

" Food for Thought "

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International Conference

Barcelona, February 1st – 5th 2010

PROGRAMME

Cover painting: Laos Window by John Ballyn



Vicerektorat de Política Científica
Vicerektorat de Arts, Cultura i Patrimoni
Comisió de Recerca Facultat de Filologia



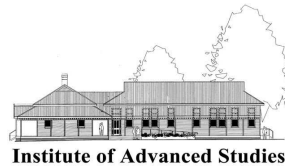
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King Island Cloud Juice



La Finestra sul Cielo



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Association Algoritmos, Procesos y Diseños, S.A



International University Studies Centre



Floristeria Reguero



Floristería Navarro



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Pedro Fernández	Lorena López
Oscar Ortega	Victoria Vladimirova Dimitrova

Associate Professor Baden Offord,
Centre for Peace and Social Justice
Southern Cross University



Registration will take place throughout each day from 08.30-17.30

9.45-10.30 **Opening:**

Dr. Carles Carreras Verdaguer, Vicerector de Relacions Internacionals i Adjunt al rector.

Excelentísimo Doña Zorica McCarthy Embajadora de Australia

Excmo y Mjfc Rector de Southern Cross University, John Dowd

Dr Adolfo Sotelo Vazquez, Decano de la Facultat de Filologia

Dra. Isabel Verdaguer. Directora del Dept De Filología Anglesa i Alemanya

Dra. Sue Ballyn, Directora del Observatori: Centre d' Estudis Australians

10.30-11.30 **Plenary Lecture 1**

CHAIR: Dr. Carles Carreras Verdaguer Vicerector de Relacions Internacionals i Adjunt al rector.

The Honorable John Dowd. Chancellor Southern Cross University

11.30-12.15  Coffee

12.15-13.15 **1st Panel Session** *Politicising Love, Passion and Desire*

CHAIR: Lucy Frost

1. María Isabel Seguro *Politicising Love, Passion and Desire*

2. Marta Bosch *Politicising Love, Passion and Desire*

13.15-13.45 AULA MAGNA

Launch "Food for Thought Sculpture Show **Dra. Lourdes Cirlot, Vicerectora de Arts, Cultura i Patrimoni**

Dr. Jaime de Cordoba, Professor of Fine Arts

13.45 – 15.30  Champagne Reception in the Cloister

15.30-16.45 **2nd Panel Session** *Tradition, innovation and fusion*

CHAIR: Emma Martinell and Maite Lirio

1 Alison Leitch *A Culinary Avant-garde? Bush Food Entrepreneurs and Australian Multiculturalism.*

2 Francesc Llauradó *Tradition, Innovation and Fusion: how to produce enough food for the population?*

3 Maite Lirio y Emma Martinell *The Australian gastronomy, a cinematographic glance.*

16.45 -18.00 **3rd Panel Session** *Language Linked to Correctness, Human Rights and Heritage*

CHAIR Baden Offord

1. Martina Baumer & Henriette Van Rensburg *Politeness in computer-mediate communication: a luxury we no longer can afford?*

2. Jennifer Wilson *Come Forward to Childhood: Considering The Precarious Position of Primary Vulnerability*

3. Rosanna Rion *The Role of Translation for the Survival of Intangible Heritage.*

18.00-18.45  TEA

18.45-19.45 **4th Panel Session** *Strategies: Recovering Visual Art*
CHAIR: Terri-ann White

1. Jaime de Codoba *Cultural Wealth of Art in the Era of the Dissenting: Criteria for Understanding and Selection of the Artistic Image as Food for Thought*

2. Geoffrey London *The Street Photographs of John Dwyer*

Tuesday 2nd February

09.30-10.30 **Plenary Lecture 2 Baden Offord** *Australis Cosmopolitana and Advance Australia Fair*
CHAIR: Sue Ballyn

10.30-11.15  Coffee

11.15-12.30 **5th Panel Session** *Working with Relations*
CHAIR: Eleanore Wildburger

1. Sylvia Kleinart *Working with Relations*

2. Kristina Everett *Working with Relations*

3. Lorraine Gibson *Working with Relations*

13.00-15.00  Lunch

15.00-16.00 **Plenary Lecture 3 Lucy Frost** University of Tasmania *Caring for the Transported Children of Convict Mothers*
CHAIR: Baden Offord

16.00-16.45  Tea

16.45-18.00 **6th Panel Session** *Aboriginal Art: An Open Fan of Contexts*

CHAIR: Kristina Everrett

1. Eleonore Wildburger *Helen Kunoth Ngwarai: Bush Honey Dreaming (1998) – A cultural text for art lovers.*

2. Elisabeth Gigler *Indigenous Australian Art Photography: An Intercultural Perspective*

3. Katherine E. Russo *Recycling Identity in Destiny Deacon's Domestic Spaces*

18.00-19.15 **7th Panel Session** *Food as social business. Gathering, cooking and sharing*

CHAIR: Lorraine Gibson

1. Roser Bosch *Honey ant's depictions as feast food for cross-cultural understanding and artistic consumption*

2. Meritxell Ferrer *Capeduncola's stories: women, food and community in Western Sicily (7th-5th centuries B. C)*

3. Victòria Medina & Dolors Soriano *Ngatha dhuwala: the alimentary world in the Indigenous Australians communities of the Arnhem Land (Northern Territory, Australia).*

Wednesday 3rd February

09.00-10.00 **Plenary Lecture 4 Bill Ashcroft** *"The Multiplicity of Modernity: Globalization and the Post-colonial"*

CHAIR: Marcia Langton

10.00-10.45  Coffee

10.45-11.45 **Plenary Lecture 5 Marcia Langton** *Botanists, Aborigines and native plants on the Queensland frontier*

CHAIR: Eleanore Wildburger

11.45-12.45 **8th Panel Session** *Philosophy for the body, food for the mind*

CHAIR Sue Ballyn

1. Montserrat Camps-Gaset *Philosophy for the body, food for the mind*

2. Sergi Grau *Philosophy for the body, food for the mind*

13.00-15.00  Lunch

15.00-16.15 **9th Panel Session** *Cooking Indian Ocean Cultures*

CHAIR: Janie Conway Herron

1. Isabel Alonso-Breto *Eating One's Way Through History: Manuka Wijesinghe's Monsoons and Potholes.*

2. Stephanie Lonsdale: *A Chronology of Cooks: Food as Metaphor in Sara Suleri's Meatless Days.*

3. Felicity Hand: *A Recipe for Mauritian Identity? Lindsey Collen's Use of Food and Cooking.*

16.15-17.00  Coffee

17.00-18.00 **Plenary Session 6 Gloria Montero:** *Frida K. -a dialogue for a single actress-*
CHAIR: Isabel Alonso

18.15-19.30 **10th Panel Session** *Writing Utopias: activating words*
CHAIR: Bill Phillips


1. Janie Conway Herron *What's Happening is Real*

2. Roger Bonastre *Beyond Rock. Social commitment and political conscience through Popular Music in Australia 1977 - 2007. The case of Midnight Oil and Peter Garrett*

3. Julieta C. Mallari *Indigenizing the Zarzuela: Kapampangan Ethnocentric Adoption of the Foreign Genre*

Thursday 4th February

09.00-10.00 **Plenary Lecture 7 Adrien Wing** *Women's Rights in the Muslim world: Secularism, Religion and International Law*
CHAIR: Lucy Frost


10.00-10.45  Coffee

10.45-11.45 **11th Panel Session** *Food Activism*
CHAIR Martin Renes

1. Donna Brien *1968: The Australian Food Writers as Activist*

2. Adele Wessell *Dairy Chains: Consumer Foodways and Agricultural Landscapes*

11.45-12.45 **Plenary Lecture 8 Terry-ann White In Conversation with Joan London**
CHAIR Kathleen Firth

12.45-15.00  Lunch

15.00-16.15 **12th Panel Session** *Food for thought, orality and the in/digestion of difference*
CHAIR: Anne Holden Rønning

1. Carles Serra Pagès *Cannibalism in Montaigne, Michel de Certeau and Jacques Derrida.*

2. Martin Renes *Doing the W/right Thing: Nurturing Links to Country in and through Carpentaria*

3. Caty Ribas *Meat and flesh: the human body as food and object of desire*

16.15-17.30 **13th Panel Session** *Food Glorious Food*

CHAIR: Caty Ribas

1. **Anne Holden Rønning** *Food, Glorious Food: The Function of Food Marion Halligan's Non-Fiction*

2. **Ulla Rahbek** *Food, Glorious Food: The Function of Food Marion Halligan's Non-Fiction*

3. **Elisa Morera de la Vall** *"Eat, my Children, eat"*

17.30-18.15



TEA

20.00-.21.00 **Concert in the Paraninfo**

21.30

CONFERENCE DINNER Restaurante Flamant

Friday 5th February

09.00-10.15 **14th Panel Session** *Ego-Histoire and Indigenous Studies: Images of the Other, Transfers of Self*

CHAIR: Martin Renes

1. **Vanessa Castejon** *Ego-Histoire and Indigenous Studies: Images of the Other, Transfers of Self*

2. **Anna Cole** *Ego-Histoire and Indigenous Studies: Images of the Other, Transfers of Self*

3. **Oliver Haag** *Ego-Histoire and Indigenous Studies: Images of the Other, Transfers of Self*

10.15-11.00



Coffee

11.00-12.00 **Plenary Lecture 9** **Cynthia vanden Driesen, Edith Cowan University Australia** *Sea-change or atrophy? 'Food for thought' in reflections on the Australian convict inheritance*

CHAIR: Terri-ann White

12.00-13.15 **15th Panel Session** *Literary Contextualisations of Food: From Postcolonialism to the Detective Novel*

CHAIR: Felicity Hand

1. **Martin Leer** *Postcolonial Food*


2. **M.Carme Crivillés i Grau** *Images of an embodied culture-bound syndrome, anorexia*

3. **Bill Phillips** *The Sharpest Knives in the Drawer*

13.15-15.15  Lunch

15.15-16.30 **16th Panel Session** *Herbal wisdom: migration and memory*
CHAIR: Martin Leer

1. **Cathy Avila** *Herbal wisdom: migration and memory*
2. **Sue Evans** *Herbal wisdom: migration and memory*
3. **Annette Morgan** *Herbal wisdom: migration and memory*

16.30– 17.15  TEA

17.15–18.30 **17th Panel Session** *Indolicious: Sensuous Scholarship in Everyday Life Studies*
CHAIR Ulla Rahbek

1. **Kim Satchell** *Indolicious: Sensuous Scholarship in Everyday Life Studies*
2. **Clifton Evers** *Indolicious: Sensuous Scholarship in Everyday Life Studies*
3. **Kim Satchell & Clifton Evers** *on behalf of Kurungabaa Writing Collective*

18.30 – 19.15 Closing Panel

ABSTRACTS

Plenary Sessions

IN ALPHABETICAL ORDER OF SPEAKERS

The Multiplicity of Modernity: Globalization and the Post-colonial

Bill Ashcroft

University of New South Wales

Is Modernity a purely western phenomenon? Did European modernity simply wash over the rest of the world in the progress of European expansion, or did different modernities develop in parallel with the West? This address will explore the ways in which a post-colonial analysis can assist us to unravel the problem of modernity and its 'others' and uncover different possibilities for globalization.

A major feature of post-colonial studies has been its ability to analyse historical developments of culture: expressions of anti-colonial nationalism; the paradoxical dissolution of the idea of nation along with the continuous persistence of national concerns; the question of language and appropriation; of the transformation of literary genres; the question of ethnicity and its relation to the state. But the broader question concerns the way in which post-colonial theory is positioned to approach the continuing issues of global power, global interaction and cultural difference in the coming century. Post-colonial theory is strategically positioned in globalization studies is to address the multiplicity of modernities that characterise the global. Observing the cultural character of modernity and the agency of the local may give us a different way of understanding the apparent hegemony of globalization.

Bio Note: Bill Ashcroft is Professor of English at the University of NSW, a founding exponent of post-colonial theory, co-author of *The Empire Writes Back*, the first text to examine systematically a field that is now referred to as "post-colonial studies." He is author and co-author of sixteen books and over 140 chapters and papers, variously translated into six languages

John Dowd

Chancellor

Southern Cross University

Abstract Pending

Caring for the Transported Children of Convict Mothers

Lucy Frost
University of Tasmania

Women who boarded convict transports to begin the voyage to Australia often carried infants with them or watched as their children clamoured up the sides of ships docked in London or the Irish ports. These children of convict mothers posed a conundrum for policy makers. They were not prisoners, and there was no reason to punish them. And yet their public status and the most intimate contours of their lives had been forever changed in the courtrooms where their mothers were tried and sentenced to transportation ‘beyond Seas’.

No policy enunciated comprehensive provisions for determining which children would sail (and thus become continuing ‘burdens’ on the public purse in the colony), and which would be left to the mercies of family care and local charity. The decision-making process remains a matter of speculation, but we do know that some children sailed, and some remained behind to suffer the traumatic loss of a parent they were unlikely ever to see again, a loss mimicking death and often skewed by the particular cruelty of not knowing what had happened to their illiterate mothers, not knowing whether they were alive or dead.

This paper considers the experiences of the children who sailed. It focusses on the life narratives of fourteen children whose mothers were tried in the courts of Scotland. These children boarded the *Atwick* in 1837 to face either imminent death or a precarious future under the legal fiction of ‘orphan’ in Van Diemen’s Land.

Marcia Langton

Botanists, Aborigines and native plants on the Queensland frontier

By the 1920s, it was well understood by missionaries, scientists and botanists that the spread of grazing and agriculture into the interior posed the final threat to the remaining Aboriginal populations. Botanists were also aware that Aboriginal economies were collapsing with the increasing competition for the plants which formed the staples of Aboriginal diet, and that the cattle herds were in large part responsible for this economic disaster.

In 1889, naturalist Archibald Meston stumbled into the dark world of frontier brutality during an expedition to Mount Bellenden Kerr where he collected new species of flora. In his 1889 report, he remarked on the parlous state of affairs between settlers and Aborigines. His reports resulted, in 1894, in his appointment as a Special Commissioner of Police to prepare schemes for the improvement of the conditions of Aborigines. By 1921, Fred Turner (1852 - 1939) was the most widely published botanist. A fellow of the Royal Horticultural Society, London, and of the Linnean Society of London, during extensive botanical excursions on which he had spent six weeks with the Aborigines, and collected ‘upwards of 10,000 specimens’.

This paper examines the work of these botanists for an ethno-historical understanding of the demise of Aboriginal economic activities. Their records represent a rich record of the nature of the Aboriginal plant food economy and a window on the competition of the most educated colonists for the resources that would support ever-expanding herds of cattle and food for the colonists and the English market.

Bio Note: Marcia Langton holds the Chair of Australian Indigenous Studies at the University of Melbourne in the School of Population Health. Her current research is on Australian indigenous food in historical records. Her ongoing research concerns agreements with Indigenous people. (<http://www.atns.net.au>)

Frida K. -a dialogue for a single actress-

Gloria Montero

montero.gloria@wanadoo.es

Gloria Montero's award-winning *Frida K.* written for her daughter, actress Allegra Fulton, takes place on the day of Frida's first and only solo exhibition in her native Mexico. Devastated by broken health, Frida reminisces and rages as she recounts her tormented marriage to muralist Diego Rivera, his many infidelities, her own affairs with Trotsky and others, all told against a background of the fashionable art scenes of Paris and New York, the Mexican Revolution and the Spanish Civil War. As Frida prepares not only for her exhibition but for her approaching death, she reveals how a life of crippling pain has been transformed into paintings of terrifying power.

Frida K. was first produced in the Toronto Fringe Festival with Metal Corset Co. in 1994 starring Allegra Fulton directed by Peter Hinton. Tarragon Theatre premiered a sold-out run in 1995 and again in 1996. The play won two Dora Mavor Moore awards and was nominated for the prestigious Chalmers Award. It then toured Canada, was invited to play in Mexico City and in won rave reviews off-Broadway in New York City.

A Spanish version of *Frida K.* by the play's author was staged in Madrid's Festival de Otoño 2005 starring Maite Brik directed by Peter Hinton and was subsequently mounted at the Teatro Artenbrut and at the Sala Muntaner, Barcelona where it won the Critic's Prize. The production won acclaim in Havana's 1999 International Theatre Festival, toured Spain and played a new run in Madrid at the Teatro Galileo in February 2006.

In September 2005, a Czech production of *Frida K.* opened at the Lyra Pragensis theatre in Prague with Zora Jandová directed by Olga Strusková and continued to play in repertory for three seasons. In 2007, the centenary of Frida Kahlo's birth, the National Arts Centre of Canada, the Citadel Theatre and Go Diva Productions Inc. remounted *Frida K.* with tremendous success in Ottawa and at Citadel Theatre, Edmonton where it was nominated for Sterling Award for best production. Teater Sagohuset, Lund, premiered a Swedish production with Nadia Bogazzi directed by Margareta Larson. The production toured to Göteborg. In 2008, Teatr Polski, Bielsko-Biala, Poland, premiered a Polish production of *Frida K.* with Katarzyna Skrzypek directed by Bartłomiej Wyszomirski.

2010 – centenary of Mexican revolution.

The duality in Frida makes her an artist you must explore: Chilean painter Roser Bru was categorical when she first talked to me about Frida Kahlo some twenty years ago. At that time Frida was hardly known outside Mexico but the duality Roser spoke about fascinated me. She was referring especially to the fact that Frida, so determinedly a child of the New World, felt inextricably linked to Europe through the German Jewish father she adored. Roser who, as a teenager had been exiled with her family to Chile at the end of the Spanish Civil War, was well aware of the conflict such a dichotomy provokes and she knew that I, too, had grown up with many of the same tensions.

As I learned more about Frida I found her dualities to be manifold: the extraordinary beauty imposed on the deformed body; the tremendous vitality that withstood the constant pain and operations; the brutal honesty that made itself felt even when she resorted to duplicity to get what she wanted; the overt sexual duality that refused to recognize limits; the intelligence and courage which, at the very moment her life seemed to have been cut down, were to determine the icon she would become.

Frida—who lived intensely the political and artistic revolutions that shaped the 20th century—is truly a woman of our time. Vulnerable and provocative, Frida is a classic modern heroine. The myth she fabricated out of the tragedy of her life holds its own beside those of Medea, Antigone and Electra of ancient times.

Gloria Montero

Bio Note: Novelist, playwright, poet Gloria Montero grew up in Australia in a family of Spanish immigrants from Asturias. After advanced studies in theatre and music, she began to work in radio and theatre, and then moved to Canada where she continued her career as actress, singer, writer, broadcaster, TV interviewer, scriptwriter and producer of radio and film documentaries.

Since 1978 she has been living in Barcelona, from where she reported as Spanish correspondent for CBC Radio's The Arts Report. Her cycle of prose poems *Letters to Janez* somewhere in ex-Yugoslavia provided the basis for collaboration with painter Pere Salinas in an exhibition at Barcelona's Galería Eude and served as narration for choreography by the Cristina Magnet Dance Company.

Winner of the 2003 NH Mario Vargas Llosa Premio de Relato for *Ménage à Trois*, the first time the Prize was awarded for a short story in English. Writing and publishing in both Spanish and English Montero's novels include *Punto de Fuga*, *Villa Marini* and *Todas Esas Guerras*. She has recently completed a new novel *The Butterfly Era*.

Frida K., the award-winning play Montero wrote for her daughter actress Allegra Fulton in 1994 continues to be translated and played in a number of countries. *Baggage* received its premiere directed by Robert Kimber in Adelaide, Australia, 2004. *Cosa de Dos...* the Catalan version of *It Takes Two* won critical acclaim in Barcelona in 2007. A new play *Where the rain begins* is now being considered for production in Toronto.

Assistant Director, International Theatre Festival *Entrecultures*, Tortosa, 2005-2006. Vice-President, *Associació d'Investigació I Experimentació Teatral*, Barcelona

Australis Cosmopolitana and Advance Australia Fair

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Following an outline of recent theoretical contributions to the idea of the 'cosmopolitan', I venture into specific cultural expressions and landscapes of contemporary Australian belonging and its representation, resistance and renewal. I will do this by engaging with Adam Hill, Aboriginal Australian artist and Adam Hills, the irreverent comedian, two creative ethical interventionists who, through their art bring a deeper and more piquant - often incisive - meaning to the phrase 'it's a hill to die on.' My argument will be that new renditions of Australia's national anthem, Advance Australia Fair, serve us much food for thought.

Peter Read with Jackie Huggins
Sydney University

Abstract Pending

Sea-change or atrophy? 'Food for thought' in reflections on the Australian convict inheritance.

Cynthia vanden Driesen
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Theorists like Lawson and Slemon have deplored the tendency to overlook the potential of the 'settler' regions of the world to make their unique contribution to the postcolonial debate. These regions offer profound opportunities for studies of negotiations of power and for exploring answers to Said's question at the end *Orientalism* : "[...] what of some alternative to Orientalism? [...] ." My contention is that (besides the literature created by writers from the Third World, a counter-discourse to orientalism is also emerging in these settler- cultures, where erstwhile coloniser and colonized now co-habit the same space on equal terms; they

must therefore devise “the arduous dialogue” conducive to the survival of both. This Paper is an offshoot of a larger project which explores the possibility for the erstwhile white colonizer undergoing the sea-change into settler-indigene emergent through a study selected Australian novels.

In *The Fatal Shore* (1987), Robert Hughes claims there was no possibility of a bonding between the convict and the aborigine: the convicts detested the aborigines whom they felt were given favoured treatment at the hands of the Imperial Government while the aborigines found the convicts/ emancipists easier targets for their reprisals against the invaders. Grenville’s *The Secret River*,(2005), based broadly on the history of her own ancestor, offers (to Grenville’s personal regret) support for that contention. Nevertheless in my recent study of selected works by Patrick White, it became apparent to me that the convict figure, who played an ancillary role in these works, could lay claim to the status of white indigene well ahead of the main protagonist. Hughes himself admits that there were numerous examples of ‘white blackfellas’- white men who had successfully been adopted into Aboriginal societies. This Paper will explore some of the ambivalences, the ‘food for thought’ on aspects of the Australian experience highlighted by these literary texts.

Bio Note: Cynthia vanden Driesen completed her undergraduate degree in Sri Lanka and postgraduate studies at the University of Western Australia. She has taught at universities in Sri Lanka, Nigeria, and Korea, and is currently a Senior Lecturer in the School of Communication and Art at Edith Cowan University. As a result of varied life-experiences with diverse cultures. her research interests have developed beyond the colonialist bias of her early education and focus broadly on new literatures in English. Her books include *The Novels of R.K. Narayan* (1986), *An Anthology of Australian Literature for Korean Readers* (1995), *Centering the Margins: Perspectives on Literatures in English from India, Africa, the Caribbean* (1995), and four co-edited volumes: *Celebrations: Fifty Years of Sri Lanka-Australia Interaction* (2000); *New Directions in Australian Studies* (2000); *Asian–Australian Encounters* (2002); and *Diaspora: The Australasian Experience* (2005). Rodopi Press has recently published her latest book :Writing the Nation: Patrick White and the Indigene (2009). She is the Australian president of ASAA (Assn. for the Study of Australasia in Asia and her current project is an edition of Papers from the last ASAA conference (2008) *Change: Conflict and Convergence - the Austral-Asian Experience*(forthcoming, Orient Longman’s.)

Terri-ann White with Joan London
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Abstract Pending

"Women's Rights in the Muslim world: Secularism, Religion and International Law."

Adrien Wing
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It will discuss the issue from the perspective of Global Critical Race Feminism -- a concern with the transnational legal status of women of color. There is a global tension between the role of religion and the role of secularism in many societies, including those in countries with Muslim populations. Muslim women's bodies and clothing often become a battleground with the actual perspectives of women themselves not represented. The plenary will address the question of how should this tension be resolved. The plenary will feature case studies from France, Turkey, Tunisia, and Palestine, among other places

Bio Note: Adrien Wing is the Bessie Dutton Murray Professor at the University of Iowa College of Law. Additionally, she is the Director of the summer abroad program in Arcachon, France and will be the onsite director for the spring 2010 semester abroad program in London. She is the former Associate Dean for Faculty Development as well.

Professor Wing presently teaches International Human Rights, and Law in the Muslim World. She has taught US Constitutional Law, Critical Race Theory, Comparative Law, Comparative Constitutional Law, Race, Racism & American Law, Law in Radically Different Cultures, and the International and Domestic Legal Aspects of AIDS. She is, in addition, a member of The University of Iowa's interdisciplinary African Studies faculty and North Africa/Middle East faculty groups.

Professor Wing has advised the founding fathers and mothers of three constitutions: South Africa, Palestine, and Rwanda. She organized an election-observer delegation to South Africa, and taught at the University of Western Cape for six summers. She also advised the Eritrean Ministry of Justice on human rights treaties

PANEL SESSIONS

IN ALPHABETICAL ORDER OF PANEL TITLES

Aboriginal Art: An Open Fan of Contexts

Helen Kunoth Ngwarai: Bush Honey Dreaming (1998) – A cultural text for art lovers.

Eleonore Wildburger
University of Klagenfurt

The acrylic painting of the Anmatyerre artist from Utopia (NT) serves as a model case for my intercultural, interdisciplinary approach to Indigenous Australian art. Helen K. Ngwarai holds (secret-sacred) knowledge of the Indigenous Law (more commonly, yet less appropriately, called “Dreaming”) that relates to her own land. Her painting, though produced for ‘outsiders’, relates in detail to her (ceremonial) knowledge. She shares with outsiders so-called “non-secret-sacred” issues, as I will explain in my paper. The painting is also an artwork (for “western” art markets) in its own right. This fact is certainly a big challenge to curators of art exhibitions. To confirm my point, I will briefly mention the controversial curatorial concept of the new Musée du Quai Branly in Paris.

Bio-note: Eleonore Wildburger is a Lecturer at the University of Klagenfurt. Main field of research, teaching and publications: Indigenous / Australian Studies, cultural studies, postcolonial studies. Currently involved in research project [professorial thesis] on Indigenous Australian art and cultures.

<http://eleonore.wildburger.com>

Indigenous Australian Art Photography: An Intercultural Perspective

Dr. Elisabeth Gigler
University of Klagenfurt, Austria, Department of English and American Studies
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Over the last ten years, Aboriginal Art has boomed in international markets. This demand for Indigenous art has, however, mostly been restricted to acrylic paintings. By contrast, critical attention to, and public discussion of, photography by Indigenous Australian artists has been slow to develop, both in quantitative and qualitative sense.

Since the 1980s, art photography by Indigenous Australian artists has emerged as a strong and independent art movement. The photographs are a powerful way to engage audiences into challenging intercultural dialogues, presenting Indigenous cultures and perspectives on Australian history, on cultural knowledge and on politics.

In this presentation I aim at looking at a way to analyse two selected artworks (Brook Andrew “Peace, The Man & Hope”, 2005 and Ricky Maynard “The Healing Garden, Wybalenna”, 2006) in an intercultural adequate, dynamic method which aims at decolonizing what I term ‘corrupted knowledges’. My focus is on the artworks’ potential to function as ‘contact zones’ between cultures and to highlight a specific approach on art photography that starts from the assumption that an artwork is both ‘content’ and ‘form’ and that form becomes content, content becomes form – which means that the greatest potential of art

photography can be developed recognizing aesthetic criteria and simultaneously the culturally specific context/content of the artwork. I argue that 'contextualised aesthetics' (Gigler, 2007) enriches the reception process for the individual onlooker, particularly within international exhibitions.

Bio Note: Elisabeth Gigler holds a MA degree from University of Graz (English/American Studies, Italian Studies) and completed her doctoral studies at University Klagenfurt (Austria) in 2007 with her thesis „Indigenous Australian Art Photography: An Intercultural Perspective“. She is a part-time lecturer in Australian & Postcolonial Studies / Culture Studies at University Klagenfurt and has worked in the field of education and art consultancy for several years.

Recycling Identity in Destiny Deacon's Domestic Spaces

Katherine E. Russo
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The contemporary commodification of "Aboriginality" has been recently interrogated by visual artist Destiny Deacon, descendant of the Kuku and Erub/Mer peoples of Maryborough (Queensland). In her work, domestic commodities are taken into consideration to sketch a series of spaces where invisible cross-cultural encounters have taken/are taking place.

According to this paper, the study of Australian kitsch and trash commodity culture clarifies how the non-Indigenous representation of "Aboriginal" cultural identity has often functioned as an oppressive discursive formation which reveals little about those individuals who are supposed to identify with the fictionalized "Aboriginal" cultural identity of Australian commodity culture. Yet, the narration of "Aboriginality" as a unified cultural identity has created as its "constitutive outside" a space of material and political affectivity for specific enunciative strategies such as Deacon's deconstruction of the fictional homogeneity of "Aboriginality". Identity, in her visual works, becomes a constructed form of closure which stages into being its silenced and unspoken other, that which it "lacks", through a process of citation of colonial masculinity embodied in commodity culture. The question of identity is shifted from the common routes of national self-recognition to the very heart of the domestic space whose "white" ordinariness is represented to unveil the often forgotten history of Australian Indigenous domestic work and colonial sexual exploitation.

Bio Note: Dr. Katherine E. Russo holds a PhD at the University of New South Wales (Sydney) and is currently post-doctoral fellow in English at the University of Naples "L'Orientale". Her research focuses on post-colonial cultures, literatures and languages, Modernity and Modernism, Whiteness Studies, Translation Studies, and Gender Studies. She has published several articles on linguistic strategies of appropriation, editorial relations and cross-cultural exhibitions. Her publications include *ContamiNATIONS* (2005), a special issue of *New Literatures Review*, and, as co-author, *Middle Passages: English for Cultural and Postcolonial Studies* (2007).

Cooking Indian Ocean Cultures

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Eating One's Way Through History: Manuka Wijesinghe's Monsoons and Potholes.

Isabel Alonso-Breto

In some novels by Sri Lankan authors food plays a central role. Such is the case, for instance, of Yasmine Gooneratne's *A Change of Skies* (1984) and Mary Ann Mohanraj's *Bodies in Motion* (2005), both of which articulate metaphors of identity through the dominant tropes of food -encompassing cooking and the rituals of consumption. This protagonism is not obvious in Manuka Wijesinghe's *Monsoons and Potholes* (2006), which consists of the autobiographical account of a Sri Lankan youngster born in the early 1960s, and revises the first twenty years in her life together with the socio-political up and downs in her country. The novel is constructed essentially upon metaphors of myth and history. Notwithstanding, scenes of food and feeding appear consistently throughout the narration, which contribute in providing a down-to-earth (though highly satirical) version of the life of the Sinhala upper-middle classes during the period. In this paper, these images of food (and the sets of rituals, beliefs and constrictions around it) will be read with the aim to explore and understand the historical process which precipitated Sri Lanka, at the beginning of the 1980s, "on the road to nowhere", to use the novel's words.

A Chronology of Cooks: Food as Metaphor in Sara Suleri's Meatless Days.

Stephanie Lonsdale

In her memoir, *Meatless Days*, (1991), the Welsh / Pakistani writer, Sara Suleri, reflects on her experience of being raised in an upper-class family in Lahore at the onset of the creation of Pakistan. Her historical vision is tempered by nostalgia for the meals of her childhood and I will discuss how Suleri rewrites / re-rights the Pakistani narrative through the metaphor of the family cooks and food. Challenging her journalist father's yardstick measuring of regimes and dictatorships Suleri, through the domestic, subverts major historical events into minor details. Moreover, food acts as a metaphor for betrayal; adulterated foods mirror a corrupt political regime. At the same time, she is auto-critical of her own class that forms part of a strongly hierarchal society in which many of its members are impoverished. I will also comment on how this multi-layered work reveals, below the sub-text of the male public world, the semi-occult, slightly repulsive, repressed, private women's domain of babies and breastfeeding. Suleri is, therefore, using the metaphor of domesticity, with particular respect to food, in order to subtly criticize both the highly stratified Pakistani society and the area women are expected to occupy within it.

A Recipe for Mauritian Identity? Lindsey Collen's Use of Food and Cooking.

Felicity Hand

One of the recurring concerns in the novels of South African born, Mauritian writer Lindsey Collen is her appeal for new solidarities in order to forge a better, more egalitarian world. She often uses a rather intriguing trinity of main characters, usually in the form of an alliance of working class Hindus, Muslims, and

Kreols, as a recipe for a post-ethnic Mauritian identity. This new Mauritian identity that Collen proposes usually involves the melding of various elements of the ethnic cultures of the island, including food, dance, music, and folklore to create, for all practical purposes, a new Mauritianness that reaches out to encompass all the cultural mosaic of the island nation. In this paper I will discuss how Collen uses a discourse of food and cooking in her 2001 novel *Mutiny* in order to propose a way out of binary thinking and hermetic ethnic divisions that bode ill for the forging of a truly just and inclusive society.

Bio Note: Isabel Alonso-Breto is a lecturer in postcolonial literatures in English at the Department de Filologia Anglesa i Alemanya, University of Barcelona. She has published articles on literature from several areas, especially by Afro-Caribbean-Canadian women but also by Canadian, Caribbean, Indian and Sri Lankan women writers. At the moment her research is focused on the Indian Ocean area. She is a member of the Centre for Australian Studies at UB, and of POSTLIT, a research group devoted to the study of postcolonial literatures and emerging arts.

Bio Note: Felicity Hand is senior lecturer in the English department of the Universitat Autònoma de Barcelona. Her research interests include the South Asian diaspora, Indian Ocean writing and Indian cinema. She is currently in charge of a research project on cartographies of Indianness in the south west Indian Ocean and is working on a book on the Mauritian writer Lindsey Collen.

Ego-Histoire and Indigenous Studies: Images of the Other, Transfers of Self

Vanessa Castejon (University Paris 13), Anna Cole (University of London, Goldsmiths College), Oliver Haag (University of Vienna)

This panel brings together different approaches to theoretical reflections on whiteness and research with Indigenous cultures; three academics from different parts of the world tell of their experiences and personal background.

Vanessa Castejon thinks she has often been suspected of being interested in exoticism in her research on Aboriginality and this might be because of the colonial past of the country where she was born, France. Would ego-history help to understand the research behind the researcher? She recently realised that her research was not about Aboriginality. It was not only about studying "them" but also "us"... or maybe herself. Her presentation will deal with the links between her research on Aboriginal politics and her family history, the history of Spanish political refugees in France. It will deal with the new whiteness of her research.

For the majority of the population of Australia, **Anna Cole** included, belonging is linked to migration, displacement and dispossession. Armenian/Australian theorist Shushann Movsessian argues: 'Whites not connecting to their personal histories and cultural myths and stories suffer loss and dislocation ... [Loss] can also be projected on to people from ethno-racial groups or Indigenous people and can create attraction, resentment or jealousy...' Foregrounding white experience so that white privilege can be understood is, I hope, very different to foregrounding white experience to further enshrine white author-ity. This paper considers these issues drawing on contemporary Australian debates and my recent work. Movsessian, 1999: 168.

Oliver Haag will elaborate on his experiences as an Austrian academic of Slovene and Romany heritage in researching Indigenous literatures. Oliver will reflect on the ways the particularly Austrian/German history

of racism and genocide has exerted a profound impact on his research. He will also explore the question as to whether the absence of a colonial past in Austrian history has been playing a role in his research. Finally, Oliver will also share his experiences in collaborating with Indigenous intellectuals—both his family background and Austria’s non-colonial history seem to have been ‘advantageous’ in this respect.

Food Activism

1968: The Australian Food Writers as Activist

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Today, food writing makes up a significant proportion of the texts written, published, sold and read each year in Australia. While the food writing published in magazines and cookbooks has often been thought of as providing useful, but relatively banal, practical skills-based information, recent reassessments have suggested that food writing is much more interesting and important than this. In the contemporary context, when the mere mention of food engenders considerable anxiety, food writers play a number of roles beyond providing information on how to buy, store, prepare and serve various provisions. Instead, contemporary food writers engage with a range of important issues around food production and consumption including sustainable and ethical agriculture, biodiversity and genetic modification, food miles and fair trade, food safety and security, and obesity, diabetes and other health issues. In this, Australian food writers are not only media commentators on these important issues, but also forward-thinking activists, advocating and campaigning for change. Moreover, they have been performing this important social role for many decades. This paper focuses on Australian food writing in 1968 to investigate a key moment in the development of Australian food writers as activists.

Bio Note: Donna Lee Brien, BEd (Deakin), MA (UTS), PhD (QUT), GradCert Higher Ed (UNE), is Associate Professor of Creative Industries and Head of the School of Creative and Performing Arts at Central Queensland University. Widely published in the areas of writing praxis and pedagogy, creative non-fiction and collaborative practice in the arts, Donna has an MA and PhD in Creative Writing. Her biography *John Power 1881-1943* (Sydney: MCA, 1991) is the standard work on this expatriate artist and benefactor, and Donna is also the co-author of *The Girl’s Guide to Real Estate: How to Enjoy Investing in Property*, 2002; and *The Girl’s Guide to Work and Life: How to Create the Life you Want*, 2004 (both with Tess Brady, Sydney: Allen & Unwin). Founding Editor of *dotlit: The Online Journal of Creative Writing* (2000-2004) and Assistant Editor of *Imago: New Writing* (1999-2003), Donna is an Associate Editor of *New Writing: the International Journal for the Practice and Theory of Creative Writing* (UK) and on the board of readers for *Writing Macao*. She is the Immediate Past President of the Australian Association of Writing Programs and Special Issues editor of *TEXT: The Journal of Writers and Writing Programs*.

Food Activism in Italian Slow Food Chapters: What Is Its Global Relevance?

Dr Carole Counihan

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This paper is based on ethnographic interviews and participant observation carried out in Italy in Spring 2009 with leaders and members from several Italian Slow Food chapters called condotte. Activities conducted by the condotte were many and varied, and shared a focus on education of pate and palate and dissemination of quality food products. Dinners based on delicious local foods, tastings, sponsorship of

school gardens and farmers' markets, and visits to producers aimed to educate people about "good, clean and fair food." Having been founded and developed in Italy where it has its international headquarters, Slow Food fits quite well into Italian culture, reflecting in particular the longstanding regional diversity and distinction of foods deeply grounded in local identity as well as the Italian commitment to meals as important means of forging relationships. This paper will describe some activities, goals, and philosophies of the Italian Slow Food chapters and then pose questions about how and why these might or might not be effective in other national and cultural settings such as Australia.

Bio Note: Dr. Carole Counihan is Professor of Anthropology at Millersville University in Pennsylvania, USA. She is author of *A Tortilla Is Like Life: Food and Culture in the San Luis Valley of Colorado* (University of Texas Press, 2009), *Around the Tuscan Table: Food, Family and Gender in Twentieth Century Florence* (Routledge, 2004), and *The Anthropology of Food and Body* (Routledge, 1999). She is editor of *Food in the USA* (Routledge 2002) and, with Penny Van Esterik, of *Food and Culture* (Routledge 2008). She is editor of the scholarly journal *Food and Foodways*.

Dairy Chains: Consumer Foodways and Agricultural Landscapes

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In the postwar period Australian Housewives' Associations engaged in consumer boycotts, factory inspections, letter writing campaigns, cooperative buying and lobbying for representation in parliament, on boards and committees of inquiry. The period was marked by changes in the nature of mechanisms articulating and mediating production and consumption where women's role as consumers was both a source of political activism and a constraint. This paper takes up dairy as a site of production and consumption where considerable political activity was concentrated in the 1950s. According to the Official Journal of the Housewives Association of New South Wales, 'The housewife possibly more interested in milk than in any other single food on her refrigerator shelves.' The interlocking chains binding farm producers and food consumers will be explored through milk in the activities of the Housewives' Associations, the Milk Board and the experiences of dairy farmers during this decade, where the layers of local, national and international systems of provisioning also become visible.

Bio Note: Dr Adele Wessell is a historian in the School of Arts and Social Sciences at Southern Cross University. She is an Associate Fellow at the National Museum of Australia where she recently completed a project on Flora Pell, author of *Our Cookery Book*, resulting in a number of publications. She has published on food and identity and has undertaken a number of oral history projects.

Food as social business. Gathering, cooking and sharing

Honey ant's depictions as feast food for cross-cultural understanding and artistic consumption

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The objective of this paper is to provide a glimpse of cross-cultural understanding through the social, ceremonial and everyday knowledge of the Indigenous culture of the Australian Central Desert encode behind their contemporary artworks.

To achieve this objective the paper will be focused on the honey ants, a strange and local insect of the Central Desert region that stores huge quantities of honey in its abdomen. It is considered one of the Indigenous delicatessen of the area and, traditionally, was an important food resource for keeping healthy Indigenous bodies in the hostile weather of the Central Desert. Acknowledge where to find honey ants it is, but mostly was, part of the core of the gathering tradition of Indigenous bush tucker food. An activity mainly associated with the women's sphere.

The importance of this food resource it is also reckoned in the oral and ceremonial tradition of the Central Desert people from Yuendumu, Papunya and Mt Allen communities through the creation story of the Honey Ant ancestor.

This Honey Ant Jukurrpa (Dreaming/story) was also the first Dreaming story depicted in acrylics to be seen for non-initiated and non-indigenous eyes in the school murals of Papunya on 1971; a performance interpreted in the art history sphere as the beginning of the Central Desert contemporary artistic movement.

The aim of the paper is to travel with honey ants paintings from Papunya to Yuendumu, from high Indigenous art to tourist art and from everyday life and knowledge to ceremonial life to understand that this food resource it is not only food for Indigenous bodies and culture but also food for non-Indigenous thought and understanding.

Capeduncola's stories: women, food and community in Western Sicily (7th-5th centuries B. C)

Bio note: Roser Bosch i Darné: graduated in 2006 in Humanities at the University Pompeu Fabra, Barcelona. She has a governmental (AGAUR FI) fellowship to do a PhD in Humanities (Art, Literature and Philosophy) at Universtity Pompeu Fabra. She is member of the CIAP and CEA organizations and her research is focused on contemporary Australian Aboriginal art consumption and reception in the European art market.

Capeduncola's stories: women, food and community in Western Sicily (7th-5th centuries B. C)

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Traditionally, food storage in households has been conceived as a cornerstone in the foundation of material wealth. Under this understanding, the possibility to hold a food reserve has been read as a sign of status and wealth and, therefore, has been linked directly to a male sphere of power.

In this paper, through the analysis of a peculiar object as is *capeduncola* –a vessel related to the rationing and distribution of food and associated to a strong symbolic character- and the different contexts in which this has been founded within the Sicilian site of Monte Polizzo (7th-5th centuries B.C.), I want to expose how food storage, but especially, their subsequent administration within the domestic sphere –a task mainly carried out by those who cook daily- become a relevant aspect in the representation of these Sicilian household groups as the community to which they belong.

Bio note: Meritxell Ferrer, graduated in Humanities (2002, University Pompeu Fabra) is a PhD candidate in archaeology at UPF-IUHJV. Her research is focused in cultural contact in Ancient Mediterranean, and social and cultural Indigenous dynamics, especially in Sicily (s.VIII-VaC). She mostly works in Phoenician colonies as Cerro del Villar (Màlaga, Spain) and Indigenous sites as Monte Polizzo (Sicily).

Ngatha dhuwala: the alimentary world in the Indigenous Australians communities of the Arnhem Land (Northern Territory, Australia).

Victòria Medina & Dra. Dolores Soriano

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In the past, the subsistence economy of Indigenous Australian Communities was centered on a hunter-gatherer strategy. Nowadays, none of their communities leads a totally nomadic existence. Most food is bought in supermarkets and prefabricated houses are their present homes in the Aboriginal stations in North Australia. Despite this, some of these groups are making an effort to preserve their social organization and their philosophy of life which dates from the days when hunting and gathering meant long walks through the bush. We have still found some people, in Gapuwiyak, who have witnessed this change and thanks to their help we travelled into the *bush* to recreate the traditional diet of the *yolngu* people, obtain data regarding the handling and preparation of food, the material culture used in hunting-gathering and rituals and mythology associated with the alimentary world. Our field work consisted of observing and taking notes of the activities of various members of the Gapuwiyak community, who still gather vegetable products available in the forest and who still hunt for kangaroo or go searching for honey. In this research on how the *yolngu* people make the best of animal and vegetable resources, two very important aspects had to be borne in mind: a) our expedition took place in the month of August of 1999, coinciding –according to the Indigenous Australian calendar– with the period the *yolngu* call *gurrung*, and b) the vegetation in the Gapuwiyak area is not uniform. This is to say, although the most common and striking form of vegetation in this tropical area is the eucalyptus forest, within a radius of 100 km around our working area, we found other kinds of vegetation: an area of mangroves by the coast, another of marshlands, and the typical *rain forest*. The existence of these ecosystems in Arnhem Land is an advantage for its inhabitants, because it provides them with an extraordinary variety of natural resources.

Bio Note: Victòria Medina is archaeologist and PhD Student of Department of Prehistory, Ancient History and Archaeology of the University of Barcelona. Now finalizing her doctoral thesis on the feeding in the Past; the diet and nutrition of the first hominids that lived during the Plio-Pleistocene on the archaeological site of Peninj (Lake Natron, Tanzania). She has spent many years researching and doing fieldwork in Africa and Australia participating in projects of ethnoarchaeological research. She's a member of CEA (Australian Studies Center) and of Fent Història, Catalan Association of Historical Studies.

Bio Note: Dolores 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 organizes exhibitions in the museum and other venues and she is in charge of the Photographic Archive of the Museum. She is currently doing research and participating in projects on Australia, Africa and about vegetable fibres and basketwork. She is a member of ICME/ICOM (International Council of Ethnological Museums), ICA (Catalan Institute of Anthropology), CEA (Australian Studies Center) and Fent Història, Catalan Association of Historical Studies.

Food for thought, orality and the in/digestion of difference

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Cannibalism in Montaigne, Michel de Certeau and Jacques Derrida.

Carles Serra Pagès

The aim of this paper is to explore the writings of Montaigne, de Certeau and Derrida on cannibalism and in what sense they provide “food for thought” in postcolonial studies. In a famous essay entitled ‘Of Cannibalism’, Montaigne was perhaps the first critic of Eurocentrism: habit and custom mask an originary foreignness that is interestingly being revealed in the newly explored territories. At the level of text analysis, Certeau concluded that what is true of custom is also true of language and the way we represent ourselves and others: ‘The cannibal (who speaks) and his interlocutor (who listens) are metaphors for each other. One is near, one is far, both are absent – both are other’ (Michel de Certeau, *Heterologies*, 2006, p. 78).

Derrida takes the question of cannibalism one step further. Since one must eat the other and be eaten anyway, the moral imperative is to learn how to “eat well”: ‘The question is no longer one of knowing if it is “good” to eat the other or if the other is good to eat, nor of knowing each other. One eats him regardless and lets oneself be eaten by him. The so-called non-anthropophagic cultures practice symbolic anthropology and even construct their most elevated socius, indeed the sublimity of their morality, their politics, and their right, on this anthropophagy. The moral question is thus... how for goodness’ sake should one eat well? And in what respect does the formulation of these questions in language give us still more food for thought?’ (Jacques Derrida, *Points...*, 1995, p. 282).

Bio Note: Carles Serra Pages is doing his PhD in Humanities at Universitat Pompeu Fabra (Barcelona). His PhD is about the French philosopher Jacques Derrida, and he has been investigating Derrida’s theory of language in relation to Husserl and Heidegger’s phenomenology, and its implications in cultural and literary studies.

Doing the W/right Thing: Nurturing Links to Country in and through Carpentaria

Martin Renes

In 2007, Alexis Wright’s *Carpentaria* won the most prestigious Australian literary award, the Miles Franklin Prize, and received broad national attention. Yet, finding a publisher for her voluminous Aboriginal epic set in the Gulf of Carpentaria had proven an arduous task, and only a small independent publishing house from New South Wales, Giramondo, was willing to put her novel into print. This paper will trace how *Carpentaria*’s exotic food for thought may result hard to digest both in terms of shape and content to its mainstream readers. Not only does this novel stand out for bending Western literary genres into a demanding Indigenous story-telling mode, but also for having Dreamtime narrative critically engage with the post/neo-colonial management of Australian resources and human relations. Mainstream readers are challenged to participate in an alien, invigorating universe that proposes drastic solutions for the devastation wreaked upon the Australian land through the capitalist production mode and its cultural corollaries. Wright assesses the possibilities for survival of the human race in the face of manmade environmental disaster and proposes a solution through a nurturing inscription of human life into country.

Nevertheless, by activating an Aboriginal epistemology of understanding man and country both in narrative form and content, *Carpentaria* refuses facile assimilation of Indigenous knowledge and spirituality into the mainstream. While *Carpentaria's* editorial success may suggest otherwise, the novel's finale boosts a Western Armageddon and Indigenous Renaissance that beckon towards a fresh beginning for Australia through a complete change of paradigm.

Bio Note: Cornelis Martin Renes teaches literature for the Department of English of the University of Barcelona and has lectured and published on films and novels from a postcolonial point of view. He is a member of this university's Australian Observatory and dedicated his minor thesis to contemporary mainstream fiction dealing with the cultural interface of Native and non-Native Australia. His doctoral research, which explores the uncanny aspects of rewriting Australianness through Indigenous literature, is scheduled to conclude in 2009.

Meat and flesh: the human body as food and object of desire

Caty Ribas

This paper takes the metaphorical concept of cannibalism between cultures a step further, by looking at "cannibalism" between men and women of the same culture, and applies this metaphor to the relation between two characters in Lillian Ng's *Swallowing Clouds* (1997): Syn, and her boss, the butcher Zhu Zhiyee.

Food, flesh and meat, recurrent words in the novel, are related to desire and can be used as a metaphor of the human body (the parts instead of the whole). Food is needed to survive and pleasure can be obtained from other people's bodies, two concepts which, put together, gave rise to a whole mythology on vampires and cannibalism: two expressions of these perceptions of the body. Furthermore, the exotic is often marked as erotic and many relations have been established with the body as an object. Thus, this paper will explore these representations in Lillian Ng's novel *Swallowing Clouds* (1997), especially in the relationship and love-affair between Syn, and Zhu Zhiyee.

Bio Note: Catalina Ribas-Segura runs the International Relations Office at the University College Alberta Giménez (Palma de Mallorca), where she also teaches English for different purposes. Moreover, she is a doctoral candidate and a member of the Australian Studies Centre at the University of Barcelona. Her interests lay mainly on migration, identity, literature and cross-cultural communication.

Food Glorious Food

Food, Glorious Food: The Function of Food Marion Halligan's Non-Fiction

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There is a lot of food in Marion Halligan's books. Her fictional characters spend much time thinking about and making food. In Halligan's non-fiction – *Eat My Words* (1990), *Cockles of the Heart* (1996), *Those Women who go to Hotels* (written with Lucy Frost, 1997) and *The Taste of Memory* (2004) – food is even

more central. Indeed, some of these texts are after all about food, and include recipes and food history. But food for Marion Halligan is also emblematic of so much else: memory and history, nation and nation building, gardening and story telling, travel and tourism, wandering and walking, autobiography and fabrication. It is the purpose of this panel to discuss the function of food in Halligan's non-fiction, a series of texts that are often overlooked, but which deserve critical attention. What does food mean to Halligan and why is it so important for her as a writer? What is unique about Australian food? What does food tell us about those who buy food, those who cook and those who eat it? How can food be twinned with, for example, story-telling and wandering? The papers in this session seek to explore such questions and to read Halligan's non-fiction in tandem with other equally meandering books (such as Walter Benjamin's *Illuminations* [1968] Rebecca Solnit's *Wanderlust: A History of Walking* [2000]) in order to better understand the many surprising functions of food in Marion Halligan's non-fiction universe.

Bio Note: Anne Holden Rønning is associate professor emerita at the University of Bergen, Norway. Her research interests and fields of publication are Women's Studies, and postcolonial literatures and cultures, especially from Australia and New Zealand. She is author of *Hidden and Visible Suffrage: Emancipation and the Edwardian Woman in Galsworthy, Wells and Forster* (1995) and co-edited several books including *Identities and Masks: Colonial and Postcolonial Studies* (2001: with Jakob Lothe, and Peter Young) and *Readings of the Particular: The Postcolonial in the Postnational* (2007: with Lene Johannessen). Her study of the New Zealand writer, Yvonne du Fresne, will be published by Rodopi in 2010.

Bio Note: Ulla Rahbek is assistant professor of Postcolonial Studies in the Department of English, Germanic and Romance Studies, Copenhagen University, Denmark.

Food Glorious Food in Jewish Australian Writing
"Eat, my Children, eat"

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"Eat, my Children, eat" is the title of an article published in "The Australian Jewish News" some time ago. It was a eulogy that writer Serge Liberman dedicated to his mother. The food pressed on her children by any mother, he argued, is "a surrogate for (...) life itself", a symbol of her selflessness.

Besides its symbolic meaning, food has a social and cultural function. Not surprisingly food is a recurrent topic in migrant literature. Caught between the determination to remain faithful to their original identities and the pull of the new land to adapt to it, immigrants cling to the traditional cuisine that travelled with them. In the work of Jewish writers in Australia descriptions of meals abound, as in Judah Waten's novel *Distant Land*, where traditional Jewish food is represented with almost sensual overtones. Following arrival in Australia, Joshua, the main character, has to adapt to plain British-Australian meals of grilled steak and onions until better times come and with them a return to the delight of Jewish dishes. But his children, brought up in Australia, will abandon the elaborate Jewish cuisine in favour of either strict kosher food or 'gentile', uncomplicated food

As Proust's madeleine did, food can also bring back buried memories and this process can be healing. The meals served in the establishment run by Avram and Masha in Arnold Zable's well known novel *Cafe Scheherazade*, wake up dormant recollections and help heal the festering wounds of those Holocaust survivors who frequent the cafe.

Herbal wisdom: migration and memory

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Within contemporary Western herbal medicine, traditional knowledge and modern science are combined to provide a unique meeting of patient, practitioner and plant. In the Australian context, herbalists have based their practice on knowledge which originates from the traditions of Europe, and has more recently been influenced by traditional medicine from Asia. The combination of these diverse ways of knowing – traditional and modern, Eastern and Western – means herbal practitioners are influenced by ancient philosophy alongside phytochemistry and biomedical sciences. The challenge for herbal medicine today is that faced by all living (as opposed to ossified) traditions: how is a practice forged which retains what is valuable from the past while establishing relevance to the 21st century?

In this presentation, we illustrate these issues in the context of the conference theme of ‘food for thought’ and consider medicinal plants which are used for the improvement of cognition. We focus on the therapeutic use of common herbs from the Eastern and Western traditions and present the scientific research which shows their ability to facilitate cognitive function and the laying down of memory. We also tell their traditional stories which indicate that these actions have been recognised and utilised for centuries. We go on to demonstrate, via case studies, the clinical application of this knowledge and in particular the importance of ancient practice of synergistic prescribing which occurs when a number of herbs are prescribed together in a formula. Scientific understanding of the basis of this practice is being developed which further complements and validates traditional herbal wisdom.

Bio Note: Sue Evans trained in herbal medicine in the UK and joined Southern Cross in 1996 when it became the first Australian university train naturopathic practitioners. Her particular research interests include the transmission of traditional herbal knowledge and philosophy; the history of herbal medicine (particularly in Australia); and the interaction between traditional medical systems and biomedicine..

Bio Note: Annette lectures in clinical studies at Southern Cross University and holds qualifications in Naturopathy, Herbal Medicine, Bachelor of Nursing and Masters of Science degrees. Her MSc thesis, published in 2006 was entitled ‘Grey Matters: Does Bacopa monnieri improve memory performance in older persons?’ She has a particular interest in the application of botanical and nutritional approaches to optimise the integrity and function of the brain and nervous system.

Bio Note: Catharine is a clinical supervisors in the Natural Medicine Clinic of Southern Cross University. She recently submitted her PhD thesis which describes her research into nutritional supplementation for premenstrual syndrome. She holds qualifications in Experimental Psychology and Naturopathic medicine. She has a broad range of interests including homeopathy and herbal medicine.

Indolicious: Sensuous Scholarship in Everyday Life Studies

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(on behalf of Kurungabaa Writing Collective)
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This panel discusses research methodologies in Cultural Studies, the Ecological Humanities and Everyday Life Studies, as an emergent coastal philosophy concerned with ecology and the transformation of everyday life. In a performative and recursive process of fieldwork, everyday life, communication and writing practices, from pen to pixel to publications. The case study is based upon fieldwork in Indonesia including coastal dwelling, surfing, walking, photography, journals, diaries and philosophical thought on ecology, globalisation, capitalism, technology, surfing and culture. The panel sets up an 'event' concerned with the 'material' in the process of sensuous scholarship in action. The fieldwork is taking place in the context of Indonesia and the interests of the researchers as part of doctoral and postdoctoral research work. The connections between Surf Culture, Indonesia and Australia have a well documented beginning courtesy of the Alby Falzon movie 'Morning of the Earth' produced thirty eight years ago. However the focus of the case study here is a sample of everyday life and thought, in the 'off' surf season and 'on'/'off' tourist season in Indonesia 2009. This will be a live, open-ended and experimental conversation, about research methodologies, ethics and academic freedom, in the institutional context in which new century academics work. In the polemological space of the 21ST Century, and particular Indonesia, using a Heterological-approach to self-other directed learning, brings into tension post-colonial thought, everyday life studies and the more-than human world perspectives of the ecological humanities. 'Indolicious' is a taste of emergent thought.

Bio Note: Kim Satchell is a Mid North Coast New South Wales Australia surfer and academic undertaking doctoral research with a project writing place and a philosophy of research methodology. He teaches Cultural Studies for Southern Cross University Coffs Harbour, doing cultural research with the Centre for Peace and Social Justice and is a Co-editor of Kurungabaa a journal for literature, history and ideas for surfers.

Bio Note: KURUNGABAA is a Dharawal word for the Australian pelican, a handsome bird with a peculiar way of gliding low over the waves. We have chosen it to express respect for the Dharawal country where we love to surf, to celebrate the continuing culture of the Dharawal people, and to acknowledge the memory of the Dharawal people's ancestors. **Kurungabaa** publishes diverse genres including poetry, fiction, reflective and scholarly essays, memoirs, review essays, and interviews. Emerging writers from coastlines around the world are encouraged to submit their work. Several pages will be dedicated to emerging authors in each issue.

Language Linked to Correctness, Human Rights and Heritage

Politeness in computer-mediate communication: a luxury we no longer can afford?

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This study examines the occurrence of cross-cultural misunderstandings in computer-mediated communication (CMC). People generally prefer to communicate in their mother tongue as it gives them a greater degree of control, sense of security and power. Using a second language often puts a speaker in a position of vulnerability as a certain amount of control is handed over. CMC has become a part of many peoples everyday life; rules of language practice such as politeness and other characteristic of relational communication are blurred. The study will expose subtle conducts that are language and cultural specific. It will further explore how these social and cultural factors influence language use of native and non-native English speaking national and international postgraduate education students. In particular, the positive and negative tactics and the depiction of relational regularities and patterns, prove to be useful to uncover cross-cultural interactions. Questions that arise are: What is considerate as polite and acceptable and what is rude and intolerable in CMC? Is politeness a luxury we no longer can or want to afford? How is this affecting cross-cultural communication and negotiation in CMC?

This study depicts a clear shift from the deviant perspective of cross-cultural pragmatic failure, to a more positive approach focusing on opportunity. The interpretation of language, what has been said and what is conveyed, is a potent creative intellectual act, which is informed by cultural norms and values, and encourages a constructive and optimistic approach advocating a shift from cross-cultural misunderstanding or failure to harmony and success.

Bio Note: Henriette van Rensburg is Lecturer in Pedagogy and Curriculum (Blended Learning Focus) and Postgraduate Program Coordinator in the Faculty of Education, University of Southern Queensland, Toowoomba, 4350, Queensland, Australia. She has research interests in linguistics, technology education and postgraduate supervision; and has published research about Afrikaans speakers in Australia, Improving English Language and Computer Literacy Skills in an Adult Refugee Program, as well as Postgraduate supervision.

Bio Note: Martina Baumer is a Academic Skills Development (ASDU) Lecturer at Southern Cross University, NSW, Australia. She recently finished her Master thesis (HD) in Education. She is interested in linguistics (bilingualism, pragmatics and discourse analysis), adult education, and effective pedagogy in e-learning. In the past years, she has supported Aboriginal Australian students in secondary and tertiary education. Currently, she focuses on developing strategies to improve students literacy levels in the School of Health and Human Sciences

Come Forward to Childhood: Considering The Precarious Position of Primary Vulnerability

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Globally, this is a time of change for the familiar concept of human rights, a concept that has been traditionally concerned with 'public sphere' civil and political rights under threat from the State and its agents. There is an increasing demand by activists worldwide to extend the interpretation of human rights abuse to include those abuses perpetrated in the so-called private sphere by non-state actors. Internationally, academics, lawyers and commentators such as Catherine Mackinnon, Isabel Marcus and others are calling for an expansion of interpretation. Arguments are being made for the language of human rights as the only alternative for a global moral discourse, a discourse that does not first demand sectarian acts of faith and belief that more often than not, are in themselves a source of conflict and disharmony. The

necessity for change in human rights interpretation has been recognised for some time by the United Nations in several conventions, including the Convention on the Elimination of Violence Towards Women (1994), the Beijing Platform for Action (1995), and The Convention on the Rights of the Child (1989). However, as will become clear, there is a considerable gap between theory and practice in these matters. The face of the child makes a powerful moral claim on us, none more so than the face of the suffering child. Children have no chance to represent themselves. If we are unable to represent ourselves, we 'run a greater risk of being treated as less than human' Judith Butler claims.

The Role of Translation for the Survival of Intangible Heritage.

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The growing interest in intangible heritage has provided a lot of information about the state of the languages in the world. Languages themselves have been included in the category of intangible heritage only after a lot of discussion but it was clear from the beginning for the UNESCO that a great variety of heritage was transmitted through language. Translation has always been a way to transmit knowledge and at the same time a good tool to enliven interest for different cultures and languages. Nowadays, many virtual or material museums for intangible heritage have recordings and these may soon need to be translated. Many visual and oral materials will need conventional translation as well as intersemiotic translation, because the performing arts need description and interpretation.

Translation will also help us to avoid colonial attitudes that are clear in the way we impose our categories when deciding what is or is not relevant to be kept from another culture. The true knowledge of the other may teach us to see their material and immaterial heritage with their own values and therefore provide devices to help the richness of human cultures survive with dignity and respect.

“Purity” and “authenticity” are concepts we should banish when we think about intangible heritage because variations are intrinsic to this kind of patrimony which is in constant change. Translation is just another way in which the intangible may survive. In a world where millions of people migrate every year and take their cultural traits and traditions with them, it is very likely that the second or third generations will live their ancestor’s customs through their new language and change them and mix them.

Bio Note: Rosanna Rion has a Degree in English philology by the University of Barcelona and a Ph.D in Humanities by the University Pompeu Fabra. She has translated plays by R.B. Sheridan and by Janusz Glowacki and collaborated in the writing of dictionaries and grammars of English. She is member of two investigation teams: GRAVT (University of Vic), which studies dubbing and DIDPATRI (University of Barcelona), which studies cultural patrimony. She has been Lecturer at Barcelona University since 2005.

Literary Contextualisations of Food: From Postcolonialism to the Detective Novel

Postcolonial Food

Martin Leer

Geneva University

Food is often seen to go to the heart of national identity and culture. Thus the Catalan novelist Manuel Vazquéz Montalban has referred to *faves ofegades*, *escudella i carn d'olla* and *botifarra amb mongetes* as “the gastronomic pillars of the nation”, all combining beans and pork, and the Danish poet Henrik Nordbrandt has pointed out how the mystery of Danishness hinges on the importance of *øllebrød*, a sweet beer and rye bread soup, which until a generation ago might be encountered at all meals as both main course and dessert.

The postcolonial world certainly knows similar depths of affinity with staple foods: read Wole Soyinka's paeans to pounded yam! But colonialism confuses this plumb-line to authenticity in various ways: claims the marvellous diversity of Indian food is all *curry* and transposes this compound to become a basic institution of English life; instigates the marvellous creole continuum of Caribbean food with its multiple roots and influences; and creates the strange anomaly of Australia, a continent that until recently (with the arrival of contemporary Australian fusion cuisine) ate practically no indigenous foodstuffs, except seafood and macadamia nuts.

This paper will attempt to place Australian food culture and role of food in Australian literature in the context of other postcolonial cultures, especially Caribbean, Indian and North American.

Images of an embodied culture-bound syndrome, anorexia

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This paper analysis eating disorders as images of a 'culture-bound' disorders in the literary world. I work with the hypothesis that eating disorders are covering problems rooted in identity dislocation and fragmentation. In terms of fiction, I identify anorexia with an oppressive but at the same time liberating and empowering issue. I refer to eating disorders as embodied metaphors which give voice to inner revolt and a silent but visible quest for the order of the inner self and the peripheral world.

The literary corpus I will comment on consists basically of novels written by contemporary women in English. *The Hope Chest* (1996), written by the British-Pakistani Rukhsana Ahmad portrays young adolescents and women living in a hybrid world, a Pakistani environment and a western country, England. Tsitsi Dangaremba, brought up in England and Zimbabwe (English colonial legacy), wrote a novel *Nervous Conditions* (1998) set in the 1960's portraying a character who refuses to swallow food and to accept the established patterns and traditions of subjugation. These writers plainly formulate the pivotal quintessence of the eating disorder as non-acceptance of pre-established societal rules and roles which interfere in their own identity process. *The Hope Chest* and *Nervous Conditions* illustrate anorexia as a culture-bound syndrome.

Bio Note: I am currently writing my PhD on Cultural Studies and Eating Disorders, researching the use of 'literary anorexia' as an embodied narrative in contemporary fiction, memoirs and first-person accounts.

The Sharpest Knives in the Drawer

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Cooking is a gender marker. Just as the best chefs in the world are traditionally men, post-hard-boiled literary detectives such as Vázquez Montalban's Carvalho, or Robert B. Parker's Spenser are gourmet cooks, while George Pelecanos's sleuthing protagonists were as often as not brought up in short order Greek diners and know their way around a kitchen. Walter Mosley's Easy Rawlins is quite capable of putting together a nutritious meal for his family, as is James Lee Burke's Dave Robicheaux. Sadly, in confirmation of the gender divide, the same cannot be said for women detectives. While Sara Paretsky's V.I. Warshawski will reluctantly and with much griping put a simple meal on the table if absolutely forced to, Sue Grafton's Kinsey Millhone and Linda Barnes's Carlotta Carlyle would not be seen dead slaving over a hot stove and subsist mainly on takeaway pizzas and hamburgers. Indeed, Kinsey Millhone would probably have died of malnutrition halfway through the alphabet if it were not for her neighbour, Henry, a retired baker, who regularly supplies her with decent home-cooked meals.

Authors such as Vázquez Montalban and Robert B. Parker delight in providing recipes for their readers which are lovingly put together by their protagonists (especially in Spenser's case whose culinary prowess is consistently contrasted to his girlfriend's utter inability even to slice an onion), or by their male friends. In 1999 Vázquez Montalban published *Las recetas de Carvalho* which achieved such popularity it was reissued in 2004 by Planeta. It is not known whether any women detectives or their authors might claim as much

Clearly something is afoot. The sharpest knives in the detectives' kitchen drawers are wielded by men, their traditional solitary nature ensuring the broth remains unspoiled and the villains well grilled. Over compensation for gender stereotyping by both sides would seem an easy, half-baked explanation. Is it really that simple?

Bio Note: Dr. Bill Phillips is a senior lecturer in English literature and culture at the University of Barcelona. He has published widely on poetry, particularly of the Romantic period, ecofeminism, gender studies and detective fiction. Having been head of department from February 2005 to July 2009, he is now enjoying a sabbatical year, much of which he is devoting to the study of Turkish.

Philosophy for the body, food for the mind

Dr. Montserrat Camps-Gaset

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Ancient Greek philosophers stressed the importance of asceticism, in order to increase wisdom, sometimes reaching the point of starvation. Neglecting one's own body by strict ascetic practices, which included a very poor and limited diet, led to a higher status in the philosophical level and was a way to ideal perfection. Food or rather the refusal of it played a nuclear role in their philosophy. Ancient biographers tell us about this struggle against material needs, whereas at the same time some comic texts bear witness to the contrast with ordinary people's way of eating.

When Christianity took over the ancient culture and became the dominant ideology, the ideal of perfection focused on salvation and union with God. In order to attain this divine union, which recalled the original perfection before sin, all passions should be controlled, especially sex and food. Depriving the body from almost any nourishment was the safest way to attain the full development of the soul and the perfect knowledge of God.

This paper tries to stress some recurrent features concerning the dualism body/mind in relationship with food or absence of it. In Western culture, the ideal of perfection has changed throughout history up to the present, from ancient philosophy to spiritual salvation, purity or even aesthetic excellence, all of which are subjective concepts of perfection only to be attained by individuals through despising material food, sometimes to the point of starving.

Bio Note: Dr. Montserrat Camps-Gaset has been professor of Ancient Greek at the University of Barcelona since 1987. Her fields of interest are Greek Religion and Mythology, Women's Studies and Early Christianity. She has published on the subject of Ancient Greek Festivals and translated many Early Christian Authors into Catalan. She is currently working on Plato's Laws.

Bio Note: Dr. Sergi Grau studied at the University of Barcelona, where he read his doctoral thesis (2008) on Diogenes Laertius and the Lives of Greek Philosophers. After a research period at the University, he is now teaching Classics in a school. He has published studies and translations on Thamyras, Ancient Greek Biographies of Philosophers and Lucian and is currently working on an edition of Diogenes Laertius.

Politicising Love, Passion and Desire

**María Isabel Seguro, Marta Bosch, Mercè Cuenca
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To the degree that the postmodern condition implies an unbridled consumerism, the cultural logic of late capitalism, pleasure for cash, and a product to gratify every possible impulse—if not, indeed, to construct the impulse in the first place—love is a value that remains beyond the market. While sex is a commodity, love becomes the condition of a happiness that cannot be bought, the one remaining object of a desire that cannot be sure of purchasing fulfilment. Love thus becomes more precious than before because it is beyond price, and in consequence its metaphysical character is intensified. [...]

Catherine Belsey. 1994: 'Postmodern Love: Questioning the Metaphysics of Desire' (683).

It can be deduced from the opening passage of Belsey's article above that in the contemporary, postmodern world love, desire and passion occupy a paradoxical space. Traditionally understood as emotions inherent to human nature and, therefore, pre-existing and transcending Culture, it is also widely considered within literary criticism and cultural studies that these emotions are contextually 'fashioned', if not constructed as befitting the Western heterosexual concept of an affective relationship.

The purpose of this panel is to highlight the extent to which human emotions are political constructs. We will consider cultural artefacts such as literature and film as means by which this is not only reflected and/or achieved, but also as mechanisms for using love, desire and passion to create ex-centric, liberating spaces for 'alternative' human relations—and the politics that sustain them.

Bio Note: María Isabel Seguro, organiser of the panel 'Politicising Love, Passion and Desire' is a lecturer in the English and German Department at the University of Barcelona. Her main fields of interest are Asian American and British East Asian literature, focusing specifically on theatre. She has published pieces on Lillian Hellman, David Henry Hwang, Wakako Yamauchi, Mitsuye Yamada and Joy Kogawa. Her current research is on contemporary British East Asian theatre.

Bio Note: Marta Bosch, lecturer at the University of Barcelona, has been the holder of a doctoral scholarship granted by the Spanish government to work in the research project "Constructing New Masculinities: the Representation of Masculinity in Literature and Cinema in the United States (1980-2003)". She is now writing her doctoral thesis, where she explores the representations of masculinity in contemporary Arab American literature written by women.

Bio Note: Mercè Cuenca is a lecturer in the English and German Department at the University of Barcelona. Her research focuses mainly on mid-twentieth century American women writers and their representation of

gender and same-sex desire. She has published pieces on Lillian Hellman, Carson McCullers, Sylvia Plath and Anne Sexton. Her dissertation deals with the representation of lesbianism in Cold War American women's literature (1945-1965).

Strategies: Recovering Visual Art

Cultural Wealth of Art in the Era of the Dissenting: Criteria for Understanding and Selection of the Artistic Image as Food for Thought

Jaime de Codoba
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Cultural identity has quite notably been dissipating since the turn of the century. Art has played and does play an active role in this dissolution of mental frontiers. The absence of individual and collective cultural "food" affects the Western world in particular. That interculturality is of benefit is beyond doubt and generates new art forms, but can also lead to "amnesia" and an inability to understand the visual past. In particular, new generations immersed in western thought reveal their detachment from their roots which is not nearly so evident in other cultural groups. We do not know if this tip of the "European lance" is the vanguard of a contagious pathology which could extend to Asian communities first and then the whole world. We are being confronted by a new type of "Alzheimer" which has yet to be diagnosed.

It could well be that the consequences of all this might turn out not to be as serious as they appear. However, memory is one of the principal "organs" in human intelligence.

How can strategies of recovery of individual and collective visual patrimony be put into place? How can the degradation of the conceptual legacy in the era of new technologies be prevented? These two questions serve as the axis around which this paper will gravitate.

Identity, understood as of social benefit, is also questionable from a political point of view, but a loss of identity in terms of forgetting artistic images from the past is comparable, perhaps, to the extinction of certain ethnic and racial groups.

The Street Photographs of John Dwyer

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During his working career in Kalgoorlie from 1896 to 1917, Dwyer combined the role of studio photographer with that of street photographer. He was a candid chronicler of the life of the street and thus retrospectively joins the tradition of street photographers who contribute to an understanding of the evolving nature of cities.

Contrary to the magnetic pull of New York, the working arena of choice for so many early street photographers, Dwyer worked in one of the most isolated cities in the world during the period of a major gold rush that changed the fortunes of the state of Western Australia.

The streets of Kalgoorlie had a particular quality to them, they were new streets, streets that arose almost overnight, with new users, a response to the promise of fast wealth and the reality of hard living. They

started as streets of expedience built to ease the workings of mining entrepreneurs but they evolved quickly into a distinctive urban setting representing the civic ambitions and social habits of an urbanised, culturally diverse population. Dwyer's¹ street photographs document this emerging and heightened microcosm of society at the turn of the twentieth century.

This paper will present and analyse Dwyer's unique street photographs and test their place within the broader tradition of twentieth century street photography.

Tradition, innovation and fusion

A Culinary Avant-garde? Bush Food Entrepreneurs and Australian Multiculturalism.

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In the context of debates around Australian identity and multiculturalism during the 1970s and 80s, a number of pioneering entrepreneurs were drawn to the distinctive tastes of indigenous foods. But despite considerable economic and emotional investment, their attempts to market these tastes did not always meet with a great deal of commercial or popular success. Drawing on literary texts, as well as interviews with some of the early protagonists of the 1970s 'bush food' movement, this paper explores the cultural barriers, as well as potential openings for a new appreciation of bush foods and tastes in contemporary Australian life. In highlighting the sociological significance of food in the social imaginary, the paper draws on previous research examining the politics of the Slow Food movement within debates about Europeanization over the 1990s.

Bio Note: Alison Leitch has a Ph.D in social anthropology from the University of Sydney, Australia. Currently she is teaching in the cultural sociology program at Macquarie University in Sydney. The paper presented at this conference has developed out of a broad interest in the comparative study of food politics and debates over cultural identity, in both Europe and Australia.

Tradition, Innovation and Fusion: how to produce enough food for the population?

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Food demand is growing everywhere, in addition new economies (Asia, India...) ask for more proteins (meat and dairy) and more processed foods. To satisfy this increasing demand a new revolution has to enter into force: changes in irrigation, chemical pesticides, synthetic pesticides and genetic engineering are expected... however the main constraints to those drivers are the availability of arable land compared to the increasing world population. Demand for Biofuel (Ethanol and Biodiesel) is growing, as well. Management of the complexity of producing more food and better quality is the challenge for the new generations, taking into account climatic change. High demands will require a substantial increase in acreage, which has been virtually unchanged for decades. Agrochemicals and other drivers will be a strong and indispensable support for this demand. Tradition, innovation and fusion three elements to finding the right path to produce enough food.

Bio Note: Francesc Llauradó 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) in 1987. He has worked in South America, France, Switzerland, and Italy in the Seeds and Agrochemical industry; actually he works in Spain as Managing Director of Nufarm (Australian Agrochemical Company).

*A Culinary Avant-garde? Bush Food Entrepreneurs and Australian Multiculturalism.
Australian gastronomy, a cinematographic glance.*

Maite Lirio, translated by Susana Ibáñez.

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Australian gastronomy gathers together Aboriginal cuisine and British cuisine. However,, continuous migrations have turned Australian gastronomy into a palpable sample of a multicultural cuisine where different ethnic cuisines such as Chinese, Greek and Italian merge together. These different cuisines with a richness of perfumes and flavours make Australia a rich eating mosaic.

In this session, the Australian "food backdrop" is dealt with through the prism of film, the role of food playing an important part not only in the history of cinema in general, but also in Australian cinema. This role is useful as scenery where it characterizes a whole society or just some characters in a film. Films such as *Picnic at Hanging Rock* (1975) directed by Peter Weir reproduce some scenes of a picnic where lush nature is present. In a P.J.Hogan film, *Muriel's Wedding* (1994), the celebration of successful business is held in a Chinese restaurant. The film *Omelette: a Multicultural love story* (1998) directed by Christina Heristanidis reflects on eating and crossbreeding; the film by Ana Kokkinos, *Head On* (1998), where the presence of the Greek cuisine in the main character's family environment shows the persistence of a family culinary tradition and the bonds with his Greek origins. All these films, among others, are clear examples of how Australian cinema echoes this gastronomic fusion now a national characteristic.

Bio Note: M^a Teresa Lirio Cisneros graduated Spanish Philology in 1985 at the University of Barcelona. She is a teacher of Spanish language and literature at a secondary school, IES.LA PINEDA in Badalona (Barcelona). She has been a tenured secondary teacher since 1991. She has taken part in several conferences around Catalonia, especially in Barcelona. She has taken part as a speaker in the course "Els juliols" with a lecture titled "De Oriente a Occidente, un viaje gastronómico" (University of Barcelona 2007). She has been co-coordinator since 2008 of a series of conferences related to culture and food for the organisation of "Obra Social la Caixa" called "Viatge dels aliments: creences, costums i noms"

Bio Note: Emma Martinell is a professor in Spanish Philology at the University of Barcelona where she has taught since 1973. She has CHAIRed the Spanish Society of Linguistics from 2000 to 2006. She has been scholarship holder of the Japan Society for the Promotion of Science (Japan, 1992) and still keeps in touch with her colleagues o in Japan and their research. The University of La Trobe and the CRA awarded her a "Distinguished Visiting Fellowship" in the European Studies School in 1995. She has been the secretary for The Australian Studies Centre since its foundation.

She has been also a lecturer in several countries. She has been member in different committees of doctoral thesis and awarding of places in different universities on the world, and she takes part of international committees of prestigious magazines. Her main points of research are the traveller's chronicles, discovery chronicles, everything related to the spreading of the Spanish language and finally, the narration of the different women perspective after having moved to a different country and therefore their new experiences.

Working with Relations: collaborations in Australian Indigenous anthropology.

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Our papers consider questions related to problems of representation of Indigeneity in relation to non-Indigeneity and especially those considering relationships between Indigenous and non-Indigenous people being denied in the interest of unambiguous identities.

Lorraine Gibson, presents *Politics, Pain and Pleasure: the art of art making for 'settled' Aboriginal Australians*, a paper which analyses the kinds of art that is deemed acceptable as Aboriginal in mainstream art worlds and why. She draws from her fieldwork with Barkindji people in Wilcannia, NSW and the ways in which their art production mediates and resolves issues pertaining to the politics of culture, cultural subjectivity and identity.

In her paper *On board with Indigenous art: Balarinji designs for Qantas*, Sylvia Kleinert examines the extraordinary success of the Balarinji designs on two Qantas 747 aircraft. She considers issues of 'authenticity', and cultural appropriation and argues that the Balarinji designs for Qantas are a tour de force, evidence of the hybridity and fluidity of a contemporary Indigenous culture that is both ancient and modern.

Kristina Everett's paper, *Swallowed Words: the ethics of not telling stories*, reflects on the multiple, often contradictory stories that fieldwork produces. Sometimes earlier claims to 'authentic', unambiguous identities are seen to be refuted in different versions of a story. There can be much at stake, especially in the era of native title and land claims. Some stories, therefore, cannot be told. Some words must be 'swallowed' for the sake of relationships, personal ethics and the well-being of all concerned.

Bio Note: Lorraine Gibson is a social anthropologist who works with Aboriginal Australians predominately across country New South Wales. Lorraine is currently the Vice Chancellor's Innovation Research Fellow at the Centre for Research on Social Inclusion at Macquarie University where she is working on Aboriginal ideas towards work, productivity and success.

Bio Note: Sylvia Kleinert is an Adjunct Associate Professor at the Australian National University and at Charles Darwin University. Her research addresses questions related to Indigenous cultural production. She is co-editor (with Margo Neale) of *The Oxford Companion to Aboriginal Art and Culture* (2000).

Bio Note: Kristina Everett holds doctoral qualifications in anthropology from Macquarie University. She is what might be understood to be a 'classical' ethnographer in that her commitment is to ethnographic writing which is inseparable from empirical, field based participant-observation fieldwork.

Kristina is interested in Indigenous cultural revival and renaissance in urban contexts in Australia, New Zealand and North America. In the near future she aims to expand her field experience to Europe.

Writing Utopias: activating words

What's Happening is Real

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'Cause we have survived the Whiteman's World
and the horror and the torment of it all
We have survived the whiteman's world

And you know, you can't change that.¹

Australia's Bicentenary year gave Australia an opportunity to highlight the 'coming of age' that emerges from being mature enough to admit we have a black history. The cultural challenge that Indigenous expressions of 1988 put out to all Australians, is a focus of this paper, while the title 'What's Happening is Real', comes from a phrase I heard shouted by Gallarrwuy Yunupingu at the end of an all night ceremony at Kurnell Point on January 27th 1988.

Australia's history has paralleled the movement of modernity towards the neo-colonial enterprises encapsulated in globalisation, while Australian identity lends itself to the fragmentation inherent in the conflicting discourses of national identification that make up its history. The psychology derived from this is startlingly apparent in our more recent history as we battle to come to terms with new and insidious incursions on Indigenous Human Rights.

In 1988, despite a utopian consensus that Australia had reached a coming of age, many Australians were ambivalent about participating in the bicentennial celebrations. *What is Happening is Real* is an exploration of how we need to continue to engage with the challenges that 1988 presented to all Australians and describes a unique personal experience of witnessing one night where two hundred years of Australian history was danced and sung back into existence; something I will never forget.

Bio Note: Janie Conway-Herron is a senior lecturer in creative writing at Southern Cross University. She regularly conducts writing workshops with Burmese refugees on the Thai/Burma border and her own work reflects this passion for human rights, exploring landscapes of identity in an historical and contemporary context. Her novel *Beneath The Grace of Clouds* is due to be published in 2010

*Beyond Rock. Social commitment and political conscience through Popular Music in Australia 1977 - 2007.
The case of Midnight Oil and Peter Garrett*

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The work and career of Midnight Oil illustrate a case of interaction between culture and politics in Australia. Furthermore they represent an example of social commitment from the sphere of the urban popular culture. For a quarter of a century Midnight Oil offered a critical and ideological interpretation of the Australian social and political evolution, sometimes radical but never nihilistic.

Taking into consideration the impact they had, it can be suggested that the band constituted a factor of collective mobilization for more than one generation of Australians. Aware of and sensitive to changes and events happening around them, five Sydnesiders thought about the Australian identity in terms of what they considered to be their national challenges from a universal perspective. Hence, they approached issues like pacifism, indigenous rights and environmentalism and developed a social and political discourse based on the defence of human rights and a condemnation of Capitalism's excesses.

Through more than a hundred songs and almost two thousand gigs including dozens of charity and protest concerts, the band urged the politicians to reassess the institutions. At the same time they criticized people's apathy asking them for a deeper engagement with the development of the country's welfare beyond materialism and hedonism.

Finally, in December 2002, Peter Garrett quits his singer-activist journey to launch a political career by joining the Australian Labor Party, for which he is the current Minister for Environment, Heritage and the Arts in the Kevin Rudd Government.

¹ Willoughby B. 1981 'We Have Survived', from *Wrong Side of the Road*, recorded EMI

It is thus now we can make sense of the extent to which the political and social message of a rock band can actually generate enough credibility to allow for the lead singer's transition from the stage to the parliament.

Indigenizing the Zarzuela: Kapampangan Ethnocentric Adoption of the Foreign Genre

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When the Spanish colonizers reached Pampanga, a province in the northern part of the Philippines, the meeting between the East and the West meant an impact of the grafted civilization over the conquered people. Religious and cultural conversion inevitably took place in Pampanga. Specifically, the literature brought by the Spaniards easily broke open the core of the native literary ground. Kapampangan verbal art modestly welcomed an alien counterpart.

It was a Kapampangan poet, Mariano Proceso Pabalan Byron, who first domesticated the form and content of the zarzuela, a Spanish literary genre. He believed in the inherent musicality of his own language and, therefore, its imitative capacity. Soon after Pabalan's initial endeavor, other dramatists followed the tradition and produced masterpieces. What the Spaniards introduced blended naturally with the Kapampangan sensibility. The literature they brought to advance their imperialistic cause pressed on the folk, meshing two levels of culture and world-views. Kapampangan literature took on a new form that came to be an incitement for the movement of the province's literary history.

At the root of the Spanish zarzuela are didacticism and romanticism, the dynamics of which has long been internalized by the Kapampangan verbal artists. Thus, the genre was most welcome because it constituted their familiar world. The zarzuelas that were produced reveal the constant appropriation of the native values and beliefs in the foreign literary form. In a sense, the compulsory impact of the foreign genre was transcended, and from this new self-definition sprang the creative wealth of the native sensibility.

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