

## **Imagined Australia Symposium 24-25 May 2007**

### **Abstracts of Papers presented.**

**Dr. Marguerite Nolan, Australian Studies, Australian Catholic University, Brisbane Australia.**

#### **Who's a weird mob? Imagining assimilation in postwar Australia.**

In 1957 Ure Smith published Nino Culotta's comic novel, *They're a Weird Mob*. Culotta was ostensibly the pseudonym for an Italian journalist writing about Australian life for Italians back in Italy, an interest created because of the large numbers of Italians who had migrated to Australia or were planning to do so. *They're A Weird Mob* was an instant bestseller, but a month or so after it was published, it was revealed that *They're a Weird Mob* was actually written by John O'Grady, an Irish Australian. This novel thus has many layers of imaginings: a white Australian imagining an Italian imagining Australia. These imaginings took place in a very specific context: 1957 was during the assimilation era of Australia's postwar migration boom, and large numbers of Europeans had come to Australia under Australia's tightly controlled mass migration program. This paper suggests that while *They're A Weird Mob* may not tell us much about the experience of Italian migrants in Australia in the 1950s, the novel and its public reception does have a great deal to say not only about the ways in which the relationship between settler Australians and Italian migrants were imagined but also about the ways in which immigration and assimilation were imagined in Australian society more generally.

#### **Biography**

Dr Marguerite Nolan is a lecturer in Australian Studies at the Brisbane campus of Australian Catholic University. Her research explores the representation of race and identity in Australian culture and history and she has published a number of articles in this field. She was a co-editor (with Carrie Dawson) and contributor to the *Australian Literary Studies* special issue: *Who's Who? Hoaxes, Imposture and Identity Crises in Australian Literature* published in 2004 and she is currently completing a book on hoaxes and cross-racial imposture and identification in Australian literary history.

#### **SUMMARY OF PAPER**

This paper looks at the reception of Nino Culotta's *They're a Weird Mob* (1957). Culotta is an English-speaking Italian journalist, writing under a pseudonym, commissioned to write a series of pieces about Australian life for Italians back in Italy, an interest created because of the large numbers of Italians who had migrated to Australia or were planning to do so. The paper begins with a brief outline of the novel, and describes its immense popularity. About one month after its publication, the publishers revealed that Nino Culotta was in fact, John O'Grady, an Australia of Irish ancestry.

The paper positions the reception of *They're a Weird Mob* in the context of the postwar migration to Australia and the policy of assimilation which was operating at the time the book was published. This context, and the novel's optimistic view of Australia and Australians, helps to account for its popularity. While early reviews, even those that criticised the novel, took its assimilatory politics for granted, more recent reviews have critiqued the novel from the perspective of multiculturalism.

This paper considers the different models of identity that both assimilation and multiculturalism presuppose and argues that the novel's straightforward assimilatory politics is complicated by its contradictory representation of identity. I argue that O'Grady's novel raises questions concerning cultural and ethnic difference and sameness and that these questions are articulated in the context of a set of intersecting discourses around nation, identity, authority and colonialism.

**Dr. Elena Ungari, Università Cattolica del Sacro Cuore- Brescia, Italy**

### **Imagining Australia in the Fiction of Patrick White.**

The objective of this paper is to examine the relationship between literature and Australian national identity, notably how literature can become the fictional site to address this issue. In particular, the aim is to show how the fiction produced by Patrick White from the late 1940s to the late 1970s, by making use of and contesting the cultural images constructed to express/ and 'imagine' Australianness over time, can be read as a metonym of Australian transition from a late colonial to a postcolonial society. The present paper intends to explore the main themes of Patrick White's fiction: the colonial past and British presence, expatriation from Australia to Europe vs expatriation from Europe to Australia, gender and gender ambiguity, and relates them to perceptions of the country. By so doing, this paper illustrates how Patrick White's fiction charts the evolution of Australian national identity in connection

with the evolution of Anglo-Australian/ Euro-Australian relationships over thirty years. I thus aim to show the close link existing between text and context, how literature can both absorb and participate in cultural, social and political debates over national identity. My conclusions try to highlight that Patrick White's narrative retains a social function and that his last novels can still be valid today to understand the country and the present challenges that postcolonial Australia has to face.

### **Biography**

Elena Ungari is a lecturer of English at Facoltà di Lingue at Università Cattolica in Brescia.

In September 2006 she was awarded the PhD degree in Australian Studies by the University of Lampeter, Wales, after submitting the thesis 'Australian National Identity/ies in Transition in the Fiction of Patrick White'.

She has published articles on the theme of Australian national identity and on the interchange between Anglo-European and Australian Literature. Her main areas of interest are English and postcolonial literatures.

The present paper analyses cultural images in the fiction of Patrick White. It studies how they have informed Euro-Australian mutual scrutiny over thirty years.

Forthcoming publications: The Fiction of Patrick White' in book format by ISU – Univeristà Cattolica, Milan.

'Patrick White's sense of history', article for *Australian Studies*

### **Dr. Christine Dauber, The University of Queensland, Brisbane, Australia.**

#### **Imagining Australia: The National Museum of Australia asks "What Community"?**

Since their inception in the eighteenth century museums have been seen by governments as essential to the process of nationing. This has been the case in Britain, in Europe and in the United States. Yet, in 2001 when the National Museum of Australia opened its doors to the Australian public, the controversies which surrounded the Museum's exhibitions and architecture showed that the individuals who made up "the imagined community" held vastly differing opinions of both what constituted the nation and what was essential to the structure and exhibitions in the "national" museum.

Central to the contention was the architectural department of the museum and the exhibitions contained in the Gallery of the First Australians. The exhibitions in this gallery present a revised Aboriginal cultural history which is a far remove from the older ethnographic exhibitions once displayed in museums.

Given that Aboriginal people have long been excluded from concepts of "the imagined community", my paper examines how the inclusion of the Gallery of the First Australians within the National Museum context now inflects concepts of the national.

## **Biography**

Christine Dauber has, in 2007, successfully completed the requirements for her Doctorate at the University of Queensland, Brisbane. Her thesis "Highjacked Agenda: The National Museum of Australia and the Gallery of the First Australians" addresses how the inclusion of the Gallery of the First Australians within a national museum context, inflects concepts of the national in Australian cultural life. The thesis also undertakes a detailed analysis of the chameleon like qualities of the architecture which, Dauber argues, must be read in the context of the exhibitions within and situates the controversies surrounding the opening of the museum within the history wars debate.

Dauber has previously published in the area of imposture (Elizabeth Durack and Eddie Burrup) and museums exhibition of Aboriginal culture. She has had teaching experience at University of Queensland and QUT, has acted as arts critic and editor for the e-journal *M/COonline* and as convenor of the Queensland Art Gallery's journal *Artlines*. Through her involvement with the Queensland Art Gallery Society (as both President and Committee member) she has had extensive fundraising experience and has been involved in public programming.

## **Dr. Suvendrini Perera, Curtin University of Technology, Perth, Australia.**

### **Girt by Sea: The Imaginary of Island-Australia (in absence Joseph Pugliese will read her work)**

Across the scattered outposts of empire, places constituted by invasion, removal and displacement, the island works as a unifying figure. The imagined body of the island confers coherence on populations fractured by multiple incommensurabilities. Against the *temporal* asymmetries of colonised societies (who came first? who was always here?) the figure of the island projects *spatial* wholeness. Amidst flux and fracture, it signifies as a bounded self-sufficient, even organic, entity: a nation. While the nation-state 'Australia,' had no existence before 1901, nationalist imaginaries depend on the assumption of a pre-existing territoriality, a country readymade, already there. The island-continent, self-made, entire of itself, is assumed as always already a nation in waiting. In this paper, I track the making of an imagined geographical figure, *island-Australia*, and its implications for a contemporary politics of nation.

## **Biography.**

Suvendrini Perera is a Senior Research Fellow in the Faculty of Media, Society and Culture. She completed her BA at the University of Sri Lanka and her PhD at Columbia University, New York

Since coming to Australia she has published widely on issues of race, ethnicity and multiculturalism, refugee topics, critical whiteness studies and Asian-Australian studies. Suvendi began teaching career at the City University of New York. She has combined her academic career with participation in policymaking in ethnic affairs and higher education. In 2003 she worked as a consultant to the NSW state government's Higher Education Directorate. Suvendi is currently working on an ARC funded research project, 'Junction Zones', on multiethnic spaces in Australia, Asia and the Pacific.

**Ass. Prof. Susan Petrilli, Università di Bari**  
**Prof. Augusto Ponzio, Università di Bari.**

## **Migration and Hospitality: Parallels between Europe and Australia**

Today in globalization we are witnessing the widespread phenomenon of migration. In our paper we shall focus on this present-day process with particular reference to Europe and Australia. Australia is the country of migration *par excellence*. With this statement we are thinking of migration from Europe to Australia with all the problems connected with the whiteness question. But we are also referring to internal migration which has always characterized Aboriginal populations in Australia. Australian Aboriginals have always moved across the continent following trails and trajectories, "songlines" as imagined in the fantastic worlds of dreamtime stories. Anachronistic tendencies to close borders, to defend territories, and to establish sedentary installments have often been developed to extreme consequences for the sake of defending identity. In spite of this, however, today we are witnesses to a sort of deterritorialization process, to forms of exposition and inevitable opening to the other. To this there is only one possible answer, one way out: hospitality. The issues we intend to discuss here have always surfaced in one way or the other in Australian history. From this perspective Australia is exemplary constituting an indispensable point of reference for reflection in Europe today on issues relating to migratory movements.

Noi assistiamo oggi nella globalizzazione al fenomeno diffuso della migrazione. Nel nostro intervento faremo soprattutto riferimento a questo processo odierno con particolare attenzione all'Europa e all'Australia. L'Australia è per eccellenza il paese della migrazione, con questo non ci riferiamo soltanto alla migrazione dall'Europa all'Australia con tutte le problematiche che riguardano la questione bianca. Ci riferiamo anche alla migrazione interna che ha sempre caratterizzato le popolazioni aborigene dell'Australia che si muovevano secondo percorsi per tutto il continente secondo quel itinerario fantastico del tempo del sogno che va sotto il nome di "linee del canto". Malgrado tendenze anacronistiche di chiusura di confini, di difesa del territorio e di attaccamento sedentario portato alle estreme conseguenze in difesa dell'identità, noi assistiamo oggi a una sorta di deterritorializzazione, a forme di esposizione e inevitabili aperture all'altro, che possono avere una sola via di uscita: l'accoglienza. L'Australia dunque è un paese esemplare per i problemi che esso da sempre evidenzia in questo senso e costituisce quindi un irrinunciabile punto di riferimento di qualsiasi riflessione che oggi in Europa riguardi i movimenti migratori.

### **Ass. Prof. Susan Petrilli Biography**

Associate Professor in Semiotics (scientific-disciplinary section M-Fil/05), Department of Linguistic Practices and Text Analysis, Faculty of Foreign Languages and Literatures, University of Bari, from January 2000 (confirmed from 1/02/2004). Susan Petrilli è professore associato di Semiotica nella Facoltà di Lingue e letterature straniere dell'Università di Bari e fa parte del Dipartimento di Pratiche Linguistiche ed analisi di testi, della stessa Università.

Tra le sue pubblicazioni più recenti: *Teoria dei segni e del linguaggio*, 2001; in collaborazione con A. Ponzio: *Signs of Research on Signs*, 1998; *Fuori campo*, 1999; *Il sentire della comunicazione globale*, 2000; *Philosophy of Language, Art and Answerability in Mikhail Bakhtin*, 2000; *I segni e la vita*, 2002; *Semioetica*, 2003; *Views in Literary Semiotics*, 2003; *Semiotica dell'io* (in collaborazione anche con T. A. Sebeok), 2001.

### **Prof. Augusto Ponzio, Università di Bari., Biography.**

**Augusto Ponzio** è professore ordinario di Filosofia del linguaggio, nell'Università di Bari. È Adjunct Professor dell'Università di Carleton di Ottawa. Dal 1988 è coordinatore del corso di dottorato in Teoria del Linguaggio e Scienze dei Segni. Ha contribuito come curatore e traduttore alla diffusione in Italia e all'estero del pensiero di Bakhtin, Lévinas, Marx, Rossi-Landi, Schaff. Nella sua ricerca sui segni e sul linguaggio, di questi autori ha ripreso ciò che

soprattutto li accomuna, malgrado le loro differenze, vale a dire l'idea dell'imprescindibilità, qualsiasi sia l'oggetto di studio, e per quanto specializzata ne sia l'analisi, dalla vita dell'individuo umano nella concreta singolarità del suo coinvolgimento senza alibi nel destino degli altri.

**Margherita Zanoletti, University of Sydney (Italian Studies).**

**Translation | Imagination - Brett Whiteley's vision of Europe, European vision of Brett Whiteley.**

This paper comments upon the reciprocal imaginary relationships between Europe and Australia while performing a practical operation: translating a selection of texts by Australian artist Brett Whiteley (1932-1993) from English into Italian. The idea of researching on a painter through translation dates back two years. The greatest fascination was in discovering that Brett Whiteley had drawn ample cultural and artistic inspiration from European artists, but had been able to relocate it in a personal setting deeply imbued with the Australian environment. Therefore, a prime goal became to investigate how such numerous European quotations had penetrated Whiteley's work, and consequently to decipher the conversation between Australian features and Western European influences blended in his intimistic imaginary world.

Steiner chose a very poetic image to describe translation. He argued that in order to reach the best understanding possible of an author, it is essential to arrive to such a point of intimacy that only coincides with the patient and passionate process of translating the author into one's own language (Steiner 1975: 48). In general, Steiner's influential discourse on translation conceived as a living metaphor for human understanding has dramatically widened the meaning of inquiring about translation. In particular, researching on Brett Whiteley through translation has gradually overlapped with researching on translation through Brett Whiteley. Finally, as certainly as Whiteley looked to Europe, imagined Europe, talked to Europe, also Europe looked to Whiteley, talked to him, and through him imagined Australia. Translating Brett Whiteley into Italian is a way of looking, talking, and imagining Australia today.

**Biography.**

Margherita is currently in the second year of candidature for a PhD on Australian artist Brett Whiteley. She is investigating Whiteley's written documentation, in parallel with the study of his artworks, to emphasize the significant link between the two languages, and translating a representative selection of scripts into Italian. The practice of translating these texts is considered more as a means than a final result, and the analysis and commentary of the original texts displays this process as an essential component. Her areas of interest include contemporary literature, literary translation, and visual arts.

**Prof. Jon Stratton. Curtin University, Perth, Australia**

**Dying to come to Australia.**

Since 2001 a change has taken place in the way Australians view migrants and tourists. Settler Australians have always been xenophobic, anxious about immigration and even more anxious about asylum seekers. However, the coalition government under John Howard began ramping up people's fears in the late 1990s. In 2001, when we had the 'children overboard' affair, the Tampa debacle, the Pacific Solution, and the use of the navy to keep out boats with passengers seeking asylum, things reached a watershed. This paper—part of a much longer piece—discusses the popular Australian horror film, Wolf

Creek, as symptomatic of the new, extreme way Australians think about protecting Australia. I argue that, following the behaviour of the federal government, protection at all costs is now assumed to be paramount over all ethical considerations.

### **Biography**

Jon is Professor of Cultural Studies. He gained his PhD in Sociology from the University of Essex and has worked in Australia since 1980 coming to Curtin in 1990 after teaching at universities in Brisbane, Armidale and Darwin. Jon has taught widely in areas like literary theory, social history, and cultural studies. At Curtin, among other teaching, he has developed units which critically examine aspects of everyday life and also on popular music. His work centres around issues of identity cultural specificity. He has published widely from articles on soap opera to serial killing to cyberspace and books on postmodernity, the body and the role of race in Australian culture.

Jon was Vice-President of the Australasian Cultural Studies Association between 2000 and 2004. He coedited the Transnational Cultural Studies series for University of Illinois Press between 1997 and 2000. In 1998 he held a Rockefeller Fellowship at the International Forum for United States' Studies at the University of Iowa. Jon is on the editorial boards of *Continuum: Journal of Media and Cultural Studies*, *The European Journal of Cultural Studies*, and *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* among other journals.

### **Affiliations**

International Association for the Study of Popular Music, Australia and New Zealand section; Cultural Studies Association of Australasia; Association for Cultural Studies.

### **Ass. Prof. Joseph Pugliese, Macquarie University, Sydney, Australia Interstitial Australia.**

In the context of a conference concerned with "imagining Australia," this paper will focus on aspects of contemporary Australian culture that reside beyond the realm of how Australia is imagined within dominant systems of representation. My focus will be on spaces and sites within Australia that are inscribed with an interstitial status in the imagined cartography of the nation. Barely intelligible in the context of triumphalist representations of the nation, these sites and spaces are paradoxical: they are at once of the nation, even as they violate and betray those very values that are deemed to constitute the ethical fabric of Australianness: "commitment to the spirit of the fair go, of mutual respect and compassion to those in need." In the everyday urban context of the Adelaide suburb of Fullerton, a hotel is commandeered by the Immigration Department. In one of the hotel rooms, an asylum seeker suffering severe mental illness is placed in detention after being ousted, together with four other asylum seekers, from psychiatric care in the nearby Glenside Hospital. The other four asylum seekers are placed under guard in a demountable building in Port Augusta. In the course of this paper, I trace lines of connection between seemingly disjunctive spaces – a suburban hotel, a demountable building and Baxter Immigration Detention Centre. In tracing these lines of connection, I aim to draw attention to the occluded institutional violence that shapes the very contours of everyday interstitial Australia.

### **Biography.**

His research areas include: race and ethnicity studies, migration and diaspora, visual culture, bodies and technologies, and cultural studies of law. His work has been published across a wide range of international journals and books.

**Dr. Antony Taylor, Sheffield Hallam University, U.K.**

### **'Anything but a Paradise': Images of William Lane's New Australia in Britain**

The career of William Lane is well known. Lane is emblematic of the radical nationalism that became a marked feature of popular politics in the Australian colonies from the 1870s. His attempt to establish an ideal colony of Australian exiles in Paraguay is frequently cited in debates about the counter-cultural forms characteristic of popular labourism in the 'Nervous Nineties'. The broader image of Australia mediated through the Paraguayan colony is, however, less well understood. In Stewart Grahame's *Where Socialism Failed* (1912) the colony stood for the perceived failures of socialism, and provided an example of the apparent inconsistencies that accumulated around a radical reformist posture. Grahame's work strongly influenced the received image of Australia in the United Kingdom. It raised the spectre of reverse emigration, and ran counter to the vision of Australia as a 'working-man's paradise' prevalent since the East End dockers' strike of 1889. Moreover, it substituted for images of Australia as a refuge and place of haven, notions of Australia as a land of failure and despair. Grahame's account of 'New Australia' formulated the parameters of later 'Red Scare' material, and transposed images of the Paris Commune of 1871 and of the French republic of 1793 onto Australia. In short, Grahame's treatment of 'New Australia' demonstrates the confusions about Australia in the European imagination, and illustrates the tendency to populate it with spectres of European revolt. At a time when the Australian colonies provided, in the words of Sir Charles Dilke, 'a social laboratory' for other nations to follow, the Cosme scheme apparently bore out a more pessimistic reading of the social reformism that underpinned Australian popular politics. This paper, then, re-examines the contemporary image of 'New Australia' and locates the debates it aroused within contemporary panics about socialism and the platform of social reformism in the Australian colonies in the late nineteenth and early twentieth centuries.

### **Biography**

Antony Taylor is Senior Lecturer in History at Sheffield Hallam University in the U.K. His interests are in popular politics, broadly defined, with particular emphasis on the intersections between British domestic and imperial ideas. He has written widely in the field of nineteenth century popular politics in Britain and the empire. His most recent books are *'Down with the Crown': British Anti-monarchism and Debates about Royalty since 1790* (1999) and *Lords of Misrule: Hostility to Aristocracy in Late Nineteenth and Early Twentieth Century Britain* (2004). He is co-editor with Matthew Cragoe of *London Politics, 1760-1914* (2005)

**Prof. Gerhard Leitner FAHA Freie Universität Berlin, Germany.**

### **Transforming Australia's language habitat and the fate of indigenous languages**

Australia's indigenous or 'Aboriginal' languages have had a long and complex relationship with the land and the people who spoke them. Tribes were 'given' the 'language of the land' they had been entrusted with. Shifts to other languages or their loss were like the sale of land inconceivable (though they

did happen on occasion). Multilingualism was more than the ordinary way of life: it was a corner stone of community life that had its base in dreamtime. This complex relationship between language, land and people was little understood, nor was it researched much, until well the late 19<sup>th</sup> century.

Like in any other domain of material and spiritual culture, colonization and the implantation of English in 1788 (and of other migrant languages later) led to the quick loss of languages, the loosening of the ties of (traditional) languages from their cultural bases, and their transformation through the impact of English,. The habitat of Aboriginal languages and their community base was seriously disrupted and responses had to be, and were, found. The growth of contact languages like Kriol and Aboriginal English were major responses, imposed at first, but then adopted as cultural symbols of new communities. Transformation processes of the surviving indigenous languages are only grudgingly accepted.

For many decades these languages stood outside the mainstream of society and interactions with it led to well-known problems in law, social institutions, education and the like. Rejection was gradually being replaced by an inclusive attitude and by the acceptance of traditional and new Aboriginal languages as a part of Australia's overall language habitat.

In this talk I will describe the major steps of this transformation process and highlight points that relate to other disciplines such as the arts, literature and politics so as to arrive at a perspective that reveals underlying patterns of Australia becoming a nation.

#### **Biography.**

Gerhard Leitner is Professor of English Linguistics in the Dept. of English at the Freie Universität Berlin, Germany and Honorary Fellow of the Academy of the Humanities of Australia, 14 Nov. 2006

His research interest include amongst others: English as a global language and varieties of English worldwide; Australia: languages, language habitat, social history, cultures, Aborigines; Sociolinguistics: Language policy and planning, esp. Australia, European Union, Germany; mass media; e-learning; developing courses for English as a global language and varieties of English.

#### **Ass. Prof. Ian McLean, UWA, Perth, Australia**

##### **The Invention Of Modernism: Bennelong's Intervention At Sydney 1788-1790**

A few spears were thrown during the first few years of the British invasion that began in 1788, but the primary mode of resistance was aesthetic. The result was a new type of artist: the Aboriginal modernist. The first practitioner was Bennelong. His art exhibited the characteristic formalism of what is now called modernism. It was an entirely Aboriginal invention; it mimicked Aboriginal traditional art, not Western modernism, and it developed from the point of first contact. It can rightly be called modernism not just because of its formalism but also because it engaged with and developed a counter discourse to the modernity that now confronted the tribes around Sydney harbour. This paper traces the historical origins of Aboriginal modernism and indeed Australian modernism through a close reading of colonial modernity and Bennelong's interventions in the first three years of the settlement at Sydney Cove. This is an original reading of what happened here between 1788 and 1790.

#### **Biography.**

Associate Professor Ina Mc Lean teaches in the School of Architecture, Landscape and Visual Arts. His research interests include Art history and theory and Contemporary Australian theory/practice

**Tamson Pietsch DPhil Candidate, University of Oxford, UK**  
**Academic migration: Australia and a British Academic World (abstract)**

In recent years, historians have begun to explore the ways in which the history of Britain and its empire might be considered together in a common analytic field. Though institutional histories of individual universities and academic biographies abound, few historians have turned their attention to universities in the context of the British Empire. The academics and imperial activists who attended the Allied Colonial Universities Conference in 1903 in London preached the existence of a shared British academic community and of the interchange of professors within it. The extent and nature of academic migration in Australia before the Second World War is not, however, clear. How important was Great Britain in the careers of academics in Australia? What about the United States and Europe? Did the importance of these places change over time? How often did academics move, and to where? By mapping the migratory paths of professors at the University of Sydney between 1850 and 1930 this paper seeks to answer some of these questions. In doing so it considers their implications for the question of academic identity in Australia.

**Biography.**

Tamson Pietsch is currently completing a DPhil in Modern History at the University of Oxford, working on the academic community in the British Empire before the Second World War. Her interests include intellectual, British and Imperial history. She has worked in academic publishing and for the Public Service in Australia.

**Dr Vanessa Castejon, Université Paris 13, Paris, France**

The “Musée du Quai Branly” opened in summer 2006 in Paris. It is supposed to be the Museum of Arts and Civilisations. It is actually exhibiting what used to be called “primitive” art in what used to be the Musée des Colonies –Museum of the Colonies (part of it also comes from the Musée de l’Homme, museum of anthropology).

Is the vision of Indigenous people in this Museum a new one or is it still a museum of the colonies presenting the collections in a stereotypical manner, exhibiting the “savages”? Have the changes in Aboriginality been taken into account? Would it be presented in the same way it was displayed by Indigenous people? Is the point of view very French, very “non-indigenous”? How is it changing the image French people (and tourists) have of Indigenous people in general and Aboriginal people from Australia in particular? Does the museum respond to a will of the public?

Indigenous art from Australia seems to have a special place in the new museum. Why? Has the fought for recognition in Australia brought a recognition abroad? Is it linked to the international recognition of Aboriginal Art? Its price on the art market? Is this art representative of a “civilisation”? Does Mr. Dupont (the French Mr. Smith!) know more about Aboriginal peoples when he leaves the museum? Has he captured the Indigenous dreaming or does he still have his preconceived images, is he still in his imagined Aboriginal Australia?

## Biography

**Dr Vanessa Castejon** is Enseignant-chercheur and Maître de conférences, at the Université Paris 13, in Paris, France. She also conducts research at the CRIDAF: Centre de recherches interculturelles sur les domaines anglophones et francophones <http://www.univ-paris13.fr/ANGLICISTES/CASTEJON-Vanessa.htm>. She teaches at the IUT de Saint Denis, Département Génie Industriel et Maintenance.

**Dr Viviane Fayaud, Chef de projet/Project Manager Asie-Pacifique.IMASIE (Institut des Mondes Asiatiques- Fondation Maison des Sciences des l'Homme), Paris, France.**

### **French Dreaming Time: Australia In 19th Century Works Of Art.**

If Captain Philibert's plans to Australia never came to completion, thirteen other French expeditions received governmental support. So, Australia was more than a port-of-call, and Captain Nicolas Baudin sent by Bonaparte far from being the only one with the means to write about Australia and draw its features. In the wake of navigators, hundreds of drawings came to light. They show to-ing and fro-ing between direct observations and pre-existing French conventions, such as artistic ones. Scholars knew and distrusted them. Georges Cuvier wrote: « Everybody knows that the greatest painters have ill understood the character of the Negroe and only painted a White Man smeared with soot ». However, added to these conventions were assertions, analyzing and classifying methods, and even expectations that scholars did not fight, since these were structured by them. Moreover, numerous artists sailed with intention to publish. Thus, once back home, humble sketches and glowing water colours were all reworked. Prestigious or not, engravings whether from travel books of high scientific level or from humble fictions, such as the widespread *Aventures d'un gamin de Paris à travers l'Océanie* from Louis Bousenard, bent or even metamorphosed reality. Australia was recreated. The nature and the degree of transformation are measured by analyzing images along the cultural codes of the time. Then, they proved to be a rich documentary source for the historian to comprehend the diversity of French imagination and ambitions over Australia, from the changing philosophers' views of the "savage" to arising political schemes of appropriation.

### **SUMMARY OF PAPER**

The largest enterprise that a ruler can undertake, the ones best able to carry his name forever, is the discovery of the Southern lands". President de Brosses' words could not be forgotten, neither by his king Louis XV, nor Louis XVI, or his successors, up to half a century later. From Yves de Kerguelen to Jules Dumont d'Urville, plans for reaching Australia mixed the thirst for knowledge with the colonial dream. Draughtsmen embarked for long navigations, because the quest for science, also passes through imagery. These iconographic collections were influenced by several factors. Three deserve to be specifically pointed out: the expedition's ambitions, artistic conventions, and the scholarly consideration of non-European people. When resituated in their historical context, reveal philosophical notions and colonial aspirations which, in time, turned to be considerations over races and shattered dreams.

Portraying a mission, betraying ambitions

Some of the thousands of drawings brought back were realized by official expedition artist. For instance, from 1791 to 1794, Jacques Louis Piron was draughtsman on the *Recherche*. His works, such as *Sauvages du Cap Diemen préparant leur repas* illustrated the mission's success, affiliated to a specific

iconographic series: the representation of Jean-François de Galaup de Lapérouse's team, dedicated to the study of monuments and population of Easter Island. In addition, one print after another exposed Sydney Cove, Paramatta, Jackson Port, equipped with governmental, administrative, military, or harbor buildings. The multiplication of images on this topic testify to French feelings over English colonial's successes.

The ascent of pictorial categories

Certain major artistic conventions structured drawings. For instance, art devoted to history, one of the great roles it served in France, showed through *the Savages of the Cape Diemen preparing their meal*. The theme belongs to traditional motifs, whether in religious or profane contexts. But, for a scene be considered a historical painting, it had to satisfy certain conditions, first of all to depict a historical fact. . By "historical fact," it is meant an "exemplary action," resulting from "remarkable men". A new Ulysses, this intellectual elite exerted its talents as part of a perilous Odyssee undertaken at the service of the king, but also for all of humanity to which it is revealing new lands. If scientists seem to mingle harmoniously with the natives, their place is anything but random. The scenography is dictated by the pictorial category of historical painting, thus imparting its historical density and interest. This scenography reveals the value assigned to Australia : a place deserving in-depths studies. The portrait, also a valued artistic category, influenced the rendering of natives at the beginning of the century. This testifies to a perhaps an unequalled respect towards them.

Ethnology and visions of societies

A final influence is the interaction between images and scientific concepts. Articulating and spreading knowledge required images. Furthermore, anthropology considered drawings an indispensable material for two reasons. The first was that racial differentiation was a major preoccupation for anthropologists of the time. A second was that anthropologists in this period did not do fieldwork. They relied on artists' documentation. However scholars, such as Georges Cuvier, complained about painters' artistic distortions. The precision of form, for Cuvier, had to prevail over artistic pressures or the allure of ornaments. This was for essential reasons common in the 19<sup>th</sup> century: physical features helped the scientist decipher the inner personality. Thus, Cuvier required standardised portraits. The image is then made to present a specimen and not a particular being which has little importance. Postulating the existence of a hierarchy between races influenced lithographs as well as photographs as shown by the couple of *the Australian Natives (Le Tour du monde, 1861, vol. 1, p. 100)*. Aboriginals generally adopt the anthropometric pose. For publication, engravings juxtaposed them, like exotic plants instead of depicting them within a scene where they move. By setting Progress—a concept inherited from the Enlightenment—as a value, and by establishing the biological inferiority of Pacific islanders through science, expansionism, and its ramifications are justified.

The iconographic collection left by the French in the XIX<sup>th</sup> century recreates Australia as the fruit of collective ambitions, artistic conventions and scientific approaches. The nature and degree of transformation can be appreciated by historical analysis along the cultural codes of the time. To deduce from these plates, the history and way of life of natives populations requires that great attention be paid to all the different stages of these works of art. Images prove also to be a rich source of documents with which to understand the diversity of imagination and ambition triggered by Australia. In 1869, Count de Beauvoir enumerates the Australian toponymy resulting from the vitality French exploration there: Capes de Surville, Péron, Bougainville or of the Naturalist, bay of Fleurieu, Monge and of the Geographer "Of Marion, Entrecasteaux, and Baudin, only remain the great names", he says, saddened by the contrary situation of "England which has a large colony".

**Biography :**

Dr Viviane Fayaud, Asia Network, Réseau Asie-Imasie-CNRS-FMSH, Project-Manager for the Pacific.

MA, Art History and Archeology, Ecole du Louvre (1981), La Sorbonne (1982).

PhD, History, Université de la Polynésie Française (2005), where she taught history for 7 years. Member of its Research Laboratory, IRIDIP.

Recent publications include:

“A Tahitian Woman in Majesty : French Images of Queen Pomare IV”, *History Australia*, June 2006, 3 (1).

« Du dessin à la gravure, la représentation des Polynésiens selon la vision française du XIX<sup>e</sup> siècle », *Approches croisées de l'histoire de la Nouvelle-Calédonie Franconésie, Actes de la XVI<sup>e</sup> Pacific History Association Conference, Paris, 2007.*

### **Dott. Katherine Russo, University of New South Wales, Sydney, Australia Contested Sites/ Intersubjective Sights.**

Australian landscapes present us with a palimpsest crossed by diverse trajectories and folded into continual erasures and new configurations (Carter, 1988). However, the co-existence of different ways of imagining has been reduced to a unilateral gaze by the visual regimes of neo/colonization with their practices of “calibration”, such as the mapping and measurement of property, and of “obliteration”, such as the erasing of the imagery, viewpoints and existence of Indigenous peoples (Smith, 1998: 483-484). In this paper, I will question the colonial use of visual technology as evidence, truth and commodity, in order to unveil the colonial possessive investment in discursive visual representations of “Aboriginality”. The latter serve the function of denying the proximity of Indigenous peoples and the ontological priority of intersubjectivity over subjectivity in Indigenous/non-Indigenous looking relations. Moreover, I will read closely some very diverse re-appropriations of visual technologies by some Indigenous Australian artists.

These artists perform specific strategies of appropriation. However, they also interpellate non-Indigenous subjects, who are invited to reflect on what happens when the utopian public space imagined in modernity and liberalism – neutral, transparent, open to all – is replaced by a “social space that is always already inhabited hence always divided, circumscribed, owned” (Hebdige in Michaels, 1994: xxi).

#### **Biography :**

Katherine Russo graduated at the University “L’Orientale” of Naples, Italy. In the past, she has primarily focussed on the issues of imprisonment, identity and representation in Indigenous Australian Literature. At present, she is working on Indigenous Australian appropriations and non-Indigenous/Indigenous literary relationships. She is currently a PhD student at University of New South Wales and has recently edited *ContamiNATIONS*, a special issue of *New Literatures Review*.

**Leigh Travis Penman , The University of Melbourne, Max-Planck-Institut fuer Geschichte, Goettingen Germany.**

**‘Invisible Brotherhoods and Secret Histories. The ‘Batavia Legacy’ and the Quest to Re-imagine Australia.’**

In November 1629, two mutineers from the shipwrecked Dutch ship Batavia were marooned on the West Australian coast near Hutt River, becoming the continent's first European settlers. Operating under the orders of Jeronimus Cornelisz, these castaways were earlier amongst those responsible for a bloody massacre of more than 120 men, women and children on a deserted coral atoll. Since 1963, when the wreck of the Batavia was discovered off the Western Australian coast, the story has excited immense popular interest worldwide. The horrific deeds of Cornelisz and his followers have inspired numerous books, articles, plays, a radio-program, a German television mini-series, and even an opera. However, in 1994, a new emphasis in Australian Batavia research became noticeable, one that focussed not on the mutiny and shipwreck itself, but instead on the fate of the two castaways. These castaways, it is claimed, did not simply perish, but instead married and intermixed with Indigenous peoples. Their influence, some posit, may still be seen today. This paper examines several such attempts to establish the 'Batavia Legacy'. Using the Parisian Rosicrucian incident of 1623 as a framing device, I follow the arguments and development of several books, websites, and government-sponsored initiatives which seek to re-imagine Australia's relationship –not only with Europe, but also indigenous inhabitants–through the construction of a secret shared history of an invisible 'brotherhood'. Applying Benedict Anderson's theory of nationhood, this paper discusses the implications of such imaginings for Australia's national identity, and future relations between Indigenous and European societies.

### **Biography:**

Leigh is a PhD student in History from Melbourne University, currently undertaking research in Germany under the supervision of the Max-Planck-Institut fuer Geschichte, Goettingen.

### **Professor Marianne Elisabeth Lien, Sosialantropologisk Institutt, Universitetet i Oslo, Norway. 'Still living like people from somewhere else'. Landscape and identity in Tasmania.**

This paper concerns the efforts people make to create a sense of continuity and belonging in places that are fraught with memories of disruption, forced migration and loss. Focusing on specific images of landscape, it explores the tension between the idea that cultures and landscapes should be distinct, isolated units, and the idea that culture – and landscape – could be the contingent outcome of haphazard connections between people and places throughout time. The paper takes as its point of departure an ongoing debate in the suburban community Taroona in southeast Tasmania. The focus of the debate is the fate of few pine trees, planted on the foreshore in the nearly 20th century, which' roots are grounded in an aboriginal midden.

The paper demonstrates how the trees are deeply entangled in relations with their human and non-human surroundings, relations that align nature and culture in complex ways. Through the story of the pine trees and the conflicts that evolve around them, I will lay out contradictions related to migration, memory, roots and identification as they are spelled out in this particular part of the postcolonial world.

**Biography:**

Marianne E. Lien is Professor at the Department of Social Anthropology, University of Oslo since 1998 and Member of the National Nutrition Council 1999-2002. She is also Researcher / research fellow at the National Institute for Consumer Research, Norway 1988-1998. Guest researcher at the Social Science Centre, Berlin (Wissenschaftszentrum Berlin für Sozialforschung WZB) 1989,

Marianne has conducted research in the interface between consumption, production and marketing with a focus on food and nutrition since the late 1980's. Recent publications are in the areas of economic anthropology, marketing, globalisation, methods in anthropology, food production and food policy, salmon farming and nature conceptions in Tasmania, and egalitarian ideals in Norway.

Lien has done fieldwork in Norway (Finnmark, Northern Norway 1985 and 2000, Oslo 1992) and Tasmania, Australia (2002-2004). She coordinated the research program 'Transnational Flows of Concepts and Substances' (2001-2004) funded by the Norwegian National Research Council and located at the Department of Anthropology. English publications include *Marketing and Modernity* (Berg, 1997) and *Politics of Food* (Berg 2004, coedited with Brigitte Nerlich). She is currently engaged in the following research projects:

Transnational Flows in Food Production; Tasmanian Atlantic Salmon

Anthropological perspectives on politics of food Food habits, gift exchange and globalisation in a coastal community in Finnmark, Northern Norway ;

Nature perception and biomigration

Marine domestication .

Areas of research:

**Thematic:** Consumption, economic anthropology, globalisation, food habits, nature conceptions, politics of food, nutritional anthropology, aquaculture

**Regional:** Norway, Nordic countries, Europe, Tasmania, Australia.

**Dr. Jose Miguel Alonso Giraldez, University of A Coruña, Spain**

**'Oscar and Lucinda': Peter Carey's Demons.**

The unbearable burden of the European religious past and the manifold dimensions of human nature are central themes in *Oscar and Lucinda*, a novel in which Carey explores the monsters underlying the construction of Australia. Carey tackles the elusive issue of Australian National identity with a furious sense of inevitability and frustration. *Oscar and Lucinda* is a moral novel, in which themes characteristic of Carey's work: sin, passion, vanity and *fatum*, are perceived as fundamental. *Oscar and Lucinda* presents us with a raw vision of human fragility and uncertainty, but also with a clear depiction of the romantic making of Australia. Carey's preference for a symbolic interpretation of the Australian past can be easily detected. By focusing on human passions and wild desires, on the persistence of our ancestors' failures and obsessions, Carey succeeds in depicting that early colonizer's world and the

inner demons with which they may have battled. It is also a novel in which both historical reconstruction and magical realism are intertwined. The masterful combination of these two literary techniques allows Carey to re-invent and re-imagine Australian history. This paper intends to explore this revealing reconstruction of a romanticised Australian past and also some essential concepts related to the so-called Postcolonial theories, such as identity and authenticity, gender and religion, as they are dealt with both in Carey's book and in Gilliam Armstrong's filmic version of it.

### **Biography:**

Dr. Giraldez is currently a lecturer of English Language and Literature in the Dep.t of English Philology, at the University of A Coruña, UDC, (Spain). His main interests are Irish literature (he wrote his PhD on the Irish poet Bernard O'Donoghue), translation, new technologies, technical languages, postcolonial theories and contemporary writers in English language, namely British, Irish and Australian. He has also done some research on Shakespeare and the translations of Cervantes's *Don Quixote* into English. He has contributed to numerous conferences, home and abroad, and published several research papers, mostly on Irish issues. He has been appointed editor, together with Roy C. Boland, of the special issue on Galician Literature to be published as an *Antipodas* monograph in Australia next year, and also Associated Editor of an *Antipodas* Monograph on Australian and Spanish Cultural and Historical relations. He is a member of the Spanish Association of English and American Studies, the Spanish Association of Irish Studies, the James Joyce Spanish Association, EFACIS, ESSE, and MLA, among others. He also writes daily articles for the regional press.

### **Prof. Federico Boni, Università degli Studi di Milano, Italy**

#### **Art Irritates Life- Surf-lifestyle t-shirts and representations of Australian cultural identity.**

The paper aims to explore the ways an all-Australian surf lifestyle brand, Mambo, conveys the images and the representations of Australian-ness among two Italian surfing communities, based in Northern and Central Italy.

Essentially, Mambo is a Sydney based surf-wear label that specializes in bright t-shirts. Created in 1984, in less than a decade the label was generating an annual turnover of more than \$10 million. While a Mambo montage might feature the conventional signifiers of Australian culture – like the beach, thongs, sprinklers, and Holdens – it is almost invariably underlined with a sharp satirical bite. The Mambo designers are generally obsessed with something that derives from, or connects with, the Australian experience. Also, Mambo has taken Australia's blunt approach to life and glorified it, in pure surfing subculture style.

The paper tries to understand how and how much the different signifiers of Australian cultural identity conveyed by Mambo products are received by Italian surfers/consumers, also trying to explore how the Italian surfing subcultures make sense of these ironical markers of Australian-ness.

### **Biography**

Federico Boni insegna Sociologia della Comunicazione all'Università degli Studi di Milano. È stato Visiting Fellow presso la Griffith University, Australia.

Tra le sue ultime pubblicazioni:

Teorie dei media, Il Mulino, 2006; Il corpo mediale del leader (2002), Nel fantastico mondo di Oz (2003) e Etnografia dei media (2004)., Media , identità e globalizzazione. Luoghi, oggetti e riti, Carocci, 2005.

**Prof. Franca Tamisari. Università Ca' Foscari di Venezia, Italy and University of Queensland.**

**A real possibility for confrontation and exchange? The representation of Australian Indigenous Art in Italy. *Una vera possibilità di confronto e scambio? La rappresentazione dell'arte indigena australiana in Italia.***

The paper begins an exploration of the contexts, discourses and practices in the (re)presentation of Australian Indigenous art in Italy by curators art critics and historians, and more generally by the media. In contrast to the breath and depth of historical, anthropological and economic studies on Aboriginal art in Australia, the analysis of the circulation and reception of these traditions internationally and especially in Europe has been limited. Tracing the “social life of things” (Appadurai 1986; Kopytoff 1986) and especially the “controlled migration” (Clifford 1988) of these objects into the culturally-specific value spheres of Italian institutions (galleries, museums) the paper identifies the social, aesthetic and commercial dynamics that characterise this intercultural space (Myers 2002). In contrast to Australia where Aboriginal art (“traditional” and “urban”) remains a captive of the neocolonial relations of which is a product (identity issues, economic development, nationalism), in Italy, the ambiguity of its representational frames – between the primordial and the abstract, the exotic and the minimalist – might open the way for a much needed constructive art criticism and a real confrontation and exchange of ideas and emotions (Rotwell 2004).

**Biography:**

Franca Tamisari ha conseguito la laurea e il dottorato di ricerca in antropologia sociale alla London School of Economics and Political Science e ha condotto ricerca tra la gente Yolngu della terra di Arnhem nordorientale, Nord Australia dal 1990. Ha pubblicato in Italia e all'estero su una serie di argomenti nell'area di studi indigeni che includono: relazioni interculturali, antropologia della religione e della performance, con particolare attenzione alla danza, arte e estetica, e educazione biculturale. Ha insegnato antropologia all'University of Sydney (1999-2001) e dal 2002 è docente presso la School of Social Science, University of Queensland. Dal 2004 insegna e conduce ricerca presso il Dipartimento di Studi Storici, Ca' Foscari, Università di Venezia. Può essere contattata ai seguenti indirizzi di posta elettronica: [tamisari@unive.it](mailto:tamisari@unive.it) e [f.tamisari@uq.edu.au](mailto:f.tamisari@uq.edu.au)

Tamisari, F. (In press) Writing Close to Dance: Reflections on an Experiment. Aesthetics and Experience in Music performance, edited by E. Mackinlay, D. Collins and S. Owens. Cambridge: Cambridge Scholars Press.

Tamisari, F., Beyond Presence. Toward an Understanding of Yolngu Dance Expression. 2004. Journal of the Centre Nationale de la Recherche Scientifique (CNRS), Paris.

Tamisari, F. and E. Milmilany. Dhanara Workshop. Galiwin'ku November 18-21, 2004. Milingimbi: Yurrwi Arts, ISBN 1 875688 50 1.

**Ass. Prof. Marilena Parlati, Università della Calabria, Italia**

**Looking for/at Australia. Roots and Repulsion in Some Texts by Italian-Australian Women**

The paper aims to employ some fictional works of the last three decades by Italian or Italian-Australian female authors to try and peruse issues of identity, citizenship and entitlement in contemporary Australia. Starting from Rosa Capiello's *Oh Lucky Country* (first published in Italian as *Paese fortunato*, Milano

1981) and reaching Melina Marchetta's apparently juvenile fiction and drama (*Looking for Alibrandi*), I shall try and focus upon differing proposals for re-constructing and re-configuring migrant selves, communities and memories.

I shall use the lenses offered by Christine Battersby's *Phenomenal Woman* and Adriana Cavarero's readings of recent feminist philosophical thought and autobiographical production (*Tu che mi guardi, tu che mi racconti*). Their theses on subject-positions as fertile opportunities and Battersby's vision of the process of giving literal or metaphorical birth as useful means for positive relocations of female/feminine discourse will serve as methodological grid for my passage along Trails 4 and 5 of our Symposium.

### **Biography:**

Marilena Parlati is Associate Professor of Literatures in English and English Theatre Studies at the University of Calabria (Cosenza, Italy).

She has published monographs and essays on Jacobean theatre and early modern cultural studies; her most recent areas of research are British Victorian fiction and commodity culture of the fin de siècle; postcolonial and cultural studies, mainly related to the Australian context. "Memories of Exoticism and Empire: Henry Rider Haggard's Wunderkammer at Ditchingham House", in Hendrix H. (ed.), *Writers' Houses and the Making of Memory*, Routledge, London-New York, July 2007, pp. –

"'Landscape of Unfamiliar Objects'. Myth, Mimesis, Textual Appropriation in David Malouf's Narrative", in Palusci O. (ed.), *Postcolonial Studies: Changing Perceptions*, Trento, University of Trento Press, 2006, pp. 79-88

"Poetiche del residuo nel secondo Ottocento britannico", in G. Vanhese (ed.), *Eminescu plutonico. Poetica del fantastico*, Rende, Centro Editoriale e librario Università della Calabria, 2007, pp. 167-182

"Doppi giochi e mancate identità in *The Dualists* di Bram Stoker", *Labirinti del fantastico*, 2005, Vol. II, n. 1-2 g, pp. 69-81 N. Daly, M. Parlati (eds), *Textus. The Cultural Object. Maps, Memories, Icons*, Vol. 18, Genova, Tilgher, 2005

"Consuming Objects: Commodity Culture and Narrative Devices in Late-Victorian Popular Fiction", in Silver M., Buonanno G. (eds), *Cross-Cultural Encounters: Identity, Gender, Representation*, Roma, Officina, 2005, pp. 158-166

"Residui solidi e riusi testuali: *La tempesta* di Emilio Tadini", in L. Di Michele (a cura di), *Shakespeare. Tempeste dopo la Tempesta*, Napoli, Liguori, 2005, pp. 299-303

"Going Alone and Passing Through - Dangerous Travels and Travellers in Christina Rossetti", in Pagetti C., Palusci O. (eds), *Delicate Monsters*, Milano, Cisalpino, Istituto editoriale universitario, 2005, pp. 178-190

### **Dr. C. Bruna Mancini, Università degli Studi della Calabria, Italy**

#### **Images of Australia in *Tirra Lirra by the River* by Jessica Anderson**

Jessica Margaret Queale Anderson is one of the most famous Australian writers of our times. In her works she depicts and celebrates Australia with sensuality, irony, and crudeness, drawing clear-eyed pictures of ordinary life and characters (especially those of women), while the landscape surrounding them is full of symbols and allegories. In this essay I will try to explore, in particular, the images of Australia described in her novel of 1978, *Tirra Lirra by*

*the River* – a skilled rewriting of *The Lady of Shallott* by Tennyson – analysing the literary and cultural representations she offers of her (imagined?) homeland, complementary! opposed to the imaginary Camelot of her childish dreams, as well as their importance in shaping individual and national identity. Nora Porteous, the protagonist, is an outsider as a woman and as an artist who often questions about the nature of “home”, a place that produces but doesn’t nourish. At the end, returning in old age to her native Brisbane, she can reflect on a life largely spent in Sidney and London and has to recognize that probably she could have pursued her artistic vocation even if she had continued living in Brisbane. “I have come a long roundabout way to find out who I am”, Nora says to her friend David. Thus she can finally cease from her restless walking, facing the dark side of her “globe of memory” and finding her ‘real’ homeland and her ‘real’ self.

### **Biography:**

C. Bruna Mancini is lecturer of English Literature at the University of Calabria and she also teaches Didactics of the English Literature at the SSIS of the University of L'Aquila. Already expert on English Literature at the University L'Orientale of Naples and on Cinema Studies at the University 'Suor Orsola Benincasa' of Naples, she is interested in Translation Studies, Media Studies and Cultural Studies. She published essays on Shakespeare, on the contemporary rewritings of the Shakespearian texts, on fantastic cinema, on monstrosity, on femininity and she has been editor-in-chief of the review “Quaderni di Cinema” directed by Gaetano Strazzulla and she is editor-in-chief of “Labirinti del Fantastico. Semestrale di Sociologia dell'Arte e della Letteratura” directed by Romolo Runcini. In the collection “Angelica” of the publishing house Liguori of Naples she published the Italian translations with parallel text of *The Mercenary Lover / L'amante mercenario* by Eliza Haywood (2003) and of *Angelica, or Quixote in Petticoats / Angelica ovvero Don Chisciotte in gonnella* by Charlotte Lennox (2007). As a result of a two-year research at the Dipartimento di Culture Comparete of the University of L'Aquila in 2005 she published a book entitled *Sguardi su Londra. Immagini di una città mostruosa*.

### **Prof. Oriana Palusci ,Università di Trento, Italy.**

#### **The 'Indians' of New Holland: the naming process in the contact zone**

The naming of individuals and of a people connotes the ideological discourse behind the process. The issues at question are intrinsically linked to power and hegemony, distancing and dissociation. The Indigenous People of Australia underwent centuries of violence, discrimination and misrepresentation with the arrival of the Europeans, and especially of the British. The English power over the Natives included, among other things, the naming of the people, of the land, of the flora and of the fauna. The naming process *in English* imprinted British cultural values and

imagination on the new colony. This was, according to me, the foremost strategy of colonial silencing and disremembering of the ancient inhabitants cultures and identities.

My starting point will be the re-reading of explorers' accounts of New Holland, from William Dampier and Captain Cook to Matthew Flinders, in which the three British explorers agree in calling the natives *Indians*. Why Indians? After briefly speaking of how the term *Indian* took root in the Eurocentric perspective, I would like to investigate from a linguistic and a cultural point of view this and other words that were used to represent the highly biased images of the antipodeans to a British readership. I will also refer to newspaper articles of the period which helped shape an imaginary land of savages and cannibals.

**Biography:**

Oriana Palusci is professor of English at the University of Trento, Italy. She has extensively published on Postcolonial Studies, Cultural Studies, discourse analysis, gender studies.

**Dott. Roberta Trapè, Università degli Studi di Firenze, Italy.**

**Imagining Italy: Possible Encounters. Robert Dessaix's Night Letters.**

In the context of contemporary Australian literature the journey to Italy is still a phenomenon of great significance. In the last decade of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> a considerable number of works of fiction and non-fiction written in Australia is set in Italy. I will specifically focus on the representations of Italy in the works of Paul Carter, *Baroque Memories* (1994) and Robert Dessaix, *Night Letters* (1996). This paper aims to explore the relationship between movement, identity and representation in Australian travel to Italy over the last 15 years through examining the creative works of writers who have left a record of their experience. Representations often reveal more about the culture of the author than that of the people and places "represented." Is there something specifically Australian which may influence their visions? Is Australian travel in Italy different at the end of the 20<sup>th</sup> century from what it was before? What do these encounters say about Italian/ Australian relations? Where are the places of meeting, of the encounter with others? Is it possible to make contact, to find new ways of meeting?

I shall assume that mobility and movement that characterize contemporary life reveal an unprecedented loss of a geographically well-defined identity. This disappearance of a constitutive centre of identity will visibly affect the structure of aesthetic forms (fiction/ representation of place).

**Biography**

Roberta Trapè completed her studies at the University of Florence in 1990 with a thesis on the female character in Eugene O'Neill's plays. From 1999 to 2005 she worked as a lecturer in Italian at the University of Melbourne (Department of French, Italian and Spanish Studies.) She is currently working on the re-presentations of Italy in contemporary Australian fiction and non-fiction prose.

**Ass. Prof. Roberta Falcone – Università degli Studi dell'Aquila, Italy**

### **Australian landscape as the language of a new identity.**

Anzac day has been, and still is, celebrated (with songs, poems, official speeches, etc.) as the turning point in the birth of an autonomous Australian national identity.

The postcolonial production of this country re-reads this myth, as it is the case of *Gallipoli*, a film by Peter Weir, where the sacrifice and the bloodshed of its sons is emphasized while the acquired, celebrated identity in the end is nothing more than the mimicry of the English one. Louis Nowra, with his drama *Inside the Island*, goes a step further proposing the blowing up of the landscape, which was the mirror of the one left in England and had the task of reshaping the fearful wilderness, landscape that was already eroded and contaminated by the “indigenous” culture in Weir’s *Picnic at Hanging Rock*. However, Nowra leaves the space empty, open to multicultural possibilities.

#### **Biography**

Roberta Falcone è professore associato di Letteratura Inglese nel dipartimento di Culture Comparete della Facoltà di Lettere e Filosofia dell'Università di Studi dell'Aquila.

Tra le sue aree di ricerca è la cultura della marginalità con particolare riferimento alla letteratura anglofona africana e americana..

**Ass.Prof. Anna Paini, Università di Verona, Verona, Italy.**

### **XX century Voyages into Pacific Otherness.**

Primordial purity, closeness to nature, unchanging authenticity and “old-age” wisdom are the carefully mixed ingredients used by Marlo Morgan in cooking up her representation of aboriginality. What in Australia has been contested as a simulated experience and inauthentic voicing has instead widely circulated in Italy. Her narrative is appreciated precisely because it enacts a lived experience with Aboriginal people, infused by timeless authentic cultural values. A perspective that blends the “noble savage” and “Pacific orientalism” (Hereniko and Wilson 1999) underscores Morgan’s *Mutant Message Down Under (E venne chiamata due cuori)*. This narrative - which reifies aspects and forms of Aboriginal life, speaks on behalf of native Australians, thus enacting a symbolic effacement of their subjectivities, and tells us more about ourselves than about them -, has been taken at face value and has not been problematized at all on this side of the ocean. We know that it is our gaze, which constructs otherness as a space of incommensurability. I will open the presentation with a short video clip showing Marlo Morgan’s performance in front of a large Italian audience in the year 2000. My aim is to show how the writer from the US spices her presentation with distancing rhetoric ( Fabian 1983), and to address the audience’s cultural myopia in accepting her recipe unquestioningly. My presentation also raises more general questions concerning white writers who take on “simulated identities” as natives (e.g. Tim Barrus *alias* Nasdijj) or as spokespersons appointed by native communities and build their career on these false premises.

#### **Biography**

Anna Paini insegna antropologia culturale all'Università di Verona.

Dopo la laurea in storia moderna all'Università degli Studi di Bologna ha vinto una borsa di studio Fulbright che le ha permesso di conseguire un M.A. in Antropologia Culturale alla University of Oregon, Eugene; ha poi conseguito il PhD in Antropologia Culturale presso l'Australian National University, Canberra. Le sue prime esperienze etnografiche sono state tra i Navajo (anni Ottanta). Dal 1989 è impegnata in ricerche antropologiche fra i kanak di Lifou (Nuova Caledonia), secondo un percorso che, privilegiando aspetti del mondo delle donne, ha sempre teso a unire ricerca sul campo, riflessione teorica e pratica politica.

Con Alice Bellagamba ha curato *Costruire il passato. Il dibattito sulle tradizioni in Africa e Oceania*, (Paravia Scriptorium, 1999) e con Lorenzo Brutti *La Terra dei miei sogni. Esperienze di ricerca sul campo in Oceania*, (Meltemi, 2002). Il suo ultimo libro è: *Il filo e l'aquilone. I confini della differenza in una società kanak della Nuova Caledonia* (Le Nuove Muse, 2007).

**Dr. Roberto H. Esposto-Caamaño. The University of Queensland, Australia.  
From *Finisterrae* to *Terra Australis*. Bishop Rosendo Salvado's utopian imaginings and designs for New Norcia".**

This paper will open by underscoring the significance to Australia of the recovery from oblivion of the polyglot diaries of a Spanish Benedictine monk, Rosendo Salvado, founder of the the monastic town and mission of New Norcia in Western Australia in 1846. These texts illustrate the multilingual and multicultural roots of modern Australia's foundation at a time when the current cultural and political climate is attempting to undervalue Australia's cultural and linguistic diversity. Drawing from current research on Salvado's diaries, this paper will then articulate how this Spaniard's life was driven and shaped by the following elements:

- a Spanish and Italian diaspora due to the advance of secularism in mid 19th century Western Europe;
- the Spanish utopian imagination of *Terra Australis Incognita*;- Salvado's designs for New Norcia inspired by a Spanish tradition of Christian social utopianism;
- at the antipodes of Europe, Australia affords Salvado a new time and space for the Benedictine order and Christianity, where he constructs an idea of Aboriginality befitting his utopian designs for New Norcia.

Lastly, I will proceed to discuss how, from a postcolonial perspective, Salvado's mission of New Norcia to 'Christianise and civilise' the Nyoongah people serves to exemplify Walter Dignolo's concept of modernity in *The Darker Side of the Renaissance* (1995): 'The discourse of modernity has embedded in it the logic of coloniality. The discourses supporting modernity (developmental and civilizational) are the superseding of the areas of the world still living in "traditional", "underdeveloped", or "barbarian" conditions.'(453) A definition of Western modernity to which must be added the concept of utopia which is also its cornerstone, as Salvado's New Norcia enterprise demonstrates.

**Biography**

Dr Roberto Esposto is a Lecturer in Hispanic and Latin American Studies at the School of Languages and Comparative Cultural Studies, in The University of Queensland. He is leading a research team currently working on the transcription, modernization and translation into English of the polyglot diaries of Rosendo Salvado, founder of New Norcia, in WA.

**Dr Sue Gillett, La Trobe University, Bendigo, Australia.**

### **Lyrical Coherence and Authenticity in the films of Rachel Perkins.**

In this paper I will explore how songs and singing are used in Rachel Perkins' films to bring the immediacy of the contemporary moment into conjunction with history. Puccini's *Madam Butterfly* (1904), occupies a central place in Rachel Perkins' feature film, *Radiance* (1998). This Italian opera's romantic and colonialist story of a young geisha's sexual betrayal by her American 'husband' and her subsequent suicide, provides a strong historical reference point for *Radiance's* exploration of sexual exploitation, violence and family breakdown in the Australian interracial context. Balanced against Butterfly's dying aria is Neil Murray's popular *My Island Home*, sung by Tiddas. Sung in the final scene, *My Island Home* effectively displaces *Madame Butterfly* from centre stage and replaces the despairing gesture of suicide with a contemporary assertion of possession, identity, restitution and belonging. Songs in *Radiance* quite literally express the transition from colonized, alienated and masquerading to liberated, expressive and authentic voice in the three reunited sisters. In the more experimental *One Night the Moon*, songs contribute directly to the drama as interior monologues and dialogues. In this sense they are integral to this historical narrative of white racism and its consequences. In addition to this level of significance, however, the songs can also be heard as current expressions by popular Australian artists whose active commitment to indigenous rights and justice precedes, and is transportable into, their roles as actors in this film. The performances of singer-songwriters Paul Kelly and Ruby Hunter, even though in character, can be simultaneously appreciated in terms of the video clip. This tension between the historical subject-matter (the diegesis) and the contemporary musical dimension is a fruitful one for it retrieves history from the past and immerses it in the here-and-now movement for reconciliation.

### **Biography**

Sue Gillett teaches Literature, Film & Art (LFA), Sociology, Politics & Culture (SPC) at La Trobe University, Bendigo Campus, Australia.

Her specialist areas are in contemporary women's literature, Australian culture, literature and film, feminist literary and film criticism, post-structuralist theories of representation.

Sue Gillett's research focuses on Australian writing, women's writing, contemporary popular films, in particular those of New Zealand-Australian director [Jane Campion](#).

**Associate Professor Joseph Pugliese, Macquarie University, Sydney, Australia.**

### **Interstitial Australia.**

In the context of a conference concerned with "imagining Australia," this paper will focus on aspects of contemporary Australian culture that reside beyond the realm of how Australia is imagined within dominant systems of representation. My focus will be on spaces and sites within Australia that are inscribed with an interstitial status in the imagined cartography of the nation. Barely intelligible in the context of triumphalist representations of the nation,

these sites and spaces are paradoxical: they are at once of the nation, even as they violate and betray those very values that are deemed to constitute the ethical fabric of Australianness: “commitment to the spirit of the fair go, of mutual respect and compassion to those in need.”

In the everyday urban context of the Adelaide suburb of Fullerton, a hotel is commandeered by the Immigration Department. In one of the hotel rooms, an asylum seeker suffering severe mental illness is placed in detention after being ousted, together with four other asylum seekers, from psychiatric care in the nearby Glenside Hospital. The other four asylum seekers are placed under guard in a demountable building in Port Augusta. In the course of this paper, I trace lines of connection between seemingly disjunctive spaces – a suburban hotel, a demountable building and Baxter Immigration Detention Centre. In tracing these lines of connection, I aim to draw attention to the occluded institutional violence that shapes the very contours of everyday interstitial Australia.

### **Biography**

Associate Professor Joseph Pugliese lectures in the Department of Critical and Cultural Studies, Macquarie University, Sydney, Australia. His research areas include: race and ethnicity studies, migration and diaspora, visual culture, bodies and technologies, and cultural studies of law. His work has been published across a wide range of international journals and books.

### **Adjunct Associate Professor Christa Knellwolf, The Australian National University, Canberra, Australia. White Mythologies: Nineteenth-Century Visions of Australian National Identity**

For the white pastoralists of nineteenth-century Australia fear was an integral part of daily life. But it was not easy for the white settler culture to contain their fears in stories. Even though the European immigrants brought with them mythological stories that expressed and rationalized archetypal anxieties, the radically different character of the landscape and living conditions prevented the naturalization of European hobgoblins, banshees and other traditional beliefs. On the other hand, the arrogant condescension towards Aboriginal people rendered a productive exchange of mythologizing narratives difficult. This presentation will relate the emergence of a confident sense of national identity to the existence of a shared stock of narratives and imaginary figures that negotiate between humans and their natural environment. It will discuss nineteenth-century descriptions of the uncanny dimensions of the bush, as it has for example been described in Rosa Praed’s short story “The Bunyip”, and trace the traumatic fear of losing one’s bearings in a hostile natural environment in travelers’ tales and children’s stories, such as *Dot and the Kangaroo* (1899). I will argue that the positive understanding of what it means to be Australian, which emerged in the period of Federation, was the result of expressing and mythologizing the violence and fears of the white settlers and that, frequently, the uneasy fascination engendered by descriptions of Aboriginal rituals and cultural practices helped them build a sense of national belonging through which they learnt to identify with the Australian landscape.

### **Biography**

Christa Knellwolf King is an Adjunct Associate Professor at The Australian National University, currently appointed as a Guest Professor at the Universities of Vienna and Konstanz where she is teaching Australian Studies and Postcolonial Theory. She has published widely on the literature and

culture of the Romantic period and the age of Enlightenment, and her research is now concentrating on the imperial aspirations expressed by the early explorers of Australia and the Pacific. She is convening a conference at the University of Vienna: *Stories of Empire: Narratological Perspectives on Postcolonial Theory and Practice* (13-15 Sept. 2007).

POSTER SESSION:

**Dott. Sue Asimoudis, Università' della Calabria, Cosenza, Italy.**

**Teaching Languages rather than English in Australia: A perspective of a Greek-Australian teaching in Italy.**

Most Europeans imagine cultural and linguistic diversity is a feature of Australian society. Planned mass immigration after World War II, created this diverse society, where people from every part of the world now reside. One Australian in four is an immigrant, and a similar proportion is the child of at least one immigrant parent. Given this cultural diversity the value of knowing another language and its potential to expand future career opportunities one would expect high quality language education for all students in Australia. Having lived and having gained an education in Australia through the seventies and mid-eighties teaching in schools through to the early nineties I experienced the various trends in multicultural policy that were a direct response to Australia's diverse and changing society.

In this paper I would like to draw on my experience as a language teacher in Australia and from this experience- and my experience as a language teacher now living in Italy -I would like to reflect on current attitudes towards language learning in Australia.

### **Biography**

Sue Asimoudis was born in Thessaloniki, Greece. She immigrated with her parents to Australia in 1970 at the age of seven. She attended primary and secondary schools in Melbourne and completed a B.A at Monash University. After post-graduate studies she worked in secondary schools and language centres in Melbourne. In 1992 she emigrated to Italy where she is living in Calabria. She works at the University of Calabria as a Language Assistant in E.S.L and E.S.P. She is tri-lingual and her interests lie in language, ethnicity and identity. She is currently studying for a PhD by long-distance at an Australian University

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