

*“Casuistry, Commentary, and Killing Cattle”*

**Mitchell Rolls**  
**University of Tasmania**

In 2011 ABC television’s *Four Corners* broadcast ‘A Bloody Business.’ The programme’s sometimes confronting subject was the live cattle trade to Indonesia from Australia, and in particular the slaughtering practices evident in a number of Indonesian slaughterhouses. Notable among things was repeated use of the phrases ‘Australian cattle’, ‘Australian livestock’ and ‘Australian animals’. The inference was that these were ‘our’ cattle, most of which would ultimately suffer shockingly cruel deaths. The implicit nationalism informing the programme’s emotional provocation begs the question in what sense were the cattle, an introduced cloven-hooved domesticated animal, Australian? And if cattle are ‘ours’, why not the fox and rabbit too? Cattle, it would seem, can now stray freely on both sides of contrived borders of belonging, appearing in some discourses inside the fence, in others outside. After a brief discussion of this programme the paper moves on to consider through a range of eclectic sources different negotiations with and interpretations of landscapes that are held to be quintessentially Australian, and from which the essence of Australianness is supposedly sipped. Rather than literary invocations of the bush, of principal interest are affinities based on social organisation, whether produced through landscapes of work or recreationally. The paper is interdisciplinary, and informing the analysis in part is the response of Cumbrian farmers to the unprecedented mass slaughter of livestock following the 2001 UK foot and mouth epidemic. This incident is illustrative (theoretically and otherwise) of the sort of relationships the paper hopes to elucidate through its discussion of feral animals, pastoralists, kangaroo shooters, shearers and immigrant responses to National Parks. Through its exploration of relationships to archetypal landscapes based on social organisation, the paper contests the persistent myth that ‘the bush’ is the repository of quintessential Australian values, virtues and essences.

**Mitchell Rolls** works in the Aboriginal Studies programme at the University of Tasmania where he is Head of Discipline, and has particular research interests in the fields of postcolonialism, cultural anthropology and cultural studies. He has published widely on cultural identity, race and representation, cultural appropriation, and place-making in settler societies. He is President of the International Australian Studies Association (InASA) and Deputy Director of the Centre for Colonialism and Its Aftermath (CAIA) at UTAS, an interdisciplinary research centre that brings together staff and students working in colonial and postcolonial studies. He supervises PhD projects across a range of fields cognate to Aboriginal Studies, Australian Studies and his research interests.

*“Gifts of Noongar theatre performance”*

**Anna Haebich**  
**Curtin University, Australia**

In the settler colony of Australia Aboriginal and Torres Strait Islander performance activism is a powerful force with a long history that challenges, subverts and protests structural injustice and proclaims cultural survival and sustainability. The imaginative power of Aboriginal and Torres Strait Islander theatre performance has transported thousands of audiences through time and place towards an understanding that the past is never past in the repeating cycles of colonial injustice. This generous gift of wisdom is central to two significant Noongar plays, *No Sugar* by Jack Davis and *Bindjarab Pinjarra* by Geoff Kelso, Kelton Pell, Trevor Parfitt and Phil Thomson that I discuss here. I will present rich new insights into the making and performance of both plays from interviews I conducted with dramaturge and director of *No Sugar*, Andrew Ross, and the creative performance team of *Bindjarab Pinjarra*. Their words illuminate the creative crafting of the plays and their deep wells of cultural inspiration and political commitment, interweaving of performance traditions, the mingling of tragedy and comedy and the gifted story telling of these unique works.

**Anna Haebich** is a John Curtin Distinguished Professor and Senior Research Fellow in the Faculty of Humanities at Curtin University. She was formerly Research Intensive Professor at Griffith University. Prior to that she was the foundation Director of the Centre for Public Culture and Ideas at Griffith University and also lead the Griffith Research Program "Creative for Life" that addressed creativity across cultures and generations. She was also the Griffith University Orbicom UNESCO Chair. Anna's research is multi-disciplinary and cross-cultural and addresses histories of Indigenous peoples, migration, the body, environment, visual and performing arts, museums, representations of the past, and crime and gender. Anna's work can be found in books, journals, exhibitions, videos and on line. Her research is informed by her background in university teaching and research, centre directorship, museum curatorship, visual arts practice, work with Indigenous communities and her personal experiences of living in migrant and Aboriginal communities. Her most recent books include an imaginative crime history, co-written *Stolen Generations* biography, and co-edited special edition of *Griffith Review on Western Australia, Looking West*. Anna's current research projects include a history of Aboriginal performing arts in WA, a documentary and publication about the Carrolup Aboriginal art movement and the first account of writing by Noongar people held in Western Australian archival records from 1860 through to the 1960s.

*“Looking Beyond Our Horizons: Interdisciplinary Education as Our Best Hope for the Future”*

**Donald E. Hall**  
**Lehigh University, USA**

My opening questions are deceptively simple—but quickly point to a host of political conflicts and differences of perspective: how do we learn and what should we learn? Across the US and the world, we hear politicians and lay commentators call for university training that is focused primarily, if not solely, in the hard sciences and engineering. State and local governments in America are slashing funding for programs in philosophy, music, languages, and anthropology. At a time when we are confronted with the enormous challenges of

cultural conflict, political strife, and religious intolerance, we are told that our hopes for the future rest on the solutions provided by technology alone. This is fool-hardy, if not actually self-destructive, in my opinion.

Science will help us cure disease. Technology will allow us to communicate and travel faster. Engineering may assist us in generating new forms of energy and protecting against eroding agricultural lands and coastal areas. However, none of them challenges the destructive force of self-interest, national or personal. None of them alone provides the tools to achieve the goal of living in peace, good will, and a sense of shared interest with our fellow inhabitants of the planet so we can address global crises. For that, we need interdisciplinary training in the liberal arts and sciences—especially as informed by the humanities, the social sciences, the visual and performing arts, and cultural studies. Only interdisciplinarity can teach us how to cross boundaries comfortably, even enthusiastically. Only interdisciplinary perspectives can save us from ourselves and the threats that are in fact produced by a narrow reliance on science, technology, and business.

**Donald E. Hall** has published widely in the fields of British Studies, Gender Theory, Cultural Studies, and Professional Studies. Prior to arriving at Lehigh in 2011, he served as Jackson Distinguished Professor of English and Chair of the Department of English (and previously Chair of the Department of Foreign Languages) at West Virginia University (WVU). Before his tenure at WVU, he was Professor of English and Chair of the Department of English at California State University, Northridge (CSUN), where he taught for thirteen years. He is a recipient of the University Distinguished Teaching Award at CSUN, was a visiting professor at the National University of Rwanda, was 2001 Lansdowne Distinguished Visiting Scholar at the University of Victoria (Canada), was Fulbright Distinguished Chair in Cultural Studies at Karl Franzens University in Graz, Austria, for 2004-05, and was Fulbright Specialist at the University of Helsinki for 2006. He has taught also in Sweden, Romania, Hungary, and China.

*“Richard Flanagan’s Novel *The Narrow Road to the Deep North* and Matsuo Basho’s *Oku no Hosomichi*”*

**Yasue ARIMITSU**  
**Doshisha University, Kyoto, Japan**

Richard Flanagan is a contemporary Australian writer from Tasmania. He is considered by many to be the finest Australian novelist of his generation. He has written 6 novels and two of them have been translated into Japanese. Flanagan was awarded the 2014 Man Booker Prize for his sixth novel *The Narrow Road to the Deep North*. The story is about the central character’s experience as a prisoner of war of the Japanese on the Thai-Burma Death Railway, and his illicit love affair with his uncle’s wife. For the title of this novel, Flanagan used the English version of *Oku no Hosomichi*, which is the title of a haibun travel collection of Haiku poems and prose, written by the Japanese poet, Matsuo Basho.

Flanagan’s use of that title had a very big impact on Japanese readers, as the book is one of the most famous Japanese literary classics of the early Edo Period (1644 -1694). Flanagan has said on various occasions that he loves Japanese literature, and believes that “Basho’s writing, like so much of high Japanese culture, is exquisite and beautiful, and rightly regarded as a high point in the history of world literature.” (“Freeing my father” *Sydney Morning Herald*, 21 September 2013) Flanagan’s novel was written as a vast family epic, spanning a century, and the story of his father’s harsh experience at the Japanese POW camp.

Flanagan initially attempted to write the story in the form 'haibun.' 'Haibun' is poetic prose, one of the traditional Japanese literary forms which was particularly employed by Basho and some other Haiku poets, and Flanagan, by using this form, tried to make a stark contrast between Basho's literary world and his father's experience, as shown in his remark, "If Basho's *Narrow Road to the Deep North* is the one of the high points of Japanese culture, the experience of my father and his mates is one of its low points." ("Freeing my father")

Flanagan thus seems to be an avid reader of Japanese literature and have a great knowledge of it. He mentions that the novel was also written on the basis of "Rashomon," one of the short stories written by Akutagawa Ryunosuke, another very famous Japanese author who lived 1892 – 1927, and was a great influence on modern Japanese writers.

In this paper, I would like to examine why Flanagan used Basho's book title for his novel by comparing the fundamental idea of Flanagan's *The Narrow Road to the Deep North* with Basho's *Oku no Hosomichi* and also with Akutagawa's *Rashomon*, and then clarify the novel's significance in its relationship to Japanese literature.

**Yasue ARIMITSU** is Professor Emeritus of English and Australian Studies, Doshisha University, Kyoto, Japan. She is the author of *Finding a Place: Landscape and the Search for Identity in the Early Novels of Patrick White* (1986) and *Australian Identity: Struggle and Transformation in Australian Literature* (2003). She co-authored *An Introduction to Australian Studies, 2<sup>nd</sup> Edition* (2007). She has also edited and contributed to translating *Diamond Dog: An Anthology of Contemporary Australian Short Stories — Reflections on Multicultural Society* (2008). Her article "Nation and Literature: Literary Possibilities in a Multicultural Society" was published in Wolfgang Zach/Ulrich Pallua (eds.) *Racism, Slavery, and Literature* (2010). "Nam Le's The Boat: A Reflection of Multiple Selves," Michael Kenneally, Rhona Richman Kenneally, and Wolfgang Zach (eds), *Literatures in English: New Ethical, Cultural, and Transnational Perspectives* (2013). She was the president of the Australian Studies Association of Japan (2010-2013), and currently the president of the Australia New Zealand Literary Society of Japan (2014- ).

*"The promise of the virtual over print: Indigenous textualities in a digital age"*

**Alison Ravenscroft**  
**LaTrobe University, Melbourne, Australia**

A commonly reported phenomenon in the history of modern Indigenous writing is the struggle for independence from publishing houses attempting to shape the writing into forms pleasing to the literary values and tastes of non-Indigenous readers. This push, deeply implicated in the colonial relations which these very same texts describe, is complicated again by the fact that it arises within publishing structures constrained by the necessity of finding markets—as distinct from readerships—in order to recover the high production costs associated with print. Without appealing to the market among non-Indigenous readers, a publishing house might be unable to meet the production costs of bringing the text into printed form.

This is one of the grounds, too, under which some collaborative and assisted writing projects have suggested themselves, the Indigenous author and white editor working together to produce a text that is legible to non-Indigenous readers. Here the non-Indigenous contributor to the project might aim to hold a course that does not compromise the author's intentions for and ownership of the text, but the history of such collaborative projects points to their ambiguities and uncertainties.

So, does the digital age offer different conditions of possibility for the writing and circulation of Indigenous textualities, potentially freed from the demands of the marketplace and of the expectations of a non-Indigenous reader? What might be some of the limits and possibilities of recent explorations by Indigenous practitioners of the agility and inventiveness of the virtual?

**Alison Ravenscroft** is Associate Professor in English literary studies at La Trobe University and is Head of the Department of Creative Arts & English. She has been teaching since 1996 when she completed her PhD on American modernism and modernity. Before that, she was actively involved in literary publishing projects, including editing award-winning experimental fiction, and collaborating with Jackie and Rita Huggins on their award-winning auto/biography *Auntie Rita* (Aboriginal Studies Press 1994). Her writings on Australian neo-colonialism and its performance in reading and writing practices have been published in *Postcolonial Studies*, *Cultural Studies Review*, *Australian Feminist Studies*, *Australian Humanities Review*, and *Auto/Biography* as well as in edited collections. Her monograph *The Postcolonial Eye* was published by Ashgate in 2012. She also writes in forms outside the traditional academic ones, including 'fiction'. In 2005 she won the Josephine Ulrich Literature Award; her short story 'Object Lessons' is published in *Best Australian Stories* (ed. Frank Moorhouse, Black Ink, 2005).

*"Writing and reading cities: urban encounters, bodies of water"*

**Isabel Carrera Suarez**  
**University of Oviedo, Spain**

**Simone Lazaroo**  
**Murdoch University, Perth, Australia**

The research carried out by writers prior to producing their texts, and most particularly, fiction, is most often discussed in terms of archival work and historical documentation. Acknowledgements include visited archives, exchanges with experts, books and documents read. This is particularly true of historical or historicised fiction, or writing about geographies other than the context of the author. Additionally, the observation of the world and of people/s are often documented and analysed, through figures such as the eavesdropper / observer turned narrator, or through classic figures such as the flâneur. Contemporary transnational urban writing makes use of a multiple method approach to research, which involves archival and historical work, diasporic memory, and embodied encounters with cities, an approach which produces critical modifications of figures such as the flâneur. This talk will attempt to bring together a writer's practice and poetics in researching contemporary cities—in some cases tied to memory, in others to fantasy or global myth—and to visibilise the choices, ethical positionings and knowledge production involved. It will then relate this learning and creative process to the reverse, and yet sometimes parallel, voyage of knowledge undertaken by readers and postcolonial critics, focusing particularly on the analysis of transnational urban writing and the recurrence of embodied, ethical encounters, despite the alleged pervasiveness of the virtual world. The paper will focus on past and current writing by Simone Lazaroo.

**Isabel Carrera Suárez** is Professor in English (Postcolonial Literatures) at the University of Oviedo, Spain. She specializes in the intersections between gender and postcolonial theory and practice, with her published work focusing mainly on Canadian, Caribbean and Australian writers. She has been Visiting Scholar at the universities of Calgary, Adelaide, Tsinghua Beijing and King's College London, and a guest speaker in many others, including

Auckland, CUNY, UNE Armidale, Wollongong, Leeds. She has published widely in international journals (ALS, SLJ, Kunapipi, Nora, DQR, Arbor, Atlantis, Interventions) as well as collaborative volumes, such as *Tropes and Territories* (McGill-Queens, 2007), *Reading(s) from a Distance* (Vissen-Verlag, 2008), *Metaphor and Diaspora* (Palgrave, 2012). Recently coedited books include *Post/Imperial Encounters* (Rodopi, 2005), *Nación, diversidad y género* (Anthropos, 2010) and *Reading Transcultural Cities* (UIB, 2011). Her latest publications are "The Stranger Flâneuse and the Aesthetics of Pedestrianism: Writing the Post-Diasporic Metropolis" (*Interventions* 2015, 17:6, 853-865) and "Women's Studies and English Studies in Spain: From Democracy to Transnationalism" (with E. Álvarez and C. Rodríguez), in *Rewriting Academia. The Development of the Anglicist Women's and Gender Studies of Continental Europe*, Ed. R. Haas: (Peter Lang, 2015, 51-85). Her chapter "Canadian Multicultural and Transnational novels," contributed to the *Oxford History of the Novel in English*, ed. by C. A. Howells, G. Turcotte, P. Sharrad, is forthcoming.

**Simone Lazaroo** is a Senior Lecturer in Creative Writing at Murdoch University in Perth, Western Australia, and writer of five published novels, three of them winners of the Western Australian Premier's Book Awards and all of them shortlisted for national or international awards. She migrated from Singapore to Australia as a child with her bi-cultural family, and has an abiding interest in writing about individuals living and travelling at the juncture of cultures. Her short stories have been published in the USA, England and Australia; two of them will be published shortly by KRK Ediciones, Spain. She has judged various literary prizes, including the Commonwealth Writers' Prize (Australia/New Zealand/ South-East Asian region), and was awarded the David TK Wong Fellowship in 2000 for writing at the University of East Anglia, England. She has been a recipient of Australia Council Literature Board and WA Department of Culture and the Arts grants. Her fifth novel *Lost River – Four Albums*, set in a fictional south-western Australian town, was published in June 2014. She is currently working on a collection of short stories exploring travel, cities, photography, homelessness, consumerism and migration.

► **Accentuating the Positive: Selling Australia in Europe and Asia**

*“The Empty Bookshelf”*

**David Walker**  
**Peking University, Beijing**

In the 1950s and 60s the book became a major weapon in the Cold War. As the Russians and the Chinese mass produced book titles and journals designed to sell the merits of their respective societies, the United Kingdom and the US came under increasing pressure to compete. Each entered the book wars with various classics that displayed the merits of the democratic way and, in a number of

cases, the evils of communism. Australia's Minister for External Affairs, Richard Casey, felt that it was important for Australia to generate its own program and proposed a 'Cheap Books for Asia' scheme. The scheme, which began in the mid 1950s, was much more efficient at listing the attributes that Asian readers were encouraged to see in Australia than in identifying specific books that embodied the idealised Australia promoted by the Department of External Affairs. The paper will argue that in the act of becoming an 'Asian reader' those charged with choosing suitable texts began to see their society and its literature in a different light. As they crossed the boundary into their Asian imaginary books that had once seemed well-suited for export began to appear much more problematic.

**David Walker** is the inaugural BHP Billiton Chair of Australian Studies at Peking University, Beijing. He has written extensively on Australian representations of Asia. His prize-winning book, *Anxious Nation: Australia and the Rise of Asia, 1850 to 1939* (UQP, 1999) has been translated into Chinese and Hindi. He is the co-editor of *Australia's Asia: From Yellow Peril to Asian Century* (UWA Publishing, 2012). A collection of his Asia-related essays has been published under the title *Encountering Turbulence: Asia in the Australian Imaginary* (Readworthy, 2013). His recently published personal history, *Not Dark Yet* (which explores family, memory and the experience of becoming 'legally blind') has been translated into Chinese (光明行 《光明行》 . ) and published by The People's Literature Publishing House, Beijing (2014). David Walker is a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities.

*“Selling dreams: Australia in Šašek books”*

**Vanessa Castejon**  
**University Paris 13**

In 2015/16 all the good and trendy bookshops sell a collection of books (for children and parents) from the 1950s-70s which keeps on being reissued: the Šašek books. These were made by Miroslav Šašek (1916-1980), an architect/artist from Prague. The “This is...” series started with “This is Paris” in 1959 and stopped with



“This is Historic Britain” in 1974, just after “This is Australia” in 1970. The colourful series, full of vibrant illustrations, sells dream and accompany the reader to countries or cities all around the world. How do the various books “sell” the countries though, how are the people and places represented, especially in the one on Australia. Many books of the series were reissued but not the one on Australia. The paper will look at how the history of Australia is tackled in the Sasek book, in the context of the studied period and at what was supposed to “sell” Australia. It will look at the different readerships, in Europe, Australia, now and then.

**Vanessa Castejon** is an associate professor at University Paris 13. Her work has explored Aboriginal political claims, self-determination and sovereignty (her book, *Les Aborigènes et l'apartheid politique australien*, was published by L'Harmattan in 2005). Recently she has focussed on the image of Aboriginal people in France/Europe and transcultural history. Together with Anna Cole, Oliver Haag and Karen Hughes she published, in 2014, a volume with ANU entitled *Ngapartji, Ngapartji, in Turn, in Turn: Egohistoire, Europe and Indigenous Australia*. Her own egohistoire "Identity and Identification: Aboriginality from the Spanish Civil War to the French Ghettos" was also published with ANU in a volume edited by Frances Peters-Little, Ann Curthoys and John Docker, *Passionate Histories: Myth, Memory and Indigenous Australia*, in 2010 (both downloadable on ANU's website). She is now working on transmission and postcolonial history in Europe through the study of messages to children in European ethnology museums.

#### ► After Displacement: Education, Reconstruction, Belonging

##### *“College Educated Pinatubo Aytas: A Tracer Study”*

**Julieta C. Mallari**  
**University of the Philippines**

After the eruption of Mt Pinatubo in 1991, most Aytas living at the foot of the volcano were resettled in lowland areas. Breaking with the past entailed a painful struggle particularly among these indigenous people who were uprooted from their source of life. Trying to adapt to their new environment, they had no choice but to conform in re-establishing their habitat and in attempting to find ways of achieving a better future. Since formal education was a most promising venture, there were Ayta parents who welcomed the scholarships offered by the government or the private sector to their children. This study involves tracing the whereabouts of Pinatubo Aytas—who were given the opportunity to finish college—and finding out the impact of their schooling. The three main impact areas to be taken into account are: education, employment and economic well-being. The research will consist of collection of current data pertaining to Aytas’ work engagements after college graduation: their jobs, their incomes. The effect of their social mobility (if there is any) and its place in the context of their families and communities will also be considered.

**Julieta C. Mallari** holds a PhD in Comparative Literature. She was Director of the University of the Philippines Diliman Extension Program in Pampanga for ten years. She is currently an English and literature professor in the same university. She has written coffee-table books, essays published in local and international journals, and biographies of two famous lawyers in the Philippines. She is a cultural worker who is actively involved in activities promoting Kapampangan language and literature. She is also doing research on the plight of the Aytas, an indigenous group displaced by the eruption of Mt. Pinatubo.



*“Writing Postmemory, Documenting Diaspora: Vasugi Ganeshanathan’s Love Marriage (2003)”*

**Isabel Alonso-Breto**  
**University of Barcelona**

In Vasugi Ganeshanathan’s novel *Love Marriage* (2003), Yalini, a young woman born in the US to Sri Lankan Tamil parents, is given the responsibility to take care of her dying uncle Kumaran, who, suffering from terminal cancer, has just arrived in Canada as a Sri Lankan political refugee. A former member of the ELTT, in his last months of life Kumaran will share his intimate memories with Yalini, who will thus be able to slowly recompose the dispersed story of her family and, indirectly, of a war-torn community. Constructing a narrative out of short sketches as if to illustrate the fragmentary quality of her and her family’s “multiply sutured” diasporic existence (S. Mishra 2006: 17), Yalini documents crucial aspects of the life of transnational communities, such as the complex relationship between affections and politics in this circumstance, or the different choices made by second generation members, whose filiations and affiliations are not necessarily in tune. As a reconstructing quest, *Love Marriage* qualifies as a postmemory document, which, as formulated by Marianne Hirsch, describes “the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they ‘remember’ only by means of the stories, images, and behaviours among which they grew up” (Hirsch 2008: 106), while at the same time it constitutes a vivid account of the multifaceted diasporic condition. This paper will thus explore the concepts of postmemory and diaspora as reflected in *Love Marriage*, hopefully without losing sight of the text’s deeply poetic breath.

**Isabel Alonso-Breto** teaches Postcolonial Literatures and Cultures at the University of Barcelona, where she is the Vicedirector of the Centre for Australian Studies. Her research interests include literatures from Canada, the Caribbean, South Asia and, more recently, South Africa. She is a member of the research group *Ratnakara*, devoted to the study of Indian Ocean literatures and cultures. Her last publications are “Water, White Tigers and Corrupt Neoliberalism: Controversial Entrepreneurs in recent Fiction from the Subcontinent” (*Indialogs* 2015), “Althea Prince’s *Loving this Man*: An Intersectional Approach to Migration, Gender and Race Politics” (*ES Journal* 2015) and “‘A Poetics of Disruption’: Farida Karodia’s *A Shattering of Silence* and the Exiled Writer’s *Dihiliz Position*” (*PJES* 2015).

*“Molecularising the Nation: The potential nomadic effect of a dislocated homeland  
in Jumpa Lahiri’s “Unaccostumed Earth” (2008)”*

**Dolors Ortega**  
**University of Barcelona**

Many minority communities are beginning to contest exclusionary narratives of national belonging based on binary oppositions. This is a sign that dominant narratives of the nation have to be revisited and deterritorialised. These minoritarian cultural locations are problematising majoritarian national discourses that underpin the centre/margin pattern of the colonial appropriation. Constitutive particularities and specificities of the nation will be the focus of new on-going national constructs. The future of these new narratives lays in the hands of people like Jumpa Lahiri’s character, Ruma’s father, in “*Unaccostumed Earth*”, who lead border

lives and are constantly in transit; in-transit subject positions that have the potential to deterritorialise fixed national identities and crystallised narratives of belonging. The paper aims to analyse Jumpa Lahiri's short story "Unaccustomed Earth" (2008), by focusing on the generational conflict between first and second-generation Indian-American characters, Ruma and her father, in order to show how Jumpa Lahiri problematises fixed dominant and majoritarian narratives of the nation and suggests new hybrid and productive cultural spaces from which to generate alternative and minoritarian signifiers. Deleuze and Guattari seem especially relevant here in their redefinition of the concept of difference and in their proposal of a new mode of individuation that is disperse, unlimited, multiple and 'nomadic'. By moving away from fixed and stable signs, they seem to provide a wide range of theoretical elements to explore the postcolonial ground. My thesis is that Ruma and her father's encounter underpins new cultural locations for her, a different organising line in the social field. Her father's visit allows her to produce a nomadic process of individuation in her departure from the 'actual' postcolonial body towards the 'virtual' plane of potentials. This paper will analyse the potential nomadic effect of Ruma's dislocated homeland.

**Dolors Ortega Arévalo** has been a lecturer of Literature in English at the University of Barcelona since the year 2010, teaching courses devoted to Contemporary Fiction in English, Modernist and Postmodernist Literature in English, Medieval Literature, North American Contemporary Fiction, Shakespeare and Postcolonial Literatures. She received her PhD degree from the University of Barcelona and she was awarded the European Doctorate Mention for her thesis "Deterritorialising Patriarchal Binary Oppositions: Deleuze, Woolf, Masculinities and Film Adaptation", after a year as a Visitor Doctorate Researcher under the supervision of Dr. Humm at the University of East London. Her research has focused mainly on modernist writers, gender, film adaptations, postcolonial studies and the philosophy of Gilles Deleuze and Félix Guattari. She has most recently been working on transnationalisms and hybridity and has published the prologue and only authorized annotated Spanish translation of F.S. Fitzgerald's *The Last Tycoon* (2014). She is a member of the Ratnakara research group recognized by the Catalan research agency AGAUR.

## ► At Sea

This project takes up in a localised way the recent "oceanic turn" in the humanities initiated in the Pacific region by Epeli Hau'ofa and pursued in work by Margaret Cohen, Philip Steinberg, Edouard Glissant and Edward Kamau Brathwaite, and in Zygmunt Bauman's *Liquid Modernity*. More particularly, it constitutes a response to Suvendrini Perera's recent provocation that we imagine 'Australia' and its enclosing oceans not through the stable history and politic of the nation but rather in terms of the mobility, instability and interconnectivity of the sea, of the movement and passage of water bodies, bearing colonial as well as more recent inscriptions of economic and political boundaries.

Elizabeth McMahon draws from her recent work on Australia's island imaginaries to consider archipelagic and tidalectic formations through literature produced in and around the islands of the Malay Highway to the Pacific Ocean. Her focus on the littoral as a mode of dissolution, on the sequences and circuits of exchange operating at these sites takes up the challenge of Epeli Hau-Ofa to begin to imagine the vastness of island imaginaries as a means to challenge the conventional colonial opposition of land and water. Brigitta Olubas takes up on the literal question of the sea border through a consideration of new work by Australian border artist Ian Howard on the matter of "On-Water Operations" alongside author Nam Le's fictional imagining of refugee arrivals from Vietnam. Her focus is, thus, on the material meeting points, at sea, of the nation state and the global stateless through the diverse imaginaries of the literary and the visual.

The second two papers, by Vilashini Cooppan and Fiona Morrison, direct closer attention to the Indian Ocean. Cooppan begins with the question of the ocean as a connective, connecting spatial category as well as a “nodal moment of migration” which in turn opens up “a space for destruction of identity, yet also one of regeneration, when an aesthetics of migration was created.” (Coolitude). The project here is to consider the possibility of mapping an area as diffuse, as deep, and as vast, as an ocean. Finally, Morrison examines Christina Stead’s “A Night in the Indian Ocean” which moves from dramatizing the colonial ‘voyage in’ as the scene of the disorientations of boundary-less identity, but then moves into an account of the inexorable existence of a range of borders which structure and govern questions of property, propriety and proper place, which are intensified rather than eradicated by the experience of being all ‘at sea’.

**Vilashini Cooppan** ([vcooppan@ucsc.edu](mailto:vcooppan@ucsc.edu)) is Associate Professor of Literature at the University of California at Santa Cruz, where she teaches comparative, world, and postcolonial literatures, with an emphasis on postcolonial theory, genre theory, psychoanalysis, memory and trauma studies, new media studies. She is the author of *Worlds Within: National Narratives and Global Connections in Postcolonial Writing* (Stanford UP, 2009) and is working on a new book titled ‘Race,’ Writing, and the Literary World System: Memories of Violence and the Making of Modernity.

**Elizabeth McMahon** ([e.mcmahon@unsw.edu.au](mailto:e.mcmahon@unsw.edu.au)) is Associate Professor and Convenor of English, Film and Creative Writing in the School of the Arts and Media at the University of New South Wales. She co-edits *Southerly*, Australia’s oldest literary journal, and the *Rethinking the Island* series for Rowman and Littlefield International. Her research focuses on the geographical imaginary, particularly literary islands. Her monograph on Australia’s island imaginary will be published by Anthem Press in 2015.

**Fiona Morrison** ([f.morrison@unsw.edu.au](mailto:f.morrison@unsw.edu.au)) is Senior Lecturer in English in the School of the Arts and Media at the University of New South Wales. She is currently working on an book project on Australian expatriate author Christina Stead.

**Brigitta Olubas** (Panel Convenor, [b.olubas@unsw.edu.au](mailto:b.olubas@unsw.edu.au)) is Associate Professor in the School of the Arts and Media at the University of New South Wales and co-editor of *JASAL* (Journal of the Association for the Study of Australian Literature). Her most recent publications include a monograph (Cambria Press) and edited collections of essays (Columbia and Sydney University Press) by and about Australian expatriate author Shirley Hazzard, and essays on contemporary Australian visual art and literature.

### ► **Belonging and belatedness: Representations of “Home” in text and culture – Australia, Canada, South Africa and India**

This panel of researchers, from the Representations of Home (RHOME) project of the University of Lisbon Centre for English Studies (ULICES), explores questions of how personal and communal identities and modes of belonging have been represented and reconfigured in the literature and culture of countries that were once part of the British Empire. The panel examines texts and concepts from Australia, Canada, South Africa and India. Drawing on social and cultural processes underpinning some of the profound transformations in these societies at different historical moments, the papers will examine models of community and modes of belonging (and not-belonging) in both fiction and culture. Some of the questions central to the Group’s research, reflected in these papers, include the effect of empire-building, decolonization, social and political upheavals, including migration flows. In our papers, we will be analyzing how these historical moments have

(re)shaped notions of “home” and “belonging” and address such questions as: Does the concept of “home” reside in the past – in a backward movement in time and space – in an “imaginary homeland” of sorts, or is “home” a movement toward the future? Is it a static unified concept, or a place in the making?

*“Modes of Belonging: Imagining Community in the Seventeenth Century West Pacific: James McAuley’s Captain Quiros (1964)”*

**Jean Page**

**University of Lisbon Centre for English Studies (ULICES)**

In his twentieth-century epic poem *Captain Quiros*, the Australian poet and essayist James McAuley re-imagines, through his protagonist, the historical Portuguese navigator Pedro Fernandez de Quiros, the European first encounter with the idyllic Pacific island community of the Solomon Islands during the Spanish expeditions of discovery westward across the Pacific in the early seventeenth century. The portrayal of “Malope’s world”, through the eyes of the explorer hero, reflects contemporary projections about noble natural man in his paradise arising from the first European discoveries. McAuley’s idealistic explorer apprehends, in Malope’s island world, a sphere of social harmony and completeness. McAuley’s representation would also elaborate the bitter experience of historical reality ensuing from the West’s encounter with such communities. The poem may be seen as McAuley’s attempt in the late 1950s to re-imagine Australian history and project an alternate founding, but also draws on the poet’s own experience of island culture in his post-colonial encounter with twentieth-century New Guinea, then in transition from administrative dependency of Australia to independence, as well as the poet’s perspective as a recent convert to Catholicism. In representing Malope’s world McAuley was also speaking of his concern for the preservation of New Guinea’s unique cultural communities against what he saw as arid western materialism and secularism.

**Jean Page** holds a Master of Arts in Australian Literature from the University of Sydney on the work poet John Shaw Neilson. She is a PhD candidate at the University of Lisbon exploring themes of quest and transformation in the work of the Australian poet James McAuley. She is a researcher in the University of Lisbon Centre for English Studies (ULICES). Her research interests include poetic representation, with a focus on genre and the themes of place and travel.

*“Identity, (un)belonging and loss in Lisa Bird-Wilson’s Just Pretending: a study of Canada’s indigenous past and present”*

**Sara Paiva Henriques**

**University of Lisbon Centre for English Studies (ULICES)**

The aim of my paper is to bridge Indigenous Canadian cultural experiences and literature, particularly the idea of (un)belonging, through the close reading of Lisa Bird-Wilson’s 2013 collection of short stories, *Just Pretending*. Since the text shall be read not only against its historical background, but also in terms of how it interacts with it, an introductory contextualization of First Peoples’ history in Canada will provide a framework to my literary approach. Therefore, I aim at reflecting on the impact of the Indian Act (1876) in Indigenous Canadian communities, and to consider how it affects First Nations (indigenous peoples of North America in Canada), and Métis (those of mixed ancestry of First Nations and Europeans) peoples in a different way. In *Just*

Pretending, Bird-Wilson, herself Métis, focuses on the complexities of identity, belonging/not belonging and loss (cultural and individual) in Canada.

Drawing from the 2015 Truth and Reconciliation Committee's report on Canadian Residential Schools which, after six years of research and the testimony of 6,750 residential-school survivors, finally described the process of assimilating Indigenous children in Canada as "cultural genocide", I shall also consider the roots of contemporary Indigenous writing as a means of reclaiming the past through literature, and the weight that memory carries in these stories.

**Sara Paiva Henriques** holds a BA (2007) in English and American Literature (U of Lisbon) and an MA (2011) in English and American Literary Studies, with a focus on Canadian Literature. She has been working as a Junior Researcher at the University of Lisbon Centre for English studies since 2009, developing research in Canadian Literature, around the concepts of Home, Belonging, Identity and Home/Place. Currently, she is a PhD candidate (Literary Studies and Canadian Literature) and a guest lecturer of Canadian Culture and Literature (undergraduate level) at the Faculty of Arts and Humanities, U of Lisbon.

*"Representations of ancestral spaces in The God of Small Things and The Inheritance of Loss"*

**Margarida Pereira Martins**  
**University of Lisbon Centre for English Studies (CEAUL/ULICES)**

Recurrent themes in much contemporary Indian literature are that of the home, the family and generational differences. The home as a physical and symbolic space and as a place where a sense of belonging is constructed is a concept which is present in both Kiran Desai's *The Inheritance of Loss* and in Roy's *The God of Small Things*. These ancestral spaces, as represented in these novels, span generations being the grandparent and great grandparent figures an imposing presence and a source of conflicting struggle with identity and belonging. Ancestors and the physical and symbolic spaces they occupy may represent both the preservation of values as also the desire for change in restricting family and social structures. These spaces, containing memories and stories of the past and past generations, are fundamental in the reinforcement of a sense of belonging and in the preservation of these memories and values in both their abstract and material forms. But these figures, and the spaces through which their images are represented, also symbolise a resistance and a barrier to change, imposed on younger generations. For the purpose of this paper, I am going to discuss the ancestral spaces in the narratives mentioned above, what they stand for - family, social and cultural forms which define and compose individual identity – and how these values are depicted through a representation of the home in post-colonial Indian narratives written in English.

**Margarida Martins** has a BA in Social Anthropology and Ancient History from University College London (1993-96) and an MA in American Literature and Culture from Keele University, UK (1998-99). She is currently a researcher at the CEAUL/ULICES and doing her PhD on Indian literature at the Faculty of Letters of the University of Lisbon. Her areas of research interests focus on postcolonial literature and theory, language studies, culture and diversity, anthropology and multiculturalism. She is currently a full time online lecturer at the Portuguese Open University (Universidade Aberta).

*“Becoming, belonging and sharing: striving to live in the spirit of ubuntu in Portugal”*

**Paula Horta**  
**Department of English Studies, University of Lisbon**  
**&**  
**University of Lisbon Centre for English Studies (ULICES)**

In this paper I examine the non-formal education programme of the Ubuntu Academy in Portugal, a non-profit organisation that aims to empower and train young adults with strong leadership potential. The participants, who come mostly from African immigrant communities and contexts of social exclusion, are trained to develop and implement social entrepreneur and outreach projects in their communities. This paper departs from a case study of the Ubuntu Academy in Portugal to explore its use of the African communitarian philosophy of ubuntu in the Portuguese socio-cultural context. I draw on ubuntu literature to argue that this specific education programme’s focus on the notions of humaneness and interdependence encapsulated in the concept of ubuntu has introduced a paradigm shift from an individualistic worldview prevalent in the West to a communitarian form of becoming, belonging and sharing. In this context, I consider the role of testimony and narrative in both promoting personal growth and developing a sense of interdependence and connectedness among people of diverse backgrounds and identities.

**Paula Horta** holds a PhD in Cultural Studies from Goldsmiths, University of London. She teaches at the Department of English Studies at the Faculty of Letters, University of Lisbon, and is a research fellow at the University of Lisbon Centre for English Studies (ULICES). Her current research interests focus on visual representation, narrative, and memory.

► **Borders, Risks, and Distractions: the Politics of Relationality in Herman Melville**

*“Borders between selves in Herman Melville: the Limits of Empathy”*

**Rodrigo Andrés**  
**Universitat de Barcelona**

Empathy is a phenomenon that problematizes the borders of the self, as in empathy (unlike in compassion, sympathy or pity) the subject does not feel with or for, but as the other, trying to experience what this other is feeling being who that other is. Few writers can be said to have examined the (im)possibilities of empathy as Herman Melville did throughout his writing career. But whereas his first novels relating his encounters with the natives of several archipelagoes of the South Pacific presented empathy as the tool to think outside the self, his more mature work reveals his concern about the limits that his narrators set up in order to cancel the possibility of empathy and to thus disengage affectively and effectively from those characters they interact with. When did this change in Melville’s approach to empathy, shifting from his analysis of the possibilities of empathy to the examination of deliberate acts of cancellation of empathy, take place? Relying on affect theory, his paper speculates with the possibility that *Moby-Dick* (1851) may be the crucial transitional text, and it also speculates with the idea that it was Herman Melville’s intense correspondence and conversations with Nathaniel Hawthorne while working on *Moby-Dick* that may have caused Melville’s personal evolution from

his first optimism in the possibilities of thinking beyond the self through intersubjective empathy, to his later examination of his characters' rejection of the potentialities of transcendence and fusion, and their defense of personal borders of exclusion.

**Rodrigo Andrés** teaches American literature (specializing in the Nineteenth Century) at the Universitat de Barcelona, and is a researcher at the Centre Dona i Literatura. He is the author of *Herman Melville: poder y amor entre hombres* (2007), coeditor of *Hombres soñados por escritoras de hoy* (2009), editor of *Homoerotismos literarios* (2011) and editor of *The Figure of 'The Neighbor' in 19th Century Literature* (journal *Lectora*, 20, 2014). Some of his publications on Melville include "Opaque Encounters, Impossible Vicinities" (*Differences in Common: Gender, Vulnerability and Community*, Rodopi 2014), "The Bellipotent as Heterotopia, Total Institution, and Colony: Billy Budd and Other Spaces in Melville's Mediterranean" (*Leviathan: a Journal of Melville Studies* 13.3, 2011), and "The Threat of a Revolution on Board the Bellipotent: Darkness in Billy Budd, Sailor" (*Hearts of Darkness: Melville, Conrad and Narratives of Oppression*, Zabrze, 2010). He is Head Researcher of the "Proyecto de Investigación del Ministerio de Economía y Competitividad: Nuevas visiones de la comunidad / Nuevas identidades gitanas, híbridas y sexualizadas"

*"Outlandish Politics, Inhuman Transformations: Melville, Malouf and the Risks of Exile"*

**Michael Jonik**  
**University of Sussex**

Herman Melville's sketches, "The Encantadas; or, Enchanted Isles" (1856), trace variously the topography, geology, and natural and political history of the Galápagos. In so doing, they constellate another set of Melvillean "Isolatoos": the explorers, whalers, refugees, or pirate-utopians who use them as safe-havens; the exiled Dog-King and the diabolical Hermit Oberlus; the tragic Chola widow; and myriad runaways, castaways, solitaires. Melville's exile-society, "learned in all the lore of the outlandish life," join the "outlandish beings" of the Galápagos—the tortoises, lizards, snakes, salamanders, "ant-eaters," and "man-haters"—to form an outlandish collective, an "incomputable host of fiends." David Malouf's *An Imaginary Life* (1978) is a haunting picture of the poet Ovid during his first-century exile to the Black Sea. Like Melville, Malouf limns figures at the margins, given to the sadnesses and risks of a life apart. The wasted lands Melville's Galápagos and Malouf's Tomis serve as stark settings for their communities of "unbelonging." Melville's and Malouf's outlandish politics signify an unsettling otherness that does not perpetuate identity but seeks to estrange it, and to test the limits of human language, history or politics. The unsettling otherness of exile, as I will argue, is reprised in the human-animal hybrid figures that both authors create – viz. the Dog-King of the "Encantadas" and the Child in Malouf's narrative. Characters' inhuman transformations, that is, become part of a larger process of metamorphoses of identity. Such figures of "in-betweeness" provide striking figures for our current situations of risk and (un)belonging. To further explore this I will also look to Ovid's *Tristia*, Melville's other tale of exile, Israel Potter, as well as more contemporary works by Deleuze, CLR James, or Agamben.

**Michael Jonik** is Lecturer in English and American Studies at the University of Sussex. His research focuses on eighteenth- and nineteenth-century American and transatlantic literature, continental philosophy, and the history of science. He has published essays on Berkeley, Emerson, Thoreau, Melville, and Charles Olson. Currently, he is completing two book projects: *Melville's Uncemented Stones: Character, Impersonality, and the Politics of Singularity* and *A Natural History of the Mind: Science, Form, and Perception from Cotton Mather*

to William James. He is a founding member of The British Association of Nineteenth-Century Americanists (BrANCA), and Reviews and Special Issues editor for Textual Practice.

*“As if a man were able simultaneously to go through the demonstrations of two distinct problems in Euclid’: Melville and the Politics of Distraction”*

**Peter Riley**  
**University of Exeter**

‘...As human infants while suckling will calmly and fixedly gaze away from the breast, as if leading two different lives at the time; and while yet drawing mortal nourishment, be still spiritually feasting upon some unearthly reminiscence’ (Moby-Dick). Taking its cue from Melville’s meditations on the post-human potentialities of simultaneous focus, this paper theorises a ‘politics of distraction’ that relocates a coming into consciousness of the distracted state of mind in the mid-nineteenth century. Melville’s vision of modern consciousness forms an important antecedent to the revolutionary potentialities of Walter Benjamin’s notion of ‘Zerstreuung’ or ‘scattered consciousness’ – a state of heightened receptivity and political possibility that refuses the singularity of focus undergirding our conceptions of author-sovereignty and its enduring associations with exultant creative subjectivity. By refusing the ideologically normative categories of attention or vocation, the paper proposes a mode of critique – repeatedly formulated by Melville – that works to “redistract” the historical agent from his or her retrospectively delineated career; thereby challenging this agent’s affiliation with clearly delineated (and subsequently neo-liberally inflected) productivity. In doing so, it argues for a more historically contingent, subversive account of creative consciousness as scattered across competing priorities. It also recalibrates the current turn away from a more conventional ‘hermeneutics of suspicion’ towards the possibilities of affect, suggesting that far from being politically or morally aloof, a state of distraction might provide the paradoxical locus for alternative conceptions of relationality and renewed attention. With Melville, the paper proposes we remember that in ‘his brain so much more comprehensive, combining, and subtle than man’s, [a whale] can at the same moment of time attentively examine two distinct prospects, one on one side of him, and the other in an exactly opposite direction? If he can, then is it as marvellous a thing in him, as if a man were able simultaneously to go through the demonstrations of two distinct problems in Euclid’ (Moby-Dick).

**Peter Riley** is Lecturer in American Literature at the University of Exeter. His research examines nineteenth-through early twentieth-century American poetry in relation to modernism, post-work imaginaries, labour history, critical theory, and the social sciences, with a secondary focus on race, ethnicity, and German-American studies. Dr. Riley has published articles in the *Walt Whitman Quarterly Review*, *Leviathan: A Journal of Melville Studies* and contributed to the collection of essays *Melville as Poet: The Art of ‘Pulsed Life’* (Ohio: Kent State University Press, 2013). He is currently writing a chapter for the forthcoming *Cambridge History of American Working-Class Literature*, and finishing a book entitled *Moonlighting Modernity: American Poets at Work*, as well as researching the new book-length project: *Germania, Race, and American Modernism*. Dr. Riley has been an Early Career Fellow in American Literature at the University of Oxford (2012-2014); Co-Founder of BrANCA (British Association of Nineteenth-Century Americanists); co-organiser of the recent inaugural BrANCA symposium “Aesthetics/Politics” at the University of Sussex. He was appointed Faculty Member of the International Walt Whitman Week in Germany (2014).



► **Current trends in the literary market: Translation and promotion**

*“Privileging in Postcolonial Writing: Translation and Promotion in the West Indian Literary Field”*

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

This paper seeks to explore what cultural products are currently promoted – thus translated – in the Postcolonial literary field. The discussion is organized along three main “relational factors”<sup>1</sup> that determine postcolonial texts’ eligibility in the Western literary field: location, topics and language. These three “relational factors” are first analysed in the postcolonial literary field in general and in the West Indian literary field in particular. In the case of the West Indies, this paper argues that literary texts are mostly deemed eligible when these are written from the diaspora, tackle topics that the Western reader is quite familiarised with or can easily identify as ‘Caribbean’, and, finally, are not written in any of the different Creole languages – or at the very least when the use thereof is limited.

**Maria Grau-Perejoan** is a lecturer of Postcolonial Literatures in English at the Universitat de Barcelona since 2010. She received her M. Phil. in Cultural Studies from the University of the West Indies, Trinidad and Tobago, where she also worked as a Visiting Lecturer in Spanish from 2005 to 2008. A member of the executive committee of the UB Centre for Australian Studies, she recently finished her PhD thesis titled “Reterritorialising the Caribbean: Marching alongside Earl Lovelace”.

*“Censored translations in the Spanish contemporary market”*

**Marta Ortega Sáez**  
**Universitat de Barcelona**

In his analysis of the literary field French sociologist Pierre Bourdieu discusses the principles which govern the behaviour of the different agents that participate in the field. In the particular case of the publishing houses, one of such principles, which Bourdieu calls the heteronomous principle, seems to prevail, favouring the marketing of cultural goods which will most probably bring economic rather than symbolic capital (1990)<sup>2</sup>. Such is the case of the contemporary literary market in Spain in which multiple translations of texts produced during the Franco dictatorship (1939-1975) are commercialised without revisions even though some of these texts were originally censored. The result is that the reader receives a distorted image of multiple renderings into Spanish more than four decades after the end of regulative censorship (Curry Jansen 1991)<sup>3</sup>. This paper aims to examine the current products of some Spanish publishing houses which have recently marketed some of these translations and analyse the changes they have undergone.

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1 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Ed. Randal Johnson. Cambridge: Polity Press (1993).

2 —. “El campo literario. Prerrequisitos críticos y principios del método”, *Criterios* (1990).

3 Curry Jansen, Sue. *Censorship. The Knot that Binds Power and Knowledge* (1991).

**Marta Ortega Sáez** is an Associate Lecturer of English Literature at the Universitat de Barcelona (Spain). In 2013 she defended her PhD thesis on currently published translations into Spanish from English originally produced during the Franco dictatorship. Since 2007 she has participated in a number of conferences and has published about the reception and censorship of writers in English in the postwar period in Spain including Charlotte Brontë, Rosamond Lehmann, Radclyffe Hall, Vita Sackville-West and Louise May Alcott. She has also published a biography of one of the most prolific translators of the Franco dictatorship, Juan G. de Luaces, in the academic journal *Arbor* (2009).

► **Doorways as threshold: spaces of transit**

**Susan Ash**  
**School of Communication and Arts**  
**Edith Cowan University**

**Simone Lazaroo**  
**School of Arts**  
**Murdoch University**

*Typical tourist snapshots, but amongst them were her few photos of beggars. The crazy dark-skinned young woman singing like an angel in the doorway in Barcelona, dirty once-white socks on her feet. How picturesque she looked on the iPhone's screen, striking her timeless pose of supplication against the historic buildings (from 'Europe' by Simone Lazaroo).*

In his essay 'Language', Heidegger observes that, as the 'ground-beam' which 'bears the doorway as a whole', the threshold also 'bears the between' (2001, 51). Here Heidegger usefully draws our attention to the threshold's literal and figurative weight-bearing function in sustaining the border between designated spaces. This capacity of the physical threshold to signify the abstract concept of 'between' is fundamental to our discussion. According to the Oxford English Dictionary, the abstract denotation of 'threshold' as a border or spatial 'limit' dates back at least to the tenth century, thus, actually predating the architectural use of the word for a literal doorsill. As a 'between' space, the idea of a threshold resonates with indeterminacy premised on the paradoxical topology of the excluded middle. This is the space where the differences between A and not-A are no longer discernible. As a liminal state 'between' the outside and inside, the threshold is neither in, nor out (of the home). At the same time, Heidegger observes, the threshold 'sustains the middle in which the two, the outside and the inside, penetrate each other' so that the threshold is both inside and outside (emphasis added, 2001, 51). This is indeed the riddle of the threshold, an *aporia* where it is impossible to decide with finality between neither/nor or both/and logic.

In *Adieu* to Emmanuel Levinas (1997), Derrida suggests the importance of the door-frame for his work on thresholds. Indeed, for Derrida the door-frame itself is an ambiguous space. The cover image of *Adieu*, Jean-Daniel Bouvard's painting, 'Door-frame', blurs the edges of doorstep, doorway, and door-frame so that the borders seem indeterminable. What lies on the other side is the conjunction of blue and black spaces, but it is impossible to determine the inside from the outside. Thus, the image reflects Derrida's eulogy to his friend and colleague, a poignant allusion not just of the passageway, but also passages from one form or condition to another, foregrounding the infinite potential of both the physical and spiritual worlds upon departure. Our

presentation will mix fiction about a contemporary Australian woman tourist in Europe and philosophical reflection, in order to consider the potentiality of the doorway as threshold and resonating space of transit.

Associate Professor **Susan Ash** is the Coordinator of English at Edith Cowan University in Perth, Western Australia. Teaching interests include the pedagogy of first year university English units, poetry, drama and contemporary postcolonial literature. Her monograph, *Funding Philanthropy: Dr Barnardo's Metaphors, Narratives and Spectacles*, is forthcoming from University of Liverpool Press. Her current research project is the Gothic and mass-marketed Victorian narratives for children, including instructional books, periodicals, the prize book and the 'penny dreadful'.

**Simone Lazaroo** is a Senior Lecturer in Creative Writing at Murdoch University in Perth, Western Australia, and writer of five published novels, three of them winners of the Western Australian Premier's Book Awards and all of them shortlisted for national or international awards. She migrated from Singapore to Australia as a child with her bi-cultural family, and has an abiding interest in writing about individuals living and travelling at the juncture of cultures. Her short stories have been published in the USA, England and Australia; two of them will be published by KRK Ediciones in late 2015 in Spain (translated by Professor Isabel Carrera Suarez). She has judged various literary prizes, including the Commonwealth Writers' Prize (Australia - New Zealand - South East Asian region), and was awarded the David TK Wong Fellowship in 2000 for writing at the University of East Anglia, England. She has been a recipient of Australia Council Literature Board and WA Department of Culture and the Arts grants. Her fifth novel *Lost River – Four Albums*, set in a fictional south-western Australian town, was published in June 2014. She is currently working on a collection of short stories exploring travel, cities, photography, homelessness, consumerism and migration.

### ► Cultural Struggle of Australia: Negotiating Belonging (I)

#### PANEL FEATURED by CURTIN UNIVERSITY

*“Now little ship, look out!”*

**Suvendrini Perera**  
**Curtin University**

*We have left the land and have embarked. We have burned our bridges behind us ... Now, little ship, look out!*

Poised between warning and anticipation, a cryptic exclamation from Nietzsche stands as one of the epigraphs to Paul Gilroy's formative remapping of global modernity, *The Black Atlantic*. Taking its cue from Gilroy's identification of the slaveship as the ambiguous artefact of modernity and mobility, this paper reflects on the asylum boat as a go-between of land and sea, origin and destination, freedom and unfreedom. It considers its contemporary passages in the context of other illegalized voyages and trafficked bodies and through unfinished movements of slavery, empire and capital.

**Suvendrini Perera** is Professor of Cultural Analysis at Curtin University. She is the author/editor of seven books, including *Australia and the Insular Imagination: Beaches, Borders, Boats and Bodies* and, most recently, *Survival Media*, on diaspora and the war in Sri Lanka (due from Palgrave in August 2015). She is co-editor, with

Sherene Razack, of the anthology, *At the Limits of Justice: Women of Colour on Terror*. Her current research, funded by the Australian Research Council (ARC), is titled 'Old Atrocities, New Media'. With Sherene Razack she is also working on a project funded by the Canadian Social Sciences and Humanities Research Council (SSHRC) mapping racial violence in the settler states of Australia and Canada.

*"Dancing Out of the Shadows: Performing Indigenous Belonging"*

**John Curtin Distinguished Professor Anna Haebich**  
**Curtin University**

Indigenous performance activist Ines Hernandez-Avila has described the twenty-first century as the global 'post apocalyptic' era of Indigenous survival and of renewed 'activism (cultural, linguistic, political, spiritual), revitalization and world renewal.' In Australia cultural revitalization has produced an unprecedented surge of indigenous performing arts in the public domain addressing issues of land, culture and belonging. Within this abundance is the Welcome to Country, an official performative ceremony now included in formal proceedings for public events by governments, corporations, learning and cultural institutions and community organisations. The ceremonies vary widely in form but are based on protocols performed by elders to welcome visitors and strangers to their country. They also have a long but forgotten history of precedents of similar Aboriginal performances for civic and vice-regal events dating from early colonial times to the present. Using examples from the West Australian archives this paper analyses the historical performances as nuanced expressions of Aboriginal "belonging" courageously conducted in temporarily safe sites within severely constrained and threatening hierarchies of colonial power, race and violence. The study compares the contrasting environments for past performances and today's Welcome to Country ceremonies and exposes ongoing entanglements of 'unfinished business' that continue to complicate Welcome to Country ceremonies. The study argues that these performances have the power to spark brief flashes of recognition of Indigenous and settler epistemologies co-present, Aboriginal rights to land and belonging and of settlers as interloping strangers, and, for fleeting moments, offer promises of a 'different imaginary' for living together with the land.

Dempster, E. 2007, 'Welcome to country: performing rights and the pedagogy of place,' *About Performance*, No.7, pp. 87-97 p 96.

Hernandez-Avila, I 2010, 'Performing ri(gh)t(e)s: (w)riting the native (in and out) of ceremony,' *Theatre research international*, Vol. 35, no.2, July, pp. 139-151, p. 140.

**Anna Haebich** is a multi-award winning Australian author and historian, who is especially recognized for her research and work with Aboriginal communities and in particular the Noongar people. As a John Curtin Distinguished Professor at Curtin University, her career combines university teaching, research, curatorship, creative writing and visual arts. She is currently writing a book about Aboriginal performing arts in Western Australia.

*“Fear Politics and the Rise of Islamophobia”*

**Linda Briskman**  
**Swinburne University of Technology**

Since colonisation, transmission of fear has been successfully invoked to banish Indigenous peoples and ‘uninvited’ migrant groups from the Australian polis. This has been achieved by not only casting aside those whose identities thwart nation building based on Judeo-Christian ideas, but by depicting such identities as menacing. Fusion of banishment and containment seals the fate of those considered surplus to population. Fear tactics are now directed at Muslims, with collusion of government, media and fanatical right-wing groups. The government opportunistically escalated simmering post-2001 anxiety after recent attacks at Charlie Hebdo and in Tunisia and through media portrayal of ‘terrorist raids’ in Australia, activities that yielded dubious results. The exclusionary concept of Team Australia now underpins rhetorical and physical border construction. Spurred by the spectre of ISIS, or ‘death cult’ as Prime Minister Abbott prefers, Muslims are besieged in politics, media and everyday life. Muslim Australians have to negotiate their sense of belonging through and in between multiple borders that lie at the heart of the cultural struggles of contemporary Australia. With Fortress Australia seemingly entrenched in perpetuity, the paper steps back to contemplate how this isolated and distant nation attained its current state of affairs. It then looks forward to consider ways to change the discourse, repeal repressive legislation, halt media representation of Muslims and stem impending popularity of a new anti-Muslim political party in Australia.

**Linda Briskman** is Professor of Human Rights at the Swinburne Institute for Social Research. Her disciplinary background is social work and her research and advocacy interests are primarily the rights of Indigenous peoples and the rights of asylum seekers. She publishes widely in both areas and has won awards for her work.

► **Cultural Struggle of Australia: Negotiating Belonging (II)**

**PANEL FEATURED by CURTIN UNIVERSITY**

*“Border security in settler publics: Confinement of the UN Declaration on the Rights of Indigenous Peoples”*

**Thor Kerr and Shaphan Cox**  
**Curtin University**

This paper examines a lack of references to the United Nations Declaration on the Rights of Indigenous Peoples in popular media and state texts produced for audiences in Western Australia. This silence on the declaration seems to contradict its relevance in addressing serious issues affecting these audiences. Also, it seems inconsistent with the potential news worthiness of Australia being almost alone in voting against the declaration in 2007; before latently endorsing it in 2009. Despite the declaration’s absence in popular media and state texts, it has become a common reference within Aboriginal publics as well as broader discourses of Aboriginal self-determination in the space of Western Australia. Since the declaration was endorsed, it has been referred to four times in the Western Australian Parliament; reminding the state of its obligation to

recognize Aboriginal rights. Glimpses of Aboriginal people citing the declaration have appeared in footage of police raids on performances of Aboriginal sovereignty in Western Australia and the declaration has been mentioned in newspaper reproduction of wire-service reports on overseas issues, not relating directly to Australia. Apart from these fleeting – apparently inconsequential – references, the declaration has not been authorized or made relevant for Western Australian audiences. This paper discusses how the declaration has been confined, and calls for its release from confinement so that people and institutions of Western Australia may become more hospitable to Aboriginal rights.

**Thor Kerr** is a lecturer in the Department of Communication and Cultural Studies at Curtin University. His research focuses on media and public representation in negotiating urban spaces. Thor's books include *To the Beach: Community Conservation and its Role in 'Sustainable Development'* (2015), and *Setting up the Nyoongar Tent Embassy: A Report on Perth Media* (co-authored with Shaphan Cox, 2013).

*"Baby Gammy: disability, bodies and borders"*

**Rachel Robertson**  
**Curtin University**

In 2014, "baby Gammy" made international headlines when an Australian couple left him with his surrogate mother in Thailand, allegedly because he had Down Syndrome, while taking home his twin sister. The case generated widespread media coverage and the Australian public donated \$240,000 to charity to support Gammy, who was also given Australian citizenship. The Thai government has now made commercial surrogacy unlawful. In this paper, I analyse the public discussion on citizenship, disability, bodies and borders that occurred in Australia around the baby Gammy case. Taking a critical disability studies approach, I explore how baby Gammy became the acceptable other at the same time that policies to disadvantage disabled Australian residents were enacted. The concept of the gift is used to examine how issues of identity and ownership were negotiated in public discourse and how these resulted in certain understandings of belonging.

**Rachel Robertson** is a Lecturer in the School of Media, Culture and Creative Arts at Curtin University, Western Australia. Her academic interests include Australian literature, critical disability studies, life writing and feminist motherhood studies. Her memoir, *Reaching One Thousand*, was published in 2012 and shortlisted for the Australian National Biography Award in 2013.

*"Reclaiming the voices of our ancestors: The legacy of Noongar cultural struggle in the Western Australian archive"*

**Elfie Shiosaki**  
**Centre for Human Rights Education, Curtin University**

The archive in Western Australia holds many voices of Noongar people which have been silenced in the past. Cultural struggle is located in writing and Noongar people have a long history of strategically adopting writing to negotiate cultural survival. Reclaiming these voices transforms the archive into a living history with an invaluable legacy for the Noongar community. We cannot change the past, but we can change how historical narratives – the stories we tell about our nation – shape our present and future. A study of the archive reveals

hidden political activism by Noongar people, which contributes to the emergence of new narratives of Noongar social and political history. This study advances knowledge about Indigenous peoples' dynamic contribution to the emergence of national and transnational discourses of Indigenous rights, by amplifying significant Western Australian voices. The public and private writing of Noongar civil rights activists William and Edward Harris, who established the first Aboriginal political organisation in Western Australia in 1926 and led the first deputation of Aboriginal people to meet with the Western Australian Premier in 1928 to demand the repeal of the repressive 1905 Aborigines Act, is an inimitable case study in hidden activism in the archive. Brightly illuminating the path paved by our ancestors before us renews courage, strength and resilience within the Noongar community, whose members continue to campaign for their rights as the traditional owners of the southwest of Australia.

**Elfie Shiosaki** is an Indigenous Post-Doctoral Research Fellow at the Centre for Human Rights Education (CHRE) at Curtin University in Perth, Western Australia. Her research examines the significance of early Noongar political activism (1900-1930s). Dr Shiosaki completed a PhD (Political Science and International Relations) on nation-building in post-conflict societies in 2015.

*“Of cul-de-sac champions, civilisation, hidden curriculum and Aussie Rules”*

**Baden Offord**  
**Curtin University**

*‘Western civilisation came to this country in 1788 and I’m proud of that...’*  
– Tony Abbott

Scholars are frequently caught on the hop, working in-between incommensurable realities. More often than not they then become the go-betweeners of their time. A poignant example is Ashis Nandy and his observation, in musing on Australian culture, that the Enlightenment vision has had a very totalizing posture offering the possibility of only ‘minor editorial changes.’ Following this compelling insight of Nandy’s, this paper responds to recent political, security and educational debates in Australia centred on the idea of ‘muscular liberalism,’ and its champions who argue that the Australian National Curriculum must not be a vehicle for more-than-editorial changes. Supporting Recommendation 15 of the review of the National Curriculum, they argue for an emphasis of and reification of Western civilisation and brook no awareness or critique of its limitations, particularly from ‘rainbow alliances’ in Australian universities. The paper will suggest that, despite the ongoing champions of culs-de-sac, that exist to promote a hidden, un-reflexive curriculum of Western uniqueness, the lived experience of Australian culture – evident in social practices – is otherwise, and that more-than-editorial changes are happening that provide hope for a more sophisticated and innovative understanding of how to imagine the civilisation of Australia.

**Baden Offord** is Professor of Cultural Studies and Human Rights, and Director of the Centre for Human Rights Education at Curtin University. He is the author, co-author/editor of six books, including *Inside Australian Culture: Legacies of Enlightenment Values* (2014), which Raewyn Connell has described as a ‘disturbing book for disturbing times.’ His current research focuses on the cultural struggle and social praxis found in the imagined and lived experience of everyday Australia.

► **Settlement and mobility: Rethinking “Australian” Belonging**

**PANEL FEATURED by CENTRE FOR COLONIALISM AND ITS AFTERMATH (CAIA), UNIVERSITY OF TASMANIA**

*“Dubious Belonging: Rethinking terra nullius and the Claiming of a Continent”*

**Geoff Rodoreda**  
**University of Stuttgart**

It is an oft-repeated mantra that the British settled Australia and asserted their claim to possession of the continent in 1788 under the doctrine of terra nullius. It is a ‘fact’ of history that is now recognised in the common law, for the claiming of the continent under the doctrine of terra nullius – the idea that the land belonged to no-one – was the reason the High Court of Australia gave, in handing down the Mabo decision of 1992, for the law’s complicity in the wrongful dispossession of indigenous peoples from their lands. However, subsequent legal and historical research has raised doubts about whether terra nullius or any variant of it was the legal doctrine the British applied to the ‘settlement’ of the land. This paper draws on the work of Merete Borch (2004), Bain Attwood (2009) and others to re-examine early statements by colonists about owning, possessing, claiming and granting land. Abandoning the idea the legal status of colonisation was clear cut from day one yields a quite different story of Australia’s founding: colonisation proceeded not with the linearity of historical progression, from solid beginnings, but through chance, bumbling experimentation and fraud. Such reassessments suggest sovereignty was never properly/legally wrested from indigenous landowners, thus strengthening Aboriginal calls for a recognition of sovereignty today.

**Geoff Rodoreda** is a lecturer in the English Department at the University of Stuttgart, Germany. He studied politics, media theory and journalism in Sydney, Australia, and worked as a journalist at the Australian Broadcasting Corporation in Adelaide, Sydney and Darwin before moving to Germany in 1996. In 2012, he gave up journalism work to concentrate on academic teaching and on writing his PhD, which focuses on the impact of the 1992 High Court Mabo decision on discourses of land and history in Australian fiction.

*“Island Home: Returning to Tasmania in Peter Conrad’s Down Home (1988) and Tim Bowden’s The Devil in Tim (2005)”*

**Robert Clarke**  
**University of Tasmania**

This paper examines the Tasmanian travel writing of Peter Conrad and Tim Bowden as forms of postcolonial settler return narratives. The narrators of *Down Home* (1988) and *The Devil in Tim* (2005) are “expatriate” Tasmanians returning to the island after prolonged absences. Adopting very different itineraries, styles, and approaches, both are texts by Anglo-Australians that rehearse and question the clichés of Tasmanian identity, history, and travel. As returnees, the narrators of *Down Home* and *The Devil in Tim* engage in reflections on identity, alterity, and history, and both texts exploit the difference of Tasmania culture and history from that of mainland Australia. The paper considers how Conrad’s and Bowden’s settler return narratives affect



melancholic and nostalgic travel styles, respectively, as they navigate a culture negotiating the legacies of its colonial past.

**Robert Clarke** is a lecturer in English Studies Program in the School of Humanities, University of Tasmania. He is the author of *Travel Writing from Black Australia: Utopia, Melancholia, and Aboriginality* (Routledge 2015) and the editor of *Celebrity Colonialism: Fame, Power and Representation in Colonial and Postcolonial Cultures* (Cambridge Scholars, 2009), and *The Cambridge Companion to Postcolonial Travel Writing* (CUP, 2016).

#### ► Knowledge ecologies and crossing boundaries

This panel will explore a range of cultural, social and educational contexts in which knowledge ecologies are produced and where crossing boundaries is germane.

*“Finding ‘home’ at the Home of Cycling: Negotiating mobility and place through sport”*

**Rebecca Olive**  
**The University of Waikato (New Zealand)**

The role of mobility is important in contemporary life and career development in elite sport and academia. In these highly competitive industries, the capacity for mobility is a much valued characteristic and a willingness to ‘go anywhere’ is formally and informally touted as an indicator of commitment and drive that are aligned with individual success. While moving for tenure provides stability and long-term investments in place, for those in less stable positions where continuing employment relies on performance, establishing a life beyond work can be challenging. In terms of transience and community development, this has interesting implications both at individual and community levels, where athletes’ sense of belonging remain framed in terms of relationships to family, friends, future work opportunities and other pleasures, creating tensions in terms of identifications with and commitments to place, community, transience and career development. For elite athletes, the attractions of the place they are migrating to can become limited to training facilities, resources, coaches, and funding, with broader merits or otherwise reduced to additional benefits or disadvantages. This presentation uses findings from my postdoctoral research project, *Regional Migration for High Performance Sport: Understanding the Experiences of Athletes, Coaches, and Support Staff in the Waikato Region*, which unexpectedly intersected with my own experiences moving from Australia to New Zealand to research this project. That is, career interests in sport define our capacity to negotiate and connect to place as strongly as they limit our ability to connect with or contribute to community more broadly.

**Rebecca Olive** is a Postdoctoral Research Fellow at The University of Waikato. Her research focuses on power, ethics and pedagogy in sport and physical cultures, social media, and ethnographic methods. Her publications can be found in journals including, *International Journal of Cultural Studies*, *Media International Australia*, *Journal of Sport History*, and *Sociology of Sport Journal*.

*“The aporias of encounter: reconsidering the spaces in-between researcher and researched”*

**Andrew Hickey [presenter] and Carly Smith**  
**University of Southern Queensland**

This paper asks what is Cultural Studies after the moment of representational crisis? By no means a new question, but one that has provoked significant reconsiderations of the ways inquiries into the world have come to be practiced over the last three decades, it remains that encounters between the researcher and the researched are written in and from those spaces in-between. This is the terrain of the aporia; a location provoking ‘undecideability, a double bind’ (Derrida: 1997: 39). This paper seeks to shed light on the role the Cultural Studies scholar might assume when ‘in the field’ as encounters with the ethnographic Other occur. To explore this, consideration will be given to what contemporary Cultural Studies practice might offer in light of the aporias provoked by the encounter, and how the writing of the Self and Other within the ethnographic tale conjures aporias of ‘between-ness’. Of particular focus are Lather’s (2001) theorisations of the aporia, and the potential of the aporia as that ‘which stops us in our tracks’ (Foucault 1998: xxiii), but that which also affords a ‘praxis of stuck places...a praxis of not being so sure’ (Lather 2001; 482). How Cultural Studies might offer modes of inquiry to engage the aporia but simultaneously disrupt taken for granted disciplinary habits to reconsider the spaces in-between is the focus of this paper. The aporia as generative-absence, a site to ‘produce and learn from ruptures, failures, breaks and refusals’ (Lather 2001: 482) provides the motivation for this exploration.

**Andrew Hickey** is President of the Cultural Studies Association of Australasia. He is also Senior Lecturer in Cultural Studies and Social Theory at the University of Southern Queensland. Since his doctoral (PhD) research which explored the role and influence of mass communication and ‘public pedagogical artefacts’ on the development of a community, Andrew has published in the areas of critical pedagogy, public pedagogies and emancipatory social practice and has led research projects exploring the role of community in the development of social harmony. His most recent book *Cities of Signs: learning the logic of urban spaces* (Peter Lang, 2012) explores the nature of community and how community is ‘learnt’ within urban spaces.

*“The Tactical Researcher: On the Experience of Doing Cultural Studies in an Engaged Research Setting”*

**Amanda Third**  
**University of Western Sydney**

In Australia, one emerging, though not exclusive, modality for impactful future social and cultural research lies in the ‘engaged research’ paradigm, which entails researchers, government, industry, not-for-profit organisations and user groups collaborating to define and set the research agenda, design and deliver the necessary studies, and implement the results. Working in the engaged research mode enables user-centred research to actively influence policy and practice agendas, not only – or even primarily – through the positioning of research outputs for ready uptake, but by fostering an active dialogue within a ‘community of practice’ (Wenger, 2000) that plays a powerful pedagogic role for research, policy and practice alike. Engaged research places new demands on the researcher; demands that often remain invisible amidst (and sometimes ill-addressed by) universities’ enthusiastic and growing interest in research that targets ‘real world’

impact. Mobilising Michel de Certeau's theorisation of tactics and strategy, I argue that effective engaged research situates the academic researcher as a tactical agent who, rather than intervening in cross-sector dialogue to deliver 'objective' and 'definitive' insights to a semi- or non-expert audience, intervenes in dialogues with other 'expert citizens' (Henrik Bang) to hold competing ideas in productive tension and potentially open up new perspectives for scholarship, policy and practice. Drawing upon informal, semi-structured interviews conducted between May and July 2015 with five Australian academics who identify as 'engaged researchers' or researchers with a deep investment in 'community engagement' and a disposition to qualitative and interpretive work, this paper discusses how researchers are grappling with the shift to the engaged research paradigm in the context of a range of externally funded projects. In doing so, it thinks through the consequences for their sense of identity as researchers and for the status of humanistic and social scientific knowledge more broadly.

Associate Professor **Amanda Third** (PhD) is Principal Research Fellow in Digital Social and Cultural Research in the Institute for Culture and Society at Western Sydney University, Australia. Amanda's research focuses on the socio-cultural dimensions of young people's technology use, with particular emphases on the intergenerational dynamics shaping technology practice, and vulnerable young people's technological engagements. Since 2010, Amanda has led Research Program 2: 'Connected and Creative', of the Young and Well Cooperative Research Centre, which unites young people with researchers, practitioners, innovators and policy-makers from over 75 partner organisations across the not-for-profit, academic, government and corporate sectors to explore the role of technology in young people's lives, and how technology can be used to improve the mental health and wellbeing of young people aged 12 to 25. The research program Amanda leads investigates how to better connect vulnerable young people with their communities by enhancing and leveraging their technology practices and their creative engagements. She is also Chief Investigator on an Australian Research Council Industry Linkage project entitled "Young People, Technology and Wellbeing Research Facility" that examines cross-sector knowledge brokering practices. She has been a member of the Australian-based Technology and Wellbeing Cross-Sector Roundtable since 2008 and is a member of the Global Kids Online International Advisory Group and Expert Panel.

*"Outside and between: establishing cultures of reflection in education as a go-between"*

**John Ryan**

**Southern Cross Distance Education School**

This paper forms part of an ongoing, critically reflective educational practice that focuses on the ethics involved in teaching students enrolled in Distance Education (DE) centres across New South Wales. Because DE students exist in-between - frequently falling and 'slipping' through the institutional structures of education and in some cases those of the family, law, religion too, they can be seen as representational and alternates; they are the often silent critics and wallflowers of the mainstream. What then is the relationship of the DE educator to her/his students? How does her/his responsibility to be a guide or go between to those students exist in relationship to her/his obligation to the instrumental contract with their employer and the state apparatus of learning? How is students' agency in this context activated? I will explore this apparent post-modern educational conundrum in the light of a critical and cultural studies teaching praxis, which I use. The paper will examine the tensions, challenges and difficulties of being a go-between, that is, a teacher who straddles what Edward Said once referred to as being caught in the 'impossibility of teaching', where the goal of activating and enabling knowledge in a critically minded student must wrestle with the expectations of the world of

standardisation, instrumentality and conformity. The argument will be made that despite this conundrum, being a go-between can actually offer possibilities, found in unusual, unexpected and asymmetrical opportunities.

**John Ryan** is Head of English at Southern Cross Distance Education School and President of the North Coast Branch of the NSW English Teachers Association. 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.

### ► Multiplicities of belonging

#### *"Multiple Homes: Unhomely Belonging"*

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

From the enthusiastic espousing of the multiple references offered by migration, and diaspora, to the varied discourses of displacement, we still have problems conceptualising and valorising what it is to have multiple homes. Multiple homes may result in types of unhomely belonging as our identities become ambivalent to ourselves and only partly legible to others. Among the issues which determine the discourses and narratives of unhomely belonging are language and language politics (situational or real), beliefs about identities as solid and identifiable, constant border crossings as central to many people's lives, and the collision of social and cultural codes in the meanings and practices assigned to "the foreigner." Stuart Hall attempted to counter the narrowly cultural identitarian thought by supporting becoming rather than being as a more profitable way of constituting ourselves. Despite such theorizations, however, transculturality and positive narratives of multiple homes remain difficult to implant as default positions. In today's society, dominated as it is by the migration of peoples, the theme of this conference is highly relevant. This paper will reflect on some theoretical approaches to the discourses of transculturality as a means of understanding the complexity of our present world, and the role of the written word, political, social, and literary, as a narrative of multiple homes.

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

*“Retro-ethnography and the Inversion of the Ethnographic Gaze”*

**Mike Evans**  
**Community, Culture and Global Studies**  
**University of British Columbia**

**Stephen Foster**  
**Creative Studies**  
**University of British Columbia**

**Steven Loft**  
**Program Management of Aboriginal Arts**  
**Canada Council for the Arts**

*In the Land of the Head Hunters* (later titled *In the Land of the War Canoe*) is an early ethnographic film by Edward S. Curtis shot on Deer Island near Port Hardy on Vancouver Island. The Re-mediating Curtis project is a creative research project exploring interactive multi-media and digital photo-based installations as a form of interactive documentary that reflects on the film and its influence on popular images of Indian-ness and pop-culture. Through the complex re-mediations made possible by new-media technologies, the original “salvage ethnography” inherent in Curtis’ work becomes a fulcrum through which Indigenous artists, communities, and people more generally can re-appropriate these early colonial images of and for themselves. In this paper we report on the work leading up to this project, reflect on the resonances here with the work of other Aboriginal artists who are actively engaging early ethnographic materials to their own ends, and some possible outcomes from these developments. We argue that Aboriginal artists have become key mediators between the representational conceits of the colonial past, and a renewed and vigorous articulation of Aboriginal intellectual sovereignty. This form of retro-ethnographic work not only critiques colonial traditions, it effectively re-inserts images into a new, but nonetheless autochthonous context.

**Mike Evans** has been involved in several community based research initiatives, particularly with Métis and Urban Aboriginal communities in BC. Together with Elders and community leaders in Prince George he put together a Métis Studies curriculum for UNBC and a number of publications including *What it is to be a Métis* (Evans et al 1999, 2007), *A Brief History, of the Short Life, of the Island Cache* (Evans et al 2004). He has also worked on a number of participatory video projects with collaborators from the Métis community and videographer and new media artist Stephen Foster. He has also worked with people in Australia and Tonga on the impact of globalization and transnationalism, publishing numerous papers and the monograph *Persistence of the Gift: Tonga Tradition in Transnational Context* (2001). He is presently working with colleague **Adele Wessell** on a monograph emerging from the “Landed Histories Project”, a community based initiative focussed on food systems in the Northern Rivers Region of NSW.

**Stephen Foster** is a video and electronic media artist of mixed Haida and European background. His work tends to deal with issues of indigenous representation in popular culture through personal narrative. He has exhibited in solo as well as group exhibitions both internationally and nationally as well as participating in various festivals with video installations and single channel works. In 2007 Stephen received his first opportunity to present a retrospective screening of his video work at the Dawson City International Short Film Festival. In addition to his exhibition record, Stephen is a published author, presented lectures and has participated on panels for new media, video art and contemporary indigenous art at national and international

venues. He has taken part in residencies at the Banff Centre For The Arts, Klondike Institute of Art and Culture, Oboro in Montreal and more recently at La Chambre Blanche in Quebec City.

**Steven Loft** is a Mohawk of the Six Nations with Jewish heritage. He is currently Program Manager, Aboriginal Arts with the Canada Council for the Arts. A curator, scholar, writer and media artist, in 2010 he was named Trudeau National Visiting Fellow at Ryerson University in Toronto. Loft has held positions as Curator-In-Residence, Indigenous Art at the National Gallery of Canada (2008-2010); Director/Curator of the Urban Shaman Gallery, Winnipeg(2002-2008); Aboriginal Curator at the Art Gallery of Hamilton (2000-2002) and Producer and Artistic Director of the Native Indian/Inuit Photographers' Association (1993-1998). He has curated group and solo exhibitions across Canada and internationally; written extensively for magazines, catalogues and arts publications and lectured widely in Canada and internationally. Loft co-edited *Transference, Technology, Tradition: Aboriginal Media and New Media Art* (Banff Centre Press, 2005) and is the co-editor of *Coded Territories: Indigenous Pathways in New Media*. This book of essays by artists, curators, and scholars frames the landscape of contemporary Aboriginal art, the influence of Western criticism and standards, and the liberating advent of accessible technologies including video and online media.

*“Land’ and the (de)Colonial Encounter...”*

**Mike Evans**

**Community, Culture and Global Studies**

**University of British Columbia**

**Adele Wessell**

**Southern Cross University**

The observation that land is a central element in colonial encounters everywhere is effectively tautological. Nor is it particularly novel to observe that contestation over the ontological configuration of “land” also sits at the heart of historical processes of (de)possession. Land selection, the process of claiming land and then establishing title to that land through agricultural improvements, was a central act in the dispossession of Aboriginal peoples. In Northern NSW, the processes of land selection established fee simple title and fundamentally transformed the ecology of the region; it also established a new land ethic based on the interaction of individual plots of land and largely individual farming families. Using materials both oral history and archival material developed during a participatory history project on farms and with farmers in the Northern Rivers, we discuss the land-based ontologies of Australian settlers in the area. This ontology exhibits a deep appreciation of land and ecology, but a narrowly circumscribed capacity to act. Most recently the limits to action have been transcended by concerns over coal seam gas production, which has allowed the (re)emergence of wider, more ecologically expansive forms of land ethic. “Land” - as an ontological entity - is fundamentally and differentially textured by colonization, but encroaching processes of indigenization now provide some space for rapprochement and reconciliation.

**Adele Wessell** is Senior Lecturer in History at Southern Cross University. Her recent publications include co-editing with Donna Lee Brien a special issue of *M/C Journal* on the theme of ‘Cookbook’ (2013), with whom Adele also co-founded the Australasian Food Studies Network, an online network of food scholars and other interested individuals and groups. She is currently engaged in a project with the Landed

Histories Collective on biographies of land related to changes in food production (see, [Http://www.landedhistories.org](http://www.landedhistories.org)).

### ► Postcolonial Crime Fiction and Gender

From the last third of the twentieth century onwards crime fiction gradually evolved into what has now become the social novel of the twenty first century. As a genre it is particularly well placed to explore and discuss poverty, corruption, discrimination, injustice and violence. It is also socially flexible with criminals to be found in all classes while the detective has the freedom to go where s/he pleases. Consequently, the genre is particularly relevant to Postcolonial Studies where issues of racism, inequality, poverty and injustice are intimately linked to identity, migration and disenfranchisement. This panel, which is chaired and delivered by members of the POCRIF (Postcolonial Crime Fiction) project, financed by the Spanish Ministerio de Ciencia y Innovación will look at examples of postcolonial crime fiction to examine whether and how they address issues related to gender identity and sex discrimination.

Isabel Santaulària will examine Sam Hawken's Mexico-US border crime narratives, particularly *The Dead Women of Juarez* (2011), in order to explore how the author has turned to this frontier space on the margins of 'civilisation' explicitly to shine a light on the feminicidios in Ciudad Juarez and help bring them to public attention. Martin Renes will look into the Indigenous-Australian author Nicole Watson, who won the 2009 David Unaipon Award for unpublished Aboriginal and Torres Strait Islander writers with her crime novel *The Boundary* (published UQP 2011), which investigates a series of judicial killings in the wake of a lost native title case in Brisbane, and whose main tensions are played out between a female Aboriginal lawyer and a male Aboriginal detective. Caty Ribas will analyse the female detective character Phryne Fisher, protagonist of the Phryne Fisher Mystery series, created by Australian author and lawyer Kerry Greenwood. Set in the 1920s and 1930s, some of the novels have been adapted to a successful television series in which her outgoing but mysterious personality helps Phryne Fisher to break stereotypes and solve crimes. This presentation will try to analyse the role gender identity has in these postcolonial crime fictional texts.

**Catalina Ribas Segura** is Associate Professor in the Languages Department at the University College Alberta Giménez (CESAG- Universidad Pontificia Comillas) in Palma de Mallorca, Spain. Her PhD thesis at the University of Barcelona explored the concepts of duty, obedience and identity in Greek-Australian and Chinese Australian migrant literature from 1971 to 2005. Her current research interests are in the fields of contemporary Australian literature and include multiculturalism, diaspora, identities construction and detective fiction. She is a member of the Australian Studies Centre and of the research group POCRIF at the University of Barcelona.

**M. Isabel Santaulària i Capdevila** is senior lecturer at the University of Lleida, Spain. Her areas of research are cultural studies, popular narratives and gender studies. She has published a book on serial killer fiction and articles on detective fiction, television series and popular narratives. She is also a member of a research group studying postcolonial crime fiction.

**Bill Phillips** is Senior Lecturer in the English Literature Section of the Department of English and German, University of Barcelona. His research interests focus on poetry and other literature of the Romantic period, ecocriticism and ecofeminism, gender studies, detective fiction and science fiction on all of which he has published widely. He is now head of the Ministerio de Ciencia y Innovación research project Postcolonial Crime Fiction: a global window into social realities.

**Martin Renes** holds a PhD in English Literature by the University of Barcelona and lectures at its Department of English and German Studies. His main area of interest is the study of film and novels from a postcolonial point of view within the larger framework of Cultural and Australian Studies. He co-directs the University of Barcelona's interdisciplinary Observatory: Australian Studies Centre, through which he co-edits the journal *Coolabah* and co-convenes an annual congress on Australian Studies in collaboration with similar centres at Southern Cross University, Curtin University and the University of Tasmania: <http://www.ub.edu/dpfilsa/>. He is an executive board member of the European Association for Studies of Australia, EASA: <http://www.easa-australianstudies.net/>.

► **Sessional university teaching staff: on the academic border of belonging**

Globally universities rely on sessional staff to teach. The outcome of this reliance is that the majority of teaching is now undertaken by sessional staff and we empirically predict that this will be an enduring feature of the tertiary education workforce. "It seems wrong" (Gibbs, 2012) that students undertaking studies for a degree rarely know that much of their teaching and marking will be undertaken by unqualified graduates or casual teachers.

Australia is leading research and good practice in the scholarship of teaching and learning with sessional staff. Each panel member is recognised as a thought leader in this emerging field. The panel unpacks the global issues relating to the phenomenon of sessional staff as the predominant providers of teaching in higher education. We also explore multi-level strategies (ranging from national, holistic institutional, faculty, departmental and individual) for managing the inevitable challenges presented. Following each panel presentation, an individual sessional staff member will respond, offering a representative perspective and the voice of sessional staff. It is aimed that the ensuing discussion will work towards collaboratively developing a new vision for enhancing future practice.

*"Panel introduction and retrospective"*

**Kristina Everett**  
**Panel leader**  
**Australian Catholic University**

**Kristina Everett** is an academic developer specialising in assessment. The increasing casualization of teaching staff has made her experience working on teaching standards for sessional staff a vital aspect of her work

*"SS: identifying the issues and facing the challenge: The pedagogical impact of global trends  
BLASST.edu.au"*

**Marina Harvey**  
**2014 OLT National Teaching Fellow**  
**Learning and Teaching Centre C3B**  
**Macquarie University NSW 2109**



**Marina Harvey** is an Australian National Teaching Fellow researching quality learning and teaching with sessional staff. One outcome is an endorsed national standards framework ([BLASST.edu.au](http://BLASST.edu.au)).

*“Reflections from a Head of Department in Europe”*

**Bill Phillips**  
**Head of Department**  
**Universitat de Barcelona**

**Bill Phillips** is Senior Lecturer in the English Literature Section of the Department of English and German, University of Barcelona. His research interests focus on poetry and other literature of the Romantic period, ecocriticism and ecofeminism, gender studies, detective fiction and science fiction on all of which he has published widely. He is now head of the Ministerio de Ciencia y Innovación research project Postcolonial Crime Fiction: a global window into social realities.

*“Sector perspective: Developing effective part-time teachers “*

**Fran Beaton**  
**Senior Lecturer in HE & Academic Practice Unit for the Enhancement of Learning and Teaching (UEL)**  
**University of Kent, UK**

**Fran Beaton** has been involved in designing and teaching on postgraduate teacher education programmes for over twenty years and has extensive experience of working with teachers in Higher, Further, Adult and Community Education. Her research interests and recent publications include the nature and impact of support for part-time and sessional teachers in Higher Education (Developing Effective Teachers in Higher Education: new approaches to professional development, Routledge 2013); and academic identity. She is currently researching into the experiences of staff who work both in practice (e.g. Law, Creative and Performing Arts) and as university teachers.

*“Individual perspective”*

**Maria Grau-Perejoan**  
**Sessional staff member**  
**Universitat de Barcelona.**

**Maria Grau-Perejoan** has been a part-time lecturer on Literature in English at the Universitat de Barcelona since 2010. She was Visiting Lecturer at The University of the West Indies, St. Augustine Campus, Trinidad and Tobago, from 2005 to 2008 and her research focuses on Anglophone Caribbean Literature and Literary Translation. She has recently finished her doctoral thesis on Trinidadian writer Earl Lovelace entitled “Reterritorialising the Caribbean: Marching alongside Earl Lovelace”.

## ► The Required Nutrients of Belonging

### *“The Required Nutrients of Belonging”*

**John Rochlin**

**Australia Spain Business Association**

This paper will examine the phenomenon of social media and its impact on a sense of belonging. The changing role of the mobile phone will be examined and how the various applications allow people to remain connected with one another and oblige others to be connected. The ephemeral nature of this technology will be put into context, and it will be argued that this creates the illusion of being connected, of belonging. But belonging to whom? Belonging to what? Where are the boundaries of this sense of belonging? What purpose does it serve? What use does it provide? Do people really want to belong or has it become an obligation? What part does peer pressure have to play? In order to belong, we have become slaves to these machines and their applications. We have the impression that others are genuinely interested in what we are doing and when we are performing some activity. Have we become a society of voyeurs and exhibitionists? The role of Facebook; Twitter; LinkedIn and WhatsApp will be considered as major examples of this societal change and we will address the questions of whether this has led to a real situation of belonging or merely an illusion of belonging. We will also look at the world of the selfie and the rapid acceptance of this Australian word into the English language and its use in other languages. We have crossed borders.

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

### *“Future technologies to produce food, focus on ‘Nanotechnology’”*

**Francesc Llaurodo**

**NUFARM**

Nanotechnology is the study and application of extremely minute particles and can be used across all the other science fields, such as chemistry, biology, physics, material science, and engineering. Nanotechnology is, in other words, the manipulation of matter on an [atomic](#), [molecular](#), and [supramolecular](#) scale. Because of the variety of potential applications, governments have invested billions of dollars in nanotechnology research. Up until 2012, through its National Nanotechnology Initiative, the USA had invested 3.7 billion dollars; the European Union had invested 1.2 billion and Japan 750 million dollars. We will be examining the use of this technology in agriculture to produce better and safer food. Most of these new products are still under development but in the future they will be a scientific path to ensure that difficult food production targets are reached for all.

**Francesc Llauredó Duran** was born in Barcelona in 1956. He graduated in 1983 at the University of Strasbourg with a PhD in soil science, then he specialized (MBA) in marketing of agricultural and food products in 1987 in England. He has worked in South America, France, Switzerland and Italy in the areas of seeds and plant protection. He is currently Director for Southern Europe of Nufarm (an Australian company), for which he has worked for more than 15 years.

► **Three writers on the Borders of Belonging: Brett Hetherington, Gloria Montero, Inez Baranay**

Brett Hetherington speaks about rejecting the idea that a man needs to 'be a (traditional) man' in every situation; recognising that our own fathers were almost definitely deprived of learning from a model of a complete father; learning from women's (typically) more honest expression of a greater range of emotions; taking heed of the fact that fathers are starting to become aware of their abilities to bring up children well; and watching out for 'the happy game' in ourselves and others we care about. Gloria Montero asks how story-tellers are affected in this contemporary world where all manner of traditional borders have been broken down and where emigration has become a quintessential element. So many of us today--story-tellers and readers alike-- carry more than one culture, often two or three languages, and a background that transcends national barriers. Does this affect the stories that we are telling? Using examples from her work Gloria speaks of what this has meant to her as a writer. Inez Baranay speaks about how her novels and stories can be seen as about people on the borders, and about the way she lives and writes on the borders, then interrogates what these borders are. She reads passages from her work as examples of writing on borders. The three writers question each other then invite questions from the audience.

**Brett Hetherington** is a parent and former foster-parent. He was a secondary school teacher for 15 years in Australia, Japan, England and Catalonia, northern Spain (where he has lived since 2006, teaching adults for the last three years.) Brett is a regular commentator for Australia's ABC Radio where he reports on family and cultural life in Spain and his journalism has appeared in publications including *The Guardian* and *Barcelona Metropolitan*. He has also worked as a speechwriter and researcher for a Member of Parliament in Australia, specialising in education and social policies. Brett is currently a staff writer for *Catalonia Today* magazine. He lives with his partner Paula and teenage son Hugo.

**Gloria Montero** grew up in a family of Spanish immigrants in Australia's North Queensland. After beginning to work in radio and theatre, she moved to Canada where she continued her career as writer, singer, actress, broadcaster, scriptwriter, TV-interviewer, producer of radio and film documentaries. Co-founder of the Centre for Spanish-Speaking Peoples in Toronto, she served as its Director until 1976. Following the success of her oral history *The Immigrants* she was invited to act as consultant on Immigrant Women to the Multicultural Department of the Secretary of State, Government of Canada. Since 1978 she has lived in Barcelona, writing and publishing in both English and Spanish. Her novels include titles such as *The Villa Marini*, *Punto de Fuga*, *All Those Wars*. Montero's theatre work, in particular the play *Frida K.*, has been performed in countries around the world winning multiple awards.

**Inez Baranay** is a writer of Australian citizenship, immigrant background, transnational culture, cosmopolitan temperament. Her most recent books are the memoir *Local Time* a memoir of cities, friendships and the writing life, and a novel, *Ghosts Like Us*. In Australia, India, USA and Europe, Inez has lectured on writing issues and taught creative writing in universities, schools and community groups, given many readings and talks, been a guest at conferences, seminars and festivals, and been a resident at various international writers' centres.

She currently lives and teaches literature in Turkey. Inez Baranay attends thanks to the support of the Creative Individuals Career Fund of the Copyright Agency (Australia).

► **Ethnicity within the media context**

**POSTGRADUATE PANEL FEATURED by the UNIVERSITY OF BARCELONA**

*“Communities and Identities construction beyond boundaries”*

**Victoria Vladimirova Dimitrova**  
**Universitat de Barcelona**

Emir Suljagic’s book *Postcards from the Grave* was first published in 2005 by the independent publisher Saqui books in association with the Bosnian Institute. It was 10 years after the tragic events in Srebrenica. The book is a truthful account, as Suljagic calls it himself, of what happened during the war and especially before and during the Srebrenica massacre. The Saqui publishing house was founded in London in the 1980s and according to their official presentation, it mainly publishes books on North Africa and the Middle East. Actually, it is one of the principal publishing houses for Arab-speaking cultures. They supply universities and libraries, as well as other institutions with material on the Arabic world both in Arabic and English language. This paper aims to explore the choice of the author to publish his first book with Saqui and the publishing house’s interest in the book given the geographical distance and the topic. I am particularly interested in the fact that the author is using an ideologically/community/religiously related publisher as a springboard in order to not only gain support, but also have the text as unedited as possible. What is more, this paper will engage into an analysis of the connection between community and identity construction by showing the irrelevance of physical boundaries in present days and that identity construction is not only on the part of the author, but also on the publishing house.

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

*“The Newspaper Crónicas of Salvador Torrents: A Window into the Life of a Catalan Sugar Farmer in North Queensland”*

**Catherine Seaton**  
**University of Wollongong: Australia**

Newspaper *crónicas* are writings in Spanish that comment on aspects of daily life, social habits and the concerns of communities, often employing a humorous and satirical tone. They emerged as a genre of creative writing in Hispanic and Lusophone communities in the 19th century, and continued as migrants from these groups resettled in their new countries of residence. One such migrant to Australia was Salvador Torrents

(b.1885), a Catalan anarchist from Mataró, who in 1916 fled persecution as a result of his involvement in anarchist politics in and around Barcelona. He settled near Innisfail, in North Queensland, gaining employment in the sugarcane fields. Over three decades and until his death in 1952, Torrents wrote prolifically, in spite of the rigorous demands of life as a sugar farmer. His oeuvre comprised short stories, poetry and memoirs, as well as the *crónicas* which were printed in newspapers first in Spain and then later in North America. By submitting his *crónicas* for publication in a variety of anarchistic newspapers, Torrents was able to participate in a dialogue with fellow readers and writers across the globe. This paper examines the way in which Torrents' involvement in this literary network served to shine a light on his experiences of migrant life in Australia; in doing so, it demonstrates that through his *crónicas*, Torrents was able to forge a connection between his adopted country and that of his birth.

**Catherine Seaton** is a PhD candidate at the University of Wollongong's School of the Arts, English and Media, researching creative writing in Spanish-language newspapers in Australia. She is also a team member of the Australian Research Council's Discovery Project entitled *New Transnationalisms: Australia's Multiling*

*"Violence, Borderlands and Belonging: A Response to the Consideration of Context"*

**Cynthia Lytle**  
**Centre for Australian Studies**  
**Universitat de Barcelona**

The creation of the hashtag #alllivesmatter from the popular movement #blacklivesmatter reflects the continued willful ignorance of the very real violence against and deaths of black minorities and the perpetuation of the black/white binary. While such aggression is becoming more brazen in the U.S., violence against minority populations readily continue in other parts of the world. This paper will apply the stance of #blacklivesmatter to those lives that were lost or literally left afloat in the borderlands between Africa and Europe and in the South Pacific. It will also look at the construction and representation of these lives as a threat to national security. Such responses not only reflect the solution of turning the other cheek, but they also mirror the racial ideologies and colonial narratives that are continually disseminated through mass media, which often excludes these marginalized voices. As context is often a tool used to uphold such racial narratives, this paper, through the exploration of media and critical writings by Judith Butler and Zygmunt Bauman, will also focus on the concept of context as a method of removing accountability, resulting in the displacement of responsibility of the both the aggressor and those who simply look the other way. In addition, I will contend that the argument of placing importance on context rather than looking at the violence itself is not only irresponsible, but it is also dangerous, especially in public arenas as this reasoning serves to promote the marginalizing agenda against the victim or victims involved.

**Cynthia Lytle** completed her PhD at the Universitat de Barcelona in December 2014 with her dissertation, "DeraciNation: Reading the Borderlands in the Fiction of Zoë Wicomb." Her current research focuses on the construction and representation of racial and gendered identities starting with portrayals at contemporary museum exhibitions to current images in media. She is currently an independent scholar and lives in Budapest, Hungary.

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