



"MYTH, HISTORY AND MEMORY"

JULY 28th-31st 2008

Anna Cole

“Dancing with the Prime Minister”. Myth and History

Last year, to commemorate the 40th Anniversary of the 1967 referendum in Australia which is widely mythologised as ‘giving Aborigines the vote’, I collaborated with an Indigenous and non-Indigenous cast and crew to make a short documentary film about the women who debuted in 1968 at the first national Indigenous debutante ball held to celebrate the referendum. While making the film it was obvious that the same photos and film footage, that had been disseminated in national and international media as a wry look at a ‘curious modern day corroboree’ or as ‘proof’ of the ‘success’ of assimilation, meant very different things to the women who appeared in the images. In conversation with the film we made this paper explores a number of ‘myths’ that circulate about the Indigenous debutante in the context of a time in Australian history that has its own mythical qualities.

Anna is a post-doctoral research fellow at the Centre for Public Culture and Ideas, Griffith University, Queensland and currently a Visiting Fellow at Goldsmiths College, University of London. Anna publishes in the area of historical-anthropology, cross-cultural exchange, embodiment and the sexual politics of colonialism.

Ann Curthoys

SEE PANEL SESSION “Arguing for Mythologies”

Anne Holden Rønning

“Myth and memory as determinants of narrative”

Against a background of theoretical reflections on myth, history and memory this paper will discuss their use as narrative strategies in texts from Australia and New Zealand. Scholars differ as to the meaning of myth whether it is formed by “contradictory narratives, which become involved in one another like threads of a tapestry, too intertwined to summarize adequately, and endless” as Bidermann and Scharfstein suggest (1993, 9); “a system of communication” (Barthes 1972); or the expression of “man’s understanding of himself in the world in which he lives.” (Bultman 1993). I shall argue that in Malouf’s *Remembering Babylon* the myth of Aborigine life is central

to an understanding of Gemmy, and memory gives a false almost mythical picture of life in the old country, a situation found in many postcolonial texts from settler countries. That myth is not only associated with the past is evident in Oodgeroo's *Stories from the Old and New Dreamtime*, a text that raises some interesting questions about the use of myth.

The boundaries between history and memory are often blurred and fluid in fiction, as is evident in the work of the New Zealand writer, Yvonne du Fresne. Historical memory is a determining feature of her texts, where the boundaries between historical facts and memories of life in Denmark haunt her protagonists. In *Frederique* this intertwining becomes a strategy for investigating Frédérique d'Albert's situation, a young woman of both French and Danish origin whose memories, fictional and real, determine many of her actions and show the tenuous link between memory and dreams.

Anne Holden Rønning is associate professor emeritus at the University of Bergen. She has published on women's literature, postcolonial literatures, and also on issues of women and higher education in cooperation with UNESCO. She has co-edited several books, including *Identities and Masks: Colonial and Postcolonial Studies* (2001) (with Jakob Lothe and Peter Young), and most recently *Readings of the Particular: The Postcolonial and the Postnational* (2007) with Lene Johannessen. She has just completed a study of the New Zealand writer, Yvonne du Fresne.

Ann Mcgrath

SEE PANEL SESSION "Arguing for Mythologies"

Baden Offord

"Memories Of Tolerance"

In this paper I explore several social and psycho-cultural intersections found in recent Australian narratives of belonging. Underpinning this enquiry are two considerations that form the basis of ethical reflexivity. The first concerns the negotiation of personal and collective aversion to the sexual 'other', in which memories of tolerance are viewed through the passage of time and its performance. My site will be Sydney's Gay and Lesbian Mardi Gras. The second consideration follows Stuart Hall's suggestion that identity is 'formed at the unstable point where the "unspeakable" stories of subjectivity meet the narratives of history, of a culture.' Framed through specific narratives, sites and performances of belonging in contemporary Australian culture, the paper offers some thought on what must be spoken to move beyond aversion to the other.

Baden is Associate Professor in Cultural Studies at Southern Cross University, Australia. His latest publications include the co-edited volume with Anna Haebich, *Landscapes of Exile: Once Perilous, Now Safe* (Oxford: Peter Lang, 2008) and the co-edited volume with Christopher Newell, *Activating Human Rights in Education* (Deakin, ACT: Australian College of Educators, 2008). He has two chapters forthcoming in Vin D'Cruz et al (eds.), 2008, *As Others See Us: The Australian Values Debate: Postcolonial Perspectives on Australian Culture*, (Melbourne: Australian Scholarly Press, 2008).

Bill Phillips

"Constructing Catalonia"

Catalonia, in common with other nations, has long been concerned with the question of identity and difference. Its problematic relationship with Spain has led to an emphasis on differentiating itself from its larger neighbour (if we are to accept, as most Spaniards do not, that Catalonia is

distinguishable from Spain), a situation complicated by the loss of the Spanish colonies of Cuba and The Philippines in 1898, and the Spanish Civil War and subsequent dictatorship from 1936 to 1976. Beginning in the late nineteenth century, the construction of a Catalan identity followed a similar route to that taken by other European nations such as England, Ireland and, indeed, Spain, including an emphasis on rural values, hiking, and the conversion of specifically local traditions into national past times. It is only in the last ten years or so that this model of Catalan identity has been recognised for what it is – a model constructed and encouraged for and by specific nationalist political interests.

Ironically, Catalonia's identity abroad has also been constructed and manipulated for political purposes, but from a quite different perspective. Orwell's *Homage to Catalonia* narrates an extremely blinkered version of the Spanish Civil War which has achieved iconic status as a result of cold war politics. Subsequent portrayals of the Spanish Civil War – Valentine Cunningham's *The Penguin Book of Spanish Civil War Verse* (1980), or Ken Loach's 1995 film *Land and Freedom*, for example, are strongly reliant on *Homage to Catalonia*, perpetuating a view of the nation's recent history that is both reductive and inaccurate.

Bill Phillips is head of the Departament de Filologia Anglesa i Alemanya at the University of Barcelona. He has published a number of books on poetry, including *Poetry for Language Learners* (Bellaterra: Servei de Publicacions, 1996), *An Anthology of English Poetry: 1550-1750* (Barcelona: PPU, 1997) and *A Stylistic Guide to Poetry in English* (Barcelona: PPU, 1999). He has also published extensively on ecocriticism, particularly with regard to the Romantic period, including "Loose Notes in the Waste of Air: "The Skylark According to Shelley, Wordsworth and John Clare" *Revista Canaria de Estudios Ingleses* N° 29, 1994, "When ploughs destroy'd the green" *John Clare Society Journal* N° 21, 2002 and "Frankenstein and Mary Shelley's 'Wet Ungenial Summer'" *Atlantis* N° 28, 2006

Carles Conrad Serra Pagès

"A reading of Husserl's "life-world" against the loss of history in the context of postcolonial aboriginal Australia"

Recently, Husserl's phenomenology of the "life-world" has been given special emphasis in those areas of the social sciences that are concerned with the crisis of values and meaning in our contemporary world. Husserl conceived the concept of the "life-world" as a final introduction to his system of transcendental phenomenology, the project of a lifetime. As Husserl puts it in *The Crisis of the European Sciences and Transcendental Phenomenology* (§7), phenomenology is not only the act of "sense-investigation" (*Besinnung*), but also the universal "coming to self-awareness" (*Selbstbesinnung*) of humanity in a reflective manner, and herein precisely lies humanity's responsibility towards itself. Husserl expected phenomenology to be the ultimate universal science, destined to ground all human achievements in the soil of the "life-world" and to free humanity from prejudice (§§ 33, 34). But can Husserl's phenomenology accomplish this task effectively outside the horizon of Europe, and outside the context of a critique of modern science and technology? So as to try to answer this question, our aim will be to introduce some key concepts and notions that characterize Husserl's phenomenology of the "life-world" or philosophy of genesis in the context of aboriginal identity in Australia. For this purpose, we will offer a reading of Sally Morgan's *My Place*, an autobiographical novel which narrates the personal quest of a woman of aboriginal descent to find her roots and identity in a westernized world. In the course of our analysis, we will describe in what ways some of Husserl's notions related to the life-world are hindered in postcolonial contexts, and whether a phenomenological analysis can provide a means of reconciliation. Finally, we will also ask ourselves about the possibility of a phenomenological idea of history that respects the idiosyncrasies of historicity.

Carles Conrad Serra Pagès was born in 1976, in Figueres (Catalonia, Spain). After getting his degree in English Literature and Language, he lived one year in London and three years in the United States, where he met Derrida at University of California, Irvine. After that, he decided to go back to Spain and commence a PhD in Humanities at the Universitat Pompeu Fabra, while he also enrolled in the bachelor degree of Philosophy at the Universitat de Barcelona. In 2005, the Universitat de Barcelona offered him a grant to study at LaTrobe University for one semester. In June 2007 he defended his minor thesis “The concept of transcendental space in the work of Derrida”.

Currently, he is a collaborator and a member of the Societat Catalana de Fenomenologia (Institut d’Estudis Catalans), under the direction of Francesc Pereña, and he is working on his thesis “The Notion Of ‘Sign’ In Derrida’s Work” under the supervision of Eugenio Trías at Universitat Pompeu Fabra. He holds a part-time position as English teacher for the English Department at the Universitat de Barcelona and a full-time post as English teacher for the city council of Barcelona

Catalina Ribas Segura

“Did it really happen? Memory, history and myth in Eugenia Tsoulis’ *Between the Ceiling and the Sky*.”

World War II, the Nazi occupation and several dictatorships forced many Greek men and women into migration. In 1952 Greece signed an agreement on assisted migration to Australia and more than “250,000 Greek and Cypriot migrants from Greece (1952-74), Rumania (1952-8), Egypt and the Middle East (1952-2) [sic], Cyprus (1974-84) and other politically turbulent countries of Eastern Europe and Latin America” moved to Australia (Tamis, Anastasios M. *The Greeks in Australia*, 2005: 47).

The lives of those migrants changed radically as they left home behind. Some of them, or their children, wrote fictional texts explaining some of their experiences. An example of this is Eugenia Tsoulis’ *Behind the Ceiling and the Sky* (1998), where the main characters live their lives between present and past and between memories and myths, on the one hand, and facts and the life that surround them, on the other. This paper will analyse this novel and the sometimes blurred boundaries between memory, history and myth.

Caty Ribas teaches English and Cultural Context of English-Speaking Countries for the Department of Languages of the CES Alberta Giménez. In 2005 she defended her minor thesis on “‘We, who were born here, are quite another’: Greek Migrant Writing in Australia, 1977-1995” and is now working on her PhD thesis, where she furthers her research on migrant literature in Australia. She was the guest editor of the journal of the Australian Studies Centre: *Coolabah 1: This Foreign Country*.

Cynthia vanden Driesen

“From ‘a shrew from the Orkneys’ to white indigene – the many re-inventions of Eliza Fraser”

Few episodes in postcolonial Australian history have shown so remarkable a capacity to generate ever-increasing cross-fertilisations between myth, history and memory than the narratives centred on Eliza Fraser. The archive of materials surrounding the shipwreck of this British woman and her brief sojourn among the indigenous people of the Badjala community of Fraser island in the nineteenth century continues to grow. Kay Schaffer’s impressive study overtook earlier studies of the phenomenon but concentrates mainly on the many European re-inventions of the episode. The fecundity of the materials is far from exhausted. This paper explores the plethora of Aboriginal reactions, typified by the indigenous writer who protests that “Mrs. Fraser’s incarceration on the island would, in turn, imprison the

traditional owners of Fraser Island, the Badtjala...”.

Patrick White’s novel *A Fringe of Leaves*, which grew out of his own research and initial contact with Wally Reeves – an Aboriginal elder from the island, acquires a particular significance in this context. It is a work with the potential for developing (in Jim Davidson’s words) “a myth of reconciliation, and possibilities of growth.” This Paper will also explore how White’s melding of history, myth, memory and imagination in this novel enables the literary artist’s contribution to “writing the nation.”

David Serrat i Congost

Climatic Change and Humanity: A Permanent Conflict?

In the geological history of the earth, the evolution of the species has given rise to creatures able to survive within the different climatic situations in the present as a result of numerous adaptations to changes affecting the planet, while other creatures have become extinct in the process. Given their technological skills, human beings (*Homo sapiens sapiens*) were able, initially, to adapt to different climates, and our ancestors’ ingenuity developed precisely as a result of adaptations to climate change. Recently, however, we have attempted to assume control of the planet and are able, on a local level, to alter the climate and environment in order to suit our own purposes. In doing so, we have wiped out other species and used energy which has been patiently stored within the earth’s crust, eliminating those of our own species in the struggle to access the resources for ourselves. Will we be able to join forces in the desire to change the climate, struggle against climate change even at the cost of our own extinction? Are we mistaken in calling ourselves *Homo sapiens sapiens*?

David Serrat holds a Chair in Geodinamics at the Universitat de Barcelona and is President of the Science and Technology Section in the Institut d’ Estudis Catalans (Catalan Academy of Sciences)

Dolors Soriano & Victòria Medina

“The body as a language and expression of the Aboriginal cultural identity”

In the Aboriginal oral culture Tradition and Law are transferred by oral expressions – songs, narrations, legend, etc. – and visual expressions – engraving and drawing made over rocks, on the ground, on material objects, on bark and on the human body. Drawing and engraving transform the surface in which they are made from profane to sacred, being a conductor of transmission of cultural myths and beliefs, generation after generation. The body, one of the supports of the visual expression, participates actively in the transmission of myths leaving in a middle ground the spectacularity of the design. The most important thing is the transmission of the Myth and not the manner how it is made or the result. The mythological narration or legend exceeds the aesthetic line of vision. In this paper we intend to show the primacy of the use of the body – human or not –, as a conductor of transmission of myths and history of the Aboriginal culture. In this way the body has a language not strictly oral but full of symbolism and meaning.

Dolors Soriano, PhD in Ancient History, is the curator of the Museu Etnològic de Barcelona where she has worked since 1972, classifying and studying the collections of material culture. She curates exhibitions inside and outside the museum, and she’s the person in charge of the Photographic Archive of the Museum. She is a researcher and participates in projects about Australia and vegetable fibers, basketwork. She is a member of ICME/ICOM (International Council of Ethnological Museums), ICA (Catalan Institute of Anthropology) and CEA (Australian Studies Center).

Victòria Medina is an archaeologist and PhD Student in the Department of Prehistory, Ancient History and Archaeology at the University of Barcelona. Her doctoral thesis is in its final phase and deals with nutrition in the Past; the diet and nutrition of the first hominids lived during the Plio-Pleistocene at the archaeological site of Peninj (Lake Natron, Tanzania). From years she has been researching and doing fieldwork in Africa and Australia participating in projects of ethnoarchaeological research. She's a member of CEA (Australian Studies Center).

Elenore Wildburger

''Indigenous Australian artworks in intercultural contact zones''

Indigenous Australian art has become an increasingly potent economic factor – on both national and international markets. Accordingly, on the one hand, non-Indigenous artists have been inspired by Indigenous imagery and motifs, thereby appropriating artworks according to "western", postmodern practices. On the other hand, tourism industry and art dealers appropriate and promote Indigenous imagery and art practices as exotic, primitive clichés and stereotypes which sell well.

In this paper I will develop an intercultural, interdisciplinary perspective on Indigenous Australian art, and in consequence, I will point to controversial politics of exhibiting Indigenous Australian artworks in (inter)national art exhibitions. I will point to Indigenous intellectual and artistic copyright issues as being essentially different from "western" legal practices, and I will pose the question as to how far Indigenous copyright issues are relevant on (inter)national art markets. and I will argue that appropriation of Indigenous Australian knowledge accounts for stereotyped representations of Indigenous identity which are constructed and purposely upheld for the "western" art market. So I will argue that culture is (mis)used as 'capital' and that interrelations of cultures and art (business) account for deliberate appropriation and misrepresentation of cultural knowledge for the art market. I will argue that essentialist representations of cultural knowledge (and 'Other' identities) confirm well-established "western" mental constructs. In consequence, I will elaborate on interculturally adequate curating practices that draw upon responsible knowledge production and aim at interculturally adequate art reception.

In consequence, I will point to interculturally relevant concepts of art. I will discuss intercultural, interdisciplinary contact zones that form the mental and actual basis for both intellectual enquiry and political / economic agency. In conclusion I will argue in favour of international, interculturally appropriate curating practices that are jointly based on art theory and social theory: A well-balanced approach will represent artworks as a socially constructed category of cultural objects, yet it will also engage in questions of aesthetic content and (artistic, economic) value.

Eleonore Wildburger is a lecturer at the Department of English and American Studies, at the University of Klagenfurt/Austria. My main fields of research (and teaching) are (Indigenous) Australian Studies, Cultural Studies, intercultural methodologies, postcolonial studies. Please see list of publications and conference papers on <http://eleonore.wildburger.com>

Elisa Morera de la Vall

A Noah of our Times: Around him Arose a Myth

Francesc Llauradó Duran

“Food and Chemicals” The case of Nufarm

Food, feed and fuel consumption have led to a trend increase of agriculture commodities. The actual growth drivers of agriculture are the growing population and the needs for more food, growing the crops in abundance, a population eating more proteins and using crops to produce energy as a petroleum alternative. However the main constraints to those drivers is the availability of arable land compared to the increasing world population. Food demand is growing everywhere and new economies (Asia, India...) ask for more proteins (meat and dairy) and more processed foods. On the other hand the demand for Biofuel (Ethanol and Biodiesel) is growing, as well. High demand will require a substantial increase in acreage, which has been virtually unchanged for decades. Agrochemicals will be a strong and indispensable support for this demand. Nufarm, an Australian company, is one of the world's leading crop protection companies. Nufarm produces products to help farmers protect their crops against damage caused by weeds, pests and disease. Nufarm manufactures and markets a wide range of quality crop protection products. The mission of Nufarm is take care of the environment and the communities in which Nufarm operates and the growth and success of the business. Nufarm is convinced that both targets can run perfectly together.

Francesc Lluardó Duran was born in Barcelona in 1956. He holds a PhD in Sciences of Soils from the University of Strasbourg (1983), a specialist in marketing of food products (MBA). He has worked in South America, France, Switzerland, and Italy in the Seeds and Agrochemical industry and now in Spain as Managing Director of Nufarm (agrochemical company).

Frances Peters-Little,
SEE PANEL SESSION “Arguing for Mythologies”

Francesco Cattani

“Picnic at Hanging Rock: an Australian myth”

Picnic at Hanging Rock, adapted in 1975 by Peter Weir from 1967 Joan Lindsay's novel, has been one of the most successful Australian movies. Considered as the most important expression of “New Australian Renaissance”, it has not only had widespread public backing and the critics' approval, but it has also ended up by representing a nation: it went beyond the boundaries of cinema screens and newspaper columns to turn into a driving force within the entire Australian culture.

What strikes one the most about Picnic at Hanging Rock is not its success, but the fact that it represents a cultural point of reference for Australians: references to it appear constantly not only in literary and cinema studies, but also in volumes and articles on anthropology, art, economics, feminism, queer studies.

The reasons for this extraordinary reception may be identified in a series of devices that both the novel and the movie have exploited - beginning from the plot which powerfully deploys a well known Australian archetype, the disappearance of innocent young girls in the bush, as if swallowed by supernatural forces.

This allowed the birth of a real myth. Picnic at Hanging Rock cannot be no longer be considered a rather ambitious novel or a movie internationally recognized for its refined quality. It is a myth not only because it is possible to recognize in it a series of features typical of this kind of narration, but above all because it has succeeded in telling a national story and a national past: the beginning of the Australian history.

Francesco Cattani graduated in 2003 in Foreign Languages and Literatures at the University of Bologna with a dissertation on Picnic at Hanging Rock. He completed a PhD in Literatures and Cultures of the English Speaking Countries. The topic of his research was the city as a space of colonization and post-colonization - in particular, he concentrated on London and Sydney. At the present he is part of a national project focused on the relationship between literature and visual culture. His work examines the way through which Australian literature and Australian art have contributed to the creation of a national landscape

Gloria Montero

“Myth And Memory In The Queen Of Dreams”

Aristotle said that where the historian tells us what took place, the poet tells us how it came about. More recently, Gore Vidal defined ‘memoir’ as how one remembers one’s own life as distinct from an autobiography which is history, requiring research into dates and facts which must be double-checked. Memory and Myth play an important role in memoir, allowing the writer to incorporate the real underpinnings of a story that has been lived through rather than simply the account of a sequence of actual events.

What I call my Rora stories published in Spanish under the title “Todas Aquellas Guerras” -- “All Those Wars” -- have never appeared as a collection in English but have been published separately in literary journals. These stories, the very closest I think I will ever come to writing autobiography, grew out of a need to explore my own background – so fragmented in terms of geography, history and culture – at a time when, as a writer, I felt the desperate need to find out exactly who this multicultural person with her mixed baggage might be.

The Queen of Dreams, one of the stories in the collection, uses the memory of the child Rora as she attempts to understand the drama and magic of sexuality and love in a grown-up, intolerant world at war. While the story explores the child’s personal history, it also reflects the psyche of Australia at that particular moment.

Novelist, playwright, poet GLORIA MONTERO grew up in a family of Spanish immigrants in Australia’s North Queensland. After studies in theatre and music, she began to work in radio and theatre, then moved to Canada where she continued her career as actress, singer, writer, broadcaster, TV interviewer, scriptwriter and producer of radio and film documentaries. At the end of the dictatorship, she made Barcelona her home.

Helen Gilbert

“Indigenous Performance and Global Spectacle”

Keeping in mind the current controversy attending First Nations’ participation in the 2010 Vancouver Winter Olympics, this paper examines expressions of indigenous ‘heritage’ conveyed in Commonwealth and Olympic pageantry over the last two decades in Australia, Canada and New Zealand. Heritage is understood here not so much as ‘tradition’ (even if such performances typically present as ‘traditional’ in some sense) but rather as the mobilizing of histories and memories in particular places and in institutional and public terms so as to create a dynamic sense of connection between generations. This approach to heritage has an affective dimension that potentially helps to probe the tensions built into global spectacles constructed out of emphatically local material. In the context of the externally imposed myth of global communitas that inevitably underlies Games pageantry, is there space for indigenous agency and flexibility in mapping local

(performance) histories? How is such mapping affected by the packaging of the live event for the media and what is invested in indigeneity itself as a marker of postcolonial nationhood? These questions lead to a broader inquiry that asks the extent to which such performances contribute to the existing archive of indigenous arts in specific sites – local and international – and whether they might also enact a repertoire of practices (in Diana Taylor’s terms) that enhances embodied transmission as a way of re-membering cultures.

Helen Gilbert is Professor of Theatre at Royal Holloway College, University of London and co-convenor of the College’s interdisciplinary Postcolonial Research Group. Her books include a recently completed study of cross-cultural theatre in Australasia, *Performance and Cosmopolitics* (co-authored with Jacqueline Lo) and an award-winning monograph, *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (1998). She has co-edited several books in postcolonial cultural studies and is currently completing a joint project on race, orangutans and the species boundary.

Inez Baranay

“Local Time”

I am writing a memoir about recent travels in Europe and in this paper I will read from a part of this and discuss issues in its composition.

Europe was where I was born, and my identity growing up in the 1950s and 60s in Australia was as a European. And European rather than more specifically Hungarian (my parents were Hungarian) for I was born in Italy, everyone in my family was born in a different country, and my sense of kinship or affinity was with other European children. It was my first long trip to Europe, half my life ago, where I began to identify as an Australian. And since then, post E.U., ‘European’ as an identity has more recent value and meaning, contested but very much endorsed and promoted, and that is one of the issues I am studying more closely these days. While politically and culturally the alliance with the USA is prominent in Australia, Europe still has powerful meaning for individuals, including artists in Australia.

In "Local Time" issues like this are explored through a personal story, each city I visit in Europe linked to a web of association and memory

Inez Baranay’s latest novel *With The Tiger* is published by HarperCollins India in 2008 and her previous novel *Neem Dreams* was also published in India. Her latest non-fiction title was *sun square moon: writings on yoga and writing* and she is the author of several other novels, non-fiction, short stories and essays. She has a PhD from Griffith University, one of several universities where she has taught creative writing. Most recently she attended Binger Film Lab in Amsterdam and resided at the Australia Council’s studio in Rome

Isabel Alonso & Marta Ortega

“When We Were Kids: The Treatment of Race Difference in Texts and Images under the Franco Regime” (Working title)

The paper will convey the first results of a research project on the representation of race difference in children’s and popular literature in Spain during the period of the Franco dictatorship (1939-1975). Through an exploration of images and texts of different kinds --from textbooks and folktale collections to books for girls, among others-- we shall try to substantiate the thesis that the oligarchic regime was keen on disseminating and perpetuating an outdated imperialist and

chauvinist image of Spain based on deeply racist assumptions.

The ultimate goal of our research is to show that those images are still very much part of Spain's collective imaginary and persist in the country's contemporary socio-cultural life. This will become evident after a brief survey of the treatment of immigration in the Spanish media. A further case in point is that of "Las lecturas de cuando éramos niñas", a series of books from the dictatorship period currently re-issued in facsimile editions, which can be bought by instalment. These series consist of children's books which reflect the dominant racial discourse of the Franco regime. Our intention is to highlight the dangers of such nostalgic initiatives.

Isabel Alonso-Breto is a lecturer in Literatures in English at the Department of Filología Anglesa i Alemanya, University of Barcelona, Spain, where she obtained her PhD. Her main interests lie on Postcolonial Literatures and on the teaching and practice of Creative Writing.

Marta Ortega is a Post-Graduate student at the same University and Department. A member of the research project "Transformations: Translators, Censors and Illustrators in Post War Catalunya 1940-1950", her Ph D dissertation, in progress, is a study of the imbrications between politics and translation during Franco's regime

Isabelle Auguste

"On the significance of saying "sorry" – politics of memory and Aboriginal Reconciliation in Australia"

2007 marked the 40th anniversary of the 1967 Referendum. Back on May 27th 1967, more than 90% of Australian eligible voters said "yes" to two changes of the Australian Constitution considered discriminatory to Aboriginal people. This event is often considered as the first stage of Reconciliation in Australia.

2007 also marked the 10th Anniversary of the release of the Bringing Them Home Report that highlighted the forced removal of Aboriginal children from their family as part of an assimilation policy. From 1997, the issue of an apology became a sine qua non condition to Reconciliation. It was an important element of the recommendations the Council for Aboriginal Reconciliation submitted to Parliament in 2000, by the end of its term. But, Liberal Prime Minister John Howard, in office for more than ten years, refused to say the word "sorry" on the basis that Australians of today are not responsible for the actions of the past and that guilt is not hereditary. His focus was on what is called "practical reconciliation". Some changes are now on the way as Labor leader, Kevin Rudd, who defeated him at the last federal election in November 24th 2007, has promised to make a formal apology to the stolen generation.

Why is it important to say "sorry"? At a time of dramatic developments in Indigenous Affairs, this paper deals with the significance of an apology for Reconciliation in Australia.

Dr Isabelle Auguste is from Reunion Island, a French overseas territory in the Indian Ocean. She studied in the UK, the USA and Australia.

Her main area of research is Indigenous politics and history. She looked at the American Indian situation when she was studying at the University of Minnesota. She wrote a dissertation on Gaming and Sovereignty: the Impact of Native American Gambling on Indian and Non-Indian Societies (1998). But since 1999, her main focus has been Australia. Her PhD thesis, to be published this year, deals with Commonwealth policy towards Aboriginal people from 1972 until 2001.

She is currently a visiting fellow of the Australian Centre for Indigenous History, Research School of Social Sciences, at the Australian National University working on a History of Reconciliation in Australia. She is recipient of the French Department of Foreign and European Affairs' 2007 Lavoisier Award for this project.

Jaime de Córdoba

“Drawing Myth and History in visual art”.

After the famous exhibition “Copier créer” conducted by Jean Pierre Cuzin in the “Musée du Louvre” in 1993, the practice of drawing art has acquired a renovated interest.

This exhibition revised the theoretical concepts introduced by Bober and others in the second half of the XXth century and increased the value of the contribution in the study of art history by drawing instead of the idea of coping. With the title of “Creative copies” there also appeared an important catalog and essay by Haverkamp, Begemann and Login – 1988- that contained the best examples of the main collections. The last but not least important consequence was the international museum collaboration in his own spaces with contemporary artists. The hermeneutic drawings and paintings by Markus Lüpertz in the Glyptothek of Munich and the exhibition of Giacometti’s drawings shown in the IVAM in 2000 are two excellent examples of the European relevance in this field.

I want to analyze here twenty years of drawing work in different museums and institutions all around the world and its close relationship with the process of recuperating our historical memory by using visual art.

Jaime de Córdoba. Is a Professor in Fine Arts at the University of Barcelona. As Member of PhD program in Fine Arts he has had exhibitions of his sculptures and drawings in Barcelona, Madrid, Gerona, The Hague, Amsterdam and Brussels.

He currently works in public art projects for a several architectural firms in Barcelona.

His sculptures has been acquired by public and private collections in Europe and USA

Jay Arthur

“Remembering the Stolen Generations in the National Museum of Australia”

The removal of Indigenous children from their parents has been part of the colonising relations of Indigenous and non-Indigenous people since the earliest days of the British occupation of Australia. The National Museum of Australia is beginning the process of developing a collection of objects that will enable it to tell this significant story.

The paper will look at this curatorial process of ‘remembering’. It will cover such issues as the nature of the relationship established between Museum staff and the community of removed family members; the nature of the ‘implied contract’ of trust established with this community in order to tell their stories; at the way in which we arrive at a collection of objects which tell this story; about the discussions that can arise about which objects might be seen by the community as telling their story and what Museum professionals might consider as effective communicators of those stories.

Dr Jay Arthur is an exhibition curator with the National Museum of Australia, in the Aboriginal and Torres Strait Islander program. Her interest in this area lies in post-occupation history, in particular in the role of institutions such as ‘missions’, mental hospitals and children’s Homes in the colonisation process. Before becoming a curator she was a professional artist and a researcher in Australian English.

Jennifer Wilson

“The Experience of Being Injured: an 'Otherwise' Perspective”

Through myth, history and memory we strive to represent to ourselves humanity's traumatic sufferings, and our efforts at redress and retribution through culturally determined juridico-political systems.

However, a victim of trauma may be faced with what Judith Butler calls '...the moral predicament that emerges as a consequence of being injured.' This moral predicament situates the injured party in a place of tension described by Butler as 'the region of the un-willed.' This site may correspond to other sites known as the sublime, and the abject, in the sense that all three share the boundary-rupturing qualities that catapult the traumatised subject into a realm in which all that is familiar is absent, or disturbingly distorted.

From these intense sites of the sublime, the abject, and the un-willed, may emerge an ethics of responsibility for Other that follows on from that described by Levinas; an ethics that serves to interrupt an otherwise interminable cycle of hostilities. Such an ethics may only emerge from the traumatic experience of injury, and might provide an embodied framework for understanding trauma that is additional to representations offered by myth, history, and memory.

Jennifer Wilson has just completed my PhD in Creative Writing at Southern Cross University, where I also taught Creative Writing and Critical Theory. Her short stories and poetry have been published in several anthologies.

Her academic work covers critical theory, human rights, and ethics, and I've presented conference papers on political propaganda, literature and psychoanalysis, thanatography, terrorism, and mandatory detention of refugees in Australia.

Joan. M. Salietti.

“Myths in environmental Sciences”

Myths seem to be necessary for human beings, and sciences, "hard" sciences, have their share of them too. The sciences of the environment, far from being an exception, are a fertile ground for myths. Some of them are very ancient: Alma mater, benigna natura, sacred forests and lakes, much of Greek mythology and deities, etc. But even today environmental myths are being created plentifully: Gaia/Gea, climatic change, sustainability, evolution, intelligent design, etc. Studies and evidences have confirmed the materiality of many myths, some of them acquiring the category of full-fledged paradigme, or, on the contrary, many of them have been shown to be plain illusions. Ideologies, political and economic interests and religion interfere with myths and science, greatly distorting material reality. However, the study of the environment vastly transcends the materiality of pollution or pillage of resources and this all-embracing and pluridisciplinary science can cast a new light over all the fields of human activity.

Joan M. Salietti is a chemical engineer and professor of various environmental matters at the Institut Químic de Sarrià (IQS), where he has created a Master degree of environmental engineering which has reached its 15th year. He has formerly held technical and executive positions in the chemical industry, being responsible for the development of new chemical processes and the construction of new chemical plants.

John Docker

“The Scandal of Sir Walter Scott’s *Ivanhoe* in Nineteenth Century English Culture: Can Rebecca be saved from Moorish Spain?”

In my *1492: The Poetics of Diaspora* (2001), I discussed *Ivanhoe*’s Jewish heroine, the wise, learned, and spirited Rebecca. I was then, and remain, intrigued by her creation in *Ivanhoe* (set in late twelfth century England) as an Oriental Jew, belonging to a medieval Judeo-Christian-Muslim social, cultural, religious and trading world that stretched from Moorish Spain across North Africa through the Middle East to India, a world to which she wishes to return. At novel’s end, Rebecca leaves England and chooses exile in the convivencia of Moorish Spain.

In memory, and certainly on the cover of twentieth century editions of *Ivanhoe*, the novel is celebrated as a male-centred story of medieval chivalry and jousting consequent upon the return of Wilfred of Ivanhoe from the Crusades. In the nineteenth century, however, the centrality of Rebecca perhaps speaks to centuries-old tensions between philosemitism and anti-Semitism in British literary and cultural history. This paper explores the intense perhaps obsessive desire in English culture throughout the nineteenth century, beginning almost immediately upon publication of *Ivanhoe* in 1819, that Rebecca stay in England, perhaps by renouncing her Judaism, and that Wilfred of Ivanhoe marry her, rather than (as occurs in the novel) the Saxon princess Rowena. This fantastical desire was represented, staged and parodied in stories, plays, and opera throughout the century, perhaps most notably in Thackeray's *Rebecca and Rowena: A Romance upon Romance* in 1850.

In this paper I ask: Was the beautiful and intelligent Rebecca's rejection of England felt to be intolerable? Was an enormous amount of 'cultural work' necessary to reverse her judgement that England was an inferior society? Was it intolerable in the English imperial age to be considered inferior?

John Docker is Adjunct Senior Research Fellow in the Research School of Humanities, Australian National University; his latest books are *1492: The Poetics of Diaspora* (2001) and, with Ann Curthoys, *Is History Fiction?* (2005). He is currently writing a new book, *The Origins of Violence*.

John Mateer

"The Blackfella is the Ghost of the Father" - a fictional essay

I will present a essay about an ex-South African poet who, having written a book of poems on the Aboriginal past of the place in Australia in which he lives, finds himself confronted with a series of contradictions and encounters that lead to a personal and, perhaps, irredeemable crisis, a breakdown only part of which the author is able to disclose. The essay will be fictional because the contemporary cultural climate of Australian reality is best approached obliquely; and it will be in the form of an essay as any presentation on the topic of the presence of a South African in Australia, especially one who was previously designated 'white' – and even more so because the 'white' who will be the subject of the essay wished to write of the central trauma of his adopted country – inevitably involves History. And History, I will assert, even if it is reduced to silence, is a type of poetry.

John Ryan

"The Life To Come: Fiction as a Magical Intervention".

Drawing on Deborah Bird Rose's notion that there is a need for a magical intervention on the part of individuals if humanity is to survive, this paper will consider how the ethical interventions of fiction writers are acts of imagination that bring about a new idea of the past (history) the human being (memory) and our own Life to Come (the mythic).

The paper explores a short story by E M Forster. *The Life To Come*, written in 1922 and published fifty years later in 1972, is set in the eye of an historical encounter both post-colonial and queer. Forster's story gives voice to an alternative historical space often made invisible; it represents one of, what Ashis Nandy calls, History's Forgotten Doubles. *The Life to Come* is therefore a marker within a cultural discourse about injustice and the past, that continues to emerge, and write the world: it shifts the contents of our histories and memories through the

invocation of myth. In the second part of the paper, I will explore recent examples of this literary tradition.

John Ryan teaches English at Richmond River High School, in Lismore, thirty minutes west of Byron Bay. He grew up in Narrabri and has lived and worked as a teacher and gardener in Sydney, Chennai and the north coast of New South Wales. He has a strong interest in narratives that explore the connection between history and justice, in particular with regard to sexuality, and he is currently completing an MA in the Centre for Peace and Social Justice at Southern Cross University on the Silences Surrounding Homophobia in Education. In 2002 he won a NSW Premiers Award to the United Kingdom to research and report on issues of boys' education.

Julieta C. Mallari

“King Sinukuan Mythology and the Kapampangan Psyche”

This paper focuses on the metaphorical categories of the Sinukwan legends that could account for the ethnocentric qualities of the Kapampangans and their behavioral patterns as a distinct race. Sinukwan was supposedly the first inhabitant in Pampanga. According to oral accounts, he was a noble, gigantic being whose countenance reflected beautiful traits such as royalty, wisdom, faithfulness, ability and love.

Sinukwan is a product of the Kapampangans' primordial culture but in many respects, he serves as a central image in the maintenance of their internal racial affinity as well as in the interaction of their past and present. On one hand, he may be perceived as an instrument of sentimental evocation. But on the other, Sinukwan is an indispensable force in asserting and reasserting the Kapampangan identity. The Kapampangans still believe that their historical beginnings were woven and their society was constructed within the realm of a powerful cultural symbol. In the development of Kapampangan civilization, Sinukwan has become an established archetype in Kapampangan arts and literature, a rallying point in the socio-political transformation of the Kapampangan community, and the paradigmatic model that is constantly invoked in the unfolding events of Kapampangan history.

To be mentioned in particular is an aspect of a Sinukwan legend that provides a colorful explanation regarding one of the worst calamities that struck Pampanga: the eruption of Mt. Pinatubo. The story is, in a sense, an imaginative articulation of a historical phenomenon that pierced through the very heart of Kapampangan civilization and altered the course of its development.

Julieta C. Mallari is the present Director of the University of the Philippines Extension Program in Pampanga. She holds a Ph.D. in Comparative Literature. She is a literature and an English professor at the University of the Philippines. She is also a cultural worker in the province of Pampanga

Kristina Everett

“Traditional Urban Aboriginal Religion”.

This presentation is based on participant-observation fieldwork conducted with a group of people who claim traditional Aboriginal ownership of a large part of what is today called Sydney. These people call themselves Darug.

The group of Darug I represent have struggled for at least the last 25 to 30 years to articulate and represent their contemporary group identity to a dominant society that very often does not take their expressions seriously. This is largely because the dominant society generally believes that 'authentic' Aboriginal culture only exists in remote, pristine areas far away from western society and that urban Aboriginal traditions, especially urban religious traditions are, today, defunct.

Recently, however, due largely to the crucial importance of demonstrating tradition and ongoing connections to customs in land and native title claims, scholars have been testing the waters of exactly what counts as tradition and custom showing that legislation leaves a great deal to interpretation when it comes to these terms.

This presentation is an account of a particular religious rite associated with the cult of Baiame, a significant ancestor figure who features in many south-eastern Aboriginal societies. The story includes an analysis of how interactions between Aboriginal people and the dominant society generate meaning when a group of tourists stumble upon the proceedings.

Kristina's work is focused on the (re)emergence of traditional Indigenous cultural practices in urban contexts. Most of her work has been conducted in the western suburbs of Sydney, but her interest in this phenomenon is global.

Kristina currently works as a lecturer in Indigenous Studies at Macquarie University where she is keenly involved in supporting and encouraging Indigenous and non-Indigenous teachers and students in generative interactions to develop and define the emerging field of scholarship called Indigenous Studies.

Luisa Pèrcopo

“Time Shifting and Collective Memory: Minority Autobiographies in Australia”

In our increasingly globalised world the role of the writer as social engager advocated by Sartre seems to have been increasingly taken over by pop stars and actors. Writers who have taken on that role often feel they are perceived as defective artists rather than political or social activists (Sallis). With its history of 'white amnesia', its accusations of being a White fantasyland and of producing Black armband views of history, and its present foreign and domestic politics, Australia needs to give more prominent space to its 'public intellectuals' (Said) and lend more open ears to its 'resistance literature' (Harlow).

Time shifting is the recording and storage of radio (podcasts) or TV programmes to be listened to or viewed at a more suitable time for the consumer. In the past twenty-five years, autobiographies by both Indigenous and ethnic minority writers have slowly provided a dynamic form of historical recording and storage of individual/collective memories. Performing as time shifting devices, these texts have gone a step further and challenged the collective memory, the national History and the literary canon, while simultaneously contributing to their transformation.

In this paper I want to focus on four key developments in the discursive formation of Australian national identity; firstly, the importance of autobiography as a means not only for personal but also for national (re)memorialisation; secondly, the prominent role played by ethnic minority autobiography in altering the topics and types legitimised as 'Australian'; thirdly, how ethnic minority autobiography has revealed the categories of race and ethnicity as markers of power relations rather than bodily distinctions; finally, how these shifts in understanding have, in turn, led to a changed comprehension of how identity itself is structured - as fluid rather than static and monolithic.

Through a critical overview of life-narratives by, among others, Inglis, Lurie, Maniaty, Walwicz and Zable, I want to examine the role of ethnic minority autobiographers in the re-writing of Australia's collective memory.

Luisa Pèrcopo holds a two-year research contract with the University of Cagliari, Italy, and is affiliated with King's College London where she completed her second PhD. She has taught Australian and Post-Colonial Studies at the University of Cagliari for six years and has now relocated to Wales. Her current research interests are on autobiographies by ethnic minority Australians, the Italian "diasporas", the literatures of islands, and the Mediterranean as a postcolonial space. She has published articles and essays on these topics in both edited collections of essays and refereed journals.

Lyn McCredden

"Forms of memory in post-colonial Australia"

The question of memory is reaching a new symbolic intensity in Australia, as the Federal Government prepares to make a formal apology to Indigenous Australians on February 13. The apology is directly in relation to the "stolen generation" of Aboriginal people removed from their homes by government agents across the 1940s to 1970. At this pre-February 13 date, there is much discussion in the media regarding the wording of the apology, whether it will cause a rash of compensation claims, and what exactly will be apologised for.

This paper will look at both the wording of the apology, the various responses to the document and the occasion, and ask what dimensions this act adds to Australia's remembering its colonial past. The paper will examine this significant event within the context of a range of Indigenous poetry by Lionel Fogarty, Sam Wagan Watson and Tony Birch, each of whom approaches questions of memory and history in different, even contradictory, modes.

Lyn McCredden is the author of *James McAuley* (OUP 1992), *Bridgings: Readings in Australian Women's Poetry* (OUP 1996), and co-editor of *Feminism and the Sacred: Creative Suspicions* (OUP 2001). A new volume, *Intimate Horizons: The Sacred in Australian Literature* is co-authored with Frances Devlin-Glass and Bill Ashcroft. She teaches literary studies at Deakin University, Melbourne, Australia.

Lyndall Ryan

"The long shadows of remembrance: massacre denial and the Black War in Tasmania"

In 2002, two contested accounts appeared about an alleged massacre of Tasmanian Aborigines in 1827, during the conflict known as the Black War. One was published in the memoir of 19th century settler, James George who implied that he was one of the perpetrators. The other was by historian Keith Windschuttle who claimed that the massacre was fabricated. Both accounts aroused considerable interest because the massacre was vigorously denied at the time it was alleged to have taken place.

This paper investigates past and present sources about this incident, to show that it was one of several massacres of Aborigines on the Tasmanian colonial frontier in 1827. The paper also finds that even though these incidents took place 180 years ago, historians across the political spectrum

today are still reluctant to admit that massacre was the colonists' chief weapon in securing the colonial frontier during the Black War making it a significant factor in the rapid population decline of the Tasmanian Aborigines. The paper concludes that historians' reluctance to address massacre denial continues to be the chief obstacle in recuperating historical memory of the Black War today.

María Isabel Seguro Gómez

“Hawaii, Hawaii/ Like a dream/ So I came/ But my tears/ Are flowing now/ In the canefields’: Beauty’s Price in Philip Kan Gotanda’s *Ballad of Yachiyo*”

Oftentimes Popular culture depicts Hawaii as an ideal paradise, represented by images of ‘[p]alm trees, a distant mountain (frequently a smoking volcano), and a hula maiden, all surmounted by a splendid full moon’ (DeSoto Brown, ‘Beautiful, Romantic Hawaii: How the Fantasy Image Came to Be’, 1994: 254). Such a picture clearly contrasts with the labour song quoted in the title of the paper, which reflects the exploitation, mainly of Asian workers, in the sugar-cane plantation system—the original basis for (white) American prosperity in the islands since the mid-nineteenth century.

Philip Kan Gotanda’s play, *Ballad of Yachiyo*, which premièred at Berkeley Repertory Theatre in 1995, takes place within a Japanese community in early twentieth-century Hawaii. It is loosely based on the silenced story of the playwright’s aunt who committed suicide for bringing shame to the family as a result of an extra-marital pregnancy. Gotanda considers that this particular work is not so much about politics, but about ‘a tone’ and a ‘kind of beautiful sadness’ (‘Author’s Note’, 1997: 5). Despite the author’s words, *Ballad of Yachiyo* inevitably has embedded within a political message insofar as it makes references, for example, to working conditions in the sugar plantations, the formation of the first inter-ethnic (Japanese/Filipino) trade unions and the expectations of Japanese immigrants in search of the mythical paradise Hawaii was meant to be. That is, by recovering what was once a lost voice, Gotanda reconstructs part of his family’s memory as forming part of Hawaii’s recent history.

María Isabel Seguro is a research fellow in the Department of English at the University of Barcelona. She wrote her minor thesis on Caryl Churchill’s play *Cloud Nine* (1979), paying particular attention to the intersectionality between postmodern, postcolonial and gender discourses. She is a Ph.D. candidate, and her current research focuses on contemporary Asian American Drama

Martin Leer

”Antipodean Memory Theatres in the Work of David Malouf”

The thesis of this paper is that the entire oeuvre of David Malouf can be read as a series of memory theatres in the Classical or perhaps particularly Renaissance sense retrieved by Frances Yates in *The Art of Memory*. 12 Edmonstone Street is only the most obvious example: the childhood Queenslander as the memory theatre of an Australian social history of the body. But in fact from the houses and changing streetscapes of Brisbane in *Johnno* to the glass bee-hives used for research into the code of the ”one mind” of the bee-angels at the end of *Remembering Babylon*, memory theatres appear in many extended and miniaturised guises, often providing peculiar forms of Antipodean connections between conceptual opposites: the bird sanctuary and the landscape of war in *Fly Away Peter*, the lost land and the paintings of Harland’s *Half Acre*, the abandoned fairground and the litanies of home in *The Great World*. The paper will aim to show

how these architectures of memory stage the connection between time and space, history and geography, language and the unutterable.

Martin Renes

“Echoes of a not so Mythical Past: Memories of Race in Elizabeth Jolley’s *The Well*”

Critical discussion of Elizabeth Jolley’s *The Well* (1986) has largely focused on issues of gender, but little has been said about its racial inscription. This void is especially relevant when criticism, despite praising the author’s experimentation with narrative technique and genre, tends to voice dissatisfaction with the novel’s conclusion in medias res, which never solves the tension between a presumed return to the patriarchal norm and the voicing of liberating alternatives. An understanding of the text within its geo-historical location may show how its lack of closure signals the impossibility of suppressing the Native from the contemporary Australian land and textscape, whose Gothic articulation in the uncanny shape of the male well-dweller haunts the novel’s engagement with female empowerment. The female protagonist may only start overcoming a crippling gender discourse in the White postcolonial pastoralist setting by rewriting ‘Australianness’; such a reconciliation of her body with the land is significantly staged in terms of an Aboriginal cosmogony, as it is a ‘walkabout’ that allows Hester to start controlling her narrative. Thus, *The Well* may be understood to be inconclusive because it struggles to map gender across race at a time of Aborigine-exclusive multiculturalism. Written in the mid 1980s, it announces a point of inflection in thinking about native-nonnative relationships which would soon lead to attempts at ‘Reconciliation’ by mainstream Australia.

Martin Renes teaches literature for the Department of English of the University of Barcelona and has written his minor thesis on the uncanny interface between native and nonnative Australia as manifested in some contemporary mainstream fiction. He is currently involved in doctoral research into Aboriginal Literature.

Maureen Lynch Pèrcopo

"The Ethics and Politics of Remembering and Forgetting in Sue Woolfe’s *The Secret Cure*"

Women are seen as the protagonists of Sue Woolfe’s novels, *Painted Woman* (1994) and *Leaning Towards Infinity* (1996). This is also true of *The Secret Cure* (2003), which, like *Leaning Towards Infinity*, deals with a woman “eclipsed in the field of scientific research and discovery”, while exploring at the same time “the complex bonds between mothers and daughters” (Baum). Together with the protagonist Eva, however, this novel, also presents an important male narrator, Owen, whose secret journal, hinged around ‘the ethics and politics of remembering and forgetting’, leads the reader into a ‘tiny and pitiable world’ linking a war-torn Europe with Australian suburbia. Narrated through Owen’s ‘memoir’ and Eva’s ‘diary’, it is memory, in its conflicting themes of ‘remembering’ and ‘forgetting’ – ably enhancing, distorting, erasing – which stands at the core of the narrative. The different faces and forms of human love, of ‘normality’, the complexity of autism are presented in retrospect as the themes on which Woolfe has developed an intense and complex novel.

Maureen Lynch Pèrcopo has now retired from her position as a Researcher in the Department of Modern Philology and Literature at the University of Cagliari, but has continued to write on Post-Colonial and Australian Studies. Her publications in this field include, among others, essays on Thea Astley, David Malouf, Robert Drewe, Christopher Koch, Patrick White, Eliza Fraser, and

more recently, Richard Flanagan

Mercè Cuenca

“Inscrutable Intelligence”: The Case against Plastic Surgery in the Works of Jean Stafford and Sylvia Plath”

Jean Stafford’s short story “The Interior Castle” (1946) and Sylvia Plath’s “Face Lift” and “The Plaster”, written in the early 1960s but published posthumously in *Crossing the Water* (1971), dwell on a theme which is rarely tackled in Postwar American literature: plastic surgery. Using a markedly mnemonic tone, both authors trace in detail the passive submission of female bodies to male (re)construction. While the history of women in early Cold War America is usually associated with the patriarchal mystifying of housewifery, the myth of ideal, domestic femininity was also intimately related to bodily beauty. The demand for physical “perfection” which resulted from constructing women as, primarily, objects of male desire was mirrored in popular magazines, such as *Ladies’ Home Journal*, which endorsed women’s seeking medical aid to model themselves into “ideal” sexual mates (Meyerowitz in Meyerowitz ed., 244). Women’s submission to the notion that they should use any means necessary to become aesthetic objects to be appraised by men was thus represented as desirable. In this paper, I shall trace how both Stafford and Plath adopted a confessional style of writing in the above mentioned pieces in order to denounce the cultural construction of women as passive bodies to be moulded at will, instead of as active, thinking subjects. I shall argue that by reproducing the recollections and thoughts of the women being stitched, sewn and bandaged in their pieces, both authors articulated an alternative protofeminist aesthetics based on the beauty of what Stafford described as “inscrutable intelligence”.

Mercè Cuenca is a lecturer in American Literature and Literary Theory at the University of Barcelona. Her research focuses mainly on mid-twentieth century American literature and on gender and lesbian studies. She is currently writing her dissertation on the representation of lesbianism in Cold War American literature (1945-1963).

Mònica Miravet Hernández

“Evaporated Histories: History and Myth in Sarah Kane’s *Blasted* (1995)”

Trauma or Post Traumatic Stress Disorder (PTSD) is ‘fundamentally a disorder of memory’, Ruth Leys states in *Trauma: A Genealogy* (2000). Due to their overwhelming impact on the victim’s psyche, traumatic experiences disrupt the ordinary categories for understanding and, as a consequence, such experiences resist representation. That is why Anne Whitehead in *Trauma Fiction* (2004) defines trauma as ‘a crisis of truth’, given that a gap emerges between traumatic events and the difficulty victims experience when attempting to retrieve them. Trauma is, then, a crisis of truth because the experience remains mostly trapped within the individual since it disorders the mechanisms that would make it possible to communicate it.

In its third entry, the Merriam-Webster Online Dictionary defines ‘myth’ as ‘a person or thing having only an imaginary or unverifiable existence.’ In *Mythologies* (1972), Roland Barthes suggests that ‘myth deprives the object of which it speaks of all history. In it, history evaporates.’ Bearing all this in mind, and since traumatic histories have a problematic relationship with issues of corroboration, they seem to be closer to the realm of myth than to that of history. The traumatic event is myth-like in that it often cannot be catalogued as an objective historical fact. The real history behind the event would ‘evaporate’ and be replaced by myth. However, I shall argue that

Sarah Kane's *Blasted* attempts to bring to the surface the 'evaporated' histories of the characters' traumatic pasts in order precisely to prevent traumatic histories from evaporating or turning into myths. In other words, Sarah Kane's *Blasted* tries to give a voice to the otherwise silent language of trauma

Mònica Miravet teaches Shakespearean drama at the University of Barcelona. She has carried out research on the theatre produced during the decade of the 1990s in the United Kingdom. She is currently writing her doctoral thesis on the representation of traumatic experiences in the work of contemporary British playwrights.

Peter Read

"A Funa in Australia?"

A Funa in Chile is a public denunciation of a person identified as associated with crimes against humanity during the Pinochet regime. It begins as a web site notice of a planned procession, to be followed by a peaceful rally and demonstration. Some involve no more than thirty people, others, particularly those directed at notorious figures, have attracted thousands.

My questions are: What is the effect of Funas in Chile? Could a Funa occur in Australia? Against whom? Who would organise it? For what reason? What would be the consequences?

In discussing the question I will draw upon my recent work in reconciliation studies both in Chile and Aboriginal Australia

Peter Read has worked extensively as a historian of Aboriginal Australia, especially in the Northern Territory and NSW.

In 1980 Peter founded, with Oomera (Coral) Edwards, the organisation LinkUP (now Link-Up Stolen Generations (NSW)). He worked with the organisation as field-worker for three years, and since 1984 has been its Public Officer.

He works with the Aboriginal historian Jackie Huggins in the Indigenous oral history project 'Seven years On', sponsored by the Oral History Program of the National Library of Australia. From 1995 this project created a base-group of seventy five young Aboriginal leaders to whom we return, every seven years, for a further interview. Jackie and Peter are also currently interviewing all the members of the Reconciliation Council 1990-2000.

Outside Australia he has interests in Cuba and in the Mapuche Indigenous people of Chile.

Panel Session."Arguing for Mythologies"

Frances Peters-Little,

"Remembering the Referendum"

While a vast majority of the Australian people believed that the 1967 Referendum gave Aborigines citizenship, the Referendum was really about removing two sections of the Australian constitution that had little or nothing to do with granting citizenship rights.

On the fortieth anniversary of the referendum the question of what it really stood for is still being debated, this time by indigenous and non-indigenous historians. However, in this presentation I intend to discuss the reasons why I believe the collective memories of those involved in the

referendum campaign and those who have since mythologised it have as much, if not more, to say about the ‘real’ significance behind the 1967 Referendum.

Frances Peters-Little is an Aboriginal historian and deputy director of the Australian Centre for Indigenous History at the Australian National University. Prior to coming to the ANU she was a film and television producer/writer for the Australian Broadcasting Corporation. Just recently Frances wrote and directed VOTE YES for Aborigines, a 1-hour documentary film which screened on SBS TV on the 40th anniversary of the 1967 Referendum.

Ann Curthoys

Remembering Paul Robeson’s Australian Tour of 1960

This paper explores a moment when Australian, American, and international political and cultural histories entwined, and the ways in which it has been remembered. The moment in question was the concert tour of Australia and New Zealand in the last two months of 1960 by Paul Robeson (1898-1976), an African-American singer with a powerful voice and pro-Communist politics. Robeson had planned to come to Australia a decade earlier, but his passport had been revoked by the US in 1950 and was only restored to him in 1958. It was the last concert tour of Robeson’s life, and soon after he was admitted to hospital suffering from severe depression, from which he never really recovered. Although Robeson’s unpopular politics damaged his reputation in the last third of the 20th century, the centenary of his birth was widely celebrated in 1998 and his legacy is in a process of re-evaluation. His music, speeches, and theatrical performances aroused considerable depth of feeling amongst his admirers; to this day Robeson’s music is an important element in the funeral of many former activists.

Despite the Cold War context and Robeson’s growing personal difficulties, the visit was in many ways a resounding success. The ABC in the 1990s ran a five minute documentary depicting Robeson’s singing to the workers building the Opera House, and the excitement the visit caused among Aboriginal rights, peace, and Communist activists at the time. My research into the Freedom Ride of 1965 alerted me to how important Robeson’s visit was in stimulating awareness of racism both at home and abroad. Yet although frequently referred to, the tour has not so far been studied in any depth; the most detailed account so far, which is quite short, can be found in Martin Duberman’s 1988 biography. In this paper, I explore the Robeson visit to Australia and New Zealand, and the strong emotions memory of it still evokes.

Ann Mcgrath

“Lady Mungo: Empowering Histories of Indigenous Belonging amidst the Science”

In the late 1960s, a group of scientists ‘discovered’ human remains that are now thought to be 40,000 years old – currently the oldest in Australia. This paper investigates this story, then explores the evolving meanings/mythologies of this ‘discovery’ to scientists, to the Indigenous custodians of this region of New South Wales, and to a wider Australian public. What happened when ‘Mungo Man’ became ‘Mungo Lady’, then ‘Lady Mungo’? Gathering around her, a real woman who once lived in a particular place, are stories of international interest and deeply felt local experiences. All involved went to a particular place, talked about history, talked about past people and talked about their personal priorities and takes on these ideas.

This paper observes how powerful evidence of an ancient human habitation of Australia has changed national imaginings. It explores the phenomenon of the ‘Lady’, and how the remembering that takes place in her country shifts conceptualizations of nation, of history-making, and of scientific facts. Cross-cultural knowledge, collaborative and spiritual relationships with this particular landscape may create new memory and new mythologies. But do we really want to delimit such a powerfully transformative story in such terms?

The post 1960s events become a potential history of pilgrimage and reconciliation that has brought, for different stakeholders, both affirmations and tense contests of Indigenous and scientific belonging that continue today. Science and spirituality are not entirely in opposition; in the life experiences of participants, they are entwined. The concept of ‘revelation’ may provide an explanatory framework.

Both scientists (some of whom are Indigenous) and Indigenous custodians of country have now walked in the same country in the same land as this woman of ancient times. Does this ‘walking’ constitute a special kind of mutual history-making? How does this create and negotiate myth, history, memory?

Ann McGrath is Director of the Australian Centre for Indigenous History at the Research School of Social Sciences at the Australian National University. She previously taught at the University of NSW and was a Program Director at the National Museum of Australia. She has published extensively on gender and colonialism in Australia and North America. Her books include *Born in the Cattle: Aborigines in Cattle Country* (1987), the edited volume *Contested Ground* (1995) and co-edited with Iain McCalman *Proof and Truth? The Humanist as Expert* (2003). She is also producing films, including *A Frontier Conversation*, 2006.

Roberta Trapè

“From Notebook to Novel and from Diary to Dante: Reading Robert Dessaix’s *Night Letters*”

The paper I will present has developed out of a larger work in progress, which focuses on representations of Italy in contemporary Australian fiction and non-fiction prose. This larger project aims to add to an established body of work on travel writing by considering Australian texts that describe Australian travel in Italy, Italian people and Italian locations.

In the context of contemporary Australian literature the journey to Italy is still a phenomenon of great significance. From the beginning of the 1990s onwards there has been a considerable output of Australian works of both fiction and non-fiction set in Italy. In this paper, however, I will specifically focus on the representations of Italy in Robert Dessaix’s novel *Night Letters* (1996). My paper will explore the relationship between the writer’s actual journey in Italy and that of the creative work’s main character. The novel offers the protagonist’s account in the form of letters, which describe his journey from Switzerland across Northern Italy to Venice. I will begin by briefly outlining the Italian itinerary followed by Dessaix that would eventually inspire the novel. Reference will be made to factual accounts in the author’s own diaries with an analysis of how these influence the “fictional work.” This will be done by way of specific examination of passages in both the diaries and in the novel. In analysing the representations of Italy, I will particularly focus on two different kinds of places: the city (specifically Venice) and the Italian train stations through which the narrator passes on the way to his various destinations. This comparative analysis will also examine the role of memory in this particular piece of creative writing.

Roberta Trapè completed her studies at the University of Florence (Lingue e Letterature Straniere Moderne e Contemporanee) in 1990 with a thesis on 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 for her PhD dissertation (Scuola di Dottorato di Filologia Moderna e Letterature Comparate, Università degli Studi di Firenze).

Rosanna Rion

“Translation and tradition: the translator as mediator between two literary systems”

The trend in the study of translation which deals with the meaning and fate of translated text, also referred to as TT (target text) orientated approach, opens a wide range of possibilities for the analysis of the relations between cultures. From this point of view, the rules implied in literary translation show which society is the predominant and the power exert from one literary tradition to another. The works chosen by publishing houses to be translated contribute to the constant shift of the canon and with it to the change in criticism and our appreciation of the new and old literary works.

The idea of untranslatability, which is due to historical and social aspects rather than linguistic, becomes an evidence of the lack of contact between traditions which do not share the same aesthetic movements. Nonetheless, the effort of translation to enlarge and enrich a literary system makes it a powerful tool for the introduction of new aesthetics and trends as well as the ideology implied in them.

A translation of a literary work is, in fact, a criticism of that work, a point of view on the author and the text. This paper shares Poggioli's idea that translation is an interpretative art, like music, half way between reproduction or craft and a complete original creation. The metaphor of the source text as a musical score to be “played” is appropriate for the kind of intellectual work asked of a translator conscious of the implications of the trade. My experience in the translation of plays can provide an example of the kind of decision making unavoidable in the undertaking of any literary translation which is, in fact, a dialogue between traditions.

Rosanna Rion teaches translation for the Department of English at the University of Barcelona. She is B.A in English Philology and Ph.D in humanities. Her books include translations of plays by Sheridan (XVIIIc.) and also contemporary by Janusz Glowacki. She is investigating dubbing for films for Vic University and is a member of the team DIDPATRI (didactics of patrimony) for Barcelona University.

Roser Bosch

A way of reasserting and sharing identity: Acrylic Paintings of the Central Desert.

Many different discourses about the “new” Aboriginal art forms, especially Acrylic Paintings of the Central Desert, have been built during the last 30 years. Those constructions have been trying to explain the role, the meaning and the reception of that art form, both in a local arena (concerning the communities in which it is produced) and in an (inter)national one. Those explanatory discourses use to exceed the specific study object – the works of acrylic on canvas –

becoming general and descriptive views of the whole art-producing Aboriginal society, as well as of their culture and their identity. Moreover, those constructions came from two different fields that traditionally – since the end of 19th century and the beginning of the 20th – have competed for the imposition and hegemony of their views: one related to the artistic sphere (mainly the art criticism) and the other related to the anthropological and ethnological studies.

This paper suggests an approach to the Acrylic Paintings of the Central Desert as an element of identity reasserting as well as a place for the Aboriginal cross-cultural understanding. Through a critical point of view many core topics -tropos- from the classical discourses about Acrylic Painting -such as the Dreaming, the land, the aesthetics socialization role and the power of the representational system of geometric forms- will be discussed. In order to achieve this first, it has been avoided that excluding polarization between Art and Anthropology bringing together both perspectives. Secondly, it has been aimed to recover the too-long-forgotten voices of the involved artists by disregarding the mainstream colonial discourse.

Teresa Requena

“Catharine Sedgwick’s Hope Leslie (1827) and the Revision of the Puritan Past”

Catharine Maria Sedgwick’s texts and achievement have been long overshadowed by the undisputed recognition of some of her male contemporaries. James Fenimore Cooper, Washington Irving or William Cullen Bryant have received all the credit for having shaped -and for many, created- U.S. literature. However, Sedgwick’s contribution to the development of a specific native tradition in American letters is undeniable. Long before Ralph Waldo Emerson’s call for a specifically national subject-matter, Sedgwick was consciously giving her texts an American perspective by combining the techniques used in sentimental fiction with the historical romance. Set in colonial times, *Hope Leslie* or *Early Times in the Massachusetts* (1827) constitutes one of Sedgwick’s poignant explorations of the Puritan past of the country and its interrelation with issues of gender and race. By fusing Puritan historical accounts with fiction, Sedgwick’s technique succeeds in foregrounding the partiality of historical accounts in opposition to their supposedly objective exposition of facts and in this way the text manages to challenge Puritan self-righteous historiography. Moreover, the use of the Puritan past as material for her fiction together with the inclusion of Native American characters makes Sedgwick an extremely interesting foil to other contemporaries such as Nathaniel Hawthorne or James Fenimore Cooper. This paper wishes to explore Sedgwick’s version of the Puritan presence in the American colonies and compare it with Nathaniel Hawthorne’s to demonstrate how the former made gender indistinguishable from the construction of a national narrative. The paper also tackles Sedgwick’s sexual and racial politics in her treatment of fully developed Native American characters thus constituting an enlightening counterpart to the stereotypical and reductive portrayal found in James Fenimore Cooper’s work.

Teresa Requena is a lecturer in the English Department at the University of Barcelona where she teaches nineteenth-century U.S. Literature and History and Cultures of the U.S. She earned her Ph. D. with a dissertation on Gertrude Stein’s *Theater* as an example of postmodern literature. She has written articles on U.S. theater, the work of Adrienne Kennedy, Nathaniel Hawthorne, and nineteenth-century U.S. women writers.

Terri-ann White

"The country and the city"

Since reading Joan London’s new novel *The Good Parents* (Random House 2008), I’ve been considering the position of the country town in the Australian imagination, and pondering the changes currently taking place and bound to increase in the future as the traditional town-as-centre for agricultural plains reduces and Australia becomes even more urbanised. Joan London’s characters take off from a city and seek refuge in a country town, get stuck there,

after following a hippy route and a commune nightmare. The crisis of servicing such towns with schoolteachers, doctors, police, and banks now puts many such centres in peril.

In my presentation I'll offer some observations and memories of twentieth century Australian country towns, and think about some of the alternatives.

Terri-ann White is a writer (Night and Day; Finding Theodore and Brina), publisher (UWA Press) and directs a cross-disciplinary centre (Institute of Advanced Studies) at the University of Western Australia in Perth.

Terry Widders

"Indigenous (Colonial) History : A Past in the Present"

This paper is a "reflective narrative" on Indigenous (colonial) history, focussing on S-E Australia. The "vehicle" is a family history spanning five generations over some 150 years. Through a major part of that history runs the "biographical thread" of a great-grandfather whose life's experiences were both of, and linked an interplay between, "Indigenous" and "non-Indigenous" (colonial) histories. While the latter became the dominant "national" narrative the former became part of what the anthropologist W.E.H Stanner called the "great Australian silence".

The irony is that neither narrative could exist without the other.

In recent times these "co-creating" narratives have re-emerged in the form of ideological and historiographical debates between a "revisionist" and the dominant "national" school of (colonial) historians.

However, while this paper addresses a comparatively "silent" side of that debate it will particularly include an evaluation of the ways in which "myth", "memory" and (modernist linear) "history" have shaped both narratives.

Terry Widders, Indigenous Studies, Macquarie University

Terry's work has focussed on both the historical contexts of "Indigenous" and the emergence of that idea in contemporary, modernist contexts in the Asia-pacific region, focussing in particular on China, Japan and Australia. A parallel interest is in the (modern) emergence of transborder Indigenous identities (i.e; trans nation state) and the idea of ("Indigenous") non-territorial sovereignty.

Terry is currently the (acting) Director of the Department of Indigenous Studies (Warawara) at Macquarie university, having worked there for the past eight years.

Vanessa Castejon

"A demystification in process? The image of Aboriginal people in France"

The vision French people have of the Aborigines is influenced by its own history. The nation, which doesn't deal with its own colonial past, still has an image of the "bon sauvage" (Rousseau) but willing to be the nation of Human Rights it also has a tendency to victimise the oppressed and it defines Aboriginal people in that way.

The myths are still not giving room to a non-passionate vision. France is so far from a "sorry" that it cannot realise that demystification is taking place in other former colonising societies. Yet, debates on French colonial past and memory are taking place and the French vision of Aboriginality is evolving, but not following the evolution of Aboriginality in Australia. It is evolving at the pace of the unveiling of the French historical taboos.

The interest of studying the image of Aboriginal people in France is that it is a concentrate of the

vision most of the former colonial powers have (even if it can be considered as excessive in France).

We might wonder whether the process of demystification in Australia be accelerated by a demystification abroad, through a new international image of Aboriginal people.

Vanessa Castejon is working in the field of Aboriginal politics and is focusing at the moment on the image of Aboriginal people in France, working on France and the colonial issues. She was educated in Paris at Paris III - Sorbonne Nouvelle. Her first interest was in feminism in Australia which she studied for her master's. Then she focused on another important Australian political minority: Indigenous people. The title of her PhD was: "Aboriginal People and the Australian Political System: Marginalisation, Claims, Aboriginality" and she did it under Professor Monica Charlot. For her research she got a scholarship from the Australian government and the French ministry for foreign affairs (AEAP: Australian European Award Programme). She studied at the Centre for Australian Indigenous Studies at Monash university in Melbourne. Her supervisors were Dr Elizabeth Reed at the Centre for Australian Indigenous Studies, CAIS, and Dr Bain Attwood in the History department. Since then she has been working on Indigenous people in the United Nations Working Group on Indigenous Populations (UNWGIP) and the creation of a global "indigeneity" and is now focusing on the image of the Aborigines in France and the French taboos on colonial history

Victòria Medina & Dr.Théophile Kouï

"After the Wê mask in Ivory Coast: preliminary study about its origin, symbolism and value as an element of communication"

The mask is the sign par excellence of cultural identity in the Wê society of the Ivory Coast and plays a very important role in the traditional ceremonies. It's meaning, if we frame it in the ritual social and religious context can solely be understood within the confines of this African community. The mask constitutes the bridge between the visible world and the invisible world. It alone –using as a specific language in its diverse representations–, is the ability to communicate between both the visible and invisible world. It is the connection between the world of the Gods and human beings. Beyond the religious or magical motivations, the mask is a receiver of vital force; its wearer, assumes an identity different from their own one that is expressed by means of ancient traditional ceremonial rites. In the present preliminary work we will expose: (1) the specificity of the concept of the mask among the Wê, (2) the esoteric and religious role of the Wê mask as means of communication, and (3) its relation with the collective beliefs and the cult to the ancestors.

Dr. Théophile Kouï is a lecturer at the University of Cocody in Abidjan (Ivory Coast) and he teaches Spanish and American Spanish Literature. He got a PhD in 1985 at the University of Montpellier (France), among his important publications are: "Le roman de José Revueltas, politique et fiction", PhD tesis Montpellier (1985), "José Carlos mariátegui et l'indigénisme" Annales de l'Université d'Abidjan 1984, "L'icónoclasme de Lucifer" Le Korès, 24 1984, and "Tradition et modernité dans les sociétés africaines d'aujourd'hui" communication au colloque de la Biennale des Arts Dakar 1992.

Victòria Medina is an archaeologist and PhD Student in the Department of Prehistory, Ancient History and Archaeology at the University of Barcelona. Her doctoral thesis is in its final phase and deals with nutrition in the Past; the diet and nutrition of the first hominids lived during the Plio-Pleistocene at the archaeological site of Peninj (Lake Natron, Tanzania). From years she has

been researching and doing fieldwork in Africa and Australia participating in projects of ethnoarchaeological research. She's a member of CEA (Australian Studies Center).

Wenche Ommundsen

Myth And Migration: Alienation And Belonging In Recent Asian-Australian Picture Books

From Exodus to the American Dream, from the Middle Passage to the Yellow Peril, migration, and the dreams, fears and memories it engenders, has provided a rich source of myth throughout human history. This paper, part of a study of cultural citizenship and multiculturalism in children's literature, examines recent publications by Asian-Australian writers and artists with particular attention to mythic images of alienation and belonging, as well as models of cultural co-habitation. The Peasant Prince, a picture-book version of Li Cunxin's best-selling autobiography Mao's Last Dancer, sets up tensions between individual aspirations and notions of belonging, illustrated by contrasts between the Chinese story 'The Frog in the Well' and the Western fairy-tale of Cinderella, to which Li Cunxin's own trajectory from poor peasant boy in a Chinese village to international ballet star is explicitly linked. Shaun Tan's The Lost Thing and The Arrival trace the journey from alienation to belonging by means of fantasy worlds in which both utopic and dystopic tendencies are explored and different models for togetherness-in-difference suggested. By way of a conclusion, the paper considers the nature of myth as evoked and dramatised in these texts, contrasting the notion of myth as eternal truth with Roland Barthes' insistence that there are no eternal myths; the function of myth is to transform history into nature.

Wenche Ommundsen is Professor of English Literatures and Associate Dean for Research at the University of Wollongong, Australia. She has published widely on multicultural and diasporic literatures, with particular attention to writing from Asian diasporas. Her current research projects include a study of multiculturalism in children's literature, a survey of Asian-Australian literary interactions and, in collaboration with the Literature Board of the Australia Council for the Arts, the mapping of literary infrastructure in Australia.

[Contact sueballyn@ub.edu](mailto:sueballyn@ub.edu)

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