakes an analysis of how identity is (re) (de)constructed during and after the war in former Yugoslavia. Suljagic's book has a Bosnian perspective as the author writes it as a testimony of the events before and during Srebrenica massacre. It was published in 2005 by the independent UK publisher Saqui Books and it is the first book to be published in English by a Bosnian who lived through the war. The main questions this paper aims to explore are related to the construction and representation of identities, but also to the need of validation and recognition of this identity from the Other. Moreover, in order to establish a peaceful process of mutual recognition and acceptance, a starting point is needed. By accepting and recognizing the atrocities committed, a step towards a better future is offered. Rejection of acceptance makes the process of healing difficult, furthermore – impossible at times. This constant process of constructing identities is certainly agitated after a war. An Official Apology may allow the offset towards achieving reconciliation, and thus, help identity construction.

**Key words:** Identity, Official Apologies, War, The Balkans.

**Bio Note:**



**Victoria Dimitrova** is a graduate student of the English department at the University of Barcelona (2011) and holds an MA in *Constructions and Representations of Cultural Identities* from the University of Barcelona. She is a PhD Candidate at the same university. She teaches English at Vall d'Hebron language school. Her research interests include The Balkans as well as International Relations and Theatre.

*Mixing of Cultures: Aboriginal Legends Meet Modern Filmmaking in Ten Canoes (2006) and Yolngu Boy (2000)*

**Klára Kodetová**  
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The sensibility in films about indigenous communities usually and necessarily differs from that portrayed in mainstream films as it reflects the specific cultural background and tradition. Rolf de Heer and Peter Djigirr's *Ten Canoes* and Stephen Johnson's *Yolngu Boy* belong to the category of such films. The plots of each are considerably different; however, they have particular aspects in common. Both stories follow young boys on the brink of adulthood and depict, to a certain extent, the means of their rites of passage. On both occasions Aboriginal legends and customs play a crucial role in the young men's education. This paper will compare and contrast the two motion pictures in order to discuss the specific similarities between them, despite their different directorial approach and plotlines. It will also look at both films and examine the relationship between the re-telling of Aboriginal legends and the cinematic narrative of contemporary filmmaking within these films. By focusing on how the more or less "traditional" stories and legends are incorporated in the films, the paper intends to explore to what extent the Aboriginal tradition of oral narrative itself is reproduced in the filmic texts. It will analyse the role of traditional storytelling within the frame of modern cinematic narration. At the same time, attention will be paid to how Aboriginal traditions and contemporary Western values affect the formation of identity of the young characters.

**Key words:** Aboriginal culture, indigenous community, adolescence, Dreamtime, coming-of-age, legend, identity.

**Bio Note:**

**Klára Kodetová** holds a BA in English and History from the Faculty of Education at Charles University in Prague. She is currently enrolled in the MA programme *Construction and Representation of Cultural Identities* at the University of Barcelona.

*Identitarian Watersheds: Growing Up in Behind the Moon (2005)*

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In her second novel, Hsu-Ming Teo explores the identity construction of three teenage friends and how they defy the notion of the 'ideal' Australian as a heterosexual, Protestant, white, English-speaking, Australian-born of British ancestry young adult person. Set in the western suburbs of Sydney in the 1990s, the three friends are an example of the multicultural society of the time: Justin Cheong, the son of a Chinese-Singaporean family who arrived in Australia with the Business Migration Programme; Tien Ho, a refugee girl of Chinese-Vietnamese and Afro-Cajun-Creole-American ancestry; and Nigel 'Gibbo' Gibson, the son of an Anglo-Australian father and an English mother. The novel tackles different relations among these characters and their families during their teenage years and especially as young adults. This paper seeks to analyse the evolution of the identities of Justin, Tien and 'Gibbo' through the notions of belonging, gender construction and sexuality. In order to do so, the main theories applied will be the identity constructions of Manuel Castells (2010) and the insight on homosexuality and on masculinities of Maria Pallotta-Chiarolli (1995) and Raewyn Connell (1995), respectively. This paper aims to test the following hypothesis: "The feeling of belonging to a group is a determinant identity construction factor which can define one's perception of self, including one's gender and sexual construction". The expected results support this premise.

**Key words:** Chinese-Australian literature, identity, belonging, gender construction, sexuality.

**Bio Note:**

**Caty Ribas Segura** is a teacher at the Department of Languages at the University College Alberta Giménez in Palma de Mallorca. She is also a PhD candidate at the University of Barcelona. In 2005 she defended her minor thesis on "We, who were born here, are quite another': Greek Migrant Writing in Australia, 1977-1995" and is now working on her PhD thesis, where she furthers her research on Chinese and Greek migrant literature in Australia. She is a member of the Australian Studies Centre and in 2007 she guest edited the first number of its journal *Coolabah*.

## ***Symmetrical watersheds: geological approaches***

*Relationships between the Southern Alps (New Zealand) and the climate*

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New Zealand shows a pronounced asymmetry at different scales. At the plate tectonic scale, the Pacific oceanic lithosphere subducts westwards below the North island, however the Tasman Sea oceanic lithosphere subducts eastwards below the South island; in between the westward and the eastward subduction there is a right-lateral transcurrent fault system. A marked West-East asymmetry is also observed across the Southern island. The watershed is located along the Southern Alps, which are close to the Tasman Sea coast. From the watershed, the west slope till the western coast is abrupt whereas the east slope is much gentler and connects with the wide flat areas in the eastern part of the island (i.e. Canterbury plane). Winds from the Tasman Sea are predominant and play a fundamental role because they are like a conveyor belt carrying the humidity from the ocean to the high mountains. The result of that is a huge amount of rain and snow precipitation on the western slope of the Southern Alps and a rain

shadow on the eastern slope of the mountains, in the foothills and on the eastern planes. Moreover, erosion is very efficient on the west slope of the mountains due to its proportionality to precipitation because it is caused by water currents (streams and rivers), landslides and glaciers. Thus, wind, precipitation and erosion distribution show also a strong asymmetry. It is well known that a mountainous barrier exerts a strong influence on the climate. The opposite is much less intuitive but is also correct: the climate exerts a strong influence on the constitution of the mountain range. This idea has been developed studying the Southern Alps because their strong asymmetry permits testing different hypothesis and the use of this range as a natural laboratory.

**Bio Note: Francesc Sàbat**, geologist, professor at Barcelona University, and an expert in structural and regional geology. Most of the research work has been done in the Balearic Islands, Antarctic Islands, Central Andes (Chile and Argentina), but also in Persian Gulf, Cuba, etc. In addition, as a climber, he has had the opportunity to visit other ranges such as European Alps, Indu Kush, Himalayas, Southern Alps of New Zealand, etc.

*Southern Alps and Pyrenees: symmetrical glacial dynamics, in different age*

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The study of glaciers during the last glacial period on the Eastern Pyrenees reveals very different behaviour to both northern and southern orientated glaciers, which gave rise to a contrast in the relief model, with very marked glacial valleys (U-shaped valleys) on the Northern side and fluvial valleys (V-shaped valleys) which were barely modified by ice moving towards the South.

In an attempt to apply the principle of actualism to explain this dyssymmetry, we have found studies on the behaviour of glaciers today in the Antipodes in the Southern Alps in New Zealand; glaciers of similar size to those of the quaternary glaciers in the eastern Pyrenees at the same latitude and with a comparable orographic climatological dissymmetry. The glaciers orientated towards the South (for example the Tasman Glacier), are thicker and more viscose, move at slow speed but with a powerful erosive force giving rise to U-shaped valleys, while those orientated to the North (Franz Josef Glacier and Fox Glacier for example) are more fluid, thinner and it is possible to detect valley shapes which are not characteristic of the glacial model

**Bio Note: David Serrat**, geomorphologist, holds a chair in Geodynamics at the Universitat de Barcelona. He has worked on the Pyrenean quaternary and geomorphology, also at Tierra del Fuego and Patagonia in Argentina, the Atacama desert in Chile and the Antarctic. He is President of the Academy on Sciences and Technology of the Institut d'Estudis Catalanas (National Academy of Catalonia).

***Transforming Australian Narratives of Race***

**Vanessa Castejon**

**(Paris University 13)**

**Oliver Haag (Austrian Centre for Transcultural Studies, Vienna and University of Edinburgh, Edinburgh)**

The film *Samson and Delilah* (2009) received considerable attention not only in Australia but also in Europe. The film was shown across European cinemas, awarded

the prestigious *Caméra d'Or* prize at the Cannes Films Festival and favourably reviewed by critics at the Zurich Film Festival and other European festivals. The film had an ongoing impact on European imaginings of Indigenous Australia. These imaginings—from clichéd, romantic and exotic to highly political and more nuanced—will be addressed in this paper.

Drawing on qualitative in-depth interviews, the collaborative paper will focus on two broad regions to consider the varied European imaginings of Indigenous Australia: France and Germany. Both countries have projected different imaginings of Indigenous Australia, reflecting the historical and political contexts of each society in question and telling us as much about Europe (or rather the many 'Europes') as about Indigenous Australia (or the many Indigenous 'Australias'). This cross-cultural and interdisciplinary paper elaborates on the similarities and differences between the European reception of *Samson and Delilah*, arguing that European interest in Indigenous Australian films and cultures are not homogeneous but influenced by different political discourses in Europe, including French post-colonialism and German post-Nazism and new nationalism.

The paper elaborates on the different reactions European audiences have shown to *Samson and Delilah* and the extent to which the film has both challenged and affirmed European ideas of Indigenous Australia. Some of the reactions shown by German audiences, for example, tend to criticise the clichéd representation of Indigenous Australians in *Samson and Delilah*, while others seem to consider the film not political enough to counteract racism. One thing, however, seems to be sure: *Samson and Delilah* corrodes the tenacious German ideas of Indigenous Australians as a harmonious and serene *Naturvolk*. In France, some people went to see *Samson and Delilah* for leisure but most of them wanted to know more about Aboriginal Australia. Some were puzzled by the cliché vision, for others it reaffirmed the image they had.

We have chosen to use France and Germany as two examples because of the different past of the two countries and we would like to see, among others, if the colonial/non-colonial history of the country influences the perception people have of Aboriginal Australia through *Samson and Delilah*.

*Figuring cross-raciality: Kim Scott's That Deadman Dance*

**Associate Professor Anne Brewster**  
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Kim Scott's recent novel, *That Deadman Dance*, mounts a fictive expedition into what is known as the 'friendly frontier' in the south west of Western Australia in the early 1800s. Scott sees in the descriptor, 'friendly frontier', an opportunity to speculate imaginatively about the nature of cross-racial relationality in the early days of settler/Noongar contact. This paper addresses the novel's project of revisioning what Carole Pateman calls the 'settler contract' and the bodily interface of cross-cultural exchange. In its fictional reworking of archival historical materials, the novel's liminal temporality opens out onto both the past and the future, engendering and recovering potentialities for alternative modes of embodied cross-racial cohabitation.

This paper focuses on two central images which figure this potentiality. The first is the 'deadman dance' (which gives the book its title). Scott's use of this image reworks the intercorporeality of the cross-racial encounter and key bodily significations of whiteness and mimicry. The second is the image of the bones, of a Noongar man Wunyeran and his settler friend Dr Cross, buried under land on which is eventually built the town hall of King George Town. Based on a real event, this image figures cross-racial decussions of friendship and diplomacy.

The novel's apparent promissory vision of an ethical cross-racial contract is grounded in the fictive worlding of indigenous territoriality and articulates a counter jurisdictional imaginary which we can define as indigenous sovereignty. Concomitantly the novel undertakes the work of recovery, restitution and reconstruction in the contexts both of Noongar culture and community but also of intercultural diplomacy and cohabitation.

#### **Bio Note:**

**Associate Professor Anne Brewster** teaches at the University of New South Wales. Her books include *Literary Formations: Postcoloniality, Nationalism Globalism* (1996), *Aboriginal Women's Autobiography* (1995), *Towards a Semiotic of Post-colonial Discourse: University Writing in Singapore and Malaysia 1949-1964* (1988) and *Notes on Catherine Lim's Little Ironies: Stories of Singapore*, with Kirpal Singh (1987). 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).

**Oliver Haag** is a Research Fellow at the Austrian Center for Transcultural Studies, Vienna, and is also affiliated with the University of Edinburgh where he is teaching in European History. His research interests are in the areas of German reception of Indigenous cultures, the history of publishing, and Australian Indigenous autobiography. Oliver has published on these subjects in, among others, *National Identities*, *JASAL* and *Studies in Australasian Cinema*. His current research investigates the function of idealised Indigeneity under German imperialism. Contact: [ohaag@staffmail.ed.ac.uk](mailto:ohaag@staffmail.ed.ac.uk)

**Vanessa Castejon** is an associate professor at University Paris 13. Her work explores Aboriginal political claims, self-determination and sovereignty but also the image of Aboriginal people in France/Europe.

Her recent publications include *Identity and Identification: Aboriginality from the Spanish Civil War to the French Ghettos* in Peter Little, Frances, Curthoys Ann and Docker John (eds). *Passionate Histories: Myth, Memory and Indigenous Australia*, (Aboriginal History Journal, ANU e-press, 2010) and *The Exoticism of the Musée du Quai Branly: a French Perspective on Aboriginal Australia* in Renata Summo-O'Connell (ed.). *Imagined Australia, Reflections around the reciprocal construction of identity between Australia and Europe* (Peter Lang, 2009).

Vanessa is co-editing a volume together with Anna Cole, Oliver Haag and Karen Hughes: **Ngapartji Ngapartji Reciprocal Engagement: Ego-histoire, Europe and Indigenous Australia**, ANU epress, 2014.

## ***Watersheds in/and Australian Women's Writing***

*Drusilla Modjeska on Women, Art and Life*

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In 2012 Drusilla Modjeska published *The Mountain*, surprisingly hailed as her first novel in *The Monthly* (May 2012). Modjeska's earlier work sits uneasily between fact and fiction, and this make classification difficult, as readers of the experimental memoir-novels *Poppy* (1990) and *The Orchard* (1994) will know. What these three texts share, however, is a profound interest in women's lives. Since the publication of *Exiles at Home* (1981) Modjeska has made a central topic out of women, art and life – approaching the triptych, as it were, in a novelistic, essayistic and biographical manner. By looking at Modjeska's oeuvre in a cross-eyed fashion – one eye myopically tuned to the aesthetics of *how* the author writes, the other to the societal implications of *what* she writes, this paper reads Modjeska's contribution to Australian writing as marking a watershed, a dividing line, in how half-forgotten women and women writers and artists, especially experimental ones, are often recognised, in the sense of being known again, and finally (re)appraised.

### **Bio Note:**

**Ulla Rahbek** is an associate professor of postcolonial studies at Copenhagen University, Denmark. She wrote her MA thesis on the Australian author Christina Stead and her doctoral dissertation on the Black-British writer Caryl Phillips. Her research and publications are primarily concerned with Black British literature and culture, contemporary multicultural British literature and Australian literature.

*Louisa Lawson and the Woman Question*

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The start of the women's press in Britain in 1855 by Emily Faithfull was an important step on the path to emancipation – women had now a voice in the media. Thirty-three years later Louisa Lawson, who has been called the first voice of Australian feminism, published the first number of *The Dawn*. This was a watershed in that it gave women a voice, marked women's political engagement in the public sphere, and employed women compositors, making available to a broader public issues which were politically relevant.

In the first number Lawson asks, "where is the printing-ink champion of mankind's better half? There has hitherto been no trumpet through which the concentrated voices of womankind could publish their grievances and their opinions." This paper will look at selected articles in the journal during the seventeen years of its existence, 1888-1905,

and discuss the influence of Louisa Lawson, and not least her journal, on the women's movement and women's writing in Australia. It will also touch on the social impact of the women's press in the emancipation of Australian women.

**Bio Note:**

**Anne Holden Rønning** is Associate Professor emerita at the University of Bergen, Norway. Her research interests and fields of publication are Women's Studies and postcolonial literatures and cultures, especially from Australia and New Zealand. She has published several articles in these fields, as well as *Hidden and Visible Suffrage: Emancipation and the Edwardian Woman in Galsworthy, Wells and Forster* (1995). She was co-editor of *Identities and Masks: Colonial and Postcolonial Studies* (2001); *Readings of the Particular: The Postcolonial in the Postnational* (2007); and author of *"For Was I not Born Here?" Identity and Culture in the Work of Yvonne du Fresnoy* (2010). In 2012 she was visiting professor at the Australian Studies Centre at the University of Barcelona, Spain.

*Gender, Imaginary and the Search for Home in The Villa Marini* (1997)

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What is home? The concept of home may have many different meanings to different people. It can act as a valuable means of orientation by giving us a sense of place and a sense of belonging therefore contributing to the construction of our identities. However, our idea of home is constructed by our fallible memory, thus we rely on our imaginary to fill in the memory gaps. In her novel, writer Gloria Montero explores how the concept of home is an ideological determinant of the subject. This paper seeks to analyse the main character, Marini Grau's, search for self and the evolution of her identity through the notions of gender construction and belonging or the search for home. This paper will look at Rosemary Marangoly George (1999) and Salman Rushdie (1991) as a point of reference in establishing that imagination is used in both the memories of our past and the construction of our future. Both our past and future are unstable and changing because we need to rely on our memory to remember the stories from the past and we use our imagination or illusions, which sometimes change, to mentally construct the future. This is why our perception of home is imaginary.

**Bio note:**

**Kathleen Hoyos** is a lecturer of Postcolonial Literatures in English at the University of Barcelona. She holds an MA in *Construction and Representation of Cultural Identities* and is currently a PhD candidate at the University of Barcelona. She is member of the executive committee of the Australian Studies Centre. Her areas of interest and research are postcolonial literatures and cultures, diaspora and transnationalism.

***Watersheds in Taiwan Tongzhi (Queer) Literature and Films***

*'The Work of the Revolution Is Not Yet Done': Futures of Tongzhi Critique*

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This paper contemplates the recent challenges and shifts faced by *tongzhi* studies at our contemporary neoliberal moment, when the ruling powers of Taiwan, Hong Kong and China have acquired not only the language of articulating itself within Western modernity, but also the skill of managing differences for minimized social discord. In Taiwan, after the abolition of Martial Law and the installment of variant affirmative acts, it appears as if a glorious age of democracy has already arrived, one in which multiple forms of gender and sexuality practice are now condoned, tolerated, and sometimes celebrated. This paper sees the continuing importance of *tongzhi* critique, at such juncture, in interrogating narratives of progress and integration on the one hand, and navigating substantial effects of asymmetrical cultural traffic between the non-West and West on the other. In the discussion of Lai Xiangyin's *Qi Ho Sorekala*, this paper suggests Lai's semi-autobiographical novel portrays and comments on the dilemma faced by *tongzhi* studies, with the task of historicizing an intellectually ambitious queer writer after her painfully struggled life. With special focus on the novel's depictions of the narrator's ambivalence towards rituals of commemoration and deliberate juxtaposition of translated literary texts throughout this incomplete memoir of uncertain fragments, this paper speculates on possible avenues for *tongzhi* critique to carry on its critical valence across nationalist timeline and official territorial boundaries.

**Bio Note:** **Yin Wang** received her doctoral degree from University of California, San Diego. She is Assistant Professor of American Literature, Department of Foreign Languages and Literature, National Cheng Kung University.

*Queering and Hybridizing Watersheds of Cultural Identities:  
Chiang Hsun's Interpretation of Lin Hwai-min's "Nine Songs"*

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Due to the importance of water in human life, watersheds have long been drawn upon to constitute cultural identities. Thus, the Chinese traditionally think of their culture as originating from the Yellow River basin and the Yangtze River basin. This cultural-hydrological imagination has been implanted in Taiwanese people by the KMT government since 1949. However, after the rise of native consciousness, Taiwan has begun to produce alternative mappings of cultural identities. In this paper I would like to explore the hybridizing imagination of Chiang Hsun as reflected in his representations of watersheds. Chiang is best known in Taiwan as a writer and public speaker devoted to promoting the general public's aesthetic sensibilities. He has also contributed to the richness of Taiwan *tongzhi* culture, publishing queer fiction and interpreting famous works of art from queer perspectives. My paper will examine his interpretation of Lin Hwai-min's dance drama "Nine Songs," based on the Chinese poet Qu Yuan's poems written over two thousand years ago. Chiang's interpretation highlights the shamanistic rituals of the ancient Chu people, whose culture developed



along the watersheds of the Xiang River and the Yuan River. According to Chiang, the ancient Chu shamanistic rituals incorporated elements of gender and sexual ambiguities, opening up an imaginary space of queer meanings. Meanwhile, in invoking the landscape of the Chinese watersheds, Chiang resorts to his impression of the Chao Phraya River in Thailand. Crossing the boundaries of time and space, Chiang thereby not only queers but also hybridizes watersheds of cultural identities.

**Bio Note:** **Chih-wei Chang** is an assistant researcher in the Department of Foreign Languages and Literature at National Cheng Kung University, Taiwan. His research interests focus on queer theory and contemporary fiction. His most recent publications include “Reading the Erotic Body of Roland Barthes’s *S/Z*” (2010) and “Bringing out ‘Roland Barthes’ from Chu T’ien-wen’s *Notes of a Desolate Man* (*Huangren shouji*)” (2011).

*The “Little Fresh” Style in Taiwanese Queer Films*

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In this paper, I will discuss a few Taiwanese queer films that resemble the “little fresh” (xiaoqingxin) style Iwai Shunji has established in his *Love Letter* (1996), *April Story* (1998), and *All About Lily Chou-Chou* (2001). These films include Yee Chi-yen’s *Blue Gate Crossing* (2002), Chen Yin-jung’s *Formula 17* (2004), Leste Chen’s *Eternal Summer* (2006), and Zero Chou’s *Spider Lilies* (2007), etc. They feature same-sex desire, and make box office success in various degrees in Taiwan. These films are also popularly received in other Chinese-speaking regions in East Asia. “Little fresh” is a term coined by Chinese young audiences in the late 1990s. They are mostly college students, and fans of Taiwanese indie singers/bands such as Cheer Chen. They use this term to describe a series of Taiwanese queer films that resemble the style Iwai Shunji establishes in his films. This term is recently introduced to Taiwanese film audience by *CUE Movie and Lifestyle Magazine* (Jan. 2013) and *United Daily News* (April 25, 2011). Taiwanese film workers, such as Tsao Yuan-feng, are also familiar with how Chinese audience stereotypes Taiwanese films as “little fresh” style for their focus on “instant sensuous pleasures.” Various Taiwanese films produced in the new millennium resemble “little fresh” style, including but not excluded to queer films. On the other hand, not all Taiwanese films with a queer theme produced since 2000 share the “little fresh” style. Only those that are market-oriented would employ “little fresh” style. In this paper, I will explore the social background for the rise and popularity of the “little fresh” style in recent Taiwanese queer films. I will also analyze the cultural significance of these niche films in terms of youth culture and film marketing strategy.

**Bio Note:** After receiving her bachelor degree in English from Taiwan’s National Sun Yat-sen University, **Fu-Ying Chuang** went to the States for graduate studies. She has obtained a master degree in comparative literature and cultural studies from Albuquerque, New Mexico and recently advanced to PhD candidacy in Comparative Literature at the University of Texas at Austin. Her dissertation is about the making of Taiwanese identity in Chang Tso-chi’s films.

**“Write dangerously”: Literature and risk**

With a title and a philosophy drawn from Edwidge Danticat's essay collection *Create Dangerously: The Immigrant Writer at Work* (2011), winner of Bocas Prize for Caribbean Literature in 2012, this panel seeks to explore the complexity of different situations where writers endanger their lives, and possibly those of their readers, yet dare to mark a watershed with their writing.

*Inescapable Pasts: Danticat on Writing and the responsibilities of the Public Intellectual*

**Esther Sanchez-Pardo**  
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In *Create Dangerously: The Immigrant Writer at Work* (2011), Edwidge Danticat takes her title from a meditation on Albert Camus. She thinks of Camus while considering the public execution of two would-be guerrilla revolutionaries by members of François "Papa Doc" Duvalier's private paramilitary force, the Tonton Macoutes. Danticat compares the work of immigrant artists to the ancient Egyptians, to "their pyramids and coffin texts, tomb painting and hieroglyphic makers," (19-20) and especially their tombs, which were arranged to try to make more bearable the life that follows this one. She writes, "We are still trying to create as dangerously as they, as though each piece of art were a stand-in for life, a soul, a future." (20)

This paper will focus on several short stories included in her collection *Krik? Krak!* (1996). In "Children of the Sea", one of two unnamed narrators narrates the experience of attempting to reach the US from Haiti by boat –an experience, Danticat suggests that mirrors and depicts the "Middle Passage." The story, which documents the plight of Haitian "boat people", traces what happens to those who tried to escape the oppressive regime and the Tontons Macoutes of Jean Claude Duvalier in 1980. In Danticat's modern Haitian Middle Passage parallels are drawn between the institution of slavery and the living conditions of Haitians.

I will also discuss Danticat's essay "We are Ugly, but we are here" (1996) that affirms and celebrates survival against the odds. Here Danticat retells the forgotten history of the Arawak, who the Europeans displaced and killed, as a template to understand the Duvalier regime of terror. In this essay, Danticat links the destruction of the Arawak with the destruction wrought by the current leaders of Haiti: in both cases the forgotten victims are women.

Finally, my analysis will come full circle to focus on Danticat's short story cycle *The Dew Breaker* (2004) –alluded to in the Introduction to *Create Dangerously*. Here the "Dew Breakers" are members of the Tonton Macoutes, who tortured and killed thousands of civilians under the regimes of the Duvaliers. In the first story, "The

Book of the Dead” we are introduced to the story of a family that works in many ways as an allegory of Haiti. They must confront horror and murder in an illusory escape from the past.

In many ways, as I will attempt to show, Danticat’s work can be read as an extended meditation on the responsibilities of the writer and the public intellectual (in E. Said’s view) in their engagement with community, home[lessness] and this exilic space between-nations.

**Bio Note:**

**Esther Sánchez-Pardo** is Professor of English at Universidad Complutense in Madrid. She works in a Comparative Literature framework with 20th century literatures in English focusing on poetics and theory. Her work in Modernist Studies, psychoanalysis and race theory took her to edit, *Women, Identities and Poetry* (1999), *Feeling the Worlds* (2001) and *Ophelia’s Legacy* (2001, in Spanish). She has published *Cultures of the Death Drive. Melanie Klein and Modernist Melancholia* (Duke UP, 2003), and her edited volume *History, Exile, Creation. W.H. Auden’s Poetics Today* is forthcoming. Her sustained work in poetic translation shows in her bilingual critical Anthology of Mina Loy (2009).

Recent publications include papers for the launch of the new book collection for European Avant-garde and Modernism Studies, *Europa! Europa?* (vol.1, Berlin & N.Y., 2009) and *Regarding the Popular* (vol. 2, 2012), and to volumes such as, *(Un)Masking Bruno Schulz* (Rodopi, 2009), *The Popular Avant-garde* (Rodopi 2010), *Visual Cultures* (Intellect, 2010), *Canadian Studies. The State of the Art* (ICCS, 2011), *Henry James’s Europe. Heritage and Transfer* (OpenBook, 2011), and *Modernism and Postmodernism in the English Short Story* (Rodopi, 2012).

*Merle Hodge and Earl Lovelace: Two Dangerous Writers who “Create Dangerously”*

**Maria Grau-Perejoan**  
**Universitat de Barcelona**

Merle Hodge and Earl Lovelace are *dangerous* writers in the Trinidadian English Creole meaning of the word. Dangerous in TEC, when applied to people, has two distinct yet complementary meanings, as it can mean being a reckless and untrustworthy person and a highly skilled, brave and daring one. The second meaning fully applies to both Trinidadian writers, whose works have opened new paths that unlock the strict hierarchies, remnants from colonial times, still present in the Caribbean.

Unlike many Caribbean writers, both Hodge and Lovelace have rejected the option of exile, and thus offer a vision of the Caribbean that significantly comes from the Caribbean. A vision in which those traditionally objectified now become subjects, where those who have always been made to feel in a secondary position now come to the front. Consequently, in their works the undermined and undervalued Creole cultures created by these second-class citizens are acknowledged, celebrated and foregrounded. Hodge and Lovelace’s works can also be deemed to fit Edwidge Danticat’s notion of creating dangerously. In her collection *Create Dangerously: The Immigrant Artist at*

*Work*, Danticat defines creating dangerously as “creating fearlessly, boldly embracing the public and private terrors that would silence us, then bravely moving forward even when it feels as though we are chasing or being chased by ghosts” (148). Being the socially engaged writers that they are, Hodge and Lovelace “create dangerously” as in their respective works they bravely denounce the power structures that deny people’s value and offer alternative directions to society. Even though in today’s Trinidad there is no risk of being killed for reading or writing, as it certainly is the case with Haiti, writing or reading can still be reckless - notice the connection with the first meaning of dangerous in TEC- and courageous endeavours.

This paper will trace Hodge and Lovelace’s doubly dangerous dimension by both analysing some of their works that narrate that “which cannot not be told” (Brown 2011) and their involvement as activists in Trinidad and the Caribbean region. Finally, this paper will also consider some implications in the dissemination and promotion of these two *dangerous* writers -or the lack of it- both in the Caribbean region and the West.

**Bio Note:**

**Maria Grau-Perejoan** is a lecturer of Postcolonial Literatures in English at the Universitat de Barcelona. She received an M. Phil. in Cultural Studies from the University of the West Indies, Trinidad and Tobago, where she also worked as a Visiting Lecturer in Spanish from 2005 to 2008. A member of the executive committee of the UB Centre for Australian Studies, she is currently finishing her PhD on Trinidadian writers Merle Hodge and Earl Lovelace.

*Create dangerously to Heal: Returnees and Doctors in Michael Ondaatje’s Anil’s Ghost (2000) and Farida Karodia’s A Shattering of Silence (2003)*

**Isabel Alonso-Breto**  
**Universitat de Barcelona**

In *Create Dangerously: The Immigrant Artist at Work*, Danticat ascertains relevant connections between literature and risk. Under rough political regimes, the risk entailed by writing is that, like Adam and Eve, the artist who refuses to obey and decides instead to bite the apple, may end up being “banished from eden” (5), if not something tragically worse. In such times of conflict or dictatorship, also reading can mean death. Danticat therefore suggests that writers “create dangerously, for people who read dangerously. ...knowing in part that no matter how trivial your words may seem, someday, somewhere, someone may risk his or her life to read them” (10). In these contexts, the immigrant artist has particular responsibilities. Importantly, she writes from a safe place. And she has a sense of moral duty because she feels “an accident of literacy” (19): she could be one of thousands in her place of origin who didn’t have a chance to become literate. Immigrant artists are well aware that they “are the children of people who have lived in the shadows for too long” (19). In ancient Egypt, Danticat recalls, sculptors were often described as “one who keeps things alive” (20). For these reasons such is, eventually, the role of the immigrant artist: keeping hope alive and, therefore, saving lives, notwithstanding the fact that her writing may also, at the same time, put lives in danger -either now or sometime in the future, or in some other place.

This paper will confront these ideas with two novels set in societies in conflict, both written by immigrant/exiled writers: Michael Ondaatje's *Anil's Ghost* (2000), which explores the Sri Lankan civil conflict, and Farida Karodia's *A Shattering of Silence* (2003), set in the Mozambican war of independence. Besides the points of connection already mentioned (exiled authors and the harsh reality of war), remarkably, the novels have two other aspects in common, which will be the focus of my discussion. One is the figure of the long-time absent native who returns to her birthplace, possibly to take upon a healing process through confrontation with realities which in the past had resulted traumatic. The other motif the two novels share is the exploration, with different degrees of depth, of the figure of the medical doctor. Both novels present committed professionals who, in the midst of barbarity, struggle, like the immigrant writer and the ancient Egyptian sculptor, to keep people alive. They literally work to recompose chaos, while exposing their own lives.

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