



International Australian Studies Association (InASA)

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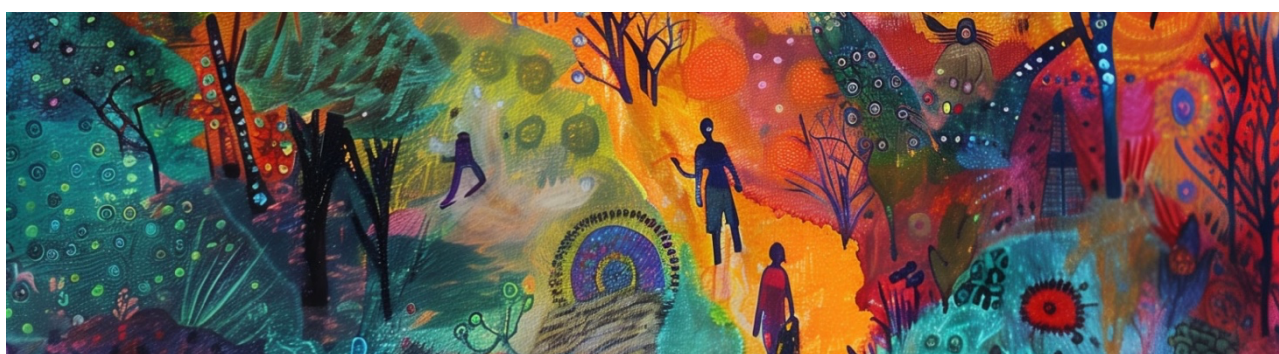
Australian Studies in the 21st Century: Human and More-Than-Human Worlds

Exploring interactions, perspectives, and futures



**Macquarie University
Sydney, Australia**

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Artwork by Tamika Worrell and Midjourney

PROGRAM ABSTRACTS

PLENARY SESSION ABSTRACTS (in order of presentation)

John Maynard, 'Across Koori Time and Space'

What is the truth of Aboriginal people and time? Today science has had a great impact on the understanding of our long connection to this continent, now said to be upward of sixty-five thousand years. In understanding time, we are also recognized as carrying the longest memory known to humankind. Of course, according to an Aboriginal sense of time, we have always been here. We came directly out of the Dreamtime of the creative Ancestors and lived and cared for Country as it was on the very first day. This discussion focuses on an Aboriginal perspective and understanding of time and history.

John Maynard is Emeritus Professor of Indigenous Education and Research at the University of Newcastle. His research has concentrated on the intersections of Aboriginal political and social history and made significant contributions to the research fields of Aboriginal, race relations and sports history both nationally and internationally. His books have received high acclaim and include: *Socceroos: A World Cup Journey*, vols 1 and 2 (2023); *The Aboriginal Soccer Tribe* (2019), which was a highly commended finalist for the prestigious Walkley Award; *Living with the Locals: Early Europeans' Experience of Indigenous Life* (2016), co-authored with Victoria Haskins; *Fight for Liberty and Freedom* (2007), which was shortlisted for the Victorian Premiers History Award; and *Aboriginal Stars of the Turf* (2002), among others. He has served on numerous prominent organizations and committees including Director of the Wollotuka Institute of Aboriginal Studies at the University of Newcastle, Deputy Chairperson of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Executive Committee of the Australian Historical Association, New South Wales History Council, Indigenous Higher Education Advisory Council (IHEAC), Australian Research Council College of Experts – Deputy Chair Humanities, National Indigenous Research and Knowledges Network (NIRAKN) and the NSW Fulbright Selection Committee.

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Frank Bongiorno, 'An Australian Biculturalism? National Identity and Belonging in the Age of the Voice Referendum'

The defeat of the Voice referendum was disappointing to some, devastating to others, and perplexing to those who saw only a modest proposal for an advisory body. This paper seeks to understand the moment historically, in terms of changing configurations of Australian settler politics, belonging and identity since the 1960s. Even once settler Australians ceased to think of themselves as 'British' and embraced a 'New Nationalism', for First Nations peoples the legacies of dispossession and violence have lived on, evoked well when Indigenous people refer to contemporary Australia as 'the colony'.

This paper seeks to understand the Voice referendum against the background of the transformations in Australian identity and belonging that have occurred since the early 1960s. I argue that there have been six basic approaches - radical nationalism, cosmopolitanism, multiculturalism, civic patriotism, folk nationalism and deep time – and yet the Voice proposal depended on an informal Australian version of biculturalism – distinguishing Indigenous and non-Indigenous – that sat uneasily with all of these. I cannot account for the 'no' vote, which requires a more elaborate and multifaceted type of analysis than I can undertake here, but I do argue that 'yes' advocates encountered a complex cultural and political terrain that made their journey a perilous and perhaps impossible one.

Frank Bongiorno AM is Professor of History at the Australian National University and Distinguished Fellow of the Whitlam Institute, and was formerly Senior Lecturer in Australian Studies at King's College London (2007-11) and Head of the School of History at the ANU (2018-21). He is the author of books such as *The Eighties: The Decade That Transformed Australia* (2015) and *Dreamers and Schemers: A Political History of Australia* (2022). Frank was Smuts Visiting Fellow at the University of Cambridge (1997-98) and is a Fellow of the Royal Historical Society, the Academy of the Social Sciences in Australia, and the Australian Academy of Humanities. He is Immediate Past President of the Australian Historical Association and currently President of the Council for the Humanities, Arts and Social Sciences. He serves on the Advisory Council of the National Archives of Australia.

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Nancy Cushing, 'Why Look At Whales?'

The more-than-human concept has been interpreted in many ways since it was introduced by David Abram in 1996. In general, it refers to approaches to thinking that decentre humans by recognising that we are just one

component of the webs of relationships between organisms, elements and forces that operate in our shared world (O’Gorman and Gaynor 2020). When considering whales as part of Sydney’s multispecies history, this definition can be rather playfully extended to encompass scale. In body length, weight, gestation, capacity for self-propelled mobility and many other traits, whales are very literally more than human. Whales’ greatness, even grandeur, has drawn the human attention over time and around the world, including amongst both the Eora Nation and settler colonists in what became Sydney.

This lecture will take up John Berger’s now often answered question “Why Look at Animals?” (1980) with a focus on visual interactions between whales and the people of Sydney in the latter half of the nineteenth century. During a temporary lull in the extractive whaling industry, Sydneysiders were drawn to look at whales spouting in the harbour, washed up on beaches or put on display as skeletons. Being so very much more than human, whales commanded a regard rarely accorded to native species at the time, evoking an awe and wonder uncomfortably entwined with violence. As they drew the eyes of Sydneysiders, whales educated their land-bound distant relatives about the rewards of paying attention to a world greater than their own.

Nancy Cushing is Associate Professor of History at the University of Newcastle on Awabakal and Worimi country. An environmental historian whose interests range from coal mining to statues, Nancy is the 2024-25 Coral Thomas Fellow at the State Library of NSW where she is working on the entangled histories of humans and other animals in Sydney. Recent publications include *Animals Count* (Routledge 2018, co-edited with Jodie Frawley) and *A History of Crime in Australia* (Routledge 2023). Her current book project is *A New History of Australia in 15 Animals* (Bloomsbury). Nancy is the Deputy President of Academic Senate (Research) at the University of Newcastle, Director of the Centre for the Study of Violence and a member of the executive of the Australian Historical Association.

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Joseph Pugliese, ‘Settler Aquacide and Mnemonic Bodies of Water’

Over the decades, a number of Indigenous scholars and activists—including Uncle Ray Jackson, Tony Birch and Bronwyn Carlson—have called for settlers to engage with processes of truth-telling about settler colonial Australia’s genocidal history. In this paper, as a diasporic settler I attempt to call to account how the very ground I occupy has been predicated on largely disavowed histories of settler massacres of Indigenous people across this continent and its islands.

I focus on one aspect of settler eliminatory violence: *aquacide*, an eco-genocidal modality that entails both the death of water—through its poisoning—and the death of the Indigenous people and their more-than-human relations due to the settler weaponisation of this aqueous element. I coin the term “aquacide” to materialise lethal forms of settler water governance. Aquacide, as tributary of aquapolitics, operates along two intersecting axes: the arrogation of Indigenous bodies of water and their channelling to colonial settlements to enable the flourishing of settler life and, conversely, the withholding of water sources from Indigenous people and their more-than-human relations to facilitate their elimination.

Aquacide, I argue, is constituted by the interlinked form of a triple enunciation: death *in* water, death *of* water and death *by* water. In the course of the paper, my concern will be to revisit Indigenous testimonies and histories and the settler archive to evidence the operations of aquacide. My focus will be on bodies of water—rivers, creeks and waterholes—that attest to the aquacidal acts of the settler state.

Water, as a more-than-human agent, operates in these contexts of aquacidal massacres of Indigenous people in a double register: it is at once an agent that facilitates the killing of Indigenous people *and* a more-than-human archive that mnemonically records and attests to these same massacres. By focusing on an historical massacre of Wiradjuri people at Poisoned Waterhole Creek, I suggest that such aquacidal sites evidence those more-than-human entities that cannot be captured or sequestered within the epistemic apparatuses of the settler state, including its archives, libraries, books or manuscripts. In the context of settler aquacidal sites, rivers, creeks and waterholes operate as mnemonic, and thus as graphic and historicising, bodies of water.

Joseph Pugliese is Professor of Cultural Studies in the Department of Media, Communications, Creative Arts, Language and Literature, Macquarie University. His books include *Biometrics: Bodies, Technologies, Biopolitics* (Routledge, 2010), shortlisted for the International Surveillance Studies Book Prize 2010; *State Violence and the Execution of Law: Torture, Black Sites, Drones* (Routledge, 2012), nominated for the UK’s Hart Socio-Legal Book Prize 2014 and the US’ Law and Society Herbert Jacob Book Prize 2014; and *Biopolitics of the More-Than-Human: Forensic Ecologies of Violence* (Duke University Press, 2020), awarded the Humanities Institute Book Award 2022, the Institute for Humanities Research, Arizona State

University, USA. With Suvendrini Perera and a team of international collaborators, he established *Deathscapes: Mapping Race and Violence in Settler States*; the Deathscapes project was shortlisted for the Council of the Humanities, Arts and Social Sciences Distinctive Work Prize 2019. With Suvendrini Perera, he is co-editor of *Mapping Deathscapes: Digital Geographies of Racial and Border Violence* (Routledge, 2022). His forthcoming book is *More-Than-Human Diasporas: Topologies of Empire, Settler Colonialism, Slavery* (2025).
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Anita Heiss, 'Wiradyuri Dreams of Heart and Home: In Conversation with Anita Heiss'

Professor Anita Heiss is an internationally published, award-winning author of 23 books. She created the transformative and activist "Koori Lit" genre with her five bestselling novels, *Not Meeting Mr Right* (2007), *Avoiding Mr Right* (2008), *Manhattan Dreaming* (2010), *Paris Dreaming* (2011), and *Tiddas* (2014). Her historical fiction broke new ground in recounting Wiradyuri history and challenging white narratives about colonial Australia. *Barbed Wire and Cherry Blossoms* (2016), about the Cowra Breakout in 1944, was shortlisted for the NSW Premier's Literary Awards in 2018. *Bila Yarrudhanggalangdhuray (River of Dreams, 2021)*, about the 1852 Great Flood of Gundagai, won the 2022 NSW Premier's Indigenous Writers' Prize. Her latest historical epic, *Dirrayawadha (Rise Up, 2024)*, imagines the life of Wiradyuri resistance leader Windradyne, his family, and the community and Country into which their lives are tightly interwoven. She uses different genres of writing to reach diverse audiences, and to re-people the Australian literary and historical canvas with Wiradyuri individuals whose lives on unceded lands are inextricably entangled with community, culture, and the moods, actions and spirit of Country. Her fiction demonstrates what Martina Horokova calls "artivism" ("art and activism"), where discourses of creativity are also discourses of citizenship: historical suffering and the struggle for citizenship rights, the assertion of citizen-belonging, and the cosmopolitan vision of a future in which Indigenous sovereignty and achievements are globally acknowledged.

In this session, Anita talks to Hsu-Ming Teo about writing Wiradyuri stories about history, Country and culture; art and activism; sovereignty and citizenship; love, land and loss; and above all, the celebration of First Nations achievements.

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Hsu-Ming Teo is Professor of Literature and Creative Writing at Macquarie University. Her publications include *Desert Passions: Orientalism and Romance Novels* (2012), the edited book *The Popular Culture of Romantic Love in Australia* (2017), and the co-edited volumes *Travel and Colonialism in 21st Century Romantic Historical Fiction: Exotic Journeys, Reparative Histories?* (co-edited with Paloma Fresno-Calleja, 2025), *Conflict and Colonialism in 21st Century Romantic Historical Fiction: Repairing the Past, Repurposing History* (co-edited with Paloma Fresno-Calleja, 2024), *The Routledge Research Companion to Popular Romance Fiction* (co-edited with Jayashree Kamblé and Eric Murphy Selinger, 2020), and *Cultural History in Australia* (co-edited with Richard White, 2003). Her first novel *Love and Vertigo* (2000) won *The Australian/Vogel Literary Award*. Her second novel *Behind the Moon* (2005) was shortlisted for the NSW Premier's Literary Awards. She is serving as a judge of the 2025 Miles Franklin Literary Award and writing a book about Anita Heiss's fiction.

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Kate Darian-Smith, Anna Johnston, and Rodney Smith, 'Australian Studies in International Contexts'

InASA supports two Visiting Chairs of Australian Studies: the longstanding Australia Japan Foundation Chair at the University of Tokyo and the new Australia Korea Foundation Chair at Seoul National University. Various other schemes offer visiting Professorships at individual institutions in Europe and the US. What does Australian Studies look like internationally? What kinds of experiences do these opportunities offer Australian academics and our international colleagues? What extra activities could be proposed by the InASA community to build the impact and visibility of these kinds of "soft power" schemes?

This roundtable brings together 2023–24 AJF Chair Professor Rodney Smith (University of Sydney); 2021-22 Potsdam Postcolonial Chair for Global Modernities Associate Professor Katrina Schlunke (University of Tasmania); 2014-15 AJF Chair and InASA President Professor Anna Johnston (University of Queensland); and longstanding AJF scheme leader Professor Kate Darian-Smith (University of Melbourne).

Kate Darian-Smith is Professorial Fellow, University of Melbourne and from 2025 is President of the Academy of Social Sciences in Australia. She has worked in Australian Studies for over two decades, and published widely on histories of social change relating to migration, media, colonisation, war and children; and on memory studies, oral history and cultural heritage. Her most recent co-authored book is *Migrants, Television and Australian Stories: A new history* (Routledge 2025). Kate's current ARC-funded project examines universities and veterans in postwar Australia.

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Anna Johnston is Professor of Literature at The University of Queensland and the current InASA President. She held the 2014-15 AJF Chair of Australian Studies at the University of Tokyo, and held both ARC Queen Elizabeth II and ARC Future Fellowships at UTAS and UQ. She was the 2022 John Oxley Honorary Research Fellow, State Library of Queensland, for her project "History & Fiction: Mapping Frontier Violence in Colonial Queensland Writing." Her major books include *The Antipodean Laboratory: Making Colonial Knowledge, 1770-1870* (CUP 2023); *Eliza Hamilton Dunlop: Writing from the Colonial Frontier* (SUP 2022, edited with Elizabeth Webby); *The Paper War: Morality, Print Culture, and Power in Colonial New South Wales* (UWAP, 2011); and *Missionary Writing and Empire, 1800-1860* (CUP 2003).

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Rodney Smith is Professor of Australian Politics at the University of Sydney. He was Visiting Professor of Australian Studies at the University of Tokyo for 2023-24. He has researched and published on many aspects of Australian politics. His books include *Contemporary Australian Political Party Organisations* (co-edited, 2015), *Contemporary Australian Politics* (co-authored 2012), *From Carr to Keneally* (co-edited, 2012), *Against the Machines* (authored, 2006), *Keywords in Australian Politics* (co-authored, 2006), and *Australian Political Culture* (authored, 2001). He is currently a Chief Investigator on an ARC Discovery Project on political trust and distrust in Australia. In 2019-20, he was President of the Australian Political Studies Association.

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ABSTRACTS IN ALPHABETICAL ORDER

ALLEN, MATTHEW

‘Legendary Drinking: Alcohol, *The Australian Legend* and the Democratic Political Imaginary’

Drinking alcohol has often been seen as fundamental to Australian identity, not least in Russel Ward’s *The Australian Legend*. Ward identified a series of character traits associated with his legendary Australian, defining him in part as a man who: “swears hard and consistently, gambles heavily and often and drinks deeply on occasion”. More specifically, Ward identified a pattern of binge drinking linked to nineteenth-century rural labour, that first developed among convicts and later became common among itinerant bush workers, two groups who he argued had played a disproportionate role in shaping our ideas about the “typical” Australian. This pattern, which he termed “work and burst,” involved men working hard (and sober) for a season before drinking all of their earnings in an epic spree.

In this paper I explore the historical roots of this drinking culture, and its political salience. Building on Ward, I understand binge drinking as a democratic and egalitarian ritual among working men, an assertion of freedom and a rejection of the protestant-capitalist ethic of responsible, temperate domesticity, that was later idealised by the proponents of legendary masculinity, ironically including Ward himself. In twentieth-century Australia, the idealised egalitarianism of the public bar would come to symbolise the imagined freedoms of democratic society, but also reveals the gendered and racialized limits of public participation in a settler colony.

Dr Matthew Allen is a Senior Lecturer in Historical Criminology at the University of New England. His research is concentrated on early New South Wales and its unique transition from a penal colony to a settler colonial democracy, and much of his work has focussed on using alcohol as a means to understand the political imaginary that underlay this transformation. He has just completed his first monograph, entitled *Drink and Democracy: Alcohol and the Political Imaginary in Colonial Australia*, currently in publication with McGill-Queens University Press.

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ARAPAKIS, DAPHNE

‘Wog’ in practice: the diasporic χωριό/village on Country’

In 1995 Christos Tsiolkas redefined Melbourne’s northern suburbs (a site in which many postwar migrants live) in his critically acclaimed novel *Loaded*. “The North isn’t Melbourne, it isn’t Australia”, wrote Tsiolkas, “It is a village in the mountains of the Mediterranean transported to the bottom of the hemisphere.” Interested in the relational politics of ‘wog’ suburban life, this paper examines how ‘wog’ operates in practice as a diasporic network of relations – what I term the diasporic χωριό/village. By exploring how affiliations with Mediterranean migrant peasant pasts permeate the lives of an intergenerational assortment of diasporic subjects in the present, I argue that identifiable collectives of ‘wog’ cultural producers and community-engaged practitioners are engaged in “dense bio-cultural networks that entangle human and more-than-human entities” across multiple temporalities and spatialities (Pugliese 2019). At a time where the legacies of colonialism are being challenged in a world on the brink of climate collapse, this paper gestures to the transformative possibility of politicising the diasporic χωριό/village to disrupt colonial relations of power and instantiate a place-based, sustainable ethic of responsibility towards Country and community.

Daphne Arapakis is a PhD Candidate in the School of Social and Political Sciences at the University of Melbourne. Her thesis, “Diasporic Tensions, Colonial Dimensions: Greeks, Australian Multiculturalism, and Indigenous Sovereignty” explores the dynamics of Indigenous–diasporic relations in Australia. Her article “Ethnic Compartmentalisation: Greek Australian (Dis)Associations with White Australia and Indigenous Sovereignty” was published in the *Journal of Intercultural Studies* and a book chapter, “Untangling ‘Intangible Cultural Heritage’: Representations of Indigenous Politics in Greek Diaspora Press” will be published in the forthcoming edited volume *Researching Migration on Indigenous Lands: Challenges, Reflections, Pathways* (Springer).

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ARROW, MICHELLE**'Creating feminist worlds: Anne Deveson, 'The Train' and the biographical possibilities of the unmade film'**

In 1976, the *National Times* exposed a shocking culture of gang rape in Ingham, Queensland. The practice was referred to as 'the train', where 'as many as twenty men sexually used one woman' in a cane field or a vacant lot. The male participants did not 'regard a 'train' as rape' and the female victims came to believe that 'recourse to the law was futile'. It was a horrifying story which fuelled growing feminist outrage about rape in the mid-1970s. Journalist and broadcaster Anne Deveson was a Commissioner on the Royal Commission on Human Relationships when she first read about the Ingham case. Rape and sexual offences were part of the Commission's focus and their research highlighted the ubiquity of sexual assault and the often appalling treatment of survivors by police and the justice system. Deveson reinforced this in her popular book summarising the Commission's findings, *Australians at Risk*, which included a chapter on rape.

To extend awareness about sexual assault and the social conditions necessary for it to flourish, Deveson devised a feature film based on the Ingham case, called 'The Train'. In the various script notes and drafts of the film in her personal papers, Deveson tried to frame the town's rape culture as symptomatic of a deeply ingrained misogyny. Yet she also attempted to raise consciousness and provide the audience with a more satisfying resolution to the story: one in which women in the community rise up and the male perpetrators of assault were ejected from their community. Deveson's interest in creating a drama about sexual assault occurred against a backdrop of increased feminist attention on rape: yet the film was never made. In this paper I will attempt to reconstruct the feminist world Deveson tried to create in her film treatment, and to speculate on the value of unfinished or unmade projects to biography.

Michelle Arrow is professor in Modern History at Macquarie University. She is the author of four books, including *Friday on Our Minds: Popular Culture in Australia Since 1945* (2009) and *The Seventies: The Personal, the Political and the Making of Modern Australia* (2019), which was awarded the 2020 Ernest Scott Prize for history. Her most recent book is *Personal Politics: Sexuality, Gender and the Remaking of Citizenship in Australia* (Monash University Publishing, 2024), co-authored with Leigh Boucher, Barbara Baird and Robert Reynolds.

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BAILEY, MATTHEW**"The vast economy of time": Australian department stores, mass production and the environment"**

In November 1922, Farmers' department store in Sydney held an event entitled 'Australian Timbers' in its city exhibition hall. An accompanying pamphlet called for a greater understanding of Australia's "forest wealth". Lamenting the decline of available lumber, its authors declared money "powerless to buy a fully grown tree" because it could not compress the century or more required to grow it. Their recognition of the latent value contained in this natural asset prefigured one of William Cronon's arguments in *Nature's Metropolis*: the value created by "autonomous ecological processes" was a critical input into capital accumulation for those harvesting "first nature".

Department stores were products of industrialisation and urbanisation. The industrial revolution enabled "stored sunshine", to draw on Cronon's phrase, to be converted on mass-scale into ready-to-wear garments and off-the-shelf products. Steam power facilitated the transport of primary resources and finished products across oceans and countryside. From the late nineteenth-century, Australia's largest urban department stores vertically integrated. Their huge manufacturing enterprises transformed domestic primary resources into finished goods, including timber furniture. Marketers for Anthony Hordern's described this mechanised production as a "vast economy of time", but the phrase could equally be applied to the value accumulated in "first nature". This paper outlines the connective relationship between Australian department stores and the environment, and considers some possibilities raised by situating retail history within the broader context of environmental history.

Assoc. Prof. Matthew Bailey is based at Macquarie University. His book, *Managing the Marketplace: Reinventing Shopping Centres in Post-War Australia* (Routledge, 2020) is the first book on the subject, and one of the few to comprehensively examine Australian retail history. He has published widely on retail and retail property history, including in leading international and Australian journals such as *Urban History*, *Journal of Urban History*, *Enterprise & Society*, *Journal of Australian Studies* and *Australian Economic History Review*. He is currently working on an ARC-funded project on the history of department stores.

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BAUDINETTE, THOMAS
'Are We Asian Yet? (Auto-)Ethnographic Reflections on Asian Media Fandom in Australia'

In 2019, the journal *Australian Foreign Affairs* published a series of essays from leading political thinkers debating the extent to which Australia could – and should – be considered socially, politically, and culturally “Asian.” In this presentation, I return to this debate not from the perspective of international relations but from a perspective grounded in people-to-people cultural exchange informed by the discipline of inter-Asian cultural studies. That is, I probe to what extent contemporary Australian culture can be said to be part of the broader system of “inter-Asian referencing” that shapes contemporary Asian cultural identity. To answer the question “Are we Asian yet?”, I draw upon over two decades of personal experience as a fan of various forms of East and Southeast Asian popular culture and an ethnographer of these media’s Australian fandoms, as well as my experiences as a scholar-educator involved in teaching about Asian media in the Australian tertiary context. I contend that the explicit rise of Asian media fandom and its positive reception particularly among Australian youth, coupled with rising interest among Australian tertiary students in studying about Asian languages and cultures, speaks to a growing cosmopolitan perspective that seeks to incorporate Asian culture within conceptualisations of Australian culture. Importantly, I unpack how Australian consumers’ reflexive participation in various debates over what it means to be a fan of various forms of Asian media in Australia reveals a growing desire among young people to challenge, or indeed even decolonise, narrow, Anglocentric and White supremacist conceptualisations of Australianness.

Dr Thomas Baudinette is Senior Lecturer in Global Cultures at Macquarie University, Australia. A cultural anthropologist, his research explores the role popular culture plays in shaping knowledge about gender and sexuality across East and Southeast Asia. His first book is *Regimes of Desire: Young Gay Men, Media, and Masculinity in Tokyo* (University of Michigan Press, 2021). His second book is *Boys Love Media in Thailand: Celebrity, Fans, and Transnational Asian Queer Popular Culture* (Bloomsbury, 2023). He recently completed the Academy of Korean Studies funded project “Exploring K-pop Fandom as a Space for LGBT Support in the Asia-Pacific During Pandemic Times” (AKS-2022-R033). Thomas is currently working on his third book, tentatively titled *Queer Fantasies of Asia: Japanese and Korean Media Fandom in the Philippines*.

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BERGO, CONSTANZA
'Circling the line: the symbolic shark at the Australian settler-colonial border'

My paper seeks to take seriously Meg Samuelson’s 2018 invitation to “think with sharks” in order to “bring human histories of...settler colonialism to the surface” . 1 Sharks hold crucial cultural resonance both within Australian culture and international perceptions of Australia; yet, this resonance is highly ambivalent. The symbolic shark stands in for contradictory things, and examining it allows us to explore discursive contradictions. In 2000, an advertisement produced by the Australian Immigration Office advised refugees not to attempt the trip due to ‘shark-infested waters’. Here, the symbolic shark is conscripted as guard-dog to the colony, another weapon in its military arsenal – the great white guarding whiteness. There is a sense of colonial triumph in this illusion of control over nature. Conversely, when sharks negatively encounter settlers — and in particular, if they threaten the ideal citizen, the patriotic figure of the white lifesaver — sharks are symbolically othered, and recast as trespassing illegals, much like the refugees that they were previously fictitiously set on. All the while, real sharks face extinction due to settler-colonial exploitation of natural resources. My paper draws from Samuelson, as well as Aileen Moreton-Robinson, Alexis Pauline Gumbs and Marcus Rediker in order to think with sharks. and learn decolonial lessons from them. I propose that the circling movements of sharks - across settler borders, narratives, ontologies and other circulators of violence - have decolonial potential. This paper is a continuation of my recent article in *History Workshop*.

Dr Costanza Bergo is an early career Cultural Studies scholar and Art Historian who specialises in settler colonialism and displacement. Costanza’s main research focus are the unconscious registers of violent structures. Their PhD thesis, ‘Atlas of Denial: Australian landscape and the settler-colonial structure of feeling’, won the 2023 UNSW Dean’s Award for Outstanding PhD Theses. Costanza currently works as a lecturer within the Department of Cultural, Media & Visual Studies at the University of Nottingham, UK. Her research has been published by Ibidem Columbia University Press, *History Workshop* and *Gothic Nature Journal*.

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BISHOP, CATHERINE**'Enabling Entrepreneurship?: Environmental impacts on female business in Australia'**

When Josie Petrick moved to a remote property in Central Australia in the 1950s, local Indigenous women, offered to sell her seed necklaces. Thus began a chain of cross-cultural collaborative female entrepreneurship, from the makers, to Josie, who then sold the necklaces to a shop in Adelaide but also to Iris, who ran a gift shop in Alice Springs. Meanwhile in the 1930s near Warrnambool, an entrepreneurial woman established a middle-man (or middle-woman) business dealing in dead rabbits, taking advantage of the need to eradicate the environmental threat.

This paper uses the experiences of businesswomen in two different locations, Alice Springs in the Northern Territory and Warrnambool in Victoria, to evaluate how far the different geographical environments affected their opportunities for entrepreneurship, the necessity for them to be in business, and the success or otherwise of their enterprises.

Dr Catherine Bishop is a recent DECRA postdoctoral fellow at Macquarie University, researching a history of Australian businesswomen since 1880. She is also a CI on the ARC Discovery project 'Shop Talk'. Her first book, *Minding Her Own Business: Colonial Businesswomen in Sydney* (NewSouth, 2015), won the 2016 Ashurst Business Literature Prize. She is also the author of *Women Mean Business: Colonial Businesswomen in New Zealand* (Otago University Press, 2019) and *Too Much Cabbage and Jesus Christ: Australia's 'Mission Girl' Annie Lock* (Wakefield, 2021). With Jennifer Aston, she co-edited *Female Entrepreneurs in the Long Nineteenth Century: A Global Perspective* (Palgrave, 2020). Her most recent book is *The World We Want: The New York Herald Tribune World Youth Forum and the Cold War Teenager* (ASP, 2024).

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BRAND, MELANIE and BRIAN CUDDY**'Looking Beyond Secrets and Surveillance: Analytic Reform in the Australian Intelligence Community'**

The 1974–77 Royal Commission on Intelligence and Security (RCIS) laid the essential foundations of a modern, professional intelligence enterprise in Australia, rebuilding public trust in the Australian Intelligence Community and ensuring democratic legitimacy. A key element of Commissioner Justice Robert Hope's reform proposals was the need to enhance and restructure Australia's capacity for intelligence analysis.

Although Hope was measured in his criticism of Australia's collection and assessment agencies in public, the confidential reports of the RCIS reveal a scathing evaluation of Australia's analytic capacity. Hope found Australia's analytic products to be of a low quality and to rarely provide actionable intelligence to consumers. In the case of ASIO, Hope's inquiry revealed an organisation that not only lacked a record of producing high-quality products, but one with little respect for analysis.

This paper situates Hope's work to reform the structure and status of intelligence analysis in Australia within the broader evolution of Western intelligence since World War II. The increased emphasis on analysis in Western intelligence cultures was based not just on a desire to improve the intelligence process but also to legitimise it in the face of major domestic and foreign challenges. We find that Hope's work followed this same logic. In characterising intelligence as more than the mere stealing of secrets or surveilling of suspects, and in rhetorically embedding it within Western ideas of objectivity and truth, Hope sought not only to improve the mechanics of Australian intelligence but also to restore the public's trust in Australia's much-maligned intelligence services.

Dr. Melanie Brand is a Lecturer in Intelligence Studies at Macquarie University, Sydney. Her research interests include intelligence analysis and warning, oversight and accountability, secrecy, and cultural perspectives on intelligence, espionage and spying. Her research has been published in *Intelligence and National Security*, *Cold War History*, *Journal of Australian Studies*, *Australian Historical Studies* and *The Conversation*.

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Dr. Brian Cuddy is a Lecturer in Security Studies at Macquarie University. A historian of US foreign relations, he is the editor (with Fredrik Logevall) of *The Vietnam War in the Pacific World* (University of North Carolina Press, 2022) and (with Victor Kattan) of *Making Endless War: The Vietnam and Arab-Israeli Conflicts in the History of International Law* (University of Michigan Press, 2023).

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BREWSTER, ANNE**'Yumna Kassab's *Politica*: temporality, rupture and narrative in the aftermath of war'**

Rita Sakr discusses how the serial form of the Palestinian diary produces 'an alternative aesthetics that could reconstitute the narrative fragments created by war' (Sakr 27). The diary, she argues, is a response to the need for new ethico-political representations of 'the traumatised victim of continued violence in oppressive time-spaces' (21).

Lebanese-Australian Yumna Kassab's fourth novel, *Politica* (2024), is an ambitious foray, marked by her usual fearless experimentalism, into the representation of the aftermath of war in an unnamed country. The novel can be aligned with Sakr's analysis. In this paper I argue that *Politica's* fractured, discontinuous narrative mounts a counter-monumental memorialising of militarised violence by mobilising 'fragments of ruptured lives in public and private spaces' (Sakr 15).

I argue that in the devastated landscape of the novel Kassab portrays the interplay between the (built and natural) landscape and human actors, figuring the former as 'agentic witnesses enmeshed in the everyday life of people' (Pugliese 25). Within the novel, animals and the natural environment as well as the buildings provide 'more than human testimonies' (Pugliese 14) as part of the forensic ecologies which emerge in the wake of militarised violence. In their modalities of social dwelling and inhabiting, an assemblage of loosely connected characters negotiate temporality, memory and history both within the unnamed country and across the diasporic 'scattering' which follows war. In Gallien's words the novel 'thinks global connections from local and secluded space' (64).

Anne Brewster is an Honorary Associate Professor at the University of New South Wales. Her research interests include Australian Indigenous literatures, Women's literatures, diasporic women's literatures, critical race and whiteness studies, violence studies, writing about war, cross-racial research methodologies and explorative critical writing methodologies. Her books include *Giving This Country a Memory: Contemporary Aboriginal Voices of Australia* (2015), *Literary Formations: Postcoloniality, Nationalism, Globalism* (1996), *Reading Aboriginal Women's Autobiography* (1995, 2015), *Towards a Semiotic of Post-colonial Discourse: University Writing in Singapore and Malaysia 1949-1964* (1988). She co-edited, with Angeline O'Neill and Rosemary van den Berg, an anthology of Australian Indigenous Writing, *Those Who Remain Will Always Remember* (2000). Her most recent book, *Rethinking the Victim. Gender, Violence and Contemporary Australian Women's Writing*, was co-authored with Sue Kossew. Anne Brewster is the series editor for *Australian Studies: Interdisciplinary Perspectives* Peter Lang Ltd.

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BRIERTY, MAX**'The Sovereignty of Country and the Problem of Possession'**

Ngarinyin ancestor David Mowaljarlai gave voice to a powerful meta-concept of 'pattern thinking' – the kind of thinking that recognises, makes sense with and seeks to energise co-existence with the non-human and more-than-human world, especially the complex relations that make up Country and its Tjukurpa (Dreaming). Mowaljarlai's vision was that all Australians might one day become part of that pattern, enlivening the vitalistic promise of that thinking. But this would require finding a way out of what anthropologist William Stanner called the 'dusty encounters' whirling round in the in-between of Aboriginal and settler Australia. To do so requires activating pattern thinking in Indigenous philosophical critique, which at once seeks the resurgence of Country, Dreaming and Indigenous sovereignty while also seeking to unsettle what is 'settler' about Australia. This paper moves towards this end by speaking to the sovereignty of Country and problematising the possession and possessiveness over land that lies at modern Australia's core. It does this by extending ways of conceiving of Country as a meta-subject, with its own collective agency, spirit and abiding sovereignty. It then draws on creative works by Indigenous artists and writers, from Kunmanara Williams map-paintings to Alexis Wright's *Praiseworthy*, which unsettle possessiveness by bringing reckoning with the power of Tjukurpa as it rises out of Country. It proposes a rethinking of modern Australia's history of possession and possessiveness as something akin to the capture of spirits. And with that as something that is magic. Or, at least, an illusion.

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BRIERTY, MAX and STEPHEN MUECKE**'Whitefella Mischief: Come on, let's be reasonable'**

Max Brierty and Stephen Muecke continue their dialogues on Indigenous critique and philosophy, this time tackling the limits of rationality. Mischievously, whitefella thinking was shrinking, for a while, what counts as rational, but to what ends? We will discuss how, on the other hand, Australian Indigenous philosophies can expand rationality to the horizons of their more-than-human worlds.

Just as feminism revised rationality, as in Genevieve Lloyd's *Man of Reason* (1979), Jamaican philosopher Charles Mills joked that 'philosophy is like Antarctica: cold, distant, and very, very white'. This discussion posits that we are on the cusp of something very interesting in what thinking is in Australia, and what we think Australia is.

Dr. Max Brierty is a Research Fellow at the School of Historical and Philosophical Inquiry at the University of Queensland. He is a descendent of the Kullilli people from Australia's Channel Country.

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Brierty and Muecke recently published 'The Magic of Captain Cook', *Journal of Australian Studies*, 48:1 2024 and 'Whitefella Mischief: A Tour of the Museum of the Magicians of Reason (Part 2: The Temporalities Wing)' *Slug* #45.

BRISKEY, MARK**'The 'Cooyar' Tragedy – Murder, Masculinity and the 'unspeakable' in a 1920 South East Queensland Timber Cutter's encampment'**

Workers in early twentieth century remote bush camps involved in Timber cutting and similar occupations involving hard physical labour were male dominated spaces where ideas on mateship drew upon the accepted boundaries of masculinity prevalent at the time. Those that infringed these boundaries could expect isolation and sanction by their workmates or much worse including violent assaults causing injury and death. This paper examines one case in which an alleged homosexual advance led to a killing and attempt to conceal the crime in a small timber cutters camp near the settlement of Cooyar in South East Queensland in 1920. By examining the history and circumstances surrounding this crime including the investigation and subsequent trial the paper provides a view into the prevailing social mores of the time. Importantly it examines how justifications for the protection of masculinity from homosexual advances informally referred to as the 'unspeakable' crime was accommodated in the criminal justice system. The paper examines the society, history and culture of those involved in this industry in South East Queensland and the social life of these near exclusively male dominated encampments. The paper draws upon the evidence and observations of witnesses and media on this crime and how this matter inexorably moved from being one of murder to manslaughter. The paper provides valuable insights into the life and society of remote Timber camps of the early twentieth century as well as historic comparisons of masculinity with the current day. The paper also provides valuable historical context to consider the 'Homosexual Advance Defence' (HAD) only relatively recently amended in Queensland.

Mark Briskey is Associate Professor of Criminology at Murdoch University School of Law & Criminology, Western Australia. He has lectured and presented at the Australian Defence Force Staff College, Curtin University, RMIT, Oxford University, University of Portsmouth, and Lancaster University. Mark has appeared in media on the ABC as well as the, BBC and La Tribune in France. Mark most recently presented at the Asian Studies Association of Australia conference in July 2024. In 2023 he presented at Linnaeus University, Sweden, 'Colonialism, Slavery, and Local Histories in Early Modern Asia' conference with a paper titled, *Slavery by any other name: abduction, deceit, and brutality. Pacific Islander peoples and 'Blackbirding in the sugar plantations of Northeast Australia 1863-1901*, in September 2023.

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BROAD, SONIA**'Between academia and advocacy: Interviews with scholar translators of Australian literature in Japan'**

This presentation explores cross-cultural encounters between Australia and Japan through literary translation. More than 1,300 works of Australian literature have been translated into Japanese since the early 1940s. While the majority of these translations are purely commercial publications, a small number from the 1980s onwards were initiated through cultural diplomacy projects supported by the Australia-Japan Foundation (AJF). Central to these AJF projects is the work of Australian literary scholars in Japan who actively participated in the selection, translation and promotion of award winning Australian literary fiction for Japanese readers. My presentation gives voice to these scholar translators by conducting a case study on the Masterpieces of Contemporary Australian Literature Series, which was published by Gendaikikakushitsu Publishers between 2012 and 2023 with AJF funding. Seven of the eight English to Japanese translators involved in the Masterpieces Series were academics working in Australian literary studies in Japan and networking through the Australia and New Zealand Literary Society of Japan. By examining interview data with paratextual materials from the Masterpieces Series, I explore the motivations and challenges that affected the work of these scholar translators. In turn, I foreground their role as cultural advocates for Australian literature in the Japanese publishing space.

Sonia Broad is a PhD candidate and casual academic in the School of Languages and Cultures at the University of Queensland (UQ). Her thesis explores the dynamics of contemporary Australian literature in Japan from the perspective of translation studies and Australian studies. She holds a Master of Arts in Japanese Interpreting and Translation from UQ and is a member of the Australian Studies Research Node (UQ). Her research interests cover Australian literature, film and media in Japanese translation and cultural and functional theories in translation studies.

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BROOKLYN, BRIDGET**'Creating the more than human? Australian feminists' embrace of eugenics'**

Historical research on the spread of eugenics has revealed a number of different priorities, many of which were informed by the racial thinking that dominated the late nineteenth and early twentieth centuries. Eugenics could lead to policies that were racially exclusionist and even, at their most extreme, genocidal. The breadth of eugenic thinking, however, meant that not all measures were racist in their aims, and this breadth is reflected in the ideas of Australian feminists of the early twentieth century, whose uptake of eugenics was varied. While racial exclusion was the goal of some, for others eugenics addressed the health concerns of white people simply because whiteness was the norm. Within that worldview, more benign enthusiasms about the potential of eugenics to improve public health were also manifest. Public health was a domain that post-suffrage maternalist feminists saw as intrinsic to their 'maternal citizenship' – the belief that newly enfranchised women could improve the body politic in specifically feminine ways. Nevertheless, some feminist goals of the past can sit uncomfortably with present ideas of race and of human rights. This paper will explore some of these goals and argue that, in their wish to eradicate phenomena that they saw as contributing to human misery, such as 'feble-mindedness' and venereal disease, their aims were more utopian than dystopian. These feminists saw in eugenics the possibility of creating people in the future who were free of the frailties that existed in the present.

Dr. Bridget Brooklyn is a lecturer in History and Philosophical Inquiry in the School of Humanities and Communication Arts, Western Sydney University. Her research interests are late nineteenth and twentieth century Australian social and political history, particularly feminist political history. She is currently researching conservative feminist activity in early twentieth-century Australia. Recent publications are (with Alison M. Downham Moore), 'Review Essay on Global and World Histories of Feminism and Gender Struggle', *Lilith: A Feminist History Journal*, no. 29 (2023) and *Australia on the World Stage: History, Politics and International Relations*, ed. Bridget Brooklyn, Benjamin T. Jones and Bec Strating, (Oxon: Routledge, 2023).

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BROWNBRIDGE, SHARNI**'Grass widows' – the communities connected to the goldfields from afar'**

The phenomenon of 'grass widows' of the 1850s goldrushes offer an area of understanding on how communities of people experienced the goldfields from afar. As wives left in Adelaide whilst their husbands sought enough gold to bring them Victoria, or parents waving to their sons as their ship sailed from Liverpool for Australia, people formed connections to the goldfields through their friends and family who went there.

Women's experiences of 'grass widow-hood' are vital to understandings of the gendered impact of the goldfields, but also of the globality of the gold rushes. Women encountered lifechanging events once the goldrushes began, and there were commonalities in their experience. Some women were recorded as willingly stayed behind in their comfortable homes whilst their husbands lived in rough tents in the diggings. Others were deserted by their male breadwinners and left to seek shelter in Benevolent asylums.

However, the 'grass widow' experience was often diverse and complex. These stories have been discovered through considerable research of personal papers such as diaries, letters and later reminiscences. 'Grass widows', in all their forms, feature in Sharni Brownbridge's PhD thesis on female community participation in the Ballarat region from the 1830s to the 1850s. This paper discusses how women, men and families navigated the effects which the gold rushes had on family structures and what sources can tell us about them. These stories reveal the vast experiences which people had of being left behind during the alluvial rushes to Ballarat.

Sharni Brownbridge is a PhD candidate in History at Australian Catholic University researching how women participated in the communities of the Ballarat goldfields during the 1830s to 50s, and how their experiences have been remembered by subsequent histories. Her research considers the economic and social aspects of female community participation in Ballarat from the pastoral era to the beginning of the alluvial gold rush.

In her industry-PhD Sharni works alongside Sovereign Hill Museums Association to discover how female stories are interpreted in museum settings.

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BURNS, KELLIE

'Personal and social hygiene in the 20th century Australian school'

In 1909 an eight-page article entitled 'Outline Scheme of Teaching Hygiene and Temperance' was featured in *The Public Instruction Gazette*, a monthly bulletin used to distribute departmental information to public school teachers across the Australian state of NSW. Published under the authority of the education minister, the piece provided detailed instructions around content and pedagogies to promote healthy conduct. The scheme of instruction offered detailed advice about how to appropriately teach hygiene and temperance to children at school according to stage and age, compartmentalising topics as related to 'the home', 'the person', 'eating and drinking' and 'illness'. In each case the scheme outlined desired habits and rituals of personal and social conduct. Routines of hygiene were coupled with virtues of personal discipline, self-control and the observation of daily routines and rules. Students were to be taught, for example, punctuality and financial responsibility alongside keeping classroom and home clean and well ventilated. This paper offers a close critical reading of the scheme, arguing that pedagogies of bodily management were integral to late 19th century and early 20th century schooling and that mass schooling was an ambitious project aimed at shaping future citizens and their households (see for example, Armstrong, 1993; Burns & Proctor, 2024; Campbell & Proctor, 2014). Early hygiene pedagogies directed teachers' work towards the observation and scrutinization of children's bodies and bodily habits, and normalised interventions into the private sphere in cases where teachers deemed family homes insufficiently hygienic or parents inattentive to their child's health.

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Dr. Kellie Burns (Senior Lecturer- Sydney School of Education and Social Work, University of Sydney) is an interdisciplinary scholar interested in the socio-historical intersections of public health, schooling, gender, sexuality and understandings of childhood.

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CARNIEL, JESS and CHRIS HAY

'Australia's Eurovision Decade: A Retrospective'

In interval of the semi-final of the 2014 Eurovision Song Contest, a spaceman descended to the stage behind Indigenous Australian singer Jessica Mauboy at the conclusion of her song "Sea of Flags". Holding a double-sided flag, one side with the Australian Aboriginal flag and the other the nation's settler flag, he declared: "it's

one small step for Europe, one giant leap for Australia". With the exuberant Mauboy, Australia had arrived on stage for the world's largest live music event. An arguably greater leap came the following year, when Australia was offered a wildcard as a full participating nation in the 2015 Contest. With results ranging from almost-first to second-last, we would remain a competing nation through to 2024.

In this paper, we consider what we can learn from Australia's Eurovision participation over the last decade. In a tumultuous decade for the Contest, marked by the widespread political upheaval, Australia's participation risked becoming a distraction at best – and even within the Australian fandom, full participation was not uncontroversial. In Australia's declared ambition to become the 'Sweden of the South', were we simply too earnest for the camp, ironic world of Eurovision? In presenting a self-conscious diverse portrait of the nation to Europe, did we mis-read the deep-seated preferences of the European voting public? We conclude by considering the lessons Australia's Eurovision participation offers for the nation's future engagement with major international performance and cultural events.

Jess Carniel is Associate Professor of Humanities in the School of Humanities and Communication at the University of Southern Queensland. Jess is Australia's preeminent scholar of the Eurovision Song Contest, focusing her research on understanding its meaning and significance for Australian audiences within a changing context of multiculturalism, globalisation, and shifting regional geopolitics. She is the incoming co-Editor of the *Journal of Australian Studies*, and a member of the InASA Executive.

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Chris Hay is Professor of Drama in the Flinders Drama Centre at Flinders University, where he is also the academic lead for AusStage, the Australasian live performance database. An Australian theatre and cultural historian, his research examines subsidised cultural output for what it reveals about national preoccupations and anxieties. He is the incoming co-Editor of the *Journal of Australian Studies*, and co-President of the Australasian Association for Theatre, Drama and Performance Studies.

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ČERČE, DANICA

'The Poetry of Romaine Moreton and Lisa Bellear: Addressing Violence against Aboriginal Women and Girls'

Australian Indigenous literature has obtained an important role in the articulation of Indigenous peoples' political thought. As one of the most frequent forms of Indigenous Australians' artistic expression, poetry presents a commanding exposé of the logic and hypocrisy of whiteness and a potent denunciation of the ongoing racialized and gendered violence in Australia. This essay focuses on the verse of Romaine Moreton and Lisa Bellear, which is particularly powerful in addressing violence against Aboriginal women and girls. Framed by an interest in a radical potential of decolonial/postcolonial literature in dismantling and reconstructing Western historical accounts of modernity with its standard processes of knowledge production, the essay examines how the two poets interrogate the enduring subordination of Aboriginal people across a range of social, political, economic and legal sites in Australia, and contest the gendered violence that has objectified, trivialized and degraded Aboriginal women and their sexuality. I argue that their verse represents a site for the renegotiation of what George Lipsitz in the US context calls "the exclusionary concept of whiteness," recoding and redefining subjectivity, indigeneity, whiteness, and cross-cultural relationality.

Danica Čerče is a Full Professor of Literatures in English, teaching at the Faculty of Arts, University of Ljubljana. Currently, she is Head of English Department. Her research interests include Australian and American literatures, with the focus on Indigenous Australian prose and poetry, Native and Black American drama and John Steinbeck's fiction. She is the author of three monograph publications, several book chapters, and a number of articles in Slovene and foreign academic journals. Čerče serves on the Editorial Board of *Coolabah*, *Steinbeck Review* and *Acta Neophilologica*.

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CHANDRACHODAN, ASWANTH

'Rhythms of Representation: A Comparative Analysis of the Men of the Fifth World and The Slave Genesis'

This paper explores the intersection of rhythm and representation in two ethnographic documentaries: *The Men of the Fifth World* (focuses on Indigenous Australians) and *The Slave Genesis* (focuses on Kerala's Paniyar community). *The Men of the Fifth World*, directed by Jose Manuel Novoa, is a rich tapestry of

storytelling, visual anthropology, and cultural preservation, narrated by the elder Garimala Yakar. Through Yakar's voice, the documentary takes us into a world where history, land, and spirituality are inseparably intertwined. The national award-winning documentary *The Slave Genesis* directed by Aneez K Mappila deals with the social transformation of Paniya tribals, who belong to South India's hill district of Wayanad. Using Henri Lefebvre's rhythm analysis as the primary methodological framework, the study examines how daily rituals, labour, and cultural practices are depicted as rhythmic cycles in both documentaries. Simultaneously, the paper applies Stuart Hall's representation theory to analyze the visual and narrative portrayals of these Indigenous communities. While both documentaries underscore the cyclical nature of Indigenous life, they diverge in their strategies of representation, offering contrasting perspectives on cultural resilience and marginalization.

The central argument of the paper is that rhythm operates as both a cinematic and cultural device, enabling the films to convey Indigenous temporalities, while representation theory reveals the broader political implications of these portrayals. *The Men of the Fifth World* emphasizes the disruption and reconfiguration of Aboriginal rhythms post-colonization, reflecting an external gaze that mediates their representation. In contrast, *The Slave Genesis* foregrounds the internal rhythms of the Paniyar community's relationship with labour and land, emphasizing their agency within the constraints of historical oppression. The paper employs a close reading of key scenes, focusing on the temporal structure of the films, and a critical analysis of how each documentary constructs and mediates the identities of its subjects. The paper seeks to illuminate the dynamic interplay between rhythm and representation in documentary cinema through the comparative study and arguing that these films not only reflect cultural resilience but also challenge the viewer's assumptions about Indigenous life in contemporary contexts.

Aswanth Chandrachoodan is a PhD scholar at the Institute of English, University of Kerala, specializing in the representation of Aboriginal Australians in contemporary Australian documentaries. His research engages with cultural identity and media representation. He holds an M.Phil (2018-19) and M.A. (2016-18) in English from the University of Kerala, with his M.Phil dissertation also focused on Australian studies. Aswanth has presented at 10 conferences, published in an UGC CARE-listed journal, contributed a chapter to an edited book, and authored three peer-reviewed papers. His M.Phil thesis titled *Representations of Australian Aboriginals in Select Australian Films* is archived in the Shodhganga repository.

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CHEN, BEIBEI

'Brave New World: Representations of Transgenerational Memory and Identity Politics in *Behind the Moon*'

Literary works written on migration experiences normally have two axes: one oriented to the homeland and the other to the host land. American female writer Amy Tan's best-selling novel *The Joy Luck Club* focuses on how her character's view "China" from the remote adopted "home" America, while *Behind the Moon*, written by Chinese Australian female writer Hsu-Ming Teo, is targeted at the axis of host land. This novel proposes questions such as how is memory circulated and translated in an adopted country and what is the future of migrated memories? How is memory perceived by succeeding generations? How do changes in memory strategies influence perceptions of belonging or identity for both migrants and local people? Though it is very difficult to answer these but Hsu-Ming Teo bravely intertwines them with her powerful narratives and sheds light to the possible ways of understanding them in both transgenerational and transnational contexts.

Dr. Beibei Chen is currently a lecturer in the English department in East China Normal University and her research interests include Chinese diasporic literature, Australian literature, Chinese poetics Transnationalism and Translation theory. She is also a creative writer, publishing poetry in Chinese language and English language. As a literary critic, she published on *Antipodes*, *Southerly*, *Westerly* and *Mascara Literary Review*. Her book *Memory and Identity in Contemporary Chinese-Australian English Novels* was published by Peter Lang in February 2023.

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CHEN, XI

'China Australia Antarctic Cooperation: Preservation and Development'

Australia is one of the earliest and most important partners in China's development of its Antarctic cause. Two countries have accumulated rich cooperation experience in the fields of logistics, scientific research, environmental protection, educational as well as cultural activities. Over a long period of time, China and

Australia have been committed to multilateral cooperation within the Antarctic Treaty System and gradually strengthened their bilateral exchanges, established an important cooperative partnership with each other. However in recent years, there has emerged challenges regarding this cooperation. Controversies and queries have been raised up in media and think tank reports. As two major and experienced countries deeply involved in Antarctic issues, China and Australia could contribute greatly to the preservation and development of Antarctica, especially when climate change is accelerating at a historically unprecedented rate. This paper endeavours to explore the China Australia Antarctica cooperation through comprehensively tracking the history and understanding the status quo of the bilateral collaboration, discussing the significance of the two countries' joint efforts in Antarctic preservation and development, analysing the current challenges that Beijing and Canberra face, and making suggestions for future collaboration.

Chen Xi is a PhD candidate of the Australian Studies Centre at East China Normal University with her research interests in China-Australia relations and Asia-Pacific studies. She has published articles in academic journals and think tank reports, co-authored books and undertaken several academic research projects at university and national levels. She has presented her academic work in a number of prestigious international academic conferences including the International Conference of Australian Studies in China, Foundation for Australian Studies in China (FASIC) Conference, Australian Studies Association of Japan Annual Conference and etc. Her current research looks into the China-Australia Antarctic relationship.
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CHENG, CHRISTOPHER

'Growing against the grain: The Hidden Legacy of Chinese Market Gardening in Australia'

This talk digs into the history of Chinese market gardening in Australia, focusing on its lasting environmental and cultural impact. Drawing on research that connects China and Australia, the speaker highlights the gaps in our historical understanding, shaped by European-centric narratives and an English-only perspective. Through oral histories in Chinese, archival research, and a look at innovative irrigation systems, the speaker shows how Chinese gardeners, tapping into ancient agricultural wisdom, developed sustainable water management techniques that helped them thrive in Australia's tough climate. The talk also uncovers the cultural practices behind their work, such as traditional remedies, herbal teas, and unique fertilization methods. By advocating for multilingual research, this presentation calls for a more inclusive view of Australian heritage—one that acknowledges the important yet often overlooked contributions of non-English speaking migrant communities to Australia's agricultural and cultural landscape.

Dr. Christopher Cheng is a trilingual oral historian and researcher based in 'monolingual' Australia. Affiliated with Sydney and Western Sydney Universities and the National Library of Australia, his award-winning PhD in Chinese Studies, shortlisted for the Australian Studies Lyndall Ryan Prize, *Australian Migrant Heritage in South China: The Legacy of Diaspora-Funded Schools in Twentieth Century Zhongshan*, explores the deep connections between Australia's migrant history and South China, preserving a cultural legacy that enriches the histories and landscapes of both nations.

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CLANCY, JESS

'Concrete poetry as a pathway towards sustainable coexistence with more-than-human entities'

This paper and accompanying creative project outline how concrete poetry can facilitate a post humanist view of existence, helping us engage with more-than-human entities more sustainably. I argue that this experimental form of poetry can facilitate an intuitive understanding of complex ideas that pre-empt rational paternal modes of mainstream communication. My series of concrete poems *Mineralisation*, which I will reference throughout my presentation, explores whether language can be deconstructed to highlight the fluctuations of matter, which is constantly moving according to the "...kinetic theory of matter" (Dorfman, van Beijeren, Kirkpatrick, 2021, n.p). By drawing attention to this movement, I question anthropocentric boundaries around matter which separate human and more-than-human entities. The highlighting of this distinction or lack thereof invites viewers "to experience the relationship between persons and other materialities more horizontally" (Bennett, 2009, 10), and "take a step toward a more ecological sensibility" (Bennett, 2009, 10).

I argue that concrete poetry can also be effective in resisting the rise of AI. As an intelligent, nuanced artform that uses "linguistic materials in a new relationship to space" (Solt, 7, 1970), concrete poetry is not easily understood by machines. For this reason, it is able to elude data mining and machine learning techniques

implemented by capitalistic institutions. As humans continue to exploit both ecological and technological more-than-human entities, I believe the practice of concrete poetry can help us access perspectives and futures outside of the unsustainable, capitalistic patriarchy.

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Jess Clancy is an artist who engages in both writing and musical practices. She is currently undertaking her Master of Philosophy specializing in Creative Writing at the University of Western Australia. Her debut poetry chapbook *Compositions: a series of ekphrastic poems on Wassily Kandinsky's 10 Compositions* is being published by Stale Objects dePress in late 2024. Jess also moonlights as an opera and cabaret singer from time to time.

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COLLINSON, IAN

“‘Through the trees I hear her calling’”: The Environmental Imagination of Australian Atmospheric Black Metal’

In this paper I want to examine the environmental imagination of two Australian atmospheric black metal bands. Although it began in northern Europe, black metal has become a transnational genre of extreme metal and positions itself as transgressive on a number of fronts (Kahn-Harris 2007). To those outside the scene, black metal has become infamous for its antihumanism, anti-liberalism, and ethnonationalism. Its environmental imagination however, seems less a transgression than a continuation of romantic conceptions of human relationships with the more-than-human world.

After sketching black metal's environmental imagination, this paper will examine two distinct problems that arise from such a viewpoint. Firstly, problems arise when this environmental imagination, linked as it is to constructions of wilderness and the sublime, is articulated in the context of postcolonial societies, like Australia. And secondly, the problems that arise in attempts to reconcile this environmental imagination with conceptions of human/more-than-human relations at a time when no aspect of our planet remains untouched by human activity, a period labelled not unproblematically 'The Anthropocene' (Lewis & Maslin 2015). These issues will be discussed through an examination of two Australian black metal bands: Encircling Sea and Cicadan.

Dr. Ian Collinson is a lecturer in media and communications at Macquarie University. Over recent years his research has concentrated on the many and varied entanglements of media and the environment, often with a focus on popular music. His research includes examinations of representations of nature in popular music, popular music and environmental activism and the ecomateriality of popular music production. Most recently, he co-authored an article on the 'quiet activism' of American singer-songwriter Jack Johnson (2024), and co-edited a special edition of the journal *Continuum* on the interconnections of media, environment, emotion and affect (2004). He also has a study of popular music in the capitalocene in press for the *OUP Handbook of Global Popular Music*.

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CROFT, HARRISON

'More-Than-Human Encounters in Australia's Port Phillip Bay and Bass Strait, 1798–1804'

In 1803, the Sullivans Bay settlement was temporarily established on the blustery Victorian coast at Mornington Peninsula. But, owing to a lack of potable water and a shortage of timber, the settlement was deemed unsuitable for the newcomers, so they retreated back to Van Diemen's Land within a year. Although their stay was relatively brief, the newcomers wrote voluminously about their encounters with the Boon Wurrung, as well as the local plants and non-human animals. Sitting at the intersection of Indigenous Studies and more-than-human studies, this paper explores the more-than-human relationships at the site of the Sullivans Bay settlement, noting in particular the newcomers' failure to refigure these relationships at the beginning of the nineteenth century.

This paper explores these encounters in and around the strait and the bay in the period 1798–1804. It is built principally upon the surviving written materials of those newcomers, including John Pascoe Fawkner, who was there as a boy with his parents decades before his return to the bay in 1835 on the *Enterprize*. Drawing from and further developing the field of more-than-human histories, this paper presents the strait and the bay as co-constituted spaces, and spaces which, in the end, resisted settlers' attempts at control.

Harrison Croft is a PhD candidate at the Monash Indigenous Studies Centre, Monash University, on unceded Boon Wurrung Country. Harrison's PhD project is exploring human, animal, and plant relationships with Birrarung (Yarra River), and this work is situated in Monash's Global Encounters research project. He has published with *History Australia* and *Mariner's Mirror*, and is an HDR Representative for the Australian Historical Association.

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DARIAN-SMITH, KATE

'Australian Studies and the Histories and Futures of Extinction, Resilience and Survival'

Australia has the unfortunate distinction of being a 'world leader' in species extinction. A total of 144 animals, plants, and ecological communities were added to the national list of threatened wildlife last year, the highest number since the list was established in 1999 and five times more than the yearly average, according to a new report monitoring ecological destruction in the country. This devastation has occurred since 1788, when Europeans arrived to colonise the continent. European colonisation also had a devastating impact on Indigenous Australians, resulting in their dispossession from traditional lands and genocide but also remarkable stories of adaptation and survival.

The term (and belief in) 'extinction' has long been used as a means in Australia to silence the histories of colonial violence and the recognition of the persistence and resilience of Indigenous cultures. For iconic extinctions such as the Tasmanian Tiger, museums across the world deploy footage or photos of 'the last' thylacine which works to deflect questions about collecting institutions' complicity in the extinctions of animals and the ongoing connections that many animals (well beyond the thylacine) still have within their Indigenous communities.

This opening paper, and the panel, acknowledges the complex relationships between the past and present: the challenges to biodiversity that Australia is facing now and into the future can be traced directly to the colonial period. In weaving together these links across time and place, our aim is to reconceptualise Australian Studies in the twenty-first century as a dynamic cross-disciplinary approach that interrogates how we think about the Anthropocene and issues of extinction, climate change and human interventions, and what this means for us as scholars, researchers and contributors to public debate.

Kate Darian-Smith is Professorial Fellow, University of Melbourne and from 2025 is President of the Academy of Social Sciences in Australia. She has worked in Australian Studies for over two decades, and published widely on histories of social change relating to migration, media, colonisation, war and children; and on memory studies, oral history and cultural heritage. Her most recent co-authored book is *Migrants, Television and Australian Stories: A new history* (Routledge 2025). Kate's current ARC-funded project examines universities and veterans in postwar Australia.

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DALGARNO, SAM

"The right to decide their own future": the Keane Reports and the early years of Aboriginal self-determination in New South Wales'

When in October 2023 the Australian people voted down the proposal for an Indigenous Voice to Parliament, the referendum result was arguably consistent with Australia's history of rejecting Indigenous demands for self-determination. Indeed, while self-determination has been the policy of Australian governments for much of the last 50 years, its perceived failure led some, like the prominent Referendum Council member Megan Davis to state in 2016, seven years prior to the referendum, that "Australia has rejected self-determination – freedom, agency, choice, autonomy, dignity – as being fundamental to Indigenous humanness and development".

This paper will consider whether the perception of self-determination's rejection is reflected in the implementation, in the early 1980s, of New South Wales's policy. The policy shift, born out of a pair of parliamentary reports authored by Labor MLA Maurice Keane, recommended a move away from the concept of "assimilation" to the principle that Aboriginal people should "decide their own future on the basis of 'self-determination'". The paper will therefore explore how the second Keane report in particular conceptualised self-determination with reference to the types of measures Keane and his committee recommended, and how the NSW government responded. In the policy's infancy, what did the NSW government do under the label of Aboriginal self-determination? And, to what extent did these enable sharing of state power, or decision-making authority, with Aboriginal people?

Dr. Sam Dalgarno is a Postdoctoral Fellow in the Indigenous Land and Justice Research Group at UNSW Sydney. Along with Professor Heidi Norman, he is working on a history of the governance of Aboriginal affairs in New South Wales since the State Government committed to a policy of self-determination in the 1980s. s.dalgarno@unsw.edu.au

DAVIDSON, TOBY

'The Soul of the Patient: Reappraising Francis Webb as Australia's First Poet of Mental Health Hospitalisation'

The 2022 Australian poetry anthology *Admissions: Voices within Mental Health* begins 'Mental health has never enjoyed such prevalence in the national conversation' and 105 contemporary poets follow, addressing a wide range of mental health experiences, illnesses and treatments in an open manner once unthinkable in Australian poetry. Given this shift, it is now time to re-evaluate the contribution of the first Australian poet to courageously attempt this once-taboo subject matter in North Sydney poet Francis Webb (1925-73). Webb was a well-established young poet when he suffered a breakdown in London in 1949. No major Aussie poet had written from inside a mental hospital, but suddenly readers of 'On first Hearing a Cuckoo' (1952) found themselves after 'lights out' among the 'Sad elongated faces, fine hands extended / Downward, pouring the winds, shivering in the queasy / Grey trickle of nightfall.'

In later works, Webb became more explicit, describing ECT and confinement for an illness diagnosed as 'persecution mania' and later schizophrenia. In his multi-part sequence 'Ward Two' (1964), Webb confronted the postwar Australia that left he and his fellow inmates 'plucked from the world of commonsense' and demanded that their lives, their humanity and indeed their very souls, be seen. Webb's years of institutionalisation in the UK and Australia coincided with his artistic embrace of a visionary, mystical Catholicism which would 'openly acknowledge God and the Redemption' and it was this fervent turn to the metaphysical which became his way of living with what he called 'the sacred illness'.

Dr Toby Davidson is a senior lecturer for the Discipline of Literature and Creative Writing at Macquarie University. His books of Australian poetry criticism are *Christian Mysticism and Australian Poetry* (2013) and *Good for the Soul: John Curtin's Life with Poetry* (2021). He is the editor of Francis Webb's *Collected Poems* (2011), has published multiple refereed articles on Webb and runs the annual Francis Webb Reading in North Sydney. Most recently, Toby featured in *The Cambridge Companion to Australian Poetry* (2024) with a chapter entitled 'The Post-war Golden Generation, 1945-1965'. toby.davidson@mq.edu.au

DIXON, CHRIS

""The Pause that Refreshes"": Preconceptions and Experiences of R&R'

The "friendly invasion" of nearly 300,000 Americans on R&R in Australia during the Vietnam War constitutes a substantial, albeit neglected legacy of the conflict. Across dozens of oral history interviews and memoirs, US servicemen recall with fondness their week-long respite in a nation that was both reassuringly familiar and safely distinct. With their preconceptions of Australia framed by racialised and sexualised imaginaries, and comforted by the prospect of spending time in a predominantly "white" nation, white American servicemen were candid about their desire to enjoy the company of Australian women. At the same time, perceptions of Australian racism and immigration exclusion framed the expectations of African American servicemen. Reality, however, was more complicated, and the experiences of Americans were far more diverse than popular narratives suggest. Perhaps surprisingly, the experiences of African American and Latino servicemen in Australia were frequently welcoming and non-discriminatory. Reinforcing scholarly findings regarding the reception of Black servicemen in Australia in World War Two, during the Vietnam War individual Australians were more colour-blind in their everyday interactions than their governments.

Chris Dixon is Professor of History and Executive Dean of the Faculty of Arts at Macquarie University. His most recent book is *African Americans and the Pacific War, 1941-1945* (Cambridge UP, 2018). In addition to his collaborative project examining American servicemen on R&R in Australia during the Vietnam War, he is currently writing (with Jessica Johnson) *Forgotten War/Forgotten Warriors: African Americans in the Korean War* (under contract with University Press of Kansas).

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DOWSETT, SIMON

'From Suffragette to Social Creditor: Lillie Beirne and the Fight for Economic Freedom'

Histories of the social credit movement have been dominated by male figures, in particular the movement's founder Clifford Hugh Douglas. This paper instead brings to light the previously untold story of Lillie Beirne, senatorial candidate and touring public speaker for social credit, an idea which called for purchasing power to be distributed to men and women alike via a national dividend. Beirne's life was, from the outset, marked by transnational mobility. A Russian Jew, she moved as a child to London and endured a turbulent upbringing. Following the embroilment of family members in a high-profile criminal trial, Beirne emigrated along with her siblings and husband to Sydney, where they were able to reinvent themselves within polite society. Beirne, a suffragette, maintained her involvement with various women's and proportional representation societies in Australia, as well as developing an interest in social credit. It was on this platform that she stood for election to the senate in 1934, becoming only the sixth woman to have done so at that time. During the Second World War, Beirne travelled to New Zealand, Canada and the United States, holding meetings and lectures on her various interests and contributing to what she saw as a shared Anglo-world tradition of progressive reform. Beirne's speeches, with their appeals to the 'mothers of the race', reveal a similar use of maternalist rhetoric to that identified by Canadian historian Brian Thorn in his study of postwar women activists. But how do we square this with the new responsibility Beirne pressed on women: to leave behind purely domestic or charitable duties and to take on an active role in peace and reconstruction? As social credit researcher Frances Hutchinson has observed, the prospect of a national dividend proved particularly attractive to women during the interwar years, offering potential emancipation from the male breadwinning model. Social creditors like Beirne and her British-based counterpart Jean Campbell Willett framed this as the missing key to true liberation and the natural next step in a world where increased mechanisation appeared to be supplanting both waged labour and housework. Rather than being a purely maternalist concern, the contributions of women social creditors thus underscored the link between economic freedom and sociopolitical agency, challenging an incumbent producerist paradigm of income distribution.

Simon Dowsett is a History PhD candidate at Australian Catholic University. he holds a BA in Economics and History from the University of Exeter and an MA in Historical Research from Birkbeck, University of London, where his thesis examined interactions between amateur interwar economists and the economics profession. This research informs his ongoing work, which seeks to locate those heterodox ideas within a transnational context, focusing particularly on the global history of the social credit movement.

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DUKE, MICHAEL

'My Place Forty Years On'

I argue and demonstrate that this book, an ur-text, continues to inform all later Aboriginal Australian crime fiction. It is nearly forty years since Sally Morgan (Palyku woman) published *My Place*. She exploded onto the Australian literary scene, undermining the smug and complacent Bicentennial Celebrations of 1988 by publishing in 1987, the year before. And five years before Mabo. This seminal text and its literature laid bare three of the colonialist myths: those of Terra Nullius, the mythic master narratives of "heroic pioneer" and of "a dying race", and it stakes a land claim challenging colonisation and occupancy in Palyku Country. It is a romance, an identity quest, and it is a detective story. A girl is the victim of attempted identity murder. It is Sally herself victim and investigator; as a teenager she comes to realise the enormity of this crime and starts to track down the culprits, other victims and realise herself more fully, recovering what was nearly lost personally. In so doing she overturns the colonial hierarchy of "races", she edges into the larger reality of Aboriginal Australian ontologies and axiologies, and connects with a mesh of relatives.

Dr Michael Duke, MBBS, MRCPsych, FRANZCP, M Bus., MA. Member AIATSIS is a current student at the University of Newcastle, undertaking a Higher Degree by Research, investigating Aboriginal Australian Crime Fiction. He is being supervised by Senior Lecturer Brooke Collins-Gearing (Gamilaraay) and Professor Jesper

Gulddall. His previous books are “Detective Inspector Napoleon Bonaparte, His Life and Times” (2010), “Victorian Holmes” (2011) and “Arabana and the Ghan” (2019). The present project covers the four decades since Sally Morgan’s seminal book “My Place” ushered in modern written Aboriginal Australian crime fiction.
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EDMONDS, PENNY

‘Anthropocenic Antipodean Crossings: The Uncanny McCleay Museum Bunyip’

This paper begins with a true story. I saw the curious Macleay Museum bunyip head when I was seven years old in a museum. I recall the palpable shock of it, and my mixed childhood emotions: bunyips were real. In this paper, I revisit the cycloptic bunyip head to read this faux specimen as an uncanny object constituted through the unruly material exchanges and crossings of the nineteenth-century Australian Anthropocene. Here, colonists brought in new animals and rearranged biota, disordering landscape, environment, and animal and human bodies. Some natural scientists confused the head with an antediluvial megafaunal specimen, while others of the Linnean persuasion insisted that ‘nature does not make jumps’. Revealing a new ‘political ecology of things’ (Jane Bennett) in the midst of invasion of Aboriginal worlds and alongside the importation and acclimatisation of new species, the faux Macleay bunyip head is, I argue, an unfolding performance, an ambivalent object that crosses frontiers and confounds time and place, a multitemporal and biopolitical artefact of invasion.

Penny Edmonds is Matthew Flinders Professor in the College of Humanities, Arts and Social Sciences at Flinders University, Adelaide. Penny’s research is distinguished by over two decades of creative and interdisciplinary work in the areas of Australian history and culture, nineteenth-century British Empire and settler colonialism in the Australian and Pacific region, postcolonial histories, and museums. She has industry experience in the arts and cultural heritage sector, and has worked in museums both nationally and internationally, at the Australian Museum, Sydney, Museum Victoria, Melbourne, and as Andrew Mellon Fellow in Heritage, National Gallery of Art, Smithsonian Institution, Washington D.C, 1991–1994. From 2018–2021 Penny was a Trustee of the Board of the Tasmanian Museum and Art Gallery. In 2018 Penny Edmonds and Katrina Schlunke co-edited, with H. Stark, the special issue ‘Uncanny Objects in the Anthropocene’, *Australian Humanities Review* 63, Nov.2018.

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EKKEL, RUBY

“Gentle-Men Are Made of Gentle Boys’: Shaping Young Settler-Citizens in the Australian Animal Protection Movement, 1890–1923’

Beginning in 1884, the Bands of Mercy encouraged thousands of Australian children to be kind to animals. The humane organisation was most popular with girls, but its leader Frances Levvy was more concerned with influencing boys, who were believed to be responsible for the majority of youthful cruelty and were more likely to engage with animals in their adult occupations. Historians of British and American animal welfare movements have shown that advocates aimed not only at the reduction of animal suffering, but also the reformation of human society, especially by curbing the allegedly cruel impulses of boys who might grow into violent men. This paper investigates the gendered models of settler Australian citizenship promoted by the Bands of Mercy, in the context of Federation-era anxieties about gender, race, and war. What kind of Australian men did the humane movement strive to create, and why? Drawing on the Bands of Mercy’s rich and under-examined records, I identify the archetype of ‘the gentle boy’, who eschewed unnecessary violence but bravely protected weak animals and people, and who would grow into a sage and temperate Australian citizen. Presumptively white, the gentle boy’s enlightened masculinity was supposed to exemplify and advance settler-colonial Australia’s proud ‘civilisation’. More broadly, the paper explores how tangible and imaginative interactions with animals shaped notions of Australianness at the beginning of the twentieth century, and, inversely, how moral and political debates changed the ways children and adults related to the more-than-human world.

Ruby Ekkel is a PhD candidate at the Australian National University. Her research examines changing interactions with Australian native animals, especially as mediated by settler women. Ruby has published and presented on topics spanning animal history, environmental history, and women’s history in the nineteenth and early-twentieth centuries. She has served as an HDR Representative for the Australian Historical Association Executive, and was a co-editor of the *ANU Historical Journal* II no. 4.

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FALAKI, AZADE

'The Representation of Posthuman Subject in Social Science-Fiction Cinema'

This research examines the interaction between humans and nonhuman others by analysing a selection of social science-fiction films in which the characters go through the process of becoming alien. I use Gilles Deleuze and Félix Guattari's rhizomatic system and minor theory to investigate how the process of becoming alien or "becoming minoritarian" shapes characters' interaction with nonhumans. I investigate these processes concerning Anthropocene theories in Alex Garland's *Annihilation* (2018), in which becoming aliens of the characters are placed in Area X, showing the threat of environmental crises as an alien invasion and the character's challenges to overcome it. Next, I analyse the characters' becoming aliens in James Cameron's *Avatar* (2009), in which they must join the aliens to protect Pandora's aliens and nonhuman lives from the invasion of human colonial power and its search to accumulate capital using Pandora's resources. I use the characters' becoming alien process to describe their resistance against what Donna Haraway and Jason W Moore called "Capitalocene", and Nancy Fraser named "cannibal capitalism". Correspondingly, the characters' becoming alien and their rhizomatic bond with the alien, nonhuman and environment in both films create various confrontations in the films' crisis situations. Consequently, I suggest that these films showcase what Rosi Braidotti suggests as the 'posthuman' condition by juxtaposing different species as human and alien and setting light on the necessity of acquiring a kind of positive interaction between these species and general harmony with other creatures and the environment.

Azade Falaki is a PhD candidate at the University of Technology Sydney and a casual academic at UTS and UNSW. She teaches various screen, media and research courses to undergraduates and postgraduates. Her research revolves around film and television studies, SVOD, cultural and minor theory, studies of migration and mobility, postcolonisation and critical race theory, Anthropocene and Capitolecene concepts, comedy and sci-fi genres, and screenwriting. She is also a member of the Creative Practice Research Group at UTS. Azade's creative works embrace screenwriting, scriptwriting, short story writing, and directing.

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FARGHER, CATHERINE

'Yarning circles, consultation and re-writing Indigenous characters' erased histories. Interrogating the Colonial/Settler lens within *The Jetty* play's progress narrative'

This presentation will explore Indigenous consultation protocols, research processes and planning undertaken during the re-writing the script for theatre and multi-modal documentary project in 2023-25. A play with songs, *The Jetty*, set in the Yorke Peninsula of South Australia, was first produced for ABC Radio National 'Airplay' in 2010 and is currently being re-developed as a staged reading at State Theatre Company of SA (in 2025), with accompanying interactive audio-visuals.

In November 2024, the research and writing team will travel to Wallaroo and Point Pearce areas of Yorke Peninsula (SA) to set up funded 'yarning circles', with the assistance of Historian Dr Skye Krichauff [1] Dr Krichauff will travel with the team to interview elders Uncle 'Duckie' (Kevin O'Lachlan) and Auntie Claudia Smith, as well as Point Pearce elder Uncle Eddie Newchurch. Research and performance writing for the play's Indigenous Characters is being undertaken by Noongar scholar Carissa Lee [2]. Our current process aims to deepen research by interrogating the colonial/settler framework of the 'progress' narrative currently contained in the play, based originally on the authors family biographical materials. Now, by exploring 1920's Australian Indigenous labour history through yarning circles, emerging Archival research (Jeannine Leane and Natalie Harkin [3]) and oral history research, we plan to write some of these erased histories into being.

Here is a brief synopsis of the play.

It's a South Australian frontier town in the 1920s. Copper tailings in the water. Wedge-tailed eagles circling the town tip. Kids from the Aboriginal camp in the sand dunes visit a local house, to get water. But progress is coming to Wangaroo.

[1] Dr Skye Krichauff is an Adelaide University History academic and the author of 'Narungga Aboriginal Progress Association' book Nharrungga wargunni bugi-buggillu = a journey through Narungga history.

[2] Carissa, born on Wemba Wemba Country (SA) has recently completed her PhD entitled "Yarning across Cultures: Cross-cultural Collaborations in the Australian Performing Arts."

[3] <https://researchnow.flinders.edu.au/en/publications/when-records-speak-we-listen-conversations-with-the-archive>, published in <https://www.routledge.com/Laws-Documents-Authority-Materiality-Aesthetics/Biber-Luker-Vaughan/p/book/9780367441517> (accessed September 20th 2024).

Dr Catherine Fargher is an AWGIE award-winning scriptwriter, whose work has been produced for radio, theatre, hybrid performance, games, interactive media, puppetry and children's theatre by companies including Sydney Opera House, Redmoon Theatre Chicago, The Performance Space, ABC Radio National and Dr Egg Adventures.

The Jetty was first produced for ABC Radio National 'Airplay' in 2010 then workshopped as a stage version with Merrigong Theatre 'Ruff Scripts' (Wollongong 2011), under director/dramaturg Catherine Fitzgerald (Vitalstatistix/Feast), In 2014-15 Catherine was awarded a Literature Board New Work grant, to travel to SXSW in Austin Texas to research immersive and interactive/digital writing. She currently teaches Multi-modal Storytelling at Macquarie University in MCCALL (Media Culture, Creative Arts, Law and Languages).

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FARLEY, SIMON

'Novel Ecosystems in an Ambivalent Nation'

Australia's history since 1788 has often been told and understood in terms of struggle between invaders and natives. This narrative manifests when we speak of the genocide of First Nations at the hands of settlers; of settler fears of their own demographic collapse in the face of Asian migrants; and of the ecological threats posed by so-called 'invasive species'. This paper homes in on this last manifestation — the ecological form of this broader narrative. While indigenous ecosystems and species are often imagined as particularly vulnerable to environmental change and competition from outsiders, there is abundant empirical evidence to suggest that many native species continue to thrive in a continent much changed by settler colonialism — a nonhuman spin on Gerald Vizenor's concept of 'survance'. This paper considers what new narratives and metaphors might be called forth if Australians paid more attention to — and became more comfortable with — hybrid and novel ecosystems.

Dr. Simon Farley is an Assistant Lecturer in History at the University of Melbourne. Their work investigates the intersection of science, settler colonialism and human–animal interactions in Australia. Their research has been published in the *Journal of Australian Studies*, the *British Journal for the History of Science*, and *Dhoombak Goobgoowana: A History of Indigenous Australia and the University of Melbourne* (Melbourne University Publishing, 2024).

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FEATHERSTONE, LISA

'Rape and R&R: Americans in Australia during the Vietnam conflict'

From 1967 and 1971, some 280,000 United States military personnel visited Sydney, Australia, on 'Rest and Recreation' (R&R) leave. Designed to offer the men a temporary respite from the war, the troops enjoyed a range of activities from the beaches to the nightlife of the infamous red-light district in Kings Cross. This presentation examines the complex relationships that underpinned R&R, exploring the tensions around gender, race and foreign policy. To do so, it draws on an alleged rape of an Australian woman by an American serviceman while on R&R, a case had the potential to be a substantial disruptor in American-Australian relations. It speaks to the racial tensions heightened by African American servicemen in Sydney. It also sheds light on the way victims of rape were treated in Australia in this time period. Using archival evidence, this article reveals the tensions between individual crimes and the wider war effort, arguing that the alleged crime was understood in terms of the relationship between the Allies, rather than for its impact on women and soldiers.

Prof. Lisa Featherstone is Head of School, School of Historical and Philosophical Inquiry at the University of Queensland. She works widely on gender in Australian history, and she has published widely on sexual violence and gendered crimes. Her most recent book is a co-authored interdisciplinary study, *The Limits of Consent: Sexual Assault and Affirmative Consent*. She is currently working on various aspects of gendered violence in Australia's recent past, including a study of American servicemen on R&R in Australia.

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FONG, NATALIE**'Chinese Australian Transnational, Transfamilial Business Practices: The Man Sun Wing Enterprise'**

The role of Australian Chinese merchants in trade between Australia and Asia through business networks has long been acknowledged by scholars. There is still much to explore, particularly the role of transfamilial networks – clans working together to facilitate the transnational movement of goods, money and people. This paper examines the workings of one Australian-Chinese transnational, transfamilial enterprise, Man Sun Wing (萬信榮, Wàn Xìn Róng), which had its headquarters in Hong Kong and branches in Fiji, the Philippines and Australia (the Northern Territory; Western Australia; Sydney, New South Wales; Melbourne and Bendigo, Victoria). This enterprise also supplied goods to other Chinese businesses. At least two clans, both originating from Taishan, Guangdong, as well as from a common ancestor, partnered in this enterprise – the Fongs/Kwongs (鄭, M: Kuàng, pronounced 'Fong' in the Taishanese dialect) and the Loueys (雷, M: Léi).

By consolidating family histories with archival sources, I show how transnational, transfamilial business practices contributed to the establishment, operation and continuity of Chinese businesses in the Asia-Pacific region, and thus contributed to colonial and overseas economies. The impact of Australian government regulations on the operations of such an enterprise will also be considered.

Dr. Natalie Fong completed her PhD in History at Griffith University in 2021. Her dissertation was titled "Chinese Merchants in the Northern Territory, 1880-1950: A translocal case study." One of the merchants she examined was her great-grandfather, Fong Siu Wing, and his wife, Young See. She was awarded the 2021 Griffith University Chancellor's Medal for Excellence in the PhD Thesis for Arts, Education and Law. Natalie is the Head of Humanities at Citipointe Christian College, Brisbane. She has authored several publications on Chinese-Australian diaspora history.

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FORD, THOMAS H.**'Gallop Rhymes'**

Writing and riding ran together in the nineteenth century's 'cult of the horse.' Harrison Ainsworth wrote 'The Ride to York' from his novel *Rookwood* (1831) in 24 hours—the same time his hero took to ride the 200 miles from London. Horse and pen became one in this real-time act of endurance writing, clearing obstacles and sweeping through scenes 'without pause, without hindrance, without fatigue.' Meanwhile, such poems as Robert Browning's 'How They Brought the Good News from Ghent to Aix' (1845), Longfellow's 'Paul Revere's Ride' (1860) and Joaquin Miller's 'Kit Carson's Ride' (1872) developed an extensive repertoire of equestrian mimetic forms. Light in the saddle but heavy on the onomatopoeia, these poems spurred on their highspeed syntactic flows with gallop anapaestic metres and alliterated plosives. In prose or verse, the ride was a bravura set-piece of Victorian fine writing—wildly popular, and much excerpted, declaimed and imitated throughout the anglosphere.

Including the colonies. This paper reopens the case of Adam Lindsay Gordon—once celebrated as Australia's great national poet, now barely read—by interpreting him as a wrider. Gordon used to count in Australian literary history because he was seen as the first to write poetry that felt and sounded Australian. He could do this, I want to argue, thanks to the transnational techniques of the literary ride. The argument will involve some listening for settler colonial soundscapes in the rhythms of Gordon's verse. It'll also involve some positioning of Australia in a global political economy of the horse.

Dr. Thomas H. Ford is a Senior Lecturer in English at La Trobe University. His titles include *How To Read a Poem: Seven Steps* (Routledge, 2021), and *Barron Field in New South Wales* (Melbourne UP, 2023), which he wrote together with Justin Clemens. In 2025, he will be commencing an ARC Future Fellowship on the political history of colonial Australian poetry.

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GATT, FIONA**'The Queen vs Jacky Jacky: *Inter se* violence in the Port Phillip Protectorate'**

After the European settlement of Port Phillip in 1835, many incidents of what the Crown and colonial banter termed '*inter se* violence' were recorded. These were incidents where an Aboriginal man (or men) killed

another Aboriginal man for motives that were expressed as or can be interpreted as revenge, trespass, or the result of inter-tribal conflict. This paper will focus on the case of Jacky Jacky, tried for the murder of Tommy who, in January 1844 was speared and shot at the Manifold brothers' remote cattle station, a few kilometres from where Camperdown would be established. This paper will analyse the Crown Solicitor files from this case, newspaper articles, and the journal of William Thomas, Assistant Protector of the Aborigines of Port Phillip. Enriched by insights from other cases of men tried for *inter se* violence in the early decades of settlement, this paper demonstrates the difficulties Aboriginal men faced in negotiating a place in colonial society. What is revealed is the dispersal and removal from Country that was occurring in the years and decades post-European incursion. Colonial society's titillating obsession with the notion of intertribal violence is also analysed. Meanwhile, Thomas' reflections reveal how the law and the Protectorate used such cases to demonstrate and teach Aboriginal people the importance of complying with white man's law.

Dr Fiona Gatt is a professional historian who works on commissioned histories for clients such as the National Trust of Australia (Victoria). She teaches history at La Trobe and Deakin universities and is currently a Postdoctoral Research Associate in Property History at the University of Sydney. Her particular areas of interest include urban history, class, migration, housing and First Nations history. Her work has been published in *History Australia*, *Postcolonial Studies*, *the Victorian Historical Journal*, *Provenance*, and shortlisted for the Victorian Community History Awards. In 2023–2024 she was Historian in Residence at the Royal Historical Society of Victoria.

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GERRARD, JESSICA

'Conservative affective relations of care: schooling and the heterosexual settler state in 1970s and 1980s Australia'

'Public things', Bonnie Honig (2017) suggests, are the material infrastructures through which agonistic contest of democratic life are waged as affective relations of care and concern. In this paper, conceptualising schools as public things, I explore the affective relations of care and concern that mobilised diverse conservative parent groups across Australia throughout the 1970s and the 1980s in response to schooling reform. Connected to the rise of the New Christian Right, these groups understood their purpose as preventing the incursion of secular humanism in schools and to protect the moral status of future generations. This paper has two aims. First, to chart new histories of Australian conservatism that demonstrate how schools – as crucial sites in the intergenerational relay of knowledge and culture – were critical to the mobilisation and development of new forms of conservative thinking and alliances. Second, to advance understanding of the ways in which the affective relations of 'care and concern' draw in the Self and the Other in moralised relationships to the state. Care, in this sense, is not a pre-given good and nor does it reside solely in the interpersonal or private realms, but rather is animated and expressed through circuits of emotions between bodies, people, things, and the imagined nation (see Ahmed, 2004).

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Assoc. Prof. Jessica Gerrard (Faculty of Education, University of Melbourne) researches the changing formations, and lived experiences, of social inequalities in relation to education, activism and work. She works across the disciplines of sociology, history and policy studies with an interest in critical methodologies and theories.

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GIANNACOPOULOUS, MARIA

'Gadigal Land as Marrickville and Marrickville as 'Little Greece''

I was not yet five and in this memory I am at the back of dad's butcher shop. It can't be true that I was sitting in the large concrete sink, even then from another era, but hey it was the seventies. The shop was across and a little further up from Enmore Park that was mum tells me, abuzz with Greek migrants gathering on weekends in the early days of their migration in the 60s. A patch of green among the concrete of industry. These memories and thoughts are more frequent as I have returned to Sydney after a decade away, living in the same area that my parents met, lived and laboured. I call it an 'area', a still 'semi industrial suburb' a part of the 'inner west', home of an 'ale trail' celebrating craft breweries, signalling the 'areas' increasing gentrification. As of 2021, the Inner West Council voted to approve the renaming of a Greek precinct in

Marrickville as 'Little Greece' in recognition of the long-standing contribution of Greek Australians to the Inner West. This paper examines the tensions that hold when migrant histories are said to be recognised upon Aboriginal land. Even with all the concrete that characterises Marrickville's streetscapes, it is still Gadigal land. I read and write this tension as a descendant of people who were/ are racialised as 'wogs' to explore how the ostensible recognition of migrant histories can function to erase the layers of racial violence that structure suburbs, cities and the nation of the settler colony. As the Greek contribution to Marrickville is said to be recognised, the history of our racialisation as wogs disappears at the same time that Gadigal land is once again, illegitimately written over.

Dr Maria Giannacopoulos is Associate Professor and Director of the Centre for Criminology Law and Justice in the Faculty of Law and Justice at UNSW, Sydney. She is a leading scholar in decolonising approaches to law and criminology. She has studied law, literature and completed a PhD in Cultural Studies examining Australian border politics and how they impact Indigenous peoples, refugees, and migrants. Most recently she was co-editor (with Kristopher Wilson and Rhys Aston) of volume 27 of *Law Text Culture* on the theme of 'Imagining Decolonised Law'. Greek is her mother tongue.

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GILL, LOIS

'On Swans and Silence: Navigating Trauma Through Language'

This paper works with Alexis Wright's *The Swan Book* and its mute protagonist, and considers how Wright frames the absence of an anthropological difference as an apparatus for building resilience after trauma. Matthew Calarco's *Beyond the Anthropological Difference* identifies said difference as 'a marker of human uniqueness determined by way of a sharp human/animal distinction.' There are two ideas at play here. Firstly, that there is some behaviour, trait or ability that is unique to the human being that sets them apart (and necessarily hierarchically elevates them) above all other animal beings. Secondly, that there is a strict and impermeable separation between species. I argue that Wright's *The Swan Book* challenges both of these ideas to undermine the notion of a special element of difference between humans and other animals and a strict separation of species. Through a discussion of language and silence in post-traumatic experience, I argue that Wright shapes the protagonist from human to an intra-species being. Directly engaging in a criticism of Western Trauma Theory, Wright offers the reader an alternative viewpoint of what it means to experience, navigate and respond to trauma. In doing so, Wright offers a way of understanding trauma and post-trauma resilience that is centred on an experience of the world that rejects notions of difference and embraces a fundamental fluidity between species. Wright systematically deconstructs the protagonist's humanity (that is, her perceived status as a human being) and rebuilds her into a being that is physically and emotionally distinct from the human form she originally took.

Lois Gill is a PhD Candidate in the School of English at the University of Sheffield, UK. Her research considers Indigenous Australian Stolen Generations narratives, the nature and understanding of trauma, and how that trauma is shaped by nuanced human relationships with animals. Lois is particularly interested in what she calls *in situ therapeutic support*: how a traumatic experience is shaped by the presence of an animal. Lois' research centres the Indigenous experiences captured in a number of texts, and interrogates instances of inter-species kinship, the breakdown of the notion anthropological difference, and transformations into a state of the intra-species.

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GLOVER, LOU NETANA

'Friendly Fire on Binary Battlegrounds: accidental anti-Indigenoussness during Covid and the Australian Voice to Parliament events'

The Covid 19 period and the Indigenous Voice to Parliament referendum were two significant polarising events of the last decade in Australian public consciousness. Indigenous voices situated in-between, or transcendent of, the right and left poles of thought were often ignored, lost or denigrated by commentators from either side. During Covid, Indigenous activists claiming their right to practice Indigenous medicine and honour their culture and body sovereignty were silenced by being labelled as 'Antivaxxers' who were influenced by far right 'conspiracy theorists'. This was coming from Indigenous and non-Indigenous voices. Similarly, Indigenous 'No' voters were oft portrayed as ignorant or influenced by far right settler ideologies. By putting a spotlight on the Indigenous values being fought for in these spaces in-between or above, this paper names the casualties of the 'friendly fire' that occurs when binary conflation in public discourse skew on-the-ground, Indigenous factors of causation.

Dr Lou Netana Glover is Ngāti Whātua-Ngāpuhi, Waikato-Tainui Māori wahine (woman) scholar who belongs to the Yuin nation on the Southeast Coast of 'Australia'. Lou is a Postdoctoral Research Fellow at Macquarie University. Lou's research interests include Deep Time relationships between people and place; Oceanic intimacies; holding multiple Indigeneities; and anything that demonstrates the genius of Indigenous cultures and works toward restoring the primacy of Indigenous law. Lou is also a life writer who creates Indigenous auto-ethnographical work from on her unique identity journey. She has been a Federal Police Officer, Mardi Gras Party Director, and also enjoyed a career as a film maker, ABC TV and Online Producer.
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GREY, SAMANTHA KOHL

“‘Dregs of their professions’”: Debating Therapeutic Abortion and Professional Anxiety in the Mid-Century'

The deliberate termination of pregnancy was a criminal offence in the mid-twentieth century, with each state in Australia separately legislating against criminal abortion. Any individual found to be performing abortions, whether a trained medical practitioner or an underground abortionist, were subject to criminal prosecution and imprisonment. Despite this, there were instances in which medical practitioners would terminate a pregnancy due to health concerns. Justifications for these terminations proliferated in the medical literature across the mid-century in particularly around distinguishing legitimate interventions from criminal abortions. There was salient anxiety from medical practitioners around their application of abortion, with them pre-emptively justifying their actions within a medical framework. There was a particular effort to separate themselves from the criminal, illegitimate and non-therapeutic actions of the abortionists, through reinforcing their own medical knowledge and professional credibility. This effort also supported maintaining their own autonomy and control over health, reproduction and, in this case, abortion.

This paper will argue that conditions which impacted pregnancy acted as an avenue for physicians to justify their control over terminations, but also legitimate the terminations they performed. Doctors, to maintain the integrity of their practice and alleviate their own professional anxiety while distinguishing their respectable practice from the illegitimate practitioners, rendered the decision to terminate a pregnancy a medical choice, with the justification defined by the medical practitioners themselves.

Samantha Kohl Grey is a PhD candidate and casual academic at the University of Queensland and Australian Catholic University. She researches the interaction between medical institutions and women in the mid-twentieth century, with a particularly focus on how medical practice reflected social understandings of gender relations.

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HELWIG, LINDSAY

'Australian Crime Fiction: Postfeminism and Female Empowerment'

Postfeminism, as a phenomenon of popular culture, varies in its expression across the Western world. These cultural variations in expression are evident in the genre of crime fiction with popular British crime fiction, including Ann Cleeves' Vera series and Val McDermid's Karen Pirie series, positioning the postfeminist ideal of femininity as challenging to achieve and, therefore, as a motive for murder. Such an analysis is supported by Angela McRobbie's critical examination of British postfeminism, noting the exclusion of many groups of women from achievement of the postfeminist ideal of femininity, as disseminated by popular culture. The Australian cultural engagement with postfeminism, in contrast, differs from that of the British, as argued by Margaret Henderson and Anthea Taylor in their analysis of Australian chick lit in *Postfeminism in Context* (2020). I will argue that female authored Australian crime fiction shows similar differences in its engagement with postfeminism, presenting postfeminism as an empowering sensibility that enables Australian women to challenge the victimisation of women inherent to toxic masculinity. Such positioning is evident in Dinuka McKenzie's Detective Kate Miles series (2023-2024), Margaret Hickey's *The Creeper* (2024), featuring Senior Constable Sally White, and Darcy Tindale's *The Fall Between* (2023), featuring Detective Rebecca Giles. In all three cases, a postfeminist sensibility proves not a motive for murder, but a path to female empowerment in the face of toxic masculinity.

Dr Lindsay Helwig is a Senior Lecturer and Associate Head of College (Academic) at the University of Southern Queensland. Her recent research has focused on the critical engagement of crime fiction with postfeminism in both British and American contexts.

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HERRIOTT, NICHOLAS

“Ecology is trade union business’: The 1975 Radical Ecology Conference, uranium and Australian labour-environmentalism’

At Easter 1975, a diverse cohort of activists gathered at Melbourne University to discuss and develop radical action on environmental issues. The landmark, but largely forgotten, Radical Ecology Conference took place at a time of significant convergence between the radical left, labour and environmental movements. Many of the over 500 attendees were workers and trade unionists determined to align their struggles with the nascent environmental movement and uphold an ‘ecological responsibility of labour’. The conference culminated on Easter Sunday with one of the first demonstrations against Australia’s mining of uranium. This paper suggests that in the months and years which followed the Radical Ecology Conference, anti-uranium campaigners were often able to bridge the gap seen to separate workers and environmentalists. Although labour-environmental justice, agency and resistance are prominent themes in contemporary climate activism, their longer histories remain under-examined by labour and environmental historians alike. Using the Radical Ecology Conference, now in its 50th anniversary, and early anti-uranium activism as a case study, this paper will explore how activists pursued a labour-environmental alliance in Australia during the mid-to-late 1970s. It argues that archival and oral history research can shed new light on the ways in which these two social movements have overlapped and intersected throughout Australian history.

Nicholas Herriot is a PhD candidate in History at the University of Adelaide. His thesis examines links between the labour and environmental movements in Australia since 1975. Nicholas has a particular interest in oral history and social movements and has previously published on Australian student radicalism during the ‘long 1960s’.

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HOLLAND, ALISON

‘Part of the Solution? Indigenous Women, Agency and Power in Governance: the case study of ATSIC’

In a report commissioned by the Aboriginal and Torres Strait Islander Commission’s Office of Evaluation and Audit in 1995 it was found that ATSIC did not adequately represent the interests of Indigenous women. In part they were rendered invisible within the notion of the family or their specific rights were subsumed by a discursive rights agenda that tended to promote an homogenous Indigenous voice. Leading Indigenous scholar, Megan Davis, suggested that the problem of gender inequity within the organisation had contributed to its decline. Yet, anecdotal evidence suggests that, at least in its earlier years, ATSIC was a ‘safe place’ for Indigenous women who were inspired by its female leadership and the opportunity it afforded for capacity building. Indeed, many Indigenous female leaders today were schooled in ATSIC. ATSIC had an Office of Indigenous Women and it supported delegations of women attending leading international women’s conferences.

This paper considers the question of women in ATSIC with a view to providing an explanatory frame for the question of Indigenous women’s historical experience of it. Recovering the contours of this history, it considers the possibility of two distinct phases in the body’s history, a feminised phase, 1990-1996, and then a masculine phase, 1996-2004. It situates the latter in the context of the political contest over ATSIC at the time to locate ATSIC’s later failure of women not just in the overly patriarchal nature of its leadership but to what amounted to a competitive masculine political tussle over the organisation’s very existence, as well as longer term consideration of tensions between the relative importance of questions of gender and race within the organisation.

Assoc. Prof. Alison Holland is an Australian historian in the department of History and Archaeology at Macquarie University. She has published widely on histories of race and antiracism in Australia, human rights, citizenship, settler colonialism and Indigenous-settler relations. She is currently a lead CI on an ARC funded project titled, *Policy for Self-Determination: the Case Study of ATSIC (1990-2005)* and the lead editor of the *Routledge International Handbook on Antiracism in Historical Perspective*, due for publication in 2026.

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JENSEN, LARS**'Colonialism Everywhere: The Venice Biennale 2024 and its Indigenous Australian Artworks'**

My paper revisits my European summer field trip to the 2024 Venice Biennale. More specifically, I am interested in how Indigenous Australian contributions responded to the Biennale theme, *Stranieri Ovunque/Strangers Everywhere*. I begin by situating Kamilaroi Bigambul artist, Archie Moore's Biennale Gold Lion winner, *kith and kin*, in the broader context of conversations on the legacy of colonialism everywhere and as a perpetuating and reinforced structure. As I am focusing on Indigenous Australian artwork, (which included contributions by Marlene Gilson and Naminapu Maymuru-White), I will pay particular attention to processes of ongoing alienation of Indigenous peoples in settler colonial societies. A process I explored in my settler colonial critique, *Remotely Australian* (2022). Secondly, I will deal with the Venice Biennale as a setting. I want to explore the notion of what engagements are actually enabled, not only by encountering Indigenous artworks in the exhibition space, but also by the conversations they invite with other artworks and artists in the Venice Biennale. The Biennale is, of course, envisaged as a space of artistic works, debates, conversations and by visitors traversing the exhibition spaces in ways that means each visit, each tapestry of encounters forms its own unique pattern. The encounters taking place are informed by our preconceptions, but also by knowledges and interests in particular artists or exhibitions. But encounters are also formed by how artworks speak back to us about colonialism as a historical reality, as a legacy but also as a continuously restaged reality.

Lars Jensen is Associate Professor at Cultural Encounters, Roskilde University. He has worked in various spaces of Australian Studies since the early 1990s. His most recent book in the field is *Remotely Australian: Environment, migrancy, sovereignty, nation (re)-building and rim* (2022). Generally, he works at the intersection of the postcolonial and Cultural Studies and its overlapping concerns with Postcolonial Europe, de/coloniality, racialisation studies and settler colonialism. Other books include the Routledge Key Ideas Series, *Exceptionalism* (with Kristín Loftsdóttir) and *Postcolonial Europe*. He is currently translating Tyson Yunkaporta's *Sand Talk* into Danish and researching on Kalaallit Nunaat sovereignty.

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JOHNSTON, ANNA**'Developing Decolonising Reading Practices and Rethinking Colonial Archives'**

Archives are compelling, highly constructed sites of the preservation and production of knowledge. Some emerge from the documentary apparatus of the colonial state and are closely aligned with the power structures of colonial and imperial governance. Others emerge from and intersect with the lives and histories of individuals and families. Archives control what it is possible to know about the past, which remains problematic for many people subject to colonisation. Traces of Indigenous voices and agencies – including their knowledge and culturally specific modes of authority – were deposited in archives in the context of dominant interests. In our era, these sources appear tainted by their association with colonial ideologies, and negotiations about repatriation / rematriation are underway globally in the context of knowledge sovereignty.

Archives also remain available for making new meaning. Archival sources can reconstruct the intimate and proximate nature of relationships under colonial conditions, because they allow glimpses of the people who provided information under the conditions shaped by their own agendas and interests. Postcolonial and decolonising methodologies emphasise the gaps and elisions in institutional records and provide productive models for reading absences and challenging institutional practices. Increasingly, scholars and cultural institutions such as museums must take account of the voices and active participation of formerly colonised peoples and communities, whose cultural and family histories are foundational parts of colonial archives. By thinking about decolonisation as 'an archival event' (Jordanna Bailkin), we can enrich understandings of the colonial past. Many fields are undergoing a decolonising 'turn', yet this is often dehistoricised and undertheorised. This paper draws on case studies from my recent book *The Antipodean Laboratory* (2023), which investigates colonial Australian archives, especially their role in authorising knowledge that circulated within imperial print cultures. It does so to develop a model for decolonising reading practice that pays attention to Indigenous critiques of traditional academic methodologies and to reveal how this might reshape our disciplines, institutions, and knowledge practices.

Anna Johnston is Professor of Literature at The University of Queensland and the current InASA President. She held the 2014-15 AJF Chair of Australian Studies at the University of Tokyo, and held both ARC Queen Elizabeth II and ARC Future Fellowships at UTAS and UQ. She was the 2022 John Oxley Honorary Research Fellow, State Library of Queensland, for her project "History & Fiction: Mapping Frontier Violence in Colonial Queensland Writing." Her major books include *The Antipodean Laboratory: Making Colonial Knowledge*,

1770-1870 (CUP 2023); *Eliza Hamilton Dunlop: Writing from the Colonial Frontier* (SUP 2022, edited with Elizabeth Webby); *The Paper War: Morality, Print Culture, and Power in Colonial New South Wales* (UWAP, 2011); and *Missionary Writing and Empire, 1800-1860* (CUP 2003).
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JONES, JO

Deep Mapping the Eastern Reaches of the Swan River: the rivers here are different

It is difficult to know where to begin the story of the Derbarl Yarrigan (Swan River) and the Dyarlgarro Beeliar (Canning River). Whichever route one takes, geographical or historical, there are diversions and meanderings. Without mountainous beginning, these rivers of the Swan coastal basin snake and meander through interior flatlands and, eventually, through isolated arid dunes on the coastal plains. The sandy plain itself spills down from the plateau of the ancient Yilgarn Craton, one of the oldest undisturbed continental masses on the planet. As eco-theorists have explained, rivers and water are viable conduits for relationality and the intrinsic connectedness between the human and non-human world (Coates, 2013; Strang, 2015). Rivers are simultaneously in place and moving, where materiality and metaphor are inseparable, where physical experience is profoundly altered by destabilising immersion. Drawing on anthropological theories of water and rivers, this paper reports on a project that involved deep mapping of these two, rivered ecosystems. I will outline my own academic and creative practise as a seeker of tales, as I draw respectfully on the texts and cultural knowledge of Nyoongar Elders Herbert Bropho and the oral stories of Joanne Parfitt (artist name Bungaan).

Jo Jones is an Associate Professor in Literary and Cultural Studies at Curtin University in Western Australia. Her key research interests are historical narratives, literary gothic, deep time and literatures of place. Her monograph, *Falling Backwards: Australian Historical Fiction and The History Wars* (UWAP, 2018), won the 2019 Niall Lucy Award. Jo's more recent work on rivers and deep mapping led to the publication of an edited volume, *Four Rivers, Deep Maps: Collected Responses on the Don and Dee Rivers (North-East Scotland) and the Derbarl Yerrigan and Dyarlgarro Beeliar (Swan and Canning Rivers, Western Australia)* (UWAP, 2022).

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KAMPERS, DAVE

'Cultural Work and the Role of Sport in Indigenous Acceptance'

Critical responses to Aboriginal participation in elite sport often emphasize the racism and discrimination experienced by athletes. However, the flipside of this narrative—arguably more significant—is the vital, culturally transformative work these athletes have undertaken in making Australia more accepting of Aboriginal people. This presentation explores how developments within the Australian sporting landscape illustrate the role of elite sport in driving profound cultural shifts in Australian national identity, despite continuing to provide a platform for reactionary and racist outbursts.

By placing recent developments in the context of the broader history of Indigenous participation in Australian sport, this paper highlights four key trends. First, the growing number of Indigenous athletes performing at elite levels has increased their visibility and influence both nationally and internationally. Second, the cultural centrality of sport in Australia has amplified public recognition of and respect for Indigenous athletes and their successes. Third, major sporting organisations are increasingly being compelled to confront and reform exclusionary practices and traditions that have historically marginalised Aboriginal and Torres Strait Islander players. Finally, these organisations have initiated programs and practices that explicitly celebrate the contributions of Indigenous peoples and cultures, further embedding their significance within Australian sport.

The emergence of Indigenous rounds and the celebration of Indigenous talent underscore how cultural acceptance functions not only as a marker of progress but also as a catalyst for systemic change. This presentation argues that, while this process remains complex and contested, the evolving relationship between sport and cultural acceptance continues to reshape Australian society in transformative ways.

Dr. Dave Kampers is a Senior Lecturer at the Nura Gili Centre for Indigenous Programs at UNSW, with extensive experience in teaching and research focused on Indigenous Studies and Indigenous Health. Previously a Lecturer at the University of Wollongong, he has 18 years of experience working with Indigenous communities and addressing contemporary Aboriginal and Torres Strait Islander issues. Dr. Kampers' doctoral research investigates the social and cultural impact of Indigenous athletes in elite Australian sports, with a focus on how their achievements influence non-Indigenous Australians and drive shifts in national culture. Rather than centring on the role of sport for Indigenous Australians, his work examines how these athletes act as agents of change, challenging settler colonial narratives and exposing societal contradictions, while fostering transformative cultural and societal acceptance.
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KATO, MEGUMI

'Voices from the Detention: Refugee Narratives in Australia and in Japan'

Refugee written narratives have become more common in recent years. Such writings are a testament of their life journey and their experience of inhumane treatment, and provide inspiration and awareness of refugee issues. In Australia, a Kurdish journalist-writer Behrouz Boochani, who was detained in the Manus Regional Processing Centre in Papua New Guinea as an illegal refugee from 2013 to 2019, has become a representative of such authors. His novel *No Friend but the Mountains: Writing from Manus Prison* (2018), published while the author was still in detention, helped raise concerns about Australia's border control policies. His writings played, however indirectly, a role in Australia's closure of the Manus detention centre.

Unlike Australia, the numbers of refugees accepted by Japan have been consistently low. Professional Japanese authors such as Natsuki Ikezawa and Yoko Tawada have published literary works which draw readers' attention to migrant and refugee issues in Japan, but voices from refugees and asylum seekers themselves are scarce. However, there is one historical example of collected voices of refugees in a literary form published just after the Pacific War. It was at the Omura detention centre in Nagasaki, and involved Korean detainees who were accommodated as illegal aliens (despite having been "subjects" of Imperial Japan). These detainees formed a literary group and published the journal *Omura Bungaku* (Omura Literature) in 1957.

This paper examines the reasons why Boochani's book and *Omura Bungaku* were successful, and looks at how we can facilitate the emergence of refugee writings in societies such as Japan, and in turn influence policies relating to, and the treatment of such groups.

Dr. Megumi Kato, PhD. is a professor at Meisei University in Tokyo, Japan. She was president of Australia New Zealand Literary Society of Japan from 2019 to 2022, and is currently a board member of both ANZLS and Australian Studies Association of Japan. Her publications include *Narrating the Other: Australian Literary Perceptions of Japan* (Monash University Press, 2008), *Australia Bungaku ni Miru Nihonjinzo* (in Japanese, Tokyo University Press, 2013), *Daigakuteki Australia Guide* (co-authored, in Japanese, Showado, 2021), *Corona Ka wo Norikoe Mirai ni Mukau Australia* (co-authored, in Japanese, Oceania Shuppan, 2024). Her research interest includes refugee narratives, indigenous narratives, and Australian studies.
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KENNEDY, MYHKA

'Violence, Capitalism and Marxism: Rethinking colonial liberation for the Australian context'

The wounds of colonialism continue to bleed to this day, in part because the knife that caused them, capitalism, still persists. Much of the research of colonial liberation from capitalism is focused on extractive colonies and their ongoing neocolonialism. By contrast, settler colonialism is often excluded from these discussions, with liberatory efforts coming from an ineffectual neoliberal perspective. Therefore, this paper applies Marxist decolonial theories to the settler colonial context to demonstrate the specific capitalist motives that prevent the liberation of Indigenous Australians. Informed by orthodox Marxists and critical Indigenous theorists, it will discuss how capitalism requires continued colonial violence against Indigenous Australians. This begins with Marx himself and his identification of the dialectical relationship between economic production, the base, and social structures, the superstructure. This was then further developed into theories of capitalist violence, both domestically and in the colonies. In Australia, this can be seen historically, such as in the Stolen Generation, and continues today, such as in the disproportionate incarceration of Indigenous people. This exemplifies the capitalist violence of settler colonialism and the need to move beyond capitalism to fully liberate Indigenous Australians from settler colonialism.

Myhka Kennedy is currently completing their first year of a Master of Research. Their research interests include orthodox Marxist critiques of gender, race, class and political discourse. They focus their work on historical materialist analysis in the Marxist tradition and intend to continue this approach into their research on Marxist universality.

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KEYNES, MATTHEW, AMY SPIERS, ASHLEY BARNWELL and LORENA ALLAM

'Truth-telling and [the challenges of] settler public education'

Education of the settler public has long been an impediment to social change in settler colonial Australia. Australian history is characterised by cycles of public silence, denial, ignorance, and forgetting on the part of the settler polity concerning state treatment of Indigenous people and the political aspirations of First Nations polities. In light of the successful misinformation campaign and subsequent Voice referendum defeat, inadequate education of the settler public is in the spotlight again. Yet, there is a long-standing history in Australia of education of the settler public taking precedence over, or impeding, concrete reparative actions that would stand to materially improve the lives of Indigenous people.

In this interdisciplinary roundtable session, contributors will consider the question of settler public education from historical and contemporary perspectives. With insights from creative practice, journalism, schooling, and family history, contributors will reflect on the following questions:

- What might it take to shift settler public understanding of Australia's colonial history and present?
- What role do you see for your field in education of the settler public?
- How might truth be 'activated' amongst the settler constituencies you work with?
- What examples are there from your field of public pedagogy/truth-telling/listening practices that have been effective?

Dr. Amy Spiers is an artist and researcher of settler descent, and currently a Vice Chancellor's Postdoctoral Fellow at RMIT University, School of Art based in Naarm (Melbourne). She has presented art projects across Australia and internationally, including at Australian Centre for Contemporary Art (ACCA), Monash University Museum of Art (Melbourne) and the 2015 Vienna Biennale. Spiers has also published a wide range of arts writing and scholarly texts, most recently co-editing *Art and Memorialisation: Truth-telling through creative practice in settler colonial Australia* with Genevieve Grieves (Springer 2024). In 2024, Spiers was awarded a 2024 Australian Research Council Discovery Early Career Researcher Award (DECRA) to investigate non-Indigenous artists' that engage in truth-telling about Australia's colonial past through creative practice.

Dr. Matthew R. Keynes is a non-Indigenous historian and education researcher working on unceded Wurundjeri land, and currently McKenzie Postdoctoral Research Fellow in the Faculty of Education at the University of Melbourne. Mati's research explores how education contributes to justice, peace, and social transformation by repairing historical injustices and legacies of violence. Mati's research has appeared in leading scholarly journals and their first book, *Education and Historical Justice: Redress, Reparations and Reconciliation in the Classroom* written with Dr James Miles, will be published by Bloomsbury in early-2025. Mati is the 2024 Humanities Research Centre Fellow in Australian Studies at the Australian National University.

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Lorena Allam is a multiple Walkley award winning journalist descended from the Yuwalaraay and Gamilaraay people of northwest NSW.

Dr. Ashley Barnwell is a senior lecturer in sociology at the University of Melbourne. She is interested in sociological aspects of emotions, memory, and narrative, and the role of life writing, archives, and literature in sociological research. Her project 'Family Secrets, National Silences: Intergenerational Memory in Settler Colonial Australia' investigates the inherited family secrets, stories and memories that inform Australians' understandings of colonial history. She is a settler descendant who was born on Birrpai Country. In collaboration with Birrpai historian John Heath, she has written about local and family histories of Indigenous-settler relations in Mid-North NSW, most recently in their book, *Burrawan: The Desecration and Resurrection of Lake Innes* (2023). Ashley publishes across sociology, history, and literary studies, and is co-author of

Reckoning with the Past: Family Historiographies in Australian Literature (with Joseph Cummins, 2019). She also co-hosts a nerdy podcast about narrative research called *Narrative Now*.

KOSSEW, SUE

'Rethinking global networks of war: two recent Australian novels'

The recent publication of Canadian academic Donna Coates's *Shooting Blanks at the Anzac Legend: Australian Women's War Fictions* (2023) has drawn attention to the national reluctance to hear the voices of women writers on the topic of war. While she concentrates her study mainly on fiction written during times of war, this paper analyses two recent novels that look back on canonical wars, World Wars I and II, from a contemporary perspective.

Gail Jones's *Salonika Burning* (2022) focuses on four historical figures who contribute to the war effort in the Balkans and seeks to recover the history of women and marginalised others serving on the Eastern Front. The Scottish Women's Hospital in Salonika is a meeting place for women volunteers from across the Commonwealth, linking Salonika and Australia through the international suffrage movement. I will argue that Jones's feminist novel is both anti-heroic and recuperative, providing a perspective on war that focuses not just on soldiers and battles but on those who served in other ways.

Catherine McKinnon's historical novel, *To Sing of War* (2024), while set in [Papua] New Guinea in 1944/45, has a much wider scope, ranging from New Guinea to Japan and the USA. It highlights the complex global repercussions of war and the networks that war generates. It deals, too, with the often-silenced issue of gendered violence against women medical volunteers, one kind of war women have been fighting "since ancient times".

Both novels, then, reclaim the wartime experience of those other than the military, and remind us that war can generate new transnational connections and entanglements or what Tarak Barkawi calls "constitutive circuits" (Barkawi 2004, 129).

Sue Kossew is Emeritus Professor of English and Literary Studies at Monash University with degrees from the Universities of Cape Town, East Anglia and New South Wales. Her books include *Pen and Power: A Post-colonial Reading of J. M. Coetzee and André Brink* (1996), *Writing Woman, Writing Place: Australian and South African Fiction* (2004), *Lighting Dark Places: Essays on Kate Grenville* (ed. 2010) and *Strong Opinions: J. M. Coetzee and the Authority of Contemporary Fiction* (co-ed. 2011). More recent publications are *Rethinking the Victim: Gender and Violence in Contemporary Australian Women's Writing* with Anne Brewster (Routledge, 2019) and *Reading Coetzee's Women* (co-ed, Palgrave, 2019). She is a Fellow of the Australian Academy of the Humanities.

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KUO, MEI-FEN

'Chinese entrepreneurs connecting rural Australia to Asia: Harry Fay of Hong Yuen Pty Ltd.'

This presentation reflects on the role and impact of Chinese rural entrepreneurs on the innovation and development of Chinese diaspora business in Australia and Asia Pacific region. By analyzing family letters, bilingual records and newspaper articles of Harry Fay (Louie Mew Fay, 1892-1974) who was the manager of Hong Yuen & Co. at Inverell in the New England tablelands of NSW, this paper examines how Harry Fay presented himself as an Australian rural entrepreneur from 1920 to the post-war period. Harry Fay adopted the same strategies such as business familism and transnational investment just like other Chinese rural entrepreneurs in engaging with local, domestic and global economy in the first half of 20th century. However, his strong relations with Australia's Labor Party, Chinese Nationalist Party in Sydney, Chinese diplomacy and Australian politicians in Canberra over the time reflects a unique strategy to connect with modern political institutions rather than traditional native-place and kinship associations which had practiced by other Chinese rural entrepreneurs in NSW and Victoria. His strong relations with politicians helped to promote his business locally and internationally. He also redefined the meaning of being an Australian rural entrepreneur with Chinese heritage by political and civil participation. The paper will conclude that business familism, civil patriotism and rural cosmopolitanism matter to understand the business practices by Harry Fay of Hong Yuen & Co. from 1920 to 1950s.

Dr. Mei-fen Kuo is a Lecturer in Contemporary Chinese Culture and History at Macquarie University, in Sydney, Australia. Her research and teaching focus on modern Chinese history, with an emphasis on diaspora identity and transnational mobility. Mei-fen is the author of two books: *Making Chinese Australia: Urban Elites, Newspapers and Chinese-Australian Identity during Federation* (2013) and *Unlocking the History of the Australasian Kuo Min Tang, 1911-2013* (co-authored with Judith Brett). She is currently working on a project related to the identity politics of Chinese Australians during the Cold War era.

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KURUP P.L., SUJA

'Echoes of the Past: Aboriginal Memory and Intergenerational Trauma in Melissa Lucashenko's *Too Much Lip*'

Melissa Lucashenko's *Too Much Lip* (2018) presents a compelling exploration of Aboriginal memory and intergenerational trauma, offering a rich narrative that intertwines personal, familial, and collective histories within the framework of Indigenous Australian identity. This paper examines how Lucashenko employs Aboriginal memory as a narrative tool to confront the enduring legacies of colonial violence, dispossession, and cultural erasure. Through the story of Kerry Salter and her family, the novel underscores how intergenerational trauma, passed down through stories, silences, and unresolved grief, shapes the lives and identities of Indigenous Australians.

Drawing on Indigenous epistemologies, this paper situates Aboriginal memory within the broader context of cultural survival and connection to land (Country), where memory serves as both a repository of trauma and a source of resilience. The novel demonstrates how trauma, far from being an individual experience, is shared across generations, revealing the deep scars left by colonization. At the same time, it highlights the role of memory in resistance and healing, as characters engage with their ancestral past to reclaim identity and agency.

Through a critical lens informed by postcolonial and decolonial theories, this paper argues that *Too Much Lip* challenges colonial narratives by foregrounding Indigenous voices and reasserting the importance of memory in both individual and collective healing processes. In doing so, Lucashenko's work offers a powerful commentary on the intersection of memory, trauma, and identity in contemporary Aboriginal literature.

Suja Kurup P. L. is Professor at the Institute of English and the Director of both the Centre for Australian Studies and the School of English and Foreign Languages at the University of Kerala, Thiruvananthapuram, Kerala, India. With an extensive teaching career spanning over 30 years, Professor Kurup brings a wealth of experience to her roles. Her areas of expertise encompass Australian Studies, Eco-Aesthetics, and American Poetry. Additionally, she serves as a Research Guide in English Language and Literature at the University of Kerala, contributing to the academic growth of aspiring scholars. Professor Kurup's intellectual footprint extends beyond the classroom, with a notable presence in reputable journals such as *The Journal of Earth Science and Engineering*, Chicago. Her published research articles showcase a commitment to advancing knowledge in her field. A member of EASA (European Association for the Studies of Australia) she had presented papers at the EASA 2023 International Conference hosted by the University of the Balearic Islands at Palma, Spain in September 2023 and ESSE (European Society for the Study of English) 2024 Conference hosted by University of Lausanne, Switzerland in August 2024. Further underscoring her dedication to literature and environmental studies, Professor Kurup holds the position of Joint Secretary at EFSLE (Ecosophical Foundation for the Study of Literature and Environment) for the Southern Region of Kerala.

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LEIMBACH, TANIA, JANE PALMER, et al.

'Carbon Dating: Building Communities of Care and more-than-human commons through transdisciplinary creative practice'

Carbon Dating is a process-led, multi-layered arts project that involved participants planting, growing, observing and engaging with Australian native grasses, ultimately inspiring the production of multiple artworks for a touring exhibition. The collaborative project, directed by artist Keith Armstrong, began by establishing six Queensland-wide grass growing projects, each tended by a 'grass guardian' embedded within their respective community. By demonstrating human-nonhuman *mutualisms*, the project encouraged a sense of responsibility for the project's nonhuman grass partners. *Carbon Dating* therefore aimed to nurture relationships between people, land, flora and the environments they associate with, to create the conditions for development of an

ethic of care for these more-than-human ‘commons’. Care in this sense is a practice of inquiry, connection and responsive action (Flower et al 2022). ‘Curation’ derives from the Latin word ‘cura’ meaning care, and an ethic of care was manifested in the work of the two *Carbon_Dating* curators, one First Nations and one non-Indigenous, co-authoring this paper. Curator Beth Jackson described the artworks emerging from the project as ‘collaborations’ or ‘dialogues’ with the environment, where plants are agents in a more-than-human world. Curator Jo-Anne Driessens emphasised the centrality of listening to Country and the vital pathways of cultural understanding opened up by First Nations languages. Our paper, and the accompanying audience engagement piece, proposes that art projects such as *Carbon_Dating* can make evident those ecologies of care that have been there all along, as well as those that still need to be nurtured into being, so that our more-than-human commons can survive.

Dr. Tania Leimbach has a research profile contributing to ecocultural scholarship and recent discourse in the environmental humanities, particularly theorisations of affect and agency, social and cultural change, and ecologically-oriented creative praxis. As a member of the Environment & Society Group, Tania convenes several courses in the Master of Environmental Management, a program focused on nourishing tomorrow's change-makers in restoratively rethinking and reshaping the world.
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Dr. Keith Armstrong is an experimental artist profoundly motivated by issues of social and ecological justice. His engaged, participative practices provoke audiences to comprehend, envisage and imagine collective pathways towards sustainable futures. He has specialised for thirty years in collaborative, experimental practices with emphasis upon innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations and socially and ecologically engaged practices. Through inventing radical research methodologies and processes he has led and created over sixty major art works and process-based projects, which have been shown extensively in Australia and overseas, supported by numerous grants from the public and private sectors.

Dr. Jane Palmer is an Honorary Research Fellow in the Centre for Heritage and Culture, at the University of Southern Queensland and an Adjunct Fellow at the University of Technology Sydney. She has research interests in the use of ethnographic storytelling methods in post-conflict or marginalized communities, to explore the processes of trauma, grief, resilience and adaptation. She has undertaken ethnographic fieldwork in Aceh, Indonesia and in regional and remote Australia, and has published in the areas of ethics, Australian studies, fieldwork methodologies and futures studies.
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Jo-Anne Driessens was raised in Meanjin (Brisbane), Queensland and is a Guwa-Koa, Kuku Yalanji descendant. Having completed a photography cadetship in 1999 at the State Library of Queensland, Jo-Anne continued working as a photographer and also across various arts and curatorial specialised roles including archival and anthropological research, exhibition programs, and Aboriginal Family history support. Jo-Anne continues to work closely with artists of all disciplines and has successfully delivered the South Stradbroke Island Indigenous Artist Camps (2014-2022). In mid-2022, Jo-Anne joined the Arts Law Centre of Australia as the coordinator of Artists in the Black.

Beth Jackson is an independent curator with over 30 years professional experience. Her curatorial and research interests focus on environmental art and feminism. Her major touring exhibitions include: Artistic Endeavour: contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson; Bimblebox: art – science – nature; and Habitus Habitat — Great Walks of Queensland. Beth is the owner and director of Artfully, a curatorial consultancy specialising in art for the public realm. Her critical writing is published in art journals and exhibition catalogues

LINDSAY, REBECCA

‘Gleaning and Labouring at the Edges: Reading Ruth 2 with Natalie Harkin’s ‘Domestic’

This paper explores the intersections between biblical interpretation and the legacies of settler colonialism in the lands now called Australia. The interpretation of the Bible is entangled with colonisation in Australia, shaping colonial attitudes towards the human and the more-than-human in this place. As sacred text, biblical stories continue to hold importance for the spiritual and religious identity of many Indigenous and non-Indigenous peoples. These entanglements are significant but underexplored site for research. Drawing on feminist and contrapuntal reading strategies, this paper brings the biblical story of Ruth into conversation with

the poetry of Narungga scholar Natalie Harkin, through the eyes of a Settler interpreter. In the conversation that unfolds, the paper explores how women's work is framed within interpretations of Ruth 2 alongside the use of Aboriginal women's domestic labour in the Australian context as a means of colonial and religious domination and control. Through bringing these diverse texts together, the paper contributes to a broader question of how Settler Australians might read biblical texts and settler colonial contexts in ways that do not perpetuate colonial structures but contribute to constructions of work and community that might be liberative and decolonising.

Dr. Rebecca Lindsay lives with her family on Gadigal and Bidjigal land. She teaches Hebrew Bible/Old Testament in Charles Sturt University School of Theology. Rebecca's research explores the entanglements of settler colonialism and biblical interpretation in the lands now called Australia. She was awarded the 2023 Flinders University Vice-Chancellor Award for Doctoral Thesis Excellence for her PhD thesis 'Settler Reading Postures: Reading Ruth in Settler Colonial Australia.'

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LOWRIE, CLAIRE

'Chinese indentured labor and phosphate mining on Christmas Island'

Christmas Island may seem like an unlikely place to study Chinese economic contributions to the colonial Asia Pacific region. The island, which became an Australian external territory in 1958, is better known since 2001 as the site of a controversial Immigration Detention Center. Yet Christmas Island was at the center of another story of regional significance. It was to this isolated outpost of the British Empire that hundreds of southern Chinese men travelled from the early 1900s to work in the thriving phosphate mining industry. Phosphate was (and continues to be) of major economic significance to the Asia Pacific region and to the world. Phosphate-based fertilizers underpinned the second agricultural revolution, resulting in massive increases in agricultural productivity, especially important for countries with poor quality natural soils like Australia. On Christmas Island, the extraction of phosphate relied on the labor of Chinese men. Up until 1914, Chinese workers from the provinces of Guangdong, Guangxi, and Fukien labored under contracts of indenture. In 1914, in response to international criticism, legislative reforms designed to bring an end to Chinese indenture were introduced. Yet, as this paper will show, it was not at all clear that indenture had in fact been abolished. This study of Chinese labor on Christmas Island is part of a larger project that seeks to historicize the abolition of Chinese indenture across the Asia Pacific region. The case of Christmas Island calls into question the assumption made by historians that the end of Chinese indenture was rapid and uncomplicated.

Claire Lowrie is an Associate Professor in History at the University of Wollongong. Her research focuses on colonialism and labor in Southeast Asia and northern Australia. Claire is the author of *Masters and Servants: Cultures of Empire in the Tropics* (2016) and *Colonialism and Male Domestic Service across the Asia Pacific* (2019), co-authored with Julia T. Martínez, Frances Steel and Victoria K. Haskins. Her most recent book on *Chinese Colonial Entanglements: Commodities and Traders in the Southern Asia Pacific* (2024) was co-edited by Martínez and Gregor Benton and is published by the University of Hawaii Press.

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LOY-WILSON, SOPHIE

'Chinese Business in Australia and across the Southern Asia Pacific'

For too long, overseas Chinese migration to Southeast Asia, the Asia Pacific, and Australasia have been analyzed as separate stories. The distinct colonial and national histories of these regions has led scholars to carve up the story of Chinese migration to the global south into artificial silos. At the same time, Australian and New Zealand historians—guided by gold-rush historiography—have tended towards a micro-historical approach to the history of the Australasian Chinese. Analyses of Chinese economic institutions have therefore remained small-scale as well. Where Chinese involvement in labor migration, resource extraction, commodity production, and business leadership have been acknowledged by national historians, it has been in a localized way; via regional case studies of enterprise bounded by artificial geographic limitations or merchant biography. In this presentation, I reflect on the benefits of taking a multi-scalar approach (local, national, regional) and bringing regional histories together for comparative and transcolonial analysis. Such an approach allows us to see how commodities were produced, how business empires grew (or did not), and how Chinese migrants navigated family relationships and immigration restrictions in relation to these economic contexts. I conclude the presentation with a discussion of how viewing Australia as part of a broader Southern Asia Pacific provides new insights into the strategies used by Chinese to ensure their economic and social survival in the context of the White Australia Policy.

Dr. Sophie Loy-Wilson is a Senior Lecturer in History at the University of Sydney (Australia) where she specializes in the history of Chinese Australian communities. In 2022, she was awarded a Discovery Early Career Researcher Award (DECRA) by the Australian Research Council for a project on “Chinese Business: Economic and Social survival in White Australia from 1870-1940.” Sophie’s book, *Australians in Shanghai: Race, Rights and Nation in Treaty Port China*, first published in 2017, was translated into Chinese and rereleased in 2019.

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MACGREGOR, TONY

‘Writing himself out of the picture: Randolph Stow and the settler-colonial wound’

Questions of belonging and un-belonging have long haunted the (white) Australian imagination. Acknowledging the reality that as settler colonials we (I write as a middle aged white Australian male) live on stolen land provokes the un-settling question: ‘Where else can we go?’ John Kinsella suggests the better question is ‘How can we coexist justly and fairly?’

In this presentation I consider how the young Randolph Stow – a scion of settler colonial Australia – set out to address the latter question in his extraordinary (and seriously problematic) third novel *To The Islands* (1958), and instead found himself confronting the former: ‘If this is not my land, where else can I go?’

In the novel Stow proposes a kind of redemptive reconciliation between settler and Indigenous Australia might be found in simultaneously acknowledging the murderous violence of colonisation while surrendering to the genius loci of Aboriginal Australia, the ‘forces which maintain or recreate life’ (in the novel this is the wandjina creator being).

To The Islands is a startling and provocative novel-of-ideas. Seriously flawed it is nonetheless a deeply felt attempt to address the un-belonging he felt as a ‘white man’ living on Aboriginal land.

Within 12 months of the publication of TTI, Stow had attempted suicide while working as patrol officer in Papua New Guinea. By 1974 Stow was living in the UK – he had answered the question ‘Where else can we go?’ by returning to his ancestral country, living in Suffolk, the country from which both his maternal and paternal ancestors had set out to Australia 150 years earlier.

This paper considers the questions about settler colonial belonging posed by the young Randolph Stow in *To The Islands*, and the answers he proposed in *The Girl Green As Elderflower* (1980), written twenty years later, and asks how these ideas resonate with the contemporary discussions.

Tony MacGregor is a writer, researcher and media producer, and grew up in ‘Stow country’ in the Western Australian wheatbelt. He worked with ABC Radio National for 30 years, initially as a maker and executive producer of audio documentaries and features, and later as ABC RN’s National Arts Editor. He has recorded documentaries across Australia, in Asia, the U.S.A. and Europe; his radio work has been broadcast internationally. He has a Masters by Thesis from UTS (2007) and is currently a PhD candidate attached to the University of Notre Dame’s Nulungu Indigenous Research Institute in Broome. His research project is *‘Mouthless Gods’: Seeing Kimberley Rock Art 1838 – 2000*.

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MAHAR, CAITLIN

‘Re-Viewing Romper Stomper: Class, Youth Subcultures and Global White Nationalism’

Released in 1992, *Romper Stomper* provoked a storm of controversy. Writer/director Geoffrey Wright’s portrayal of neo-Nazi skinheads targeting Vietnamese Australians in Melbourne created unease because it was unclear where the filmmaker’s sympathies lay. Did the film condemn its skinhead characters or, if inadvertently, justify their racist views and behaviour? This paper unpacks the film’s ambivalent portrayal of its central protagonists by reading it in historical context, focussing particularly on the filmmaker’s insistence that *Romper Stomper* is a film about class. Building on scholarship on the history of working-class youth subcultures and the emerging field of global white nationalism, it examines Wright’s feature debut as (in his words) a kind of ‘proletarian tragedy’ to argue that the film offers rare insight into a violent, bigoted,

disenfranchised sector of the population and helps illuminate aspects of broader socio-economic, political and cultural change taking place in Australia in the 1980s and beyond.

Dr. Caitlin Mahar is an historian at Swinburne University of Technology whose research and teaching has focussed on histories of dying, pain, sexuality and social movements. Her first book, *The Good Death Through Time*, was published by Melbourne University Press in 2023 and shortlisted for Educational Publishing Australia's EPAA Scholarly Book of the Year award.

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MARTINEZ, JULIA T.

'Chinese indentured workers on an Australian cocoa plantation in Vanuatu (New Hebrides)'

Tracing trade, labour and more-than-human connections between Australia, Asia and the Pacific, this paper considers the cultivation of cocoa as a lucrative plantation commodity by Chinese indentured workers in Vanuatu (then Anglo-French New Hebrides). In 1924, China's protest over the brutal treatment of indentured workers had forced the New Zealand Samoa administration to introduce a free labour regulation for Chinese workers, who in that year produced over 1,000 tons of cocoa. The New Hebrides plantations also produced over 1000 tons, but most of that cocoa was cultivated by Vietnamese indentured workers on French plantations. In 1922 that cocoa crop was shipped to Tasmania to supply the Cadbury Chocolate factory with the raw ingredients to satisfy consumer demand for chocolate. Kerr, a prominent Australian cocoa planter in the New Hebrides, claimed that the British could not compete with the French with limited access to Ni-Vanuatu labour and demanded Chinese indentured labour. The Australian government agreed that if the plantation economy failed, Australia would have little motivation to remain in the New Hebrides. In 1927, ignoring the disapproval of the Chinese and British governments, an Australian-French collaboration imported one contingent of Chinese indentured workers to cocoa plantations on Santo Island. The Kerr Brothers' cocoa plantation, under French ownership took on 140 Chinese workers. It was a failed experiment that resulted in the deaths and mistreatment of Chinese workers and did nothing to improve the dire conditions on cocoa plantations.

Julia T. Martínez (PhD) is a Professor in History at the University of Wollongong. Her research explores transcolonial mobilities in the Asia Pacific on themes of labor, trade and gender. She authored *The Pearl Frontier: Indonesian Labor and Indigenous encounters in Australia's northern trading network* (with Adrian Vickers, 2015); *Colonialism and Male Domestic Service Across the Asia Pacific* (with Claire Lowrie, Frances Steel and Victoria Haskins, 2019) and co-edited with Kate Bagnall, *Locating Chinese Women: Historical mobility between China and Australia* (2021). Her recent book *Chinese Colonial Entanglements: Commodities and Traders in the Southern Asia Pacific* (2024) was co-edited with Lowrie and Benton.

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MCDERMOTT, TENILLE

'ChatGPT in Deep Time: Technology and Temporality in Kate Mildenhall's *The Hummingbird Effect*'

In the last decade, developments in the fields of machine learning and natural language processing have resulted in the production of increasingly complex text generation programs like OpenAI's ChatGPT and Anthropic's Claude. These programs, often referred to as large language models (LLMs), are driven by complex layers of algorithms that are trained upon enormous sets of textual data to create statistical models that can output text which closely resembles the human writing they have been trained upon. While the outputs of LLMs are growing more and more sophisticated, the algorithms they are built on inherently lack direct access to embodied experience and have no understanding of what it means to operate in human time. As a result, LLMs struggle with temporality when producing narratives and their texts often exhibit temporal disorder and lack progression and causality. Several recent novels have experimented with incorporating text generated by LLMs, including Kate Mildenhall's *The Hummingbird Effect* (2023), in which she weaves conversations with a language model, generated through experimentation with ChatGPT, amongst multiple interconnected timelines. Mildenhall uses these conversations—and the novel as a whole—to explore temporality, connectedness, and the potential of new innovations to impact the world. These explorations with the experience of time are framed by the deep time perspective of an ever-present river. This paper examines how the narrative structure of *The Hummingbird Effect* incorporates machine-generated text to investigate human understanding of time in the twenty-first century, and the ways in which technology impacts literary temporality.

Tenille McDermott is a PhD candidate in creative writing at James Cook University in Townsville. Her practice-led research explores the intersections between time, narrative, and machine-generated text. She is the co-editor of JCU's postgraduate journal, *Sūdō Journal*, and her creative work has been published in *Jacaranda Journal*. Tenille has conducted interviews and moderated panels with a range of Australian writers, including Anna Funder, Trent Dalton, Pip Williams, Bri Lee and David Malouf. She is currently co-hosting and co-producing a podcast on behalf of the Roderick Centre for Australian Literature and Creative Writing, to be released in late 2024.

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MCDONALD, WILLA

'Representations of Nature in Australian Colonial Literary Journalism'

The nineteenth century saw an explosion of public interest in natural history. Scientific approaches to understanding the place of humans in the natural world was replacing religious ways of knowing. Naturalists travelled the seas collecting thousands of specimens and advancing understanding of the flora and fauna in remote parts of the world. Large natural history collections and museums were established in the United States, Britain and Europe. And nature writing became established as an important non-fiction writing genre, particularly in the US. This paper looks at the way three contrasting writers in colonial Australia represented the natural world in their literary journalism. Henry Britton, a journalist with the *Argus* newspaper, covered the Australian Eclipse Expedition in 1871. His account, including his observations of plants and animals, was republished in the London-based scientific journal, *Nature*. Carl Lumholtz, a Norwegian anthropologist and naturalist, travelled through Queensland in the 1880s, spending fourteen months living among various First Nations tribes, not only to observe their ways of living but to collect natural history specimens to take back to Europe. He published his observations in *Among Cannibals* (London, 1889). Locally-born Louisa Atkinson, became a noted naturalist and writer, with a regular column in the 1860s in the *Sydney Morning Herald* titled "A Voice from the Country". It featured her observations of plants, birds, reptiles and insects native to the Blue Mountains and Berrima districts of New South Wales. The work of these three writers – the journalist, the scientist, and the amateur naturalist – demonstrate the variety of approaches to representing nature that existed in colonial Australia, prefiguring modern Australian science writing.

Assoc. Prof. Willa McDonald teaches and researches creative non-fiction writing and literary/narrative journalism at Macquarie University. A former journalist, she has worked in print, television and radio, including for the *Sydney Morning Herald*, the *Bulletin*, the *Times on Sunday*, ABC TV and ABC Radio National. Willa's books are *Literary Journalism in Colonial Australia* (2023); *Literary Journalism and Social Justice* (2022); *Warrior for Peace: Dorothy Auchterlonie Green* (2009) and the textbook *The Writer's Reader: Understanding Journalism and Non-fiction* (2007). She is co-editor of Palgrave Macmillan's international book series on literary journalism and is Vice-President of the International Association of Literary Journalism Studies (IALJS).

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MEE, TRACY

'Australia and the Vexillological World: Information, Relationships, Identity'

A national flag is the primary symbol of a nation. It is a material artefact that flutters with ease into the human realm to engage with, and shape its citizens in varying ways. Vexillology is the scholarly study of flags. To delve into the vexillological world enables deeper understandings about flags and how they make meaning. This presentation focuses on the Australian national flag and highlights how it is uniquely positioned to move beyond its materiality and enter the everyday world. The Australian flag is informed by colonisation: designed to hold influence over hegemonic understandings of the nation and of national identity, and so for many Australians the flag is just an everyday object that is not seen as privileging White Australia. As we move into the 21st century I consider how the flag, in its current formation continues to mould its citizens. I use Indigenist Standpoint Pedagogy (ISP) and vexillology to critically examine the flag and demonstrate how it channels authority over the information it sends, the relationships it forges and the identity it creates. These facets of the flag invariably affect feelings of inclusion and belonging for Indigenous and non-Indigenous Australians in differing ways. ISP combined with a vexillological lens reveal how the threads of the Australian flag and nation intertwine, seamlessly weaving their way into the human world: a deeply connected entity that sometimes evokes profound responses, and yet at other times is completely ignored – therein lies its power.

Dr Tracey Mee is a postdoctoral researcher with Charles Sturt University's School of Indigenous Australian Studies. She is a cultural historian and vexillologist whose research interests focus on the Australian national

flag and national identity. Tracey studied at the University of Wollongong and wrote a double award-winning PhD thesis. In 2019, at the 28th International Congress of Vexillology in San Antonio, Tracey was awarded a Laureate of the Federation of Vexillology. In August 2024, her article 'Flag within a Flag: Understanding the Ongoing Cultural Significance of the Union Jack in the Australian Flag' was published in the *Journal of Australian Studies*.

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MEEHAN, KERRI

'Reframing the History of Saltwater Crocodile Hunting in Arnhem Land'

The frontier paradigm has existed since colonisation in the Northern Territory as a way of presenting a land of opportunity to be prospected, developed and tamed by colonisers at the expense of historical accuracy. Historical accounts of crocodile hunting are largely written by real life 'Crocodile Dundee' types presenting themselves through memoirs as heroic figures living an adventurous life in the last frontier of Australia. Whilst these stories feed into a colonial fantasy of male bravado surviving in a wilderness they also provide an insight into social relations between colonisers and the Aboriginal people living in Arnhem Land including the essential role that Aboriginal people played in assisting colonisers to navigate and survive as well as differing relations with the saltwater crocodile. By looking at the history of crocodile hunting in the NT I will simultaneously show that the crocodile has been historically and culturally constructed as a ferocious human-eater and at the same time recentre Aboriginal experience and knowledge. Critiquing coloniser focused histories of human crocodile relations is an urgent task in developing a richer and more thorough historical account that includes Aboriginal voices, experiences and cultural attitudes.

Kerri Meehan is a first year PhD candidate at the University of Adelaide. Kerri lived in Arnhem Land and worked at Injalak Arts for 4 years before moving to Darwin. Her research seeks to expand the narrative of saltwater crocodiles in relation to danger, art, identity, hunting and tourism, working with Aboriginal people to draw out perspectives that have hitherto been overlooked. Kerri is carrying out a close reading of historical texts and archives to provide an in-depth account of the cultural, aesthetic, historical and economic significance of saltwater crocodiles for Aboriginal people in Arnhem Land.

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MENON, SUNIL

'Decolonial praxis and the complex position of migrants of colour within political movements'

October 2023 marked a point within the Australian political landscape where discussion of accountability for legacies of colonialism and the damage of ongoing settler-colonialism circulated across all levels of society. The referendum on the proposed Aboriginal Voice to Parliament was defeated following a long and bitterly contested build-up. From October onwards, the Israeli assault on Gaza saw the emergence of a political movement mobilizing in solidarity with Palestine. In this context, frameworks of decolonization guide left-wing social movements as they seek to act in solidarity with Indigenous resistance to colonialism/ settler-colonialism. Migrants of colour involved in such movements play an important role in formulating decolonial praxis while grappling with their complicit structural location within settler-colonialism. Contemplating a location as a 'settler' can be disconcerting for people of colour amidst experiences of racism and ongoing connections to colonised homelands. Taking an (auto)ethnographic approach alongside a sociological analysis of online content emanating from such movements, this paper will reflect upon the processes by which politically active migrants of colour understand their position in relation to settler-colonialism, how this understanding translates into their political activity and solidarity with Aboriginal struggles, and what the resulting praxis of decolonisation looks like. It will discuss the key tensions and questions that arise while recognising that migrants of colour positioning their political activity within a decolonial framework can create openings for solidarity and that such openings are crucial in countering the growing momentum of reactionary, right-wing popular movements that peddle in anti-Indigenous, white supremacist, nationalist, and anti-migrant sentiment.

Sunil Menon is a PHD candidate in Moondani Balluk, Indigenous Academic Unit at Victoria University. He is brown migrant who grew up on the unceded lands of the Dharug people and currently resides on the unceded lands of the Wurundjeri people of the Kulin Nations. He has spent over 20 years around anarchist and left-wing political movements on this continent and seeks to research, write, collaborate and act from within the fractures of colonialism, racialisation and capitalism, whether within the academic institution or beyond.

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MILLER, TIARNI**'Painting Against Pirate Ship Time: Topological temporality, history-painting, and history-making in Gordon Hookey's *Xanthorrhoea takes over the suburban backyard*'**

This paper aims to complement interdisciplinary scholarship on the political power of emotions and their capacity to construct, and be constructed by aesthetics and space. Specifically, this study explores how anxieties of place and belonging are performed at the level of the home, a place where the commonsense duties of settler-colonialism such as expanding the settler population, ecocide, and domicide are ritualised into everyday home-making practices. In tracing a sense of affective continuity in historical and contemporary settler relationships with space and place, this argument suggests that emotions have the capacity to inform subjective experiences of temporality, an ability that has enabled its manipulation and politicisation in dominant historical narratives. These imposed temporal markers that apply a moralistic and successive value to the passing of time suggest, by extension, that First Nations sovereignty can be realised without any challenge to settler authority – a logic that leads even the most sympathetic settlers to support reconciliation efforts that simply re-articulate colonial violence. In considering the fictitious fragmentation of time and space as a fragile hegemonic exercise that consumes urgency and misdirects political action, this paper analyses the ways in which art, as a genre of historical narration, may offer a way around this dilemma.

Gordon Hookey's *Xanthorrhoea takes over the suburban backyard* (1995) is one such example of a historical narrative that plays with affect, emotion, and topological temporality to disturb the distance between conservative and progressive settlers, and colonial violence. With each gaze, the affective aesthetics inside the work move between signs, objects, the subjective experience of the audience, and the subjective experience of the artist, creating a shared corporal experience of plural temporality incommensurable with hegemonic concepts of space and time. In this space of possibility that holds mutual difference and shared experience in productive tension, the historical text that highlights the continuous and static nature of time becomes the agent of its very rupturing.

Tiarni Miller is a PhD candidate in the school of Historical and Philosophical Inquiry at the University of Queensland, working under the supervision of Associate Professor Andrew Bonnell, Dr Maxwell Brierty and Dr Jonathan Richards. Following her interest in the operation of power and emotion in the construction of collective memory, Miller's doctoral research examines shared grammars of settler-colonial discourse and resistance in Algerian and Australian art and literature. Her major research interests include postcolonialism, histories of emotion, comparative settler-colonial studies and critical discourse analysis. She holds a BA with a major in History and minor in IR, and a First-Class History Honours.

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MOORE, DASHIELL**'Archipelagic Connections in Australian and Pacific Literatures'**

In this paper, I present early findings on a three-year project studying literary and historical connections between different carceral geographies in Australia and the Pacific. The paper draws on a critical framework of archipelagic memory, an analytical framework used to challenge isolationist narratives predicated on the exceptional status of an island in order to trace connections between different experiences of incarceration and forced labour (Glissant 1997; Kabir and Raimondi 2024). This framework highlights the development of logics of incarceration and detainment across island sites in Australia and the Pacific, such as Manus Island and Norfolk Island, through to sites represented as islands in colonial and anti-colonial literature, including plantations, reserves, and stations. In the existing literature on this subject, scholars have revealed continuities in labour systems from the Atlantic and Indian Oceans into Australia (Christopher 2020), as well as settler-colonialism and border protection (Perera 2009; 2022), while drawing attention to the paradox of Australia's island-continent status (McMahon 2016). This paper seeks to join these studies in contextualising spatial and historical connections through archipelagic connections across un-examined literary works by Lionel Fogarty, Behrouz Boochani, and Faith Bandler. The paper therefore seeks to set out preliminary questions on how carceral continuities shape and are shaped by literary production and how the material and representational use of archipelagos determine these questions, in consideration of the methodological implications of working across different carceral histories within literary studies.

Dr. Dashiell Moore is an ARC DECRA Fellow in English at the University of Sydney. His research interests include world literature, island studies, postcolonial theory, and Indigenous studies, with a particular concentration in Australian and Caribbean writing. A key focus of his work is on inter-colonial intersections in literary production, which was the subject of his recent monograph, *The Literary Mirroring of Aboriginal*

Australia and the Caribbean (OUP 2024). He is currently exploring further research in literary representations of the carceral archipelago as a DECRA Fellow, and due to commence a Roderick Visiting Fellowship at James Cook University in 2025.

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MOORE, NICOLE

'The Australasian Book Society: Community and Dissent in Australia's cultural Cold War'

"To encourage mass participation in and responsibility for the publication of progressive Australian literature" was one of the masthead aims of the Australasian Book Society — perhaps a unique venture in the cultural Cold War. A book-club style publisher, the ABS promised four books a year to members, distributed through the organised left, including the Communist Party, and offered its working-class readers editorial involvement, literary development and reading community. Producing a long list of books by Australian and New Zealand authors through the polarised years of the Cold War, the ABS is a key antipodean example of books used as "weapons in the war of ideas" (Hench 2011). Its marginalized position in Australia—even as it refused the capitalist industrial model—made it a forum for dissent, and for alternative versions of both the nation and community, or identity. Its role as a conduit for Australian titles released by Eastern Bloc and Chinese publishers through the 1950s and 1960s is also telling, as a form of soft diplomacy crossing deep ideological divides.

This paper introduces new research on this exceptional publisher from an ARC project with Dr Christina Spittel. Much remains to be established about the ABS model of production and readership, as well as its impact on heated national debates. In so far as the new Cold War Studies are disrupting superpower polarities to review this period through the lens of decolonisation and the hot wars sponsored in the Global South, the ABS can contribute a revealing cultural instance.

Nicole Moore is Professor in the School of Humanities and Social Sciences at UNSW Canberra. From 2022-2023 she was Visiting Professor of Australian Studies at the University of Tokyo, supported by InASA and the Australia-Japan Foundation. Her biography of the Australian writer Dorothy Hewett will be released by Melbourne University Press in 2025.

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MORGAN, ALEC

'The Menace of Cinema: film censorship, eugenics and Aboriginal spectatorship in Australia's Northern Territory 1928-1950'

The rapid spread of cinema throughout the British colonies in the 1920s was regarded as a major threat to the stability of the empire. Following the lead of the British Colonial Office, the Australian federal government introduced the censorship of films specifically for Indigenous audiences. This policy was implemented by the Commonwealth Censorship Board headed by W. Cresswell O'Reilly, a moral crusader and fervent advocate of eugenics. In 1928, this experimental prohibition commenced in the Northern Territory where it was enforced by Doctor Cecil Cook, the Chief Protector of Aborigines. A passionate eugenicist also, his racial philosophy differed radically from that of O'Reilly's. This article examines the censorship of films specifically for Indigenous audiences between 1928 and 1950. It investigates how the proscribing process was informed by competing eugenicist principles and will argue that the federal intervention into Aboriginal spectatorship was an attempt to further regulate and control their lives and was used to aid racial and social engineering. It also explores Aboriginal spectator responses to film and argues that during this period the cinema gave rise to one of the first Indigenous urban cultural practices.

Dr. Alec Morgan is an honorary senior lecturer at Macquarie University and a multi-award-winning filmmaker whose documentaries have screened around the world. His credits include *Lousy Little Sixpence*, a seminal film on the Stolen Generations and *Admission Impossible*, an investigation into the controversial White Australia immigration policies. His latest documentary feature *Ablaze*, traces the journey by Indigenous opera singer Tiriki Onus to find the 'lost films' of his grandfather Aboriginal rights leader William Onus and won numerous international prizes. His current research project *The Great Deceivers* investigates race impersonators and cultural appropriation during the first fifty years of Federation.

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MUECKE, STEPHEN and JENNIFER EADIE

'Welcome to Country/Walking Country: Pragmatics of Knowing'

In an influential article that appeared in the *Cultural Studies Review*, Belgian philosopher Isabelle Stengers outlined an 'ecology of practices', which means being attentive to situational dynamics and the heterogeneous participants in situations as they come and go. It stops short of elevating things observed to the level of universals. But knowing what something can do, rather than what it is, means it can be passed on like a tool. The theoretical vocabulary associated with 'meaning' and 'representation' fall away in favour of effective practices, rituals if you like.

The now ubiquitous 'Welcome to Country' and 'Acknowledgment' protocols have been analysed in the literature mostly in terms of what they mean, rather than what they do. What the Welcome does is a pragmatics of knowing, a kind of philosophy in action that passes on information, certainly, but also enacts two important *concepts*: sovereignty and inclusivity. And through repetitive practice it solves a 'real-world problem': 'How do we get these invaders/settlers to respect us? An 'Acknowledgement' attempts to constitute a response: 'How do I let Countrymen and women know I respect this land as their Country?' 'Welcome' and 'Acknowledgment' are valuable rituals, but how can they extend to become authentic dialogues?

Likewise, going on a walking trail led by Countrymen immediately enacts the authority of these leaders who pass on what they can know, but within the strict limits of what Country will allow. What can be passed on can never be a positive fact, or a universal, but something transformable that might work elsewhere, if you think about it. It turns out *thinking about it* was the main point in being welcomed, and in stepping out of one's 'all-terrain' 'know-it-all' vehicle to become aware that knowledge is situated and flowing in different directions.

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Jennifer Eadie a writer, artist and researcher. She is currently an ARC Research Fellow and PhD Candidate at Nulungu Research Institute, University of Notre Dame and Lecturer in the South Australian School of Art, University of South Australia. Her words and artwork have recently been shared with the Kurna Womens Art Collective (2023), NEOTERICA (2024), witness/ tree project (2023/24) and *Westerly Journal* (2024). She lives and works across Kurna and Goolarabooloo country.

MULVEY, ALEXANDRA

'Let the Girls Skate: Australian Artistic Roller Skating's Heteronormativity Problem and the Sports Romance Solution'

Artistic roller skating (figure skating on wheels) is enjoyed globally, regardless of gender, but in Australia it is heavily dominated by women. A rule introduced by the governing body in 2023 which precludes any nation from sending individual competitors to the World Championships without also sending a male/female pair, has created a problem for high-level women skaters down under. As an aesthetic sport, it is generally not a preferred option for men, particular in Australia, a country which tends to celebrate a hegemonic masculinity, and in turn favours "masculine" sports. But if there are not enough men to create the required pair teams, perhaps an obvious solution is to let women skate together. However, same-sex partnerships are currently prohibited from competition at the highest level and are considered a polarising issue among practitioners, judges and fans. Coupled sports tends to be overwhelmingly conservative and heteronormative. One way of challenging this is to portray how same-sex sports pairs might benefit athletes, sports and competition, and an ideal medium to start doing this is the sports romance novel. Other than actual sporting events, there is no other medium of representation that portrays athletes so consistently and that draws so wide an audience as sports romances. As both a queer romance writer and an artistic roller skater, my creative writing research aims to create positive queer representations of coupled sports. Positive representations of same-sex teams in coupled sports could be just the thing these sports need to break out of traditional boundaries, normalise unconventional gender configurations, and influence audiences, participants, and administrators to bring the sports into the modern era for the benefit of all athletes, queer or otherwise.

Alexandra Mulvey is a PhD student at Macquarie University, researching a creative thesis titled, 'From Dance to Romance: Challenging Lesbophobia on the Stage and on the Page'. In 2023, she was awarded a Master of Research from Macquarie University for her creative thesis 'Gender and Sex Stereotypes in Sports Romance Fiction', from which ideas in this paper are drawn. A competitive artistic roller skater, Alexandra is a six-time

Australian champion and fifteen-time National medallist. Her first novel, *Roll With It*, was self-published in 2022 and available in major bookstores. She is working on her second novel.

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NGUYEN, THAI HOANG HANH

'Digital Diplomacy in the Australia - ASEAN Relations'

Recent years have witnessed the dramatic development of digital technology, primarily transforming international relations. Many countries have applied digital techniques to conduct their foreign policy, called digital diplomacy. This approach is increasingly recognized as a strategic plan to foster relations among nations worldwide, leveraging technology to engage, communicate, and collaborate more effectively. This research paper aims to analyze how digital diplomacy contributes to Australia-ASEAN relations, highlighting its significance in shaping mutual interests and enhancing cooperation. This paper is divided into three main parts: (i) the first section identifies "digital diplomacy" and examines its importance within the framework of Australian foreign policy and ASEAN's policy objectives; (ii) the second section applies the SWOT analysis framework to determine the strengths, weaknesses, opportunities, and threats associated with the implementation of digital diplomacy; and (iii) the final section evaluates the effectiveness of Australia's implementation of digital diplomacy in the ASEAN region, assessing its impact on bilateral and multilateral relations. It concludes that digital diplomacy impacts enhanced relations between Australia and ASEAN and serves to conduct Australia's strategy in ASEAN effectively.

Thai Hoang Hanh Nguyen graduated from the Department of English Linguistics and Literature, University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City. Her major, partly reflecting her academic interest, is American and British Culture and History. She holds a Bachelor of Arts Degree. From 2010 to 2012, she worked at the International Relations office of Vietnam National University, Ho Chi Minh City. From 2012 to 2014, she was awarded a scholarship by the Ministry of Education, Republic of China (Taiwan), to study for a Master's Degree in International Affairs and Security Management. From 2015 to now, she has been teaching at the Department of International Relations, Ho Chi Minh City University of Foreign Languages and Information Technology as a full-time lecturer. In addition, she is currently a PhD candidate at the Faculty of International Studies, University of Social Sciences and Humanities, Vietnam National University, Ha Noi. Her interest is in digital diplomacy, public diplomacy, and foreign policy.

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NOH, HYEJI (EMILY)

'Exploring Perceptions of Koreanness Among Fans of K-pop in Australia'

Australia, known for its national, ethnic, and cultural diversity, has been seeing a growing population of South Korean popular culture consumers in recent years. This is the consequence of the 'Korean Wave' (*Hallyu* in Korean), which is the global proliferation of South Korean cultural products such as Korean dramas, films, beauty products and music. Scholars in Australia found that the consumption of South Korean popular culture fostered multiculturalism and increased cultural literacy among Australian audiences. However, there is little research on how the consumption of South Korean popular culture in Australia leads to fans' production of cultural knowledge.

With a focus on K-pop (South Korean popular music), this research investigates how fans in Australia produce knowledge of South Korea and its culture (Koreanness). This project will employ online surveys and semi-structured interviews. The purpose of the survey is to reveal the demographic of K-pop fans in Australia and K-pop fans' impressions of K-pop as a cultural entity. The interviews will disclose how the languages and tones in discourses within the K-pop fan communities in Australia impact an individual's construction of knowledge of Koreanness.

This project will not only contribute to the current K-pop fan studies that has room to be explored in an Australian context, but also disclose the cross-cultural exchange of affect within K-pop fandom. This research has implications for Australia's diversity in facilitating K-pop's assimilation into Australia's mainstream culture and in contributing to the contraflow of Asian media into Western mediascape.

Hyeji (Emily) Noh is a second-year Master of Research student in the Department of Media, Communications, Creative Arts, Language, and Literature (MCCALL) at Macquarie University, expected to progress to PhD in International Studies in July 2025. Her current project 'Exploring Perceptions of

Koreanness Among Fans of K-pop in Australia' is a part of her fulfilment of a Master of Research degree which is expected to finish in May 2025. Her research interests include K-pop, Korean Wave, fan and fandom, and cultural studies.

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NOLAN, MAGGIE

'The politics of allegiance in Anita Heiss's *Dirrayawadha*'

In the field of Australian literary studies in the 1990s, there was a surge in books by white Australian authors that dealt explicitly with the issue of reconciliation between settler Australians and First Nations /Indigenous Australians. These were frequently historical fictions by some of Australia's most renowned writers including Kate Grenville, Alex Miller and Gail Jones.

More recently, though, there has been an increase in historical novels by Indigenous authors who are less likely to draw upon the tropes of reconciliation. Rather, these novels focus more on the challenges and limitations of allegiance and alliances. After setting out the broad field, this paper will focus on Anita Heiss's recently published historical novel *Dirrayawadha* (2024). *Dirrayawadha* means "Rise Up!" in Wiradjuri, the language of Anita's Heiss's Country, and the novel is a fictional telling of the Bathurst Wars of the 1820s that had such a profound impact on Wiradjuri people and set up a pattern for frontier violence that continued across the continent.

Dirrayawadha tells the story of the historical Wiradyuri leader, Windradyne, through the lens of a fictional sister, Miinaa, a young Wiradyuri woman, Miinaa, who remembers when British colonisers arrived and renamed her homeland 'Bathurst'. Miinaa works as a domestic for a sympathetic Irish family, the Nugents, who were granted land ownership by the British for property that they called 'Cloverdale' When Irish convict and political prisoner, Dan O'Dwyer, arrives to serve the remainder of his time at Cloverdale, Miinaa and Dan are drawn to each other, partly through a shared sense of having faced injustice at the hands of the British. Through this relationship, and using some of the tropes of romance, Heiss explores questions of reconciliation, but also highlights the forms of recognition – including the complexities of unequal power relationships within and between allies – that any form of reconciliation requires.

Maggie Nolan is an Associate Professor of Digital Culture Heritage and the Director of AustLit. Her research focuses on representations of race and ethnicity in Australian literary culture, contemporary Indigenous Australian literature, and literary hoaxes and imposture.

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O'BRIEN, LUCIE

“‘The realm of happy prosperity’”: bankruptcy law and the credit economy in 1920s Australia’

When debating the Bill that would become the *Bankruptcy Act 1924* (Cth), Australia's federal Parliament recognised the need for 'modern', nationally consistent bankruptcy laws. Speaking on behalf of the conservative Bruce Government, Sir Littleton Groom stressed the urgent need for a national system, to accommodate the rapid expansion of interstate trade and commerce. The Labor Opposition concurred, proclaiming the new national bankruptcy regime to be 'in the interests of all classes, including the workers.'

At the same time, some Parliamentarians acknowledged the potential for bankruptcy to be misused by unscrupulous debtors. In his second reading speech, Shadow Attorney-General Frank Brennan conjured the image of the bankrupt who 'rises, like the Phoenix, out of the ashes of his dead self, and soars into the realm of happy prosperity; while his unfortunate creditors are ruined.'

This alternative perception of bankruptcy, as the favoured recourse of wealthy scoundrels, found frequent expression in the popular press. In the 1920s, the widely read *Bulletin* magazine featured satirical portraits of 'the cheerful insolvent', living lavishly at the expense of his creditors.

This paper reads the Parliamentary debates relating to the *Bankruptcy Act 1924* (Cth) in dialogue with poetry, short stories and articles published by *The Bulletin* and other popular journals. These narratives indicate that, despite the liberal tenor of the Parliamentary debates, bankruptcy remained the subject of significant stigma in 1920s Australia. More generally, they reveal a distinct uneasiness regarding the emergence of consumer credit and the increasing role of debt in Australians' everyday lives.

Dr. Lucie O'Brien is a postdoctoral fellow at Melbourne Law School at the University of Melbourne. She holds Honours degrees in Arts and Law and a PhD in English literature. Since 2014, in collaboration with colleagues at Melbourne Law School, she has researched and published in the fields of personal insolvency and consumer law. Her postdoctoral project (2024-2027) is a cross-disciplinary study of bankruptcy in Australian law and literature.

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O'MAHONY, LAUREN and KATHRYN TREES

'Reimagining Romance and Happily Ever After in Rix Weaver's "New Holland" Colonial Romances'

In *A Natural History of the Romance Novel* (2003), Pamela Regis argues that romance novels contain eight essential elements; without these elements a novel is not a romance. One element, the 'betrothal', is where barriers preventing the romantic union are overcome, symbolic or actual death is avoided or escaped and the heroine is free to "choose her hero". As Regis explains, the betrothal occurs in, "a scene or scenes [where] the hero asks the heroine to marry him and she accepts; or the heroine asks the hero, and he accepts" (38). Even if a hero and heroine do not marry, readers should be certain that they "end up together". This paper discusses how betrothal is threaded through a trilogy of colonial romance novels by Western Australian writer Rix Weaver (1902-1990): *Behold, New Holland* (1940); *New Holland Heritage* (1941) and *Beyond Cooralong* (1945). In *Behold, New Holland*, the betrothal late in the novel is finally promised yet the hero Gratton Hird suddenly dies preventing a happily ever after as readers usually understand (and expect) them. As he lays dying in hospital, Gratton gives the heroine Jane Mable a long speech; he explains all their misunderstandings, affirms his love then tells her there is "no death" and he will be near her always, visiting her each evening while waiting for her "eagerly". Gratton's speech and subsequent death invite questions about how betrothal is represented in romances, particularly how readers are invited to respond to the suggestion that Gratton and Jane's love transcends time and space. This paper has two key tasks: firstly to consider the intertextual connections between Weaver's New Holland novels and canonical novels such as Jane Austen's *Pride and Prejudice* (1813) and Margaret Mitchell's *Gone with the Wind* (1936) primarily relating to the essential romance elements. Secondly, we consider Weaver's innovation of the romance plot where she projects Jane Mable's romantic life along a dual trajectory in the sequel, *New Holland Heritage*. Weaver's New Holland novels, published in the 1940s and set in settlement-era Western Australia, provide an interesting and somewhat unusual representation of the romance plot, especially the betrothal, one that invites reflection on the shape of the romance form as well as the meaning of 'true' romantic love.

Dr. Lauren O'Mahony is a Senior Lecturer in Communications at Murdoch University, Western Australia. Her research focusses on Australian women's literature as well as media analysis, media audiences, and creativity. Her research has been published in *The Journal of Intercultural Studies*, *The Journal of Postcolonial Writing*, *The Journal of Popular Romance Studies*, *Communication Research and Practice*, and *Text Journal* as well as the edited books *Theorizing Ethnicity and Nationality in the Chick Lit Genre* (2019), *The Routledge Research Companion to Popular Romance Fiction* (2021), *Interrogating Boundaries of the Nonhuman* (2022) and *Difficult Death, Dying and the Dead in Media and Culture* (2024). In 2023, *Creativity and Innovation: Everyday Dynamics and Practice* (co-authored with Terence Lee and Pia Lebeck) was published by Springer books.

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OSBORNE, DEIRDRE

"[H]ow the human represents to itself the life that it lives..." (Sylvia Wynter 1995): A Comparative Arc Between Contemporary First Nations BLAK* and Black British Writers' Creativities'

In 1790s London, 'Relative to Indigenous travellers from other parts [...] Bennelong stirred next to no interest from British authorities, dignitaries, or ordinary folk' (Fullager, 2009) – a situation reinvoked centuries later by 'the unfortunate omission of Indigenous Australian experience from current international art and broader discourse. This invisibility affects both First Nations peoples and the wider public in Australia and overseas, reiterating that we are indeed "alone"...'. (Andrew and Neath, 2018) Foregrounding Indigenous kinship unsettles racialised hierarchies derived from Eurocentric and Afrocentric paradigms. Yet, 'one cannot "unsettle" the "coloniality of power" without a redescription of the human outside the terms of our present

descriptive statement of the human, Man, and its over- representation'. (Wynter, 2003) I firstly examine 'redescription' through Fred D'Aguiar's epic *For the Unnamed* (2024) centring as the poetic consciousnesses, an Australian mare Black Swan, shock winner of San Francisco Pioneer Jockey Club's 1852 race and her unnamed Black (American) jockey. Black Swan's origins—raised, cared for, exercised on Dharug Nation lands (likely by Indigenous labour)—are absent from D'Aguiar's rendering of co-existence. Alternatively, the paper argues, a comparative arc can be drawn between (possibly) shared and yet distinctive perspectives from distinct geo-political and cultural contexts. Leah Purcell (Goa-Gunggari-Wakka Wakka Murri heritage) and SuAndi (Manchester-born daughter of white Irish-descent-Liverpudlian and Black Nigerian-Ijaw parentage) have penned and performed mother-centred dramas that similarly subvert 'skin deep' racialisations, through exposing the hidden histories of interraciality, upending representational expectations, allowing audiences 'to "see" what might usually exceed conventional modes of perception'. (Blackman 2015)

Deirdre Osborne PhD HonFRSL, FRSA is Emerita Professor of Literature and Drama in English (Goldsmiths, London). Co-founder, MA Black British Literature (2015-24) her research spans late-Victorian to contemporary periods, exploring the consequentialist aesthetics of imperial-colonial legacies across genres. Publications include: editor Cambridge Companion to British Black and Asian Literature (1945-2010) (2016), co-author *This is the Canon: Decolonise Your Bookshelf in Fifty Books* (2021). Her conversation series, 'BLAK* to Black' (Royal Society of Literature) brings First Nations and Black British writers together to explore connections across continents in cultural and social justice.

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PAGE, JEAN

'Reflecting on "Solastalgia:" the lament (and search for) lost homes in poet Nandi Chinna (*The Future Keepers*, 2019) and indigenous novelist Melissa Lukashenko (*Mullumbimby*, 2013)'

Philosopher Freya Matthews has written that in Australia "nature is still bigger than culture" (2010). Concern about environmental change has been expressed in the work of settler poet Nandi Chinna (*The Future Keepers*, 2019). Chinna's poem "Symptoms of Solastalgia" (the word coined to describe homesickness for a familiar environment subjected to change) is a lament for the bulldozing of wildlife-rich wetlands near Perth, WA (2019, 43). Nicholas Birns identified an Australian literature of concern emerging in the 1980s in settler writing on indigenous issues (2006). Chinna's poetry of eco-activism and witness also celebrates the Western Australian ecosystem's links with its traditional indigenous inhabitants, including the use of indigenous nomenclature. This paper examines similar preoccupations in indigenous writer Melissa Lukashenko's novel *Mullumbimby* which narrates the efforts of indigenous protagonist Jo to re-establish links with lost country, traditional language and ways of being (stillness and listening — "dadirri"). This paper traces earlier ancestry with an Australian poetics of concern in poet James McAuley's mid-1950s essays *The End of Modernity* (1959), and in his post-WWII epic poem *Captain Quiros* (1964). Quiros' dystopian death-bed vision of futurity reflects remorse for Australia's harsh colonial history but also qualified hope for amelioration through improved human responsibility —the "reintegration of a damaged reality" (1959,168) — anticipating philosopher Donna Haraway's advocacy of "response-ability" and "worlding" with human and non-human beings. Subject matter of "intrinsic interest and urgency" (McAuley, 1959, 175) is also addressed, as are modes (discursive, lyric and narrative) and experiments with language (glossed and unglossed indigenous vocabularies).

Dr. Jean Page gained her Doctorate on the poetry of James McAuley in the Department of English and American Studies at the University of Lisbon in 2018. She is a Researcher at the University's Centre for English Studies (ULICES, in Other Literatures and Cultures in English). Her Master's degree (Sydney University) focused on Australian nature and lyric poet John Shaw Neilson. She has presented papers in international conferences and published in journals in Europe and Australia, and a chapter in Routledge's *Mapping World Anglophone Studies*, ed. Malreddy and Schulze-Engler (2024). Her main interests are poetry, language, genre, and short literature exploring spatiality, postcolonial and cosmopolitan themes.

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PENG, QINGLONG

'Border-crossing Struggles and Intercultural Writings in Australian Literature'

Australia is a multicultural country originated from British penal settlement, whose geographical position far from Europe and America while close to Asia, and the unique history of cultural identity rupture make the issue of border-crossing struggles between nationalism and cosmopolitanism and intercultural writings incorporating

inward and outward perspectives prominent in Australian literature. This article, with a focus of the issue mentioned, attempts to expound and reveal its agent of transformation and essential property in light of Australian history of literature. The article argues that border-crossing struggles and intercultural writings in Australian literature not only represent the twists and turns of identity construction, but also mirror the translation process from a bush society to an industrial community. The dynamic projections of Australian national psyche and spirit find best expressions in Australian cultural identity, suggestive of its complicated internal and external relations. The prioritized attention and writings cast on Asia is an indicator of its marching towards the global world.

'Memories and Their Literary Representations: A Comparative Reading of *Red Sorghum* and *True History of the Kelly Gang*'

Mo Yan and Peter Carey are internationally acclaimed writers who have written a number of historical novels. They share many similarities in their characterization and narrative skills as they subvert official narrative memories; however, they differ in their explorations of their respective national psyches. Mo Yan's *Red Sorghum* and Carey's *True History of the Kelly Gang* represent memories of historical events and figures which depict their bandits, Yu Zhan'ao (*Red Sorghum*) and Ned Kelly (*Kelly Gang*), as heroes in dark and turbulent periods. This article suggests that these characters are a reflection of the cruel histories that Chinese and Australian peoples have experienced in fighting against their enemies. Through Mo Yan and Carey's literary representation of memories within the characters of Zhan'ao and Kelly, the aesthetic value of the fiction brings the histories to life.

Qinglong Peng, is a distinguished professor of English literature with Shanghai Jiao Tong University (SJTU), chief editors of *Journal of Shanghai Jiao Tong University* (Philosophy and Social Sciences), *New Techno-humanities*, and *Comparative Literature and Intercultural Studies*. He is the director of the Center for Australian Studies in SJTU. His research areas are primarily Australian literature, comparative literature, cultural studies and techno-humanities with the publications of one hundred articles, 31 text books for university students. He is the author of *A Concise History of Australian Literature* (2006), *Writing Back to the Empire* (2006), *A Critical Study of Peter Carey's Fiction* (2011), and *Australian Literary Criticism Since 1901* (2020) and the translator of *Jack Maggs* by Peter Carey and *Yellow Dog* by Martin Amis. His teaching and research achievements have won a number of prizes, like the Second Prize of National Award in Teaching of Higher Education (2018) and the Second Prize of National Award in Research of Humanities and Sciences (2020, 2024). He is also the Council Member of Foreign Languages and Literature of Academic Committee of China State Council, the Steering Board Member of English Language and Literature in Higher Education of Ministry of Education of China and the President of Comparative Literature and Intercultural Studies of China.

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PEREZ TORRES, SERGIO

'Between Two Worlds: Representation of Contemporary Indigenous Issues in Australian and Taiwanese Cinema'

This paper presents a comparative analysis of the representation of contemporary Indigenous issues in Australian and Taiwanese cinema within a post-colonial framework. It examines how distinct colonial histories in both nations have shaped film portrayals of Indigenous populations, focusing on cultural identity, resistance, land rights, and the tension between tradition and modernity. Previous scholarship has explored the transition from stereotyped portrayals originating from the colonizers' viewpoint to Indigenous filmmakers reclaiming their narratives in films that have gained significant national and international recognition. However, there remains a notable scarcity of films directed by, or featuring, Indigenous protagonists in both countries. Despite government policies and the increasing empowerment of Indigenous filmmakers, representation dynamics in the twenty-first century still pose challenges in the cinemas of Australia and Taiwan. By employing a comparative approach, this research examines and discusses the similarities and differences in Indigenous portrayals between Australia and Taiwan in recent films, emphasizing the power of cinema to generate awareness, as well as social and academic interest, in addition to serving as a tool for cultural negotiation and education. The study advocates for a cross-cultural dialogue that considers diverse perspectives, aiming to engage both Australian and Taiwanese societies with Indigenous peoples, their cultures, and their place in the modern world.

Sergio Perez Torres is a PhD candidate in the Department of Taiwan Culture, Languages, and Literature at National Taiwan Normal University. His research interests include film analysis, collective memory, and cross-cultural studies, with a particular focus on social representation in film. In addition to his PhD studies, he

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PHILP, JUDE

'Movements and Migrations: Natural History and the Antipodes'

Museums of the 19th and 20th centuries were deeply invested in a binomial practice. This did not only concern collecting and describing flora and fauna within the international classificatory system, but also concerned judgements on what was 'cultural' and what, in their terms, was 'natural'.

Such divisive concepts writ onto antipodean materials led to the absolute physical and intellectual splitting of collected material into 'ethnographic' or 'cultural' collections and 'natural' or 'science' collections within museums. Beginning with an explanation of the cultural aspects of animal specimens collected as nature/science, this paper explores ways that collections could be brought together and understood from the perspective of people from each Nation or distinct community from where the material originated. And asks the question is decolonisation in such a way possible?

Jude Philp is senior curator of the Macleay Collections at the Chau Chak Wing Museum. Her research is focussed on collections made during 19th century exploration of New Guinea, Zenadth Kes/Torres Strait, and nearby Pacific neighbours. Her exhibition practice engages with Pacific philosophies of history (the *how* of storytelling) and connecting communities within Australia and across the region with their heritage. Most recently she co-edited *Recording Kastom Alfred Haddon's Journals from the Torres Strait, 1888 and 1898* (Anita Herle & Jude Philp; SUP, 2020); and contributed to Vol 13 *Excavating Macgregor: reconnecting a 19th C. collection from Papua New Guinea* (Robin Torrence ed.; Memoirs of the Queensland Museum, 2022).

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PICCINI, JON

'Tourism, Americanisation and the Vietnam War R&R Scheme in Sydney'

Australia's addition to the Vietnam War R&R scheme in September 1967 brought some 280,000 short stay tourists to Sydney, and particularly its notorious 'red light district', Kings Cross. Australia's experience of this 'friendly invasion' aided considerably in the development of a nascent tourist industry in Sydney, due in no small part to the considerable efforts of government promoters and local entrepreneurs. Sydney proved a popular destination for visiting Americans, owing at least in part to its being another white settler society. This influx also created tensions and debates, reflecting concerns expressed across the South-East Asian cities where American troops took their leave. Issues of sex, drugs, criminality, and ever-lurking anxieties around Americanization, often threatened to imperil the scheme. While far from Kowloon or Bangkok, some Sydneysiders and their representatives saw a similarly exploitative dimension to the American presence in their city.

Dr. Jon Piccini is a Senior Lecturer and Deputy Head of School for History at Australian Catholic University. He works across political, social and cultural histories of modern Australia and its global entanglements, and his most recent book is *Human Rights in Twentieth Century Australia* (2019). As well as his work on the history of American R&R in Australia during the Vietnam War, he is completing a manuscript on Australia's experience of post-war decolonisation, tentatively titled *The Forgotten Empire*.

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PIPEROGLU, ANDONIS

'Wog' and Diasporic Mediterraneanness'

The term "wog" has many meanings, human and non-human alike. Initially it was used to describe a variety of bugs, insects and infestations. It then became a racialising label that denoted an assortment of postwar migrants from the Mediterranean region as inferior. As a word that labelled people who looked and spoke a certain way, the word then morphed to become self-identifying descriptor for an assortment of diasporians who hold emotional ties to the Mediterranean. Underlining its everyday usage in Australian vernaculars is that wog connotes memories and representations of a Mediterraneanness. This paper charts how the

Mediterranean has been deployed in wog-related ethnoscapés – places and spaces in which diasporic Mediterranean affiliations transgress borders and the settler nation-state. Here, I argue, that the idea of the transmediterranean – as a sea, as a region, and as an idealised site of cultural blending - has been bound up in transversal reworkings of wog.

Dr. Andonis Piperoglou is the inaugural Hellenic Senior Lecturer in Global Diasporas at the University of Melbourne. He is a specialist in migration and ethnic history and works on historical connections between colonialism, racism, and diaspora. With Zora Simic, he co-edited a themed issues in *Australian Historical Studies* called “Their Own Perceptions: Non-Anglo Migrants and Aboriginal Australia” (2022). His forthcoming publications include *Making Greek Settlers: Inclusion and Exclusions in White Australia* (Illinois University Press, 2026) and the edited collection (with Francesco Ricatti) *Researching Migration on Indigenous Lands: Challenges, Reflections, Pathways* (Springer, 2025).
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PRATT, SUSANNE, et. al.

‘Relational practices for eco-centred co-creation’

This paper presents preliminary insights from the first phase of a Delphi survey with Australian-based experts from arts, academia and activism. It asks questions of how more-than-human perspectives and ‘voices’ are directly represented and/or included in relational practices for eco-centred co-creation and decision-making. The Delphi method is a flexible research tool that invites diverse experts to generate shared understandings through an iterative and structured survey process.

We ask: how are more-than-human voices being represented, appreciated and heard by working with more-than-human actors in Australia, on Country?

Our research engages with and critiques the human-nature divide central to Western modern thought and the implications of this on sectors such as conservation and environmental management. It explores ways to move towards more eco-centred participatory practices that recognise the agency of other entities beyond humans. In Australia, there are diverse actors addressing this problem and trying to find ways to represent and work with other entities, such as rivers, kangaroos and feral cats, endeavouring to build more harmonious coexistence.

The significance of this research is the mapping and articulation of a broad range of innovative more-than-human co-creation approaches across Australia via a Delphi study. This seeks to consolidate knowledge and practices from various actors who are engaged in these relational and eco-centred approaches. The paper will conclude with a discussion of strengths, weaknesses and priority areas for future exploration based on preliminary findings.

Dr. Susanne Pratt, Stephanie Campbell, Rosalie Chapple, Samuel Yu, Scott Matter, Tema Milstein, Clarice Garcia, and Bronwyn Cumbo formed a loose coalition in 2024 based on a network of individuals and organisations working to promote theory and practice that aims to increase human-nature connections and ecological care. The network brings together important initiatives and practices across academic institutions, not-for-profits, artists and activists that are aligned in their intent and principles, but until now have been working somewhat independently. We contend that by aligning our efforts, we can substantially increase our impact and to a wider audience. Founding members are affiliated with Environment & Society Group (UNSW), Transdisciplinary School (UTS), Melbourne Climate Futures (University of Melbourne), Australian Earth Laws Alliance, and the Rainforest Information Centre.

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RANDALL-MOON, HOLLY

‘More than human entanglements in *Alone Australia* (2023-)’

This paper examines the Australian cultural representation of more-than-actors in the reality television series *Alone Australia* (2023-). The series maroons contestants in ostensibly remote areas difficult for humans to survive in. The contestants are isolated from human contact and use video cameras to record their attempts to build shelter and seek food. The series documents the contestants’ relationships with their environment and the more-than-human actors they share it with. This foregrounding of the environment works to decentre human importance and contestants struggle with this process in a range of ways. I focus on select examples

of contestants becoming frustrated with their environments due to a lack of easily available food and others negotiating their shared spaces with the animals around them. There are also examples of contestants making and reaffirming ethical choices regarding which food sources they will consume. The series portrays Indigenous knowledge and expertise related to Country through Acknowledgements at the beginning of each episode and Indigenous contestants. However, the presentation of Indigenous knowledge largely relates to pre-colonial contact practices creating a binary between modern and ancient forms of living. Overall, while the series offers some potential for audiences to understand how humans can become less important in particular ecological settings, the capacity for humans to leave these settings at any time reinforces dominant Australian cultural norms of human-environment relationships.

Assoc. Prof. Holly Randall-Moon is a non-Indigenous researcher who uses critical race and whiteness studies theories to situate her Anglo-Celtic family and settler ancestors within the social and built landscapes of settler colonisation. Holly has published on race, religion, and sovereignty in the journals *Critical Race and Whiteness Studies*, *borderlands*, and *Social Semiotics*. Her publications on biopower, cultural geography, and digital infrastructure have appeared in *Westminster Papers in Communication and Culture* and *Media International Australia*. Along with Ryan Tippet, she is the editor of *Security, Race, Biopower: Essays on Technology and Corporeality* (2016). She edits *Somatechnics: Journal of Bodies – Technologies – Power*.
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REY, JO

'Firing Up Country Futures: Uncovering hidden gems beyond the Concrete'

As much as Tony Armstrong's current tempting approach to solving this continent's biodiversity problem, by suggesting humans 'Eat the Invaders'*, is appealing, alternative Ngurra/Country-centric solutions are still needed to address pressing climate-changing catastrophes. I propose profound social, political and practical (funded) change will be required.

This paper suggests such deep change is underpinned by building respectful relationalities across the human-other-than-human spectrum. It introduces an example of such a social change. It is grounded in recent local interconnections and activism through fire, showing positive relationship-building across a wide spectrum of society including Government agencies, Corporates and broader community groups. Through Walumada/Wallumatta, her presences, places and Indigenous practices are reigniting the relationalities that underpin sustainable futures. The journey has brought past into present, by enabling local Dharug traditional custodians to care for Country-as-City. This Indigenous leadership has opened 'hidden gems', creating localised opportunities for the futures that are currently forming on the horizon. This mutually beneficial approach, I argue, is essential for weaving sustainable futures. By restoring Her past, Ngurra builds our future.

It is argued that resuming caring-for-Country locally follows our Ancestors' approaches and brings non-Indigenous allies into relationship with community and Ngurra. Just as the grasses rely on the microbes in the soil, and oysters rely on clean creeks and the river, so for humans to sustainably live, they must rely on mutually beneficial practices embedded in our ancient ways of knowing, being and doing, for sustainable futures.

Yanaldyi budyari gumadawa – walking together in good spirit.

*Screen Australia and Australian Broadcasting Commission, 2024.

Dr. Jo Anne Rey is a Dharug community member, caring for Dharug Ngurra/Country (most of the Sydney basin). Her academic work focuses on Dharug women's relationality with various places of significance and asking the question: How can we traditional custodians care for Country-as-City? This was the centre of post-doctoral research across 2020 – 2024. It enabled historic cultural fire activation funded through the NSW DPE Cultural Fire Management Team in 2021, and became an historic cultural journey led by Dharug women, and enacted early 2024 with support from NPWS and other allies. Current research activism focuses on a whole-of-river 'caring for Country' project involving Lane Cove River.

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ROBERTS, ZAC**“Those introductions, they were happening on Tumblr”: Social media platforms as a mechanism for Australian Indigenous and Jewish connections’**

This paper explores the intersection of social media, identity formation, and collective activism among Jewish and/or Indigenous peoples in Australia. Social media sites continue to grow in popularity and usage, and how individuals utilise such sites to stay connected, build friendships, and develop a sense of self also continues to evolve. Recent academic work has considered the role of social media in religious community engagement, racial and cultural identities, and social identities, but little work has considered the intersection of race, religion, and social connections. Drawing on oral history interviews with people who are Jewish, Indigenous, or both Jewish and Indigenous, this paper explores how Jewish and/or Indigenous peoples use social media to facilitate connection with each other, and the impact of these connections on Indigenous-Jewish relations in Australia more broadly.

Dr. Zac Roberts is a Walbunja Yuin scholar and lecturer in the Department of Critical Indigenous Studies at Macquarie University. His research centres on Indigenous histories with a focus on relationalities between Indigenous and other non-Indigenous minority communities. In 2022 he was awarded the John Mulvaney Fellowship from the Australian Academy of the Humanities for his PhD research which centred on the relationship between Indigenous and Jewish communities in Australia since 1788.

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RODOREDA, GEOFF**‘Inscriptions of bila/bily (river) by Anita Heiss and Kim Scott’**

Bily or *bilya*, explains Wirlomin Noongar author Kim Scott, is a Noongar word for “river” but it is also the word for “navel” or “umbilical cord.” What is thought of in English as a purely geographical feature in landscape is, for Noongar in south-west Western Australia, also a part of one’s body. A body of water on land is also, always, a body’s own lifeline. This entanglement of body/land, of embodiedness in Country, has ecological consequences: caring for bily is to care for oneself. Imagine destroying bily? It would be to denourish self and to poison place. Meanwhile, 3000 kilometres away, in Wiradyuri Country (central NSW), the word for river is almost exactly the same as the Noongar’s: *bila*. The centrality of bila for Wiradyuri life and being is reflected in the word Wiradyuri, which means “people of the three rivers.” These are Galari (the Lachlan River), Wambuul (Macquarie) and Marrambidya (Murrumbidgee). All three bila-galang feature in Anita Heiss’s 2021 historical novel, *Bila Yarrudhanggalangdhuray*, which stories the Great Flood of Gundagai of 1852 from a Wiradyuri perspective. This paper focuses primarily on representations of bila in Heiss’s novel to argue for its reading as ecocritical fiction or as contemporary climate fiction. Bila in Heiss’s text – as named, known and storied in Indigenous place – might be read as “inscription” (Araluen Corr), on paper and on Country, that is to say, as First Nations literature in much broader form than has thus been theorised.

Dr. Geoff Rodoreda is a lecturer in the Department of English Literatures and Cultures at the University of Stuttgart, Germany. In an earlier life he studied politics, media theory and journalism in Sydney, and worked as a journalist at the ABC in Adelaide and Darwin, before moving to Germany in the late 1990s. In 2012 he returned to university, in Stuttgart, to complete a PhD, which resulted in the monograph, *The Mabo Turn in Australian Fiction* (Peter Lang, 2018). He is also the co-editor of *Mabo’s Cultural Legacy: History, Literature, Film and Cultural Practice in Contemporary Australia* (Anthem, 2021).

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RYAN, INGRID**‘Interwar women’s photography and the landscape as a ‘more-than-human’ element in settler national culture: A case study on Joyce Waterhouse’**

During the interwar years, desert landscapes were shifting within the settler imagination from their conceptualisation as ‘waste’ to landscapes worthy of settler cultural embrace. Women participated in this shift, among them amateur photographer, Joyce Waterhouse, who is now recognised as a photographer worthy of exhibition. This paper focusses on two of her journeys inland; in 1927, Waterhouse embarked on a self-directed trip with two companions to the Flinders Ranges and in 1931 travelled to Central Australia as part of a commercial touring enterprise organised by the Adelaide based travel company, Bonds. Her resulting photographic oeuvres, presented in ‘views albums’ now housed in the Art Gallery of South Australia, display her documentation and aesthetic appreciation of the semi-arid regions of south and central Australia.

While the contribution of male photographers to the aesthetic and social history of inland Australia has been recognised, there has been less work on settler women photographers' participation in these endeavours. Waterhouse visited interior Australia in the early years of its photographic exploration, before the influx of camera-wielding travellers flocked to Central Australia following World War II. While already historicised within the canon of Australian photography, Waterhouse can also be situated within the larger context of interwar tourism, mobility studies, and settler-colonial visual culture demonstrating the intersection of photography with these broader historical developments. This paper also considers landscape as a 'more-than-human' component in historical enquiry and landscape photography as a feature of settler colonialism whereby Indigenous people were subject to the photographer's gaze.

Ingrid Ryan is a PhD candidate at the University of New South Wales, Sydney in the School of Humanities and Languages. She is currently mid-way through her PhD which explores the role of women artists, both professional and amateur, in the cultural shift toward desert landscapes and society during the interwar period.

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SCHLUNKE, KATRINA

'Of Mutton and Tigers: Naturising Country and Feeding 'Home''

In Feb 1884, 5000 carcasses of frozen mutton were shipped from Australia to London's Smithfield market, arriving 'well frozen' and in good condition. On the same ship a pair of live thylacines (Tasmanian Tigers) from Bridport, Tasmania were being sent to the 'Gardens of the Zoological Society' who arrived alive and were later reported to be in 'excellent health'. This seeming juxtaposition of the living natural history specimen and the dead sheep is I suggest indicative of the entwinement of the discourses of conservation and exploitation that arose from the colonial effort to turn Indigenous Country into nature. Once understood as nature, marsupial life was rendered as exotic but primitive while the introduced sheep population, properly combined with the science of refrigeration, would complete the biblical task of producing enough food 'for all'. The capacity to move both across the ocean and 'back' to a British 'home' is a hallmark of the colonial capitalocene but also flows through the ways Australia has used both sheep and tigers as symbolic carriers of an 'Australian' imaginary.

'Unnatural Museums and the Production of Endlings'

The display of single mounts of extinct animals in Natural History Museum displays has the effect of an invitation to see the animal as 'doubly dead' in Deborah Bird Rose's sense of the term. For example, at the Museum for Natural History in Berlin a mounted thylacine (Tasmanian Tiger) is situated next to footage of the last known alive specimen, pacing at Hobart Zoo. Viewers are encouraged to understand the lonely thylacine not as an individual but as an endling: an animal that simultaneously embodies "the irreparable loss not only of the living but of the [...] capacity of evolutionary processes to regenerate life" (Rose, 2012, p. 128). For all the emotional and affecting possibilities such displays produce they also fundamentally silence the ongoing connections that Indigenous peoples have with such species and ignore the diverse temporalities and cultures that are in play with these ancestral beings. How to imagine extinction beyond the 'overdetermined, metonymic hypervisibility of endling taxonomy' (Bezan, 2019, p. 237) within museum display and education?

Katrina Schlunke is an Adjunct Associate Professor at the University of Sydney (Department of Gender and Cultural Studies) and Senior Researcher at the University of Tasmania (School of Creative Arts and Media). She writes and researches about the interconnections between cultural forms and Indigenous interventions. Her most recent essay is *The Practices of Care: Extinction and De-Colonisation in the Natural History Museum* (2024) and her most recent poem was 'Burning Captain Cook' (2022).

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SCHULMAN, JASON

"'The Fearsome Battery of Surveillance Devices": Australian and American Jews and the Right to Privacy'

What does it mean to be human in an age without privacy? Digital entities, now powered with artificial intelligence, can Hoover up giant quantities of personal information and paint frighteningly accurate composites of who we are.

This paper's title comes from a graduation address given by Sir Zelman Cowen in which the Governor-General reflected on how new technology—in the form of data banks, computers, and wiretaps—required new

law to protect individual privacy. I argue that Cowen was fundamental to the development of the Australian national consciousness about the right to privacy. I situate him, along with S.I. Benn and several other legal and political theorists, in a crucial conversation about the right to privacy in late twentieth-century Australia. Then, I look at several thinkers in the United States, including Alan Westin and Edward J. Bloustein, in a similar fashion. My contention is that Australian and American Jews have had a particularly interesting and insightful relationship to the idea of privacy. I reject any essentialist claims about Jews' inherent privateness. Rather, I posit that as a result of certain historic factors—including Australian and American Jews' attraction to the fields of law and academia, mass media, psychology, and science, and their consciousness of the perils of being a minority group—they were especially drawn to privacy's promise in the face of the dangers of surveillance, membership lists, and population control.

In the spirit of the conference's theme, I ask how technologies that infringe upon our privacy actually infringe on our humanity, and explore how a small group of intellectuals conceived of this problem in an earlier era.

Dr. Jason Schulman is a lecturer in history at New York University. He also teaches at John Jay College and the Jewish Theological Seminary. He is a 2025 Fulbright Scholar to Australia and was a 2016 Executive Endeavour Fellow to Australia. His writing has been published in the *Melbourne Journal of Politics*, the *Journal for the Study of Radicalism*, and the *Australian Journal of Jewish Studies*. He earned his PhD from Emory University and his BA from Columbia University.

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SEWELL, HAMISH and VIRGINIA MADSEN

'Portland as storied-land: re-animating an Australian industrial town through voice, history and memory; encountering a place and its fault lines with locative media'

If voices and stories can make places appear real and meaningful, the reality strikes home as places quite literally speak to us as we walk down a street equipped with a mobile phone. Beyond the familiar museum audio tour or that created by signage appended to sites in the name of place-making, compelling locative audio narratives now offer an embodied listening experience. How does this place-infused 'landscape documentary' work? How to narrate a seemingly lost world back into the present, and what impasses do the makers confront when matters are sensitive? Two radio documentary veterans, one a media historian, the other Soundtrails' founder, unpack the making of the Portland Soundtrail which brings to life one of Australia's least known, yet most significant 20th century industrial powerhouses. While the industrial setting evokes a world of men and cement, and those 'accidentally killed' on the job, there are also the voices of women: those who raised a generation of fatherless children, or a voice long forgotten by the town, a woman with a singular vision who was prompted to action and to enter 'official' history. Collective and individual, these stories rise from the still impressive visible structures, the silent 'heritage' of the town now made audible, reanimated by voice. Yet, as in every small town, fault lines are to be crossed, while others remain off limits.

Dr. Virginia Madsen is a senior academic in media, Macquarie University. Prior to her teaching and research career she was a founding member of the internationally renowned Australian ABC audio arts and performance program, The Listening Room. A distinguished producer-director, Madsen has created a large body of radio feature and performance work in sound and published widely on radio and audio media. Her writing spans radio, podcasting and sound culture, its Australian and international histories, experiments and expression, from 1920s BBC to contemporary audio storytelling and nonfiction. She continues as a creator, director and writer for new audio media platforms. Research profile:

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Hamish Sewell is the founder of, and a director and producer with, the location based (locative) audio app, Soundtrails. In this capacity, he has undertaken the building of over two dozen audio walks, worked across a range of communities in Australia—both Aboriginal and non Aboriginal—and supported other training organisations and producers to build their own audio-walks. He has a background in radio documentary, having produced at the more creative end of Radio National's audio arts programs, and works today as an oral historian with the National Library of Australia. He is currently in the final stage of a PhD on locative audio at Macquarie University. See <https://soundtrails.com.au>.

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SILVERSTEIN, BEN, MIKE JONES, and LLOYD PIGRAM

'Fish, Authority, Country: Yawuru stories of wirli-wirli-ngan (fishing) at Jangu/Thangoo Station'

Looking over Roebuck Bay from Broome, the main town on Yawuru Country in northwest Australia, it's possible to see a large tamarind tree on the opposite shore, marking the main homestead on Thangoo pastoral station. This is a place named Jangu, a significant cultural landscape filled with springs (jila), law grounds, and places of sustenance and life for Yawuru and other First Peoples over tens of thousands of years. In this paper, we draw on several years of work with Yawuru knowledge holders to share stories of fishing, or being unable to go fishing, on the station over the past 70 years, to consider questions of authority in and over Country. The presentation will include the voices of these knowledge holders, shared in oral history recordings made in Broome and on Thangoo station.

Wirli-wirli-ngan (fishing) is a complex practice of engaging with seasons, with more than human beings, with place, and with kin. For many Yawuru people, social practices of fishing have long been ways of sustaining community not only through providing food but also through respecting relationships in ways that reproduce Yawuru law and authority in Country. The colonial intrusion of sheep and cattle stations, with their claims to control land, to demand subservience from people, and to possess resources, presented a new force that mediates the authority of Country. We consider here the relationships between these systems as they are manifested in practices of – and sometimes arguments over – fishing, tracing some of the ways they reveal complex articulations between pastoral colonialism and Indigenous ways of relating on and to Country.

Dr. Mike Jones is an archivist, historian, and collections consultant, a Postdoctoral Fellow—Indigenous and Colonial Histories at the University of Tasmania (lutruwita), and an honorary member of the Research Centre for Deep History at the Australian National University. His continuing research and practice explores museums, archives, and the history of collections-based knowledge. He is particularly interested in the ways in which contemporary technologies and public history initiatives can help to develop and maintain relationships within and between collections, communities, and their histories. He is the author of *Artefacts, Archives, and Documentation in the Relational Museum* (Routledge, 2022).

Lloyd Pigram is from the Bardi and Yawuru language groups of the North West Kimberley Region in Western Australia. Lloyd completed a Graduate Diploma in Cultural and Natural Resource Management with Deakin University Geelong Campus in 2019 and is currently employed at the University Notre Dame Australia, Nulungu Research Institute as a research fellow. In his spare time Lloyd provides cultural consultancy services to support important projects that enhance community involvement and empowerment.

Dr. Ben Silverstein is a Lecturer in Indigenous Studies and honorary member of the Research Centre for Deep History at The Australian National University on Ngunnawal and Ngambri Country. He has researched in colonial and Indigenous histories, engaging questions of race and settler colonialism, and is the author of *Governing Natives: Indirect Rule and Settler Colonialism in Australia's North* (Manchester University Press, 2019) and a co-editor of *Aboriginal History*.

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SIMIC, ZORA

'In honour of Lex Marinos: ruminating on wog nostalgia'

In September 2024, the family of Australian actor, director and former radio presenter Lex Marinos announced that he had died peacefully, aged 75. Best known for his role as Bruno, the Italian 'wog' son-in-law on the 1980s sitcom *Kingswood Country*, Marinos was Greek (not Italian) by descent and had a long career which encompassed far more than his breakthrough role. He was also widely loved and appreciated, as evident in the many tributes paid to him, including online. Detectable in many of these tributes were expressions of wog nostalgia - for the positive 'wog' qualities of both Marinos and the urbane character of Bruno, and for an era which has passed.

In this paper, I consider the tributes to Lex Marinos through a generational lens and in relation to other forms of wog nostalgia observable in recent years- some of which I've participated in, if only by sharing and /or commenting on the instagram posts of numerous 'wog' and 'ethnic' accounts. Tentatively, I draw connections between the outpouring of public grief for Marinos; the representation of mothers and fathers, grandmothers and grandfathers in 'wog' social media content; the voluminous responses to these posts, many of them recasting their wog childhoods through a positive lens; and the turn to memoir by academics George Kouvaris

and Nikos Papastergiadis. With the passing of the first generation of post-war 'wog' migrants, what is being mourned, remembered, forgotten, commemorated, re-thought and freshly examined by their descendants?

Zora Simic is an Associate Professor in History and Gender Studies in the School of Humanities and Languages at the University of New South Wales. Her teaching and research areas include feminist and queer theory, histories of gender, sexuality and gender violence, and migration history.

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SINGLETON, HELEN

'An intrepid Polish Australian's multicultural bridge-building and transnational Cold War legacy.'

In 1951, a once Polish citizen, then stateless alien, Eugene Hardy (1904-1991) arrived in Perth with his Scottish wife to work as a civil engineer for the Western Australian Government Railways (WAGR). Eugene was from Poland's pre-war "intelligentsia". In the context of Australia's British-oriented assimilation population policy, for a non-Anglo-Celt, this unique professional resettlement derived from his post-war British identity transformation. Already, Australia had accepted thousands of displaced persons (DPs) from a war ravaged and politically divided Europe. Most were traumatized, had limited education, or not recognized qualifications. Growing up in suburban Australia, Eugene Hardy's daughter viewed her father's identity as a somewhat obsessive anti-communist and politically conservative Polish Australian. However, Auto/Biography research revealed, despite experiencing thwarting Australian prejudice, and formidable Soviet communist interference, between 1951 and 1991 Eugene Hardy contributed to the railway's role in West Australia's development; the civic welfare of Australia's migrant community; the nation's shift to multicultural resettlement policy; and the international human rights agenda for the self-determined independence of "captive nations" from the totalitarian Soviet regime. Reinterpretation of a father's political identity revealed a democratic interlocutor and transnational bridge-builder – political ideology his Australian and Polish descendants value. The Polish migrant's Australian life recasts a societal imperative to recognise such civic and transnational minded migrant community leaders to ameliorate twenty-first century's polarising risks and welfare concerns that disruptive political, environmental and technological realities present to the pluralist populations of nations.

Dr. Helen Singleton is a second-generation European-Australian with multidisciplinary background in culture, media, and society in relation to the mediation of business, governance and community values and agency in the geopolitical reality of global-national-local interdependencies. Her academic qualifications include a MA (Media Studies) and 2 PhDs with thematic foci on: the evolving culture of science discourse; globalising English and cross-cultural communications in an Asia-Australia business context; and Life Writing on migration & diaspora socio-politics in an Australian & Polish Cold-war context. Her academic, industry, bi-lateral government and community output reflect critical analysis and cross-boundary capacity, with an emphasis on qualitative approaches.

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SINGLETON, JIM and TINA NYONI MILAMBO

'Australia and the Global Sustainability Challenge'

Despite decades of debate, policy and attempted interventions, global sustainability fails to be addressed as evidenced by ongoing climate change, biodiversity loss, collapsing natural systems and socio-economic inequity. Nations struggle to respond and geo-political instability increases. Human behaviour, entrenched value systems and deficient governance hamper societal responses to environmental impacts and understanding of planetary thresholds. Matters linking to this include inability to identify and respond to critical megatrends; divisive cultural and populist political approaches to climate change and its causes; and competing values-based assumptions concerning environmental and human impacts and appropriate mitigation responses. Failure in these areas contributes further barriers to achieving global or local sustainable outcomes. Australia is no exception yet has potential advantages that could put the nation at the forefront of sustainable performance. These include Australia's multi-cultural makeup, relative stability, competent governance, relative prosperity, and potential to learn from the ancient knowledge of indigenous peoples. Australia needs to engage with meta-narrative interpretive factors to achieve successful outcomes at national, state, local government and community levels. This presentation looks at areas where Australia could perform better, particularly at the state local government level. These include: effective global-local megatrend identification and assessment and response, improved cross-cultural collaborations and governance, technology-enhanced environmental custodianship through integration of modern science and technology with traditional indigenous knowledge, potential to explore AI smart technologies enhancement of

traditional practices and encourage biopolitical transformations to the advancement of effective sustainable outcomes.

Jim Singleton has 40 years' experience in multi-disciplinary strategic planning, environment and social studies in Australia and internationally, in consulting and government (international, federal, state and local). This includes projects in most industry sectors, from urban and regional planning, infrastructure, mining, agriculture, defence, to EIA and conservation management. Much has involved working with diverse cultures and indigenous peoples. Jim holds Bachelor of Arts (Applied Geography and Anthropology), Master of Town & Country Planning, Master of International Business and is a qualified Landscape Architect. He also has qualifications and experience in social risk and community controversy.

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Tina Nyoni Milambo has over 10 years of experience in regulatory compliance, environmental risk management, and public health services. Born and raised in Zambia Tina moved to Australia in 2005 and completed a Bachelor of Environmental Health Science at Edith Cowan University (ECU). Tina's career journey has been shaped by multidisciplinary qualifications across environmental health, leadership, management, and business. Before moving to Australia, she worked at a border post in Zambia, gaining valuable experience in immigration processes, public safety, and compliance management. Her international experiences living in Botswana and South Africa developed a deep understanding of diverse cultures and community.

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SMYTH, ELIZABETH

'Writing Across a Cultural Interface: A Guide for Non-Indigenous Writers'

In recent years non-Indigenous writers have grappled with inclusion and representation of Aboriginal Australian and Torres Strait Islander peoples in creative works. Historically, and at times in contemporary fiction, writers have misrepresented, marginalized, or omitted Indigenous people as characters. Writers who craft regional and rural settings perhaps bear a greater onus than their metropolitan peers to characterize Indigenous people due to an expectation of a greater extent of unbroken connections to Country beyond the dense infrastructure of cityscapes. With the rise of First Nations authorship and authority, non-Indigenous writers are often advised to either avoid writing Indigenous characters or to get to know traditional owners and refine their writing skills to achieve authenticity. In this article, I offer my experience as a non-Indigenous writer crafting a farm novel that situates Aboriginal characters at the centre of the farm and the narrative. My writing process required constant awareness of a literary cultural interface and an approach that I hoped would recognize yet not impinge on Indigenous knowledge, beliefs, and authorship. My experience led to the development of guidelines that may be useful to other writers crafting Australian settings.

Dr. Elizabeth Smyth is a research associate at the Roderick Centre for Australian Literature and Creative Writing, an academic librarian, and book reviews editor for *JASAL*. In 2024, she was awarded a Medal for Excellence for a Research by Higher Degree Thesis for her PhD thesis titled *Reimagining the Australian Farm Novel: Writing Magic Realism into the Georgic*. Her research interests include human-plant relationships, ecocriticism, Georgic studies, representations of the Australian wet tropics, and creative writing research. Her most recent work of short fiction was published in *Meanjin* 83.1, 2024.

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STATHAM, CHRISTINE

'Other Publics, Other Worlds: Making Art Work for All'

The recent emergence of academic fields and schools of thought including eco-criticism, post-humanism, Critical Animal Studies, Object-Oriented Ontology and the environmental humanities is being reflected in many innovative and ambitious public art projects across the world. Responding to the unfolding climate emergency and the ongoing pressures of a global risk society (Beck, 2009), contemporary artists are deploying activist and constructive approaches and seeking to embed themselves and their practices in the processes of an unsettled world, responding to "new, contemporary kinds of worldliness" (Smith, 2011, 174) and staying with the trouble (Haraway, 2016). This worldliness, in some contemporary art projects, embraces non-Anthropocentric thinking and more-than-human worlds.

In Australia, conversations around Caring for, and Designing with, Country are at present primarily confined to the fields of architecture and urban planning, although some recent permanent public art projects by

Indigenous artists also promote these concepts. Increasingly, Indigenous artists are also being invited to work on broader teams as part of major urban renewal and transport infrastructure developments, embedding concepts of cultural obligation, reciprocity and Country Centred Design into these large projects.

There are also a growing number of artists working internationally, both Indigenous and non-Indigenous, who are expanding the boundaries of public art: seeking to bridge the gap between cultural and ecological infrastructures through relational practices, environmental remediation and repair. This presentation will introduce some recent projects in this expanding field, consider art's responsibility to human and more-than-human communities, and note some of the ethical, social and logistical constraints that can limit artists' environmental ambitions in contemporary public art practice.

Christiane Statham is a curator, project manager and cultural researcher. She lives and works on unceded Wangal and Dharug land in Sydney and is currently writing her doctoral thesis at the Institute for Culture and Society, Western Sydney University. Her PHD project is part of an ARC Linkage project with Western Sydney University and Powerhouse Parramatta titled *The Collaborative Museum: Embedding Cultural Infrastructure in the City*. Christiane's research concerns cultural and ecological infrastructures, with a focus on public art, landscapes, rivers and museums. She is dedicated to expanding the remit of public art and cultural institutions through multi-disciplinary, collaborative projects.

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SUN, MENG YING

'As Elizabeth Costello grows older'

In *The Old Woman and the Cats*, Elizabeth Costello, an Australian writer living in a Spanish village, once again debates animal issues with her son, John. She feeds cats abandoned by the villagers and takes responsibility for a stranger named Pablo, who faces removal by social services for indecent exposure. John challenges her seemingly irrational choices, and Costello often struggles to respond logically. She claims she rejects viewing life as a series of decisions or problems to solve. Though she cares deeply for animals, she refuses to be a model of kindness and departs from conventional animal ethics, abhorring any fixed set of rational principles to guide life.

However, contradictions in Costello's views are evident. Her decision to care for the feral cats "came in a flash" and "did not require any calculation." She believes that how we treat animals is determined by something deeper than ethics—love and sympathy. Yet, she tells John, "It's duty that makes the world go round, not love."

Since the 1960s, animal ethics has evolved into a formal discipline, with Peter Singer's utilitarianism, Tom Regan's animal rights, and Martha Nussbaum's perfectionism among its schools of thought. Some may argue that Costello explores broader philosophical possibilities or an alternative animal ethic. However, I suggest Coetzee is not proposing a new ethic. As Costello emphasizes, she is not a philosopher but a novelist. Instead, Coetzee uses Costello's struggle and confusion to show that real animal ethics arise not from principles or theories, but from personal experience and engagement—something that precedes reason. This complexity, though messy, ultimately guides how we treat others.

Mengying Sun is a first-year doctoral student majoring in English Literature at Shanghai International Studies University, supervised by Professor Wang Labao. Their research interests center on literature and animal ethics. They hold a Bachelor's degree in Teaching Chinese as a Foreign Language and a Master's degree in Comparative Literature and World Literature. Their thesis for the Master's degree discussed animal ethics in J. M. Coetzee's works especially in *Disgrace*, *Elizabeth Costello* and *Dusklands*.

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SVETANANT, CHAVALLIN, et. al.

'Exploring the emotional dynamics of online communication through Twitter data analysis: A cross-cultural investigation of Australians and Thais'

Over the past decade, research on social media and its relationship to emotions and mental wellbeing has proliferated (e.g., Burke & Kraut, 2016; Waterloo, Baumgartner, Peter & Valkenburg, 2018; Wang & Wei, 2020). However, there remains a gap in cross-cultural comparative studies on how users from different cultures express emotions on social media platforms.

The objective of this presentation will be to present findings from an interdisciplinary international project investigating the relations between specific Twitter/X topics and the primary emotions and valence elicited among Australian and Thai users. We employed both computational and linguistic methods to identify and categorise emotions expressed in tweets on four selected popular topics; politics, health, education, and entertainment. Quantitatively, sentiment analysis techniques were used to extract emotional content and associated topics. Qualitatively, we conducted a linguistic analysis of emotions using the Appraisal framework (Martin & White, 2005) to examine the interpretive and evaluative meanings within these communicative acts.

The results reveal distinct patterns of emotional expression between Australian and Thai users. Australian users typically expressed neutral sentiments when discussing health and entertainment, while Thai users exhibited greater negativity in relation to health topics and more positivity towards entertainment. Both groups tended to express relatively neutral emotions when discussing politics and education. This cross-cultural comparison highlights that cultural factors play a significant role in shaping emotional affordances in online communication.

Works cited:

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Wang, J., & Wei, L. (2020). Fear and Hope, Bitter and Sweet: Emotion Sharing of Cancer Community on Twitter. *Social Media + Society*, 6(1).

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Dr. Chavalin Svetanant is a Senior Lecturer in the School of International Studies within the Faculty of Arts at Macquarie University. Her research lies at the intersection of linguistics and cross-cultural communication, with a focus on social semiotics, critical discourse analysis, and corpus linguistics. Chavalin's work has been featured in *Visual Communication*, *Corpora*, *Open Linguistics*, *Asian-Pacific Journal of Second and Foreign Language Education*, *South East Asia Research*, and other academic publications.

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SWIVEL, KIM

'From villain to victim: Stereotypes of Jews in popular Australian fiction'

In this present time of war and humanitarian crisis, dehumanising Antisemitic and Islamophobic stereotypes are surging. But not all stereotyping is so overtly harmful. Since the Holocaust, in popular Australian fiction, Jews have often been portrayed as impossibly resilient, the ultimate victims of Nazi evil whose struggles to survive pull at readers' heart strings. And Australians have written a lot of internationally bestselling Holocaust fiction, from *Schindler's List* (1982) to *The Book Thief* (2005), to *The Tattooist of Auschwitz* (2018) – all of which have been adapted for the screen. Prior to the Holocaust, however, Jews were almost universally otherised as villainous across English literature, from Shakespeare's Shylock to Dickens's Fagin, to Agatha Christie's pre-World War Two crime fiction. These depictions show Jews as greedy, sinister and manipulative, and as a colony of Britain, Australia inherited these literary stereotypes. The great names of popular Australian literature, Banjo Paterson and Henry Lawson, included such stereotypes in their work; even beloved Australian classics *The Magic Pudding* (1918) and *The Getting of Wisdom* (1910) contain Antisemitic slurs. But has the post-Holocaust shift from villain to victim improved the stereotypical the figure of the Jew? Are seemingly positive stereotypes dehumanising in different ways, in that they reduce the complexity of human experience, culture and history? This paper will consider the unintentionally harmful effects of romanticised stereotypes of Jews, and the traces of the old tropes that remain in them.

Kim Swivel is author of thirteen long-form fictions, under the penname Kim Kelly. Her work has been short- and longlisted for various awards, and her latest novella, *Ladies' Rest and Writing Room*, won the 2023 Finlay Lloyd 20/40 Prize. She holds a Master of Creative Writing from Macquarie University, for which she earned the Faculty of Arts Fred Rush Convocation Prize, and she is currently undertaking a Creative Writing PhD there, researching stereotypes of Jews in English and Australian fiction. She also works as a book editor in the Australian publishing industry.

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TAYLOR, REBE**'Human Extinction, Survival and Resurgence'**

Most of the talk about human extinction in modern history has been about colonised Indigenous groups or about the loss of relatively small languages. Linguists warn that language extinction remains an urgent global problem. But surviving Indigenous and small language communities have long resisted such talk of their 'extinction'. Since the late twentieth century, there has been a transformative worldwide resurgence among Indigenous and small language communities to document, reclaim, teach and keep their languages 'alive'. Meanwhile, for first world communities, the very idea of the possibility of a human-wide extinction has escalated because of the various impacts of climate change, nuclear weaponry and generative artificial intelligence. There are no comprehensive histories that make sense of idea of future extinction as it applies to groups of humans, or indeed to all humans. How do we address this gap?

Rebe Taylor is Associate Professor of History at the University of Tasmania. She is an award-winning scholar of the histories of southeast Australian Indigenous peoples and European settlement for academic and literary publications, digital humanities resources and museum spaces. Rebe's *Into the Heart of Tasmania* (Melbourne University Press, 2017), won the Queensland Premier's Award and the inaugural Joan and Dick Green Family Award for Tasmanian History. Her next book, *The Women at the Edge of the World: Surviving Extinction* will be published by Black Inc. in 2024.

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TINK, AMANDA**'Lawson, Marshall, and Australian Conceptions of Disability'**

In his written portrait of Alan Marshall in *Red Letter Days*, Jack Beasley is discussing whether impairment influences an author when he states that: "nobody has ever suggested that Lawson's disability in some way triggered off his creative genius." However, someone not only suggested this but declared it, and that someone was Lawson. In "A Fragment of Autobiography" he wrote that deafness was: "in a great measure responsible for my writing." Such incidents are sadly common and demonstrate both how Australian disabled authors are ignored when they discuss their impairment, and the pervasive assumption that impairment has only negative impacts. This paper discusses how impairment positively influenced the writing of both Lawson and Marshall. It argues that the assumption that disability equates to tragedy limits all of our futures. And it suggests that it is time for Australian studies to evolve into conceptualising disability as nuanced, and inherently creative.

Dr. Amanda Tink is a Postdoctoral Research Fellow at UniSA Creative, University of South Australia, on the project "Finding Australia's Disabled Authors: Connection, Creativity, Community." She is also Adjunct Research Fellow at Western Sydney University's Writing and Society Research Centre, after completing her PhD there in 2023. Her thesis "'Never Towing a Line': Les Murray, Autism, and Australian Literature" details how Murray's autism and his experiences of being disabled influenced his poetry. In 2022, with Dr Jessica White, she co-edited a special issue of Australian Literary Studies titled "Writing Disability in Australia".

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TROY, JAKELIN**'Snow, Flow, Bodies of Water: First Nations High Country'**

In the Water Country of the Snowy Mountains the land is frozen for half the year and is liquid for the rest. This is Ngarigu Country, where identity is inextricably linked to the snow, ice, springs, bogs, streams, waterfalls and cascading ice melts that cause the wild mountain rivers to run. This talk focuses on the alpine ecosystem of the First Nations people of snow and ice, and the need to instil values of better care and nurture for High Country.

Jakelin Troy is a Professor of Linguistics and Director of Aboriginal and Torres Strait Islander Research at the University of Sydney. Her community is Ngarigu of the Snowy Mountains region in south eastern Australia. Her primary research work focusses on documenting, describing and reviving Indigenous languages. She is the author of numerous works on Indigenous languages, sociology and history, including the ground-breaking book *The Sydney Language* (AIATSIS, 1993). More recently, she edited, along with Ann McGrath and Laura Rademaker, the book *Everywhen: Australia and the Language of Deep History* (Nebraska, 2023).

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VAN DE VEER, MURRAY**'Land and Identity: Navigating the enduring impact of colonisation in the Southern Monaro'**

For the past three years, my work has focused on preserving the social history of the Delegate community and the Southern Monaro region on the NSW-Victorian border through film. This research aims to be a conduit for truth-telling, aligning with the ancient tradition of storytelling in Indigenous Australia. The study explores the complexities of reconciliation through a case study where a sixth-generation landowner returns a significant parcel of land to its original inhabitants, creating tension among other Indigenous groups with competing claims rooted in birthrights and ancestral connections to their land of origin.

A central theme that has emerged throughout this project is the intricate relationship between land and identity. In collaboration with an Aboriginal Elder whose family has longstanding ties to the area, the research reveals how the narration of one individual's story can inadvertently obscure or negate other historical truths. This investigation underscores the critical importance of preserving multiple perspectives to maintain historical integrity and acknowledges the profound connection between land and identity within Indigenous communities.

Murray van der Veer is a filmmaker committed to preserving social history and exploring the complexities of reconciliation through storytelling. Over the past three years, he has focused on the South Coast, the Delegate community and the Southern Monaro region on the NSW-Victorian border, documenting untold stories and uncovering cultural narratives through film.

His work delves into critical themes such as land, identity, and the delicate balance required to preserve multiple perspectives. Collaborating closely with Aboriginal Elders and local communities, Murray highlights the intricate relationships between birthright, ancestral connections to land, and the enduring impact of colonisation on the lives of Aboriginal people.

Passionate about ethical storytelling, Murray uses film as a powerful medium to amplify voices, challenge dominant narratives, and foster a deeper understanding of Australia's shared history.

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VINCENT, EVE**'The time of welfare; the time of parenting. Analysing the temporality of a recent conditional welfare measure'**

My paper concerns a conditional welfare measure that disproportionately affected single mothers, ParentsNext. ParentsNext was an Australian pre-employment program first introduced in 2016, and finally wound up in 2024, which commanded 'participation' in exchange for social security receipt. I conducted around 20 interviews with women who were compulsory participants in this program. Rising inequality; the relationship between gender, normative family models, financialised housing and poverty; the post-Fordist sexual contract; and Australian experiments in conditional welfare delivery all form the backdrop to this program. In this paper, I home in on the temporality of ParentsNext. I analyse, first, the ways in which the *amount* of time it takes to parent is erased by the discourse surrounding receipt of parenting payment and compulsory participation in ParentsNext. Second, I advance an argument about the distinctive experience of time involved in looking after small children, which I characterise as being attuned to another's bodily rhythms. This organic experience of time, I argue, is in tension with 'Appointment time' (Soldatić 2011) — the regulated time that the disciplining, conditional welfare state runs on, and which lays bare and reconstitutes its power relations. This last point is elucidated through an examination of the role of waiting.

Work cited:

Soldatić, Karen. 2011. "Appointment time: Disability and neoliberal workfare temporalities." *Critical Sociology*, 39 (3): 405–19.

Dr. Eve Vincent is the Discipline Chair for Anthropology and a Senior Lecturer in the School of Social Sciences, Macquarie University. Her books include *Love Across Class* (with Rose Butler, MUP, 2024) and *Who Cares? Life on Welfare in Australia* (MUP, 2023).

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WAHLA, MAHIN**'The Political Veil and Politics of Veiling in Memoir: Mehreen Faruqi and Anne Aly as Australian Muslim Politicians'**

This paper explores the concept of the 'political veil' and the strategic practice of veiling in the lives of two Australian Muslim politicians, Mehreen Faruqi and Anne Aly, as portrayed in their memoirs, *Too Migrant, Too Muslim, Too Loud* (2021) and *Finding My Place* (2018), respectively. Drawing on postcolonial and Muslim feminist perspectives, the paper examines how veiling and unveiling are not merely personal choices but politically charged acts that navigate complex intersections of respect, solidarity, and visibility within Australia's multicultural society. For Faruqi, selective veiling serves as an assertion of Pakistani heritage and communal solidarity. For instance, Faruqi's choice to wear the *dupatta* [1] during her visit to Christchurch's Al Noor Mosque, where victims—including children as young as three—were gunned down in one of the deadliest Islamophobic attacks in 2019, symbolizes her solidarity with the global Muslim community, thus bridging her identity as a Muslim politician with the collective grief and resilience in response to the tragedy. Aly's choice to unveil, conversely, operates as a form of symbolic veiling—a strategy to manage her public image and assert her visibility in a predominantly non-Muslim political sphere. These choices reflect deliberate engagements with cultural expectations, thereby allowing both politicians to resist simplistic binaries and redefine public perceptions of Muslim womanhood. By situating veiling and unveiling within the broader discourse of multicultural representation, this paper contributes to discussions on gendered identity, public performance, and the politics of visibility in Australia. The paper advances debates on gender, migration, and cross-cultural encounters in diasporic negotiations by foregrounding veiling as a potent act of empowerment and unveiling as a calculated assertion of immigrant Muslim identity that interrogates the field of Anglophone settler-colonial Australian mainstream politics.

[1] A *dupatta* is a long, lightweight scarf traditionally worn by South Asian women, especially in India, Pakistan, and Bangladesh. It is typically draped over the shoulders, head, or around the neck and is usually worn with traditional clothing like the *shalwar kameez* or *lehenga*.

Mahin Wahla is a final-year doctoral candidate in Literature and Cultural Studies, supported by a competitive international scholarship from Pakistan's Higher Education Commission and the Faculty of Arts International Postgraduate Research Scholarship at Monash University. She specializes in the intersections of gender, religion, and race among Muslim women politicians in 21st-century Australia and the US. Her research primarily draws on feminist and postcolonial theories to analyze how political Muslim women navigate identity, belonging, and agency within Western political and cultural frameworks shaped by post-9/11 discourses. In 2022, Wahla received a paid commission from the Australian Book Review (ABR), served as a Committee Member for the School of Languages, Literatures, Cultures, and Linguistics (LLCL) Colloquium at Monash University, and recently represented LLCL in Monash University's 2024 Three Minute Thesis competition. mahin.wahla@monash.edu

WANG, XUEFENG (JAYDEN)**'Shame and Shaming in Kate Grenville's *The Secret River* and *Sara Thornhill*'**

Shame has been deeply entrenched in Australia's public arena and is central to understanding its mythopoeic history, especially pertaining to the convict past as a "birth-stain" and the dispossession of Aboriginal people since white invasion. By focusing on the shame and shaming in Kate Grenville's *The Secret River* and *Sara Thornhill*, this paper tries to probe into the social as well as personal and intergenerational shame arising from convictism and the personal and institutional racism inflicted on Aboriginal people. From the suppression of shame to the expression of it, the two novels deal with the poetics and politics of shame and shaming embodied by such characters as William Thornhill and his youngest daughter Sara Thornhill, which ultimately offers readers a way to cope with the shame that exerts its lingering effect on the construction of Australian national identity, and possibly helps generations of white Australians to embark on a process of healing.

Xuefeng Wang is a PhD candidate at School of English Studies, Shanghai International Studies University. His research interests include Australian literature, postcolonial Anglophone literature and narrative studies. jaydenxfwang@163.com

WEAVER, RACHAEL**'Unnatural Extinction in Colonial Australia'**

In *The Last of its Kind: The Search for the Great Auk and the Discovery of Extinction* (2024), the Icelandic anthropologist Gísli Pálsson, argues that 'not until the late 1880s were extinction and species paired, and extinction became a matter of biology and governance.' He focusses on an 1858 expedition to Iceland by British ornithologists John Wolley and Alfred Newton in search of the giant auk (*Pinguinus impennis*) – 'unaware of the fact that the species had already been hunted to extinction.' For Pálsson, this added 'the concept of unnatural extinction to modern language and thought.' In colonial Australia, however, there was a far greater awareness earlier on of the possibility of species extinction generated by human activities. Just as a host of species new to Europeans were being identified, described, classified, taxidermied and preserved, colonists were already noting that their numbers were. In Volume VII of his *Birds of Australia* (1848), for example, the celebrated ornithologist John Gould notes that 'in the white man... the Black Swan finds an enemy so deadly, that in many parts where it was formerly numerous it has become almost, if not entirely, extirpated'. This paper will explore bird species extinction in colonial Australia through key case studies, suggesting the complex entanglements between the colonial project, the uncompromising drive to dispossess Aboriginal people, and the exploitation of species as resources, gave a singular complexion to unnatural extinction in Australia.

Dr. Rachael Weaver is an ARC Future Fellow in the School of Humanities, University of Tasmania. She was previously at the University of Melbourne, as Senior/Research Associate on four ARC Discovery Projects with long-term collaborator Ken Gelder. She has held several competitive fellowships, including as a 2024 Visiting Scholar at the State Library of New South Wales. Rachael has edited and authored several books, most recently *Colonial Adventure* (Miegunyah/MUP, 2024). Her Future Fellowship research is titled 'The Economics of Birds: Colonial Australia's Relationships to Native Species', which examines how Australia has understood, and valued, its extraordinary native birds.

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WELLS, AMANDA**'Settler Colonial Trees?: Making and Remaking More-Than-Human Worlds in Renmark, South Australia'**

This paper takes up the call to contextualise other-than-human lives within the framework of settler colonialism by examining historical settler relationships with various types of trees in Renmark, South Australia. Established as an irrigated horticultural settlement in 1887, Renmark's settler history is full of negotiations about trees, their health, their positions, their productivity, their usefulness, and their risks. Orchards and vineyards were at the centre of Renmark settler lives, and the envisioned economic and ecological future of this settler-made place. But Mallee trees, River Red Gums, Black Box Gums, Pines and even Pepper Trees all also feature in ongoing configurations of places and human-nature relationships in Renmark and neighbouring districts. This paper explores how a more-than-human settler colonial lens broadens the scope of settler colonial studies and recontextualizes Australia's environmental and cultural histories.

Amanda Wells is a PhD candidate at the University of Newcastle. Her research examines the environmental and more-than-human histories of citrus growing in the Riverland of South Australia in the 1950s and 1960s. Amanda is on the steering committee of the Australian and Aotearoa New Zealand Environmental History Network, the Secretary for the History Council of South Australia, and a member of various other historical and interdisciplinary organisations that seek to encourage research and engagement with environmental-historical knowledge in Australia.

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WHITE, JESSICA**'Adaptation and Disability: Navigating Australian Environments'**

Disabled people adjust to uncomfortable environments on a daily basis, facing physical and cultural barriers. They develop skills in adaptation and lateral thinking as they move through the world — skills which disabled Australian writers have chronicled in their work. Alan Marshall (1902 – 1984), for example, who used crutches after developing polio, describes in *I Can Jump Puddles* how he learned to ride a horse by finding a position that accommodated his lean to the left. As Amanda Tink observes, he 'gives up on trying to ride horses in a standard way, and develops a method that utilises his impairment as a resource' (*Sydney Review of Books*, 2019). Dorothy Cottrell (1902 – 1957), who for most of her life used a wheelchair, created spreadsheets of

what she wanted to achieve, contemplated what she needed to carry out her tasks, then created the necessary adaptations.

Australia, as a large and sparsely populated continent that is prone to flood and fire, offers particular challenges to disabled people. Dwelling on the interactions between impairments and environments in the writing of several disabled Australian writers – Alan Marshall, Dorothy Cottrell, Patricia Carlon and Fiona Murphy – this paper explores how these authors highlight the ways they adapt to built and natural environments. It also examines how such writing underscores our dependence on the human and nonhuman world. It closes with the question of how writing by disabled writers, in highlighting the qualities of adaptation and interdependence, might prompt readers to consider how they navigate the rapidly changing environments of the Anthropocene.

Dr. Jessica White is an award-winning author of fiction and creative nonfiction. She is chief investigator on the ARC Discovery Project 'Finding Australia's Disabled Authors: Connection, Creativity, Community' and is co-president of the Association for the Study of Environment, Literature and Culture (Australia and New Zealand). Her essay collection 'Silence is my Habitat: Ecobiographical Essays' will be published by Upswell in 2025. Jessica is a senior lecturer in Creative Writing and Literature at the University of South Australia. jessica.white2@unisa.edu.au

WORRELL, TAMIKA

'Uncle Chatty Gee - Generative AI and the potential harms to Indigenous sovereignty'

Colloquially known as AI, generative artificial intelligence refers to a range of technologies that draw on large language models to generate texts, images and videos. The term artificial intelligence, or "AI" is a blanket term to refer to a range of technologies that exist in many different forms. The terms generative AI, and AI are used to refer to a range of platforms that use artificial means to generate texts, images and videos. This includes OpenAI platforms such as ChatGPT, or Uncle Chatty Gee. Generative AI has become increasingly popular as a language model to generate and locate information with ease.

This presentation will explore Indigenous considerations from so-called Australia (Carlson and Farrelly, 2023) when utilising generative AI tools such as ChatGPT. With a lens on education, this research looks at the ways that generative AI tools can harm Indigenous knowledges, peoples, languages as well as Country. Indigenous peoples have historically and continue to be overwhelmingly targeted by structural and strategic misinformation. AI learns from and draws its information from data. The data that is produced about Aboriginal and Torres Strait Islander peoples is often highly problematic and inaccurate, and Indigenous scholars have spent the past three decades debunking misinformation and disinformation has been provided in scholarly articles as factual. Concerningly, there are no mechanisms in place to ensure the content accessed by AI is accurate, culturally safe and appropriate.

Dr Tamika Worrell is from Gamilaroi Country, Western New South Wales in so-called Australia. She has been grown up by Dharug Ngurra (Country), where she continues to live and work. She is currently a Senior Lecturer in Critical Indigenous Studies at Macquarie University, and is also the Director of Research Training. Her research interests are broadly in Indigenous representation, Indigenous Higher Education success, education more broadly and digital lives, including artificial intelligence. tamika.worrell@mq.edu.au

XU, DAOZHI

'Representations of Indigenous Australians in Chinese Racial Discourse, 1895–1912'

Charles Darwin's theory of evolution was introduced to the Chinese public in the mid-1890s, giving rise to a proliferation of translations and polemical writings germane to race. Chinese intellectuals, reformers and revolutionaries alike, took an avid interest in this literature. The advent of evolutionary theories profoundly shaped a systemic racial discourse that stemmed from the entrenched yet rudimentary racial ideas already extent in Chinese society. The emerging racial discourse reflected social and political exigencies in China and played a pivotal role in building social momentum for reform and transformation at the turn of the century. Within the regenerated Chinese understanding of Others, Indigenous Australians featured prominently. These representations of Indigenous people carried specific and symbolic connotations in the Chinese agitation for change, which have hitherto been little recognised. By examining Chinese writings about Indigenous Australians within the wider Chinese racial discourse, this paper will shed light on the allegorical purposes Indigenous representations served during this turbulent, transformative, and pivotal time in Chinese history.

Dr. Daozhi Xu is currently a DECRA fellow in the School of Humanities at Macquarie University. She completed her PhD at the University of Hong Kong where she is an adjunct Assistant Professor. Her research interests include settler colonialism, race and representation, Chinese Australian history, and Indigenous literature. She is the author of *Indigenous Cultural Capital: Postcolonial Narratives in Australian Children's Literature* (2018). She has published in *Interventions: International Journal of Postcolonial Studies*, *Journal of Postcolonial Writing*, *Australian Historical Studies*, *Journal of Australian Studies*, *Australian Aboriginal Studies*, *JASAL*, and *Antipodes*. She is secretary of the International Australian Studies Association.
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YOSHIKAWA, FUMIE

'Bride School as a Reflection of Australian Society: Japanese War Brides in 1950s Kure, Hiroshima'

By November 1953, about 100 Japanese war brides of Australian servicemen joined courses offered by the so-called "Bride School" in Kure, Hiroshima. The school was a Royal Australian Army project, situated in the vicinity of the Kure military base. The instructors consisted of Army Educational Unit personnel, YWCA and Australian Red Cross workers. Those who established and ran the school felt sure the courses would help the students become wonderful or better citizens -- and even better wives. The brides were taught about everyday life and issues they would face in their new country, such as how to shop, clothing, etiquette and social behaviour, including "the place of the husband in the Australian home", and cooking that "encouraged the ladies to make their husbands' favourite dishes". This paper argues that the concept of Bride School is a self-portrait of the Australian culture of the period. How the school described Australia provides valuable insights into the nation's perception of Asian immigrants and gender norms. The paper compares the Australian Bride School with those provided by the United States forces for the Japanese brides of American servicemen, as a long-term American Red Cross volunteer-resourced project. The U.S. schools evolved from cultivating good wives to fostering good citizens, and illustrated the changes in American views on immigrants, politics and gender norms. The comparison aims to reveal the unique attitudes and social characteristics embodied in Australian society, as well as connections with the cultural changes occurring in the United States at the time.

Fumie Yoshikawa is a PhD student at the Graduate School of Social Sciences, Hitotsubashi University, Japan. She holds a B.A. from Keio University in Human Relations and an M.A. from Hitotsubashi University in Sociology. Her research focusses on Japanese war brides and their history, both in the United States and Australia. She lived in Sydney for a year in 2000.
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ZHANG, RENZHE

'Shaping of New and Old Cultures: Perspectives of the Chinese Diaspora in Australia, 1916-1927'

This paper interrogates the ideological complexities of Chinese Australians during the early twentieth century. Since the turn of the twentieth century, overseas Chinese had experienced massive changes with the influence of China's politics. The transformations in overseas Chinese communities were both political and cultural, witnessing intellectual collisions between the radicals and conservatives.

This paper takes the debate on Yuan Shikai's and Chiang Kai-shek's regimes in the Chinese-Australian community from the 1910s to 1930s as an example to discuss how Chinese Australians were influenced by China's politics and cultural collisions. This paper regards three Chinese-language newspapers published in Australia during that period as the main materials. The *Tung Wah Times* supported Yuan as the President and demonstrated understanding of his policies to extend power. However, the *Chinese Times* and the *Chinese Republic News*, as the organs of the Kuomintang branch in Australia, continued to publish anti-Yuan propaganda and argued he was destroying democracy. They constructed the discourse on state power and individual power to form the Chinese nationalism with the intellectual conflicts between their understandings of liberty and democracy. However, the left-right positions of these two sides shifted after Chiang Kai-shek came to power. The *Chinese Times* and the *Chinese Republic News* began to support Chiang's authoritarian policies, while the *Tung Wah Times* started to oppose them. The construction of narratives constructed by these newspapers within this community also changed as domestic politics evolved.

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