EASA Biennial Conference Barcelona

On Nationalism Old and New

Europe, Australia and their Others

Abstract Book

Centre for Australian and Transnational Studies
European Association for Studies of Australia
Faculty of Letters - University of Barcelona
Wednesday 17 to Friday 19 January 2018
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"Embedding Indigenous Knowings into Curricula: the difference between bolting on and bedding in"

**Abstract:** The Australian government has documented the importance of operationalising the imperative that Indigenous Knowings and perspectives be embedded in university curricula for many years. The Vision for 2020 of the Review of Australian Higher Education (2008) is an example of the kinds of documents that have been published over the last decade or more. It emphasises that genuine representation of Indigenous Knowledge, culture, practices and perspectives are essential to Australian identity now and in the future. However, regardless of the driving forces and good will of government, universities themselves, and individuals, it might be fair to say that 'Indigenisation' of curricula remains today as elusive as it was in 2008.

In January, 2017 Indigenous academic, Associate Professor Nerida (Ned) Blair, and non-Indigenous academic and curriculum specialist, Dr Kristina Everett, were given an opportunity that was unprecedented in both their long experience as advocates for Indigenous education. The Academic Board of the Australian Catholic University (ACU) required the Learning and Teaching Centre (LTC) of the University to develop some resources for the embedding of Indigenous Knowings and perspectives into the curriculum. Ned was seconded from her role in the Faculty of Education to work exclusively with Kristina for a month to produce the pilot resources in the form of recorded presentations to be used to educate staff, particularly curriculum design teams, on what constitutes Indigenous Knowings and perspectives. The resources also provided some guidance on how to go about designing curricula which genuinely embeds Indigenous Knowings and perspectives rather than merely adding discrete units to an otherwise unrelated curriculum.

Ned and Kristina had both worked for many years in different institutions advocating for culturally appropriate and inclusive curriculum design. Both had significant experience working with Indigenous and non-Indigenous colleagues to implement various models of 'Indigenisation' of the curriculum. This was the first time, however, that either had been provided with the opportunity to influence all of the curricula of the entire University and to embed Indigenous Knowings and perspectives into the rationale for courses. Embedding Indigenous Knowings into the reasons for the course to be in existence assures that Indigenous ontologies, practices and literature are embedded in the foundation of every course and flow through all of its units. This, we believe, may be the first time that this has been done in an Australian University.
Keywords: Australian education; university curriculum design; Indigenous-Australian paradigms, knowledge and perspectives; inclusion.

Associate Professor Nerida Blair was born in the Kulin Nation, lives in Darkinjung Country and works in Cammeraygal Country. She is the National Director of Indigenous Education for the Faculty of Education and Arts, the Australian Catholic University. She has spent three decades working in higher education institutions in NSW and Victoria and over one decade in the Public Service Canberra; Department of Education and Department of Foreign Affairs and with the Human Rights and Equal Opportunity Commission in Sydney. Her research interests include Indigenous Knowings and Indigenous research methodologies. Researching in culturally relevant and appropriate ways and contexts’ is a focus of her interests. Education is Ned’s passion and she believes education is the most powerful tool that Indigenous peoples have to fully engage in a safe and fulfilling lifestyle; education that is participatory, imagined, creative, holistic, sensual and story-based.

Dr Kristina Everett has enjoyed a long research career as an anthropologist working with urban Aboriginal people in Sydney. Her focus has been on cultural revival and on developing and refining a sustained critique of contemporary models of ‘authenticity’. Much of Kristina’s early career was situated in teaching and writing about Indigenous Studies and she remains a member of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Over the last six years Kristina has developed her interests in pedagogy, particularly in assessment and curriculum design, development and delivery at the institutional level in her role at the Australian Catholic University (ACU). This role has recently expanded to embrace aspects of Kristina’s earlier career and she is now involved in working with Indigenous academic and professional staff at ACU to develop programs for the professional development of staff in cultural competency and in embedding Indigenous Knowings across curricula.

Herrero, Dolores (University of Zaragoza, Spain)

“Australian Literature in the Face of the Global Refugee Crisis”

Abstract: Our contemporary world is, without doubt, one of constant uncontrollable changes and structural changes, many of which have hardly been acknowledged, let alone understood. One of the most disturbing effects of ever-increasing globalization has been unprecedented population mobility, mainly as a result of famine, climate warming, and war conflicts of all kinds, which have in turn prompted the emergence of a wave of frightful populism vis-à-vis a variety of shady forms of radicalism and terrorism. In this atmosphere of anxiety and fear, rationality is often replaced by emotion, diversity by exclusionary nationalisms, liberty by an insidious rise of autocracy, and the unrelenting flow of refugees is often seen as a menace to the rule of law and human rights that are concomitant with the
western lifestyle. Although 9/11 undoubtedly marked a turning-point, it was since the terrorist attacks recently perpetrated in several European countries that refugees have been falsely accused of having terrorist plans and affiliations. Refugees are no longer regarded as victims, but rather as a danger, even as potential terrorists, which has led many governments, including the Australian, to detain them indefinitely in detention centres where they are separated from their families and confined in inhuman conditions. The main aim of this talk will be to show the way in which contemporary Australian literature is tackling and denouncing this issue, very often in the face of increasingly harsh border laws. Two different and well-known traditions will be considered: on the one hand, and in tune with the post-apocalyptic Golden Age we are living in, that of Australian post-apocalyptic fictions; on the other, that of utterly realistic texts, be they novels and short stories or autobiographical accounts and memoirs. To illustrate the main arguments, a selection of texts will be used, ranging from Merlinda Bobis’s nightmarish dystopia *Locust Girl: A Lovesong* (2015) to A.S. Patric’s innovative ‘whodunit’ *Black Rock, White City* (2015), and recently published collections such as *A Country Too Far* (2013), *They Cannot Take the Sky* (2017) and *Seabirds Crying in the Harbour Dark* (2017).

**Keywords:** globalization; global warming; conflict; migration; refugees; dystopias; realism; Merlinda Bobis; A.S. Patric.

**Dolores Herrero** is Senior Lecturer of English Literature at the Department of English and German Philology of the University of Zaragoza. She got her Accreditation for Full Professorship in October 2014. She currently teaches: an undergraduate course on Victorian literature and another one on postcolonial literatures in English; and one Master course on postcolonial literature. She is a member of a competitive research team currently working on transmodern paradigm in contemporary fiction in English and whose head is Professor Susana Onega. She has published articles and book chapters on Victorian and postcolonial literature --in particular Australian and Indian authors, such as Mudrooroo, David Malouf, Peter Carey, Merlinda Bobis, Roberta Sykes, J. Turner Hospital, Gail Jones, Satendra Nandan, Meena Alexander and Jhumpa Lahiri, to name but a few-- and film and cultural studies. She was the Secretary of EASA (European Association of Studies on Australia) from September 2011 till September 2015, and Head of the English Department (University of Zaragoza) as of October 2016.


She has been Visiting Professor at the University of Hyderabad, India. 25th January-11th February 2007. Academic funding: UPE (University Programme of Excellence); at the Universities of Wollongong and ANU (Australian National University, Canberra), Australia. July 2010-December 2010; at the University of Tezpur (Assam, India). 26th January-6th February 2013.

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Khair, Tabish (Leeds University, UK)

“Nation, State, Capital – and Xenophobia”

Abstract: This talk will make a somewhat contentious claim: that the discussion of migrants and refugees is a smokescreen. It is not the movement of people that has increased manifold in recent decades but the movement of wealth, particularly as capital. Actually, the movement of capital since the 1990s now dwarfs both the movement of people and of goods in the world. The failure of nation-state politicians, especially under the strictures and structures of global neoliberalism, to address this problem leads to and will continue to lead
to xenophobia. It makes little difference whether these politicians argue for migration as good for the national economy or demonize migrants as freeloaders and purloiners of jobs. In either case, the focus is shifted on to the movement of people, which is very small (relative to the movement of wealth as capital), has fewer national consequences (on the national economy, welfare systems, taxation, etc.) and is finally not the core problem.

**Keywords:** migration; refugees; globalization of capital and wealth; the weak nation-state; xenophobia.

**Tabish Khair** was educated up to his Masters in the small town of Gaya in Bihar (India). He is the author of various books, including novels and poetry. After a stint as a journalist in India (Gaya, Patna and Delhi), he did his PhD from Copenhagen University and a DPhil from Aarhus, where he works as an Associate Professor. Currently, he is a Leverhulme-funded guest professor at Leeds University, UK. His studies include *Babu Fictions: Alienation in Contemporary Indian English Novels,* and *The Gothic, Postcolonialism and Otherness* and his novels include *The Thing About Thugs* and *How to Fight Islamist Terror from the Missionary Position.* In 2016, he published a study, *The New Xenophobia* and a novel, *Just Another Jihadi Jane,* to critical acclaim. Winner of the All India Poetry Prize, his fiction has been shortlisted for the Man Asian Prize, the DSC Prize, the Hindu Fiction Prize, Encore Award, etc. Homepage: [http://www.tabishkhair.co.uk/](http://www.tabishkhair.co.uk/)

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**Offord, Baden** (Curtin University, Australia)

“**The Civilising State, Its Entanglements and Hardening of the Heart**”

**Abstract:** Contemporary Australia’s cultural priorities have been shaped and imagined, for better or worse, through excoriating and complex self-negotiations and entanglements. These have been centred on a legacy and maintenance of Enlightenment values that have become the template of the nation. In relation to Australia, Ashis Nandy has noted, ‘this self-negotiation... is built on a mixture of denial and pained recognition of changing realities.’ As a result, the Australian experience of nation is implicated across specific fault lines of hardness, witnessed through a mixture of denials and pained recognition, for example, about questions of Aboriginal ontological belonging, the deep homophobic roots of the state, and a politics of cruelty that supports the rejection and re-injury of the refugee who comes by boat. In my presentation, I take up some of these self-negotiations through the prism (echoing Etienne Balibar) of how to ‘civilize the state’ in Australia. I will do this through a self-reflexive interrogation of a range of cultural, social and political entanglements relevant to this discussion.

**Keywords:** Australian culture, Enlightenment heritage; denial and pained recognition; minority groups; civilizing the state.
Baden Offord holds the Dr Haruhisa Handa Chair of Human Rights Education and is Professor of Cultural Studies and Human Rights. He took up the position as Director of Curtin University’s Centre for Human Rights Education in January 2015.

Born in Aotearoa/NZ of Maori and Pakeha heritage, Baden has lived most of his life in Sydney and Byron Bay, as well as several years in Aotearoa/NZ, South India and Japan. He was educated at The University of Sydney, Australian National University, Satya Wacana University and Southern Cross University. A recipient of several national teaching awards, he has an abiding passion for the purpose of higher education and its transformative potential.

An internationally recognized specialist in human rights, sexuality, culture and education, he is part of a scholarly and activist community that works collectively to decolonize and destabilize the study of sexuality in Southeast Asia.

Prior to Curtin University, he has held positions at Southern Cross University (1999-2014); in the Centre for Pacific and American Studies, The University of Tokyo (2010-2011;) and in the Facultad de Filología at The University of Barcelona. He remains an Adjunct Professor in the School of Arts and Social Sciences at Southern Cross University.

In the field of human rights he is known for initiating a series of landmark Activating Human Rights conferences and books that were inspired by a morning he spent with Desmond Tutu. He is a Contributing Editor to the Review of Education, Pedagogy and Cultural Studies.

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Perera, Suvendrini (Curtin University, Australia)

“Troubled Proximities: Europe, Australia and their others.”

Abstract. This paper considers questions of sovereignty in the context to two recent events in Australia: the government’s rejection of the Uluru Statement from the Heart and the unrelenting violence that accompanied the closure of the Manus camp. It asks how these questions of sovereignty might be re-posed in the context of current European preoccupations with the arrival of refugees. What does it mean to think Europe as an other of the settler state in this context?

Keywords: Australian sovereignty matters; Indigenous Australia; Uluru Statement from the Heart; Manus prison camp; European sovereignty matters.

Suvendrini Perera is John Curtin Distinguished Professor and Research Professor of Cultural Studies in the School of Media, Culture & Creative Arts. She completed her BA at the University of Sri Lanka and her PhD at Columbia University, New York. Since coming to
Perera began teaching career at the City University of New York. She has combined her academic career with participation in policymaking, public life and activism. Perera is the author/editor of seven books, including Reaches of Empire; Australia and the Insular Imagination: Beaches, Borders, Boats and Bodies (2009); and Survival Media: The Politics and Poetics of Mobility and the War in Sri Lanka (2016, nominated for the ISA’s Distinguished Book Award). She is coeditor, with Sherene Razack, of the anthology, At the Limits of Justice: Women of Colour on Terror. She is currently the lead investigator on two ARC funded projects “Old Atrocities, New Media” and "Deathscapes." She is a founding member of Researchers Against Pacific Black Sites.

Perera’s research interests are: State violence and racialised deaths in custody; Borders and junctions in Asia and the Pacific; diaspora cultural studies; race, ethnicity and multiculturalism; refugees and asylum seekers; histories of coexistence in multiethnic societies; critical whiteness studies; feminism and womanism; migrant and Aboriginal interconnections in Australia.

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Shirley Steinberg (University of Calgary, Canada)

“In Search of Any Democracy: Critical theoretical examinations of new empire building and contemporary society”

Abstract. Following shocking (but possibly predictable) changes in many countries during the past 2 years, we realize that nations which once held promise through responsible and ethical leadership are now exemplifying frightening and sustained efforts in empire building and de-democratization. Citizens of so-called democratic countries are regulated by the forces of power operating in general climates of deceit. We are acculturated to feel comfortable in a binary choosing either domination or subordination, rather than equality and interdependence. We must consider a social and educational critique in a theoretical and methodological bricolage, and attempt to create an informed moral practice of criticality within global chaos.

Shirley R. Steinberg is a Research Professor of Critical Youth Studies at the University of Calgary. She is the author and editor of many books in critical pedagogy, urban and youth culture, and cultural studies. Originally a social/improvisational theatre creator, she has facilitate happenings and flashmobs globally. A regular contributor to CBC Radio One, CTV, The Toronto Globe and Mail, The Montreal Gazette, and Canadian Press, she is an internationally known speaker and teacher. She is also the founding editor of "Taboo: The Journal of Culture and Education", "The International Journal of Youth Studies", and the Managing Editor of "The International Journal of Critical Pedagogy". The co-founder of The
Paulo and Nita Freire International Project for Critical Pedagogy, she is the co-organizer of
International Institute of Critical Pedagogy and Transformative Leadership, she is
committed to a global community of transformative educators and community workers
engaged in radical love, social justice, and the situating of power within social and cultural
contexts, specifically involving youth.

Dr. Steinberg’s work focuses on the cultural/social/education development of youth, and
critical community involvement. She is concerned with how society views young people, and
her work creates an environment in which youth are viewed as positive democratic agents
within society. As a Research Chair, she has established an international network of youth
and community workers engaged in a critical pedagogical approach to activism and
pedagogy. Her work is currently focused on issues of Islamophobia, Empowerment of
Women, and Critical Diversity Studies.

Dr. Steinberg is an international speaker, teacher, and author. She is a collaborator with
several countries in several continents. She is also active in Canadian organizations and a
media contributor. In her position as Research Chair, she is dedicated to creating a robust
global network infrastructure for critical youth and community workers. Her work in
Islamophobia is rooted in re-articulating the changing nature of Islamophobia, in what she
terms the Third Wave.

Steinberg serves on the new Executive Boards of the Calgary Refugee Support Group
(formally Syrian Refugee Support Group), and the RS Foundation, a Canadian nonprofit
organization which provides ocular procedures to restore eyesight and places community
wells in Bangladesh and Pakistan. She is Co-PI, Canadian Engagement Study: Assessing
Public Communication Grant, a national survey assessing the communication gap between
Muslims and other Canadians. www.thinkforactions.com

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Panel session authors:

Ackland, Michael  (James Cook University, Australia)

“Fending off doomsday: Christina Stead’s response to postwar, democratic Europe”

Abstract: Christina Stead’s relationship with postwar Europe is problematic and under-explored. Given that the Continent lay in soul-sickening ruins from western Spain through to Moscow, the decision of the Stead household to leave Manhattan for London in December 1946 amounted to flight from plenty to penury, and indicated that far more was at stake than material well-being. Her probable reasons, together with the increasingly difficult predicament of Communist fellow-travellers in Europe are discussed, her fictional responses to England and the Continent pre- and post-war, based on a wide range of her novels, are examined. Particular attention will be paid to For Love Alone, as a crucial “interim” text, and The Little Hotel, and to her depiction of the institution of marriage which arguably pinpoints the irreversible decline of a superannuated class structure.

Keywords: Christina Stead; post-war II Europe; For Love Alone, The Little Hotel

Michael Ackland is the inaugural Colin and Margaret Roderick Professor of English at James Cook University and the Executive Director of its Foundation for Australian Literature. He has published widely in the area of Australian Studies from the first white settlement through to the post-war and contemporary periods and produced monographs on figures such as Henry Kendall, Henry Handel Richardson, James McAuley, and Murray Bail. He is also the author of Christina Stead and the Socialist Heritage (2016), which discusses her work and political engagement up to 1940, and of numerous articles on her life and fiction.

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Al Janabi, Hazam Kamel Abd (Leicester University, UK)

“War on Terror” and “Nationalism” in Yasmina Khadra’s The Sirens of Baghdad (2008) and Ahmed Sa’dawi’s Frankenstein in Baghdad (2013)

Abstract: This paper explores how contemporary novels articulate and interpret postcolonial critiques of Western modernity, producing increasingly nuanced understandings of colonial and imperialist discourse as well as on the effects of military alliances among powerful nations, resulting in the Iraq war and the War on Terror and Nationalism. In this paper, I argue that the problematisation of postcolonial experience of nationalism in the Arab-majority nations is made possible through a consideration of alternative visions of transformation. With this aim in mind, I intend to discuss Algerian Yasmina Khadra's novel The Sirens of Baghdad and Iraqi Ali Bader's novel The Tobacco
Keeper. *The Sirens of Baghdad* problematises the impact of the ideology of Western modernity, particularly in the context of the US imperial intervention in Iraq in 2003. A key institution here is the mass media and the role it plays in shaping public consciousness, particularly in relation to the interests of geopolitical forces such as the United States. The inquiry also probes the possibilities of transformation the novels suggest in relation to the Iraqi predicament—political in-fighting, economic instability, sectarian clashes, and social turmoil. Both novels considered a range of possibilities of transformation and alternatives as well.

**Keywords:** Irak/Bagdad; postcolonial discourse; Yasmina Khadra; Ali Bader; War on Terror.

**Hazam Kamel Abd Al Janabi** is an Iraqi national and PhD scholar in the School of English, Leicester University, UK. His research interests include Postcolonial Nationalism studies particularly contemporary Arab "English" fiction, dialogue across cultures, postmodern literature. He is also a faculty member of Thi-Qar University in Iraq. He completed his MA degree in English Literature at The English and Foreign Languages University (formerly CIEFL), India. He has published a number of articles, and participated in seminars in Iraq, Germany and Spain.

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**Aljubouri, Atheer A. Rashid** (Bangor University, UK)

“The Representation of Iraqis in Hollywood Iraq War Films: a Multimodal Critical Discourse Analytic Study”

By focusing on written texts, Critical Discourse studies have not paid sufficient attention to textual Multimodality and left it almost unattended. This study will attempt to underline the Iraq War films as Multimodal analyzable data. Succeeding its Vietnam predecessor, the Iraq War Films have become a distinctive genre used by Hollywood, the California-based giant film maker. From 1996-2014, Hollywood has produced about fifteen films on the Gulf wars that befell Iraq in 1991 (Operation Desert Storm) and 2003 (Operation Iraqi Freedom). The series of films started with Edward Zwick’s *Courage Under Fire* (1996) and ended, to the time of launching this study, with Clint Eastwood’s *American Sniper* (2014). The present study has only chosen three films to be analyzed by adopting a Multimodal Critical Discourse Analysis framework. This Multimodal analysis will provide a relatively comprehensive toolkit to tackle the many semiotic resources films build upon in order to support their story line. In addition to exploring the various filmic semiotic resources, the multimodal type of analysis used in this study will have a critical nature to probe how the Iraqi identity is represented in the milieu of the selected films, taking into consideration that critical discourse studies have understudied the concept of identity in films. Moreover, this framework is going to employ a cognitive approach in analyzing different scenes excerpted from the selected films. The interdisciplinary cognitive quality the adopted framework enjoys will definitely enhance the critical nature of the study per se.
**Keywords:** film studies; Hollywood Iraq War films; critical discourse studies; representation of Iraqi ID.

Atheer A. Rashid Aljubouri is a 3rd year PhD student at Bangor University, the School of Linguistics and English Language. He is an Iraqi whose research is sponsored by the Iraqi Ministry of Higher Education and Scientific Research. He is a faculty staff member at Al Mustansiriya University, Department of English Language and Literature. His research interests have to do with Multimodality, Critical Discourse Analysis, semiotics, and linguistics. His PhD thesis is entitled "The Representation of Iraqis in Hollywood Iraq War Films: a Multimodal Critical Discourse Analytic Study".

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**Alber, Jan** (Aachen University, Germany)

“Negotiating Nyoongar Identities and Nation in Kim Scott’s Benang”

**Abstract:** This paper looks at the ways in which Kim Scott’s novel *Benang: From the Heart* (1999) negotiates Nyoongar identities. It focuses on narrative strategies that this text uses to move beyond the ongoing effects of colonialism and colonialist thinking, and beyond ideas of the Australian nation and nationhood. Since, as historian Patrick Wolfe puts it, “invasion is a structure [and] not an event” (2006: 388), the colonialist past reverberates in the current situation of indigenous communities in Australia. The Bringing Them Home report from 1997 also acknowledges that an intergenerational legacy of trauma continues to manifest itself through high levels of violence, alcoholism, family breakdown, self-harm, and suicide in Aboriginal communities. The central thesis of this paper is that after a necessary period during which narratives by indigenous authors used the mode of the life history to detail the actual experiences of oppression, Aboriginal stories are changing. They are now actively transcending what Scott, a descendant of the Nyoongar, calls a social context that “reduce[s] the possibilities of expression of Indigenous identity, and create[s] a sense of self and culture that is reactive and trapped within parameters established by colonization” (2014: 10).

**Keywords:** Kim Scott; *Benang*; colonialism; life history; Australian Indigeneity; Nyoongar.

Jan Alber is Professor of English Literature and Cognition at RWTH Aachen University (Germany) and President of the International Society for the Study of Narrative (ISSN). He is the author of Narrating the Prison (Cambria Press, 2007) and Unnatural Narrative: Impossible Worlds in Fiction and Drama (University of Nebraska Press, 2016). Alber received fellowships and research grants from the British Academy, the German Research Foundation, and the Humboldt Foundation. In 2013, the German Association of University Teachers of English awarded him the prize for the best Habilitation written between 2011 and 2013. Between 2014 and 2016, he worked as a COFUND (Marie-Curie) Fellow at the Aarhus Institute of Advanced Studies (Denmark).
Panel abstract: The Australian nation-state’s contemporary paranoia about porous borders and about securing the nation from everything inter-national, has coincided with increasing discussion among indigenous writers and thinkers about new forms of internal nationhood – or Aboriginal sovereignty. Aboriginal novelists are taking a lead in this discussion and debate. They are imagining new arrangements and practices of nation and transnation that directly challenge the hegemony – or the “assumed ‘territorial integrity’” (Watson) – of the Australian nation-state. This panel seeks to investigate ideas of internal nationhood, identity within Aboriginal nations, transnation and sovereignty in a range of contemporary indigenous writings.

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Alomes, Stephen (RMIT, Australia)

“The Nationalist-Populist Resurgence in Europe and Australia as a response to globalisation, neo-liberalism and fears of the Other”

Abstract: We know the histories of nationalism in Australia and Europe. In Western Europe, the imperial legacy, also with Christian and Social Darwinist influences, encouraged a view of Caucasians as ‘Lords of Human Kind’ (V G Kiernan). In Australia, an inheritor of such views, racial fears were compounded by a Malthusian fear of Asia and an arguably absurd view that the ‘British’, ‘Australian’, ‘white’ ‘race’ in this distant continent would be invaded, and by prejudices towards Indigenous Australians. Today, such ideologies should be behind us. Yet, in the face of globalisation’s different forms, neo-liberal restructuring and growing bureaucracy and inequality, fears of the decline of the West, the speed of change and the pressures of mass society, we have seen the revival of nationalism, often in the form of neo-populism, including celebrity populism.

Paralleling Donald Trump’s celebrity version of Right populist nationalism in America, nationalist populism has raged in Europe from Finland to Greece and Britain to Hungary, in Australia, and beyond. Part of that story has been a strong fear of the Other, opposition to immigration on the understandable ground that immigrants take jobs and flood the labour market. A related aspect has been xenophobic fear of the ‘Other’. The non-Western Other is seen as clambing for access to the still affluent West (refugees and immigrants). The fundamentalist Islamic Other (ISIS etc) is driven by violent radical ideas after the failure of Middle Eastern elites to empower the people after independence, and is encouraged by a reaction against Western imperialism and the last Christian crusade (led by the Christians, George, Tony and John), the 2003 invasion of Iraq. Finally, in this context, and in face of economic difficulties, growing prejudice against the Other is intensifying within many Western nations.
The significant part of this story is twofold. One is that nationalism, and arguably legitimate ‘patriotism’ (when it concerns the loss of jobs, inequality and diminished sovereignty), has returned at a time when it was assumed that nationalism, also the cause of brutal, destructive wars, was in inevitable and irreversible decline. Second, as in the old and new forms of populism, from the Left and Centre as well as the Right, the driving forces are often significantly socio-economic, much wider than xenophobic, nationalist and anti-immigrant sentiment, despite its prevalence and intensity.

How have the different underlying traditions been played out in the new global order? How have Australian ideologies, including the popular myth of the fair go, dependent nationalism, exaggerated fear of ‘boat people’, and differently, an immigrant and multicultural nation, been orchestrated by the Right tabloid media and by Pauline Hanson and the mainstream conservatives who steal her ideological clothes? How have traditional European assumptions about the nation and its others been deployed in the era of celebrity populism (Berlusconi, Sarkozy and now Macron) as well as the rise of Right populists setting agendas, and Left populists who also challenge traditional elites and the European Union? Is this a continuing story rather than a grey or black moment? Have residual prejudices returned to become more powerful, challenging official and everyday multiculturalism? Is there a social and political solution to current discontents, tensions and conflicts?

**Keywords:** nationalism; populism; Australia, Europe; globalisation; neo-liberalism; Hanson; Berlusconi; Macron.

**Stephen Alomes** (U of Tasmania, BA (Hons); 1980 ANU, PhD) is a researcher and speaker in Australian contemporary history, culture and society, particularly regarding today's globalising era. He is the author of the major book on sport and society *Australian Football The People’s Game 1958-2058*, Walla Walla Press, Sydney, 2012, and of books on nationalism, Australian creative arts and expatriation and the cultural cringe, popular culture, and Australian connections and comparisons (with Japan and with France). He is the author and editor of ten books, and over 80 articles and book chapters, and a regular contributor to radio, television, press and, recently, the web. Stephen occupied teaching and research positions at the University of Tokyo and Deakin University, and has been an Adjunct Professor for the RMIT Globalism Research Centre.

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**Arizti, Bárbara** (University of Zaragoza, Spain)


The palimpsest is a particularly apt metaphor for the dynamics of imperialism, with peoples, lands and cultures being erased and overwritten under the rule of the colonizers. Palimpsests, though, also fulfil a “retentive function” (Dillon), as traces of the underlying
strata resurface in peculiar coexistence with the new additions. Drawing on Foucault’s distinction between archaeology and genealogy, Sarah Dillon puts forward two complementary ways of reading a palimpsest: the palimpsestic and the palimpsestuous. Like archaeology, the palimpsestic destroys the surface in search of the older and more valuable layers, while the palimpsestuous, in line with genealogy, studies the various traces on the surface and their “strategic connections” (Foucault). Despite nationalist attempts at reaching down to an uncontaminated original sense of the self, national identities are always already palimpsestuous. “The genuine does not exist”, says philosopher Rodríguez Magda. “Any attempt to return to the origins entails a melancholy loop”.

The search of origins is especially problematic in white settler societies like Australia; even more so now that the legal fiction of “terra nullius” has been officially abolished, depriving white non-indigenous Australians of their fantasy of belonging. My paper presents a palimpsestuous reading of Winton’s Island Home. A Landscape Memoir, a book that accounts for the author’s attachment to the wild spaces of Western Australia where most of his fiction is set. The memoir opens with the Winton family in Ireland after a tour of Europe and Tim Winton’s admission that, despite his Eurocentric education, his allegiance is to the geography of his birthplace, which he “[carries] within, as a genetic connection” (20). Winton opposes the acquisitive attitude towards the land that characterised colonisation and continues in the ruthless exploitation of the natural resources, to the new sense of admiration and respect, which he considers an evolved form of patriotism. Throughout the ten chapters that make up the book Winton nostalgically dives down in his childhood and teenage memories, excavates the colonial past and digs up a premodern sense of belonging mostly derived from Indigenous Australians. My palimpsestuous reading encompasses these downward palimpsestic movements but mainly focuses on their horizontal connections with the traces of white nationalism, environmentalism, and what Winton calls “an emotional deepening” (168), more in line with an ethics of care, towards which, I defend, his memoir evolves.

**Keywords:** Tim Winton; Island Home; postcolonial; palimpsest; Foucault; nationalism; belonging.

**Bárbara Arizti** is Senior lecturer at the University of Zaragoza and a member of the research team “Contemporary Narrative in English”, funded by the Aragonese Government. She works on ethics and trauma in contemporary Australian and Caribbean fiction. She has published widely in specialised journals and collective volumes and is the author of a monograph on David Lodge (2002) and of the co-edited volume On the Turn: The Ethics of Fiction in Contemporary Narrative in English (2007).

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**Arthur, Paul** (Edith Cowan University, Australia)

“Australia: Migrant Nation”
Abstract: This paper discusses the gap between Australian image and experience with reference to the presenter’s recent edited collection, *Migrant Nation: Australian Culture, Society and Identity* (Anthem Press, London and New York, 2017). The book focusses on historical blind spots by telling stories of individuals and groups that did not fit the favoured identity mould and therefore offer fresh insights into the ‘other’ side of identity construction. It pays respect to the experiences of a wide variety of people who have generally been excluded, neglected, or simply forgotten in the long-running quest to tell a unified story of Australian culture and identity—a story that is rapidly unravelling.

Australia is not alone in experiencing the chasms that are opening up more widely than ever between self-image and practice, myth and reality. However, as an island nation Australia is different in that it continues to see itself as a discrete entity despite the all-but-borderless post-national world of communication, trade and travel of which it is a part. This makes it all the more important that ‘identity’ be seen in terms of dynamic flows and interactions within Australia and between Australia and other nations, rather than as a stable set of qualities based on old models of nationhood that do not apply in contemporary globalised culture. Australian identity has long been defined more in terms of what Australians would like to believe about themselves than in terms of what principles and attitudes they or their governments have exhibited in practice.

**Keywords**: Australian ID construction; globalisation; dynamic mode of ID.

**Paul Arthur** is Director of the Centre for Global Issues at Edith Cowan University, Australia. He has published widely in cultural and communication studies, biography, history and literature. He was previously Deputy Director of the ANU Centre for European Studies and the National Centre of Biography, and was Deputy General Editor, Australian Dictionary of Biography. His publications include *Virtual Voyages: Travel Writing and the Antipodes, 1605–1837* (2010), and the edited volumes *Private Lives, Intimate Readings* (2015, with Leena Kurvet-Käosaar), *Framing Lives* (2014), *International Life Writing* (2013), and *Australian Dictionary of Biography, volume 18* (2012, Deputy General Editor).

Encountering the Other.

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Bashiron Mendolicchio, Herman (University of Barcelona)

“Art and Representation between Europe and the Mediterranean”

Travellers, artists, scholars of different disciplines in different times have always had to confront, in some way, with the Other, collide with something different, find a way to know themselves through a direct, deep, intimate experience with other universes and realities.

Artistic expression has always been one of the most important tools for communication between human beings. Painting, photography, literature, cinema and the different
contemporary artistic practices have played and continue to play a fundamental role in the question of the representation of the Other and in the construction of imaginaries.

What is the role of art in the process of perception and representation of the Other? Can art become a tool for dialogue, encounter and exchange?

Art is an evident instrument of complex and multiple representation that can serve as a bridge between cultures and as a tool for intercultural dialogue, but at the same time it can yield to fantasy and manipulation and thus create prejudices and stereotypes.

**Keywords**: Identity; Representation; Art; Encounter.

**Herman B. Mendolicchio** is a researcher, writer, editor and curator, working across different disciplines, territories and cultures. He holds an International PhD in “Art History, Theory and Criticism” from the University of Barcelona. He is a faculty member and core advisor at Transart Institute (NY-Berlin), and Professor and coordinator of the Postgraduate course on International Cultural Cooperation at University of Barcelona. His current lines of investigation involve the subjects of intercultural processes, participation, globalization and mobility in contemporary art and cultural policies, the interactions between artistic, educational, media and cultural practices in the Mediterranean, and the cultural cooperation between Asia and Europe.

As an art critic, editor and independent curator he collaborates with international organizations and institutions and writes extensively for several international magazines.

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**Belleflamme, Valérie -Anne** (University of Liège, Belgium)

“"The planet is always half night": Globalisation or the Shadow(s) of Colonisation in Gail Jones’s “Desolation” and A Guide to Berlin”

**Abstract**: In her essay “Speaking Shadows: Justice and the Poetic,” Gail Jones argues that “writerly elaboration,” “naming the past, speaking of it, offering an account – is one of our forms of negotiation”. However, the writer should not "succumb to luxurious – that is to say, debilitating – melancholy,” which is “too close to political quiescence”; quite the reverse, “there must be a way of entertaining the darknesses that is not pathological but somehow creative and intrinsically resistant”. This, I believe, is what Jones does in her literary oeuvre more generally and in her short story “Desolation” and her novel A Guide in Berlin more particularly.

In “Desolation” (2003), a story narrating the encounter of two strangers in Paris, Jones entertains the darknesses of colonisation in a “creative and intrinsically resistant” way through the musicality of her writing. It is my contention that the latter echoes on a
discursive level what Jones calls ‘melancholy seriousness,’ a look that “settles on the faces of people attending a concert” and that travels “like vibrations,” “so mysteriously – not like the Metro at all, not regular and entrammelled – but fanning open, invisibly, like vibrations in the body, into all the glories and desolations of a black city night” (17).

In A Guide to Berlin (2015), a novel that brings together six foreign travellers in Berlin, Jones literally maps the city’s buried past and forgotten places precisely through her symbolic and poetic use of Berlin’s metropolitan train system, that shapes the city into a constellation “netted and webbed by the rails” and where the trains are “haphazardly communal,” offering a corridor “to walk against the direction we’re moving in” (2016, 3).

Thus, bringing together eight strangers in two Australian narratives set in two European capital cities, my paper will seek to investigate how Jones’s writing offers new ways of thinking and engaging with cross-cultural encounters through her artful writing of the darknesses of globalisation.

**Keywords:** Gail Jones; “Desolation”; A Guide to Berlin; memory; Australians in Europe; city.

Valérie-Anne Belleflamme is a graduate teaching assistant and currently working on a doctoral dissertation on temporality and the craft of fiction in Gail Jones’s literary oeuvre at the University of Liège, Belgium. Her research interests are in postcolonial studies and Australian literature, as well as in narratology and phenomenology. She is also a member of CEREP (Centre d’Enseignement et de Recherche en Études Postcoloniales – Centre for Teaching and Research in Postcolonial Studies), the English Department’s research unit at the University of Liège.

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Belligoi, Geoff (Universitat Autònoma, Barcelona)

“Advance Australia How?”

**Abstract.** In the National Anthem Advance Australia Fair there are the relevant lines: In History’s page let every stage Advance Australia Fair. These lines beg a number of questions. Firstly, how do we advance Australia fair, or fairly? Does history’s page reflect a fair history, in both senses of the word; and is every stage conveyed through its history.

Nationalisms use versions of history to authenticate their views; to justify and validate their positions. The quest to develop a national project provided the impulse to build that nation which is celebrated in the anthem; however many settlers felt more firmly grounded in a British identity than the nascent Australian one. “Let us rejoice” at the achievements that the nation has made provides a means of incorporating events within an Australian narrative. Is there reason to celebrate? It is necessary to accept that the project of nation building was grounded on racist, colonial and supremacist beliefs. Choosing and celebrating events to reflect the achievements of the nation is, thus, a very selective process. In researching the
biography of a founding member of my family, many events are revealed which can be celebrated: determination, resilience, initiative in the face of difficulties, but there are other events that cast a shadow over these achievements. Though they did not directly engage in massacres of indigenous people, they certainly benefited. They occupied the “empty” land that previously belonged to other people and in doing so validated and collaborated with the colonial project. Dominant assimilationist reasoning erased the aboriginals’ presence from the family narrative.

History is used to validate nationalisms. Old Nationalism is based on a flawed partial vision of history that justifies its validity. Before addressing New Nationalism, there is a need to clarify the inadequacies of the concept of the nation that is celebrated in Advance Australia Fair.

**Keywords:** “Advance Australia Fair”; Australian history; Australian nationalism; white racism and supremacism; family biography.

**Geoff Belligoi** spent his formative years in Australia, the land of his birth. After studying at Griffith University he set off to travel the world in search of adventure and fortune. He found adventure. A year and a half teaching in Taiwan provided the funds for an extended journey through Thailand, Malaysia and China, and then he travelled by train through Gorbachov’s Soviet Union to Berlin, the island in then still divided Germany. He spent two years teaching in London and then fled Thatcher’s Britain to teach in Bologna, Italy. After a couple of visits to Barcelona he moved here in 1990, initially working for the British Council. A return to Australia for further study brought him back to Barcelona where he worked for The University of Barcelona and ESADE. Now working at the Autonomous University of Barcelona and The Generalitat of Catalonia, he has continued his studies: a Masters in Global Electronic Management, a Masters in Philology and he completes his Doctorate in 2017-18. He has also taught at HTSI since 2014. After a quarter of a century in BCN he knows it quite well, but is always open to surprises. He is interested in most things.

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**Ben-Messahel, Salhia** (Université de Lille – SHS, France)

“Is Cosmopolitan the new Australian? Flexible Identities in Eva Sallis’s Fiction”

**Abstract:** This paper will examine the way in which Eva Sallis fictionalizes encounters with Europe, Asia and The Middle-East in three novels, *Hiam* (1998), *City of Sealions* (2002) and *Mahjar* (2003). The three novels depict the migrant experience in Australia and in foreign places to deconstruct definitions of “home”, of being in the world, and construct the space of the cosmopolitan subject that meanders through historical settings and transnational contexts. In her writing, Sallis seems to suggest that the relationship between history and literature is intimate, that narrative and history are multiform and bound, respectively acting
upon one another, redefining the boundaries of nations and identities. Looking at how Sallis engages with the political realities and tackles the problems of being different to the mainstream, this paper will examine the various meanings derived from intercultural encounters, whether such encounters subvert Australia’s settler-history but also its multicultural and post-colonial nature. Taking into account the use of geographic space and displacement as major components of contemporary identity-making, does Sallis’s writing focus on non-European and postcolonial subjects to advocate an inclusive approach to otherness, for a flexible identity stemming from global and cosmopolitan experiences?

**Keywords**: Eva Sallis; postcolonial literature; Europe; history vs. literature; multiculturality; belonging; deconstruction.

**Salhia Ben-Messahel** is a Senior Lecturer of English at the Université de Lille – SHS. Her research work focuses on Australian fiction, postcolonial literature and cultural studies. She is the author of a Mind the Country, Tim Winton’s Fiction published with UWA Press (Australia) in 2006 and Des Frontières de l’Interculturalité published with Presses du Septentrion (Lille) in 2009. She has published articles on Australian fiction and has co-edited a collection of critical essays to be published with Peter Lang in 2017, she is also currently completing the publication of a monograph on Australian fiction with Cambridge Scholars Publishing. She is a member and the acting treasurer of the Société d’Etudes des Pays du Commonwealth.

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**Bozić, Senka; Iva Krtalic Muiesan & Mario Vrbancic (University of Zadar, Croatia)**

“Facing others: contemporary culturalization of politics”

**Abstract**: Difference, diversity, pluralism, migration, multiculturalism – these are some of the most debated and contested terms of our time. Since we are living in a period marked by the economic and political changes which emerged after September 11, a call for a new analysis of heterogeneity, cultural difference and issues of belonging is not surprising. What implications do the ‘international war on terror’ and ‘global economic crisis’ have on public policies related to ‘culture’ and their representations in media? How are these new circumstances related to a growing resurgence and intensification of racism and nationalism? By analysing two different concepts of ‘diversity’ (Australia – national multiculturalism; and the European Union – supra-national ‘unity of difference’ with focus on Germany’s cultural politics of cosmopolitanism and tolerance) this paper explores theoretical and political aspects of the problematics constituted by such questions. Our aim is to examine the specificities of historical conjunctures that necessitate these different versions of ‘diversity’ and to analyse the discursive space of intersectionality within their ways of responding to the contemporary global issues. To achieve this, for the purpose of this paper, we focus on media policies related to tolerance issues (‘culturalization of politics’ – Wendy Brown 2014) through analysis of German association of public broadcasters ARD’s Campaign ‘Tolerance’ and SBS Campaign ‘Face up to racism’ in Australia.
Keywords: diversity; media campaigns; Australia; Europe; tolerance; globalization; economic crisis; nationalisms.

Senka Bozic is Associate Professor for the Department of Ethnology and Anthropology, the University of Zadar, Croatia and holds a PhD in Anthropology from the University of Auckland, New Zealand. She has worked in the School of Philosophy, Anthropology and Social Inquiry at the University of Melbourne, Australia; the Center for Sociology and Cultural Studies in Lviv, Ukraine and the Institute for Anthropological Research, Zagreb. Her work spans the fields of anthropology, cultural studies, visual culture, literary studies and memory studies with an emphasis on the politics of cultural difference (race, ethnicity, gender, class), migration, affect theory and psychoanalysis. Her work has been published in book TARARA: Croats and Maori in New Zealand- memory, belonging, identity (Otago University Press); in various journals, including Ethnography, History and Anthropology, Journal of Polynesian Society, Emotion, Space Society; book chapters in Waiting (University of Melbourne Press), Oral History and Public Memories (Temple University Press), Linguistic Diversity in Europe: current trends and discourses (de Gruyter Mouton)... and so on.

Cantero, Hervé (Université de Rouen, France)

“Lest We Forget to Watch: the ANZAC tribulations at Gallipoli replayed in Australian TV fictions in 2014-2015”

Involved in the British imperial war effort a hundred years ago, Australia has been contributing to the extended series of World War I-related commemorative events. Of course, even before 2014, the yearly celebration of the ANZAC troops’ involvement in military operations from the Dardanelles to the Western Front has generated as much fervour as it has triggered antagonistic reactions among the different components of the Australian population. As part of a vivid national discussion, the mythical figures, ideological constructs and political/historical controversies that partake of the “ANZAC myth” have coloured various artistic re-creations and representations of the Diggers’ campaigns during the Great War. The centenary of the Gallipoli landing has been marked by the broadcast of three historical miniseries within six months: Anzac Girls (2014), Deadline Gallipoli (2015) and Gallipoli (2015). In the current period sometimes described as the “second golden age of television”, this paper aims to broadly underline how the main elements of this central episode of the Australian national(ist?) mythology seem to be reinterpreted and nuanced in the context of specific narrative strategies, artistic ambitions and unavoidable tensions between political, creative and economic imperatives. Whether these evocations of the “Aussie fighting spirit“ may prove to be somehow illuminating, if not controversial, it may be interesting to see how they are positioned in terms of national self-representation, especially when analysed in relation to comparable American artistic efforts such as Band of Brothers (2001) and The Pacific (2010).
Keywords: ANZAC myth; national/ist self-representation; Australia TV series: WWI centennial.

Hervé Cantero is professeur agrégé d'anglais (junior lecturer) at the Université de Rouen and working with the ERIAC research team (http://eriac.univ-rouen.fr/), as part of the HPML doctorate school (http://ed558-hmpl.normandie-univ.fr/). He trained at the Université de Rouen, Normandie (France), completed a Ph.D in Australian literature in 2011 at the University of Western Australia, and in 2014 was awarded a Doctorate of English Studies for his French thesis on Robert Drewe's and Tim Winton’s works presented in Rouen. His general field of research is national mythologies and self-representations in English-speaking countries, with a specific interest in the evolution of war narratives. http://www.univ-rouen.fr/version-francaise/outils/m-cantero-herve-196387.kjsp http://www.sscs.arts.uwa.edu.au/research/postgrad-research-profiles?profile/1/id/1793 https://fr.linkedin.com/pub/herve-cantero/43/993/507

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Copland, Stephen (artist/ Director of MasA Museum)

“Migration as Art Museum (MasA)! !”

Abstract: In the 21st century UNESCO identified three needs for the international community.!! The first was to acknowledge the contributions made by migrants to their host societies; the diversity and wealth of the origin cultures and; the right to a dual belonging.!! The second was to include and integrate and to foster the sense of belonging; enable the communities to feel an integral part of the nation; find common ground and contribute to a national identity.!! And the third was to build awareness and educate on the events that induced individuals – and refugees in particular - to leave their land, thus developing empathy among the host population. More generally, deconstruct stereotypes on immigration.!! This paper combines the autobiographical and historical in an interdisciplinary creative approach to UNESCO’s identified needs. Migration as Art combines years of knowledge from many disciplines to articulate the complexity of migration.!! Migration as Art is concerned with the communication of and the struggle for socially and culturally disempowered communities. In a global era of asylum seekers and boat people MasA is probing global attitudes on border protection and the fear of the other.!! The paper reveals a visual guide to a single minded and sustained body of work by an artist who brings a world of heritage and migration to the viewer as a powerful message to the how to live and see the world.!! “Perhaps it is time for the social scientists to face the more complex representation of reality that an artistic sensibility yields” Nikos Papastergiadis, The Turbulence of Migration (2000).

Keywords: Unesco international community values; art; migration.

!!Dr Stephen Copland is presently a visiting Academic at the College of Fine Art and Design, University of Sharjah, United Arab Emirates.!! He earned a Master of Fine Arts, University of
New South Wales and a Doctor of Creative Arts, University of Wollongong. Stephen has lectured at Universities in Australia, Europe and America. Of Scottish, Cuban, Lebanese, background his art has focused on the themes of transcultural identity, heritage, diaspora and human rights. Since 1986 he has had 33 solo exhibitions, including exhibitions in museums in Cuba, New Zealand, Slovakia, Austria, Italy and Lebanon. His most recent project is MasA, Migration as Art Museum.

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Ekstam, Jane (Østfold University College, Halden, Norway)


Abstract: A.S. Patric’s extraordinarily powerful, award-winning novel brings the Balkan Wars to Australia. Black Rock White City explores what it means to be displaced, to have a name that one’s colleagues cannot pronounce, and to be a refugee who is not black, brown or Asian. What are the damages of war? What is it like to be socially: isolated in suburbia? Using a mixture of realism and fable, Patric’s novel provides a vision of the Australian human rights culture that is replete with flaws. The novel’s powerful prose, combined with deft poetry, not only reveals but also celebrates the tight link between language and identity. Novels have a unique ability to make the human experience personal, understandable and unforgettable. Through literature we learn that losing one’s past can also mean losing one’s future. What can the suburbs of Melbourne offer immigrants who have fled war, lost their children, and in addition, belong to the ‘wrong’ class? Through the lives of Jovan and Suzana Brakosevic, Patric provides some uncomfortable answers. ‘So much of what happens, shouldn’t happen’, Jovan reflects. And how can such events ever be understood by those who have never experienced them? After all, as Jovan observes in relation to a first-generation Australian co-worker, if you have not ‘seen hate turn to fire, free-floating and exploding throughout a city, and then materialising again into a blistered red monster more real than any creature children imagine in night-time terrors’, you cannot empathise. This, however, is exactly what you can do through literature (Suzanne Keen. Empathy and the Novel. Oxford: Oxford University Press 2010).

Keywords: refugees; Balkan; suburbia; Australian human rights culture; A.S. Patric’s Black Rock White City (2015).

Jane Ekstam (PhD) is Professor of English at Østfold University College, Halden, Norway. She specialises in nineteenth-century British literature, emigrant literature, detective fiction, and academic writing in English. She is a member of the editorial board for a number of international journals. Her current project focuses on the creation and role of empathy in detective fiction.

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Elder, Catriona (University of Sydney)

“Orphans”, labour, states and belonging: assessing contemporary apologies about mid-twentieth century child migration programmes

Abstract: In November 2009 and then in February 2010 the Australian government followed by the United Kingdom government offered apologies to people who had been sent from Britain, Malta, Ireland to Australia as child migrants in the early to mid-20th century. Though the programme was couched in terms of benevolence, when the national apologies were delivered the two prime ministers were emphatic in their declaration of the immorality of the migration. The apology is a now familiar technique of governments, NGOs and companies for dealing with wrongdoing in the past (Celermajer 2009, Gibney et al. 2008) and this paper draws on this performance in order to consider the links between European/British and Australian understandings of migration, belonging and the state. Whilst recognising that the practice of moving children around from family to family and institution to institution was not exceptional (Cunningham 2000) it is suggested in this paper that an exploration of this practice as meaningful can extend our understanding of the (colonial) relationship between a European centre and an Antipodean periphery, and the role of children in the development of that relationship. We hypothesize that the expulsion of children from the centre and the absorption of these same bodies into dominion and antipodean colonial nations reflected, but also continues to shape, the ways in which these nations understood the relations between race, class, family, care and citizenship. The key question considered is how does a mutual contrition for a trade in children consolidate or change the postcolonial) relationship between imperial centres and peripheries?

Keywords: child removal policies; formal apology; imperial centre vs. periphery.

Associate Professor Catriona Elder is a scholar of Australian Studies who thinks about Australia in an international context. Located at the University of Sydney, her work is based around intercultural exchange. She focuses on issues of cultural difference, for example: Indigeneity and reconciliation, immigration and racism. Current research projects are related to Indigenous wellbeing in relation to national inclusion and exclusion and work on mixed-race families in Australia. Elder is also the co-convenor of an International Indigenous Research Network exploring issues of ethics and collaborative research.

Fontanals, David (University of Barcelona)

“The place of the nation in Stefan Zweig’s project for a frontierless and cosmopolitan Europe”

Abstract: In the second decade of the twenty-first century Europe, in a context characterized by an increasing feeling of insecurity and powerlessness—especially when facing global concerns—Europe is largely misunderstood and questioned by its citizens and, as a consequence, at the mercy of a rising trend of populism and nationalism. When we take a
closer look at both pro and anti-European discourses, we always bump into the same (apparently) irresoluble problem, that is, how to reconcile the plural and diverse reality of Europe's nations and cultures with the construction of a common enterprise, of a post-national narrative. Contrary to what has been argued by some politicians and thinkers, Europe and the nation should not be necessarily seen as competing and mutually exclusive projects for the best “imagined community” but, instead, as two coexisting and parallel realities. According to George Steiner, at the core of the idea of Europe lies a paradox, namely, the fact that its rich and diverse legacy – created after centuries of cohabitation – is both its most precious treasure and its most persistent threat. In the process of redefining Europe, and in order to try to crack this riddle, I think it is worth looking back at those voices that imagined Europe before the beginning of the integration process; voices that focused not so much on the politics or the economy, but on the symbolic, cultural and identity spheres. In this paper I will analyze Stefan Zweig’s European project, developed at a time – the interwar period – when the nation started to show symptoms of its limitations as a collective identity. Based on the (problematic) notion of the “United States of Europe”, the Austrian writer defends an idea of Europe as a “spiritual” – as opposed to geographical – entity, that is, not (only) as a supranational reality but also as a space of dialogue and negotiation of Europe’s multiple identities; an idea of Europe based on the defense of freedom, tolerance and common understanding.

Keywords: Stefan Zweig; Austria; European identity; post-nationalism; globalization.

David Fontanals is a historian, philologist and PhD candidate at the Research Center Theory, Gender, Sexuality ADHUC of the University of Barcelona. He is also the beneficiary of a three-year scholarship to write his doctoral dissertation and to train as a teacher and researcher at the English Department (UB). Focused on the figure and work of the Austrian writer and intellectual Stefan Zweig (1881-1942), his thesis sustains the need to rethink Zweig as a committed writer and a relentless intellectual devoted to freedom, tolerance, pacifism and the common understanding of Europe’s nations; a project that underlies most of his work and a legacy that can help us face the problems and difficulties of life in the 21st century.

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Froud, Mark (independent scholar)

“The child lost in place and time”

Children are at the forefront of many of the narratives surrounding national and international conflicts in recent years. This paper explores connecting attitudes towards children in the colonial and post-colonial world through analysis of two novels by the Australian author Zana Fraillon: *No Stars to Wish On* and *The Bone Sparrow*. Both novels are written for and about children: the former based on the experiences of the ‘Forgotten Australians’ harshly treated in institutional care during the twentieth century, the latter a representation of the lives of refugees in an Australian detention centre in the current day.
Both novels use mythic imagery to offer hope of imaginative escape and transformation. The comparison of children’s lives in different eras reveals an ongoing chain of the mistreatment and removal of the child from society. With reference to state supported practices such as Child Migration and the ‘Stolen Generations’, I will discuss the absenting of children from society. Josephine McDonagh argues that the motif of child murder in eighteenth and nineteenth century culture often represents conflicting notions of nationhood, involving a microcosm of colonial violence simultaneous with forgetting that this violence is intrinsic to the building of the nation. Peter Pierce argues that the figure of the lost child in white settler Australian culture represents anxiety about their separation from ‘home’ countries. I will discuss the centrality of the figure of the lost child within such narratives of absence and anxiety, transgressing borders of time and place.

**Keywords:** Zana Fraillon; child narratives; ‘Forgotten Australians’; refugee children; child migration; Stolen generations; nationalist symbolism.

**Mark Froud** obtained his Doctorate through the University of the West of England and his Masters of Research at Bath Spa University. His publications include essays in *The Tapestry of the Creative Word in Anglophone Literatures* (Forum 2013) and *Another life = Une autre vie* (Collection ‘Horizons Anglophones’, Presses Universitaires de la Mediterranee 2012). He is currently an independent scholar. His first monograph, entitled *The Lost Child in Literature and Culture*, is soon to be published by Palgrave Macmillan.

**Fulcher, Dominique** (University of Barcelona)

“Dystopian Diasporas: The Turner Diaries and the White Supremacist Identity of the United States”

**Abstract.** This paper examines William Luther Pierce’s premier novel, *The Turner Diaries*, regarding the white supremacist nation building project of the United States. Comparing the United States’ short, yet violent history to the themes in Pierce’s work, among them interracial warfare and genocide, it argues that the author’s dystopian vision is far from an anomaly, but rather mirrors the violence of the US nation building project. As such, it expresses the primal desires of white American identity, whose conceptualisation of white supremacy has a long and embedded history in the western intellectual cannon, metamorphosing throughout the centuries but yet to disappear. The election of America’s latest populist president Donald J Trump as well as contemporary manifestations of violent white supremacy show that the ethos behind Pierce’s violent dystopian novel is ever present, and continues to manipulate American culture.

**Keywords:** The Turner Diaries; white supremacy; dystopia; US nation building; Donald Trump.

**Dominique Fulcher** is an instructor of French and Francophone studies in Houston, Texas. Her research interests include critical race studies, postcolonial studies, nationalism,
intersectional feminism, the decolonizing capacity of pedagogy, and the representation of black female iconography in popular culture. Dominique looks forward completing her PhD with a focus race, gender, and sexuality.

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Gadzina, Tomasz (University of Opole, Poland)

“The Spectres of the (Imperial) Past: From the National Self-Definition to (Global) Xenophobia. The Case of Australia and Eastern Europe” (with Ryszard W. Wolny)

Abstract: In the era of globalisation, internationalisation of trade, economic exchange, scholarly cooperation and the apparently wide-spread conviction that all the people share the same earth, there come to surface the voices of national egoisms, self-interests and xenophobia. The European Union, the political and economic body which is supposed to speak in one voice in the face of the hegemony of the United States and the rising ambitions of Russia and China worldwide, has been sharply divided on the issue of its migrant policy. The authors of this paper are formulating a thesis that what we are now witnessing in Eastern Europe is the resurrection of the spectres of both the former Empire (Austria and Hungary) and the regional ambitions to self-stance based on the glorious 17th-century past (Poland and Lithuania). It is a mockery that in Poland there come to prominence the opinions, also of blatant Christian politicians at power, proposing to adopt Australian migration policy in its extreme version only (reversing the boat people to other territories), showing little understanding of the Vatican's official line, apparently in the defence of European Christian values. The aim of this paper is, therefore, to explore the path Australia travelled from the period of national self-definition in the early 20thcentury through white Australia and yellow peril policy in the mid-century to eventually set an example for some Eastern European politicians in the early 21st century of tackling the problem of boat people. Attention will also be paid to the ideological problem of religious clashes between Christianity and Islam and the threat of “islamisation” of Europe.

Keywords: European immigrant policy; fear of islamisation; Australian offshore refugee policy; imperial revival; regional self-rule; Central and Eastern Europe.

Tomasz Gadzina has written his Ph.D. dissertation on Tim Winton’s fiction and his interests largely concentrate on Australian literature. He published several articles and chapters on contemporary Australia fiction, both at home and abroad, and is currently completing his first full-length book to come out in Peter Lang, Frankfurt, in 2018. Dr Gadzina works as Adjunct Professor at Institute of English and American Studies, University of Opole, Poland.

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Gilbert, Helen (University of Tokyo; Royal Holloway University of London)

“Indigenous Theatres of War and Remembrance in Contemporary Europe”
Abstract: This presentation examines recent performance-based ‘memory work’ developed by Maori and Aboriginal Australians to commemorate their communities’ contributions to WW1 and WW2 and explore the legacies of those conflicts in political, social and cultural terms. Indigenous recruits enlisted in these wars in disproportionately high numbers, despite various racialised prohibitions against their participation and often with tragic consequences for their families and communities. With the flowering of Aboriginal and Maori arts over the last few decades, this history has been interpreted in original, profound and creative ways, potentially yielding rich insights into international dimensions of the wars’ legacies and how they intersect with (ambivalent) narratives of global dispersal, homecoming and belonging in other societies. I will briefly discuss examples of theatre, film and memorial ceremonies to explore how indigenous arts broach nationalism while also situating war heritage as a fundamentally international set of practices constructed and contested across borders and between cultures. The main focus texts are Black Diggers (2014) by Tom Wright and Wesley Enoch, and Strange Resting Places (2007) by Rob Mokaraka and Paolo Rotondo. My approach to the thorny issue of nationalism touches on theoretical debates about migration, ethnicity, citizenship and, not least, Europe itself as an evolving geopolitical idea in which Australia and New Zealand have ongoing stakes.

Keywords: WWI and WWII commemoration; Maori and Aboriginal Australian recruits; war legacies; theatre, film; ceremony.

Helen Gilbert, Professor of Theatre at Royal Holloway University of London, is author/editor of several wide-ranging books in postcolonial theatre and performance studies, including the open access volume, In the Balance: Indigeneity, Performance, Globalization (2017). She recently completed a fellowship at the Rachel Carson Centre for Environment and Society in Munich, supported by a Humboldt Prize, and is currently the visiting Chair of Australian Studies at the University of Tokyo for the 2017/18 academic year.

Haag, Oliver (Center for Transcultural Studies, Vienna)

“Diversity as a Trans-Nationalist Argument”

Abstract: National narratives build on complex mechanisms of exclusion and inclusion. Early twentieth century nationalisms were highly exclusive projects. Racialised identity categories entailed the fantasy of equality that promised to overcome socioeconomic divisions. Yet, especially in the aftermath of fascism, and partly spurred by the civil rights movements, diversity became an increasingly visible reality. Particular states reacted with different policies to what is often dubbed challenges of diversity – including multiculturalism, integration and ‘diversity management’. The increasing awareness of diversity has evoked ideas of a post-national age, an era of European unification and globalisation that suggests a certain extent of global commonalities. Particular core values became reinterpreted as transnational and thereby construed as antithesis to an
“uncivilised” Other. This narrative has led to the paradox of some nationalist parties (such as the Alternative für Deutschland) to castigate “alien” cultures as misogynist, homophobic, and ableist. In short, diversity has increasingly been hijacked by nationalist rhetoric and used as a means to construe Otherness.

This paper explores the construction of national unity through diversity by analysing two recent case studies from Germany and Australia (the TV campaign ‘You are Germany’ and the Australia Day lamb advertisement). Both examples, I try to argue, rest on highly similar mechanisms of forging unity through diversity and, while trying to hearken back to the national, appear to lack in substantial uniqueness. Both campaigns are characterised by what I would call transnational nationalism.

Keywords: in/exclusionary nationalism; post-national diversity; Otherness; globalisation; Germany; Australia; media campaigns; ‘transnational nationalism’.

Oliver Haag is Senior Research Fellow at the Center for Transcultural Studies, Vienna. Oliver has co-edited a book on ego-histoire and Indigenous Studies, Ngapartji Ngapartji: Reciprocal Engagement (Australian National University Press, 2014). His book on ‘Cultural Narratives of Race in the German Empire’ was published by Berghahn Books in 2017. With Eva Schandevijl he has completed a special issue of National Identities (Routledge). Oliver’s scholarship has appeared, among others, in Continuum, Aboriginal History and the Journal of New Zealand Studies. He is co-editor of the bilingual Australian Studies Journal (Zeitschrift für Australienstudien).

Hansen, David (Australian National University)

“Only connect: Chunder Loo, Monga Khan and Australia’s fugitive Indians”

Abstract: Since 2016, street artist Peter Drew has been plastering the walls of Australian cities and towns with posters featuring a 1916 photograph of a Punjabi immigrant above the text: ‘AUSSIE’. Drew has declared he wants ‘to turn Monga Khan into an AUSSIE FOLK HERO and, in doing so, use mythology to embrace our neglected histories and expand Australia’s identity.’

The popular success of this campaign recalls another heroic projection of a south Asian Australian, dating from around the time of Monga Khan’s portrait. Beginning in 1909, the Sydney firm of Blyth and Platt conducted an advertising campaign for their ‘Cobra’ brand shoe polish in the pages of The Bulletin. Featuring the fictional character ‘Chunder Loo from Akim Foo’ and his two companions, a koala and a Jack Russell terrier, the advertisements combine doggerel verse by Ernest O’Ferrall with drawings by Lionel Lindsay, in a rambling, picaresque narrative.
Chunder Loo and his friends travel to London and then, with the advent of the Great War they fight, both at Gallipoli and on the Western Front. Like Monga Khan, Chunder Loo stands as an unlikely lightning rod for ideas of Australianness in the early 20th century. The complex semiotics of the Cobra advertisements incorporate ideas of race and nation, the British Empire and the White Australia Policy, bush masculinity and urban suffragism, home and away. They illustrate the complexities and contradictions of the Australian national imaginary in the early 20th century, and anticipate the paradoxical identity politics of the contemporary settler state.

**Keywords**: early Australian ID; Indian Aussies; media campaigns; racism; White Australia Policy; gender.

David Hansen has worked as a regional gallery director, a State museum curator, a newspaper critic and an art auction house researcher and specialist; in 2014 he was appointed Associate Professor at the Centre for Art History and Art Theory at the Australian National University. With over 35 years’ experience in the visual arts and museums sector, Dr Hansen has curated more than 80 exhibitions, while his writings on art have been widely published in newspapers, magazines, scholarly journals, catalogues and books. His latest publication is *Dempsey’s People: a folio of British street portraits 1824-1844* (Canberra: National Portrait Gallery, 2017).

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Hauthal, Janine (Vrije Universiteit Brussel, Belgium)

“Europe in the Australasian Settler Imagination: Uses of Reading in *Mister Pip* and *Sorry*”

**Abstract**: In the run-up to the 2016 ‘Brexit’ referendum, it was argued that the EU prevented Britain from resuming a stronger role in the Commonwealth. Foregrounding the commonalities of political system and cultural heritage between Britain and its former settler colonies, ‘Brexit’ campaigners implicitly evoked the image of Britain’s imperial power, which, in turn, prompts the question whether Commonwealth members share this view. Focussing on the Australasian context, the paper takes a particular interest in the literary imagination of Europe and sets out from the assumption that it holds a differently nuanced significance in settler invader cultures than in former colonies of occupation. In settler invader contexts, the relation to a sense of ownership and belonging vis-à-vis Europe on the one hand and vis-à-vis first nations/indigenous peoples on the other is often highly ambiguous. Accordingly, scholars have drawn attention to the particular potential of settler writing because of its opposing allegiances to both the ‘old’ and the ‘new’ world (cf. e.g. Vanden Driesen 308).

While some Australasian responses to Europe such as Christos Tsiolkas’s *Dead Europe* (2005) and Peter Carey’s *Jack Maggs* (1997) have attested to the need to rewrite colonialist constructs of Europe as a source of humanity and civilisation, others have moved away from anti-colonial themes to other, more transnational concerns. The proposed paper explores
and compares two works that belong to the latter strand, namely Lloyd Jones’s *Mister Pip* (2006) and Gail Jones’s *Sorry* (2007). While scholars have already explored the counterdiscursive intertextuality of each novel (cf. Taylor, Herrero, Belleflamme, West-Pavlov), I will concentrate on the uses of (mis-)reading as opposed to rewritings like that of e.g. Carey. My paper has a three-fold focus: To begin with, the novels’ narrative perspectives will be analysed. Both coming-of-age stories deal with trauma and are told in retrospect by a female autodiegetic narrator – one the descendant of white settlers born into the Australian bush, the other living with her single black mother on the island of Bougainville. Secondly, I will explore the novels’ engagement with the English canon. While *Mister Pip* expands on Charles Dickens’s *Great Expectations*, Shakespearean plays and sonnets feature prominently in *Sorry*. I will argue that, in both novels, reading English classics suggests an imagined attachment to Europe that is both enabling and limiting as the often fraught relations between first nations/indigenous people and settlers affect the relationship to Europe. In concluding, I will return to the question whether (or not) imagining Europe in these novels reinforces or refutes claims of a continued connection to the UK as put forward in the recent ‘Brexit’ campaigns.

**Keywords:** Europe; settler culture; Brexit; Commonwealth; uses of reading; intertextuality; trauma; Gail Jones; Sorry; Lloyd Jones; Mister Pip; coming-of-age stories.

**Dr. Janine Hauthal** is Postdoctoral Fellow of the Research Foundation – Flanders at the Vrije Universiteit Brussel (2014-18). Her research and publications focus on metaization across media and genres (especially metadrama), postdramatic theatre (texts), contemporary (Black) British writing, postcolonial theory, and transgeneric/-medial narratology. She is currently completing a monograph on *Britain in Europe: The Emergence of Transnational Discourses in Contemporary British Literature* and preparing a new project concerned with “Europe in the Anglophone Settler Imagination after 1989”.

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**Hearman, Vannessa** (Charles Darwin University, Australia)

“Citizenship, human rights and protection in the case of the 1995 arrival in Australia of a Timorese asylum seeker boat”

**Abstract:** In the early hours of 30 May 1995, eighteen Timorese asylum seekers arrived by boat in Darwin, Northern Australia, having sailed across the Timor Sea for five nights. The arrival of the boat, the Tasi Diak (Good Sea) prompted concerns by Australian and Indonesian governments of a possible wave of asylum seekers from East Timor, and thereby challenging the contention by both governments that Indonesian rule was legitimate and widely accepted in the former Portuguese colony.

This paper provides a historical analysis of Australia’s responses to asylum seekers against the backdrop of its international strategic alliance with Indonesia. It traces the public and legal debates in Australia about the citizenship of the asylum seekers and the status of East
Timor officially as a Portuguese colony, and in turn, Portugal’s response. By examining discussions found in the public domain in Australia, such as in media reporting, opinion pieces, readers’ letters and political cartoons in major Australian dailies, the paper examines how these debates framed the asylum seekers’ rights from the point of view of citizenship and human rights, recognising the increasing convergence of the two rights traditions according to scholarly analyses.

**Keywords:** human rights; citizenship; East Timor; Indonesia; asylum seekers.

**Dr Vannessa Hearman,** (vannessa.hearman@cdu.edu.au) is lecturer in Indonesian Studies at Charles Darwin University, Australia. She is researching the arrival in Australia of a 1995 East Timorese asylum seeker boat, and more broadly, asylum seeking as a form of political action in the case of East Timor. Her research on the legacies of authoritarian rule in Indonesia, particularly the 1965-66 anti-communist killings, has been published in book chapters and academic journals, such as Critical Asian Studies, Indonesia and South East Asia Research.

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**Holden Rønning, Anne** (University of Bergen, Norway)

“Reflections on Nationalism and Cultural Disparity”

**Abstract:** Do we as Inez Baranay writes in *Coolabah* 21, 2017 all live in a transcultural space, that “allows an openness to the reception, integration, negotiation, and permeation of other cultures, languages, worldview” (Dagnino), and where borders are no longer confining? The issue of nationalism has been central to many critics from George Bernard Shaw in *Crib for Home Rulers*, to Trotsky who in an interview a week before the Russian Revolution stated: “national independence is no longer enough. Economic evolution demands the abolition of boundaries. ... Only a European union can bring peace to the world”, cited in Reed (1919). More recently Rushdie’s imaginary homelands and Benedict Anderson’s imagined communities query the whole notion of the nation state.

The focus of this paper is twofold: first to draw some parallels to the historical approach to nationalism and to compare it with what is happening today. In the nineteenth century emigration to America and Australia/New Zealand was at a peak, people searching for a better life. The concept of mother country, which plays an important part in nationalism, influenced the idea of Australianness for many decades. Has contemporary multiculturalism in Australia and New Zealand moved away from this to a transcultural stance? Secondly, I will discuss some strategies to address cultural disparity, which often lies at the heart of nationalist movements. Among others, literature is a valuable tool for understanding the rise of nationalism and the geopolitical situation, disseminating alternative models.

**Keywords:** old and new nationalism; Australianess; transculturality; literature; cultural difference; multiculturalism.
Anne Holden Rønning is associate professor emerita at the University of Bergen, Norway. She has published many articles on women’s literature and postcolonial writing especially from Australia and New Zealand. Her publications include Dialoguing on Genres (2001: with Ulf Lie), Identities and Masks: Colonial and Postcolonial Studies (2001: with Jakob Lothe, and Peter Young) and Readings of the Particular: The Postcolonial in the Postnational (2007: with Lene Johannessen), and a book on a New Zealand writer "For Was I not Born Here?" Identity and Culture in the Work of Yvonne du Fresne (2010)

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Horakova, Martina (Masaryk University, Czech Republic)

“Memoirs of Settler (National) Belonging: Tim Winton’s Island Home and Kim Mahood’s Position Doubtful”

Abstract: In the presentation I will compare and contrast two recently published ‘landscape memoirs’—Island Home (2015) by Tim Winton and Position Doubtful (2016) by Kim Mahood—from the perspective of how they portray personal and national belonging. Firstly, they will be contextualized within the tradition of what Gillian Whitlock calls the “white intellectual memoir”—a response to the increased publication of ‘Black testimonies’ since the 1990s—which has established certain recurrent tropes (e.g. settler spatial anxiety, a recognition of one’s whiteness, an encounter with indigeneity, affinity with Australian wilderness, etc.). It will be then shown how both texts emphasize geography and poetics of the country as the main coordinates for outlining ways in which the quintessential landscape shapes people’s identities as Australians. Finally I will argue that although Winton’s and Mahood’s narratives share a number of common themes, such as their love of (outback) landscapes, appreciation of its aesthetics, uneasiness about the troubling history of frontier violence, and environmentalist concerns, they communicate different sensibilities: Winton’s text, a love letter to Western Australian land- and seascape as well as a lament over urban Australia’s wealth at the expense of environmental degradation, seems to be saying that for settler Australians to reach a mature sense of belonging (as people and a nation) they need to stop exploiting the land as ‘territory’ and develop a responsible and caring relationship to it as a ‘country.’ Mahood’s text, deeply anchored in the history of race relations, offers a more ambivalent and less resolved account of ways of settler belonging: it does not shy away from thematizing vulnerability and anxiety of the precarious settler presence in the Australian outback, showing that it is the recognition of the ancient culture and its sustainable presence in the land, rather than the landscape per se, that may ensure a rewarding sense of national belonging.

Keywords: landscape memoirs; Tim Winton’s Island Home (2015); Kim Mahood’s Position Doubtful (2016); personal belonging; national belonging; senses of ‘country’.

Martina Horakova is Assistant Professor in the English Department at Masaryk University, Czech Republic. She’s the author of Inscribing Difference and Resistance: Indigenous
Women’s Personal Non-fiction and Life Writing in Australia and North America (2017) and has published in the areas of Indigenous literature in Australia and Canada, women’s life writing and contemporary Australian literature. Her current project examines Australian memoirs of settler belonging.

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Humphreys, Sheridan (King’s College London)

“Absence in historical drama: the screenwriter, the historian, Warrulan and Eyre”

Abstract: In this presentation I will explore some of the questions encountered while researching and creating an original dramatic screenplay based on the forgotten stories of the Indigenous Australian children who were brought to England in the settler colonial period, 1800-1840. My research examines the explorer and administrator Edward John Eyre (his diaries, biographical accounts by Hume, Dutton and Hall) and Warrulan the son of Tenberry, who accompanied Eyre to England (recent research by Henderson) and looks at how their lives might inform a story. These questions include: How do you create characters that are missing from history? How do you research a character who comes from a culture that does not have a written history tradition? How do you make a character without agency into a hero/heroine? And they lead to a consideration of how writers can impact diversity on screen and how ethnicity can be explored, rather than ignored, in historical drama set in the colonial era.

Non-white protagonists are rare in historical movies and historical TV drama. Historical drama is a big budget genre that is popular with audiences and is important in shaping the national narrative. Diversity on screen and on stage is one of the most important issues for the British (and other national) film, television and theatre industries, yet the Indigenous stories of the settler colonial era are rarely, if ever, seen on screen.

Keywords: Indigenous Australian children in England; colonial period; Edward John Eyre; Warrulan; historical drama; screen diversity.

Sheridan Humphreys is a PhD student in the Menzies Centre for Australian Studies and Department of English at King’s College London. She has an MA Screenwriting from London College of Communication, and a BA in Art History from the University of Sydney. She is interested in creative writing, particularly the genre of historical drama. Her PhD is practice-led, writing a feature length dramatic screenplay. Her research about the absence of Indigenous Australian protagonists in historical drama and the public engagement intervention she has designed to address this has implications for industry-wide concerns with roles for Black and non-white actors. At King’s she has taught on the undergraduate modules Australian Literature and Film (English), Writing London (English), Ideas of Nation (Comparative Literature) and devised the seminar Screenwriting for Dentists (Clinical Humanities, School of Dentistry). In 2015 she was awarded one of 11 CLASH Public Engagement Fellowships to work with the Cultural Institute at King’s to set up a public
engagement project called History and Empire on Screen, Writing the Non-White Protagonist. This is a writers’ group that meets regularly at The Groucho Club in London and at each meeting there is a talk from an academy researcher about discovering hidden histories. The result is that there are eight original screenplays currently underway, all historical dramas set in Britain and all with non-white protagonists. This is a unique project that directly addresses the issue of diversity on screen from a writer-led position. Her research profile can be found here, http://www.kcl.ac.uk/artshums/ahri/centres/menzies/people/Studprof/humphreys.aspx

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Idle, Helen (King’s College London)

“Where are you from? Ego-histoire, visual art and responsibility”

Abstract: In 2015 June Oscar AO noted the Thames River in London as a site that facilitated the collision of intellectual traditions from opposite sides of the planet. A collision of the British with her Bunuba, and other Aboriginal and Torres Strait Island, ways-of-knowing which are grounded in 60,000 years of enduring civilisations. Oscar invited us to consider the world from an Indigenous standpoint and orientated Europe as the ‘other’ from the other side of the world. Guided by June Oscar, this paper considers the agency of artworks as they travel to Europe and afford viewers here the opportunity to engage with the collision of two different knowledge systems. It proposes this moment as a potential to explore senses of belonging both to particular place and to the planet. Considering visual art as a site of knowledge production not centred on the European tradition, may bring fresh thinking about our place and responsibility to this particular moment in history. Artworks from Aboriginal and Torres Strait Island artists exhibited in Europe invite the viewer into a reciprocal relationship and to re-orientate. There is, I suggest, a moral responsibility to respond in kind to this invitation. To that end this paper offers an experimental response to viewing visual art which uses art writing and ego-histoire to consider ways for this non-Indigenous scholar to renegotiate ways of knowing and being in the world. The paper extends my 2017 doctoral thesis ‘Where are you from? The exhibition of Indigenous Australian art in Europe 2011-2014’.

Keywords: Aboriginal and Torres Strait Island art in Europe; Europe as Other; ontologies; belonging; ego-histoire.

Helen Idle has a PhD in Australian Studies by King’s College London 2017 and a MA Visual Culture (Distinction) by the University of Westminster 2005. Helen is a Research Associate at the Menzies Centre for Australian Studies, King’s College London. She contributed a chapter to Castejon, Cole, Haag & Hughes, Ngapartji, Ngapartji. In turn, In turn: Ego-histoire, Europe and Indigenous Australia (ANU Press, 2014); has published in Meanjin (73:3, 2014) and was co-editor of a special edition of Australian Studies Journal on Australian Art (7, 2015).

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Imperial, Miranda (University of Cambridge, UK)

“Nationalism and Its Discontents: The Persistence and Challenges to Nationalism in the Era of Globalization”

Abstract: This paper aims at addressing the pervasive presence and vigour of nationalism in the current stage of globalization. The ever-new challenges to the nation state from different fronts and the progressive consolidation of transnational movements and organizations elicits simultaneously that we are both far from an era of globalised uniformity and also that nationalistic ties and sentiments remain very alive throughout the entire world.

Nationalism’s scope and extent is unparalleled by any modern ideology. Despite being discussed in the news or around us only when crises arise (both for pro-independence movements, like the Scottish or Catalan, or for nations without a state of their own, like the Kurds), we find that nationalism pervades every single facet of our lives, unbeknownst. It is even more all-encompassing than the concept of democracy – for every state of the world has elements of nationalism within, yet not every state comes close to a representative democratic order. Through the examination of nationalism’s attributes, mainly, its banality and inconspicuous character, the institutions that uphold it, and the role of ethnic groups in further establishing it, we come to see that it is now as important as ever, and that, rather than undergoing a revival in present days, it has always been relevant. Its “chameleon-like ability” (Smith 1995, 13) to adapt and transform to fit people’s needs of national identification, life organisation and of building human relations sees to nationalism still being relevant for humanity for years to come.

In this paper, I will try to reflect upon the persistence of nationalism and its exposure to trials and challenges posed by new concepts of community arising from the social media, and transnational movements – such as the “indignados,” “Occupy Wall Street” or the Environmental Green Movement.

Keywords: nationalism; globalisation; democracy; transnationalism; Indignados; Occupy Wall Street; Environmental Green Movement.

Miranda Imperial is currently studying at University of Cambridge and writing her undergraduate dissertation in Human, Social and Political Sciences. She has participated as an undergraduate researcher at the South Asian Feminist Activist Archive (University of Wisconsin-Madison). Her article “The Relics of Authoritarianism – Spain’s Turbulent Transition” has appeared in Silverstreet, the U. of Cambridge HSPS undergraduate research journal. Her interests centre at the intersection of Social and Political Theory and Gender Studies.
Jensen, Lars (Roskilde University, Denmark)

“Speaking to Nations. Stan Grant’s Talking to My Country and its repercussions for critiques of, and enabling other discourses about, nationhood in Australia and Europe”

Abstract: The ebbs and flows, which typically influences not just rhetoric around, but also how we think through nationalism, suggest nationalism is somehow at the core the same ‘thing’. But is it really? What connects the rise of nationalism in Australia in the 1880s, to the nationalism of the First and Second World Wars, to the myopic white assimilationist nationalism of the 1950s, to the multicultural liberal tolerance nationalism of the 1970s and 1980s, to the rise of Howard’s belligerent nationalism in the 00s and to the current form of neurotic-epidemic nationalism? And how does sentiment that drives the dominant discourse sit with other sentiments that are either completely different or counter-discursive formations? Nationalism in these years is clearly an extremely gut-attitudinal way of establishing self-contented exclusivist discourses that happily juggernauts its way across alternative discourses with even less consideration than other forms of nationalism. Yet, in the overt focus on its damaging effects are we not also belittling the many efforts at countering nationalism.

What a question... and how to go about answering it. Comparative considerations of the contemporary discourses surrounding refugees and migrancy in Australia and Europe (since this is what we are invited to do by the organisers), and how the deconstruction of such discourses might lead to more constructive ways of speaking through nation, might offer a way. I think Stan Grant’s book, Talking to My Country, through its combination of incisive criticism and insistence on constructive nation-(re)building offers an interesting launching pad. I am hoping to use Grant’s nation-rebuilding project to suggest ways that could open up similar spaces in equally exclusivist, the-nation-is-white-places in Europe. I am awareGrant has just published another book on the subject...

Keywords: re/building nationalism; national identity; refugees & migrants; Stan Grant; Talking to My Country.

Lars Jensen is Associate Professor at Cultural Encounters, Roskilde University. He has worked postcolonially in Australian Studies for a few decades and has in the recent decade become interested in the concept of postcolonial Europe and accompanying theory fields of whiteness, critical race and decolonial studies. His most recent work in this field is the co-edited volume, Postcolonial Europe: Comparative Reflections after the Empires (2017), and a forthcoming monograph, Postcolonial Denmark: Nation Narration in a Crisis-Ridden Europe.

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Jubelin, Narelle

“Reflections on Mies van der Rohe’s German pavilion built for the 1929 World Fair in Barcelona.”
Abstract pending.

Narelle Jubelin (born in 1960 in Sydney, Australia) is a major Australian artist living and working in Madrid since 1996. This particular path has led her to establish a strong relation with Spain while addressing issues related to Australian history and culture. She is famous for her petit-point renditions of heavily charged photographs that allow her to explore historical lines that interconnect location and history. She is interested in the way objects travel and translate. Thus, every detail in her work is important; the display, the frame and the site, including the journeys the work itself makes, which accrue meaning with each new display. Her technique slows down the process of assimilating the image through the intricate work of sewing and a display that forces the spectator to engage with the intimacy of scale.


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Katea, Haider (Bangor University, UK)

“Mobilizing words to the battlefield: A Critical analysis of American and Iraqi political discourse on the War on Terror”

Abstract: History has recorded innumerable occasions where political leaders mobilized words to the battlefield to fight a war, for example Alexander’s speeches to his soldiers, and the Speeches of JF Kennedy and FD Roosevelt during the Second World War. The most recent examples are the speeches of various political figures on the War on Terror due to the rising threat of terrorism. The concept of War on Terror has received a considerable academic interest in the last decade. However, most of these interests have focused upon western discourses. It is against this backdrop that the present study presents a critical analysis of how persuasion has been produced, received and discursively realized in ‘call-to-arms’ speeches in two different socio-political contexts. This aim can be met with the help of four contemporary examples of ‘call-to-arms’ speeches against terror in highly formalized institutional genres: congressional speeches, anniversary speeches and conference speeches. The study examines four specific speeches: two by American presidents, namely, George W. Bush and Barack Obama, and two by Iraqi Prime Ministers, Nouri Al-Maliki and Haider Al-Abadi. The Discourse Historical Approach (DHA) is used as a framework for analyzing these speeches in relation to five discursive strategies namely nomination, predication, argumentation, perspectivization and the strategies of
intensification/mitigation. The analysis will show and discuss how the speakers frame their argumentations by utilizing the DHA’s strategies as meaningful categories for convincing people of the moral virtue of war so they will support it.

**Keywords:** War on Terror; call-to-arms speeches; USA; Iraq; Discourse Historical Approach (DHA); rhetoric.

Haider Katea is an Iraqi national, and PhD scholar in the school of Linguistics and English Language, Bangor University, UK. His research interests include persuasion in call to arms discourses. He is a faculty member of Thi-Qar University in Iraq and he completed his MA degree in Linguistics and English Language, University of Baghdad, Iraq.

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Kennedy, Claire (Griffith University)

“Technological Modernity and the Italian Condition: Francesco de Pinedo’s 1925 flight from Europe to Australia” (co-signed by Mark Clayton and Christopher Lee)

**Abstract:** Francesco de Pinedo (1890-1933) was an Italian aviator whose record breaking 1925 flight from Italy to Japan in a Savoia S-16ter was routed via Australia. This paper arises from a project which aims to produce a scholarly translation of that diary and a museum exhibition of the visit. In this paper we will concentrate on the Australian sections of the diary and focus on what de Pinedo’s reception as an Italian Modern in White Australia, and his response to the condition of the Italian migrant there, tells us about the racial aspirations of technological modernity between the wars.

**Keywords:** Francesco de Pinedo; aviation; technological modernity; race, Italian migrancy to Australia; whiteness.

Christopher Lee is a professor of English at Griffith University. He has published widely on postcolonial and Australian literary culture and has a special interest in the social and political purchase of Australian cultural mythologies. His most recent book is an edited collection of essays and interviews entitled *Trauma and Public Memory* with Jane Goodall (Palgrave) and his study of the work of Roger McDonald is to be published later in 2018 by Cambria Press. He is currently repatriating the work of Frank Hurley among the villages of the Gulf region in Papua New Guinea and reappraising the diaries of the Italian aviator Francesco de Pinedo’s.

Claire Kennedy’s principal research area is language teaching methodologies, and she has a particular interest in the application of computer-based technology to language learning and teaching. She is currently involved in experimenting with wikis and blogs to extend students’ opportunities for reading and writing practice outside class and for building a sense of community in language classes. She is also investigating the implications of CALL for language students’ motivation. A second area in which she has recently begun to work is that
of sociolinguistics, and in particular the language repertoires of first, second and third generation Italians in Australia.

**Mark Clayton** has held curatorial and conservation positions with the National Library of Australia, the Australian War Memorial, the Powerhouse Museum, and Museum Victoria. He has also been a Director of several regional art, social history and technology museums in Australia and in New Zealand. He has an abiding research interest in matters aeronautical, and was working as General Manager of Recreational Aviation Australia before joining the Queensland Museum’s Social History team in mid-2014.

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**Klein, Dorothee** (University of Stuttgart, Germany)

“The Nation as Transnation in Alexis Wright’s *The Swan Book*”

The pervasiveness of global swan mythology in Alexis Wright’s much acclaimed novel *The Swan Book* (2013) as well as its portrayal of various forms of displacement foregrounds its global dimension. Set in the future, the novel depicts an Australia that witnesses the effects of climate change and flows of refugees, the continuous suppression of Aboriginal people, but also the first Aboriginal president. A sovereign, Aboriginal nation coexists with Aboriginal detention camps and boundaries are constantly crossed and challenged. This configuration of the national and the global raises some interesting questions: How may discourses of Aboriginal sovereignty be linked to notions of global migration and the sharing of cultures and stories? What subject positions are created in this context? And how does the global interact with the local, especially with Aboriginal notions of Country? This paper argues that we can read the Australian nation in *The Swan Book* in terms of Bill Ashcroft’s theory of “transnation”. Transnation breaks up the connection of nation and state and instead highlights pluralism and migratory movements within a nation. According to Ashcroft, the in-betweenness of the transnation and its inherent mobility has a utopian dimension in that it imagines a world in which boundaries are disrupted, binaries of the national self and other are broken down, and national or cultural affiliations are superseded. The Swan Book explores the potential of the transnation to overcome binary divisions and points towards what Jean-Luc Nancy calls co-existence, or the sharing of the world, while at the same time foregrounding the importance of Aboriginal sovereignty.

**Keywords**: Alexis Wright; The Swan Book; Indigenous Australia; climatic dystopia; transnation.

**Dorothee Klein** is a research assistant in the English Department at the University of Stuttgart (Germany). She studied English, history, and Catholic theology at the Universities of Freiburg and Melbourne. Currently, she is working on a PhD thesis on relationality in contemporary Aboriginal fiction. Her research interests include Aboriginal Australian literatures, Australian cultural studies, postcolonial theory, and narratology. She has published an article on Doris Pilkington’s *Follow the Rabbit-Proof Fence* and one on Alexis Wright’s *The Swan Book*. 
Forms part of the panel “Nation and Transnation in Indigenous Narratives” with Geoff Rodoreda, University of Stuttgart, Germany; Jan Alber, RWTH Aachen University, Germany; and Dorothee Klein, University of Stuttgart, Germany.

Panel abstract: The Australian nation-state’s contemporary paranoia about porous borders and about securing the nation from everything inter-nation, has coincided with increasing discussion among indigenous writers and thinkers about new forms of internal nationhood – or Aboriginal sovereignty. Aboriginal novelists are taking a lead in this discussion and debate. They are imagining new arrangements and practices of nation and transnation that directly challenge the hegemony – or the “assumed ‘territorial integrity’” (Watson) – of the Australian nation-state. This panel seeks to investigate ideas of internal nationhood, identity within Aboriginal nations, transnation and sovereignty in a range of contemporary indigenous writings.

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Lee, Christopher (Griffith University)

“Convict Settlement, Colonial Industry and the Arts of Invasion in Roger McDonald’s The Ballad of Desmond Kale”

Abstract: Roger McDonald’s seventh novel The Ballad of Desmond Kale (2005) blends conventions from eighteenth and nineteenth century literary forms to recast historical themes now contested in the public sphere. The novel reimagines the origins of a pastoral industry in the convict settlement of New South Wales in the early nineteenth century. The realisation that the Spanish Merino Sheep could be bred to thrive in a dry, seemingly inhospitable continent offered an industry and a culture that might transform a daunting colonial outpost into a prosperous, new society. It also served the novelist with a set of images, symbols, and metaphors for social change, cultural adaptation, and colonial invasion.

Desmond Kale comprises a bricolage of conventions drawn from populist forms such as melodrama, fable, romance, popular adventure and the ballad. In this paper, for the sake of one point of entry among many, I want to read it primarily as a melodramatic incantation of the convict narrative and the pastoral romance. The object of history is viewed from various perspectives by seeding the conventions of one form beside those of another. The narrator persists with his interest in the postcolonial well-being of his characters and that elusive mode of being is understood as a hard-won poietic awareness of their place in a compromised, difficult, but nevertheless inspiring environment.

Keywords: Australian Literature; Roger McDonald; Spain; early settlement.

Christopher Lee is a Professor of English at Griffith University. He has published widely on postcolonial and Australian literary culture and has a special interest in the social and political purchase of Australian cultural mythologies. His most recent book is an edited
collection of essays and interviews entitled *Trauma and Public Memory* with Jane Goodall (Palgrave) and his study of the work of Roger McDonald is to be published later in the year by Cambria Press. He is currently repatriating the work of Frank Hurley among the villages of the Gulf region in Papua New Guinea and reappraising the diaries of the Italian aviator Francesco de Pinedo.

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**Lencznarowicz, Jan** *(Jagiellonian University, Kraków, Poland)*

“The vehement voice of the South”. Daniel Deniehy's vision of Australia

**Abstract**: In the 1850s and early 1860s Daniel Deniehy pursued a brilliant albeit erratic literary and political career. In his many capacities as a critic, essayist, editor, lawyer and a member of the NSW Legislative Assembly he entered into political and cultural debates in NSW and to a lesser extent in Victoria, invariably representing a radical and democratic views. Among his interventions into colonial politics, Deniehy, a native-born son of convict parents, supported John Dunmore Lang’s Australian League and called for the political independence of the Australian colonies. He helped to kill William Charles Wentworth’s project of a conservative constitution for NSW, deriding it as an attempt at creating “a bunyip aristocracy”. He also co-authored the radical Robertson Land Acts. Deniehy edited *The Southern Cross* and *The Victorian*, and contributed to *The Empire, Goulburn Herald, Freeman’s Journal, Sydney Morning Herald* and other papers.

Drawing on Deniehy's parliamentary and other speeches as well as on his numerous articles in the colonial press, the proposed paper analyses his views on Australian colonial society and the form it should take in the future. It focuses on his vision of Australia as a republican, democratic and independent country. In addition, the paper traces Deniehy’s intellectual and political inspirations and points to his influence on the further development of nationalistic ideology and rhetoric in colonial Australia and his place in the genealogy of antipodean nationalist traditions.

**Keywords**: Daniel Deniehy; NSW and Victoria politics; Australian League; Australian independence; nationalism.

**Jan Lencznarowicz**, Ph.D. is an associate professor at the Institute for American Studies and Polish Diaspora, Jagiellonian University, Kraków. His main areas of research are: Polish political emigration in 20th century, Polish ethnic group in Australia, history of Australia and political myths and nationalism in modern history. He is the author of the books: *Jałta. W kręgu mitów założycielskich polskiej emigracji politycznej po II wojnie światowej. 1944-1956*, [Yalta as the Foundation Myth of the Polish Political Emigration 1944-1956], Kraków 2009; *Australia, Warszawa 2005; Prasa i społeczność polska w Australii. 1928-1980*, [The Polish Press and Polish Community in Australia. 1928-1980], Kraków 1994. His publications include numerous articles in Polish and in English.
Leroy, Matthew (Vienna University, Austria)

“No Kangaroos in Austria and No Refugees in Australia. A comparison of refugee discourses in Austria and Australia.”

Abstract: The recent refugee crisis in Europe has pushed typically right-wing ideas for treating asylum seekers towards the political centre. In Austria, the Austrian People’s Party (ÖVP) has called for an “Australian solution” to the influx of asylum seekers from the Middle East, Central Asia and Africa – a policy once solely supported by the extreme right-wing FPÖ (Freedom Party of Austria). My paper will look at the similarities and differences in how asylum seekers are discussed in Austria and Australia, the differing demographic makeup of the asylum seekers as well as how the dialectical relationship between the ‘Other’ and ‘Us’ plays out in regards to asylum seekers and ideas of nationality and belonging in both countries. In Australia, media coverage consistently portrays asylum seekers as a threat to the nation requiring quarantine and isolation. In comparison, asylum seekers in Austria are seen as the foreign ‘Other’ living among ‘Us’. In Australia, asylum seekers are rarely identifiable in media coverage. Those who arrive by boat are sent to distant Pacific islands with no contact with the Australian population. In Austria, however, asylum seekers are usually reported committing crimes or as part of articles describing the immense costs included in teaching them German and ‘values’. My paper discusses not only the spatial influences on asylum seeker discourse in Europe and Australia, but also the different underlying ideas of nationality that are based either on blood or values.

Keywords: asylum seekers; Austria; Australia; national ID; definitions of nationality.

Matthew Leroy was born in Sydney, Australia and in 2005 moved to Europe where he lives with his family in Vienna. After learning German, he completed an undergraduate degree in Communication Sciences and then studied Anglophone Literatures and Cultures at Vienna University where he now teaches. His fields of interest are violence in media and culture, migration, literature and cultural studies with a particular interest in Australian studies. He is currently working on his PhD dissertation entitled “Illegal or Inhumane? A Frame Analysis of Australian Print Media Representations Concerning Asylum Seekers from 2001-2014.”

Li, Jingyan (Harbin Institute of Technology, China)

“Reflections on the Home Song Stories: a Lefebvrean framework”

Abstract: The Home Song Stories by Tony Ayres is an Australian film about the tragic migration experience of a Chinese single mother and her two children from China to Australia. This paper examines the book in two ways. Drawing on Lefebvre’s (1991) conceptual triad of social space, the three concepts of perceived space, conceived space and
lived space are used to investigate how the social space participates in the mother’s life, and how different factors join to cause her personal disillusionment and eventually her death. It is argued that when the three spaces are in conflict, it is likely to generate catastrophe. In other words, the conflict between the individual and the society contained in different social spaces that are irreconcilable gives rise to tragedy. To enrich Lefebvre’s triad, the author argues that the nature and trajectories of social space production may vary and fluctuate, thereby causing disaster. Ultimately, the paper aims to encourage both contestation and celebration of the pivotal 40 years of Australian multicultural development, namely, to bear in mind its history, to take stock of its status quo and to envision its future, all important factors in boosting China-Australia partnerships in the Asian Century.

**Keywords:** *The Home Song Stories; Chinese migration to Australia; tragedy; Lefebvre & social space; Australian multiculturalism.*

**Li, Jingyan** is Professor at the School of Foreign Languages, Harbin Institute of Technology in China, where she is also the Deputy Director of the Australian Studies Centre. She is the Reviewer of Chinese Academic Translation Project of The National Social Science Fund. She receives her Doctorate from the University of Melbourne and also studied short-term in New York University and The Napoli Oriental University. Her research interests include foreign language pedagogy, Australian Studies, intercultural communication, translation studies and American Studies. She has published in English and Chinese in China, Australia, the US, the UK and Germany. She is currently translating a book on Australian history and culture.

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**Mathews, Peter** *(Hanyang University in Seoul, South Korea)*

“Nation and Neighbourliness in the Work of Tim Winton”

**Abstract:** A number of academic articles have recently examined the theme of haunting in Tim Winton’s novel *Cloudstreet* (1991), arguing that the ghosts which appear in the story represent an engagement with Australia’s colonial past, in particular the mistreatment of its Indigenous peoples. The latest of these critics, Michael R. Griffiths, highlights the shortcomings of Winton’s treatment of this theme, contending that Winton’s text might be read as a kind of excuse, in the name of naïveté, for colonial abuses. Given that Nicholas Birns (among others) has noted a new maturity in Winton’s work from *The Turning* (2004) forward, a fresh examination of such themes in Winton’s work is warranted. This essay does so through a reading of the short story ‘Aquifer.’ Examining the story’s treatment of the psychology of guilt and debt, the essay explores how Winton tries to resolve the moral and historical problems he raises in Australian culture through the ethical figure of the ‘neighbour,’ drawn in particular from the biblical parable of the Good Samaritan. By showing the centrality of the ‘neighbour’ to Winton’s work through references to *In the Winter Dark* (1988), *Cloudstreet, Breath* (2009), ‘Aquifer,’ and a newspaper editorial by Winton on the humanitarian treatment of refugees, this paper seeks to provide a new critical window
through which to understand his evolving ideas about Australia as a nation and its problematic relationship to the ethical ideal of neighbourliness.

**Keywords**: Tim Winton; “Aquifer”; neighbourliness; Indigenous peoples; refugees; immigration.

**Peter Mathews** is an Associate Professor of English Literature at Hanyang University in Seoul, South Korea. He received his Ph.D. in Comparative Literature from Monash University in 2002, before relocating to the United States, where he worked as an academic for nearly a decade. Now based in Seoul, his research mainly explores the intersection between literature and ethics. He has published widely in the areas of British and Australian fiction.

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**Meyer, Therese-M. (Martin-Luther-University Halle-Wittenberg, Germany)**

“Revolutions, Religion, and the Castle Hill Rebellion 1804”

**Abstract**: In response to the ultramontane and nationalist takeover of the Irish 1798 rebellion and its aftermath in New South Wales, Australian criticism has insisted on a purely secular analysis of how the transported United Irishmen rebelled at Castle Hill in 1804. While this has brought to the fore the continuities of political revolutionary thought across the hemispheres it has also warped other factors conductive to the rebellion’s spread into the settler population and the involvement of Irish Catholic priests. A multicausal approach is needed, reassessing some of the immediate, political and religious grievances of the convicts. These disturb the current image of the early colony as a haven of enlightened thought, a “social experiment through the making of a new ordered society” (Outram, *Panorama of the Enlightenment*, 313). They delineate the genesis of the Irish convict countermemory of victimization that was to dominate historiography into the 1950s, in immediate miscarriages of justice, a military judiciary, and the absence of habeas corpus in Australia. Yet they also stress the need to consider the impact of the Enlightenment in Australia as a transported English Enlightenment, with its corresponding confessional focus on the Anglican church in fact being conservatively retrograde compared to British contemporaneous motions towards Catholic relief. In turn, this tripartite causality also allows the reassessment of, for instance, an icon of Irish religious martyrdom so far dominated by the discourse of victimization, William Davies’s “Ecce homo” statue.

**Keywords**: Irish 1989 Rebellion (Ireland); Irish Castle Hill Rebellion 1804 (Australia); politics; religion; Irish victimisation; English Enlightenment discourse.

**Therese-M. Meyer** is a lecturer in English Literature at Martin-Luther-University Halle-Wittenberg in Germany. She is the author of *Where Fiction Ends* (2006), an analysis of the textual construction of fictional author identities in Canadian and Australian literary scandals, and the editor of a German edition of Flinder’s journal of the circumnavigation of
Australia. She chaired the German Association of Australian Studies in 2013/14. Her research interests include (post)colonial literatures in English, especially from the Caribbean, Australia, New Zealand and Canada. Her second book project is a genre study of the Australian convict novel.

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**Morrissey, Philip John** (Director of the Aboriginal Humanities Project)

“A post bellum Aboriginality”

**Abstract:** This paper uses personal Indigenous family histories as a contextual base to consider the impact of Irish refugee emigration to Queensland in the nineteenth century. In the wake of violent Aboriginal-coloniser conflict in northern Queensland in the 1880s, Irish refugee immigration, paradoxically, provided a transitive culture for some of the Aboriginal survivors of these conflicts through intermarriage, as well as functioning as a definitive, and irrevocable, second-wave invasion and colonisation of Aboriginal lands. Popular narratives of Aboriginal survival utilise a limited number of representational tropes, often focussing on communal resistance. As an alternative, in this paper I will address, through specific examples, the emergence of a post bellum Aboriginality and Aboriginal refugee class.

**Keywords:** Indigenous family histories; Irish refugee immigration 1880s; Northern Queensland; intermarriage; Aboriginal refugee class.

**Philip Morrissey** is the Director of the Aboriginal Humanities Project and the senior editor of Lionel Fogarty's *Selected Poems 1980-2017*. He has published on Aboriginal literature, sport and cinema.

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**Novosivschei, Claudia** (Babes-Bolyai University Romania)

“Geopolitics and Geopolitics of the Bodies”

**Keywords:** Australia; Japan; foreign policy; World War II; David Malouf’s *The Great World*; Richard Flanagan's *The Narrow Road to the Deep North*

In one of the 2015 Boyer Lectures given by Dr. Michael Fullilove, Executive Director of the Lowy Institute for International Policy, the speaker explains that “unlike the United States (...) Australia has rarely sought to remain aloof from world affairs.” And although “we once restricted non-white immigration and erected high tariff walls to protect our industry from foreign competition (...) for the most part, Australians have looked outwards, not inwards.” The lecture goes on to show the three dimensions in foreign policy that Australia has been following: height (“working with like-minded great powers”), width (participation “in the activities of international institutions”) and depth (“strong relations with the countries
around us, in Asia”). My paper shall pursue one of these directions, depth, but at two different scales, because I contend that just as there is the History of events and the history of individuals, there is also the Geopolitics run by the state and the geopolitics experienced by the individual.

In a 2015 interview, David Malouf was indicating that despite the high speed of technological advances “our relationship to our body and our bodies’ relationship to the world is a lot more primitive still than the rest of what we have created, (...) man is the measure of all things and everything begins and ends in a kind of way with what is within the body’s reach.” What is then the geopolitics of the bodies in relation, say, to Japan? In the late 1950s Australia was already signing a commerce treaty with Japan, a country that, in 2015, Fullilove qualified as “a fellow democracy, a good customer, and a like-minded regional actor”. Yet in 2014, Richard Flanagan won the Man Booker Prize with The Narrow Road to the Deep North, a novel about the despair of Australian POWs in the Japanese death camp. And, more than 20 years before (1991), David Malouf won the Miles Franklin literary award for the novel The Great World, similarly addressing (among others) Australians’ suffering and dying in Japanese camps during WWII.

My paper seeks to create a parallel between the evolution of official Australian-Japanese relations, on the one hand, and how the pace is much slower for individuals, as portrayed in Malouf’s and Flanagan’s novels, on the other. In both novels, the experience of war leads to an interrogation of life’s reality and authenticity in post war times, an inward perspective of the individual running counter to the state’s foreign policy.

Claudia Novosivschei is a PhD student at the Faculty of Letters of Babes-Bolyai University Romania. Her PhD project focuses on Australian literature, especially the fiction of David Malouf and Peter Carey. Member of EACLALS and EASA since 2013, she participated in several international conferences: EACLALS (Innsbruck, 2014), Postcolonial Narrations (Frankfurt, 2014), EASA (Prato, 2014); British and American Studies Conference (Timisoara, 2015), EASA (Liege, 2017), EACLALS (Oviedo, 2017). In 2015 she benefited from a research mobility grant at the University of Kent, UK. Her academic interests are Australian literature, postcolonial studies, American literature, Victorian literature.

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Oró-Piqueras, Maricel (University of Lleida, Spain)

“Identifying mortality as a Human commonality in Julian Barnes’s Pulse”

Abstract: Julian Barnes’s works, both his fictional ones and his essays, are well-known for his closeness to the French language and culture, due to his parents being French teachers. Without negating his Britishness, Barnes has acknowledged in many interviews and in his essays the close connection existing among European cultures and the unescapable clashing of identities in an increasingly globalised world. The main aim of this presentation is to get immersed into Barnes’s peculiar vision of Britishness, his understanding of European
identity and globalisation through a close reading of his last collection of short stories, *Pulse*, published in 2016. In Barnes’s short stories, his characters’ national and cultural identity is tainted by the inescapability of mortality as something shared by any human being. Against this backdrop, irony seems to be the only plausible resource to bring to the surface the intrinsic connection existing among the main human concerns. As Barnes poses in one of his interviews, art and love, together with knowledge, are the only soothing elements in front of the loneliness that being aware of mortality brings with it.

**Keywords:** Julian Barnes; Pulse; globalisation; British ID; European ID; mortality.

**Maricel Oró-Piqueras** is Assistant Professor at the Department of English and Linguistics, University of Lleida (Spain). She is also a member of research group Dedal-lit since it started to work on the representation of fictional images of ageing and old age in 2002. She is currently conducting research on British contemporary writers such as Penelope Lively, Julian Barnes and Deborah Moggach, and on the portrayal of ageing and old age in TV series. She has published her research in journals such as *Journal of Aging Studies* and *Continuum*.

**Ortega Montero, Óscar** (University of Barcelona)

“The Same Dog with a Different Collar: The Neocolonial Feast in Nigeria and Australia”

**Abstract:** Neocolonial practices in Nigeria and Australia continue to affect the ways of living of native peoples. The coercive forces that strangled them in the past evolved towards a more complex global threat: corporativism, clientelism and patronage. *Lords of the Creek* (2015) by the Nigerian writer Tony Nwaka foregrounds the territorial fragmentation and ethnic confrontation in the Delta State that stems not only from the uneven distribution of wealth and resources, but also from the deliberate political inability to put an end to it. Supranational structures and their interest in securing their profitable investments in Nigerian soil predominate over the public interest of the natives as attested in the novel. A similar pattern applies to Martu peoples in Western Australia, who in much the same way also witness how neocolonial exploitation of resources causes deep moral, cultural and economic distress.

The consequences of the neoliberal attacks are most intensively condemning the custodians of those lands to live under extreme poverty and misery caused by the neocolonialist-capitalist engine. In the face of the lack opportunities and the unrelenting growth of globalisation, natives are either compelled to abandon the lands their ancestors have long inhabited or assimilate into the system enforced by neocolonialism. The latter makes the natives problematize their concept of identity, while it also raises awareness on the urgent need to re-imagine power relations. The long-running dispute between natives and corporations over territories and resource ownership suggests, to recall Chinua Achebe’s words, that things are falling apart again.
Keywords: Tony Nwaka’s *Lords of the Creek* (2015); globalisation; neocolonialism; Nigeria; Western Australia; loss of tribal land; indigenous identity; power relations, fragmentation; disintegration.

Óscar Ortega Montero is a part-time Lecturer of Literatures in English at the University of Barcelona. He is also an Associate Lecturer at the Universitat Internacional de Catalunya, where he teaches MFL. He has also worked as a Visiting Assistant Lecturer in Spanish Studies at Reed College in the United States. Óscar holds a BA in English Studies and an MA in Cultural Identities (CRIC). He is currently working on his PhD thesis which focuses on contemporary representations of African cultures on screen. His research interests include African and Caribbean literatures, Postcolonial Theory, Film and Documentary, Geopolitics and Identity Studies.

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**Passaretti, Benedetto** (University of Sydney, Australia)

“A Precarious Community of Feelings: Post-War Europe under Capitalism in Christina Stead’s *The Little Hotel*”

**Abstract:** Australian expatriate Christina Stead (1902-1983) wrote novels set not only in her homeland, but also in England, Europe, and the USA. Her eleventh novel, *The Little Hotel*, rarely examined or translated, written between Switzerland and France in the early 1950s and first published in London and Sydney in 1973, offers a caustic antipodean perspective on post-war Europe and its fragile communitarian identity. Set in a cheap Swiss pension by Lake Geneva in the late 1940s, *The Little Hotel* can be viewed as an allegorical representation of postbellum Europe, bitterly captured in its nationalist fragmentation and moral decline from the detached viewpoint of an Australian writer deeply acquainted with European politics and its undead fascist undercurrents. Assembling a numerous cast, with characters from many nationalities and different social extraction – both hotel guests and hotel workers – Stead creates a fictional ‘community’ which can be described, in Raymond Williams’s phrase, as a “community of relations or feelings”. The paper examines the affective dimension of the novel’s allegorical treatment of Europe by discussing how feelings and personal attachments among characters are often regulated by economic reason dictated by the logic of capital. Reading *The Little Hotel* as a “community of feelings” corrupted and distorted by the forces of late capitalism compels us to read Stead’s novel not only as a lucid critique of post-war Europe, but also as a prescient text on the social and political threats that a prioritizing of money and finance under neoliberalism might pose for the European community of today.

**Keywords:** Christina Stead; *The Little Hotel*; post-war Europe; European ID; late capitalism; neoliberalism.

**Benedetto Passaretti** holds a B.A. (2013) and M.A. (2016) in Modern Languages and Literatures from the University of Udine, Italy. He completed part of his studies at the
universities of St Andrews, Konstanz, Sydney, and Tübingen. He is currently a first-year Ph.D. candidate in the Department of English at the University of Sydney, Australia. Drawing from the field of affect theory, his research explores the place and politics of negative feelings in the post-war fiction of Christina Stead.

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Polak, Iva (University of Zagreb, Croatia)

“The Rover as a “Post-ontological” Australia”

Abstract. David Michôd’s film The Rover (2014) that takes place “ten years after the collapse” as the opening caption suggests, will be analysed with the SF lens of extrapolation and speculation (Suvin) in order to argue that the viewer does not need a “quantum leap of the imagination” (Malmgren) to imagine this space, since The Rover enacts a future past by “looking backward at the imaginary unfolding of the present’s lines of force” (Csicsery-Ronay). Hence, based on travelling theory (Said) which asks whether an idea or theory gains or loses when travelling through space and time, the societal, environmental and economic issues in the film will be analysed against the same issues in empirical Australia, by referring to the policy of multiculturalism and the concept of “fair go”. The proposed analysis will show that the film’s chronotope (Bakhtin) constructs what could be termed “belated multiculturalism” and “fair no go”, as a consequence of the anthropophagic culture of the western world.

Keywords: David Michôd’s The Rover (2014); SF dystopia; multiculturalism; fair go; Australia.

Iva Polak (PhD) is an Assistant Professor in the Department of English, University of Zagreb, Croatia, where she teaches literary theory, Australian literature and film, historical development of literary and film fantasy, and dystopian British fiction. She has published widely in the field, and is the author of a book on the development of Australian Aboriginal fiction (2011). Her most recent publication is a study of Aboriginal SF (Peter Lang, 2017). Her current projects concern humour studies, and contemporary trends in the fantastic.

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Ramos, Fabiane (University of Queensland, Australia)

“Is there a hierarchy of oppressions in Australia?”

Abstract: In her essay “There is no hierarchy of oppressions”, Audre Lorde (1983) affirmed that there is not such a thing as a hierarchy of oppressions. She argued that any kind of
oppression is as cruel as the next and that they do not occur separately from one another but are fundamentally interconnected. I agree with Lorde. Yet, I cannot escape the recurring thought that there is a clear hierarchical distinction in the treatment of refugees who arrive by boat and the ones who arrive on a humanitarian visa by the Australia government. While thinking about this distinction, another layer of complexity appears in my mind: if there were a hierarchy of oppressions where would Indigenous Australians feature? What about an Indigenous person who happens to be a woman? As I ask these questions I wonder about the concept of hierarchies. What happens when we think in terms of hierarchies and what happens when we resist? What does it mean when I speak in terms of hierarchies here?

In this paper, I seek to open-up conversations about these entangled questions while considering the contradictory ways in which Australia, as a colonial nation, interacts with and treats people who do not fit within concepts of 'dominant-white Australia'. My writing is guided by feminist and decolonial thinkers, stories from my recent doctoral research about refugee experiences in Australia as well as my own migrant/settler experiences.

**Keywords:** boat people; refugees; Indigenous Australians; gender; hierarchy of oppression; White Australia.

Fabiane Ramos is an educator who loves to write and ask questions. She has recently completed a PhD thesis at University of Queensland with a project about the migration and educational experiences of refugee-background youth in Australia. She is currently seeking answers to her endless whys. She is also fascinated by Jacarandas. These trees, with beautiful flowers, are the symbol of springtime in her adopted city, Brisbane, Australia. Jacarandas originate from Latin America, her homeland. Jacaranda trees give her a sense of belonging. She connects with this tree that travelled across the seas, searching for a place to call home

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**Rodoreda, Geoff (University of Stuttgart, Germany)**

“Imagining Beyond the “Limited Horizon” of the Nation”

**Abstract:** In a landmark speech in 2003, indigenous legal scholar Irene Watson asserted the freedom to walk, to roam, “to sing and to live with the land of my ancestors” on sovereign Aboriginal land. Speaking at a low point in Aboriginal aspirations for justice, during the ascendency of the no-apology Howard years, Watson yearned for “an Aboriginal voice” that might see “beyond the limited horizon” towards a time and place of sovereignty for indigenous peoples. This paper asserts that Watson’s beautiful, painful lament has been heard. Voices have now emerged in Aboriginal-authored fiction that have begun the work of imagining sovereign place in Australia’s past, present and future. These creative works – by authors like Alexis Wright, Kim Scott, Larissa Behrendt and Melissa Lucashenko – challenge the Australian nation-state’s claims to sovereignty over the continent. These works are being produced at a time of increasing debate about constitutional change, treaties and sovereignty, as well as increasing disaffection with Mabo-based native title land rights and
with the Mabo decision’s denial of indigenous sovereignty. While it would be too reductive and too prescriptive to read these ‘sovereignty narratives’ as mere political programs, as laying out a social and political architecture for Australia’s future, such narratives do remain potentially transformative, because in order for any political reality to eventuate it first has to be imagined.

**Keywords**: Australia; Aboriginal sovereignty; Aboriginal-authored fiction; Mabo decision, white denial.

**Geoff Rodoreda** is a lecturer in the English Department at the University of Stuttgart, Germany. He studied politics, communications and journalism in Sydney, and worked as a journalist for the ABC in Adelaide and Darwin, before moving to Germany in 1996. He re-entered university and completed his PhD in Stuttgart in 2016. It examined discourses of land and history in both indigenous and non-indigenous post-Mabo fiction, and is due to be published soon as *The Mabo Turn in Australian Fiction* (Oxford: Peter Lang).

Forms part of the panel: “Nation and Transnation in Indigenous Narratives” with Geoff Rodoreda, University of Stuttgart, Germany; Jan Alber, RWTH Aachen University, Germany; and Dorothee Klein, University of Stuttgart, Germany

**Panel abstract**: The Australian nation-state’s contemporary paranoia about porous borders and about securing the nation from everything inter-nation, has coincided with increasing discussion among indigenous writers and thinkers about new forms of internal nationhood – or Aboriginal sovereignty. Aboriginal novelists are taking a lead in this discussion and debate. They are imagining new arrangements and practices of nation and transnation that directly challenge the hegemony – or the “assumed ‘territorial integrity’” (Watson) – of the Australian nation-state. This panel seeks to investigate ideas of internal nationhood, identity within Aboriginal nations, transnation and sovereignty in a range of contemporary indigenous writings.

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**Rousell, David** (Manchester Metropolitan University, UK)

“Qualities of Life: What matters for Australian university students in an age of climate change?”

**Abstract**: This paper draws on a series of pedagogical experimentations undertaken with Australian university students as part of the States and Territories project (2013-2016). The project worked to re-imagine university learning environments in response to accelerating environmental change, and involved the construction of interactive artworks and locative media interfaces across the campus of a regional university in Northern NSW. Over the course of the States and Territories project, I also reconfigured units of study in the arts, humanities, and sciences in response to climate change, among other critical social and environmental issues associated with the Anthropocene epoch. In this paper I focus on how
Australian students in different disciplinary fields responded to the issue of climate change through these interventions, including students studying the visual arts, media studies, engineering, education, and ecology. By analysing a series of videos, animations, artworks, and photographs created in collaboration with the student participants, I highlight the heterogeneous ‘qualities of life’ that the students envision for political ecologies comprising human and nonhuman agencies. As theorised through Alfred North Whitehead’s speculative philosophy of organism, these empirical examples are used to formulate a concept of ‘quality of life’ that is relational, processual, and more than human in nature. I conclude that such responses to climate change cannot be reduced to a set of fixed terms or proscriptions for action, but should proceed through a speculative process of ethical experimentation in the pursuit of unforeseen openings, materializations, and potentialities for emerging ‘qualities of life’. Further, I suggest ways that such collaborative experiments can have a transformative effect on the structural and institutional contexts of the learning environments in which they take place.

**Keywords:** Australia; environmental change; university teaching and learning; curriculum adaptation; political ecologies; Alfred North Whitehead’s speculative theory of organism.

**David Rousell** is Research Fellow in the Centre for Biosocial Research at Manchester Metropolitan University. He is currently working with a team of interdisciplinary researchers and practitioners in the development of experimental research initiatives spanning the arts, humanities, and sciences. David’s recent research and artistic practice has focused on creating multi-sensory and immersive cartographies of learning environments that are responsive to the changing material conditions of contemporary life. David has exhibited his artwork in galleries, museums, and public spaces around the world, and his research has been published in international journals and books, including the International Journal of Qualitative Studies in Education and Multi-Disciplinary Research in the Arts. He is currently co-editing a book section entitled ‘Ecological Aesthetics and the Learning Environment’ for the forthcoming International Handbook on Childhood|Nature Research (Springer).

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**Royo-Grasa, M. Pilar** (University of Zaragoza, Spain)

“Meeting the remnants in Gail Jones’s *A Guide to Berlin* (2015)”

**Abstract:** The current refugee crisis has reinforced the existence of restrictive national borders in this apparently evermore globally connected world. As Agier (2011) argues, the terrestrial globe may be divided into two spaces: a mirage-like space where everybody appears to live together peacefully; and another space where “the world’s Remnants” live and are kept away. Agier refers to the thousands of refugees who seek asylum in other countries and end up being trapped in camps as “Remnants”. Yet, as the world-wide media coverage of events demonstrates there are times at which these Remnants enter that mirage-like space, and unsettle its status quo. Examples of this are the 2002 refugees’ hunger-strike
at the Australian Woomera detention camp, the 2011 drowning of hundreds of refugees in Lampedusa or the 2012-2014 Oranienplatz Occupation in Berlin. These brought to light both the injustices refugees suffer and the western world’s complicit participation in them.

The main aim of this paper will be to explore how Gail Jones’s novel *A Guide to Berlin* (2015) criticizes contemporary European and Australian border policies and calls for the creation of a network of solidarity in which temporal, national and class borders may be transgressed. For this purpose, and bearing in mind De Certeau’s examination of spatial practices in *The Practice of Everyday Life* (1984), the paper will analyze and discuss the meaning and function of some of the thematic and symbolic connections that may be established between the main characters in Gail Jones’s novel and the anonymous remnant characters whom the Australian character encounters on her walks and tram rides across Berlin.

**Keywords**: refugees; Woomera hunger strike; Lampedusa drowning; Oranienplatz Occupation; injustice; Gail Jones’s *A Guide to Berlin*; De Certeau.

M. Pilar Royo-Grasa is Lecturer at the Department of English and German Philology of the University of Zaragoza. In June 2015, she obtained the PhD in “English Studies” after defending with honours the PhD thesis entitled: “A Study on the Representation of Trauma in Gail Jones’s Black Mirror (2002), Sixty Lights (2004) and Sorry (2007).” She has been a Visiting Scholar at the Universities of New South Wales and Northampton and delivered many papers on contemporary narrative in English at several international conferences. She has published articles on Australian and contemporary literature in international peer-reviewed academic journals. Her main research interests are contemporary Australian fiction, trauma, ethics and postcolonial studies.

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Russo, Katherine E. (Università degli Studi di Napoli “L’Orientale”, Italy)

“Speculating About the Future: Right-wing Populism and Refugees in European and Australian Online News Discourse”

**Abstract**: The paper focusses on the ‘discourse of the future’ in order to draw some conclusions on the current representation of refugees in European and Australian newspaper reports (Fairclough 1995; Reisigl and Wodak 2001; Talbot 2007). Speculations about the future are one of the most prominent outcomes of the emergence of ‘new long journalism’ i.e. the shift from the reporting of the details of events to the analysis of the importance of those events. Yet speculations about the future and media oracles may not be incidental but central to ethics and ‘cosmopolitics’ as the potential trigger of racism and/or solidarity (Thrift 2004). Particularly when the speculation level is high, it may provide a fertile ground for “media spinning, scaring the public, creating solidarity, and diverting attention” (Neiger 2007). In the case of right-wing populism, apocalyptic speculations about future events are often employed in reports about refugees, who have become a feared scapegoat that is blamed for threatening or damaging society (Wodak 2015: 1-2).
Based on the premise that the power of media discourse lies in the repetition and incremental effect of images and language patterns, which may be closely examined to reveal presuppositions, cultural stereotypes and ideological inferences in discourse (Stubbs 2001), the paper closely enquires into the circulation of populist ‘discourses about the future’ across transnational borders. The paper draws on findings in Corpus and Critical Discourse Analysis in order to compare speculations about the future in a corpus of Australian and European online news reports on refugees (2004-2017). The comparison will hopefully provide significant insights on how news discourse shapes translocal social knowledge, scripts and repertoires and creates translocal audiences.

**Keywords**: refugees; media representation; dystopias; scapegoat-ism; populist discourse; corpus analysis; critical discourse analysis;

**Katherine E. Russo**, PhD University of New South Wales (Sydney), is a Tenure Track Lecturer/Researcher at the University of Naples “L’Orientale”. She has published articles on Post-colonial, Whiteness and Gender Studies, Audiovisual/Translation Studies, and Media Discourse. She is the author of *Practices of Proximity: The Appropriation of English in Australian Indigenous Literature* (2010), which won the ESSE Book Award for Junior Scholars in 2012, and of *Global English, Transnational Flows: Australia and New Zealand in Translation* (2012). She has been a member of the Management Committee of the European Programme - COST Action IS1101 “Climate change and migration: knowledge, law and policy, and theory” and has participated as a researcher in several European Projects (Tempus Project – TETRAI and the Erasmus + Project SBATEYL).

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**Ryan, John** (Southern Cross School of Distance Education, Australia)

“Colonial landscapes and folded spaces: statues, dates, inscriptions and Australian identity”

**Abstract**: Several recent and volatile debates in Australian public culture have centred on the ways that British colonial tradition continues to shape national identity, making history ‘a hymn to whiteness’ as journalist Stan Grant puts it.

The call to change the date of Australia Day from January 26th (a date synonymous with European invasion) is one key instance where populists whose antipathy to ‘ambivalence, complexity and pluralism’ have resisted nuanced and rational arguments. This paper will focus on the Change the Date campaign as well as a second site of contest. Namely the important arguments concerning public statues of explorers from the colonial era. These omnipresent bronzes are everywhere: in parks, outside hospitals, at the junctions of streets, and, in any number of memorials to symbolically claim Australia as a land ‘discovered’ by Britain. Thus their continued presence empties the national imaginary of its own indigenous people.
This paper draws on detournament theory and suggests that artists such as Greek Australian performance poet Luka Lesson and the vigorous satire of political cartoonist, First Dog on the Moon, may offer a third space outside the cultural and historical borders of nationalism.

**Keywords:** British colonial tradition; national ID, Australia Day; Change the Date campaign; colonial public statues; Indigenous Australia; detournement theory.

**John Ryan** is Head of English at Southern Cross Distance Education School, NSW. He has published widely in the field of human rights education, most recently, “Peacebuilding education: enabling human rights and social justice through cultural studies pedagogy” with Baden Offord. In 2011 he was a member of the NSW Higher School Certificate English Exam Committee.

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**Schwegler Castañer, Astrid** (University of the Balearic Islands, Spain)

“From Indigestion to Halal Certification: Migration and Food In/tolerance in the Construction of Australia’s National Identity”

**Abstract:** Food is a core necessity of existence that regulates social interactions and mediates transcultural encounters derived from different types of human movements ranging from colonialism, and economically or politically-motivated migration to tourism. Food as a tangible mediator is then tightly linked to the construction and representation of individual and communal identities as well as the perception of the other. Indeed, foodways in every culture “inculcat[e] eaters with a deep-seated (corporeal) […] hierarchy within their social group and over against other groups” (Xu 2007, 4). For that reason, stories of migrations are interwoven with the dissemination and evolution of foodways. The analysis of the migrants’ as well as the host society’s relationship to food can help enlighten shifts in ideologies. This paper will explore the evolution of Australia’s immigration through its connection to food.

I will analyse how food has been used to conceptualise Australia’s national identity and multicultural ideology in relation to the processes of acceptance and rejection of the migrant others. My analysis will start from the arrival of British settlers and their adaptation to the local resources and trading of foods as well as their first contact with Asia (Santich 2012). I will then examine how the White Australian Policy exacerbated the rejection of Asian immigrants through the trope of indigestion (Edwards et al. 2000) and the establishment of national foods such as the barbecue (Wells 2013). Finally, I will consider the impact of the diversity of post-WW2 immigrants and of the adoption of the official policy of multiculturalism. Special attention will be paid to the use of food as a signifier of acceptance (Gunew 1999) and to the different crises that multiculturalism has undergone such as the halal certification controversy and its link to Islamophobia (Poynting and Noble 2003).
Keywords: Food, Australian national ID; multiculturalism; White Australia Policy.

Astrid Schwegler Castañer has a BA degree in English Philology and an MA degree in Modern Languages and Literatures from the University of the Balearic Islands, where she is an associate lecturer in English Studies. She is currently working on her PhD thesis on the topic of culinary discourses and multiculturalism in Asian-Australian writing.

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Sheckels, Theodore F. (Randolph-Macon College, USA)

“John Marsden’s Series for Adolescent Readers: Depicting and Reflecting on “The Other” and Colonization”

Abstract: Australian author John Marsden’s novels are read by both adolescent and adult readers. His “Tomorrow” series (seven books) tells of an invasion of Australia by Asian “others”; his follow-up “Ellie’s Chronicles” (three books) tells of living in a post-invasion Australia partitioned between Australians and these Asian “others.” In the first series, teenagers form a guerilla force attacking (in increasingly outrageous ways) the enemy. As the action progresses, the central character often reflects on how the Asian invasion is like that by the Anglo-Irish colonists centuries before. The ten books, then, offer—to readers young and old—an Australian “take” on the threatening “other”; they also play with the idea of colonizing by flipping the idea about.

Initial responses, in the press and in scholarship, to Marsden’s work labeled it xenophobic, racist. As I have argued elsewhere (in Antipodes), the label may not fit. A careful reading suggests that Marsden is more exploring the ideas—from different perspectives—than offering a right-wing opinion. In fact, Marsden’s text for artist Shaun Tan’s “The Rabbits” suggests strongly that Marsden’s opinion is more left than right.

One cannot be certain what meaning Marsden’s readers, especially his young ones, make. They may see only the surface. Thus, the proposed paper explores this surface: how the ten books seem to present the threatening “other”; how the ten books seem to present the possibility of colonization and the reality of co-occupation, assuming these interpretations represent the prevailing Australian view. Then, the proposed paper explores how Marsden interrogates this prevailing view.

Keywords: John Marsden’s Tomorrow series & Ellie’s Chronicles; dystopia; Asian invasion; post-invasion division.

Theodore F. Sheckels (Ph.D., Pennsylvania State University—1979) is Professor of English and Communication Studies at Randolph-Macon College in Virginia in the US. Former president of AAALS, he is the author of more than ten books and numerous essays. A book on Australian film, Celluloid Heroes Down Under (2002), and essays on director Peter Weir, film adaptations of Peter Carey fiction, and Australian novelists Richard Flanagan and John
Marsden are most relevant to EASA. His most recent book-length projects are *The Political in Margaret Atwood’s Fiction* (2012), *Communication Centers* (2015), and *Public Places* (2016).

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**Stafford, Annabel** (University of Technology Sydney, Australia)

“‘Am I to bother about treating them at all?’[1] The strange case of the hospital for bare life”

**Abstract:** At the turn of the twentieth century, when theories of racial difference and hierarchy were widespread, a newly formed Australian state banned migrants under the explicitly racist White Australia Policy and stripped indigenous Australians of the protections and rights that citizens enjoyed. The fostering of the lives of (white) citizens through schemes such as child endowment and welfare went hand in hand with the removal of indigenous Australians from families, their subjection to forced medical exams, and their segregation in reserves and institutions[2]. This history can be understood through Giorgio Agamben’s theory that state power is founded not on a pact between equals, but rather on the state’s ability to designate who or what is “bare life”. That is, the nation-state establishes and maintains itself by defining what it is not (the state of nature that preceded its establishment) and what it does not cover (bare life). And yet this “bare life” cannot simply be understood as a lack of citizenship. That which is designated “bare life” is not protected by the state, and yet is completely subject to the state. It is, as Agamben puts it, tethered to the state in a relationship of abandonment[3].

Using the case of a small “native” hospital built in the far north of Western Australia in 1937, I will explore the liminal space in which Aboriginal people moved in a newly established Australia. I will argue that this hospital can be understood as what Agamben calls a “camp”, that is, a permanent state of exception in which bare life is confronted by unlimited state power. As such, to paraphrase Suvendrini Perera, the Wyndham Native Hospital can test the “claims of the human” and can inform a contemporary understanding of Australian detention centres and other spaces of exception.

**Keywords:** Giorgio Agamben’s ‘bare life’; Australian ID; Aboriginal exclusion; non-White immigrant exclusion; White Australia Policy.

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Annabel Stafford is currently completing a Doctorate of Creative Arts (UTS) for which she is writing a novel and a dissertation about the impact of eugenic thought on indigenous Australians in the first half of the 20th century. Prior to my Doctorate (for which she received two scholarships), she completed a Master of Creative Arts (also under scholarship) and Master of Arts in International Communication. She has worked full-time as a journalist and have taught Feature Writing and Creative Non-Fiction at the University of Technology Sydney (UTS).

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Stegemann, Luke (independent scholar and writer)

“Art and the construction of national identities”

Abstract: As the twentieth century began, Australia and Spain approached nationhood from opposite directions. Over the previous century, Australia had made an ambitious transition from penal colony to federated nation; Spain meanwhile had made the transition from Empire back to nation, its place in the world shrinking after four centuries of exhausting conquest and rule. These apparently opposite paths in national fortune can be traced revealingly through the fine art of each nation, and the way that medium served as a surface upon which both desires and ambitions, and lamentations for past glories, were inscribed. The visual manifestation of the changing nature of national identity not only tells us much about where both countries had come from, but also where both were headed: in many respects, clues to contemporary manifestations of nationalism can be found in these nineteenth century constructions.

These two distinct but complementary narratives of nationalism become even more relevant when we consider how, in the latter half of the twentieth century and the early twenty-first, these narratives of national identity have been broken down, delegitimised and re-understood. Forces that represent multiplicity over centralising unity – globalisation, multiculturalism and postmodernism (plus in Australia’s case, Indigeneity, and in Spain’s case, democracy) – have all led to a re-write of these earlier constructions, while at the same
time the very surface of the art work and its possible subjects have radically splintered to reflect the diverse modernity of each nation.


**Keywords:** national de/reconstruction; visual art; globalization; multiculturalism; postmodernism; Indigeneity; democracy;

**Luke Stegemann** is a writer, editor, translator and former media business manager. He has spent nearly three decades living between Europe and Australia. He is most recently the author of *The Beautiful Obscure: Australian Pathways through the Cultural History of Spain*. He currently lives in rural Queensland where he teaches media, film and television.

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**Thorne, Melissa** (University of Queensland, Australia)

“Australia as fuel for dreams and destruction in Christos Tsiolkas' *Barracuda*”

**Abstract:** Christos Tsiolkas interrogates conflicting mythologized notions of Australia in his 2013 novel, *Barracuda*. His protagonist Danny Kelly’s teenage desire to win Olympic gold for Australia does not stem from national pride, but rather from an all-consuming compulsion to be the best. When this dream crumbles, Australian exhilaration around the Sydney Olympics fills Danny with shame, jealousy and anger at his own failings. Willed on by the mounting mantra ‘Aussie Aussie Aussie, Oi Oi Oi’, Danny commits an act of alcohol-fuelled violence during the Opening Ceremony which forms the crux of Tsiolkas’ story.

While previous academic studies of *Barracuda* have focused on its representation of class, this paper will examine more closely the contrasting ways in which Australia is depicted in the novel. For example, some Scottish characters perceive Australia as far away and insular, whereas some Australian characters see its society as hypocritical and prejudiced. In Danny’s case, Australia is, above all, home. These different perspectives engage with contemporary debates about Australian identity on a national and transnational level.

Danny’s changing relationship with Australia is crucial to the development of his character and reconciliation with his past. However, international blurbs of contemporary Australian novels, including *Barracuda*, often remove references to Australia. The critical and commercial success of *Barracuda*, its television adaptation and its precursor, *The Slap* (2008), influence the international perception and visibility of Australian literature. This paper will consider the impact of Tsiolkas’ probing of modern Australia on a global mainstream audience.

**Keywords:** Christos Tsiolkas’s *Barracuda*; national ID; global mainstream perception.
Melissa Thorne is a Master of Philosophy Candidate in the School of Communication and Arts at the University of Queensland. Her thesis will consider the promotion, interpretation and reception of contemporary Australian literature in the United Kingdom. Melissa previously studied at Brasenose College, Oxford, graduating in 2016 with a Bachelor of Arts (Honours) in English and French.

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Van Geffen, Vince (independent scholar and painter)

“Characteristics of Dutch art. Are there any?”

Abstract: Is there a common factor that identifies certain art as Dutch art? If so, how does that fact relate to the fact that many Dutch artists have crossed the border to work abroad?

Keywords: Dutch art, character, migration, influences

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Winstanley, Laura (University of Barcelona, Spain)

“The (re)-emergence of South African nationalism in Kopano Matlwa’s Period Pain”

Abstract: Nationalism in South Africa and the doctrine of non-racialism favoured by the post-apartheid government were intended to bind South Africans together through a common identity, an identity rooted not in the old racial divisions but membership in a multi-racial democracy known as the rainbow nation. Attempts at post-apartheid nation building however, did not successfully address the structural inequalities left over from apartheid. Not only have these internal socio-economic divisions persisted but the search for cohesion under a national identity opened the door to the kind of xenophobic, anti-immigrant nationalism that appears to be on the rise throughout the world. Outsiders, rather than the new empowered multi-racial ruling elite, are blamed for the country’s problems as national identity increasingly trumps membership in other social categories such as class.

The works of Kopano Matlwa are crucial for understanding nationalism and its complex implications in South Africa today. Matlwa is among a new generation of authors challenging what it means to write South Africa. Critical response to post-apartheid South African literature like Matlwa’s has been limited at best. South African literary commentary is still largely focused on established white-male apartheid-era authors. This paper looks at Matlwa’s latest novel Period Pain and the way in which it illustrates the rise in xenophobic, nationalistic violence towards immigrants, which has troubled South Africa over the past decade. She does this in the context of the still existent framework of White nationalism, and the troubling results of the transition period colour-blindness. Her novel reflects both the
emergence of new nationalisms, and the re-emergence of old nationalisms which never fully disappeared.

**Keywords:** South Africa; Kopano Matlwa; post-apartheid; xenophobia; nationalism

Laura Winstanley is a scholar of post-colonial literature with a focus on post-apartheid South African literature. Her work centres on issues of memory and identity. She holds a B.A in English Language and Literature and a Masters degree in English Studies. Currently, she is researching a doctoral thesis on post-memory in South Africa working with literature published in South Africa since 2005.

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Wolny, Ryszard W. (University of Opole, Poland)

“The Spectres of the (Imperial) Past: From the National Self-Definition to (Global) Xenophobia. The Case of Australia and Eastern Europe” (with Tomasz Gadzina)

**Abstract:** In the era of globalisation, internationalisation of trade, economic exchange, scholarly cooperation and the apparently wide-spread conviction that all the people share the same earth, there come to surface the voices of national egoisms, self-interests and xenophobia. The European Union, the political and economic body which is supposed to speak in one voice in the face of the hegemony of the United States and the rising ambitions of Russia and China worldwide, has been sharply divided on the issue of its migrant policy. The authors of this paper are formulating a thesis that what we are now witnessing in Eastern Europe is the resurrection of the spectres of both the former Empire (Austria and Hungary) and the regional ambitions to self-stance based on the glorious 17th-century past (Poland and Lithuania). It is a mockery that in Poland there come to prominence the opinions, also of blatant Christian politicians at power, proposing to adopt Australian migration policy in its extreme version only (reversing the boat people to other territories), showing little understanding of the Vatican’s official line, apparently in the defence of European Christian values. The aim of this paper is, therefore, to explore the path Australia travelled from the period of national self-definition in the early 20th century through white Australia and yellow peril policy in the mid-century to eventually set an example for some Eastern European politicians in the early 21st century of tackling the problem of boat people. Attention will also be paid to the ideological problem of religious clashes between Christianity and Islam and the threat of “islamisation” of Europe.

**Keywords:** European immigrant policy; fear of islamisation; Australian offshore refugee policy; imperial revival; regional self-rule; Central and Eastern Europe.

Ryszard W. Wolny is Professor and Director, Institute of English and American Studies, University of Opole, Poland. His interests focus largely on British and Australian literature.
and culture. He is an author of about ninety scholarly publications which include, among others, *The Ruinous Anatomy: The Philosophy of Death in John Donne and the Earlier Seventeenth-century English Poetry and Prose* (Perth, Western Australia, 1999), *A Cry over the Abyss: The Discourse of Power in the Poetry of Robert Browning and Algernon Charles Swinburne* (Opole 2004), *Australia: Identity, Memory, Destiny* (with S. Nicieja, Opole 2008), *Crosscurrents: Culture, Literature and Language* (Kielce 2008), *On Time: Reflections on Time in Culture, Literature and Language* (Opole 2009), *Culture and Postcolonial Studies* (Kielce 2012), *Evil Ugliness Disgrace in the Cultures of the West and East* (with S. Nicieja, Opole 2013), and *The Masks of Ugliness in Literary Narratives* (with Z. Wasik, Frankfurt 2013). In 2013, he also completed a monograph entitled *Patrick White: Australia’s Poet of Mythical Landscapes of the Soul* (Wrocław), and later he co-edited *Poisoned Cornucopia: Excess, Intemperance and Overabundance across Cultures and Literatures* (Frankfurt 2014) and *The Outlandish, Uncanny and Bizarre across Cultures and Literatures* (Wrocław 2016). Since 2013 he has been Editor of Peter Lang Series Silesian Studies in Anglophone Cultures and Literatures (with Ewa Kęblowska-Ławniczak, Wrocław), and for 12 years has sat on the Board of Polish Association for the Study of English (part of European Society for the Study of English). Member of EASA and IAPE. In 2016, the President of Republic of Poland granted him the life title of Professor of Human Sciences.