

KEYNOTE 1

Jeanette Hoorn

University of Melbourne

Oz Games

While Federal, State and Territory governments are busy with what is termed 'Indigenous affairs', First Nations Australians continue to fight for justice and a voice in the country they have occupied for over 60,000 years. This paper will examine the role which artists, curators, educators, bureaucrats and journalists play in the production and reception of works of art. How do the rules and conventions governing the arts industry impact upon the funding, exhibition, distribution and regulation of Australian art in the press, the universities and in social media? And how do the latter relate to the struggle for black sovereignty? This paper will focus on these issues in the context of the emerging renaissance in Indigenous Australia, as demands for a voice to the parliament and constitutional recognition grow in strength.

Jeanette Hoorn is an art historian, curator and film scholar who specialises in Australian and European art and film. Her research and teaching has dealt especially with issues emanating from gender and race discrimination. Currently a professorial fellow, she has been Director of Gender Studies and an Associate-Dean EO in the Faculty of Arts at the University of Melbourne. Professor Hoorn is an expert in on-line teaching. *Sexing the Canvas: Art and Gender*, a massive open on-line course filmed at the Museum of Modern Art New York, the Huntington Library, Pasadena and National Gallery of Victoria has appeared continuously on the Coursera platform since 2014 (<https://www.coursera.org/course/sexingthecanvas>).

Her books include *The Lycett Album: Drawings of Aboriginal and Australian Scenery* (NLA, 1990); *Strange Women: Essays in Art and Gender* (Melbourne University Press, 1994); *Vox Reipublicae; Feminism and the Australian Republic* (with David Goodman, 1996); *Body Trade: Captivity, Cannibalism and Colonialism in the Pacific* (with Barbara Creed, Routledge, 2001); *Australian Pastoral, the Making of a White Landscape* (Fremantle, 2007); *Reframing Darwin: Evolution and Art in Australia* (Miegunyah, 2009); *Moroccan Idyll: Art and Orientalism* (Miegunyah, 2012). Her essays have appeared in *Art and Australia*, *Screen*, *Third Text*, *Continuum*, *Metro*, *Transnational Cinemas*, *Hecate*, *Australian Historical Studies*, *Photofile*, *Australian Cultural Studies* and *Australian Historical Studies*. Her latest co-edited collection, *Re-reading the Monstrous Feminine: Art, Film, Feminism and Psychoanalysis* (with Audrey Yue and Nicholas Chare) is due to appear in October with Routledge. *Idylle Marocaine : Hilda Rix Nicholas et Elsie Rix en Maroc*, will be published in March 2020 with Afrique Orient.

KEYNOTE 2

David Carter

University of Queensland

Before Otherness, And Beyond: The Publication and Reception of Australian Indigenous Authors in the US Marketplace

Since the 1980s, Indigenous authors have had a major impact in the Australian literary marketplace, producing some of the most significant works over this period, forcing reassessments of settler histories, winning major literary prizes, and being published internationally. In many instances, however, achieving US publication has been a more difficult proposition than translation into European or other languages. Building on the research for Carter & Osborne, *Australian Books and Authors in the American Marketplace, 1840s-1940s* (published Sydney University Press 2018 in the Sydney Studies in Australian Literature series edited by Robert Dixon), this paper will explore the history of American editions of works by Indigenous Australian authors and their reception in the USA. Outside certain academic circles, Australian Indigenous works have had limited impact in the USA in the absence of sustained or sustaining reception frameworks or reading formations. In the mainstream book world they have not been drawn into sustained dialogue with Native American literatures, 'Black writing' or other potential discursive fields. There are some signs of recent, positive change, but the uneven course of 'material transnationalism' tells a different story from the 'textual transnationalism' so powerfully invoked in the works themselves and in critical discourses around 'indigenous transnationalism'.

David Carter is Emeritus Professor (Australian Literature and Cultural History) in the School of Communication and Arts at the University of Queensland and formerly Director of the University's Australian Studies Centre. Recent publications include *Australian Books and Authors in the American Marketplace, 1840-1940s* (Sydney, University Press, 2018), with Roger Osborne, and *Always Almost Modern: Australian Print Cultures and Modernity* (Australian Scholarly Publishing, 2013). He is currently Senior Editor (Australian Literature) for the online *Oxford Research Encyclopedia of Literature*, series editor for Anthem's Studies in Book History, Publishing and Print Culture, and a researcher on the projects *Australian Cultural Fields: National and Transnational Dynamics* and *Genre Worlds: Australian Popular Fiction in the 21st Century*. He has been involved in Australian Studies in China for more than twenty years and has twice held the Chair in Australian Studies at Tokyo University (2007-08; 2016-17).

Bill Ashcroft

University of New South Wales

Australia as Transnation

The world is now characterised by unprecedented global mobility and the corresponding hysterical protection of national borders. Australianists have begun to investigate Australia's place in this scene of border crossing and mobility, both in terms of the crossing of Australia's own borders and the transnational identity of Australian writing. This paper proposes a different way of approaching this issue, for if we distinguish the *nation* from the *state* we discover that mobility and border crossing are already features of the phenomenon we call the nation. To this end I propose the concept of the Transnation, which is composed of the everyday movements of national subjects around the structures of the state. Such mobility and internal border crossing raises the question: Where is home? To answer this I deploy the utopian philosophy of Ernst Bloch to demonstrate varieties of the concept of *Heimat* in Australian literature beyond any idea of the nation. The discussion will analyse various kinds of works, not just those of recognisably 'multicultural' or 'migrant' writers, to show that the transitive nature of the Australian nation has been amply demonstrated in Australian writing.

Bill Ashcroft is a renowned critic and theorist, founding exponent of postcolonial theory, co-author of *The Empire Writes Back*, the first text to offer a systematic examination of the field of postcolonial studies. He is author and co-author of twenty-one books and over 200 articles and chapters, variously translated into six languages, and he is on the editorial boards of ten international journals. His latest work is *Utopianism in Postcolonial Literatures* (Routledge, 2106). He is Emeritus Professor at the University of NSW and is a fellow of the Australian Academy of the Humanities.

Nicholas Birns

New York University

Autofiction in Australia? The Affective Challenges Of Alex Miller's *The Passage Of Love*

Robert Dixon's book on Alex Miller, *The Ruin Of Time*, is not only a masterful exploration of a major oeuvre in contemporary Australian literature but a vindication of how the single-author study can be a powerful interpretive tool not just to explain a body of work but to take stock of theme, genre, and philosophical stance. In the spirit of this work, I will discuss Miller's latest novel, *The Passage Of Love*. This is a work of autofiction that relates in thinly veiled terms Miller's migration to Australia. In the late 1950s, his experience in rural Queensland, and his exposure to the life-changing cosmopolitan world of Europe-inflected Melbourne. Yet *The Passage Of Love* is also both capstone and prologue to much of Miller's other fiction, as it presents what would otherwise be the unwritten substrate to the tangles of ecological, ethical, cosmopolitan and romantic relationships in Miller's more externally dramatised fiction. To actually write a book that would have been just as powerful as a tacit, unarticulated substrate of other books is a risk on Miller's part, and I will compare it to other risks taken by Australian writers born, like Miller, in the 1930s and whose literary careers also had something to do with Melbourne and Victoria.

Gerald Murnane, after his first true novels issued conventional plot in there of altogether, wrote books largely centred on versions of himself. Peter Carey wrote highly externally dramatised fictions which yet continually encrypted key aspects of his own life. Miller far more obviously encrypts himself in the character of Robert Crofts, but as self-revealing as the novel is, and as much as the reader hears Alex Miller's own voice in the narration the way that I would argue we do not hear it in both of his previous novels, the gaps *The Passage Of Love* presents between memory and experience, third and first person, Europe and Australia, life and art, culture and authenticity, and male and female make the novel as difficult as it is capacious. In his monograph, Dixon speaks of the way Miller chronicles astonishing changes in time and space, the measure of transformation that the thread of a single – and simple – human life can accommodate and comprehend. Miller's conclusive novel both augments Dixon's sense of how vexatious and contested this registering of transformations can be, and yet how resilient its potential for imaginative power can remain.

Nicholas Birns is Associate Professor at New York University's School of Professional Studies. He served as editor of *Antipodes: A Global Journal of Australian/New Zealand Literature* from 2001 to 2018. He has published many articles and reviews in journals ranging from the *New York Times Book Review* to *Exemplaria* to *Modern Language Quarterly*. His books include *Theory After Theory* (Broadview, 2011), *Contemporary Australian Literature: A World Not Yet Dead* (Sydney University Press, 2015) and most recently *The Hyperlocal in Eighteenth and Nineteenth Century Literary Space* (Lexington, 2019). With Nicole Moore and Sarah Shieff, he co-edited *Teaching Australian and New Zealand Literature* (MLA, 2016), and with L.R. Klee he is currently editing a *Companion to the Australian Novel* for Cambridge University Press.

Megan Brown

University of Wollongong

Lucy Sussex

Federation University

La Trobe University

Upper vs Lower Bohemia: Mary and George Fortune in Melbourne

Mary Fortune had an intimate relationship with crime, writing and living it. Her bigamous marriage to a mounted trooper in the goldfields meant she was familiar with police procedure, but also guilty of a criminal offence. For her writing, crime was a natural but uncomfortable fit that became more uneasy as the years progressed.

Our paper explores this intersection by examining her return to Melbourne in late 1868, her role in the reinvention of the *Australian Journal* and her insight into the city's low life. She knew Upper Bohemia, if excluded by gender from the Yorick Club, but also Lower Bohemia, the criminal poor. Marcus Clarke and the Vagabond visited Melbourne's mean streets professionally, but she and her son George actually inhabited the domain. When Fortune reworked/remodelled Sala's famous 'The Key of the Street', it was as a flaneuserie with nuance and irony.

Table Talk described her in 1897 as a 'bohemian lady writer', but also the best author of detective stories in Australia. The combination was unique in the nineteenth century, when women's virtue was policed. Fortune negotiated the gender divide via her special knowledge, filtered through male personas. She thus could depict subjects *verboten* for women, like the joys of drunkenness, and explicit sexual violence. She also fictionalised herself, sons and lovers.

This paper draws upon a collaborative biography-in-process of both Fortunes.

Megan Brown is an Honorary Fellow at University of Wollongong. She researches the nineteenth-century colonial periodical press and has published a number of articles and chapters on Mary Fortune. She is currently co-writing a biography of Mary Fortune and her son with Lucy Sussex.

Lucy Sussex is an Honorary Fellow at Federation and La Trobe Universities. She has abiding interests in women's lives, Australian history, and crime. Her *Women Writers and Detectives in Nineteenth-Century Crime Fiction* (Palgrave Macmillan, 2010) examines the mothers of the mystery genre. *Blockbuster: Fergus Hume and The Mystery of a Hansom Cab* (Text, 2015), won the 2015 Victorian Community History Award. She has been a Creative Fellow at the State Library of Victoria. Currently she is co-writing a biography of Mary and George Fortune with Megan Brown.

Anita Callaway
University of Sydney

Felix the Catalyst (and Other Members of Antipodeans Anonymous)

Despite acknowledgement that cultural exchange is an active two-way process, there remains metropolitan condescension towards the role played by the less powerful peripheral partner in this transaction. It is still the centre that determines whether to recognise, to accept, and to appropriate the visual imagery of its former colonies and, finally, whether or not to absorb it into the High Art canon. Yet, in peripheral societies that lacked both public art institutions and private patronage, the imperium's cultural traditions could not be reliably promulgated by High Art alone. Instead, this cultural colonisation was achieved by means of the less esteemed imagery that commonly goes by the misnomer 'popular' visual culture.

If, in its reductive simplification of great art, popular visual culture is considered well suited to a mere colony, is it not ironic that it has been reabsorbed surreptitiously from colony back to metropole? Because of its lowly status, its ubiquity, its anonymity, and the speed of its distribution, popular visual culture has infiltrated the metropolitan mainstream as if it were a clandestine colonial counter-attack – as seen in the example of Felix the Cat, alter-ego of the Sydney-born cartoonist Pat Sullivan, whose Australian larrikinism has been recast as the exemplar of 'modern trickery', and whose self-referential, metamorphic, transgressive and updated carnivalesque behaviour has influenced modern culture, world-wide. Sullivan/Felix is just one of many unrecognised expatriate Antipodeans who, as popular artists and performers working 'undercover', have successfully challenged – even changed – the hierarchical tenets of traditional western culture.

Anita Callaway is the Nelson Meers Foundation Lecturer in Australian Art in the Department of Art History at the University of Sydney. She has been senior researcher and a major contributor to the ARC-funded *Dictionary of Australian Artists* (Oxford University Press, 1992), joint chief investigator for the ARC-funded *Heritage: The National Women's Art Book* (Art & Australia, 1995), editor of the *Australian Journal of Art* (1996-1998), and joint editor-in-chief of *Design and Art Australia Online* (2011-2013). She has held fellowships from the Centre for Cross-Cultural Research (ANU), the Australian Research Council, the Getty Institute, and the Library of Congress (Washington DC), and is the author of *Visual Ephemera: Theatrical Art in Nineteenth-Century Australia* (UNSW Press, 2000). Her research interests include the role of non-elitist visual imagery (from book illustration to theatrical scenery) in the cultural development of both peripheral and metropolitan societies.

Brendan Casey

University of Melbourne

Cook, Conrad and the Poetics of Error

My argument begins with two nineteenth century maps displaying north eastern Australia and the hazardous reefs of the Torres Strait. The maps bear matching annotations, such as the following by Jessie Conrad: 'This navigation chart formerly belonged to Joseph Conrad and was used when at sea, the passage he made through these straits being described in "Geography & Explorers" (see *Last Essays*, 1926, p. 26).'

In this paper, I read 'On Geography and Some Explorers,' an essay published in Conrad's final year, for its account of an 1888 voyage along Australia's eastern seaboard. '[S]tepping in the very footprints geographical discovery,' Conrad was aware of the historical significance of his route, following the 'true contours' that were 'first laid down on the map by James Cook'. Indeed, in 'On Geography,' Conrad imagines his voyage as a kind of pilgrimage, both a swan song to the age of discovery and an attempt by the author to belatedly inculcate himself within this grand legacy. This paper employs archival research to give a textual history of this event, which I argue is shaped by what Yunte Huang (in his *Transpacific Imaginations* [2008]) has called a 'poetics of error'. This paper is drawn from the author's current PhD research, which builds towards an 'UnAustralian' history of international visitor writing.

Brendan Casey is a PhD candidate at the University of Melbourne. He is an academic editor of *Antithesis*, and his writing can be found in *Meanjin*, *Memo Review* and *Difficult Fun*.

Robert Clarke

University of Tasmania

Travelling Aboriginal Australia: Reading Reconciliation and Country in Aboriginal Guides to Australia

For the last 240 years, Aboriginal Australians and their territories have been the subjects of narratives and guides composed by and for European writers and readers. As in other areas of publishing, Aboriginal voices have been largely absent from Australian travel writing. However, since the 1988 bicentenary of the European invasion of the continent, of travel guides and journey narratives authored by Aboriginal writers have gained more prominence. This paper examines modern travel guides to Aboriginal Australia, focussing on those published in the last twenty years. It explores how these texts negotiate the interaction between culture and economy during a period when Aboriginal culture and Aboriginality became significant popular global commodities and highly ambivalent signifiers of Australian nationalism. In particular, the paper examines how such guides introduce Aboriginal landscapes, places, cultures, and 'experiences' in ways that reference, reflect, and subvert official discourses on Indigenous-non-Indigenous relations.

Robert Clarke is a senior lecturer and Head of Discipline in English in the School of Humanities, University of Tasmania. He is the author of *Travel Writing from Black Australia* (Routledge, 2016), and the editor of *The Cambridge Companion to Postcolonial Travel Writing* (Cambridge University Press, 2017) and *Celebrity Colonialism: Fame, Representation and Power in Colonial and Postcolonial Cultures* (Cambridge Scholars, 2009).

Melinda Cooper

University of Sydney

Colonial Modernity and Middlebrow Orientalism at the Mid-Century: Eleanor Dark's *The Timeless Land* Historical Trilogy (1941-53)

In the mid-century period, Eleanor Dark was best known for *The Timeless Land* historical trilogy (1941-53). The first instalment of the trilogy was selected for the American Book-of-the-Month Club in 1941, bringing Dark the highest sales of her career, and the novel became a popular choice on Australian school curricula in the decades following its release. Dark's historical fiction has since fallen out of favour in the recent resurgence of critical interest in her earlier, more recognisably modernist novels. This paper will discuss Dark's trilogy in terms of its continuity with her earlier writing, its exploration of Australian 'colonial modernity' (Dixon 2013), its connection to 'middlebrow orientalism' (Klein 2003), and its relationship with English and American publishing and marketing industries. When considered in these ways, Dark's trilogy emerges not as a parochial examination of national culture, but as an important mid-century engagement with the transnational relationships that shaped both Australia's colonial history and its mid-twentieth-century literature.

Melinda Cooper is a scholar and teacher in the fields of English and Australian Literature. She was recently awarded her PhD in English at the University of Sydney. Her doctoral project examined the intersection of literary modernism, the middlebrow, cultural nationalism and liberal humanism in the interwar fiction of Eleanor Dark. Her research has been published in a variety of locations, including *Australian Literary Studies*, *JASAL*, *Hecate*, and *Queensland Review*. Melinda currently teaches in the English department at the University of Sydney as part of a teaching fellowship. She is the Publicity Officer for the Australasian Modernist Studies Network (AMSN).

Barbara Creed

University of Melbourne

***The Nightingale*: 'Disrespect for the Power of the Feminine'**

Jennifer Kent's award-winning period film, *The Nightingale*, set in Tasmania in 1825, is a shocking tale of rape, violence against women and the brutal treatment of Indigenous people. It tells the story of a young female Irish convict and an Aboriginal tracker in pursuit of a sadistic, murderous British officer in the harsh Tasmanian wilderness. One of the film's most powerful achievements is its demonstration of how sexism and racism are inextricably linked. It is astonishing that no Australian film has explored these topics before with as much depth, power and empathy. Kent has described her deep concern for what she calls 'disrespect for the power of the feminine' which she sees as a global phenomenon. Her film is equally about the past as it is the present.

This paper will explore the public controversy over Kent's film (one critic at the Venice Film Festival described it as depicting 'some of the most atrocious on-screen violence in recent memory'), as well as its relevance to the present, fourth-wave feminism and the #MeToo movement. Why has it taken so long for a film like *The Nightingale* to be made? What is the relationship between oppression and revolt? Julia Kristeva talks about the importance of 'intimate revolt', that is, not violent revolt (which she opposes), but revolt that represents a new form of being or thinking that stems from creativity. Kent is particularly interested in the way love and compassion can emerge from violence. Is woman's rage powerful enough to act as a catalyst for change?

Barbara Creed is Redmond Barry Distinguished Professor at the University of Melbourne. She is the author of six books, including *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (Routledge, 1993), now in its ninth edition; *Darwin's Screens: Evolutionary Aesthetics, Time & Sexual Display in the Cinema* (Melbourne University Press, 2009); and most recently *Stray: Human-Animal Ethics in the Anthropocene* (Power Publications, 2017). Her recent research is in fourth wave feminism, ethics in the anthropocene and the inhuman. Her writings have been translated into eleven languages for publication in academic journals and anthologies. She is the director of the Human Rights and Animal Ethics Research Network (HRAE). Barbara has been invited to participate in international research events, most recently by the Courtauld Institute (UK), the Yale Centre for British Art, and the Cultural Programs of the National Academy of the Sciences (US). Her new book, *Return of the Monstrous-Feminine*, will be published by Routledge in 2021.

Joseph Cummins

Deakin University

The Minor Soundscapes of Alex Miller

Taking up some of Robert Dixon's scholarship from *Alex Miller: The Ruin of Time* (2014), this paper will explore two soundscapes found in Miller's *The Tivington Nott* (1989) and *The Sitters* (1995). While not considered his most important or influential novels (or usually thought of together) these two novels nevertheless inhabit important positions in Miller's *oeuvre*, no less than for their use of 'novelistic' or 'imagined' sound. While *The Tivington Nott* soundscape coheres around the bark of a stag and *The Sitters* soundscape is a more complex orchestration involving silence and birdsong, I argue that both elucidate the thematics of the novels in unique ways. In this paper I will perform close listening analysis of these soundscapes while also gauging the resonances between the novels and later developments in Miller's fiction, particularly regarding his use of sound to explore otherness and memory.

Joseph Cummins is an early career scholar who has published widely on Australian literature, music, sound, and space. With Dr Ashley Barnwell he is the author of *Reckoning with the Past: Family Historiographies in Postcolonial Australian Literature* (Routledge, 2018). His book *The 'Imagined Sound' of Australian Music and Literature* (Anthem) has just been published. Joe is the Reviews editor of *JASAL* and an ECR rep in ASAL.

James Dahlstrom
University of Sydney

A Random Walk Down Badgery's Street

The phrase, 'a random walk down wall street' is a profanity used by financial doyens to signify the concept that, at its extreme, a monkey tossing darts at the financial broadsheets could put together a stock portfolio that could perform as well as a professionally managed one. The billionaire Warren Buffett recently won a bet of one-million US dollars by staking his faith on a less extreme version of this principle. In the paper I will argue that, in his epic novel *Illywhacker*, Peter Carey is making an analogous wager with his readers. By using Herbert Badgery as a dart to illustrate random moments in Australia's dominant historical narrative, Carey is betting that he can cultivate a picture of Australia as a transnational cultural space that is more reflective of the realities of living in Australia than the hegemonic identities commonly embraced by public, prominent, or influential Australians who insist that those identities represent the 'real' Australia. As a self-professed liar, Herbert Badgery's illustrations are necessarily problematic, and yet the irony is that as he lands in random moments in Australia's history, the image his interactions create has the power to liberate readers from those prescriptive notions of what it means to be Australian. The nature of this wager means that the reader always wins as hegemonic claims about Australia's identity are shown to be as dubious as the claims of investment fund managers who vow that they can beat the markets.

James Dahlstrom completed a PhD at the University of Sydney under the supervision of Professor Robert Dixon. He was awarded the Eva Veronika Vidak Memorial Prize for having written the best thesis in the field of Australian Literature. His work examined the portrayal and contestation of Australian identities in Peter Carey's early short stories and novels. James also completed a Master's degree from the University of Wollongong in which he examined the strain of anti-American sentiment in three popular Australian novels ranging from the late 1800s to 2009. He has published several articles in the field of Australian Literature and is currently working on a monograph examining the portrayal of the rise and fall of Australia's manufacturing sector as it is represented in works of Australian Literature. He currently works as a financial manager for the NSW Trustee and Guardian with the Department of Justice.

Tanya Dalziell

University of Western Australia

Paul Genoni

Curtin University

From the Aegean to Adelaide via Antarctica: Expatriate Friendships and the Making of Australia's Self-Image

As Ruth Starke has outlined in her study of Adelaide Writers' Week, 'In 1964 expatriate writer Alan Moorehead gave the opening address... and disconcerted everyone by announcing that he didn't believe in writers' festivals. Writing was a lonely job, he said, and he advised his colleagues to avoid publishers' parties, television appearances and meeting other authors' (in *Paper Nations: A History of the Book in Australia 1946-2005*). Against his own advice, Moorehead found himself in Adelaide in the company of George Johnston and Sidney Nolan, for what must have been an exultant time for the triumvirate. Certainly in retrospect the occasion lends itself as high moment in Australian artistic modernity. Johnston, the prodigal son, was being lauded for *My Brother Jack*; Nolan (lately returned from a quick trip with Moorehead to Antarctica) was now the nation's great international modernist; and Moorehead was back in Australia off the success of *Cooper's Creek*. Nearly a decade earlier, the three had lived in close proximity in the Aegean, where at that distance they had contributed to forging a new Australian self-image grounded in nearby Gallipoli. In the years since they maintained a supportive friendship while continuing their expatriation and using their work to scrutinise key myths of their homeland. This paper considers their collective 'homecoming' to the Adelaide Festival and the role their expatriated friendship had in their imagining of mid-century Australia.

Tanya Dalziell works in English and Literary Studies at the University of Western Australia. Her recent publications include *Half the Perfect World: Writers, Dreamers and Drifters on Hydra, 1955-1964* (Monash University Publishing, 2018), which she co-authored with Paul Genoni, and *Gail Jones* (Sydney University Press, forthcoming).

Paul Genoni is an Adjunct Associate Professor with the School of Media, Creative Arts and Social Inquiry at Curtin University. With Tanya Dalziell he is the co-author of *Half the Perfect World: Writers, Dreamers and Drifters on Hydra, 1955-1964* (Monash University Publishing, 2018); and with Susan Sheridan, co-editor of *Thea Astley's Fictional Worlds* (Cambridge Scholars, 2006).

Natalie Edwards

University of Adelaide

Christopher Hogarth

University of South Australia

Exploring the Transnational Turn in Australian Literature: The Case of French-Australian Writing

In his well-known 2009 article 'The Transnational Turn in Australian Literary Studies' Michael Jacklin points first and foremost to Robert Dixon as the critic who suggested literary studies scholars in this country 'explore and elaborate the many ways in which the national literature has always been connected to the world'. Some of the main points of Dixon's six-point plan to develop 'a transnational practice of Australian literary criticism', Jacklin reminds us, would involve considering 'the relationships between international publishing, entertainment and media industries and Australian writing' and examining 'the influences of overseas literatures on Australian writing and "chart the international migration and local adaptation of literary forms" in genre-based research'.

This paper discusses the ways in which our recently awarded Australian Research Council Discovery Project 'Transnational Selves: French Narratives of Migration to Australia' seeks to take up the mantle laid down by Dixon. Specifically, this paper will focus upon a transnational turn in French literature which has sought to find a new space in Australia. It compares the way several writers portray their migration to Australia and subsequent changes in life and literary style, in their literary texts. Reading their work through the lens of recent migration theory, it argues that these texts depart from paradigms that position France as the centre of the Francophone literary universe, that place Paris or an alternative urban space as the ultimate destination or that stage movement between former colony and colonial power. These writers practise, in different ways, a strategic exoticism that renders their texts attractive to specific audiences within France and Australia.

Natalie Edwards is Associate Professor of French at the University of Adelaide. She specialises in contemporary literature, especially transnational and migrant writing, and gender studies. She has published three monographs on these areas, the most recent of which is *Multilingual Life Writing by French and Francophone Women: Translingual Selves* (Routledge, 2019). She is CI with Christopher Hogarth on ARC DP19 'Transnational Selves: French Migrant Writing to Australia'.

Christopher Hogarth is Lecturer in Comparative Literary Studies and French at the University of South Australia. He specialises in transnational literature and film from France, Italy and Senegal. His work focusses on issues such as migration, gender studies, transcontinental cultural identities, and translingual film and literature. He has co-edited seven volumes with Natalie Edwards and they are currently at work on an eighth. He is CI with Natalie Edwards on ARC DP19 'Transnational Selves: French Migrant Writing to Australia'.

Geoffrey Gates

Western Sydney University

Postcolonial Heterotopia in Patrick White's *The Vivisector* (After Ashcroft)

In this paper, I engage with Bill Ashcroft's essay 'Horizons of Hope' (2014) by looking at sites of heterotopia in Patrick White's *The Vivisector*. Adopting Michel Foucault's terminology from *The Order of Things* (1970), Ashcroft argues that in a post-colonial society not a utopia, but a heterotopia emerges – a space of 'permanent disturbance and disruption'. Such a space is a 'real site' but also a 'counter-site', positioned 'outside of cultural space, irrelevant to the practical functioning of everyday life: cemeteries, gardens, brothels, ships, holiday camps, or colonies'. Ashcroft argues that 'the heterotopia is a space in which the utopian impulse [operates]... with impunity and continuity' (25-27). The bush Gorge beyond Hornsby and the urban 'Gash' in *The Vivisector* are such 'postcolonial heterotopias' in which disturbing, unreal things happen, connected and separate from the worlds around them. Hurtle's Flint Street home is the third heterotopic space. Heterotopic space is real and unreal, consoling and disturbing. These spaces play their parts in the vivisection of Hurtle's character. In White, tragedy and even death are hardly the opposite of vision.

Geoffrey Gates MA MEd is a doctoral student at Western Sydney University. His dissertation will include both a work of fiction and an exegesis exploring representations of Australian artists in literature and biography. He is the author of novels: *A Ticket for Perpetual Locomotion* (2005) and *The Copyart Murders* (2015). Geoffrey's fiction and criticism has appeared in *Southerly*, *LINQ*, *Children's Literature in Education* and *Inmaterial*.

Ken Gelder

University of Melbourne

Rachael Weaver

University of Melbourne

Voyaging, Exploring, Wandering, Bivouacking, Visiting, Settling: Kangaroo Hunting as Colonial Experience

This paper will examine the kangaroo hunt as a pathway into colonial experience and settler occupation, generating knowledge, narratives and visual records, forming social networks and consolidating connections to property and place. The kangaroo hunt played an important role in emigration propaganda as the archetypal colonial experience: something that visitors were not to miss out on and that established colonials invariably engaged in with enthusiasm and expertise. Kangaroo hunting offered the promise of sport and fun in colonial Australia – pushing aside the hard work of settlement – and helped recast the frontier as a place for pleasure and recreation. Through its association with the conventions of stag and fox hunting in England it also represented an appealing point of familiarity for prospective newcomers: hunt clubs were established from early on (the first was in Sydney in 1810) and settlers in Tasmania named properties and places after famous English hunting destinations including Melton Mowbray and Quorn Hall. The paper will explore the kangaroo hunting experiences of explorers, travellers, artists, writers, scientists, visitors and settlers who came to colonial Australia – including Thomas Braidwood Wilson, Robert McCormick, Robert Dawson, Charles Darwin, Anthony Trollope, Hyacinthe de Bougainville, and many others. It will argue that the kangaroo hunt became a way of measuring the success or failure of a colonial sojourn, a reflection of a visitor's capacity to acclimatise to colonial conditions, and a way of registering authentic first-hand experience for those occupying colonial Australia in a wide range of different ways.

Ken Gelder is a Professor of English at the University of Melbourne. His authored books include *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (with Jane M. Jacobs, Melbourne University Press, 1998), *Popular Fiction: The Logics and Practices of a Literary Field* (Routledge, 2004), *Subcultures: Cultural Histories and Social Practice* (Routledge, 2007) and *After the Celebration: Australian Fiction 1989-2007* (with Paul Salzman, Melbourne University Press, 2009). Ken's latest book is *Adapting Bestsellers: Fantasy, Franchise and the Afterlife of Storyworlds* (Cambridge University Press, 2019).

Rachael Weaver is an ARC Senior Research Fellow in English and Theatre Studies at the University of Melbourne. She is the author of *Criminal of the Century* (Australian Scholarly Publishing, 2006) and, with Ken Gelder, *The Colonial Journals, and the Emergence of Australian Literary Culture* (UWA Publishing, 2014) and *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy* (Sydney University Press, 2017). Ken and Rachael's new book *The Colonial Kangaroo Hunt* is forthcoming from Melbourne University Press in February 2020.

Paul Giles

University of Sydney

Robert Dixon in 2050

In virtual mode, this paper will trace the history of Australian literature after Robert Dixon's retirement in 2019, describing some of the influences his scholarship on Australian literature in a colonial, national and transnational context exercised on the development of the field more generally. It will contemplate the emergence of various critical threads linked to the greater prominence of Australian literature within the broader cultural world. Taking its cue from F.O. Matthiessen's *American Renaissance*, which deployed a retrospective analysis of nineteenth-century Transcendentalism to track the emergence of American literature 'in the optative mood,' this paper will consider what an 'optative' form of Australian literature might look like and how Dixon's critical work has facilitated the development of that idiom. It will also comment on various 'roads not taken' and how the pressures of political and institutional frameworks helped to shape the subject's trajectory.

Paul Giles is Challis Professor of English at the University of Sydney. His most recent books are *Backgazing: Reverse Time in Modernist Culture* (Oxford University Press, 2019) and *American World Literature: An Introduction* (Blackwell, 2019).

Alice Grundy

Australian National University

The Crystal Mirror* or The Book That Wasn't: A New Look at the Editing and Publishing History of *Tirra Lirra by the River

Like many Australian authors in the twentieth century, Jessica Anderson was first published in the UK before reaching readers in Australia. *Tirra Lirra by the River* itself involves a kind of transnational negotiation as its protagonist moves to the UK in search of a new life before returning home in later life. This paper is a new approach to a canonical text, considering the history of *Tirra Lirra's* composition, editing and publishing and the ways in which its drafting was mediated by the interventions, demands and suggestions of the people who worked at Macmillan – a multinational-publishing corporation. Had it not been for the suggestion of a publisher, for instance, Nora's time in the UK would have been entirely different and the work may have remained an awkward length and never published: neither short story nor novella. Had it not been for Anderson's resistance to Macmillan's pressure, the book could have been called *The Crystal Mirror*.

This paper forms part of my PhD project considering the role of editorial intervention and the publishing history of women writers in the second half of the twentieth century. While there is an increasing number of post-graduate programs for studying editing, there remains very little scholarly attention to the history (or indeed the present) of Australian editing practices.

Alice Grundy is a PhD candidate at ANU and Associate Publisher at Brio books.

Tony Hughes-d'Aeth

University of Western Australia

Empire and the Rural Imaginary

Robert Dixon's intellectual career has assiduously traced the colonial event as it metastasised through time and space across Australia and its Pacific interface. Modulating elegantly through different critical paradigms, his work is marked by an acute attention to the collision of material and ideological factors and their expression in colonial and postcolonial culture. Dixon's sustained analysis of Antipodean transnationalism (colonial, postcolonial, 'world') offers a model for scholars seeking to understand the global effects of imperialism and its derivatives.

My current research is indebted to Dixon's example. It is a study of the settler colonial farm novel as a transnational form that emerged in North America, southern Africa and Australasia from the middle of the nineteenth century. This project focuses on the specific valency given to the rural in settler colonialism and seeks to extend – from the old world into the 'new' – the analysis of the rural imaginary developed by Raymond Williams in *The Country and the City*.

In this paper, I would like to sketch out the basic scope and approach of this research, to situate it theoretically and to touch on examples of the farm novel from the main theatres of settler-colonial conquest in the Anglo-World (James Belich).

Tony Hughes-d'Aeth is Associate Professor and Chair of English and Literary Studies at the University of Western Australia. His books include *Like Nothing on this Earth: A Literary History of the Wheatbelt* (UWA Publishing, 2017), which won the Walter McRae Russell Prize for Australian literary scholarship, and *Paper Nation: The Story of the Picturesque Atlas of Australasia* (Melbourne University Press, 2001), which won the Ernest Scott and WK Hancock prizes for Australian history. Tony is also the Director of the Westerly Centre, which publishes *Westerly Magazine*, a literary journal founded in 1956. Tony was co-editor of *Westerly* from 2010 to 2015.

Anne Jamison

Western Sydney University

'A Powerful World-God Called *Money*': Economic Lessons for Children in Atha Westbury's 'Australian Elves' (1880

Late nineteenth-century Australian fairy tales have often been dismissed as imported European folk tales crudely thrown onto an Australian landscape, but more recent criticism has attempted to better understand the significance of these stories. Robyn Floyd, for example, argues that Australian fairy tales are important in tracing the development of Australian identity in the decades leading up to Federation in 1901. According to Floyd, such tales contributed to the evolution of 'an authentic Australian voice in children's literature'. This paper builds on this thinking and takes as its central focus the fairy tales of Frank 'Atha' Westbury published serially in the 'Children's Column' of the *Adelaide Observer* throughout the 1880s. It argues for the ways in which Westbury's series of tales, 'Australian Elves', explores the complex middle ground between colonial British culture and identity, and an emerging and distinctive sense of being Australian. More importantly, this paper will argue that Westbury's series of fairy tales encode explicit fiscal lessons for children in their pages, encouraging what Deborah Weiss has elsewhere termed 'good economic character'. It will, finally, further consider these tales in their original serial newspaper context, rather than in their more well-known collected edition. Drawing on Benedict Anderson and Greg Urban's work on newspaper culture, this paper will suggest that the common experience of reading serials invokes children's contemplation of their role within both the empire and the soon-to-be federated nation. Westbury's economic lessons are thus heightened in this context and have a very tangible application for their child readers, readers who will become the nation's future citizens and economic housekeepers.

Anne Jamison is Senior Lecturer in Literary Studies at Western Sydney University, as well as Deputy Director of the Writing and Society Research Centre. She is a feminist literary critic with a research focus on nineteenth-century Irish and (more recently) Australian women's writing. She has published broadly on Irish writing, including research on Kate O'Brien, James Clarence Mangan and Alicia Le Fanu; her monograph on Edith Somerville and Martin Ross was published in 2016 by Cork University Press. In 2016/17, she was Nancy Keesing Fellow at the State Library of NSW. During this time, she published research on Australian colonial writer, Catherine Helen Spence, as well as curated an online exhibition with the State Libraray of NSW, Queen's University Belfast and National Museums Northern Ireland on the intersections between nineteenth-century Irish and Australian children's fiction and school periodicals.

Anna Johnston

University of Queensland

‘Proud of Contributing Its Quota to the Original Literature of the Colony’: Eliza Hamilton Dunlop and Early Colonial Australian Writing

This paper considers Eliza Hamilton Dunlop’s colonial Australian writings across diverse forms – including her poetry, her letters to the newspapers, and her Indigenous language studies – in order to argue for her distinctive contribution to settler colonial knowledge production. Arriving in New South Wales from Ireland with a personal involvement in and sophisticated appreciation of British imperial networks and current literary movements, Dunlop swiftly adapted her writing to her new environment. Transnational Romantic interests in Indigenous and exotic cultures, humanitarian politics and poetics, and a personal experience of the intimacies and violence of colonial life conjoined to make Dunlop an acute witness of the settler colony and an articulate advocate both for her own writing and her favoured causes. Amongst her interests was learning and documenting Aboriginal language and culture, work undertaken alongside her poetry and responsibilities as a Police Magistrate’s wife. Defending her 1842 poem ‘The Star of the South’ against slurs in the *Sydney Morning Herald*, Dunlop spiritedly identified her contribution ‘to the original literature of the colony’, and the distinctive nature of the colony that influenced her writing and artistic production. Early colonial literature in Dunlop’s formulation required knowledge about Indigenous cultures and responses to the environment: these are not unproblematic claims, but they represent an important moment in Australian literary culture, linking intensely local places and people to a global literary world.

Anna Johnston is ARC Future Fellow and Associate Professor of English at the University of Queensland. Her research focuses on colonial and postcolonial print culture and knowledge production, travel writing, and Australian literary history. Her books include *Travelling Home: Walkabout Magazine and Modern Australia* (with Mitchell Rolls, Anthem, 2016); *The Paper War: Morality, Print Culture, and Power in Colonial New South Wales* (UWA Publishing, 2011); and *Missionary Writing and Empire, 1800-1860* (Cambridge University Press, 2003). With Elizabeth Webby, she is editing *Eliza Hamilton Dunlop: New Critical Essays* for Sydney University Press’s Studies in Australian Literature Series

Veronica Kelly

University of Queensland

'You Lucky People!' Tommy Trinder as an Australian Cross-Platform Star

In the immediate period after World War II, Australian entertainment organisations again engaged hundreds of British and American comedians who were already stars of stage, radio and film. While prolonged war-time contact with American entertainers in Australia had shifted some entertainment tastes, local audiences looked for energy, good jokes and audience connection with high-standard backup acts. Pondering the success of the BBC's widely broadcast radio revue *ITMA (It's That Man Again)*, a Sydney journalist wondered 'Do Australians laugh as heartily at a typically English joke as they do at the home-grown product?' Although brilliant and pacey, to Australian ears *ITMA* is judged as 'insularly English'.¹

Amid the renewed flood of post-war British performers was a Cockney comedian, himself a veteran of U. K. stage, film and radio, who immediately won over Australian audiences and officialdom alike. Tommy Trinder (1909-1989), arriving by flying boat in November 1946 and bursting with brilliant, indefatigable and vulgar energy, became ubiquitous on Australian stages and airwaves, and important also to Australia's own various propaganda projects. When the Queen visited Australia in 1954, the star comic for the Royal Gala Performance at Sydney's Tivoli was of course Trinder, hosting an eclectic bill ('there are a number of Pommies here tonight') alongside symphonic conductors Bernard Heinze, Eugene Goossens, and John Antill and Beth Dean's ballet *Corroboree*.

This mixture of entertainment registers and address strategies characterising Trinder's decade of Australian activity across multiple media and platforms. Amongst these is the significant 1950 film *Bitter Springs*, directed by Ralph Smart for Michael Balcon's Ealing Studios with a fine original score by Ralph Vaughan Williams. A pioneer drama modelling racial co-operation, *Bitter Springs* was filmed in the Flinders Ranges and starred Chips Rafferty, with Trinder in a non-comic role and around forty Aboriginal people from remote Ooldea in South Australia. This paper will focus some attention on this culturally fascinating and mainly forgotten Australian film.

Veronica Kelly, long-time editor of *Australasian Drama Studies*, now works on nineteenth and twentieth-century Australian theatrical history through the theatrical, discursive and political significance of touring British actors and comedians. *The Empire Actors* (Currency House, 2009) is a comprehensive study of the performers and practices of historical costume drama in Australia 1880-1920. Her chapter in Emeljanow's *War and Theatrical Innovation* (Palgrave 2017) analyses the Tivoli organisation and its Australian audiences 1941-45, and a chapter on the Australian careers of North American actresses is published in *Stage Women, 1900-50* (Manchester University Press, 2019). In 2008 she co-edited with Robert Dixon the anthology *The Impact of the Modern: Vernacular Modernities in Australia 1870s-1960s* (Sydney University Press).

¹ Edward Axford, *Sydney Morning Herald*, 5 October 1946, p. 8.

Victoria Kuttainen

James Cook University

Jilly Lippmann

James Cook University

Dale Collins, Media Man: Australian Interwar Print Culture and the Technologies of Production, Distribution, and Reception before 'Australian Literature'

In this paper we will be considering Dale Collins, a figure who dominated the interwar Australian magazine format, made it big in Hollywood, and was celebrated by publishers and promoters of Australian Literature, only to subsequently vanish from history. We will interrogate Collins' as a 'hit sensation' whose work was firmly embedded in its time, and consider how the production and reception of such a literary figure, who was a creature of print culture, depended on the technology available to him in his time.

Taking a leaf from Collins' own playbook we will take a playful, multi-platform approach to our analysis, drawing on an experimental, open-ended 'lab' approach to teaching his 1936 novel *Race the Sun* and its edited reprint in the 6 February 1937 *Australian Women's Weekly* in a subject taught at James Cook University this semester.

Collaboratively, we will thus consider questions such as what effect the commercial culture of magazines, and their editors and readerships had on Collins' work; how his magazine work was packaged differently than it was in novel form, and what this might mean for how we understand it; how readers responded to him in the early twentieth century and how students respond to him now. As Collins' star rose and set alongside the emerging media of film and radio, we will also consider what these emerging technologies meant for the way his own novel about the emerging technology of transnational flight took off in this environment, only to crash-land as less light, and more serious attitudes to Australian literature took hold.

Victoria Kuttainen is an Associate Professor of English and Writing at James Cook University. Her research focuses on the convergence of colonialism and modernity, in the literatures of Canada and Australia within a material, print culture context. Her recent publications include *The Transported Imagination: Australian Interwar Magazines and the Geographical Imaginaries of Colonial Modernity* (with Susann Liebich and Sarah Galletly, Cambria, 2018) and articles in *Modernism/modernity* and *The Space Between Journal* which elaborate her investigations with Jilly Lippmann into the Modern Girl in Canadian and Australian Print Culture. Alongside work she continues to develop in the nexus of literary studies/creative writing and in secondary/tertiary English teaching, she is convening a new international research group Planetary Material Modernisms.

Jilly Lippmann is a tutor and PhD student at James Cook University. Her research focuses on gender, print culture, and modernity. She has published on Agatha Christie and presented at AAALS New York. Her PhD is working to uncover the forgotten story of the Modern Girl in interwar Australian print culture. This presentation emerges out of a chapter in her thesis that looks at the Mobile Modern Girl with a case study inspired by Dale Collins' aviatrix character Kay in his London published novel (1936) and *Australian Women's Weekly Supplement* (1937), *Race the Sun*.

Julieanne Lamond

Australian National University

The Book and the World: Reading in the work of Amanda Lohrey

Amanda Lohrey would not seem to be a very good candidate for the subject of a paper in a conference about transnationalism. None of her six novels have been licensed, sold or translated internationally. Her works have, to a great degree, remained within the boundaries of the nation. However, her body of work over the past three decades or so takes up a sustained examination of the ways in which books and their ideas travel, and how Australians have engaged with ways of thinking and living that have travelled from elsewhere. This paper considers the politics of reading across Lohrey's fiction, focusing on moments from *The Reading Group* (1988), *Camille's Bread* (1995), *Reading Madame Bovary* (2010) and *A Short History of Richard Kline* (2015).

Julieanne Lamond lectures in English at Australian National University. She has published essays on Australian writers (including Rosa Praed, Barbara Baynton, Miles Franklin and Christos Tsiolkas), gender and Australian literary culture, the history of reading, and popular fiction at the turn of the twentieth century. She is editor of *Australian Literary Studies*.

Christopher Lee
Griffith University

Clare Kennedy
Griffith University

**Aviation, Race, and the International Exchange of Progressive Peoples:
Francesco De Pinedo in Australia during the 1920s**

In 1925 Francesco De Pinedo and Ernesto Campanelli became the first non-British aviators to fly from Europe to Australia during their record-breaking return flight from Rome to Tokyo. In this paper we examine De Pinedo's reception as a modern Italian in a White British Australia and his response to that reception. De Pinedo was interested in Australian claims to the forms of modernity he had witnessed in the USA and which the fascists in Italy were attempting to incorporate into a new vision of Italian destiny. In Australia, more than in the US, however, he found the character of modern life to be over-determined by anxious considerations of race, which he came to see as a threat to human security in the Pacific. Aviation provided the Italian aviator with a geographic imagination which understood modernity as an international exchange of progressive peoples enabled by the imaginative and physical mobilities made possible by new technologies.

Christopher Lee is a Professor of English at Griffith University. He has published widely on postcolonial and Australian literary culture and has a special interest in the social and political purchase of Settler-Colonial mythologies. His most recent book is a study of the historical novels of Roger McDonald, *Postcolonial Heritage and Settler Well-Being* (2018), in the Cambria Australian Authors Series. This paper comes from a project with Claire Kennedy which reappraises the diaries of the Italian interwar aviator Francesco de Pinedo.

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

Lyn McCredden
Deakin University

Sacredness in a Time of Treaty

This paper will probe the putative cultural secularity of 'Australia' in a time of powerful claims by Indigenous peoples to sacred relationships with land, languages and sovereignty. The Uluru Statement declares that:

sovereignty is a spiritual notion: the ancestral tie between the land, or 'mother nature', and the Aboriginal and Torres Strait Islander peoples... is the basis of the ownership of the soil, or better, of sovereignty. It has never been ceded or extinguished, and co-exists with the sovereignty of the Crown.

How could it be otherwise? That peoples possessed a land for sixty millennia and this sacred link disappears from world history in merely the last two hundred years?

'Sacred' here signifies what is cherished, revered across deep time, solemn, consecrated by relation to the earth, sacramental. All these terms may, hopefully, be agreed upon by the wider culture, in relation to Indigenous sacred rights. However, 'sacred' also connotes, in more 'Western' terms, divine, religious, spiritual, angelic, godly, saintly, which are uncomfortable ideas for many children of the secular Enlightenment. But amongst our writers many have written with a central address to sacredness across the increasingly secular twentieth century. Undoubtedly we would include as sacred, perhaps particularly in relationship to religious *traditions*, Francis Webb, Patrick White, James McAuley, Vincent Buckley, Peter Steele, Alexis Wright, Les Murray, Judith Beveridge, Kevin Hart, Tim Winton, and more recently, poets Lachlan Brown and, very differently, Omar Sakr. And if we were to expand our sense of 'the sacred' to include more individual understandings of the poetic sublime, the numinous, and epiphanic, there are many more writers we could arguably call 'religious', such as Judith Wright, Xavier Herbert, Kim Mahood, David Malouf, Kim Scott, Andrew McGahan, Lionel Fogarty, Sam Watson, and others.

With Les Murray's titles, such as *The Weatherboard Cathedral* (1969), *The People's Otherworld* (1983), 'The Broad Bean Sermon', and 'An Absolutely Ordinary Rainbow', we are in a space which intimately draws together the material and the sacred, the secular and the holy, rather than polarising them. With Murray, we are in a local, vernacular, quotidian and earthy place, where claims to profound sacred insights are also ventured. I want to investigate the sacred around one core idea today – that of *the local*, in honour of our *local globalist*, Robert Dixon. I'll do this by allowing the inimitable, magisterial and often antagonising voice of Les Murray to prompt us into thinking about the poetic sacred; and to ask further what this vision might proffer for the future of a multi-faith, multi-religious *and* secular Australia.

Lyn McCredden is Professor of Literary Studies at Deakin University. She is the author of several critical books on poetry and, more recently, has published *The Fiction of Tim Winton: Earthed and Sacred* (UWA Publishing, 2018). She has worked extensively on issues of sacredness and secularity in Australia, including around Indigenous culture, Nick Cave, Australian literature, and popular culture, especially in her collected essays, *Luminous Moments: the Contemporary Sacred* (ATF Press, 2010). Her book of poetry, *Wanting Only*, was published by Ginninderra Press in 2017.

Elizabeth McMahon

University of New South Wales

Transnation: Transvestism and Colonial Transitivity

Australia's literary-colonial archive includes many narratives of cross-dressing from newspaper reports to fiction, drama and verse. As with the eponymous Monsieur Caloche of Tasma's short story and Nosey Alf in Furphy's *Such is Life*, the historical and literary transvestite is almost always a boundary dweller defined by a relentless movement across space and text that denies the very possibility of a settled home place. S/he is a figure of perennial exile from national, sexual, gendered, racialised ideas of self and country, hence an epitome of settler anxiety. Ironically however, s/he is also the imagined resolution of this dilemma. This discussion relates directly to Robert Dixon's discussion of the colonial grotesque in *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian Popular Fiction 1875-1914*. The paper will then reverse the trajectory that leads from figure to nation to focus on the 'trans' figure at the heart of Australia's national mythopoeia and consider the properties and implications of this figural embodiment.

Elizabeth McMahon teaches and researches in English at UNSW and is the editor of *Southerly* magazine. Her monograph *Islands Identity and the Literary Imagination* (Anthem, 2016) won two national awards in 2017 and her monograph, *Transvestite Frontiers*, is forthcoming in 2021 with Sydney University Press.

Anne Maxwell

University of Melbourne

Australian Photography and the Pacific World

As is the case with Australian literature, studies aimed at knowing more about the history of Australian photography have remained primarily (and some would say stubbornly) nation-based. In this paper, I explore what new insights stand to be gained from studying Australian photography within the larger framework of the colonial world system formed by Britain and its Australasian colonies along with what Caroline Elkins and Susan Pedersen have classed the white settler societies or 'new world states' that sprang up in and around the Pacific during the nineteenth century. Admittedly, my investigation is confined to a small number of case studies of women photographers who were working in these territories in the late colonial period, but by contrasting and comparing the genres and styles taken up by these women, how they portrayed indigenous peoples and the landscape, and how they publicised their works, there should be enough evidence to show that despite living thousands of miles apart and not knowing of each other's existence the images they produced were surprisingly similar.

Anne Maxwell is Associate Professor in the English and Theatre Program in the School of Culture and Communication at the University of Melbourne. She has published numerous articles and essays on colonial and postcolonial literature and colonial photography. Her books include *Colonial Photography and Exhibitions* (Leicester University Press, 2000), *Picture Imperfect: Photography and Eugenics* (Sussex Academic Press, 2008), and *Shifting Focus: Colonial Australian Photography 1860-1920* (Australian Scholarly Publishing, 2015). A further book titled *Women Photographers of the Colonial World, 1857-1930* is due out with Routledge in December 2019 She is currently researching and writing a book about early Australian women photographers.

Philip Mead

University of Western Australia
University of Melbourne

Kenneth Slessor, Film Writing, and Popular Culture

Kenneth Slessor is one of the most important of Australian poets, with selected and collected poetry volumes as well as substantial scholarly and critical attention to his work. But his film writing and other journalism have been of little interest to literary scholars – even his writing as an official war correspondent during World War II has received more scholarly attention than his film writing. Indeed film writing, generally, of which there have been some outstanding practitioners in Australia has received little attention from literary historians and critics. Likewise, Slessor's extensive reviewing of film and coverage of the film industry and distribution, national and international, has hardly been noticed in the history of Australian journalism. Slessor's extraordinarily varied and often deeply insightful writing for *Smith's Weekly* about film represents one of the most vital and complex documents of mid-twentieth century Australian culture by a writer who was completely at home in the medium of an unashamedly popular newspaper. Its value lies in the power and quality of Slessor's writing, in its weekly and annual documenting of movie culture in its formative century, and in the distinctively Australian experience and development of a popular cultural form.

Philip Mead was inaugural Chair of Australian Literature at the University of Western Australia (2009-2018). He is currently Emeritus Professor, University of Western Australia, and Honorary Professorial Fellow in the Melbourne Graduate School of Education, University of Melbourne. From 2009-2010 Philip was Ludwig Hirschfeld-Mack Visiting Chair of Interdisciplinary Australian Studies, at the Free University, Berlin and in 2015-2016 was Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University. He is currently on the ARC College of Experts and a CI on the ARC Discovery Project 'Investigating Literary Knowledge in the Education of English Teachers' (2016-2019). He is the Australasian team leader for the German BMBF/DAAD-funded, and University of Tübingen-led, International Thematic Network 'Literary Cultures of the Global South'. In 2018 Philip published *Antipodal Shakespeare: Remembering and Forgetting in Britain, Australia and New Zealand, 1916-2016* (with Gordon McMullan, Arden/Bloomsbury); *The Social Work of Narrative: Human Rights and the Cultural Imaginary* (ed. with Gareth Griffiths, Ibidem/Columbia University Press), and *The Literature of Tasmania* (AustLit Resource, University of Queensland).

Nicole Moore

University of New South Wales, Canberra

Transverse Vectors: A Critical Politics of Comparison for Worlding Australian Literature

An effort to reposition Australian literature within world literary paradigms has been ongoing for almost twenty years. The paper argues that, in the contemporary moment, this effort can be concentrated in two telling areas, both of which attend to this trajectory of critique and draw out distinctive and transverse vectors of comparison. What is required is a greater focus on 'deep time', longer histories and pre-settlement cultures, in which a re-reading of the imperial archive more actively against itself can foreground and respect Indigenous voices speaking both on country and in sovereignty. Trans-indigenous vectors are powerfully revealing, moving outside the determining boundaries of imperial cartography. Secondly, a critical politics of comparison needs not just more informed attention to analogous Anglophone settler literatures, but also to contexts where obvious differences can hide expressive connections. Tracking Australian literature's reception beyond the Anglophone world, to short-circuit the influence of the metropolises, can allow alternative canons to move into view, through which much of the dominant national narrative is refracted and reformed, often in unexpected ways. This summative paper traverses the landscape of debate scoped by Dixon and Rooney's 2013 edited collection *Scenes of Reading: Is Australian Literature a World Literature?*, seeking ways forward that can enable productive comparative frames into the future.

Nicole Moore is Professor in English and Media Studies, and Associate Dean for Special Collections at the University of New South Wales, Canberra. With Katherine Bode, she is co-editor of the Anthem Press Studies in Australian Literature and Culture series. Her most recent books include the edited collections *Teaching Australian and New Zealand Literature*, with Nicholas Birns and Sarah Shieff for the MLA's Options for Teaching Series (2017), and *Australian Literature in the German Democratic Republic: Reading through the Iron Curtain* with Christina Spittel (Anthem, 2016). She is writing a biography of the Australian poet, playwright, novelist and memoirist Dorothy Hewett, funded 2014-2018 by an Australian Research Council Future Fellowship.

Brigitta Olubas

University of New South Wales

Expatriate Archive: Shirley Hazzard's Post-War Networks

This paper draws on my research for the biography of New York-based, Australian-born author Shirley Hazzard. Within the archive of Hazzard's largely European literary coordinates are also to be found traces of other more obscure figures, and of her persistent return to other sites and cultures and these will be the primary concern of this paper. If the biographical narrative of her expatriatism arcs from Sydney to Manhattan via Naples and Capri, then Hiroshima, which she visited briefly in 1947 at age sixteen, and which reappears in her writing as a chronotope of post-nuclear modernity, is a trace of other possible expatriate trajectories. My paper will examine this chronotope through and in light of Hazzard's long-standing friendship with two US-born scholars of Japanese literature: Ivan Morris, one of the founders of US Amnesty International, and Donald Keene, now a Japanese citizen, and will examine the ways these friendships and the careers of these two fellow writers, both also expatriate for much of their lives, bore on Hazzard's understanding of her own place in the world.

Brigitta Olubas is Professor of English at UNSW. She has published widely on Australian literary and visual culture. Current projects include research on Australian refugee and asylum-seeker writings (<https://www.publicbooks.org/we-forgot-our-names/>); an edited collection (with Elizabeth McMahon), *New Australian Modernities and the Work of Antigone Kefala* with UWA Press; and the authorised biography of Shirley Hazzard (Farrar, Straus & Giroux and Virago).

Roger Osborne

James Cook University

Where the (adj. sheol) is Joseph Furphy's *Such is Life*?

This paper will discuss the various documents that (re)present the work we know as Joseph Furphy's *Such is Life*, and interrogate this archival and bibliographical evidence in order to argue for a method of interpretation that acknowledges the authorial, cultural, material, and textual complexities of this evidence. After submitting a typescript version of *Such is Life* to the Bulletin Publishing in 1898, Furphy acquiesced to the realities of Australian publishing in the early twentieth century by replacing two long chapters with shorter alternatives. These chapters were revised and expanded to become works in their own right: *Rigby's Romance* and the *Buln-buln and the Brolga*. But what is the most legitimate way to read these works back into their origins as chapters in the typescript version of *Such is Life*? And where the (adj. sheol) is Joseph Furphy's *Such is Life*?

Roger Osborne is a Lecturer in English and Writing at JCU (Cairns). His research is conducted at the intersection of book history and scholarly editing and concentrates on Australian literature and early British modernism. He is co-author of *Australian Books and Authors in the American Marketplace* (Sydney University Press, 2018) and co-editor of Cambridge Edition of Joseph Conrad's *Under Western Eyes* (2013). Roger's edition of Conrad's *Nostromo* is scheduled for publication in 2021, and he is currently completing a book-length study of Joseph Furphy's *Such is Life* to accompany his Joseph Furphy Digital Archive.

Anne Pender

University of Adelaide

Geraldine Brooks: the New Imperialism and Australian Writers in the US

A number of Australian expatriate authors in the United States have made an impact on the American public in a variety of genres: Lily Brett, Geraldine Brooks, Peter Carey, Shirley Hazzard, Thomas Keneally, Jill Ker Conway, Sumner Locke Elliott, Robert Hughes, Kate Jennings, Christina Stead, Janette Turner Hospital and others. In addition, the experiences of these writers in the United States have informed their work in distinctive ways that have been important to Australian literature, and to Australian literary culture. Contemporary Australian authors such as Chloe Hooper and Nam Le have undertaken creative writing training in the US, and have returned to live in Australia.

At the same time however, the globalisation of the book trade has not dissolved the concept of the expatriate writer, or removed the problems for writers linked to origin, readership, visibility, remuneration for, and recognition of their work. In fact, ironically, it seems that there is a renewed imperative for Australian writers to live outside Australia in order to gain access to a global readership and lucrative publishing opportunities. The success of high-profile expatriate writers in the US, such as Brooks and Carey, supports this claim.

This paper considers the historical fiction of Geraldine Brooks in the context of her American life, her Pulitzer Prize-winning novel *March* and some examples of her long-form journalism, in the context of concern about continuing subordination to a different imperial order. Is Robert Hughes' diagnosis of an 'imperialism of the [international] marketplace' even more insidious than the old imperialism, almost thirty years on?¹ And does this 'new reality' stifle innovation amongst Australian writers irrespective of where they reside? Moreover, the paper considers the extent to which authors such as Brooks contest this new imperialism.

Anne Pender holds the Kidman Chair in Australian Studies at the University of Adelaide. In 2018 she was based at Harvard on a Fulbright Senior Scholarship. Anne's recent publications include: *Seven Big Australians: Adventures with Comic Actors* (Monash University Publishing, 2019), 'Courage: On the Record with Geraldine Brooks' (*Harvard Review Online*, 2019), *Players: Australian Actors on Stage, Television and Film* (AustLit Resource, University of Queensland, 2016), *From a Distant Shore: Australian Writers in Britain 1820-2012* (with the late Bruce Bennett, Monash University Publishing, 2013), and *One Man Show: The Stages of Barry Humphries* (ABC Books, 2010).

1 See Robert Hughes' article, 'The Decline of the City Mahagonny', in *The New Republic*, 25 June 1990 online <https://newrepublic.com/article/105862/the-decline-the-city-mahagonny>

Lydia Saleh Rofail
University of Sydney

Scale, Time and the Transnational City in *The Death of Noah Glass* by Gail Jones

The Death of Noah Glass by Gail Jones (2018) is a masterful exploration of family, art, memory, loss and place, where the visual image is interspersed with language. Having written extensively and sensitively in the areas of trauma and loss, Jones returns again to these thematic concerns in order to reveal how grief, art and temporality contribute to the construction of identity and place. Although the novel is set in various countries, this paper adopts an Australian perspective, reading transnational spaces from the lens of the national in order to explore how scale and time (in the form of memory fragments), work to configure self and place. I read Jones' depiction of temporality and space as scalar entities which are encapsulated and enfolded within memory. With this scalar approach in mind, words and images flow from each other in the novel as time folds and loops, while transnational spaces, like the elements of water and art, become at once timeless as well as frozen in time. The national and transnational worlds in Jones' novel are sharply contrasted. Sydney is rendered as a place of momentary reprieve from the corruption, ruin, violence and overriding melancholy that infuse other transnational cities. Why does Jones position Sydney on this way in relation to other places and what does this say about Australian subjectivity on a transnational scale? In answering these questions, I reveal how *The Death of Noah Glass* is more than a novel about death, but rather an exploration of life, art, longing and Australian subjectivity, as well as a loving testament to Sydney.

Lydia Saleh Rofail has recently been awarded a PhD in English at the University of Sydney under the supervision of Professor Robert Dixon. She has published extensively in the field of urbanity, subjectivity and trauma in contemporary Australian literature. She has also published various critical essays and book chapters in the field of postcolonial Anglophone texts by Indian women exploring the postcolonial Gothic. Lydia co-edited the book *Portable Prose: The Novel and the Everyday* (Lexington, 2019). Her current project is a monograph exploring city space and urban identities in Australian fiction, reading through a post 9/11 analytical framework.

John Scheckter

Long Island University, USA

Douglas Mawson and the Nation of Science

In the early decades of the twentieth century, a nation's participation in global communities of science denoted high degrees of cultural modernity. For Australia, the accomplishments of Douglas Mawson signified that national assertion, and I want here to examine his representation of science as an Australian endeavour. Unlike the arts, where lines of descent and influence remained important, scientists before 1914 frequently saw themselves without borders; this claim offered vast encouragement to newer societies, who found their champion in Ernest Rutherford, born in New Zealand and awarded the Nobel in 1908 for work in Canada. As I have shown elsewhere, Australia – the new Federation and the progressive states – heartily grasped the opportunity: hosting the 1914 conference of the British Association for the Advancement of Science demonstrated the modernity of Australian institutions, social organisations, and individual scientists at the highest levels. Mawson personified that demonstration, particularly in Antarctica: in calling him 'an Australian Nansen,' Edgeworth David drew a sharp distinction between Mawson and his British compeers, Scott and Shackleton. Both Mawson and Nansen were field scientists of utmost rigor, who directed their celebrity toward public activism on behalf of a new nation (Australia, 1901; Norway, 1905). That newness, moreover, produced a modernity that Gyan Prakash calls 'an uncanny double, not a copy, of the European original' (*Another Reason* 5); thus, while Mawson represented modern science in Australia, he also worked, consciously and originally, to reconfigure the global playing field of modernity altogether.

John Scheckter, Professor Emeritus of English at Long Island University, lives in Chicago. He is a founding member and past president of the American Association of Australasian Literary Studies. He has written widely on American and post-colonial literature, indigenous writing, autobiography, and illustrated text. His books include *The Australian Novel, 1830-1980* (Peter Lang, 1998), and a study of early modern imperialism, *The Isle of Pines, 1668: Henry Neville's Uncertain Utopia* (Ashgate, 2011). He recently completed a book about an Australian officer in the First World War.

Meg Tasker

Federation University, Ballarat

Two Versions of Colonial Nationalism: The Australasian *Review of Reviews* vs the *Sydney Bulletin*

In the early 1890s, the independent weekly *Sydney Bulletin* and W.T. Stead's London-based monthly *Review of Reviews for Australia* both aimed to capture a readership in the self-governing colonies of Australia and New Zealand, and both reflected an emerging sense of national identity while reporting and analysing affairs in the Australasian colonies and across the British empire more generally.

Their editorial styles were very different, with the *Bulletin's* radical disdain for all things British standing in marked contrast to the Imperial loyalties of the *Review of Reviews*. Its Australian editor, the Reverend W.H. Fitchett, had been appointed by journalistic pioneer and empire-builder W.T. Stead to oversee the Australian branch of the transnational *Review of Reviews* (published in London, New York, and Sydney). Fitchett, whose family also founded the magazine *New Idea*, is better remembered now as the author of *Deeds that Won the Empire* (1897) and Founding Principal of the Methodist Ladies' College in Melbourne.

Comparing the *Bulletin* and the *Review of Reviews*, however, complicates the apparent differences between the radical national and the Imperial loyalist publications, as each claimed to support the interests and cultural aspirations of their colonial Australasian readership. By virtue of this simple fact, they had much in common, even as they jostled for their share of the fragmented colonial marketplace and for the distinction of being recognised as the 'national' newspaper in the newly coalescing Federation of the Australian colonies.

Meg Tasker is unemployed at last, having recently taken early retirement from Federation University Australia. After researching and writing the first full-length biography of Francis Adams, *Struggle and Storm* (Melbourne University Press, 2001), she undertook a broader study of Australasian writers in London in the late nineteenth and early twentieth centuries. Papers included 'The Sweet Uses of London: The Careers "Abroad" of Louise Mack (1870-1935) and Arthur Maquarie (1874-1955)' (*PORTAL* 10.1, 2013) and 'William Pember Reeves, Writing the Fortunate Isles' (*JASAL* 13.3, 2013). With Lucy Sussex, she published significant new research findings about Henry and Bertha Lawson's two years in London: 'That Wild Run to London' (*Australian Literary Studies* 23.2, 2007). From 2014-19, she was General Editor of the online *Australasian Journal of Victorian Studies*, and continues to be active in Australian and Victorian studies.

Mandy Treagus

University of Adelaide

White Men, White Knowledge: Louis Becke and the Literary Mapping of the Pacific

From 1893 until his death in 1913, Louis Becke produced a remarkable number of stories, novellas and novels that are primarily concerned with white male exploits in the Pacific region. Becke's protagonists sail, trade and form sexual attachments; some prosper and many come to unfortunate ends. While ostensibly concerned with individuals and their individual outcomes, a larger picture of the colonial enterprise emerges, in which the region is shown to be less a South Seas paradise, and more a place of cruelty, conflict and uncertainty. As this suggests, Becke's work is less adventure romance than stark realism, based as it is on Becke's own memories of his sailing and trading career. Despite his potential critique of the colonial project, the stories also perform an imperial function. Their very claim to knowledge – a knowledge which is shown to exceed that of Indigenous characters – is most clearly seen in their authoritative familiarity with the vast area of the Pacific. As the multiple island settings of these stories emerge, their narratorial stance is one of knowledgeable overview of the vast Pacific environment. The accumulative effect of this, especially in the early short story collections, is to perform an act of mapping through narrative and setting. With particular reference to the stories in *By Reef and Palm*, I will explore the ways in which colonial sovereignty is established over the Pacific Ocean and its islands through narrative perspective. In making the region available to readers as a field for fiction through this narrative standpoint, Becke lays claim to it as a white possession, one that can be known, narrated and mapped as colonial space.

Mandy Treagus is Associate Professor in English and Creative Writing at the University of Adelaide, where she teaches nineteenth- and twentieth-century literature, culture, and visual studies, with interests in race, gender and sexuality. Her book, *Empire Girls: The Colonial Heroine Comes of Age* (University of Adelaide Press, 2014), examines narratives of female development in colonial settings. She is the co-editor of *Changing the Victorian Subject* (University of Adelaide Press, 2014) and *Anglo-American Imperialism and the Pacific: Discourses of Encounter* (Routledge, 2018). Mandy publishes on Pacific literature, history and visual culture and she is currently working on a book on short fiction set in the Pacific.

Elizabeth Webby

University of Sydney

Charles Harpur and his Critics

My paper discusses the critical reception of the poetry of Charles Harpur from the 1830s to the 1860s with an emphasis on his poetic and other responses to negative commentary. In the 1970s Vijay Mishra published a number of essays on Harpur's critical reception but did not examine his unpublished poetic responses to unfavourable comments. The availability of this manuscript material in the Charles Harpur Critical Archive now allows us to trace the long-lasting impact on Harpur of negative criticism of his work.

During the decades from the 1830s, when Harpur began publishing his poems in Sydney newspapers, and his death in 1868, the small literary community of Sydney was divided along nationality, class and political lines. Of the main public outlets for literary discussion, lectures at the Sydney Mechanics School of Arts were open to all and were usually reported at length in local newspapers. Newspapers and magazines, the other outlets for local writers and critics, tended to be either radical or conservative in outlook. Harpur, as the Australian-born son of convicts, usually published his work in the more radical journals where favourable comments were also at times made about his poetry. But more negative views of his work were given by James Martin in 1838, R.K. Ewing in 1846 and Frank Fowler in 1858. In response, Harpur wrote lengthy satirical poems such as 'The Temple of Infamy' and these will be the focus of my paper.

Elizabeth Webby AM FAHA is an Emeritus Professor of Australian Literature at the University of Sydney. Her publications include *Early Australian Poetry* (Hale & Iremonger, 1982), *Colonial Voices* (University of Queensland Press, 1989), *Modern Australian Plays* (Sydney University Press, 1990), *The Cambridge Companion to Australian Literature* (Cambridge University Press, 2000) and, as co-editor, *Happy Endings* (Allen & Unwin, 1987), *Goodbye to Romance* (Allen & Unwin, 1989), *The Penguin Book of Australian Ballads* (Penguin, 1993) and *The Macquarie PEN Anthology of Australian Literature* (Allen & Unwin, 2009).

Gillian Whitlock

University of Queensland

No Friend But the Mountains: How Should I Read This?

‘Reading this book is difficult for any Australian.’

Richard Flanagan, Foreword, *No Friend But the Mountains*

Right off the shelf, I know that reading this autobiographical novel is a challenge: *No Friend But the Mountains* is embedded in paratexts, and these tell me so. What follows from this is a materialist reading that lingers in these margins of the text, reading amidst its epitexts and peritexts – those spaces of anxiety that are always tactical – as a way of reflecting on Richard Flanagan’s provocative claim in the ‘Foreword’ that reading and citizenship are problematic here, for Australian readers. Robert Dixon’s scholarship on Flanagan will come to my aid here.

Traditionally the biography of a book reflects on the long and illustrious life of a literary classic. Here it is an account of the first year of this precocious and strange thing, an autobiographical novel that has no pedigree: its origins are diasporic and historical, it narrates a unique experience of a twenty-first century camp, it was ‘thumbed’ on a smartphone in Farsi, and its production and dissemination depend on new technologies and social media, and collaborative networks where translation occurs in multiple loops and circuits from Manus to Sydney and Cairo, then back. It presents us with a unique artefact that challenges how we think about key concepts in literary criticism and autobiography scholarship: genre, authorship, and reading publics, for example.

Paratexts urge me to return to familiar literary traditions to read this book. I remain unconvinced, something more demanding is required of me as a reader here.

Gillian Whitlock is Professor Emeritus in Communication and Arts at the University of Queensland and a Fellow of the Academy of the Humanities. She is author of *The Intimate Empire* (Cassell, 2000), *Soft Weapons. Autobiography in Transit* (Chicago University Press, 2006), and *Postcolonial Life Narrative: Testimonial Transactions* (Oxford University Press, 2015), as well as numerous chapters and articles on life writing. Her recent research project on ‘The Testimony of Things’ focusses on archives of refugee testimony from the Nauru camp.