THE LITERARY INTERFACE

2018 LITERARY STUDIES
CONVENTION
3 - 7 JULY 2018
AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA

ANU College of Arts and Social Sciences
www.anu.edu.au
An interface describes a surface or plane that lies between or joins two points in space, but it also refers to ‘a means or place of interaction between two systems’ and ‘an apparatus designed to connect two scientific instruments so that they can be operated jointly’ (OED).

The 2018 conference will bring together scholars working across the broad field of literary studies to discuss the literary as an interface between different forms of knowledge and processes of knowledge formation, looking at questions of how and through what means the literary is communicated, represented, negotiated, and remade. Alien modes of reading and writing.

By placing the concept of the literary centre-stage while at the same time interrogating its role as an interface, we wish to open up for discussion questions about the role, dynamism, and value of the literary in a time of institutional change and ongoing disciplinary formation. We would also like to debate the role of the literary text - and literary studies as a discipline - as a site of encounter between diverse languages and potentially alien modes of reading and writing.

Convener:
Julianne Lamond

Organising Committee:
Katherine Bode
Kate Flaherty
Lucy Neave
Monique Rooney

Administration:
Tania Evans
Jo Washington-King

Acknowledgments:
The organising committee sincerely thank the following organisations and entities for funding in support of this convention:
School of Literature, Languages and Linguistics, Australian National University
College of Arts and Social Sciences, Australian National University
Research School of Humanities and the Arts, Australian National University
Humanities Research Centre, Australian National University
Association for the Study of Australian Literature
Australian Universities Heads of English
The Copyright Agency Cultural Fund
Australian Centre on China in the World

AD Hope Building
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>12-4pm</td>
<td>ASAL Executive Meeting</td>
<td>A. D. Hope, Milgate Room, 13 Ellery Cres, Acton</td>
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<tr>
<td>2-4pm</td>
<td>AUHE Executive Meeting</td>
<td>A. D. Hope Room 113, 13 Ellery Cres. Acton</td>
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<tr>
<td>12-1pm</td>
<td>Volunteer Briefing</td>
<td>Crawford School, 132 Lennox Crossing, Acton</td>
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<tr>
<td>1-4pm</td>
<td>Postgraduate Workshop</td>
<td>Crawford School, 132 Lennox Crossing, Acton</td>
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<td>5-6pm</td>
<td>Cocktail Reception</td>
<td>Shine Dome, 15 Gordon St, Acton</td>
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<td>6-8pm</td>
<td>Opening Event: Prizes, Barry Andrews Memorial Address (Charlotte Wood)</td>
<td>Shine Dome, 15 Gordon St, Acton</td>
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# DAY 2: WEDNESDAY 4 JULY 2018, UNIVERSITY HOUSE

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<tr>
<th>Time</th>
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<tr>
<td>8.00-9am</td>
<td>Coffee (Foyer/Common Room)</td>
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| 9.30-10.30am | Keynote: Johanna Drucker: Site Un-Scene: The Medial Ideology of the Literary Interface (Hall)  
*Chair: Paul Pickering* |
| 10.30-11am | Morning Tea (Common Room)                                                |
| 11-12.30pm | **Literature After Trump**  
*Chair: Monique Rooney*  
- Dan Dixon: Ominous Surfaces: On Trump & Twin Peaks  
- Melissa Hardie: Interface and Prosthesis: Ivana Trump's *For Love Alone*  
- J. H. Crone: Rupi Kaur's Instagram ‘poems’ vs Trump’s tweets: a case study in the literary history of the multimedia interface |
|            | **Publishing**  
*Chair: Simone Murray*  
- Roger Osborne: Joseph Furphy’s “Rigby’s Romance” in Broken Hill’s *Barrier Truth*  
- Laetitia Nanquette: The Iranian literary field: Away from Politics into the Market?  
- Andrew Nette: ‘An Explosive Novel of Strange Passions’: Horwitz Publications and |
|            | **Modernism**  
*Chair: Helen Groth*  
- Mark Byron: The Clouded Mirror of Poetry: Menglong Shiren and Modernist Aesthetics  
- Matt McGuire: Technique as Interface: Mythic Methods and Modernist Afterlives |
|            | **Shakespeare and the Female Body: Revealing a Socio-Political Interface**  
*Chair: Kirby-Jane Hallam*  
- Kate Flaherty: Charlotte Cushman: Moving Shakespeare  
- Judi Crane: ‘Unsex me here’: Shakespeare’s Women and the Leaky Female Body  
- Luisa Moore: John Austen’s Ophelia: The Discrete Fight for Autonomy. |
|            | **Contemporary Australian Writing**  
*Chair: Joe Cummins*  
- Jessica Murray: “Moving between languages”: Code-Switching and Bakhtinian Character Zones in Kim Scott’s *That Deadman Dance*  
- Matilda Grogan: Minor Transnationalism in Australian Literature: Roanna Gonsalves’ *The Permanent Resident*  
- Patrick Moritz: Everything old is new |
|            | **Human/Animal**  
*Chair: Lucy Neave*  
- Claire Archer-Lean: The Loud and the Lunatic: Animal Representation in Charlotte Wood’s *The Natural Way of Things*  
- Daniel McKay: Other Ways to Treat an Animal: Natural Horsemanship and the Ethnic Other |
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<th>Time</th>
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<tr>
<td>12.30-1.30pm</td>
<td>Lunch (Common Room)</td>
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<td>1.30-3pm</td>
<td><strong>Digital Literary Studies</strong></td>
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<td>Chair: Julianne Lamond</td>
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<td>Katherine Bode: Australian Literature at the Interface of Readers, Cultures, and Technologies</td>
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<td>Simone Murray: Varieties of Digital Literary Studies: Macro, Micro, Meso?</td>
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<td>Sydney Shep: The Digital Handmade</td>
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<td><strong>Poetic Interfaces</strong></td>
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<td>Chair: Philip Mead</td>
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<td>Katherine Bode: Claudia Rankine's Citizen and Lyric Convergence</td>
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<td>Christopher Oakey: The Literary Interface as 'the Life of the Sign' in the Poetry of Ron Silliman</td>
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<td>Brian Reed: Printed Matter: Alan Loney and the Book-Object</td>
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<td><strong>Time, Travel</strong></td>
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<td>Chair: Elizabeth McMahon</td>
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<td>Jess Miller: The Female Many: Time-Travelling Heroines as Interactive Spaces</td>
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<td>Isabelle Wentworth: Home Time: temporal synchronisation in Isabel Allende's La Casa de los Espiritus</td>
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<td><strong>Between Places</strong></td>
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<td>Chair: Ellen Smith</td>
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<td>Helen Bones: Writers at the Interfaces of Identities: Gender, Nationalism and Australasian Writers</td>
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<td>Joe Cummins and Ashley Barnwell: 'It's my present that is foreign': Between Family and Homeland in Tsiolkas and Koch</td>
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<td>Juanjuan Wu: Embodied Encounter as Interface: an Australian Woman in China in the 1910s</td>
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<td>3-3.30pm</td>
<td>Afternoon Tea (Common Room)</td>
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<td><strong>The Interface between Trauma and Practice</strong></td>
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<td>Chair: Demelza Hall</td>
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<td>Allayne Horton: (Re)traumatization or Resilience?: A Trauma-informed Framework for Text Selection &amp; Literary Pedagogy</td>
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<td>Adelle Sefton-Rowston: Etchings on concrete walls: graffiti</td>
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<td>Jordan Williams and Tony Eaton: Reading Space for Trauma Recovery and Creative Identity Construction</td>
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<td><strong>Writing, Nature, Place</strong></td>
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<td>Chair: Clare Archer-Lean</td>
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<td>Pavithra Narayanan: “Water Is Life”: Decolonization, Indigeneity, and Ecocriticism</td>
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<td>Miriam Potter: Encountering Interfaces in Patrick White's <em>Voss</em></td>
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<td>Carol Millner: Tree? Rhizome? Rain forest?: Conceptualising a Multiplicity of Story</td>
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<td>3.30-5pm</td>
<td><strong>Intermedia</strong></td>
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<td><em>Chair: Melissa Hardie</em></td>
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<td>Marcie Frank: Tragicomedy and Aphra Behn’s Intermediality</td>
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<td>Monique Rooney: Beyoncé’s <em>Lemonade</em> as Intermedial Middlebrow</td>
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<td>Gillian Jane Russell: Austen’s Newsmen: Intermediality in Persuasion</td>
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<td><strong>Audio and Digital Interfaces</strong></td>
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<td><em>Chair: Julieanne Lamond</em></td>
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<td>Claire Squires: Satirising the Book Festival, from Literary Alpacas to</td>
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<td>Kylie Cardell: Broadcast and the Personal: The Podcast as Life Writing</td>
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<td>Millicent Weber: Digital Publishing Collectives and Public Domain Audio</td>
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<td><strong>Style, Ethics, Form</strong></td>
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<td><em>Chair: Chris Danta</em></td>
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<td>Matthew Sussman: The Style and Ethics of Formalism</td>
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<td>Lachlan Brown: Details and Literary Style in Melanie Cheng’s <em>Australia</em></td>
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<td>Day and Elizabeth Tan’s <em>Rubik</em></td>
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<td>Trish May: Form and Slowness in Virginia Woolf’s <em>On Being Ill</em></td>
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<td><strong>Charles Harpur Digital Archive</strong></td>
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<td><em>Chair: Katherine Bode</em></td>
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<td>Paul Eggert: Introduction to the Charles Harpur Critical Archive</td>
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<td>Desmond Schmidt: Digital Scholarly Editions for the Web</td>
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<td>Elizabeth Webby: Charles Harpur as Literary Critic</td>
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<td><strong>Transmediation and Civil Unrest</strong></td>
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<td><em>Chair: Ashok Collins</em></td>
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<td>Leslie Barnes: Sympathy for the Devil: Trauma, Transmediation and the</td>
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<td>Cambodian Genocide</td>
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<td>Gemma King: The Craft of Transmediation in <em>L’Ecueme Des Jours</em>: From</td>
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<td>Boris Vian’s Novel to Michel Gondry’s Film</td>
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<td>Annabelle Doherty: Stardom and Transnationalism in Turn-of-the-21st-</td>
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<td>Century Adaptations of Victor Hugo’s <em>Les Misérables</em></td>
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<td><strong>Text/Image</strong></td>
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<td><em>Chair: Russell Smith</em></td>
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<td>Thomas Austenfeld: &quot;To prepare a face&quot;: Faces in 20th-century Literature from T.S. Eliot to Emmanuel Levinas</td>
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<td>Louis Klee: Exile: Translatable and Untranslatable</td>
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<tr>
<td>5.30-7pm</td>
<td>Launch: Charles Harpur Digital Archive</td>
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<td>Launch: David Carter and Roger Osborne, <em>Australian Books and Authors in</em></td>
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<td><em>the American Marketplace, 1840s-1940</em></td>
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<td>Anne Burdick, “Trina” (Performance) (A. D. Hope Conference Room)</td>
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<td>Poetry Readings</td>
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<td>(Smith’s Alternative, 76 Alinga Street, Civic)</td>
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<td>7-8pm</td>
<td>Digital Literary Studies Networking Event (A. D. Hope Conference room)</td>
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## DAY 3: THURSDAY 5 JULY 2018, UNIVERSITY HOUSE

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<tr>
<th>Time</th>
<th>Coffee (Foyer/Common Room)</th>
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<tr>
<td>8.00-9am</td>
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<tr>
<td>9-10am</td>
<td>Keynote: Brigitta Olubas, Dorothy Green Memorial Address: “Where we are is too hard”: Refugee writing and the Australian border as literary interface (Hall) <em>Chair: Brigid Rooney.</em></td>
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<tr>
<td>10-11am</td>
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<tr>
<td>11-11.30am</td>
<td>Morning Tea (Common Room)</td>
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<tr>
<th>Hall</th>
<th>Drawing</th>
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<th>Stanner</th>
<th>Fellows</th>
<th>Torrance</th>
<th>Digital/Translation</th>
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<tr>
<td>10-11am</td>
<td>Asylum Seeker Testimony</td>
<td>Poetry as Interface</td>
<td>Affective Interfaces</td>
<td>Film/Action</td>
<td>Transformation in Young Adult Literature</td>
<td>Transformation in Young Adult Literature</td>
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<td><em>Chair: Tom Clark</em></td>
<td><em>Chair: Ann Vickery</em></td>
<td><em>Chair: Meg Brayshaw</em></td>
<td><em>Chair: Kim Wilkins</em></td>
<td><em>Chair: Tania Evans</em></td>
<td><em>Chair: Alessandro Achilli</em></td>
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<td>Rosanne Kennedy: Literary Advocacy</td>
<td>Sabine Volk-Birke: The Hymn as Interface: From Faith to Art and Back</td>
<td>Amanda Tink: Disability in the Writing of Lawson and Murray</td>
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<td>Dmytro Yesypenko: AU-UA Literatures Become Digital: New Forms of Classics Representation</td>
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2018 Literary Studies Convention
<table>
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<tr>
<th>11.30-1pm</th>
<th>Reading/Australia /Now: Australian Reception Network Roundtable</th>
<th>Thea Astley</th>
<th>Margaret Atwood</th>
<th>Assembling the Body</th>
<th>Pedagogy</th>
<th>Victorian Structures</th>
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<td></td>
<td></td>
<td>Chair: Leigh Dale</td>
<td>Chair: Victoria Kuttainen</td>
<td>Chair: Gillian Whitlock</td>
<td>Chair: Larissa McLean Davies</td>
<td>Chair: Katie Hansord</td>
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<td>Chair: Leigh Dale</td>
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<td>Ika Willis, Katherine Bode, Jennifer Clement, Tom Clark, Julieanne Lamond, Simone Murray, Maggie Nolan</td>
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<td>Alison Bartlett: Gold Coast Symphony: Making Music of Place in Thea Astley’s The Acolyte</td>
<td>Harriet MacMillan: The Stories We Re-Tell to Make Ourselves Come True: Rewriting, Reception and Representation in the Canongate Myths</td>
<td>Michael Farrell: It Clothes: Clothing and the Nonhuman</td>
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<td>Christopher Spicer: ‘I magnify the island’: The Islands of Thea Astley as Places of Revelation and Self-Discovery</td>
<td>Sashi Nair: ‘Better Never Means Better for Everyone’: Cultural Change, Literary Adaptation and Margaret Atwood’s The Handmaid’s Tale</td>
<td>Rory Duffey: Body of Work: Mina Loy Within and Against Futurism</td>
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<td>Cheryl Taylor: Gay Men, Gay Love and Masculinity in Thea Astley’s Novels and Stories</td>
<td>Gillian Polack: Living on the Bridge: Working Within the Cultural Interface</td>
<td>Ann Vickery: Going to Work as a House Mom in Maggie Nelson’s The Argonauts</td>
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<td>1-2pm</td>
<td>Lunch (Common Room)</td>
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<td>2-3pm</td>
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<td><strong>Critical Interfaces 1</strong></td>
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<td><em>Chair: Sue Martin</em></td>
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<td>Lyn McCredden: Current Regimes of Truth and Value in Australian Literary Criticism</td>
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<td>Melinda Harvey: Two ways of Thinking about Contemporary Literature and the Interface</td>
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<td><strong>Archive as Interface</strong></td>
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<td><em>Chair: Millicent Weber</em></td>
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<td>Tully Barnett: Literary Reading in the Digital Archive: Gatekeeping, Metadata, and the Digital Frame</td>
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<td>Naomi Milthorpe: Objects and Subjects: Archive as Interface</td>
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<td><strong>How Should We Live? How Do We Die? Does Anyone Else Care?</strong></td>
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<td><em>Chair: Meg Brayshaw</em></td>
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<td>Elizabeth McMahon: Between Two Worlds: the Globe of Belated Discovery in Shirley Hazzard’s <em>The Transit of Venus</em></td>
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<td>Kate Livett: Living and Dying and all the Rest: The Interface of Life and Death in Contemporary Australian Women's Writing</td>
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<td><strong>Language as Interface</strong></td>
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<td><em>Chair: Lachlan Brown</em></td>
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<td>Alessandro Achilli: The Constant and Ever-changing Role of Literature in Contemporary Ukraine</td>
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<td>Vu Lan Anh Pham: Mixed Languages in Nam Le’s <em>The Boat</em></td>
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<td><strong>Cultural Crossings</strong></td>
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<td><em>Chair: Rosanne Kennedy</em></td>
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<td>Sreejata Paul: Muslim Women’s Writing in Colonial Bengal: The Literary Interface Between a Wider World and a New Subjectivity</td>
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<td>3-3.30pm</td>
<td><strong>Afternoon Tea (Common Room)</strong></td>
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<td>3.30-5pm</td>
<td><strong>Writing, Conflict, Politics</strong></td>
<td><strong>Spatial Interfaces</strong></td>
<td><strong>Online Literary Interfaces</strong></td>
<td><strong>Literature, Culture and the Public Sphere</strong></td>
<td><strong>Young Adult Fiction</strong></td>
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<td><strong>Chair: Kate Flaherty</strong></td>
<td><strong>Chair: Melinda Harvey</strong></td>
<td><strong>Chair: Tully Barnett</strong></td>
<td><strong>Chair: Michael Griffiths</strong></td>
<td><strong>Chair: Tanya Kiermaier</strong></td>
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<td>Nicole Moore: Hidden Journey from the Second World: Australian Cold War poetry in Transnational Crisis</td>
<td>Emily Potter and Kirsten Seale: The Worldly Text: At the Interface of Literature and Place</td>
<td>Larissa McLean Davies, Philip Mead, Sue Martin, Katherine Bode: Active Interfacing: Digital Humanities and Secondary English Teaching</td>
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| 5-6pm | **Book Launch:** Katherine Bode, *A World of Fiction: Digital Collections and the Future of Literary History* (Australian Centre for China in the World, 188 Fellows Lane, Acton) |

| 6-7pm | **Keynote:** Lauren Goodlad, “A Study in Distant Reading,” Chair: Kate Mitchell (Australian Centre for China in the World, 188 Fellows Lane, Acton) |
## DAY 4: FRIDAY 6 JULY 2018, UNIVERSITY HOUSE

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<th>Time</th>
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<td>8.00-9am</td>
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| 9-10am     |          | **Keynote**: AUHE ECR Keynote: Duc Dau: “Black and Beautiful”: Black Theology, Womanist Theology, and Christian Publishing Practices (Hall)  
**Chair**: Nicole Moore. |                                                                           |
| 10-11am    |          | **Critical Interfaces 2**                                   | Chris Danta: Transhumanism and Literary Studies  
Robert Phiddian: From Public Intellectual to Thought Leader? The Role of the Literary Scholar  
Chair: Kath Bode |
|            | Hall     | **Australian Drama**                                        | Chair: Elizabeth Webby  
Demelza Hall: Indigenous Agency and Settler Immurement in Leah Purcell’s The Drover’s Wife  
Michael Falk: Charles Harpur’s The Bushrangers: The Form of the Frontier | |
|            | Drawing  | **Television**                                              | Chair: Monique Rooney  
Alison Bell: The Many Faces of Carrie Bradshaw  
Tania Evans: Some Knights are Dark and Full of Terror: Monstrous Masculine Violence in A Song of Ice and Fire and Game of Thrones | |
|            | North    | **Trauma/Testimony**                                       | Chair: Jessica White  
Bavani Moodley: Ghost Stories: The Interface of Trauma and Testimony in Henry James's The Turn of the Screw  
Chrystopher Spicer: Finding Meaning in the Meaninglessness of Disaster: Writing About the North Queensland Cyclone as Example of Literary Interface Between People and Place in Time of Trauma | |
|            | Stanner  |                                                            | Chair: Mark Byron  
Eliza Murphy: “Our English Eccentrics”: Nancy Mitford Among the Intermodernists  
Deborah Pike: ‘Minor Moderns’: Modernism Beyond the Canon | |
|            | Fellows  |                                                            | Chair: Michael Farrell  
Jonathan Dunk: Lyric Without World  
Gareth Jenkins: Anthony Mannix: Anatomical Bomb Maker | |
<p>|            | Torrance |                                                            |                                                                           |
| 11-11.30am |          | Morning Tea (Common Room)                                   |                                                                           |</p>
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<th>Time</th>
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<th>New Tastemakers and Australia's Post-Digital Literary Culture</th>
<th>Memory</th>
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<th>Gender/Activism/Identity</th>
<th>Literature/Philosophy</th>
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<tr>
<td>11.30-1pm</td>
<td>Chair: Beth Driscoll</td>
<td>Mark Davis: Outlaws in the Badlands: Networked Readers and the Post-Digital Literary Field</td>
<td>Chair: Brigid Magner</td>
<td>Chair: Kate Lilley</td>
<td>Chair: Srejata Paul</td>
<td>Chair: Russell Smith</td>
<td>Chair: Robert Dixon</td>
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<td>Emmett Stinson: Gerald Murnane in the Digital Literary Sphere</td>
<td>Bebei Chen: ‘Empire Myth,’ Memory, and Identity in Billy Sing by Ouyang Yu</td>
<td>Mark Peart: Reading Convict interiors – “Twigging” and Sodomy</td>
<td>Carolyn Lake: ‘I Had Absorbed Enough to Know I was a Lesbian’: Scientific Discourse and Identity Formation in Frank Walford’s Twisted Clay</td>
<td>Michael Campbell: The Reader as Narrator in Descartes’s Meditations on First Philosophy</td>
<td>Airlie Lawson: The Field of International Literary Production: or, the publishing world reversed?</td>
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<td>1-2pm</td>
<td>Lunch</td>
<td>AULLA AGM (Hall)</td>
<td>AAL Meeting (North Room)</td>
<td>AVSA AGM (Drawing Room)</td>
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<td>Reading in Australia</td>
<td>The Book as Media Interface</td>
<td>Utopia/Dystopia</td>
<td>Nature/Culture</td>
<td>Writing Lives</td>
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<td>2-3pm</td>
<td>Chair: Beth Driscoll</td>
<td>Chair: Paul Eggert</td>
<td>Chair: Lisa Fletcher</td>
<td>Chair: Lucy Neave</td>
<td>Chair: Elizabeth Webby</td>
<td>Chair: Adele Sefton-Rawston</td>
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<td>Brigid Magner and Emily Potter: Reading/Writing the Mallee: Local Reading and the Production of Regional Literary History</td>
<td>Claire Albrecht: Mixed Messages: Use of the Page as Artistic Space in Contemporary Multimodal Poetry and Artists’ Books</td>
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<td>3-3.30pm</td>
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<td>3.30-4.30pm</td>
<td>Rethinking Relation: Indigenous Literary Theory and Settler Colonial Studies</td>
<td>Nicole Moore</td>
<td>Evelyn Araluen: Literary Theory and Aboriginal Literatures</td>
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<td>Michael Griffiths: The Eventfulness of Settler Structures</td>
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<td>Jonathan Dunk: The Antinomies of Colonial Discourse</td>
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<td>Jeanine Leane: Writing the Unsettled Space</td>
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<td>Writing Science and Literature at the Interface</td>
<td>Jessica White</td>
<td>Moya Costello: Interspecies Communication and Collaboration</td>
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<td>Joshua Mostafa: Time Regained: Prehistoric Fiction and the Elusive Subject of Archaeology</td>
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<td>Libby Robin: The Anthropocene as Metaphor: Humanistic Frames for a Scientific Concept</td>
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<td>Performance and Politics</td>
<td>Kate Flaherty</td>
<td>Rosalie Ate: The Poetics and Politics of Slam Poetry in South West and Inner West Sydney</td>
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<td>Sheridan Cox: Shakespeare: The Cover Version</td>
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<td>Authorial Interfaces</td>
<td>David Carter</td>
<td>Elizabeth McLean: Fantasies of Transmission in The Spoils of Poynton</td>
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<td>Alex Sutcliffe: How Does Randolph Stow's Tourmaline Confront the Problem of Writing Silence?</td>
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<td>Multimedia</td>
<td>Emmett Stinson</td>
<td>Ruby Niemann: Reinventing the Gutenberg?: Exploring the Evolution of Story-Telling in Two Digital Narratives</td>
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<td>Anna Douglass: Ludicity in Literature</td>
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<td>4.30-5.30pm</td>
<td>Poetry/Mind</td>
<td>Translation as Metaphor</td>
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<td>Chair: Veronica Alfano</td>
<td>Chair: Thomas Nulley-Valdez</td>
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<td>Antonina Harbus: Conceptual Blending in Poetic Thought</td>
<td>Jane Leong: The Fan Writer as Partial Translator: Transcultural (Re)writing in Manga and Anime Fanfiction</td>
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<td>Thea Porter: Australian Sound Poetry, Intermedia and the Concept of Voice</td>
<td>Jennifer Nicholson: Shakespeare as a Translator: (Re)writing Hamlet</td>
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<td>7pm</td>
<td>Convention Dinner (Ottoman Cuisine, Barton)</td>
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## DAY 5: SATURDAY 7 JULY 2018, UNIVERSITY HOUSE

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<th>Time</th>
<th>Hall</th>
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<td>8.30-9am</td>
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<td>9-10.30am</td>
<td>Genre Worlds: Economic, Textual, and Social Dimensions of Popular Fiction</td>
<td>Reading Science and Literature at the Interface</td>
<td>Mediation/Remediation</td>
<td>World-Building</td>
<td>AVSA Postgraduate Workshop: Careers After The Thesis</td>
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<td>Chair: David Carter</td>
<td>Chair: Clare Archer-Lean</td>
<td>Chair: Monique Rooney</td>
<td>Chair: Leigh Dale</td>
<td>Kirby Hallum:</td>
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<td>Beth Driscoll: Genre Fiction and the New Publishing Economy</td>
<td>Melinda Cooper: A marriage and a break up: Science and culture in Eleanor Dark’s interwar and post-war fiction</td>
<td>Stephen Abblitt: Halt and Catch Fire: Literary Objects, Reading Interfaces, and Post-Digital Pedagogies</td>
<td>Ella Collins-White: “My tongue is tied”: Writing Across Language and Medium</td>
<td>“English at Work”: careers after the thesis</td>
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<td>Lisa Fletcher: Worlds and Characters: The Real and Imagined Sociality of Popular Fiction</td>
<td>Anna-Sophia Jurgens: On the Origin and Evolution of a Species: Unorthodox Scientists in Australian Fiction</td>
<td>Jane Simpson: At Once Alien and Familiar: Encountering Other Languages in World-Building Novels</td>
<td>Andy Jackson: Staring at the other: seeing defects in recent Australian poems</td>
<td>Terri Ann Sing: Reading fluids: Ouyang Yu’s <em>Billy Sing</em> and Georges Bataille’s <em>Story of the Eye</em></td>
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<td>Kim Wilkins: Conventions: Creativity in Genre Worlds</td>
<td>Jessica White:</td>
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<td>10.30-11am</td>
<td><strong>Libraries of Plants:</strong> Reading for Survival</td>
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<td>11-12pm</td>
<td><strong>Victorian Narrative Interfaces</strong></td>
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<td><em>Chair: Meg Tasker</em></td>
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<td>Madeleine Seys: Following ‘the Thread of the Narrative’: Reading Through the Interface of Serial Fiction in Wilkie Collins’s Armadale</td>
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<td>Mandy Treagus: Emptying the Adventure Romance: Robert Louis Stevenson’s Pacific Tales</td>
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<td><em>Chair: Kate Mitchell</em></td>
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<td>Ellen Smith: On not having sex: Sumner Locke Elliott and Queer History.</td>
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<td>Ashley Orr: At Cross-Purposes? Neo-Victorian Cross-Dressing as Contemporary Cultural Critique in Patricia Duncker’s James Miranda Barry and James Buxton’s Pity</td>
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<td><em>Chair: Carrol Clarkson</em></td>
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<td>Ernst Brunon: Panoptic Interface: Literary Contribution to the Debate on New Forms of Normativities in Legal Theory</td>
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<td>Wen-lin Lan: Law and Justice in Wilkie Collins’s The Woman in White</td>
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<td>Veronica Alfano: Hardy and Hopkins as Philological Poets: The Neologistic Imagination</td>
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<td>Jill Jones: Porous Affinities: Immersions, Connections and Slippages in the Poetry of Louise Crisp and Claire Nashar</td>
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<td><strong>Life Writing</strong></td>
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<td>Craig Billingham: Autofiction as auto da fé – Ben Lerner’s 10:04 and Luke Carman’s An Elegant Young Man</td>
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<td>Chloe Green: A Very Fictional Autobiography: Truth, Mental Illness, and Catfishing in Barbara Browning’s The Gift</td>
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<td><em>Chair: Naomi Milthorpe</em></td>
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<td>Lauren Briggs: Interfacing Time and Field: The Problematics of Allusion to T.S. Eliot’s ‘The Love Song of J. Alfred Prufrock’ in Young Adult Literature</td>
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<td>Xiaxia Zhang: Encrypting Multiplicity in Duality: Brian Castro’s Double-Wolf</td>
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<td>12pm-1pm</td>
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| 1-3pm  | **An assumed interface: literary studies and the making of English teachers** | Lyn Yates and Brenton Doecke: Imagining the interface: the fields of tertiary and secondary English  
Larissa McLean Davies and Lucy Buzacott: Interface articulations: exploring the intended and espoused curriculum  
Philip Mead and Wayne Sawyer: (Re)mediating the interface: literary knowledge and sociability  
**The Secondary-Tertiary Nexus:** Teaching and Learning English at the Interface  
A Panel Conversation with Claire Hansen, Kerry Kilner, Victoria Kuttainen, Judith Seaboyer, and Joy Wallace  
*Chair: Robert Clarke* |
|        | **The State of the Discipline of Literary Studies** (Centre for China in the World) | *Chair: Julieanne Lamond*  
Carrol Clarkson: Literatures, Literacies, and Transitional Justice  
Nandana Dutta: The Literary, the Socio-Political and Disciplinary Developments  
Leigh Dale: Fine Lines? Modes of Reading in the Academy |
| 3.30–5pm | **Writers’ Panel: Writing Sex and Gender** (Centre for China in the World) | Ellen Van Neerven, Erin Gough, Joe Latham, Nigel Featherstone.  
*Chair: Ika Willis* |
| 5-5.30pm | Drinks (Centre for China in the World)                                      |                                                                           |
| 5.30-7pm | **Writers’ Panel: Writing and Political Change** (Centre for China in the World) | Jeanine Leane, Bruce Pascoe, Shannon Burns, and Michelle Cahill  
*Chair: Frank Bongiorno* |
KEYNOTE SPEAKERS

Charlotte Wood
Grit in the Oyster: Why literature needs disturbance

In times of darkness we turn to art for beauty and consolation. But spending time in a gallery full of ‘ugly’ paintings recently led writer Charlotte Wood to think about why we need unease, confusion - sometimes even pain - in the books we read and write. In this address she explores what happens when a work of art makes us feel bad, the murky ethics of writing about darkness, and that dangerous watchword, ‘relatable’.

Biography
The Australian newspaper has described Charlotte Wood as "one of our most original and provocative writers.” She’s the author of five novels and two books of non-fiction. Her latest novel, The Natural Way of Things, won the 2016 Stella Prize, the 2016 Indie Book of the Year and Novel of the Year, was joint winner of the Prime Minister's Literary Award for Fiction, and has been published throughout Europe, the UK and North America. She is co-director of The Creativity Clinic, a boutique consultancy inviting Australia’s best writers to share their knowledge through high-quality masterclasses and workshops. Her newest book is The Writer’s Room, a collection of interviews with authors about the creative process. Her award-winning PhD thesis, ‘Looking for Trouble’, focused on the cognitive processes of literary creativity.

Professor Johanna Drucker
University of California

Site Un-Scene: The Medial Ideology of the Literary Interface

Who speaks in an interface? How do we understand the work of the graphical, tactile, audio and spatial features of on-screen and ambient works of literary production? The conventions of language, with its subject positions and performative dimensions, do not map neatly onto the structuring features of literary work in on-screen and networked media. This talk explores some of the ways the emergence of conventions in literary interface produce a range of subject positions that pass as user experience—and how these participate in the larger phenomenon of what Matt Kirschenbaum calls “medial ideology”.

Biography
Johanna Drucker, Breslauer Professor of Bibliographical Studies at UCLA, is internationally known for her work in the history of graphic design, typography,
experimental poetry, fine art, and digital humanities. Recent publications include What Is? (Cuneiform Press, 2013), Graphesis: Visual Forms of Knowledge Production (Harvard University Press, 2014), and Digital_Humanities, co-authored with Anne Burdick, Peter Lunenfeld, Todd Presner, and Jeffrey Schnapp, (MIT Press, 2012). In 2012, Drucker’s creative work was the subject of a retrospective, Druckworks: 40 years of books and projects. She is working on a database memoire, ALL the books I never wrote or wrote and never published. Recent projects include Diagrammatic Writing (Onomatopée, 2014), Stochastic Poetics (Granary, 2012), and Fabulas Feminae (Litmus Press, 2015). In 2014 she was elected to the American Academy of Arts and Sciences and awarded an honorary doctorate of Fine Arts by the Maryland Institute College of Art in 2017. DownDrift: An Eco-Fiction (Three Rooms Press, NY) and The General Theory of Social Relativity (The Elephants, Vancouver) were published in April 2018.

Brigitta Olubas
University of New South Wales

“Where we are is too hard”: Refugee writing and the Australian border as literary interface

Over the past decade Australia’s policies on border protection have achieved a certain dark notoriety, in their often-vexed (although perhaps not vexed enough) reception both at home and abroad. While there has been extensive, if not necessarily efficacious, public debate about the legal and political dimensions of these policies, together with some coverage of their human, most often medical, consequences for refugees and asylum-seekers, there has been less opportunity for us to attend more closely to the statements and self-expression of those who have been caught up most directly and intensely in those policies.

Testimonial accounts by detainees from Australian offshore centres are now beginning to be published and made available to the wider Australian public, as in the 2017 publication, They Cannot Take the Sky: Stories From Detention, (ed Michael Green, André Dao et al) along with manifestos, such as that by Behrouz Boochani, a Kurdish journalist, currently held on Manus, who has been detained since 2013. In addition to these, in 2017, Island magazine published “Chanting of Crickets, Ceremonies of Cruelty: A Mythic Topography of Manus Prison,” an extract from Boochani’s forthcoming book, No Friend But The Mountains: Writing From Manus Prison, described by the publishers as “a lyric first-hand account” of his experiences.

These works – testimonials, manifesto, poetic novel/memoir – don’t simply provide an account of the lives and experiences of the refugees and asylum seekers; they
also delineate a relationship with the Australian public. They imagine or posit a dialogue with us. In this paper, I want to propose that we approach the dialogue being proposed by the asylum-seeker writings as a mode of literary engagement. To put this another way, I'm proposing that these works demand attentive reading from us, not only in our responsibilities as citizens but also and most particularly as literary readers or scholars. In thinking about literary reading as a point of necessary public interface, I am responding to line of thought proposed by Boochani in his resonant account of the task of writing the truth of refugee detention in his essay in *They Cannot Take the Sky*, where he argues that literary language is fundamental to the expression of difficult truths: “I publish a lot of stories in the newspapers and in the media about Manus, but people, really, they cannot understand our condition, not in journalistic language. Where we are is too hard. I think only in literary language can people understand our life and our condition.”

**Biography**

Brigitta Olubas is Professor of English and Convenor of English, Film and Creative Writing in the School of the Arts and Media at the University of New South Wales. She is a past president of ASAL (Association for the Study of Australian Literature) and until recently co-edited the ASAL’s scholarly journal *JASAL*. Her most recent publications include the edited nonfiction writings of Shirley Hazzard for Columbia University Press (2016) and the first collection of critical writings on Elizabeth Harrower for Sydney University Press (co-edited with Elizabeth McMahon, 2017). She is currently working on a new initiative: *Live Crossings* – an online creative practice magazine featuring work by Indigenous and refugee writers – as well as writing a biography of Shirley Hazzard for Farrar, Straus and Giroux.

**Professor Lauren Goodlad**

*Rutgers University*

*A Study in Distant Reading*

It is a commonplace of our times to remark that neoliberal capitalism produces a relentless anti-historicism that fixates on the present as the only viable reality. In such a climate even self-styled enthusiasts of *long duree* histories adopt reductionist methods to make positivistic claims about cultural archives. In this talk, Goodlad looks at detective fiction to show how some recent methods miss opportunities to break down the supposed impasse of form and history. Turning to *A Study in Scarlet*, she argues Arthur Conan Doyle’s 1887 novella is prescient in elucidating problems of genre, place, and ontology which flummox even the newest of data models. In an irony that Sherlock Holmes’s fans will likely appreciate, the world’s first consulting detective was also the world’s first distant reader.
**Biography**

Lauren M. E. Goodlad, Professor of English and Comparative Literature at Rutgers University, is the author of books including *The Victorian Geopolitical Aesthetic: Realism, Sovereignty & Transnational Experience* (Oxford), the co-editor of *Mad Men, Mad World: Sex, Politics, Style and the 1960s* (Duke), and the editor of *Worlding Realisms*, a special issue of *Novel*. From 2008 to 2014 she was the director of the Unit for Criticism & Interpretive Theory at the University of Illinois, Urbana. Her talk derives from a new project, tentatively titled *Genres that Matter: Ontological Reading and the Long Afterlives of Nineteenth-Century Fiction*.

**Duc Dau**  
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*“Black and Beautiful”: Black Theology, Womanist Theology, and Christian Publishing Practices*

This paper focuses on the interface between modern theology, specifically black theology and womanist theology, and popular writing for Christian women, notably African American women. My aim is to explore how the Bible maintains its relevance to African American women by how it is read through the lens of contemporary African American experience. Indigenous to the US, black theology is a pioneering liberation theology, thereby giving rise to another name, black liberation theology. Liberation theologies demonstrate a commitment to fighting social, political, economic, and religious injustices. For descendants of the African diaspora, black theology is inextricably linked to the history of slavery and racism. In black theology, African Americans seek to understand God’s liberating presence in the exodus narrative and the incarnation of Christ in black culture. Originating in black pride, black theology affirms the essential worth of blackness. The term “womanist” was introduced by Alice Walker in 1983, and forges a way for African American women to claim their roots in black history, religion, and culture. Taking into account issues of gender that are often absent in black theology, womanist theology aims to affirm positive experiences of being both black and female. In this paper, I will look at some of the ways that womanist theology has articulated examples of black beauty, power, and voice in the Bible and how these qualities might be claimed in the lives of African American women. The paper forms part of a proposed project on Christian women’s reading and its relation to the changing history of Christian publishing practices in the UK, US, and Australia from the nineteenth century onwards.
Biography

Duc Dau is an Honorary Research Fellow in English and Cultural Studies at The University of Western Australia. She is a former ARC DECRA holder and is the author of Touching God: Hopkins and Love (Anthem, 2012) and co-editor of Queer Victorian Families: Curious Relations in Literature (Routledge, 2015). The book proposal for her latest book project, Gender, Sexuality, and the Song of Songs in Victorian Literature and Culture, is currently with The Ohio State University Press. Duc has published in such journals as Australian Literary Studies, Victorian Literature and Culture, Victorian Poetry, Australasian Journal of Victorian Studies, Religion and Literature, and Literature and Theology. Most of her research looks at Bible reception and the intersection of literature and theology from the nineteenth century onwards. She has four essays forthcoming or in press. They are on: ethics in Victorian literature; the Song of Songs and death in Michael Field’s poetry and life-writing; sexuality and gender in Victorian studies; and queer interspecies relationships in Doctor Who.

Carrol Clarkson

University of Amsterdam

Litertures, Literacies, and Transitional Justice

My interest is in the material and institutional constraints and possibilities that configure modes of expression in particular ways. In unequal linguistic, literary, academic, and cultural communities during times of political transition it’s worth asking how these constraints and possibilities could be better understood—and how they could be recalibrated.

My paper is concerned with the limits of shared understanding, and the countervailing effort to materialize political agencies in literary forms of expression. With reference to the work and particular concerns of activists, writers, artists and lawyers leading up to, participating in, and reflecting on, South Africa’s transition to democracy, the paper examines different ways in which the preconditions of writing and reading lead us to reconsider the material stakes of transitional justice.

Biography

Carrol Clarkson is Professor and Chair of Modern English Literature at the University of Amsterdam. She has published widely on aesthetics, legal theory, and South African literature and art. Her books include J.M. Coetzee: Countervoices (2009; second edition 2013) and Drawing the Line: Toward an Aesthetics of Transitional Justice (Fordham University Press, 2014). Before coming to Amsterdam she was
The Literary, the Socio-Political and Disciplinary Developments

This paper examines the interface between the socio-political and the literary (that has been a historical reality for English Studies) in the development and everyday practice of the discipline in India. It proposes that the ‘literary,’ in serving as a site where forms of knowledge evolve, come together and interact, enables understanding of the large discourses of social and political life and micro levels of human behaviour. In the process the boundaries of the discipline are expanded, becoming fertile ground for critiques of times, nations and societies and with new texts produced under such conditions entering the discipline’s corpus. I reflect on what the ‘literary’ means in India especially in the light of a prevailing concept of ‘sahitya’ (in its dual sense of the literary and the critical – the creative and the critical) and argue that this inflects the ways in which texts are read in and with specific situations and events in Indian society and that texts become the occasion for examining and understanding such situations.

Biography
Nandana Dutta is Professor of English at Gauhati University. Her area of specialization is American Studies and areas of interest include Women’s Studies, Postcolonial Theory and Literature, Migration Studies, Travel Writing and the discipline of English in India. Her publications include *Questions of Identity in Assam: Location, Migration, Hybridity* (New Delhi: SAGE India, 2012), *American Literature* (Series: Literary Contexts)(Orient Blackswan 2016), *Mothers, Daughters and Others: Representation of Women in the Folk Narratives of Assam* Edited with an Introduction (Guwahati: ABILAC, 2013), *Communities of Women in Assam: Being, Doing and Thinking Together*, Edited and Introduced (Routledge 2016) and essays in journals like *Interventions, Journeys, Synthesis*, *Commonwealth Essays and Studies* and *Australian Literary Studies.*
Fine Lines? Modes of Reading in the Academy

This paper will consider the tensions and confluence between pleasure and credentialization as they shape the reading of literary texts in the academy, in conditions specific to Australia. It starts with a brief discussion of the sources from which a history of the current period might be written, as a prologue to a consideration or comparison of scholarly, student, and recreational reading as they are framed by university study. The larger aim is to profile the modern discipline of English in Australian universities, whilst reflecting on some of the structural tensions which characterise it, and the creative possibilities that might arise from those tensions.

Biography

Leigh Dale is honorary professorial fellow in English at the University of Wollongong, and a judge of the Colin Roderick Award. Her research interests are the history of the discipline, literary and medical representations of self-harm, and Australian literatures.

SPEAKERS

Stephen Abblitt
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Halt and Catch Fire: Literary Objects, Reading Interfaces, and Post-Digital Pedagogies

HCF. Halt and catch fire. This is a euphemistic machine code instruction, undocumented and now semi-mythical, commanding the central processing unit of a computing device to cease meaningful operation—a coded directive, and a potent poetic metaphor, provoking the catastrophic failure of the entire system, necessitating a reboot. Pursued both critically and creatively throughout this paper, this code stands as synecdoche for the present and future of literary pedagogy as we encounter digital media and technologies—a conjectural spark perhaps, as we consider what is at stake for the discipline and its teaching in the post-digital age.

Extending recent scholarship in critical post humanism and anthropotechnics, this paper begins to enunciate a possible theoretical approach to understanding the effects of these new modes of literary production and consumption, the nascent reading practices and literary interfaces, which have emerged in the post-digital age.
to disrupt conventional print-based reading practices. Drawing on the concept of ‘remediation’ to start to trace a media archaeology of the post-digital literary object, it interrogates the changing angles from which we critically and creatively approach both print-based and post-digital texts, and speculates on the impact of these changes on the present and future of literary pedagogy—in particular, its signature pedagogy, close reading.

**Biography**
Stephen Abblitt is a literary philosopher, queer theorist, and post-critic. His PhD examined the hermeneutics of failure in Jacques Derrida’s writings on James Joyce. He has published peer-reviewed critical-creative essays in *a/b: Auto/Biography Studies, Life Writing, Mosaic, TEXT*, and the *James Joyce Quarterly*. He is an Honorary Research Associate in the School of Humanities and Social Sciences at La Trobe University, and Managing Editor of the online open-access gender, sexuality, and diversity studies journal *Writing from Below*.

**Alessandro Achilli**
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*The Constant and Ever-changing Role of Literature in Contemporary Ukraine*

Since its beginnings at the end of the 18th century and at least up to 1991, modern Ukrainian literature has borne the burden of moulding, preserving and expressing national culture and national identity in the context of a stateless Ukrainian nation. After the fall of the Soviet Union and the regaining of independence in 1991-1992, Ukraine and Ukrainian literature have undergone a rapid and tumultuous process of modernisation, which has nonetheless retained several features of the old literary culture, such as widespread support for the idea that literature has to serve the nation and provide its citizens with moral guidance. Moreover, this conservative tenet has recently gained popularity in the context of the ongoing aggression and war in the East of the country. In my paper I intend to analyse how traditional-romantic, modern and postmodern trends coexist in contemporary Ukrainian literary culture, focusing on both its production and its academic and broader reception.

**Biography**
Alessandro Achilli is Lecturer in Ukrainian Studies at Monash University. He received a PhD from the University of Milan in 2015. Before joining Monash in June 2017, he has taught Ukrainian and Russian Literature at the University of Milan and has been the recipient of a 4-month fellowship at the Ukrainian Research Institute, Harvard University. His research interests include modern and contemporary Ukrainian poetry, Ukrainian cultural history, Slavic studies, comparative literature
and literary theory. In his current research project he traces and analyses neomodernist trends in Ukrainian poetry of the second half of the 20th century.

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*Mixed messages: Use of the page as artistic space in contemporary multimodal poetry and artists’ books*

This paper looks at multimodal poetry in the contemporary Australian literary landscape and explores the potential for works combining text and image to change or enhance meaning within, outside and between the margins of the text. Australian poets and artists Bella Li, Toby Fitch, Jean Kent, Pam Brown and Caren Florence, among others, combine the visual medium with text to introduce further depths of (mis)understanding and to open alternatives responses for the audience. This interdisciplinary style follows on from the artists’ books of the 20th century, which dominated the burgeoning independent publishing sector outside of the visual (gallery) and textual (traditional book) mainstream. The artist’s book captures the essence of the interdisciplinary artist, offering a vehicle and vessel for play within media and opening up the blank page as a space of opportunity for experimentation.

**Biography**
Claire Albrecht is a PhD candidate at the University of Newcastle. Her current work investigates multimodal forms and the connections between poetry and photography in contemporary creative practice. Claire’s poetry appears in Cordite Poetry Review, Overland Literary Journal and Plumwood Mountain. Her debut chapbook will be launched in October 2018

Veronica Alfano
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*Hardy and Hopkins as Philological Poets: The Neologistic Imagination*

I reassess the relationship between literary studies and philology by examining the role of invented words in the poetry of Thomas Hardy and Gerard Manley Hopkins. Hardy’s coinages (such as “wistlessness”) tend to draw on obscure archaisms with Anglo-Saxon roots; this pattern both reflects his obsession with the vanishing past and links his work to nineteenth-century philological debates about the purity of English (should one attempt to stabilize the language by ridding it of foreign
influences?). And Hopkins’s neologisms (such as “dapple-dawn-drawn”) often employ lushly disorienting visual and sonic patterning; as they signal his efforts to transcend human modes of expression and to channel the divinely-inflected language of nature, such words also put his poetry in dialogue with contemporary questions about the origins of language (did it derive from God or evolve from lower animals?). Thus the literary functions as an interface between the deep history of language and its unpredictable future.

Biography
Veronica Alfano is an assistant professor at Delft University of Technology and a Research Fellow at Australian Catholic University. She has published numerous articles and chapters on gender, genre, and memory in Victorian poetry. With Andrew Stauffer, she is co-editor of the essay collection Virtual Victorians: Networks, Connections, Technologies; with Lee O’Brien, she will guest-edit the summer 2019 issue of the journal Victorian Poetry. Her first book, The Lyric in Victorian Memory: Poetic Remembering and Forgetting from Tennyson to Housman, was published in 2017. A second book, tentatively titled Mourning Texts as Literature and Philosophy, is newly under contract.

Nicole Anae
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Word and Writing Games as Literary Interface: The Case of Catherine Helen Spence

One of the principal champions of word and writing games in Australia during the late 1900s was Catherine Helen Spence (1825–1910). Spence’s fascinating catalogue blending literary activity with wit, skills-acquisition and English literacy—‘Enigmas’, ‘Narrative Palindromes’, ‘Anagrammatic Narratives’, ‘Charades’ (dramatic and literary), ‘Thread verses’, and ‘Conglomerates’ (among many others)—perfectly illustrates the function of these forms in providing an interface between literary life and edification, between women and men, adults and juveniles, and between public and private amusements. The fact that Spence not only distorted traditional English word and writing game models to localise and accentuate Australian place in her original versions, but encouraged mixed-company games in both solo and collaborative writing configurations, emphasised the importance of these forms as a literary encounter between literature and identity as much as between community and the individual. From this perspective I argue that Spence’s relatively overlooked collection of word and writing games merits critical attention as pushing the traditional boundaries of the nineteenth-century ‘parlour game’ outwardly—well beyond the feminised domestic space—as a rich and challenging interface between private and public literary cultures.
Biography
Nicole Anae graduated from Charles Sturt University with a B.Ed and Dip.T before earning her PhD through the Faculty of English, Journalism and European Languages at the University of Tasmania. Her research interests include the English literatures, Shakespeare, theatre history, Australian colonial and postcolonial writing, embodiment and performance, and the interplay between literature and identity. She is Senior Lecturer in Literary and Cultural Studies at Central Queensland University. Her published work appears in a variety of refereed journals and edited collections.

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The Loud and the Lunatic: Animal Representation in Charlotte Wood’s The Natural Way of Things

As has repeatedly been observed, animal imagery abounds in Charlotte Wood’s The Natural Way of Things. These animal images are read as metaphors for the degradation of the women interred in the dystopian camp (Osbourne 2015) or, conversely, symbols of tenderness, a relief from the horror, violence and misogyny of the rest of the textual action (Newman 2016). The relationship between the represented animals and the exploration of contemporary Australian misogyny can also be read beyond such metaphors. This paper will examine the prevalence of animals and the porous human/animal subjectivities in the novel as an interface. I will argue, the novel speaks to the intricately connected systems of patriarchy and speciesism.

Biography
Clare Archer-Lean is discipline leader of English Literature at the University of the Sunshine Coast. Clare’s research focuses on the ways in which literary and cultural representations of animals inform human perceptions of their own identities and their place in the natural environment. She is fascinated by how literature might imagine animal agency beyond purely anthropocentric concerns. Clare is experienced in trans-disciplinary approaches and is lead investigator on a $27 000 competitive state funded (DSITIA, Qld) project on communication, values and dingoes on Fraser Island, 2015-2017.
Rosalie Atie  
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*The poetics and politics of slam poetry in South West and Inner West Sydney*

This paper explores the ways in which slam poetry acts as a site of contestation, at the front line of institutionalised literary forms and essentialised understandings of the body and of being. Through its blend of form and influence, and its embodied mode, slam challenges both established modes of expression and hegemonic discourse.

Drawing on interviews with performers at three key slam sites in Sydney, and through analyses of their performed poetry, this paper argues that the tensions presented by slam with regard to linguistic and literary conformity, coupled with its liveness and corporeality, allows slam to not only convey difference but, highlight the cultural fault lines that limit expression, both aesthetically and politically. By pointing to the limitations of such hegemonic modes, slam has the potential to create a space for new meanings to arise.

**Biography**
Rosalie Atie is a PhD candidate in the school of Social Sciences and Psychology at Western Sydney University. Her PhD project looks at slam poetry as a space for alternative storytelling. Rosalie also works with the Challenging Racism Project and her other areas of interest include racism and anti-racism.

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*"To prepare a face": Faces in 20th-century American Literature from T.S. Eliot to Rita Dove*

At a conference devoted to a leading metaphor of our age, the "interface," a reminder of human faces may be welcome. Across the multicultural spectrum of 20th-century American literature, from T.S. Eliot and Arthur Miller to Rita Dove and Shirley Geok-lim Lin, literal investigations of the human face have been paramount as markers of identity. At the same time, in our own age the proliferation of faces on Facebook and the veiled faces of some Muslim women seem to mark two opposite epistemologies of the contemporary face. How will the human face retain its signal function for interacting with the world that surrounds it?
### Biography


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### Applause and Laughter: the Performer-Audience Interface in Contemporary Comedy

This paper considers interfaces between performers, audiences, and internet publics in three queer and feminist comedy shows, which I attended in Melbourne in 2017:

1. At the Midsumma Festival, the Irish drag queen Panti Bliss performed *High Heels in Low Places*. It included an account of 2014’s “Pantigate,” when her speech about homophobia went viral and contributed to the success of Ireland’s marriage equality referendum.

2. At the Melbourne Comedy Festival, Hannah Gadsby announced she was quitting comedy in *Nanette*. After the first few minutes of the show, Gadsby deliberately stopped being funny. The show won the Barry Award and is touring internationally.

3. In their Malthouse Theatre show *Wild Bore*, Adrienne Truscott, Ursula Martinez, and Zoe Coombs Marr antagonized critics and potentially audiences by making critics’ dismissive commentary the show’s dialogue.

These performers have experienced viral fame and abuse, which they have subsequently incorporated into their live performances. Using instances of applause and laughter in each performance, I show how these comedians navigate the politics of approbation and antagonism.

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### Biography

Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. Her work appears in *Modern Drama, Genre, Theatre Journal, TDR, Public Books*, and *The Conversation*. She is the Assistant Editor of *Theatre Research International*. 
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Walden as Public Reasoning

Henry David Thoreau’s *Walden* is often seen as his description of a private affair: the time he spent alone, in the woods, contemplating nature. Many interpreters of Thoreau’s religiosity take his investment in solitary contemplation to be the main message of the book. But the book itself, which he revised through seven drafts in 8 years, is evidence of Thoreau’s effort at *public* reasoning. The second paragraph makes it plain that Thoreau was interested in the way the book made his own personal life a public document, and explained - jokingly - why he did it: “I should not obtrude my affairs so much on the notice of my readers if very particular inquiries had not been made by my townsmen concerning my mode of life.” For the sake of his nosy townsmen, he went to great efforts to turn the life he had led in the woods into its public form. This account for his townsmen required an effort at public reasoning. In this paper, I argue for a view of Thoreau as concerned with public rhetoric, with how we reason with and persuade others.

Biography

Alda Balthrop-Lewis is a Research Fellow in the Institute for Religion and Critical Inquiry at Australian Catholic University in Melbourne. She received a Ph.D. in religion from Princeton University in 2017. She has taught in the Religious Studies department at Brown University, and she has worked as a research assistant for the Peabody Award-winning public radio program *On Being*, produced in the United States. Her research focuses on religious ethics and the circulation of ideas among theological, literary, and popular idioms. Her current book project treats Henry David Thoreau as an inheritor of traditional ascetic practices, and argues that his asceticism is politically relevant – both in his period and for contemporary environmental ethics.

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Sympathy for the Devil: Trauma, Transmediation and the Cambodian Genocide

Like many testimonial memoirs, Luong Ung’s *First They Killed My Father: A Daughter of Cambodia Remembers* positions itself between individual experience and collective responsibility, recounting the horrors that befell Cambodia under the Khmer Rouge through a tale of one family’s tragedy. And like many testimonial
memoirs, Ung’s narrative has attracted its fair share of criticism. Detractors have challenged the narrative’s authenticity by drawing attention to its historical inaccuracies, its lack of contextual analysis and the cultural and class identity markers that, for some, delegitimize its narrator. The potential problems plaguing the memoir have only been amplified in Angelina Jolie’s recent adaptation. Through a focus on Ung’s memoir and Jolie’s film, this paper will examine the mediation and transmediation of genocide in Cambodia. My goal is to understand how trauma narratives evolve as they travel across physical and medial borders, and how this evolution recasts history, memory, and the experience of trauma.

Biography
Leslie Barnes is Senior Lecturer and Convenor of French Studies at the Australian National University. Her first book, *Vietnam and the Colonial Condition of French Literature* (Nebraska, 2014), studies the impact of colonialism on the modern French novel. Her current project offers a comparative analysis of literary and cinematic narratives that engage with questions of sex work, mobility, and human rights in Southeast Asia. She has authored and edited publications on these and other subjects in *Contemporary French Civilization, French Cultural Studies, French Forum, Journal of Vietnamese Studies,* and *Modern Language Notes*

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*Literary reading in the digital archive: gatekeeping, metadata and the digital frame*

A task at hand for the humanities is a better understanding of the impact of digitization on reading and the literary experience, not as a procedural concern for librarians and collections professionals or technicians, not under the banner of accessibility or interoperability, but as a factor at the centre of what reading means, at the level of critique. While it is not at all radical to suggest that we account for the material conditions under which the literary texts we read, analyse, and teach were produced, it is more complicated to undertake an analysis of the set of networks, conditions and interfaces within which the digitized/digitalized literary texts exists. Reading studies has much to learn from digital humanities, comparative textual media studies and infrastructure studies approaches and, significantly, vice versa. Central to this has to be a better understand of the story of digitization as it shapes up to be the most significant project for humanities scholarship into the future. This paper considers some of the factors at the heart of this literary studies agenda.
Biography
Tully Barnett is a Research Fellow in the College of Humanities, Arts and Social Sciences at Flinders University. She works on Laboratory Adelaide: The Value of Culture, a project that investigates ways of understanding and communicating the value of culture beyond economic data. In addition to this, her research considers literary reading inside the mass digitization archive and platforms for social reading in digital environments. She is the author of “Distributed Reading” and “The Human Trace in Google Books”. She serves on the executive board of the Australasian Association of Digital Humanities.

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Communicating the world of self and other: Simone de Beauvoir’s theory of literary action in ‘What Can Literature Do?’

In her 1964 lecture/essay “What Can Literature Do?” Simone de Beauvoir argues that even though information obtained about the world through radio and television and through sociology, psychology and comparative history are informative about the general nature of the world, information is not a substitute for literature: “I believe that literature’s task is to safeguard what is human in man from technocrats and bureaucrats, and to reveal the world in its human dimension, that is to say as it is disclosed to individuals at once connected and separated. And I believe that this is the task of literature and what makes literature irreplaceable”. For Beauvoir, literature is a communication that reveals the existence of an irreducible separation between individuals and the world at large. This paper aims to explore the concept of the literary interface as that which establishes a communicative space that distinguishes the singularities of writer and reader but also connects the self and with the other. I will argue that the literary interface creates the conditions for a consciousness of humanity to emerge through the joining of self with other within the communicative literary space.

Biography
Kelly Beck is a graduate research candidate in philosophy in the School of Historical and Philosophical Inquiry at the University of Queensland. Her thesis explores the nexus between literature and philosophy in the work of Simone de Beauvoir through a reading of The Second Sex with the short story collection When Things of the Spirit Come First. She is interested in thinking about how Beauvoir’s literary and philosophical works can be used to understand oppression in contemporary social and political contexts.
Gold Coast Symphony: making music of place in Thea Astley’s The Acolyte (1973)

Musical allusions and even writing rhythms have been noted in Astley’s writing, as has her biographical interest in music; this paper yokes the way music and place are mutually constitutive and generative in The Acolyte (1973). This work is part of a project which investigates how classical music functions in Australian literature: how a European classical tradition is written into the Australian landscape and how place refigures that musical tradition in literary forms. The Acolyte is a novel that proposes that the Australian landscape requires new music to be composed. The blind pianist Holberg is a grotesque parody of the romanticised figure of the concert pianist, and finds success only when he begins to compose his own music. Characterised in the tradition of the male genius, Holberg is a figure of desire for everyone in the novel. Amidst the fecund subtropical growth of southeast Queensland, his rampant and tangled sexual formations can be understood as an extension of the landscape as well as his musical genius. The premiere of Holberg’s ‘Gold Coast Symphony’ in 1960s Brisbane encodes this relation between music, place, and desire. It is the turning point of the novel, performing a savage critique and celebration of place that mirrors the lurid sexual dependencies of Holberg’s household, and also precipitates its disintegration. ‘Gold Coast Symphony’ imaginatively writes this coastal fringe of urban debauchery into the vernacular of classical music.

Biography
Alison Bartlett teaches English & Cultural Studies at the University of Western Australia. She has published widely in Australian literature, feminist theory, memory, museums, and cultures of maternity. She is the Editor of Outskirts, a journal of feminist cultural studies.

The Many Faces of Carrie Bradshaw

Carrie Bradshaw of Sex and the City could be argued to be the interface between multiple representations of the character. The character of Bradshaw has actually been created through the amalgamation of several identities. Creator, Candace Bushnell has long been thought of as Carrie Bradshaw, in part due to interviews she has given. Similarly, Sarah Jessica Parker has also contributed to the identity of
Bradshaw and not simply because she played her in the TV adaptation. Articles often make arguments that Parker’s private life proves she is “basically Carrie Bradshaw in real life” (Mullins). Paratextual cues have encouraged that, in their reception of the character, audiences accept both Parker and Bushnell as part of the identity of Carrie Bradshaw. Carrie Bradshaw provides a unique opportunity to think about how multiple identities can meet through a single character.

Biography
Alison Bell is a PhD candidate studying the production of character in *Sex and the City* at the University of Wollongong. Her research interests include popular culture, character and reception theory.

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Autofiction as auto da fé – Ben Lerner’s ‘10:04’, and Luke Carman’s ‘An Elegant Young Man’

My paper will read autofiction as a mode of literary confession that interrogates both its narrator/author and the novel as a literary form. It does so by drawing attention to the shifting degrees of fictionality deployed in a nominally fictional, or imaginative, text. For instance, on encountering a character – most typically a first person narrator – that shares his or her name with the author, readers might naturally question the level of ‘pretence’ in which they are being asked to invest. (One might then ask: is this a novel or a memoir? How should I proceed? What are the implications of my believing in this character as ‘real’? How does such a ‘fiction of the real’ affect my reading?) Building on Frow (2014), I will analyse the ‘person’ / ‘character’ distinction with specific reference to author-personae novels, in this case, Ben Lerner’s *10:04*, and Luke Carman’s, *An Elegant Young Man*. Autofiction, I will argue, heightens a reader’s attention to the conventions of literary form, and the interface between forms, thereby implicating readers in acts of implied criticism.

Biography
Craig Billingham is a Doctor of Arts candidate at the University of Sydney. His research interests include autofiction, auto-ethnography, and the ethics of literary biography. His fiction, poetry, and criticism have appeared widely, most recently in *Southerly*, *Tincture*, *Australian Book Review*, and *Verity La*. A collection of poems, *Public Transport*, was published in May 2017.
The Interface of Poetic and Natural Forms in W. H. Hudson’s A Crystal Age (1887)

My paper discusses the utopian novel, A Crystal Age (1887) produced at the interface of art and science by the poet-naturalist W. H. Hudson. Born in Argentina but residing in England, in his career Hudson ventured beyond the limits of multiple boundaries of form. Described as an “extrapolation of the principles of ecological mysticism,” his fantastical tale of the crystallites deploys the multifaceted connotations of crystal forms to explore the clash of individual human desire with the planetary forces of nature, a collision sutured to the subjects of memory or history, and forms of art and science. Writing at the cusp of late-Victorian and modernist aesthetics, Hudson deploys the crystal metaphor prophetically to juxtapose fascistic totality and purity on one side, and the necessity for transformation and mutability on the other, all the while conscripting the reader into the same disorienting space as his protagonist.

Biography
My field is nineteenth-century British literature and culture. Originally from New Zealand, I have a PhD from Stanford University (1998), and I have published The Victorian Colonial Romance with the Antipodes (Palgrave Macmillan, 2014). I am the regional representative for North America on the Australasian Victorian Studies Association (AVSA) Executive. Recent work on the late novels of Anthony Trollope appears in The Routledge Companion to Anthony Trollope (Routledge, 2016) and The Edinburgh Companion to Anthony Trollope (forthcoming Edinburgh University Press). Along with studying Trollope’s late fiction, I am interested in late-Victorian form, particularly romance, realism, and pastoral in relation to empire.

Australian literature at the interface of readers, cultures, and technologies

Literary scholars are challenged to explain the value of reading, researching and teaching literature, particularly in institutional and policy contexts where vocational skills and economic outcomes are emphasised. At the same time, literature remains a powerful and significant cultural form, and new media sites for its discussion are exploding. Given the apparently widening gap between the academic study of literary texts and popular forms of reading, scholars of literature must find ways...
both to study this gap and to close it. This paper reports on the initial stages of a project designed to meet these challenges by using new media technologies to create zones of interaction – *interfaces* – for Australian literary studies with discussions of literature in diverse public and scholarly sites. By generating new zones of conceptual and technical exchange, this project seeks to reinvigorate Australian literary studies in ways that benefit readers, scholarly and general, while responding effectively to policy demands to demonstrate impact and accountability.

**Biography**

Katherine Bode is Associate Professor of Literary and Textual Studies at the Australian National University. In 2017, she was awarded an ARC Future Fellowship for ‘Reading at the Interface: Literatures, Cultures, Technologies’. Her book, *Reading by Numbers: Recalibrating the Literary Field* (2012), explores the critical potential of computational and quantitative methods to survey trends in Australian literary history, across a variety of areas including genre, authorship, publishing, reading and literary criticism. Her latest book, *A World of Fiction: Mass-digitisation, Nineteenth-century Australian Newspapers, and the Future of Literary History* (2017), mines the Trove database to explore the publication, circulation, and reception of fiction in colonial Australian newspapers.

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*Writers at the interfaces of identities: gender, nationalism and Australasian writers*

Assumptions about writers’ identities can affect the reception of their work more than the actual content of the work. Sara Mills has observed that the gender of the writer is the most important factor in determining the way travel writing is ‘judged and processed’. Another contributing factor is the perceived ‘authority’ of the writer to address local subjects. These effects are especially striking when there is some ambiguity about the identity of the writer, such as the use of a pseudonym or if they have led a transient life with multiple national allegiances. The writer Edith Lyttleton, for example, used a gender-neutral pseudonym and harboured allegiances throughout the British colonial world. In cases such as Lyttleton’s, much can be learned by comparing responses to the same work with reference to the assumptions (correct or incorrect) made about the writer by the reviewer (e.g. male or female, local or foreign). This paper is the result of systematic studies of newspaper reviews of writers at the interface of the New Zealand and Australian national canons (the interconnected ‘Tasman writing world’ of the early twentieth century). These reveal that female ‘in-between’ writers struggled particularly hard to maintain a long-term
A mask, like an interface, is a surface that joins and allows for the acting out of two identities. In fact, masking or masquerade as a kind of space for identity performance is the subject of numerous American action films released in the 1990s, the decade which, significantly, also marks the publication of Judith Butler’s theory of gender performativity. Furthermore, the image of male characters in masquerade performing their masculinity becomes all the more important to consider in such a decade when masculinity was infamously pronounced ‘in crisis’. As such, this paper will examine John Woo’s *Face/Off* (1996) in order to uncover the significance of masculine masquerade to the action genre; the mask as a literal ‘inter’ face, this paper contends, becomes the site whereby hegemonic masculinity manages threats to its power by ‘putting on’ other identities and, simultaneously, is challenged as a performative act.

**Biography**

Kate Bowen is a second year post graduate student at the University of Adelaide undertaking a PhD in English. Her doctoral research centres on masculine identity performance in American action cinema of the 1990s and her wider research interests include contemporary American cinema, particularly genre cinema such as horror, and theories of novel-to-film adaptation.
Transgressive Spatialities in the Short Fiction of Marjorie Barnard and Elizabeth Bowen

In 1943 and 1945 respectively, Australian Marjorie Barnard and Irish Elizabeth Bowen published stunning collections of short stories which detail episodes of psycho-spatial trauma played out in the context of urban modernities inflected by colonialism. Barnard’s *The Persimmon Tree and Other Stories* locates its predominately female protagonists within city spaces that seem determined to crush the life out of them, while Bowen’s *The Demon Lover and Other Stories* shows the impact of its wartime composition in images of haunted, half-ruined cityscapes. Through a comparative reading of Barnard’s ‘Dry Spell’ and Bowen’s ‘The Mysterious Kór’, this paper foregrounds both writers’ interrogation of the relationship between place, subjectivity, embodiment and narrative. Connecting two women writers somewhat marginal to the canons of their respective countries, I show how Barnard and Bowen talk to each other across urban space and through the short story form in ways which trouble dominant modes of writing the city of late modernity.

Biography
Meg Brayshaw is a doctoral candidate at the Writing and Society Research Centre, Western Sydney University. Her thesis focuses on representations of Sydney in the fiction of Australian women writers. She has had essays on the work of Christina Stead and Elizabeth Harrower published in *Australian Literary Studies*.

Interfacing time and field: the problematics of allusion to T.S. Eliot’s “The Love Song of J. Alfred Prufrock” in young adult literature

Allusion could be characterised as the interface between the then and the now of literature, as the referenced work of the then is resurrected in recognisable ways in the now. The aesthetic success of an allusion arguably rests on reader recognition. Allusions in young adult literature may be recognised by adults, but are less available to their putative young readership.

T.S. Eliot’s “The Love Song of J. Alfred Prufrock” has been referenced in several young adult works, particularly via the quotation of the line, “Do I dare disturb the
universe.” Further, “Prufrock” itself includes many allusions to other works. By reading “Prufrock” through a young adult literature lens via examining allusions to the poem in Robert Cormier’s *The Chocolate Wars* (1975) and in other prominent works of young adult literature, this paper will show that allusion can be considered an interface that allows literature to be represented and remade across literary fields and times.

**Biography**

Lauren Briggs has a Masters of Creative writing and is a PhD candidate at the University of Canberra. Her thesis is examining how writers use intertextuality in Australian young adult literature. Lauren works as a literature and creative writing sessional academic at the University of Canberra and as the Editorial Assistant for the journal *Papers: Explorations into Children’s Literature*. Her research interests include Australian literature, classic literature, intertextuality, and writing practice.

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**Details and Literary style in Melanie Cheng’s *Australia Day* and Elizabeth Tan’s *Rubik***

This paper explores the use of detail as part of the writing styles of two contemporary short story collections by Asian-Australian writers: Melanie Cheng’s *Australia Day* (Text, 2017), and Elizabeth Tan’s *Rubik* (Xoum, 2017). Cheng’s stories are marked by the considered placement of redolent literary detail. In almost every story, Cheng skilfully follows the writerly advice we find in JM Coetzee’s Elizabeth Costello: “Supply the particulars, allow the significations to emerge of themselves (4).” In this way, Cheng’s stories exhibit the contemporary version of what James Woods has described as “our idea of realism” (which he ascribes to Flaubert’s influence) “a pressure of detail; a poised, deliberate chooseness.” Tan’s work uses details very differently, in a flurry of postmodern self-reflexion, or to establish an inescapably branded universe, or to alert us to the blurred points of interface between humanity and artificiality (echoing the post-human thinking of writers like N. Katherine Hayles). Many of Tan’s details are clues, and often clues that lead in contradictory or bafflingly opaque directions. They accumulate to create an atmosphere akin to the ‘zany’ aesthetic category that Sianne Ngai has identified as key to 21st century artistic practice. In setting these two books alongside one another, this paper argues that attending to their entirely contrasting aesthetic surfaces offers us a powerful way of thinking about the relationship between literary style, the demands placed upon particulars, and the paradigms that drive Australian writing in the contemporary period.
Biography
Lachlan Brown is a senior lecturer in English and Creative Writing at Charles Sturt University, Wagga Wagga. His research interests include contemporary Australian transnational writing, poetry and the sacred, and creative practice. Lachlan’s poems have been published in journals including *Southerly, Antipodes, Mascara,* and *Peril.* His first book of poetry, *Limited Cities,* was highly commended for the Mary Gilmore Prize, and his second book of poetry, *Lunar Inheritance,* was published by Giramondo in 2017.

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Debate on New Forms of Normativities in Legal Theory

Over the centuries, Bentham’s Panopticon scheme has triggered a wide range of political, philosophical and literary responses. Written at the time when the gothic novel was emerging as a new genre, it remains a particularly fruitful source of inspiration for the New Gothic. However, the present research will not focus on its gothic features, but rather study panoptic references in Nights at the Circus (Angela Carter, 1984), “Vigilance” (Patrick McGrath, 1989) and Green River Rising (Tim Willocks, 1994) from a legal theory perspective, looking at how the novels contribute to the discussion on social and legal/political norms. The unbuilt panoptic prison was brought to life unexpectedly by literary fictions. Novels are thus an unexplored but relevant source of investigation on how the scheme could have operated. They highlight the successes and flaws of the panoptic normative project. With the concepts provided by legal theory and political philosophy, the paper aims to prove that, although each novel makes its strategic use of the panoptic motif, they all participate in a discussion on the role of social and legal/political norms in society. Ultimately, the research wishes to include literary discourse in the debate among contemporary legal theorists about new forms of normativities.

Biography
Anne Brunon-Ernst is Professor in Legal English at Panthéon-Assas University (Paris, France) and researcher at the Centre Bentham (Sciences Po, Paris). She is co-founder of the Law&Humanities research team at the Cersa (Panthéon-Assas). Her interests focus on legal theory and political philosophy. Her research has been centred around Bentham’s Panopticon schemes ((ed.) *Beyond Foucault,* Ashgate, 2012); and around utilitarianism in Foucault’s thought (*Utilitarian Biopolitics,* Pickering & Chatto, 2012). She is now working on the concept of indirect legislation both in Bentham and in its contemporary reappropriations ((ed.) *Nudges et*
Voting with fiction: the struggle for women’s suffrage in A Woman’s Friendship

Ada Cambridge’s enigmatic 1889 novel A Woman’s Friendship has long troubled scholars of Australian literature, its incoherent political message bamboozling bold statements about its intentions. Considering A Woman’s Friendship in the context of its historical moment, and juxtaposed with Cambridge’s other works, including her poetry, fiction, and non-fiction, clarifies how the novel constructs women’s lives as framed and controlled by the men around them, their husbands, friends, and strangers, who make choices and speak for them. Focalised through two women, Margaret and Patty, this position of powerlessness is shown to be untenable but problematic to change and, in this way, the novel anticipating difficulties in the feminist struggle to alter the status quo. This paper shows that the text ultimately argues for women’s enfranchisement while recognising the limitations of liberal politics’ principles and suffragists’ complacent adherence to them.

Biography
Morgan Burgess is a doctoral candidate in literary studies at the University of New South Wales in Canberra. The focus of her research is the literary representation of the women’s suffrage campaigns in Australia and New Zealand. She has spoken at conferences in Australia, the US, and Europe and in 2016 she was the recipient of the Seymour Scholarship at the National Library of Australia.

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The Clouded Mirror of Poetry: Menglong Shiren and Modernist Aesthetics

Modernist poetics is widely understood to have come relatively late to China, arriving with the Menglong Shiren (朦胧 诗人) or Misty School of Poets following the Cultural Revolution (1966-76). The appellation refers to the ‘vaguened’ poetics deployed as a veiled critique of the Maoist political system and its degrading effects upon culture, where poets were seen to reject social realist poetics and endorse instead a Modernist-inflected focus on individual sensibility. In Occidentalism: A Theory of Counter-Discourse in Post-Mao China (Oxford, 1995), Xiaomei Chen
argues for a revised view of Menglongshi and for the condition of Modernist poetics understood as a global discourse. Rather than adapting Pound, Eliot and others to the Chinese historical condition, Chen argues that both the Menglong Shiren and their critics fundamentally misunderstood or overlooked basic aspects of Transatlantic Modernist poetry – namely the discourse of impersonality and the central role of history. This paper will evaluate these claims and their implications for a revised view of Misty poetry, and how this may also provide new insights for Transatlantic Modernist appropriations of Chinese culture, where notions of translation may begin in language but quickly become immersed in the reciprocal flow of cultural discourses and aesthetic traditions.

Biography
MARK BYRON is an Associate Professor in the Department of English at the University of Sydney and an Australian Research Council Future Fellow. He teaches and publishes across the genres and practices of Modernism: prose, poetry, drama, and film, as well as textual and editorial theory. His current work is in developing digital scholarly editions of complex Modernist texts and their manuscripts, including the Watt module of the Samuel Beckett Digital Manuscript Project. His project Modernism and the Early Middle Ages has thus far produced the monograph Ezra Pound’s Eriugena (London: Bloomsbury, 2014) and a dossier co-edited with Stefano Rosignoli on Samuel Beckett and the Middle Ages in the Journal of Beckett Studies 25.1 (2016): 12-131.

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The Reader as Narrator in Descartes’s Meditations on First Philosophy

In recent years the stylistic aspects of Descartes’s Meditations on First Philosophy (1641) have gained increased attention from commentators. In distinction from preceding works of metaphysics, the Meditations is written in such a way as to invite readers to subsume themselves into the role of the narrator, so as to best experience its arguments. This feature of the text has also been identified in devotional works such as St. Ignatius of Loyola’s Spiritual Exercises. While a number of recent scholars have considered the influence of such devotional texts on the Meditations, what is overlooked is acknowledgement that the Meditations may not strictly speaking be a work of meditation, but rather it is the story of a person meditating. In this paper I approach the Meditations not as meditation, but as narration. My reading draws on recent theories of experiential narrative by scholars such as Marco Caracciolo in order to show how the Meditations sits at the intersection between philosophy, meditation and narrative.
Biography

Michael Campbell has a PhD from the University of Canberra, where he tutors in literary studies. His thesis aimed to address a significant gap in scholarship on Descartes's *Meditations on First Philosophy* (1641) by examining the stylistic aspects of the work, drawing on contemporary theories of narrative. He has presented papers at conferences on narrative, literary studies and continental philosophy.

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Broadcast and the Personal: The Podcast as Life Writing

Podcasts, digital audio files delivered serially and available for download or streaming via the Internet, are a popular contemporary storytelling mode. This paper explores the rise of the podcast in connection to autobiographical self-representation and contextualises it to various traditions, such as literary journalism and creative nonfiction. In particular, this paper will trace overt uses of diary forms and texts within podcast genres. For example, in the USA, the *Mortified* podcast adult participants read publically from their private childhood diaries, while in the Australian podcast *The Messenger*, a series of voice messages between a young refugee detained on Manus Island refugee and an Australian journalist both serially document experience over time and comprise an oral testimony of incarceration. How might the concept of literary interface begin to account for and contextualise the podcast as a genre of nonfiction literature?

Biography

Dr Kylie Cardell is Senior Lecturer in English and Creative Writing at Flinders University, South Australia. She is the author of *Dear World: Contemporary Uses of the Diary* (2014), and editor (with Kate Douglas) of *Telling Tales: Autobiographies of Childhood and Youth* (2015). Kylie is an executive member for the International Auto/Biography Association (IABA) Asia-Pacific and co-directs the Flinders Life Narrative Research Group (Flinders University).
Who reads books? In Australia today, who reads which books? Who among the population has heard of the authors whose names regularly grace news and reviews in the literary press? Data from the Australian Cultural Fields survey conducted in 2015 furnish much insight into these questions. In this presentation we present findings derived from the statistical techniques of Multiple Correspondence Analysis (MCA) and cluster analysis to explore the stratification of book reading in Australia in terms of gender, class and education – social factors which inform not only whether individuals are occasional or committed readers, but whether they engage in book reading as a leisure activity at all. Interviews with readers illustrate these findings, but they also reveal the plurality of reading tastes and practices, ambivalences and passions. Qualifying, challenging and illuminating the sociocultural trends outlined in the data, their accounts offer a glimpse of reading on the ground.

Biographies

**David Carter** is Professor of Australian Literature and Cultural History at The University of Queensland and a fellow of the Australian Academy of the Humanities. His books include *Always Almost Modern: Australian Print Cultures and Modernity* (2013) and *Dispossession, Dreams and Diversity: Issues in Australian Studies* (2006). He has published widely on Australian print cultures, periodicals and modernity, publishing, and middlebrow book cultures. In addition to the Australian Cultural Fields project he is a member of the research team on the ARC-funded project *Genre Worlds: Australian Popular Fiction in the 21st Century*.

**Modesto Gayo** is currently Associate Professor at Universidad Diego Portales, Santiago, Chile. He was a Research Fellow at CRESC and the Department of Sociology at the University of Manchester while working on the Cultural Capital and Social Exclusion project (2003-2006). His areas of interest are: cultural inequalities and social reproduction, middle class theories on social stratification and politics, and theories on nationalism. He has researched extensively about cultural capital in
United Kingdom, South America, particularly in Chile, and recently in Australia. He is a joint author of *Culture, Class, Distinction* (Routledge, 2009).

**Michelle Kelly** is the Senior Research Officer on ‘Australian Cultural Fields: National and Transnational Dynamics’, a Discovery Project funded by the Australian Research Council (DP140101970) based at the Institute for Culture and Society, Western Sydney University. Her research interests include reading practices, public libraries, Aboriginal and Torres Strait Islander literature, Australian literature and contemporary fiction. She has published in *Australian Literary Studies, Rhizomes: Cultural Studies in Emerging Knowledge, M/C Journal*, and several edited collections, and she is co-editor of the volume *The Politics and Aesthetics of Refusal* (2007).

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‘By digesting books, I am creating myself’: reading as a writer

Recent books, such as *The Simple Act of Reading* (ed. Debra Adelaide) and *Reading by Moonlight* by Brenda Walker, and public events such as the ‘Reading Australian Literature’ Series at the University of Sydney, draw attention to the self as it is made by reading. Christos Tsolkias and Tegan Bennett-Daylight relate a charged recognition in response to their early reading of Helen Garner; Malcolm Knox explores the idea of transubstantiation, that books are ‘a material manifestation of myself’; Luke Davies talks of the physically ‘talismanic’ status of *Tintin* books; the subheading of Brenda Walker’s account of illness and reading is ‘How books saved a life’. Are there special qualities to the transmissions and transformations that appear in writers’ accounts of reading? Is there a writerly mode of reading? Or are there perhaps simply writerly ways of accounting for what happens to us when we read?

**Biography**

Belinda Castles is a novelist and writing teacher, most recently at the University of Exeter. Her novels have won the *Australian/Vogel’s* Literary Award and Asher Literary Award and she was named one of the *Sydney Morning Herald*’s Best Young Novelists for 2008. Her fourth novel, *Bluebottle*, will be published by Allen & Unwin in 2018. She is currently working on a novel about literary envy and a creative writing guide based on Australian fiction.
“Empire Myth”, Memory and Identity in Billy Sing by Ouyang Yu

Memory, to some degree, decides identity. In Billy Sing, Ouyang Yu consciously or unconsciously utilises memory as a prospective to play with Billy’s identity, but also to play with Australian national identity. The idea of “Building an Empire” goes through the whole text and interrupts Billy’s individual identity. This paper asks: what is the relation between the myth of Empire and Australian national identity? Why it is so important to imagine and re-imagine the “Gallipoli”? What is the role of Billy Sing in recognising the identity of the “mixed blood”? Ouyang’s depiction of Billy Sing as a shooter and a participant in the war is different from other writers so in this paper, these differences will also be discussed in this paper.

Biography
Beibei Chen graduated from UNSW in 2015 and she is now working in East China Normal University as a postdoctoral fellow and a lecturer. She is a literary critic, translator and poet. She has published more than 100 poems in Chinese language and 8 in English. Her research area includes Diaspora literature, Australian literature and Multiculturalism. Her essays have been published on Mascara Literary Review, Antipodes and Chinese Literature. Currently, she is working on her Chinese-language poetry collection and translating a poetry collection from English to Chinese.

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Epistolary Inversions: Una Troubridge’s Letters to John

This paper arises out of ongoing research on the archive of Lady Una Troubridge, most commonly remembered today as the partner of the English novelist “John” Radclyffe Hall. When Hall died in 1943, Troubridge began writing what she titled her Letters to John, an enormous one-way correspondence that she composed daily until the time of her death in 1963. Currently housed at the Harry Ransom Centre in Texas, the archive of these “dead letters” spans more than 140 volumes. My paper will give an overview of the challenges of working with the Troubridge collection, and consider how the material might speak to larger questions about modernism and queer archival practice. In particular, I am interested in what it might mean to think about the Letters outside of the vocabulary of loss. While Foucault has taught us to be wary of describing the history of sexual modernity as one of absence or
aporia, queer archival theory has, nevertheless, often been attached to the tropes of lack or impoverishment. By contrast, Troubridge’s material presents a different, if no less queer problem: a case of archival surplus. In this respect, my paper will attempt to think through excess and over-attachment as they relate both to the production and reception of Troubridge’s archive.

**Biography**
Matthew Clarke is a PhD candidate at the University of Sydney, where he is completing his dissertation on the subject of letter writing and queer modernism.

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Reading the Cirrus interface

In 2016 and 2017, the University of Queensland funded the development of a new teaching and learning environment using, in part, the technology and content management affordances of the AustLit resource. **Cirrus** allows academics to embed into their courses technology-enhanced learning activities such as text, image and video annotation to develop close reading and interpretation skills, or online exhibition and illustrated long form writing options.

This paper will examine Cirrus’ annotation function, in particular, as a reading interface designed to facilitate close, careful, and social forms of textual engagement. The paper will review the characteristics of the Cirrus annotation interface and its integration into a blended approach to teaching literary studies and professional writing. The paper concludes by considering a number of theoretical implications of our work with Cirrus and the capacity of an annotation-based interface to facilitate and render visible – in its digital traces – the active and dialogic meaning-making processes that can emerge at the intersection of students, texts, and teachers.

**Biography**
Ms Kilner is the Director of AustLit and Project Lead on the Cirrus project. Her academic career is focused on the development of online tools and databases supporting research and teaching in areas that intersect with Australian culture.

Dr Collie lectures into the writing and communication programs in the School of Communication and Arts at UQ. Her research includes a focus on digital cultures and pedagogy.
Paper Monuments: Multimodality in the Contemporary Novel

As technology speeds ahead at an ever increasing rate the way people read, process and comprehend information, is changing. How we read, what we read, why we read – all of it has been impacted by the digital world. As Naomi S. Baron suggests in her article, ‘Redefining Reading: The Impact of Digital Communication Media’: “a new notion of reading is emerging, in which deep and sustained reading … runs second to information gathering and short term distraction”. If this ‘short’, search-form, reading is being preferred over ‘sustained’ analytical reading, what then happens to the novel, the narrative, and the reader? And is this shift in reading practices confined to readers of a specific demographic, or do they transcend context? To interrogate these ideas I will examine Jess Stoner’s novel, *I Have Blinded Myself Writing This*.

Biography
Ella Collins-White is a PhD student at the University of Sydney. Her research focuses on the work of experimental writers such as Mark Z. Danielewski and Jess Stoner to investigate the effect of various narrative structures on the reader. She presented at the Australasian Association of Literature’s 2016 conference and the International Society for the Study of Narrative’s 2017 conference.

Trans-formations: Transgender Studies and Questions of Authority

In this paper I will explore the overlap between literary and transgender studies, particularly as they relate to questions of authority. I will begin with Sandy Stone’s suggestion in “The Empire Strikes Back: A Posttranssexual Manifesto” to examine trans identity as a genre due to the role of textual violence in its formation, and move from there to look at how questions of authorship can illuminate this construction of identity-as-text. In particular, I will engage with the divide between the writer who creates a text and the author who is imbued with authority. As part of this process I will also draw on a range of works—both from critical theory and creative texts—which involve depictions of trans people, and I will explore both how they can contribute to the textual violence which Stone discusses and how they can open up new ways of being.
**Biography**

Max Cooper is an Honours student in the Department of English & Creative Writing at the University of Adelaide. His Honours thesis is on the depiction of violence and trauma in the television series *Jessica Jones*, particularly as it relates to issues of gender and race. His research interests include gender, sexuality, poetry, contemporary popular culture (particularly television and comics), and mental health (particularly trauma and bipolar disorder).

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*A marriage and a break up: Science and culture in Eleanor Dark’s interwar and post-war fiction*

‘*The scientists and the artists … can, and ultimately will, lead us into peace.*’  
(Eleanor Dark, *Waterway*, pp. 78-9)

This paper will trace the developments in Dark’s fictional treatment of science and culture, from the interwar years to the post-war period. Dark’s interwar novels frequently express confidence about the relationship between science and culture; in both *Sun Across the Sky* (1937) and *Waterway* (1938), she demonstrates their complementarity through the symbolic marriage of Doctor Oliver Denning and artist character Lois Marshall. However, Dark’s fiction from the post-war period registers a deep sense of ambivalence about the role of science in the nuclear age. *Lantana Lane* (1959) stages what we might think of as a break up between science and culture in Dark’s work, and can be linked to broader attitudes of scepticism about scientific ‘progress’ in the late modern period. This paper will suggest that the shift encountered in Dark’s work - from a utopian approach towards art and culture, to a deep sense of alienation from scientific modernity - is symptomatic of a broader shift in cultural attitudes both in Australia and internationally from the 1930s to the 1950s.

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**Biography**

Melinda Cooper is a PhD candidate at the University of Sydney. Her research project examines Eleanor Dark’s interwar writing in terms of its engagement with global modernism, settler nationalism, and vernacular culture, arguing that these negotiations are emblematic of the broader cultural phenomenon of Australian settler modernism in the years between the wars.
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***Literary Theory and Aboriginal Literatures***

Literary theory and poetics occupy a contentious place within global discourses and practices of colonial resistance. In the Australian context, relationships between literary theory and Aboriginal textuality have been fraught, if present at all, across the history of Aboriginal publishing. For Indigenous subjects, literary theory usually signifies a binary of applicability: either it is unconcerned with our material realities and processes of cultural production, or it has seized upon our creations for its tropes and metaphors. How then, do readers and critics at a range of proximities to Aboriginal culture, ethically engage in a language of critical readership? This paper seeks to identify a wealth of Aboriginal perspectives, philosophies, and practices which can enrich our understanding of Aboriginal textuality with an aim to challenge a range of elitist, ahistorical, esoteric or universalising theoretical paradigms which have been applied to these literatures.

**Biography**

Evelyn Araluen Corr is a poet and tutor completing her PhD on Aboriginal literatures at the University of Sydney. Her work has been published in Overland, Southerly, and Rabbit Poetry Journal. She is a descendant of the Bundjalung nation, born and raised on Dharug country.

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My work is a specific literary practice of environmental arts—ecocriticism—using the methodology, as named by John Ryan, of ‘poetic inquiry.’ My specific literary practice is an instance of, or an attempt at, interspecies communication and collaboration, via a writing with dried specimens in the Southern Cross Plant Science Medicinal Plant Herbarium, Southern Cross University. Wendy Wheeler describes ecocriticism as a ‘new critical formation’ responding to environmental crises. The paper will briefly allude to these crises and suggested procedures for action, but its primary concern is with how to ‘do’ interspecies communication and collaboration as such action. As Martin Harrison asks: ‘What are the necessary criteria for a writing which […] fulfils an ecological requirement?’ I consider Harrison’s, Ryan’s, and others’ suggestions of criteria, modes and procedures. Using ecocriticism as a mode, I discuss the frame of ekphrasis and the genre of the prose poem in my investigation of writing the more-than-human: why choose these and the results of such choices. I seek to explain how
this practice might sit within the political aspirations of an avant garde of the 21st century. I also take note of arguments about dealing with specimens as a limited sensory experience and consider the interdisciplinarity of art’s work with science.

Biography
Dr Moya Costello is a writer and lecturer at Southern Cross University. She has published a novella (The Office as a Boat) and two collections of short creative prose (Kites in Jakarta; Small Ecstasies). Her research interests are in innovative/experimental/hybrid forms of creative writing including fictocriticism, ecocriticism and art writing; selected contemporary Australian literature: history, criticism, biographical material; intertextuality; wine writing (food), gothic and Australian regional subtropics; fabric and affect.

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The New Normal: Permanent Emergency in the Marvel Cinematic Universe

In the years following September 11, 2001, it has become commonplace for critics to note that the United States and its allies now exist in a permanent state of emergency, and that the resulting sense of constant and immanent crisis has become normalized. In this paper I will argue that superhero fantasy, such as the Marvel Cinematic Universe film franchise, offers an opportunity to examine the perceived legitimacy of exceptional responses to exceptional threats in popular culture. The form of the ‘cinematic universe’, like the comics from which it originated, is significant for its ability to represent events unfolding over multiple narrative locations and temporalities, which in this case mirrors the sense that contemporary life exists in a state of permanent emergency. This paper will demonstrate that popular film is an essential interface through which we can engage with the affective experience of living in an era where the exceptional or traumatic is becoming ordinary.

Biography
Katherine Cox is a PhD candidate in Literature at the Australian National University. Her research interests include science fiction and fantasy, apocalyptic fiction, critical theory, film and game studies, and popular culture. Her doctoral project investigates the affective influence of national security in Marvel’s Iron Man (2008) and sequels.
The Hogarth Shakespeare project acts as a literary interface between Shakespearean cultural capital and contemporary readers. This paper uses Linda Hutcheon’s *A Theory of Adaptation* as a lens to explore ideas of intertextuality, fidelity, authority and the ways in which the Hogarth project communicates, negotiates and remakes Shakespeare to and for marginalised readers. The novels are not only re-writing Shakespeare, as in *Vinegar Girl* and *New Boy*, but, like *Shylock is my Name* and *The Gap of Time*, are writing back to Shakespeare. This paper explores the question, ‘What do we want, or need, Shakespeare to represent today?’ The Hogarth novels are examined not only as works of adaptation, but as fictions that have a rhizomatic relationship to Shakespeare’s plays. They function as an interface through which we can re-examine and re-experience his works.

**Biography**
Sheridan is an Honours student in English at the University of Adelaide. She has a deep love for Shakespeare that find outlets in her academic work and her involvement as a Board Member for the University of Adelaide Theatre Guild.

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This paper argues that early modern theories of reproduction, coupled with the carnivalesque upheaval of usual domestic arrangements during childbirth and lying in, contributed to the classification of female sexuality and fertility as dangerous and subversive. Cases in point are provided by Lady Macbeth and The Duchess of York (Richard’s mother) who curse their future and past fertility and childbearing; by Joan of Arc and Margaret of Anjou who ‘exceed their sex’, their bodies being described in sexually ambivalent terms; by Lear who curses the reproductive abilities of his ‘pelican’ daughters, Regan and Gonoril. These Shakespearean examples both reflect and hold up to scrutiny a system in which negative attitudes towards the female body are function to justify male sexual dominance and assurance of paternity.
Biography
Judi Crane is a PhD student at ANU researching representations of selected female characters in Shakespeare’s first tetralogy. She holds undergraduate qualifications from UNE and Newcastle Teachers’ College, specialist Voice qualifications from Trinity College, (London), and post graduate qualifications in Drama and English from UNE and ANU. She has worked as an actor, dramaturg, director, adjudicator and teacher in the USA and Australia and as a teacher across the primary, secondary and tertiary sectors. She has served as a Board Member of Canberra Repertory Society (REP).

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Rupi Kaur’s Instagram ‘poems’ vs Trump’s tweets: a case study in the literary history of the multimedia interface

From Rupi Kaur’s poems posted to 1.4 million followers on Instagram, to Kate Tempest’s millions of viewers on Youtube, poetry is undergoing a populist multimedia digital renaissance. This paper considers critical claims that the interface with multi-media digital networks produces a new aesthetic in which poetry ‘gains heat by looking cold’, reminding us ‘our laptops are warm’, and succeeds in making ‘people feel feelings’. Is it, in fact, possible to distinguish a distinct relationship between technology, form and meaning in this work, as set against the heat generated by Rebecca Watts’s debunking of its artless sentimentalism in PN Review, and the viral spread of her essay, which prompted The Conversation to ask, ‘Is Trump unwittingly behind the surge in poetry’s popularity?’ How do the social and historical relations produced by Rupi Kaur’s Instagram ‘poems’ compare to those produced by Trump’s tweets?

Biography
J H Crone is currently writing a PhD provisionally titled (lyric) form at the University of Sydney. Her poetry book Our Lady of the Fence Post was published by University of Western Australia Publishing in 2016 and shortlisted for the Asher Literary Award and the Anne Elder Poetry Award. Her essays and poems have been published in Southerly, Sydney Studies in English, and Hermes.
'It’s my present that is foreign': Between Family and Homeland in Tsiolkas and Koch

Dead Europe (2005), a novel by Christos Tsiolkas, and The Many Coloured Land (2002), a travel memoir by Christopher Koch, are both narratives of ‘roots tourism’. Despite being published only three years apart, the two works would appear to be diametrically opposed in the way they explore diasporic return. While for Tsiolkas the journey of Isaac Riftis across a haunted and brutal European terrain is marked by racism and bloodlust, Koch revels in the sublime landscapes and authentic folk music of Ireland. The novel and travel memoir offer two distinct visions of how the return to the European homeland can be mapped onto the search for the family past. The ways that the two authors imagine and experience the interface between the past and present – via photography and folk music performance – shows the breadth of creative possibility in the homeland geoimaginary.

Author Biographies

Ashley Barnwell is the Ashworth Lecturer in Sociology, University of Melbourne. She has published on the sociological role of family history research, intergenerational memory, and family secrets. Together the authors are writing an interdisciplinary book Reckoning with the Past: Family Historiographies in Postcolonial Australian Literature to be published by Routledge.

Together the authors are writing an interdisciplinary book Reckoning with the Past: Family Historiographies in Postcolonial Australian Literature to be published by Routledge.
A Little Infinity: An expressive study of trauma through fictional memoir

In my creative writing research practice, I explore the difficulty of approach in writing about the experience of trauma. As a descendent of Ukrainian refugees who fled to Australia at the end of WWII, I am faced with the task of representing factual autoethnographic data, while negotiating how best to express the experience of their trauma and its succession through the generations. Often, a conventional method of representation can ignore the discrete beauty of subjective interpretation, whereas an experimental form can provide an interface between art and knowledge, helping us understand the vital link between expressing something and knowing something.

A fictional memoir, a space between fact and fiction, is an expressive, poetic rendition of fact that helps us access the inaccessible and interpret the inexpressible. The witnessing power of memoir provides an idiosyncratic yet credible medium for identification, while fictionality provides a poetic container for illuminating the experience of traumas, or, Little Infinities.

Biography
Emma Dallamora is a PhD student in creative writing at Federation University Arts Academy, Program Coordinator for the Feminist Writers Festival, and a multi-disciplinary artist. Her research focuses on poetics, aesthetics and radical forms of writing, while her creative practice extends to conceptual cartography and experimental expressions of literature, art history and ethnographic data. She has been artist in residence at Wolveschildren Artpace and has been exhibited at the BODA Golden Plains and VAMFF. For conversations she's @poetrystheworst on Twitter.

Transhumanism and Literary Studies

A challenge confronting the contemporary humanities is to try to develop a more positive account of the human. Transhumanism, “a post-evolutionary transformation that will replace humans with a hybrid of man and machine,” is an interesting test case in this regard. Since Katherine N. Hayles expressed dismay in How We Became Posthuman (1999) at roboticist Hans Moravec claiming it will soon be
possible to download human consciousness into a computer, literary critics have tended to dismiss the idea of transhumanism. In this paper, I argue that, far from being anathema to literature, transhumanism expands our sense of the human through a form of literary thinking. As Andrew Pilsch notes, “Contemporary transhumanism is itself a kind of science-fictional realism, a combination of philosophy and fantasy in an emerging discourse of a new humanity.” Literary critics can develop a more positive account of the human, I suggest, precisely by analyzing the literary or science-fictional aspects of contemporary modes of utopian thought such as transhumanism.

Biography
Chris Danta is Senior Lecturer in English at the University of New South Wales, Sydney, and current president of the AAL. His research operates at the intersection of literary theory, philosophy, science and theology. He is the author of Literature Suspends Death: Sacrifice and Storytelling in Kierkegaard, Kafka and Blanchot (Bloomsbury, 2011) and, more recently, Animal Fables after Darwin: Literature, Speciesism, and Metaphor (Cambridge University Press, 2018).

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‘It feels better from the very edge, don’t you think?’: Mothers, Gardens and Liminality in Eleanor Dark’s Return to Coolami

Drawing on traditional essentialisms, maternity and the garden are important feminine interfaces for intersubjective experience in Darks prose. Within the domain of the maternal and the domain of the garden, subjective boundaries give way to embrace the self’s innate permeability, and this leads to profound admixtures of self-other, culture-nature and interior-exterior. Affective encounters and exchanges meaningfully shape subjects in these co-located spaces – maternity and the garden are points at which an essentialist woman/nature conflation culminates in Return to Coolami to provide a productive alternative to androcentric being. Essentially feminine epistemologies are promoted over hyper masculine paradigms, but, significantly, men themselves are never excluded from the affective experience of ecological awareness. Modernist devices that break down syntactic ordering and stage the mind in a state of becoming reflect the intensification of these ecofeminist and ecopoetic themes within garden and maternal figures. This interface between literary modes is equally evident here, as it comes to thematise the human-non-human interface between culture and nature. Maternity and the garden express a feminized and ecologically-centred ontology in Return to Coolami – Dark uses these
sites to stage the fulfilling realization of permeable human selfhood in the modern world.

**Biography**

I'm currently in the second year of my PhD studies at UNSW. My thesis looks at three mid-career novels of Eleanor Dark (*Return to Coolami*, *Sun Across the Sky* and *Waterway*), and is concerned with this author's novelistic exploration of the relationship between nature and culture in the Australian context. My research has stemmed from a broader interest in Australian literature fostered during my undergraduate studies at UNSW.

**Toby Davidson**

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*Mapping the Interplay of Australian Literature and Public Sculpture*

The Words in Place website, launched in 2015, is a joint project between Macquarie University's English, Geography and Media departments. For the first time, it quantifies and Google maps Australian writers permanently named or cited in the built environment of Sydney, Melbourne and Canberra (excluding graves). It also records the date of construction, and through this, and longer history of the interplay between Australian literature and public sculpture becomes immediately evident, from the 1930s statues of Henry Lawson (Botanical Gardens, Sydney) and Adam Lindsay Gordon (Spring St, Melbourne) to the mobile-scannable self-guided public art walks in Canberra and Sydney which privilege the written text itself over the public renown of the author.

This paper draws on recent expansions in transdisciplinary literary mapping scholarship, in particular Cooper et al’s *Literary Mapping in the Digital Age* (2015), to argue that changes in the form and aims of public sculpture have resulted in more text-based, digitally-enabled uses of living Australian authors as well as the dead. This, in turn, allows the demographic misrepresentation of Australian authors to be rectified faster than previously thought, so that Indigenous and non-Anglo-Celtic authors can finally be represented to a level in keeping with their contemporary success and renown. As Words in Place expands to a national level, it will have to expand its definition of authorship (as Minter and Heiss' *Macquarie PEN Anthology of Aboriginal Literature* invites us to do), to more emphatically include political and protest writers such as Bennelong, William Barak and Sir Douglas Nichols. Barak’s image now adorns a thirty-two story apartment building in Melbourne, with fibreglass discs.
arranged to spell the words ‘Wurundjeri I am who I am’, demonstrating new physical as well as conceptual opportunities that public sculpture affords Australian writers.

**Biography**

Toby Davidson is a senior lecturer at Macquarie University. He is the editor of Francis Webb’s *Collected Poems* and runs the annual Francis Webb Reading. His first monograph *Christian Mysticism and Australian Poetry*, part of Cambria Press’ Australian Literature series, was shortlisted for ASAL’s 2015 Walter McCrae Russell Award. His current project is *Words in Place: A Digital Cartography of Australian Writers and Writing in Sydney, Melbourne and Canberra* ([http://wordsinplace.net](http://wordsinplace.net)).

**Mark Davis**

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*Outlaws in the Badlands: networked readers and the post-digital literary field*

What is the fate of the literary field in the age of the digitally networked reader? The post-digital literary field, with its mix of analogue and digital, its insurgent audiences, its dominant e-retailers and its incursions of digital data into publisher decision making processes, resembles not so much the literary field imagined by Bourdieu, presided over by intermediaries endowed with cultural capital, as a Badlands where the gates are broken and the fences are down. Less well-cultivated field and more Mad Max, this is the arena where, as C Clayton Childress has argued, the gatekeeping function has itself been transformed into a ‘key site of contestation’. The paper seeks to investigate the cultural and political dynamics of this new space where, in the age of Amazon, eBooks, and crowdsourced editorial reports, newly visible readers vigorously contest the boundaries of the literary.

**Biography**

Mark Davis researches and teaches in the School of Culture and Communication at the University of Melbourne. His current research focuses on post-digital literary cultures and the destabilisation of the literary-print cultural field by digital media.
Ominous Surfaces: On Trump & Twin Peaks

Our current political moment is characterised by repeated invitations to interpret political personae as distorted projections of the authentic politician, and, therefore, to interpret all signs suspiciously. Donald Trump, however resists this kind of interpretation, discarding as he does, the traditional politics of carefully produced messaging that rewards attentive, suspicious interpretation. Twin Peaks also forces the viewer to exist, uncomfortably, in a world that refuses suspicious interpretation. The series disorients viewers by showing people who, like politicians, resemble the figures we know in our lives, but are somehow not quite human. As is typical in the work of Lynch, the show simmers with foreboding, fixated with the uncanny and discomforting. My paper proposes that Lynch’s representation of America, particularly that portrayed in the third season of Twin Peaks (2017), provides a fruitful apparatus through which to read Trump. That is to say, we should be most interested his ominous, alarming surface.

Biography

Dan Dixon is completing a PhD at the University of Sydney’s English Department. His thesis examines why we do not think it is sane to describe the interaction between an essayist and a reader as a social relation. His work focuses on recent American essayists including Janet Malcolm, Joan Didion, David Foster Wallace, Ben Lerner, and Maggie Nelson. Dan has also written numerous pieces on politics, literature, and culture for publications such as Overland, The Lifted Brow, Meanjin, and The Guardian.

Stardom and Transnationalism in Turn-of-the-21st-Century Adaptations of Victor Hugo’s Les Misérables

There have been numerous adaptations of Victor Hugo’s original 1862 novel Les Misérables into various media, including cinema, television and theatre. Each has sought to translate the literary text of Hugo’s epic Romantic tale, set amidst the political upheaval and civil unrest in the aftermath of the 1789 French Revolution, from the 1815 Restoration to the July Monarchy and 1832 Paris Uprising. During the process of transmediation, powerful characters from the source text such as Jean
Valjean and Javert have been incarnated by iconic stars, each with their own unique star image, on- and off-screen presence, and star personas. This paper explores stardom in relation to transnationalism through three adaptations of *Les Misérables*: the 1998 film, starring Liam Neeson and Geoffrey Rush; the TV miniseries, starring Gérard Depardieu and John Malkovich; and the 2012 musical film, starring Hugh Jackman and Russell Crowe, itself adapted from Claude-Michel Schönberg’s musical theatre production.

**Biography**
Annabelle Doherty is a Sessional Lecturer in French Studies at the Australian National University. She completed her PhD at the University of Sydney in 2016 and is currently reworking her thesis “Living the Past through French Heritage Film: Historical Thinking and Cinematic Cultural Memory” into a book to now incorporate Australian, British, American and transnational heritage cinema. Annabelle’s research investigates the reconstitution of history in cinema, especially the Ancien Régime, the French Revolution and Restoration, the Belle Époque and World War One, focusing on adaptation, filmic technologies, auteurism and stardom. Annabelle has published in *The Australian Journal of French Studies*.

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*Ludicity in Literature*

Mark Z. Danielewski plays with form and narrative delivery in his novels by employing visual and hypertextual characteristics borrowed from new media forms and combining them with elements of traditional print media. This combination of the traditionally literary with multimedia traits introduces ludic elements into the novel, raising questions about how we read/interact with texts: How does one read ludic literature? What combination of literary and ludic theories best elucidate this sort of hybrid text? I focus this examination of *House of Leaves*, the novel Danielewski is best known for, and a work in which he demonstrates a breadth of literary-ludic techniques, and show how the ludicity resulting from these elements becomes part of the narrative. Resulting from this examination is an approach to literature that engages multimedia forms and characteristics, and a demonstration of the necessity for approaches to texts that see both the ludic and the literary.

**Biography**
Anna Douglass is a PhD student in the school of Arts and Media at UNSW. Her current research examines the trajectory of maximalist narratives from late twentieth century novels to early twenty-first century webcomics and video games.
Mark McGurl’s (2016) proposal that contemporary fiction exists in the ‘Age of Amazon’ is a claim about the genre-fication of the publishing industry; an argument that genre fiction’s attunement to reader satisfaction aligns it with the customer service model of the new publishing economy. In this paper, I present Australian industry data and findings from interviews with publishing professionals in order to amplify and add nuance to this picture. Digital innovations including self-publishing, e-reading, and algorithmic discoverability have indeed proven amenable to genre fiction publishing. I argue that genre fiction publishers make nimble use of new formats, exploit media convergence, and build international audiences through online marketing and distribution strategies. Our research into contemporary Australian genre worlds shows how the new economic structures of publishing and bookselling exert a profound influence on what books come into existence and how they circulate.

**Biography**


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**Literature and/or Revolution: Leon Trotsky and Modernism**

Amongst important politicians of the twentieth century, few have written so widely and with such verve as Leon Trotsky. As far as literary criticism from the same source goes, he stands atop a lonely and barren peak. Which makes it all the more surprising, then, that so little attention – outside circles of his followers – has been paid to his work. In this paper, I endeavor to rectify this by exploring the relationship between his major work of *belles lettres, Literature and Revolution*, and the wave of European...
modernism then cresting (the essays would make up the book began to be published in 1922, the year that saw the first full publications of *The Waste Land* and *Ulysses*). I will argue that Trotsky’s work is best considered as a defense of ‘modernism’ *avant la lettre* and suggest that the questions it raises about ‘revolutions’, in aesthetics and politics, remain pertinent today.

Body of Work: Mina Loy within and against Futurism

Mina Loy’s relationship with Futurism is hardly a neglected aspect of work. However, this paper suggests that a reevaluation of that relationship could begin with a reassessment of the relationship between Futurism and the revolutionary imagination. It will argue that the central regulating feature of Futurism is its investment in the collective (male) labouring body as the interface through which a revolutionary transformation of society will occur. Futurist art, then, is centrally concerned with how the organic body is remade, undone or transformed through a technological interface. This paper will therefore trace the ways in which Loy’s poetry from this period negotiates this gendered vision and attempts to develop instead a mode of address capable at once of affirming a revolutionary collective and dissolving its relation to the male body.

Biography

Rory Dufficy is a Junior Research Fellow at Ormond College, University of Melbourne, and also teaches at Deakin University and the Melbourne School of Continental Philosophy. His PhD, “The Content of the Avant-Garde: Subjectivity, Community, Revolution,’ took an interdisciplinary approach to the study of the avant-garde. He has had articles published in *Overland* and *Colloquy*.

Jonathan Dunk

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Lyric Without World

If as Heidegger argues ‘poetry is the original admission of dwelling’ then it is further complicit with the Socratic situation of discourse elaborated in *The Phaedrus*, and the concomitant metaphysics of presence described by Derrida. The Language poets’ rejection of the closures of voice and subjectivity can be read as attempt to evade these wider complicities, bearing further fruit in the “uncreative” praxis of Conceptual Poetics. I contend that the arguments for the political and theoretical efficacies of ConPo hinge upon extremely selective readings of post-structuralism, that Kenneth Goldsmith’s claim to an ethereal freedom from history, and its ilk, are functions of an intricately historical privilege, and that, as Keston Sutherland
observes, capital is the original anti-subject, and the pattern of all others. I then
explore the politics of other modes of poetic praxis, tracing an alternate route of
experimental poetics through Celan, Prynne, Sutherland, and Kinsella.

The Antinomies of Colonial Discourse

Expanding on my arguments elsewhere this paper explores the powerful tropes with
which the ongoing dispossession of Aboriginal peoples is framed, justified, and in
Jameson’s sense of the term, symbolically resolved. It further explores the
possibilities and limitations of critical theory and pedagogy for a genuinely
decolonial critical and literary praxis

Biography

Jonathan Dunk is the Kenneth Reed Postgraduate Scholar at the University of
Sydney, his poetry, fiction, and criticism have been published in Meanjin, Cordite,
Southerly, Rabbit, Plumwood Mountain, shortlisted for the Overland VU prize, and
awarded the A.D Hope Prize. He lives on Wangal Country.

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Some knights are dark and full of terror: Monstrous masculine violence in A Song of
Ice and Fire and Game of Thrones

A Song of Ice and Fire and Game of Thrones have received considerable media
attention for their depictions of violence. Celebrity fans have publicly boycotted the
series because of its depictions of rape and political figures have referred to the
series as ‘gratuitous violence for the sake of violence.’ Academic scholarship has
generally echoed this assessment, particularly in relation to sexual and sexualised
aggression: for instance, Debra Ferreday claims that the series reproduces rape
culture even as the online fandom resists normalising sexual violence. However,
Alyssa Rosenberg and Caroline Spector argue that sexual violence is punished and
linked with monstrous men in the Martinverse. Building on these studies, I explore
how the series’ most violent characters, namely Joffrey Baratheon, Gregor ‘the
Mountain’ Clegane, and Ramsay Bolton, are aligned with feminine monstrosity
through the operations of the fantasy genre. More particularly, I argue that because
many of these promises contradict one another audiences are encouraged to be
hypervigilant around ‘evil’ characters. I use Judith Butler’s notion of gender
performativity and subversion, Barbara Creed’s work on the monstrous feminine,
and Julia Kristeva’s theory of the abject to examine how these characters and their
violence are linked with, and then consumed by, the unstable body, the vagina
dentata, and cannibalism/castration. Given that the audience is encouraged to ‘decode’ these characters to resolve the generic tension, the narrative circularity is presented as reflecting and critiquing the violence upon which the pseudo-medieval society is founded and by which masculine subjects are constituted.

Biography
Tania Evans is a cultural studies researcher at the Australian National University. She is currently completing a PhD on masculinity and fantasy in George R. R. Martin’s series A Song of Ice and Fire and its television adaptation, Game of Thrones. She has written several essays on gender in popular culture, which have been published in Masculinities: A Journal of Identity and Culture, Aeternum: The Journal of Contemporary Gothic Studies and Gothic Studies. She teaches literary studies, film, and feminist theory.

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Charles Harpur’s The Bushrangers: The Form of the Frontier

Charles Harpur has long been recognised as the first great playwright of settler Australia. His much-revised tragedy, The Bushrangers (1853; early excerpts published 1835), was one of the first literary works to come to grips with the violence and complexity of his frontier society. It lies at the beginning of Australian Gothic, exhibiting many of the tropes that would inform later representations of the frontier.

What is less recognised is Harpur’s contribution to the development of Gothic drama on the world stage. Using the digital technique of character network analysis, pioneered by Franco Moretti, I compare the structure of Harpur’s great play to the structure of other Gothic tragedies of the period, such as Joanna Baillie’s Orra (1812) and Georg Büchner’s Woyzeck (1835). What emerges is how profoundly Harpur reshaped the conventions of this genre to represent the form of the frontier, and how profoundly he questions the interface between “civilisation” and “nature.”

Biography
Michael Falk is shortly to submit his PhD at the University of Kent. His thesis, “Frankenstein’s Siblings: Self-Deformation in Romantic Literature” uses digital methods to study the fragility or malignity of the Romantic self and to critique the academic reception of Romantic literature. He has published articles on Maria Edgeworth, John Clare and Charlotte Smith, and presented on authors including Charles Harpur, Thomas Moore, Joanna Baillie and Amelia Opie across Australia,
Europe and the United States. He is a passionate advocate of Digital Humanities, regularly running practical workshops for students and academics. His interests extend to French and German literature, and to Indian popular cinema.

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It Clothes: Clothing and the Nonhuman

My paper proposes to read the “tension” between clothing and nakedness, as addressed by Italian philosopher Emanuele Coccia. I am interested in the poetics that uses clothing as a division between the clothed and naked, and the human and non-human. This division, is, however, often a blurred one. According to Coccia, it is clothing that makes humans into images. Yet in poetry, we find that clothing joins human to nonhuman as much as it separates. Beginning with an early poem by Veronica Forrest-Thomson, “The Needle’s”, I tentatively read a small selection of poems related to clothing, including two poems on kangaroos, David Campbell’s poem “Sanctuary”, where kangaroos are metaphorically clothed in greatcoats; and Robert Gray’s “The Dusk” which likens a kangaroo to a mannequin. Forrest-Thomson’s poem ambiguously refers to its speaker as a dummy, supporting Coccia in suggesting that without a costume, it would fall down: would fail to be an image. Poems by John Shaw Neilson and Emily Dickinson also suggest metaphorical relations with the nonhuman, in “The Crane is My Neighbour” and “Because I could not Stop for Death”. For Coccia, clothing is a world, or, alternatively, a second body. This suggests all kinds of potential for doubling: of image, and also of being. And what if we wear another’s clothing, as in Frank O’Hara’s “Joe’s Jacket”?

Biography

Reading for nature: ecofiction and the Australian nonhuman

The steady rise in publication of Australian ecofiction texts over the past two decades has provided opportunities for researchers from a range of disciplines to explore the representation of Australian species, habitats, and environmental issues in fiction. This paper involves an overview of a cross-disciplinary study in literary studies and social science that will investigate the role of Australian ecofiction in the human understanding of nature and the nonhuman. I contend that Australian ecofiction has the potential to change the reader’s relationship with nature. Utilising theories explored in ecocriticism and the environmental humanities, one component of this study discusses the portrayal of the Australian nonhuman and the modern environmental crisis in Australian ecofiction. The second component is an attempt to measure the empirical value of Australian ecofiction by analysing how the environmental attitudes and behaviours of readers change. This research therefore seeks to accomplish a comprehensive analysis of how Australian ecofiction represents Australian landscapes, flora, fauna, and environmental issues, and whether it has a tangible impact on its readers.

Biography
Rachel Fetherston is currently undertaking a PhD in literary studies and social science at Deakin University that explores the connections between ecofiction, the Australian nonhuman, and changing environmental behaviours. She is also a co-founder and the publications manager for Remember the Wild, Australia’s first nature connection charity. With a background in both literary studies and zoology, her work there has involved making nature connection research more accessible to the Australian public and bringing the arts and sciences together to encourage Australians to more deeply engage with the natural world.

Daniel Fineman
Occidental College

Literary Interference: Deleuze and Sense

Since Aristotle’s Poetics, literature has been encouraged to view itself as a detour from the literal, from the word’s equivalence -- on the deductive side -- with an apodictically grounded concept (self-evidently “clear and distinct” as Descartes would say) and -- on the inductive side --with the thing nominated. Literature then is
but the exception that proves the rule of the rational, the long way around, the wiggly path back to the Logos. But is it?

Throughout his works, but especially in The Logic of Sense (1969), Gilles Deleuze talks of surfaces that appear in any semiological act. These surfaces are not at all the planes of Euclid. As he tries to make clear, a “surface” is an epiphenomenon of the interference of two or more flows, aleatory currents of power that have come into contact and generate in consequence a pattern – like that from a rock in a rushing stream – that is attributable to all the forces but resembles none.

This surface tension is inevitable in language use, its pragmatics. Making dynamic the paradoxical character of the trace as nominated by Derrida, Deleuze calls the interference of each sign use, between its Platonic iterability and the context sensitivity of its immediate use, the expressed sense of the sign event, its haecceity. From this perspective, Aristotle’s rendition of literature is but a deafness to idiom of the instance, an Apollnian dream that erases the very existential event the literary instance always is.

**Biography**
Daniel Fineman is a professor of American literature and literary theory at Occidental College in Los Angeles.

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*Charlotte Cushman: Moving Shakespeare*

‘We never saw Hamlet until it was done by Cushman’, claimed a journalist in 1861 having seen the legendary actress in the role. This paper explores how touring female performers such as Charlotte Cushman transformed Shakespeare; transformed, that is, both the plays, and the discursive platforms their performances afford for matters of socio-political significance. The first English actresses arrived over half a century after Shakespeare and, as contemporary media attests, transformed how his female characters were performed and received. But what of the *touring* actress? I ask what mobility added to the already extraordinary prerogatives of theatre women to shape the globally expanding industry that was their profession. I pursue this by asking how these moving women influenced the monolithic cultural interface that was Shakespeare.

**Biography**
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Worlds and Characters: The Real and Imagined Sociality of Popular Fiction

Howard S. Becker (1984) tells us that analysing an ‘art world’ begins with listing the ‘cast of characters’ who contribute to an ‘event or object.’ His account of the personnel who cooperate to produce artworks is only partially useful for tracing the social, professional, and imagined relationships that underpin the creation and distribution of popular novels. This paper advances the Becker-inspired theory of ‘genre worlds’ with close attention to the necessarily metaphorical concepts of ‘world’ and ‘character.’ It makes the case for the value of this pair of keywords to popular fiction studies through a text-, industry-, and interview-based analysis of Australian author Keri Arthur’s internationally bestselling Riley Jenson Guardian series. Through a detailed and multi-layered case study of the first book in the series, Full Moon Rising (2006), I will argue that our theory of genre worlds provides a flexible frame for analyses of texts and genres that is sensitive to the textual, social, and industrial dimensions of popular fiction.

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Tragicomedy and Aphra Behn’s Intermediality

Why hasn’t literary history granted Aphra Behn (1640?-1689) pride of place as the first novelist in English? Playwright, poet, and translator, Behn had turned to short and longer prose fiction in the 1680s when it became difficult to make a living from the stage. In 1989, feminist scholar Judith Kegan Gardiner advocated for Love-letters Between a Nobleman and his Sister (first published in 1684 and now sadly out of print), Behn’s three-volume experiment with rendering a scandalous roman a clef in the epistolary style, to be granted the palm. It was, however, the significantly shorter Oroonoko (1688) that was canonized (if that can be measured by its inclusion in the Norton Anthology and on many course syllabi interested in
representing writing by women about race). Behn has received the critical attention she deserves, but her literary achievement is more readily comprehended in terms of intermediality: her ability to channel the period’s interest in tragicomedy into the narrative elements of prose romance.

*Oroonoko* is usually recollected for its second part, an eyewitness account of the royal prince’s enslavement in Surinam, his reunion with his beloved Imoinda, and their terrible deaths during the uprising he leads. But the first part, more of a generic romance, is set in Coramantien, the African country from which the lovers are banished, which is narrated in the third person. *The Fair Jilt* (1688), another of Behn’s shorter narratives, also has two parts: the first is set in the convent in which Miranda, a Beguine nun, tries to seduce Friar Francisco, and the second devoted to the money problems she encounters once she leaves the convent to marry Prince Tarquin. This paper analyzes the ways Behn remediated for prose fiction the split-form tragicomedy, the most important dramatic genre of the later seventeenth century and one significant to her career as a playwright, and identifies the consequences for our understanding of the history of the novel not in terms of firsts but as one, among other, modern genres.

**Biography**

Marcie Frank is Professor of English at Concordia University in Montreal where she teaches mainly British 18th century literature. She has published *Gender, Theatre and the Origins of Criticism from Dryden to Manley* (Cambridge UP 2003), *How to be an Intellectual in the Age of TV: The Lessons of Gore Vidal* (Duke UP 2005), is a co-editor, along with Jonathan Goldberg and Karen Newman of *This Distracted Globe: Worldmaking in Early Modern Literature* (Fordham UP 2016). Her most recent essay, “Cooper’s Queer Objects,” appeared in *Angelaki* 23:1 (2018). She is currently revising a book ms, “The Novel Stage: Narrative Form from the Comedy of Manners to Melodrama” for Bucknell UP.

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*Australian Aboriginal literature: the interface between the universal and the particular*

One of the challenges facing literary theory is negotiating the interface between the concept of a common humanity and the lived experience of particular identities. As Aboriginal Australian scholar Marcia Langton suggests “it is the challenge for settler Australians of recognizing that Aboriginal people are fully human beings and the further challenge of recognizing the value in the differences between our cultures and societies” (Langton, 2003, p. 82). This tension in the interface between the
universal and the particular is consistently reflected in Australian Aboriginal literature, and points to the need for a literary framework that recognises both; a universal conception of equality which does not occlude but rather provides a foundation upon which to respect difference. This paper explores and offers a way in which to negotiate this tension, and does so at the interface between philosophy and literature.

Biography

Kristi Giselsson has a First Class Honours degree in English Literature and a PhD in Philosophy. Her interest in philosophy developed through an exploration of the interface between Australian Aboriginal Literature and poststructuralist literary theory. Her book *Grounds for Respect: Particularism, Universalism and Communal Accountability* critically engages with concepts of the human and the posthuman within Western philosophy. Kristi currently works at James Cook University, Cairns.

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**A Very Fictional Autobiography: Truth, Mental Illness and Catfishing in Barbara Browning’s The Gift**

In Barbara Browning’s 2017 autofiction novel *The Gift*, the very act of communication is configured as an interface. As *The Gift* explores the ‘catfishing’ relationship that transpired from a semi-autobiographical email exchange, narrative itself forms the point of intersection that provokes emplotment. In a sense, *The Gift* acts as an intermediate form between states of a fiction, a biography and a lie. By taking the concept of ‘catfishing’ as an interface between states of fiction and truth, *The Gift* presupposes narrative as a form of mediation, as well as communication, between these states. I will examine the ways by which concepts of mental illness and performance are mediated through the narrative structure of *The Gift*, and explore the connection between textual interfaces and affective embodiment. In particular, I want to consider the role of ‘truth’ as a potential interface between the frictive disciplines of performance and diagnostic medicine.

Biography

Chloe Green is a doctoral candidate in Culture and Communications at the University of Melbourne. Her work examines the phenomenology of mental illness in women’s autobiographical writings, including works by Sylvia Plath, Siri Hustvedt and Eve Kosofsky Sedgwick. In particular, her research considers how narrative can be positioned as a form of contagion between states of affect and embodiment, and between states of somatic and mental illness.
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The Eventfulness of Settler Structures

Patrick Wolfe contends that “Settler Colonialism is a Structure and Not an Event.” But what of the temporalities of ongoing structures of dispossession. This presentation critiques these operations of dispossession in their very eventfulness with reference to the poetry of Samuel Wagan Watson (Birri-Gubba).

Biography
Michael R. Griffiths is a Lecturer in English and Writing at the University of Wollongong. He has published articles in numerous spaces including Settler Colonial Studies and Discourse. His monograph, The Distribution of Settlement is forthcoming with UWAP.

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Minor transnationalism in Australian literature: Roanna Gonsalves’ The Permanent Resident

This paper reads Roanna Gonsalves’ The Permanent Resident (2016) through the lens of Françoise Lionnet and Shu-Mei Shih’s concept of ‘minor transnationalism’, which describes a shift away from the centre/margin dichotomy to instead ‘examine the relationships among different margins’ (2005, 2). This paper reads the structural resonances between The Permanent Resident and other collections of short fiction such as Nam Le’s The Boat (2008) and Maxine Beneba Clarke’s Foreign Soil (2014). Gonsalves also articulates Michelle de Kretser’s influence on her work in an essay published in Overland. By writing back to authors like de Kretser, Gonsalves claims the agency of self-representation in a space dominated by Anglo-Australian writers, and works toward ‘a contemporary Australian literary landscape that is more representative of contemporary Australian life’ (2017). This paper articulates the links between these works, adding to a critical discussion about how Australian short fiction can be read as a cosmopolitan form.

Biography
Matilda Grogan is a PhD candidate in Literary Studies at Monash University, where she is working on a thesis on literary representations of cosmopolitanism in contemporary Australian writing. In 2017 she attended the Harvard Institute for World Literature summer seminar in Copenhagen, Denmark. In 2018, she was
Indigenous Agency and Settler Immurement in Leah Purcell’s The Drover’s Wife

In both Henry Lawson and Leah Purcell’s versions of The Drover’s Wife, the space of the wood pile functions as a cross-cultural interface; an allegorical zone where interactions between Indigenous and non-Indigenous Australians are both projected and unsettled. In Lawson’s original short story, for example, the wood pile—which has been stacked “hollow” by an itinerant Indigenous worker—represents both the Drover’s wife’s precarious position in the bush and, more broadly, “the white woman’s ambivalent attitude towards Aborigines” (Kossew 31). When approached from the perspective of the unnamed Indigenous character who is responsible for stacking the wood pile, however, this hollowing-out becomes an act of agency which subverts settler conceptions of terra nullius and undermines the semblance of home, hearth and belonging that the wife tries to cultivate throughout the narrative. In Purcell’s recent stage adaptation of Lawson’s text, the space of the hollow wood pile is reframed as a site of potential; a site where other stories can emerge and fill cultural/historical gaps. This paper proposes that by reimagining the space of the hollow woodpile as a site of domestic immurement—where settler Australians become both literarily and metaphorically entombed within the very trappings of settlement—Purcell reinvigorates debates surrounding topics such “who has the right to call Australia home” and forces a poignant reconsideration of Australia’s national narratives.

Biography
Dr Demelza Hall is an early career researcher in the Faculty of Education and Arts at Federation University Australia. Demelza has a PhD in the field of literary studies from Federation University as well as a Master’s degree from the University of Tasmania. Both her doctoral and master’s research examines the relationships between space and identity in contemporary literature. Demelza has published articles in journals such as the Journal for the Association for the Study of Australian Literature (JASAL), Southerly and the University of Belfast’s journal, Quest. She has also recently published a book chapter—entitled “Framing the Unutterable: Reading Trauma in Alexis Wright’s Short Fiction”—in Belinda Wheeler’s edited collection, A Companion to the Works of Alexis Wright. Demelza has been lecturing in the fields
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‘Teach Me How to Name the Bigger Light’: The Art and Science of Illumination in Shakespeare

What literal and metaphorical lightbulbs turn on when you bring together photonic physicists, Shakespearean Scholars and theatre practitioners and ask them to examine light? Here, I present a case study for uniting researchers from opposite disciplines, and, often opposite sides of the campus. The synergy between art and science was identified by Shakespeare himself. As Adam Max Cohen notes, “[t]he theatre seems a natural place to seek out representations of technologies because of the cross-fertilization between technological and theatrical imagery.” Too often Science and Art are seen as being at odds, but our future relies on expertise that can span this divide. In 2017 the University of Otago Humanities Division, the Dodd-Walls Centre for Quantum and Photonic Technologies and the Fortune Theatre Company came together to discuss low-tech and high-tech methodologies for illuminating a forthcoming production of Shakespeare’s Macbeth. The resulting collaboration led to exciting and novel ways to examine how the physics of the theatre bring Shakespeare’s text to life, and also unlocked new interfaces for researchers to explore in their future work.

Biography
Kirby-Jane Hallum is a literary studies scholar-turned-business development manager who works with researchers to identify new collaborations, new funding opportunities and to develop external relationships. Working at the interface between arts and science, Kirby-Jane is keenly aware of how the skills, approaches, networks, methods, and models of human interaction she gained from her immersion in the humanities have contributed to her career path in research management. Prior to pursuing an alt-ac profession, she worked as a Lecturer in English at the University of Otago and is the author of Aestheticism and the Marriage Market in Victorian Popular Fiction: The Art of Female Beauty (2015).
Dorothy Porter: Nostalgia and Truth in lesbian poetry after the women’s movement

This paper examines Porter’s poetry in relation to spaces of alterity and her role in the popularising of lesbian poetry. Porter’s poetic mode in The Monkey’s Mask (1994) will be considered in the context of connections and departures from women’s liberation movement poetry. The significance of these earlier poetics to Porter’s work in the 1990s, amid the cultural moment of queer theory and Riot Grrrl, informs the aesthetic and theoretical concerns at the cutting edge of 90s feminist, lesbian culture. Poetic equivalents in the Monkey’s Mask to these concerns of the 90s, such as Porter’s emphasis on a woman-identified space outside of the phallocentric, as well as on the prioritisations of truth, gender, queer voices, and especially women’s experiences around violence, reflects the collisions of high and popular culture. We consider The Monkey’s Mask from within a current movement of placing key works of Australian literature within wider trends.

Biography
Dr Katie Hansord completed her PhD at Deakin University in Melbourne. Her PhD research examines the politics and poetics of Australian women’s poetry during the colonial period, and her work on the poets Eliza Hamilton Dunlop, Caroline Leakey, and Louisa Lawson has been published in JASAL, ALS, and Hecate.

Dr Sandra D'Urso is a Discovery Early Career Researcher (DECRA) working on Patrick White and Australian Theatrical Modernism (2014-2016) at the Australian Centre, the University of Melbourne.

Conceptual Blending in Poetic Thought

Literary Studies have been transformed in the last two decades by conceptual and practical intermeshings with Cognitive Science, with mutual benefits to the development of both fields. One of the key ideas from this recent fusion is conceptual blending, a theory popularised by Mark Turner and others that treats the
ways in which chunks of meaning in combination can become more the sum of the parts (the way metaphor works is prime instance). Such integration is a complex human cognitive capacity for combination that underpins many distinctively human behaviours, including the creation and reception of literary texts, but also a huge range of other cognitive processes involving systems and communication. Conceptual blending can usefully serve an explanatory function in that it assists in our developing understanding of the way the human mind creates or converts text into ideas.

This paper will explore an example of that interplay of cognitive processes and literary structure and response. It will treat as examples two contemporary poetic texts — Louise Glück’s “Bats” and Lavinia Greenlaw’s “Skin Full” — to show how conceptual mapping and integration work within literary rhetorical, aesthetic, and conceptual dynamics. It will explore conceptual blending in poetry, but also show the use of perhaps less concentrated literary expression and modes of thinking in everyday contexts in order to consider the fundamental role of integration to human conceptualisation, cognitive processing, and expression. This analysis aims to demonstrate how much Cognitive Science and Literary Studies have to offer one another, and how fruitful it can be to bring together a consideration of human conceptual systems with literary richness as exemplified by poetic thought.

Biography
Antonina Harbus is Professor of English and Head of Department at Macquarie University. Her research on medieval and more recent English literary texts combines linguistic and literary analysis with ideas and methods from cognitive science to explore memory, affect, and literary form and response from multiple transdisciplinary perspectives. Her most recent book is *Cognitive Approaches to Old English Poetry* (Cambridge: Brewer, 2012).

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*Interface and Prosthesis: Ivana Trump’s For Love Alone.*

If one goal, however shaky, of the *roman à clef* was to disguise identity or stage disguise itself as a literary effect, its historical legacy in postmodern writing in the form of what I will dub the ‘novel of personality’ renews this concern in different ways. The ambition of the novel of personality is to cordone a ground of protected or heightened speech by demarcating that speech literary and formal, with the affordances that literary form provides. This speculative denomination of a novel literary kind will be the basis for my reading of Ivana Trump’s scandalous novel *For
Love Alone (1992). Trump's first novel (there will be others) documented the dissolution of her marriage to Donald J. Trump through theatrical scenes of conflict at various ‘cosmopolitan’ spots but spectacularly, and with peak mass-mediation, on the ski slopes of Aspen, Colorado. The serious work this novel anchors is the consideration of the fortunes of the literary ‘interface’ as a way to process and move around or beyond the spectacle of politics. Without the pretensions of literary ‘value’ or ‘style’ what other kinds of facilitations can the novel of personality offer its readers? Historically, how might this form join others in a renewed interest in the tenets and historical facilitations of postmodernism?

**Biography**

Melissa Hardie’s recently publications include ‘Novel Circulations: Old Acquaintance, Rich and Famous, La flor de mi secreto’ in *Novel*, 50(1), 2017, and ‘The Ante-Closet: Figurability, Sexual Modernity, and Dog Day Afternoon,’ in *Modernism/Modernity*, 2016. She is senior lecturer in English and Associate Dean (Undergraduate Programs) in the Faculty of Arts and Social Sciences at the University of Sydney.

**Jocelyn Hargrave**

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The proof-correction of Samuel Taylor Coleridge’s Poems (Ashley MS 408): a literary interface in practice in the early-modern print trade

The tools on which not only editors, but also authors and printers, depend to correct typeset page proofs are primarily dictionaries and style guides, the latter often created by the publishers/printing houses for which editors work. Style guides provide rules to ensure editorial consistency both within and across all titles produced. They outline the rules governing, for example, grammar, punctuation, spelling, capitalisation and italicisation; explain the parts of a book, their typography and typesetting; and feature proof-correction symbols to mark on page proofs to indicate authorial and editorial corrections to be incorporated by typesetters. Such mark-up represents the literary interface where editors, authors and publishers/printers are able to share the same working space.

Samuel Taylor Coleridge’s hand mark-up in *Poems on Various Subjects* (Ashley MS 408; 1796) relates to, for instance, changes to the numbered lines of poems, additional copy to be inserted, and directions to his printer and typesetter. This paper explores how Coleridge’s mark-up reveals both his familiarity with using proof-correction symbols provided in contemporary printer’s manuals, namely Joseph Moxon’s *Mechanick Exercises* (1683) and John Smith’s *The Printer’s
Grammar (1755), and how it became the literary interface where he could communicate with, but also often judge the proficiency of, stakeholders in the print trade, in this case typesetters and printers.

Biography
Jocelyn Hargrave is employed as Teaching Associate in the School of Media, Film and Journalism at Monash University; she also works as a sessional tutor for Monash College and for the University of Melbourne, where she teaches Editorial English in the Publishing and Communications Program. Jocelyn was awarded her doctorate in early 2017. Her PhD thesis, entitled ‘Style matters: the influence of editorial style on the publishing of English’, investigated the evolution and practice of editorial style in England from the seventeenth to the nineteenth centuries. She has also worked in educational publishing for twenty years, eighteen as an editor.

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The lament/purge of George Puttenham’s “Poeticall lamentations” and the title page of Richard Barnfield’s The Affectionate Shepheard

In chapter twenty-four of The Arte of English Poesie, “The forme of Poeticall lamentations”, George Puttenham begins by describing the psychophysiological pleasures of the form: he writes, “it is a peece of ioy to be able to lament with ease,/and freely to poure forth a mans inward sorrowes and the greefs wherewith his minde is surcharged”. Puttenham continues to describe how this pleasurable purging is enabled by the “Poet” “Phisitian” who makes “the very greef it selfe (in part) cure of the disease”. The title page of the 1594 quarto The Affectionate Shepheard: Containing the Complaint of Daphnis for the love of Ganymede advertises just such a pleasurable lament/purge, particularly in its surprising head-piece ornament that features two purging buttocks and the seemingly ill-matched epigraph, “Amor plus mellis, quam fellis, est.” I use this title page as a centre from which to explore the ways in which the anal rhetorics of fundo and of “the Preposterous” may have been coextensive with the humoral discourses of the lament form and specifically of the sodomitical pastoral lament. I take as cues Gail Kern Paster’s descriptions of anal purgation in the humoral body, Jeffrey Masten’s work on the multivalence of the early modern “fundament”, and Patricia Parker’s and Jonathan Goldberg’s work on the disordering trope of “the Preposterous”.

Biography
Marc Hartl is a PhD candidate in the English department at the University of Sydney. He is currently researching intersections between early modern English sodomitical discourses and the pastoral lament.
Two ways of thinking about contemporary literature and the interface

This paper uses the idea of the interface to observe some tendencies in contemporary literature. The first half of the paper will delineate what I am calling the ‘analog turn’ in some literary fiction and nonfiction produced in Australia and overseas. I will argue this analog turn is, amongst other things, changing the character and purpose of allusion – which has long been one of literature’s ways to interface with the world and the text. This will be explained with reference to a suite of recent texts including Maggie Nelson’s *The Argonauts*, Rachel Kushner’s *The Mars Room* and Maria Tumarkin’s *Axiomatic*. The second half of the paper will notice an increased interest in writing about the visual arts in contemporary literature. I will argue that the staging of events of art criticism in books - such as Ben Lerner’s *10:04* and Karl Ove Knausgaard’s *My Struggle* - has something to teach us those of us who do literary criticism, especially public literary criticism.

**Biography**

Melinda Harvey is Lecturer in Literary Studies at Monash University. She has written a body of scholarship on modernist and contemporary women writers and has also worked as a book critic reviewing for national and metropolitan Australian newspapers and magazines since 2004. Her work has appeared in *Best Australian Essays 2016* and she is a current judge of the Miles Franklin Literary Award.

(Re)traumatization or resilience? A Trauma-informed framework for text selection & literary pedagogy

Should English teachers use ‘trigger warnings’ or censor traumatic narratives? How might we improve text selection procedures and literary pedagogies to build resilience and foster growth without risking (re)traumatization? In seeking answers to these pertinent questions, this paper convenes an interdisciplinary conversation between literary pedagogy and trauma-informed care. Born from a moment of challenging classroom practice in teaching Maxine Beneba Clarke’s *Foreign Soil*, this work begins to remedy a lack of scholarship and practical guidelines for teaching traumatic literature in secondary English. It proposes a framework for ‘trauma-informed English practice’ rooted in the three central tenets of trauma-informed care: safety, connectedness and resilience (Bath, 2008). In bringing these
principles to the fore of text selection and literary pedagogy, the study of traumatic literature may become a joint exercise in literary analysis, social and emotional literacy, and student wellbeing.

**Biography**
Allayne Horton is a teacher-researcher completing her Master of Teaching at the University of Melbourne. She received her Bachelor of Arts with First Class Honours in English literature from the ANU in 2014, was awarded the Argyle Scholarship for her Masters in 2015, and is currently writing a thesis in reflective practice, trauma-informed care and English teaching. Her research interests include the interplay of English pedagogy and student wellbeing, Shakespeare studies, and intercultural literary practices.

**Andy Jackson**
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*Staring at the other: seeing defects in recent Australian poems*

When it comes to encountering the body of the other, is poetic language bound to fail? Can failure nevertheless be productive? This paper discusses a range of recent Australian poems which engage with bodily otherness, taking up Emmanuel Levinas’s suggestion that the other is experienced in a “defecting of disclosure”, which involves both an unsettling intimacy and a profound distance.

The paper explores this paradox through the notion of *hyperopia*, a defect of vision where what is proximate appears blurred. The other – who would normally appear deformed, and therefore liable to being stared at – through the poem, will begin to reveal the defects within the gaze, making it potentially productive by disrupting it. The poems discussed enact this phenomena in distinct and diverse ways, emphasising that poetry is a literary form which emphasises the connections between bodies, but also the disconnection, the interruption inherent to the encounter.

**Biography**
Andy Jackson is a poet who has featured at literary events and arts festivals in Australia, India, USA and Ireland. He was shortlisted for the NSW Premier’s Prize for Poetry for *Among the regulars* (Papertiger 2010), and won the 2013 Whitmore Press Manuscript Prize for *The thin bridge*. His latest collection, *Music our bodies can’t hold* (Hunter Publishers 2017), consists of portrait poems of other people with Marfan Syndrome. Andy is a PhD candidate at the University of Adelaide, using
disability theory and the philosophy of Emmanuel Levinas to explore the connections between bodily otherness and poetry.

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Anthony Mannix: Anatomical Bomb Maker

How to build an interface between the Outsider Writing of Anthony Mannix and the literary academy without silencing his 'great waterfalls of neurotic speculation.' What is Outsider Writing anyway and can someone who calls themselves an outsider really be one? How to preserve Mannix’s 'deviant verbalisations' (so called by psychiatry) when editing texts for publication? What if Mannix himself wants to edit them out? What if he just wants to be understood? Where does that leave me - theorist of ambiguity these last 12 years? Do we need to go back to The Atomic Book Digital Archive to help us see Mannix’s unconscious presences: Rosey Spite, the Skull, Mordrol – bloody dark fish, Christina Farsight, the Lotus, The Giant Pink Fish - or are they all still there in the language he uses to speak them?

I'm convinced they are - but is because I can still remember standing behind the toilet door in Mannix’s ramshackled house listening to him trying to convince the Ageless Horse of Psychosis that I was not a threat?

Biography
Dr Gareth Jenkins is a poet and researcher. He curates public programs across the nine inner-city Sydney libraries. Gareth has lectured at Australian Universities in the areas of poetry, literary theory and experimental writing. His research into writers who have experienced schizophrenia has been widely published and he has presented research in Australia, Europe and the U.S.A. He is currently editing the first collection of writings by Anthony Mannix to be published by Puncher and Wattmann in 2018. His creative practice includes poetry, concrete poetry and poetry films and his work has been published in Cordite Poetry Review, Flash Cove, Drunken Boat, Mascara Literary Review, Rabbit Poetry Journal, Tincture Journal, The Last Vispo anthology and VLAK: Contemporary Poetics and the Arts. His first collection of poetry will be published by Five Islands Press in 2019. For more see: apothecaryarchive.com
This paper discusses the textbooks used in China Higher Education Institutes for the course of English Literature to the undergraduates majoring in the humanities. Initially the textbooks copied the former Soviet Union model, putting class struggle in the first place. For example, classify English Romanticism into the active and the passive according to the poets’ attitude to the French Revolution. Since the 1990, the textbooks have been updating according to the new trends and theories, for example, most textbooks include The Metaphysical Poets in the 17th century (John Donne) and Aestheticism in the 19th century (Walter Pater and Oscar Wilde), paying more attention to the aesthetic aspect of literature. There is also the shift from emphasizing Selected Readings to Brief History of English Literature in the practice of teaching. Some textbooks combine history with reading to the effect that the student has a relatively general idea of the development of English literature up to the end of 20th century, yet his/her reading and understanding of literary works diminished. In recent years there is the proliferation of English Literature to incorporate Canadian, Australian, and other literatures in English. And the cut of teaching hours in English Literature to give room for American literature and other literatures seems an inevitable trend.

Biography
Gao Jihai got his PhD in British literature in 1996 from Beijing Foreign Studies University and is now Professor of English, PhD supervisor, Dean of Foreign Languages School, Editor-in-chief of Foreign Studies in Henan University. He was Senior Visiting Professor to the Faculty of English, Cambridge University 1998-9 and Fulbright Visiting Professor to Columbia University, New York 2009-10. He has published over 40 articles in academic journals in the field of foreign literature, monographs on Evelyn Waugh and Joseph Conrad, translated Evelyn Waugh’s Decline and Fall and Scoop into Chinese, also Wuthering Heights and some other non-fictions into Chinese language. He is interested in the relation between literature and history, and won a 2017 national research project Historical Narrative in the English History Plays of Shakespeare, a follow up of his 2004 national research project English History in Historical Literature. He compiled A Brief History of English Literature and Selected Readings in English Literature, both published in 2006, and has been teaching English literature to undergraduates and graduates since then.
This paper investigates the work of two Australian poets, Louise Crisp and Claire Nashar, who use a variety of textual and visual connectors in their work. This includes various knowledge discourses which, in their poems, may be presented via lists, inventories, notations, visual presentation, and other formal or less formal means. Much of this knowledge discourse is related specifically to ecology and related areas as their poems explore environments. In other instances it relates to more personal, biographical or experiential data. This, therefore, provides multiple meeting points for readers when combined with more customary poetry elements such as narrative, voicings, typographical styling and space on the page, as well as gestures to lyric utterance. Although each poet uses these effects in different ways, the resultant poems work as immersive and shifting textual structures. This in turn reflects their concerns about interconnectedness of the environments they write about or towards.

Biography

Jill Jones has published ten full-length books of poetry, and a number of chapbooks. Her latest books are *Brink, The Beautiful Anxiety*, which won the 2015 Victorian Premier’s Literary Award for Poetry, and *Breaking the Days*, which was shortlisted for the 2017 NSW Premier’s Literary Awards. Her work is represented in a number of major anthologies including the *Macquarie PEN Anthology of Australian Literature, Contemporary Australian Poetry, and The Penguin Anthology of Australian Poetry*. In 2014 she was poet-in-residence at Stockholm University. She teaches creative writing at the University of Adelaide where she is also a member of the J.M. Coetzee Centre for Creative Practice.
scientist today, and a character who is “not sure how well [he] could imitate a regular human being”. Della Gilmore, the protagonist in another contemporary Australian novel, T. Jordan’s Fall Girl (2011), is a professional con-woman also living in Melbourne, impersonating an evolutionary biologist. To secure funding she contrives a bold project aiming to trap a Tasmanian tiger in Wilson Promontory National Park. By contextualising such new fiction presenting unorthodox, ‘alternative’ scientists within cultural and historical circumstances, particular to Australia, this paper discusses how fictional Australian scientists are depicted in their relationship to the land and world, and what aesthetic and narrative techniques literature provides to represent, (re)configure and stage these. In particular, this paper elucidates the extent to which character types such as ‘con-scientists’, like con-artists, ‘non-scientists’ and ‘science-artists’ are typical and emergent Australian cultural forms.

Biography
Dr Anna-Sophie Jürgens is a scholar of Comparative Literature and currently a Humboldt postdoctoral fellow at the Humanities Research Centre of the Australian National University. Her interests include science in fiction, modern and

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Literary Advocacy
In 2016, The Guardian Australia, in collaboration with Amnesty International, published access to a database of 2000 ‘leaked’ reports documenting instances of harm, including self-harm, experienced by asylum seekers and refugees detained on Nauru as a result of Australia’s immigration policy. Perhaps surprisingly, Richard Flanagan, winner of the Man Booker prize in 2014, claimed these incident reports as ‘extraordinary short stories’ that would be long remembered in Australia. He also gave a reading of these redacted reports at the Sydney Writer’s Festival. In this paper, I take Flanagan’s claims for the Nauru Files as literature as a provocation to consider the role of the literary author in mediating and legitimating the narratives and testimonies of asylum seekers.

Biography
Rosanne Kennedy is an Associate Professor of Literature and Gender, Sexuality and Culture in the ANU College of Arts and Social Sciences. Her research focuses on trauma, memory, and witnessing in Australia and transnational contexts; life-writing studies; biography; and human rights and justice issues. She is the author of, among many other essays, “Moving Testimony: Human Rights, Palestinian
Young adult (YA) literature exists in a space traditionally outside the adult literary space, in what some scholars (Brooks, Eaton) have claimed to be a liminal space. This is based on Kristeva's concept of the abject which "disturbs identity, system, order" and "does not respect borders, positions, rules: the in-between, the ambiguous, the composite". In this space, the literary is concerned with boundaries and thresholds, and the blurring of borders at points of transition and rupture. This paper discusses the YA literary interface and considers its potential to operate as a transformational space where the author offers to take the reader into their confidence providing a shared, egalitarian space. Here, young adults may exert control over their own moral and ethical positions, creating possibilities for change.

**Biography**

Tanya Kiermaier obtained her PhD in Communication (Creative Research) from the University of Canberra in 2015. Her exegesis focused on representations of the body in young adult literature, and the embodied connections between writer, reader and text. The creative work consisted of a young adult novel, writing the adolescent body into being and demonstrating the inextricable intertwining of place and body as a ‘being-in-the-world’ in Heidegger’s phenomenological approach.
The craft of transmediation in *L’Ecume des jours*: from Boris Vian’s novel to Michel Gondry’s film

Set in a surrealist post-war Paris electrified by jazz culture, consumerism and existentialism, Boris Vian declared his 1947 *L’Ecume des jours* was not merely a novel, but a *roman-jazz* (‘jazz novel’), an experimental hybrid at the interface of literature and music. Michel Gondry likewise blends media in his 2013 film adaptation, shunning CGI and portraying the original’s hallucinatory elements through a patchwork of analogue effects, from stop-motion to hand-drawn cut-outs, suspension wires and papier mâché, to capture the text’s surreal mix of fantasy and reality. Central to both the novel and film versions of *L’Ecume des jours* is the protagonist’s apartment, or *métro-maison*; a repurposed metro carriage suspended above the street between an opulent C19th residence and a modern brick tower. This paper will use the bridging motif of the *métro-maison* to understand *L’Ecume des jours*’ inherent transmediality, casting it as a text in a perpetual state of transition, mixing and re-imagining. The *métro-maison* incarnates not only the shift from novel to film, in which some parts are carried along and others are left behind. It also encapsulates the text’s hybridity and rebirth as it travels from the 1940s to the 2010s, revealing as it does the interaction between technology and tradition, between innovation and nostalgia, between new media and traditional craft.

**Biography**

Gemma King is a Lecturer in French Studies at the Australian National University. She received her PhD as a *cotutelle* degree from the University of Melbourne and Paris 3: Sorbonne Nouvelle in 2015, and her research is focussed on the relationships between language, culture and social power in contemporary French and Francophone film. Her book *Decentring France: Multilingualism and Power in Contemporary French Cinema* was published with Manchester University Press in 2017 and her writing has appeared in *The Australian Journal of French Studies, Linguistica Antverpiensia, Contemporary French Civilization, French Cultural Studies* and multiple edited volumes.
Exile Translatable and Untranslatable

Stateless, dispossessed, de-centered […] we do not usually control the images that represent us […]. Everything we write about ourselves, therefore, is an interpretative translation.— Edward Said, After the Last Sky

In Said’s vast oeuvre, his ‘exile’s book’, After the Last Sky, occupies a curious place. Taking after the photo-essays of Jean Mohr and John Berger, this intricate dialogue of text and image is his most detailed discussion of the ‘intimate particulars’ of Palestinian dispossession, rendered in some of his most remarkable prose, and yet it remains overshadowed by his other works, having aroused comparatively scant critical attention to date. I propose to re-examine Said’s photo-essay and argue for centrality to his vision of the task of literary criticism. The formal tension that Said locates in Palestinian dispossession structures the relationship between text and image in his book, and it is this same exilic duality that re-emerges in his simultaneous commitment to, and disavowal of, the task of translating between forms of exile. This contrapuntal dynamic—what I call ‘exilic alliance’—provides the impetus for Said’s idea of a renewed comparativism.

Biography
Louis Klee is a graduate student in the Criticism and Culture program at the University of Cambridge, where he is the 2018 John Monash Cultural Scholar. He has studied philosophy in the Bachelor of Philosophy at ANU and recently completed an MPhil at Cambridge. His scholarly writing has received the Palgrave Macmillan Essay Prize and in 2017 he was co-winner of the Peter Porter Prize for poetry.

How Many Ways Can You Tell A Story?: the Interface Between Text, Image, and Materiality in Children’s and Young Adult Literature and the Implications for Adaptation Studies

Children’s and young adult literature is enjoying something of a renaissance at the moment, dominating bestseller lists and box office records. This can, in part, be attributed to the ubiquity of adaptations in the field, creating a genre increasingly
predicated upon multi-medium storytelling. From product to process to intertextual network, adaptation theory has not yet caught up to the rapidly changing children and young adult media landscape. Kate Newell’s theory of adaptation in *Expanding Adaptation Networks: From Illustration to Novelisation* (2017), which views the adaptation as “a mobilisation of reference points, some of which audiences access and some of which they do not” (8) is the most useful way of theorising adaptation, and is the most readily applied to children’s and young adult literature. The intermediality of the media landscape necessitates understanding adaptation as a network of iconography, remediation, and repetition. Further, the intersection between word, image, and materiality in literature for young people – the ubiquity of adaptation – has created a generation of students already well-versed in the practicalities of this new understanding of adaptation theory and intertextual network. The blurry boundaries of the media landscape, the [inter]textual universe of a given cultural adaptational product within the intertextual universe of all text is readily recognisable to those who have grown up consuming these texts. In this paper, I ask if the future of adaptation studies is, in fact, in the hands of children.

**Biography**

Brydie Kosmina is a PhD candidate at the University of Adelaide. Her research interests include fantasy and science fiction literature, history and memory studies, children’s and young adult literature, and the history of witchcraft.

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‘I had absorbed enough to know I was a lesbian’: Scientific Discourse and Identity Formation in Frank Walford’s *Twisted Clay* (1933)

Jean Desline is the narrator and protagonist of Frank Walford’s wildly fun *Twisted Clay*. She is also one of the first self-proclaimed lesbians in Australian fiction. At the age of fourteen, Jean comes to this identification through a moonlit reading of sexology, criminology and psychology. She is aided, and comforted, by the works of Havelock Ellis, Cesare Lombroso, Freud, Wilhelm Stekel, Jung and others. *Twisted Clay* uses early twentieth century science and psychology to question and, in many cases, undermine contemporaneous discourses of gender and sexuality. The novel’s position within the crime and horror genres did not stop the Censorship Board adding the book to the prohibited list in 1935, calling it ‘very harmful to an impressionable nature’. The restriction was lifted in 1959. This paper argues that genre and “scientific” discourses function as interfaces for the articulation of alternate female sexuality in *Twisted Clay*. 
Biography
Carolyn Lake is a PhD Candidate in the discipline English and Creative Writing at The University of Adelaide, South Australia. She has previously completed a Master of Philosophy, with a thesis titled “‘Passionately Subjective’: Challenges to Identity in the Works of Amy Levy’. In 2016, Carolyn was awarded the E.W. Benham Research Scholarship. Her current research includes late-Victorian literature, queer and lesbian Australian literature and arts, and film. Carolyn is also a Researcher for ‘AustLit: The Australian Literature Resource Database’ and a Journal Manager for the *Australasian Journal of Victorian Studies*.

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*Law and Justice in Wilkie Collins’s The Woman in White*

Being a qualified lawyer who never put his professional training into practice, Wilkie Collins solicitously discloses the Victorian juridical defectiveness in his novels. Two recurrent juridical themes are the property rights of married women and of illegitimate children, and his earliest famous work *The Woman in White* has exactly included these two themes. When married women’s property right, represented by Laura Fairlie’s marriage settlement, is a prominent loophole for an intrigue against women’s property, the theme of illegitimate children remains latent until Walter Hartright doubts Sir Percival Glyde is the biological father of Anne Catherick. This essay aims to scrutinize intrigue and illegitimacy in marriage in *The Woman in White* and the significance of the final happy ending. While Collins himself is remarked by his biographers as a bachelor carefully ensuring the financial support to his partners and children outside the marital bond, the ending of reaffirming legitimacy in *The Woman in White* reveals a moral-limited realization of justice.

Biography
Wen-lin Lan is a PhD student in the Department of English in National Chengchi University, Taiwan. Her major study is Victorian literature, and she is working on her dissertation about sensation novels. Her MA thesis is *The Male Narrators in Robert Browning’s Dramatic Monologues*, which is available through the library website of National Sun Yat-sen University.
Might the international field of literary production operate in certain ways more like Bourdieu’s field of small-scale production? That is, might it follow a long-tail, consecration-dependent logic, rather than a short-term, market-driven one? This paper takes an empirical, quantitative approach to test this theory, using English language and translation licensing data for novels first published in Australia, by trade publishers, between 2000-2015. Specifically, it draws on an extensive set developed from multiple sources to show ‘transaction’ information and measure deal ‘influence’ factors. To understand the theory’s implications, Australia is framed as a periphery nation within a cultural economic world-system, where networked players can be observed employing consecration-related strategies in order to gain sufficient overall capital to access the international field and its sub-fields.

Consecration is a process that takes time: What might this mean for Australian authors hoping for international book deals in a globalised, neoliberal, increasingly virtual publishing environment?

Biography
Airlie Lawson is a doctoral candidate at the Centre for Digital Humanities Research at the Research School of Humanities and the Arts at the Australian National University. She has extensive licensing experience within the trade publishing industry, both in Australia and internationally, and has written two books—neither were scholarly publications.

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Writing the Unsettled Space

Muruwari playwright and novelist Jane Harrison asks, in the groundbreaking work in Indigenous theatre *Indig-Curious: Who can play Indigenous Roles* (2012) how can ‘others’ use Aboriginal themes in ways that are acceptable to Aboriginal people? How can non-Aboriginal people learn to interpret Aboriginal themes? In a literary context, this paper explores what ‘considered representation’ of Aboriginal people, places and culture might look like from a settler perspective? How might settler
authors respectfully write about our shared experiences amid the unfinished business, the unresolved crime scene and the restless space of colonial Australia?

**Biography**
Dr Jeanine Leane is Senior Lecturer at the University of Melbourne in Creative Writing. She is the author of numerous works of literary criticism and the creative work *Purple Threads*.

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*The Fan Writer as Partial Translator: Transcultural (Re)writing in Manga and Anime Fanfiction*

The transcultural distribution and consumption of manga and anime are necessarily bound up in processes of translation. This paper examines how the metaphor of translation can be extended to a consideration of fanfiction based on manga and anime. I propose that fan writers can be viewed as *partial translators*, which describes firstly how the ‘Japaneseness’ of a manga and/or anime text is partly translated through the English-language context of the fan writer; and secondly, the way the fan writer makes partial, or preferential, choices when incorporating ‘Japaneseness’ into a fan story. Through an analysis of one such fan story, the paper demonstrates how a view of fanfiction as translation reconfigures traditional literary modes of reading and writing, and also negotiates the complex, intertextual relationship between the fan text, the fan reader/writer and the fan community at large.

**Biography**
Jane Leong is a doctoral graduate from the University of Western Australia in Perth. Her PhD examined how English-language fanfiction based on Japanese comics and cartoons might be understood as an intricate operation of cross-cultural translation. Her research interests are centred on the production and reception of popular cultural texts in a digital age, with a focus on East Asian media texts and platforms.
Claudia Rankine's Citizen and Lyric Convergence

Rankine’s *Citizen: An American Lyric* is the second installment of an ongoing documentary project associated with political urgency, historical witness and what Joan Retallack has dubbed ‘poethics’. I argue that the intermedia and intertextual form of this book-length work offers the ‘lyric’ mode as post-genre and print plus. The bestselling book as print commodity and curatorial platform for a group of topical ekphrastic engagements with racism and black citizenship occupies a kind of middle passage, excerpted from an ongoing history of mourning and activism. Enclosing the text in a temporal fold of prolepsis and analepsis, Citizen’s middle passage incorporates at its centre a limited transcription of Scripts for Situation Videos, the multimedia collaboration between Rankine and Lucas exhibited at the Hammer Museum at UCLA. These Situation Videos, freely available online, testify to a structuring incommensurability of static text-object and moving image, event and documentation, at the heart of lyric collaboration.

Biography

Kate Lilley is an Associate Professor in the English Department at the University of Sydney where she directs the Creative Writing program and specialises in queer, feminist textual history and theory. She has published two books of poetry, *Versary* (Salt 2002) and *Ladylike* (UWAP 2012) and published widely on poetry and intermedia poetics. Her third book of poems, *Tilt*, is forthcoming from Vagabond in 2018.

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Living and Dying and all the Rest: The Interface of Life and Death in Contemporary Australian Women’s Writing

In *The Gift of Death* (2007), Jacques Derrida investigates the Christian religious relationship of the self to its own death – a death that can be given for others but never experienced by or undertaken by others in place of ourselves. It is this understanding of the intimacy of death and its fundamental self-ness that allows us, Derrida explains, to value the life of the other. As a result, in this formulation one’s own death is the pre-condition for ethical treatment of others. Versions of this pact underlie a range of recent Australian novels by women: *The Life to Come* (2017), by
Michelle de Kretser; *The Night Guest* (2013), by Fiona McFarlane; *Indelible Ink* (2010), by Fiona McGregor; and *The Museum of Modern Love* (2016), by Heather Rose. Each uses a dying character to open the question of the ethics of relating to others. This paper considers, therefore, the interface between living and dying, life and death, as it is invoked and negotiated in these novels. The movement of the dying subject into the interstices between life and death pulls each narrative and its other characters into other (often contestatory) interfaces: namely, those between colonisers and colonised, memory and imagination, religion and secularism, and gendered subjectivity itself.

**Biography**
Dr Kate Livett teaches in the School of Arts and Media at UNSW. She has published widely on Australian women’s writing including, most recently, an essay on the weather in Elizabeth Harrower titled ‘Weather and temperature, the will to power, and the female subject in Harrower’s fiction’ in *Elizabeth Harrower: Critical Essays* (SUP) 2017.

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*The Stories We Re-Tell to Make Ourselves Come True: Rewriting, Reception and Representation in the Canongate Myths*

In 2005, Canongate Publishers released the first titles in their ‘Myths’ series. The project commissioned renowned authors in rewriting ancient mythologies for contemporary audiences. Many of these authors – Margaret Atwood, Jeanette Winterson and Ali Smith – are considered to be ‘feminist’ by readers and critics, but engaging with mythology is a fraught practice for feminists, given its patriarchal associations. Indeed, the reception of these texts seems to confirm that contemporary attitudes to mythology remained curiously gendered.

This paper will focus on two of the Canongate Myths – Margaret Atwood’s *The Penelopiad* and Jeanette Winterson’s *Weight*. By examining the ways in which the authors in this project have received Greco-Roman mythologies and engaged with mythology as a metanarrative, I will explore the merits and perils of using mythology as a framework for the female writer.

**Biography**
An alumna of the universities of Oxford and Edinburgh, Harriet MacMillan is about to begin the third year of her PhD in English Literature at the University of Edinburgh. Her doctoral research focusses on feminist rewritings of mythology in
the Canongate Myths publishing project, looking particularly at authors Margaret Atwood, Jeanette Winterson and Ali Smith. A published author of poetry and prose, Harriet also works as a storyteller for children.

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*Reading/Writing the Mallee: Local reading and the production of regional literary history*

Reading events involving participants from regional communities have the potential to elicit responses that can be otherwise unavailable to the literary scholar. This paper will discuss localised, place-based reading groups as methodology in the production of regional literary history, and draw upon a current literary history project based in the Mallee region of north-west Victoria. We will reflect upon a series of local reading groups engaging with literature from that region that we have run in the Mallee, and critically consider how a conversation between two seemingly divergent reading communities — ‘professional’ and ‘amateur’, ‘insider’ and ‘outsider’ — can throw into relief some of the distinctive, but also overlapping approaches, motivations, protocols and procedures of each towards the production of a different kind of regional literary history.

**Biography**

Dr Brigid Magner is a Senior Lecturer in Literary Studies at RMIT University. She leads the essay node of the nonfiction Lab research group. Her forthcoming book is *On the Trail: Reading literary places in Australia*.

Dr Emily Potter is a Senior Lecturer in Literary Studies, and Associate Head of School (Research) in the Faculty of Arts, at Deakin University. She publishes across Australian literary studies, environmental cultural studies and studies of place and place-making. Her latest book *Field Notes on Belonging: Non-indigenous Australian literature at the millennium* will be published by Intellect in 2018.
The aesthetics of equations

The back cover blurb of the 7th reedition of Stephen Hawkins’ “A Brief History of Time” states that the famous cosmologist was warned by an editor that for each equation he wanted to include in his book, his readership would decrease by almost 50 percent. It also clarifies that Hawking relented and kept the formulas to a minimum of one.

In my novel “La última galaxia que se aleja” (The last galaxy fading away) I included more than 130 equations. The Buenos Aires editor of the book praised me for their inclusion, stating that “they add a new dimension to the writing of hard science fiction”. The novel not only includes many of the formulas that Hawkins should have included in his book, but also equations from economics, climate change modelling, neuroscience and Lacan’s mathemes. In this talk I will discuss the novel subplot which the inclusion of those abstract symbols allowed me to develop.

Biography
Mario Daniel Martín is an Associate Professor in Spanish at ANU. His academic publications include papers on the Spanish-speaking community in Australia and the use of technology in language teaching, as well as a book on student retention. As a creative writer, he has published 10 books, and more than 60 individually published short stories, theatre plays and poems. He has written the scripts for 5 performed theatre plays, 3 radio plays and 3 films. Most of his creative work has been published in Spanish. His second science fiction novel will be launched in Buenos Aires in 2018.

Form and slowness in Virginia Woolf’s “On Being Ill”

Writing in the LRB in 2010, the novelist Hilary Mantel describes Woolf’s “On Being Ill” (1926) as “schoolgirl piffle”. Mantel’s reading rehearses an old and persistent tendency to view Woolf as utterly detached from questions of bodily reality. This paper argues that “On Being Ill” isn’t an essay about illness, and that its flightiness or inchoate quality (what Mantel calls “piffle”) is actually central to its argument. It is an essay about mediation and form, about the gap between words and the material reality they denote. To speak about the body, Woolf pivots out of herself, turning
first to poetry, and then to literary history. This paper considers what this strange movement might mean. Drawing on Henri Bergson, but treating Woolf as a philosopher in her own right, I examine the literary as not merely an “interface” between, but a way for Woolf to tease out the messy entanglement of, mind and body. I also consider what it might mean that these questions of language, thought, and materiality are worked out within the private spaces of the sickroom and the domestic garden.

**Biography**

Trish May is a PhD candidate in the School of Arts and Media at UNSW. Her thesis explores the relationship between domesticity and technological mediation in Virginia Woolf’s writing. She has presented her work at conferences in Australia, the UK, and France.

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*Cultural Identity in Iranian-Australian Literature: “My Tehran for Sale”, Granaz Moussavi*

“My Tehran for Sale” (2009) is a film by Granaz Moussavi, an Iranian Australian poet, film director and screenwriter, who was born in 1976 in Tehran to a TV family, and immigrated to Australia with her family in 1997. She completed her PhD at the University of Western Sydney on “The Aesthetics of Poetic Cinema” and the film *My Tehran for Sale* was a part of her thesis. The film won the 2009 Inside Film award, and was an official selection for the Toronto International Film Festival (2009). The film shows the life of Iranians behind closed doors and in underground locations. While the film presents a critique of Iranian society it also shows some new aspects of Iranian life which are rarely broadcast in Western media. In an interview with IndieWire Moussavi said that what influenced her to make this film was “the enormous energy and vibe for transformation in the contemporary Iran, the youth and their subcultures, the underground art and life in Tehran, and most importantly the unheard voices and bottled up stories of people around me”. In this paper I will focus on the methods of expression that Moussavi used in her film to indirectly criticise some social issues in Iran, and also represent Iranian culture, where poetry has an important role. By considering Stuart Hall’s definition of cultural identity, I will also examine how Moussavi resists the stereotypical representation of Iran, and constructs Iranian cultural identity in diaspora.
Biography
Farzaneh Mayabadi is a PhD student in the University of Wollongong. Her current project is “Representation of Iran and Iranians in Australian Literature”. Her Master thesis (UOW) on connections between Thomas Hardy and John Stuart Mill’s views on the position of women in society was passed with Special Commendation for Outstanding Thesis.

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Current Regimes of Truth and Value in Australian Literary Criticism

This paper is exploratory and meta-critical. It seeks to understand how “truth” and “value” operate in literary critical discourses. To do this, it will test the strengths and usages of three terms/approaches in Australian and global literary criticism, seeking to question the ways in which cultural and critical hierarchies are established and disestablished in literary critical work. The terms it will focus on are current markers in literary debates: post-colonialism, feminism and ecocriticism, which have been or are highly influential approaches globally. The paper will argue that there are essentialist (hierarchical, often dogmatic, or exclusionary) and processual (historically contingent, self-reflexive, shifting) approaches embedded varyingly in these sub-fields; and it will seek to outline the often submerged values and effects of these essentialist and processual approaches. Thus, the paper will tease out the different cultural and ethical references informing such approaches. Part of the context in which literary studies operates - the bureaucratic university – will also be examined in this paper.

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Technique as Interface: Mythic Methods and Modernist Afterlives

This paper analyses the interface between classical myth and contemporary modernity in the work of the Irish Nobel Laureate Seamus Heaney. It examines the Heaney’s deliberate cultivation of what T.S. Eliot, in his 1919 review of Joyce’s Ulysses, called the mythic method; that is, "the art of holding a classical safety net under the tottering data of the contemporary.” The paper argues that whilst, for Eliot, such poetics were part of a reactionary disavowal of modernity, Heaney’s interest in this interface has more in common with a Joycean aesthetic that sought to interrogate contemporary reality, and to ironically re-imagine both the heroism of antiquity and the poverty of present era. Focusing on the poet’s
treatment of the Antigone myth in his 2004 play *The Burial at Thebes*, the paper will argue that the legacies of modernist aesthetics are crucial to understanding the cultural interfaces in Heaney’s writing and their attempt to map the legacies of the political conflict.

**Biography**

Associate Professor Matt McGuire teaches English Literature at Western Sydney University. He has published widely on various aspects of Irish and Scottish literature, including the monograph *Contemporary Scottish Literature* (2008). He is the editor of *The Edinburgh Companion to Contemporary Scottish Poetry* (2009), *The Everyman Book of Irish Poems* (2011) and *The Collected Poems of Iain Crichton Smith* (2011). His work has appeared in various peer-reviewed journals including the *Edinburgh Review*, *Scottish Studies Review*, *Clues* and *New Hibernia Review*. His current research explores the role of literature in the aftermath of political conflict, with a focus on Northern Ireland in the wake of the Troubles. Matt is the author of two novels, *Dark Dawn* (2012) and *When Sorrows Come* (2014), published in the UK by Constable Robinson and in Australia by Allen and Unwin. He has appeared at the Glasgow 'Aye Write' Book Festival, the Edinburgh International Book Festival, the Sydney Writers Festival, and as a guest on BBC Radio and on ABC Radio National.

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"Other Ways to Treat an Animal: Natural Horsemanship and the Ethnic Other"

Intellectual convergences between Postcolonial Studies, Ethnicity Studies, and Human-Animal Studies (HAS) hold the potential to go beyond ‘traditional’ models of rehumanising a formerly ‘inhuman’ non-white subject. My paper teases out the ways in which historical constructions of race and the nonhuman animal mutually inform one another, and uses this background to offer a close reading of New Zealand author Susan Brocker’s novel *Dreams of Warriors*. Brocker’s narrative is unique in its combined focus upon a Japanese POW and a ‘failed’ racing horse that has been put to work on a dairy farm during the Second World War. I argue that Brocker’s work deserves consideration on the strength of its depiction of an underappreciated topic of war literature in the first instance, but also for the ways in which it rehabilitates the ethnic Japanese ‘other’ through the ‘humane’ treatment he evinces toward the traumatized horse and, more specifically, his knowledge of ‘natural horsemanship.’
Biography

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*Fantasies of Transmission in The Spoils of Poynton.*

From 1893 germinal notebook entry to 1908 master-revision, *The Spoils of Poynton* (1897) gauges the wrinkle in Henry James’s career, that is his shift from aspiring (and then failed) dramatist to stoic art-novelist. Taking as its interface the eponymous house of James’s novel, and working with Rene Girard’s hypothesised triangulation of desire, my paper explores the text’s imbrication of female fantasies, and their underlying aesthetic significations. As it accommodates the vision of each prospective heiress—the kitschy “bad heroine” Mona Brigstock, the Camp, militaristic widow Adeline Gereth, and the refined Fleda Vetch—the canonical country-house facilitates a mediation of taste and *fin de siècle* material culture, a transformation of genre, and a modernist chronicle of queer transmission that, as I will argue, vindicates its author.

Biography
Elizabeth McLean is completing her PhD in the School of Culture and Communication at the University of Melbourne. Her work examines Henry James’s articulation of place as a method of intertextual and intratextual relation. Her research interests include nineteenth and twentieth-century Anglo-American literature, narratology, and feminist rereading.
Interface articulations: exploring the intended and espoused curriculum

The first part of this paper will examine the ways in which contemporary State and National curriculum documents imagine and/or negotiate the interface between the discipline of literary studies and subject English. This analysis will consider the ways in which disciplinary traditions and priorities are presented in policy, and the assumptions about ‘powerful’ (Young, 2014) knowledge this conveys. In the second part of the paper, the presenters will draw on national survey data taken from the first phase of the ARC funded Literary Knowledge project to report on the ways Australian English teachers identify the relationship between their tertiary education, disciplinary knowledge and praxis. This analysis will be compared to the vision of interface evident in curriculum documents, and will illuminate some of the fault lines and tensions in the literary field.

Presenter biographies

Associate Professor Larissa McLean Davies is a leading Australian academic in literary education, with her research spanning the fields of literary studies and English education. Larissa is currently Associate Professor – Language and Literacy Education and Associate Dean – Learning and Teaching and at the Graduate School of Education at the University of Melbourne. Larissa is also the lead Chief Investigator of the ARC Discovery Project Investigating Literary Knowledge in the Making of English Teachers.

Lucy Buzacott is a researcher and Project Coordinator at the Melbourne Graduate School of Education at the University of Melbourne. She currently manages the ARC funded project Investigating Literary Knowledge in the Making of English Teachers as well as contributing to projects related to national literatures, literary knowledge, and English curriculum. She has a PhD in Literary Studies from the University of Queensland. Her current research interests include Australian and American literature, critical race and whiteness studies, and secondary and tertiary English education.
The advent of the digital humanities has significantly impacted on the nature of literary scholarship and expanded the field of literary studies (Price and Siemens np); digitisation and new media technologies have enabled literary texts to be (re)covered, curated and disseminated through social and scholarly networks bringing new media literacies to the foreground of disciplinary debates in the tertiary sector. This shift in the literary field is yet to be mobilised in subject English, as it is taught at secondary schools, where at the level of policy and curriculum, literature often remains deliberately distinct from conversations about literacy. Where the study of literature is imagined as contributing to national and global citizenship (ACARA, 2016), concern for literacy development tends to result in a focus on high-stakes assessment performance in a standards driven environment (Frawley and McLean Davies, 2015).

This paper reports on a project designed to unsettle this binary and explore the potential of the interfaces between literature and literacy, and tertiary scholarship and secondary English. This pilot study builds on the National Library of Australia’s mass-digitised collection of historical newspapers to create an interactive database where secondary English teachers and their students could explore the character and potential of an ‘interfaced’ literary literacy for the development of new textual practices and knowledges.

**Presenter Biographies**

**Associate Professor Larissa McLean Davies** is a leading Australian academic in literary education, with her research spanning the fields of literary studies and English education. Larissa is currently Associate Professor – Language and Literacy Education and Associate Dean – Learning and Teaching and at the Graduate School of Education at the University of Melbourne. Larissa is also the lead Chief
Investigator of the ARC Discovery Project Investigating Literary Knowledge in the Making of English Teachers.

**Associate Professor Katherine Bode** is an Associate Professor at the Australian National University, who works on digital humanities, literary studies and book history, and reading and reception in the School of English, Languages and Linguistics. Katherine’s research explores the critical potential – and limitations – of digital methods for literary studies, a topic that also leads her to consider such things as the nature of archives and the future of the humanities. Katherine is an ARC Future Fellow funded for a project entitled “Reading at the Interface: Literatures, Cultures, Technologies.” Katherine is the author of publications on a range of topics, including Australian literature, book history, gender studies, directions in higher education, and digital archives.

**Professor Susan K. Martin** is the Associate Pro Vice-Chancellor (Research) at LaTrobe University. She has taught Australian and Victorian literature and culture and is a specialist in nineteenth-century Australian fiction. She has worked on reading culture, women’s writing; gender studies and theory; spatial theory; garden history/culture; nineteenth century Victorian English fiction. She is the current outgoing President of the Association for the Study of Australian Literature (ASAL) and has published widely in the fields of nineteenth-century literature and gender studies.

**Professor Philip Mead** is inaugural Chair of Australian Literature and Director of the Westerly Centre at the University of Western Australia. Philip teaches Australian literary studies and English units in the Master of Curriculum Studies (English) course, a collaborative course between the Faculty of Arts and the Faculty of Education. Philip’s research is at the intersection of national and transnational literary studies, cultural history and theory, poetics, literary education, and digital humanities.

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*Between Two Worlds: the Globe of Belated Discovery in Shirley Hazzard’s The Transit of Venus*

In his genealogy of globalization, Peter Sloterdijk terms the third and final stage the era of ‘Global foams’, which dates from the end of World War 11 and extends into the present. This era is defined by relationality: all (terranean) places have been discovered and placed in relation; and uni-directional trajectories of the Age of
Discovery have given way to dynamics of action and reaction. Shirley Hazzard’s fiction, which is explicitly premised on the bombings of Hiroshima and Nagasaki that ended World War II, maps the post-War globe as a complex grid of action and reaction. Repeatedly, as critics have noted, characters and narrative are driven forward according to a logic of discovery, only to find the imagined destination of the future to be embedded in what has already passed. Teleology and linear imperatives, which marked the preceding Age of Discovery are continually undone in Hazzard’s fictional ‘world’.

Yet the very title of Hazzard’s most famous novel, *The Transit of Venus* (1980), announces its interconnection with the preceding Age of Discovery in ways that prove meaningful as well as ironic. This paper will read *The Transit of Venus* as a text that performs its interface between what two stages of modernity, between what Sloterdijk’s terms the age of the Globe (World History from Columbus to 1945) and that of ‘Global foams’. In this emergent yet regressive context, the novel’s characters seek spaces of possible inhabitation and interiority on the fractured globe of the post-war era.

**Biography**

Associate Professor Elizabeth McMahon teaches in the School of Arts and Media, UNSW. Her recent monograph, *Islands, Identity and the Literary Imagination* won the 2017 Walter McRae Russell Award and the inaugural AUHE Prize for Literary Scholarship (2017). She has edited *Southerly* since 2007.

**Misty McPhail**

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*Online encounters: Digital festivals and the new literary interface*

Writers’ festivals are increasingly popular interfaces through which Australian readers connect with authors and texts, making them key sites for negotiating the literary field. According to Cori Stewart, festivals perform an important role as ‘platforms that aggregate, curate, promote and deliver content’ (2013, p.273). They do so through creating a time and space for festive sociality, which facilitates the circulation of texts and promotion of author brands. This paper considers how literary experiences are created and consumed through the festival interface, often through the promise of ‘authentic’ and intimate authorial encounters. It makes the case that online writers’ events also generate a sense of intimacy, albeit virtually, offering a new opportunity for writers’ festivals to further develop engagement with Australian literature through digitally mediated festival experiences. Doing so would
diversify audiences, improve access and deliver literary encounters to the growing public of readers and writers found online.

Biography
Misty McPhail is a PhD candidate with the Writing and Society Research Centre at Western Sydney University. Her research project ‘Live & Digital: Reimagining the literary festival online’, investigates the opportunities available through online networked media to extend and augment the literary festival experience, challenging producers to reimagine festival experiences in a way that embraces our increasingly digitised reading and writing cultures. Misty works as the Volunteer Manager for the Sydney Writers' Festival and in her spare time she co-produces Made in the West Film Festival, a grassroots festival for emerging filmmakers in western Sydney.

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(Re)mediating the interface: literary knowledge and sociability

Drawing on an analysis of interview data collected from early career English teachers in the first phase of the longitudinal component of the project, this paper will explore the utility of the concept of ‘literary sociability’ (Kirkpatrick and Dixon, 2012) for understanding the ways in which English teachers’ literary knowledge is developed and mediated. Through exploring the notion of ‘classroom as interface’, this paper will analyse the ways in which English teachers’ various institutional encounters affirm or unsettle their understanding of the purpose and value of literary studies, and the connections between the fields of tertiary and secondary English. Following from this analysis, this paper will argue that a renewed commitment to a dialogic interface is required if key questions regarding literary disciplinary knowledge and literature teaching are to be generatively and productively explored.

Presenter biographies
Philip Mead is inaugural Chair of Australian Literature and Director of the Westerly Centre at the University of Western Australia. Philip teaches Australian literary studies and English units in the Master of Curriculum Studies (English) course, a collaborative course between the Faculty of Arts and the Faculty of Education.
Philip’s research is at the intersection of national and transnational literary studies, cultural history and theory, poetics, literary education, and digital humanities.

**Professor Wayne Sawyer** is Professor of Education at Western Sydney University where he is a senior researcher in the Centre for Educational Research. He has a background in both literature and English education and was formerly a Head Teacher of English in Western Sydney. His research interests include secondary English education, curriculum history in English, the teacher-as-researcher, and engaging pedagogies in low-SES contexts. Wayne is a former editor of English in Australia and former Chair of the NSW Board of Studies English Curriculum Committee. He is an Honorary Life Member of both the NSW English Teachers Association (NSWETA) and the Australian Association for the Teaching of English (AATE).

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*The Female Many: Time-Travelling Heroines as Interactive Spaces*

Time-travel narratives are natural spaces of intersection—between past and future, science and magic, and between structures of thought. This paper will argue that in journeying across time, the time-traveller herself acts as a space of interaction between separate worlds. It thus becomes possible to interrogate multiple socio-political structures at once, by analysing how the character’s sense of self has changed within and across these structures.

Taking patriarchy as an example of a socio-political structure, and with reference to second-wave feminist theory, this paper will consider the heroines of Joanna Russ’ *The Female Man* (1975) as interactive spaces. Janet, Jeannine, Joanna, and Jael are counterparts from parallel universes, and their pre-existing notions of womanhood are ultimately transformed by their journeys through each other’s worlds. Considering these characters as interactive spaces allows for a more nuanced analysis of the social systems at play (and at odds) in Russ’s works, and in the wider world to which second-wave feminism was responding.

**Biography**
Jess Miller is an emerging writer and PhD candidate at Flinders University, where she researches the absence of scientific women in time-travel fiction. Her essays, reviews and fiction have been published in *Lip, Empire Times, Indaily*, and upcoming in *MOSF Journal of Science Fiction* and Bowen Street Press’ *Pulse* anthology. She recently worked with MidnightSun Publishing as an editor and contributor with regard to *Crush*, a collection of short stories exploring love.
Title: Tree? Rhizome? Rain forest? : Conceptualising a multiplicity of story

In their seminal work ‘A Thousand Plateaus: Capitalism and Schizophrenia’ (1987) Deleuze and Guattari outline their rhizomorphic approach to story, seeking to enhance critical and scholarly understanding of the way in which a multiplicity of story forms co-exist, and relate to one another. Drawing on the theoretical research that underpins my PhD. study of migrant short fiction in Australia since 1945, this paper interrogates the effectiveness of the tree / rhizome binary and its application to the Australian context. Additionally, this paper proposes a non-hierarchical model for the conceptualisation of story that stems from an Australasian sense of place, and allows for a wider (and wilder) array of metaphors for describing stories and story-making practices.

Biography
Carol Millner is a doctoral candidate in Creative Writing at Curtin University. Her creative and academic writing have been published in Australia and NZ, most notably in Poetry New Zealand Yearbook, Westerly, Indigo, Australasian Drama Studies and The NZ Women’s Studies Journal. Carol’s first full length poetry manuscript, Settling was shortlisted for the inaugural Dorothy Hewett Award (2015). Her current research interests include immigration, short fiction, historiographic metafiction and practice-led research.

Objects and subjects: Archive as interface

Literary scholars often work in the archive. We dig, pore, peer, and dust, seeking in our encounter with literary objects an authentic material basis for new readings of literary subjects. Often, what we search for is authority. The archive as interface between the author and the scholar offers the enchanting possibility of authorising our readings, and mastering our subject. Archives are therefore sites of struggles for power. However, they can also animate useful challenges to established patterns of authority, enabling an unpicking of the master narratives of its subject. The archive thus interfaces with literary history,
providing a means to reshape our assumptions, and uncovering alternative interiorities, stories, and futures.

Taking as a case study the role of archives in literary studies of Evelyn Waugh, this paper will explore how manuscript archives mediate our encounter with literary objects and literary subjects.

**Biography**
Dr Naomi Milthorpe is Lecturer in English at the School of Humanities, University of Tasmania. Her research interests centre in interwar and modernist studies, with recent articles published in *Journal of Modern Literature* (2014), *The Space Between: Literature and Culture 1914-1945* (2016), and *NOVEL: A Forum on Fiction* (2017). She is the author of *Evelyn Waugh’s Satire: Texts and Contexts* (Fairleigh Dickinson University Press, 2016), and has held archival research fellowships from the Harry Ransom Humanities Research Center (2009), the Australian Academy of the Humanities (2012), and the Huntington Library (2015).

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**Ghost Stories: The Interface of Trauma and Testimony in Henry James's The Turn of the Screw**

I propose presenting a paper on the interface between trauma and literary fiction. More specifically, I want to examine the relationship between Henry James’s narrational strategies in the 1898 novella The Turn of the Screw and psychological responses to abuse. While this novella has a long history of critical reception, the interface between James's characteristic ambiguity and psychological responses to trauma such as dissociative behaviour have been little examined. This kind of critical work will draw on nineteen century psychological discourse on "hysteria", sexual repression and abuse with its fictionalised representation through gothic literary conventions and the figure of the governess. I believe there is scope to further develop a critical understanding of the interface between literature and trauma, particularly in light of the important work done by Shoshana Felman on the relationship between collective trauma and literature as a form of "testimony".

**Biography**
I am an Honours student in the Department of English at The University of Sydney. I have also completed a Bachelor of Laws at the same institution. I have previously worked for the Department of Foreign Affairs and Trade in Canberra and have a
keen interest in the interrelationship between literary fiction and outside disciplines, namely, law and psychology.

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*John Austen’s Ophelia: The Discrete Fight for Autonomy*

Do the visual arts have anything new to offer Shakespeare criticism as it exists today? Can traditional methods of reading artistic character portraits be enhanced or revised? As recent scholarship reflects, eighteenth, nineteenth and twentieth-century visual representations of Shakespeare’s characters have garnered major critical attention. Debate has largely centred around the revealing interface between the plays, contemporary theatrical practice, and past assumptions about gender, class and race; however, thanks to Stuart Sillars’ 2006 publication *Painting Shakespeare: The Artist as Critic*, emotionality and implied inner states have joined the discussion, gaining increasing prominence in Shakespearean literary scholarship. Despite this, much of this interdisciplinary pool remains untapped: published works to date (including Sillars’) are overwhelmingly encyclopaedic in nature, paving the way for future scholars to develop this approach via individual case studies. By investigating visual elements such as composition, symbolism, allusion and mimesis, and their implications for the implied interiority of Shakespeare’s characters and their relationships, much needed work can be done in exploring artists’ individual receptions of the play’s text.

Badly neglected in art historical scholarship, John Austen’s 1922 illustrated Art Nouveau edition of *Hamlet* will be used as a platform to explore how the non-verbal, non-explicit mode of interpretation afforded by visual art allowed Austen to surpass the increasingly exaggerated sexuality, independence and eventual insanity of contemporary stage Ophelias, and subvert her sentimentalised (initially Victorian) reception. The artist anticipated late twentieth-century critical and performative interpretations of the character. It is hoped that as Shakespeare Studies continue to evolve, more visual artistic works (such as Austen’s) will be analysed as a form of character criticism.

**Biography**

Luisa Moore is a PhD student at ANU researching representations of Shakespeare’s characters in the visual arts in 19th-century England and the utility of Karen Horney’s theories for investigating their implied psychological states. She holds English Honours from Monash University and a postgraduate diploma in Visual Arts from the University of Melbourne.
Hidden Journey from the Second World: Australian Cold War poetry in transnational crisis

Dorothy Hewett’s 1967 poem “The Hidden Journey” is the only piece from her diverse oeuvre to make it into Geoffrey Lehmann and Robert Gray’s huge yet tendentious 2011 *Australian Poetry Since 1788*, and this is because it effects, imagistically, the poet’s ideological disillusionment, after 22 years, with Soviet-style communism. Lehmann’s and Gray’s choice repeats unexamined Cold War polarities, yet the poem’s reception history marks its political role quite precisely – it did enact a moment of transnational aesthetic crisis for the organised left, pinned between the realist, workerist visions of international socialism and the experimental late modernism of the West’s new social movements. Its publication saw *Overland*, as the journal of Australia’s literary left, make its most dramatic break with the past (McLaren 2014). This paper re-reads Hewett’s long lyric poem, at once a crisis of conscience and a panegyric, in light of her connections to the dissident socialist world.

Biography
Nicole Moore is writing a biography of the Australian poet, playwright, novelist and memoirist Dorothy Hewett, funded by an ARC Future Fellowship. She is Professor in English and Media Studies at UNSW Canberra, co-editor of the Anthem Studies in Australian Literature and Culture series, and past president of the AUHE.

Everything old is new again: Adaptation as interface in David Malouf’s Ransom

David Malouf’s 2009 novel *Ransom* closely follows the events of the twenty-fourth and final book of Homer’s *Iliad*. Malouf has stated that the novel’s ‘primary interest is in storytelling itself’ (223). This interest is primarily examined through the characters exchanging stories and through Malouf’s self-reflexive focus on the process of adaptation. I argue that Malouf’s choice to adapt Book 24 of the *Iliad* enables him to engage with the entirety of the epic and the wider myth of the Trojan War. Malouf’s changes to Homer are subtle and as such, his novel acts as an interface between the contemporary reader and the ancient epic, especially for those readers who know Homer. Through this interaction, Malouf suggests a never-
realised alternative conclusion to the Trojan War, not the wrath of the *Iliad*, but the forgiveness of *Ransom*.

**Biography**
Patrick Moritz is a current doctoral candidate in the School of English and Creative Writing at the University of Adelaide. His research interests include adaptation theory and practice, the reception of Classical Greek and Roman texts, and reading and viewing practices and positions. His doctoral thesis combines these elements by examining a number of twenty-first century postmodern adaptations of the Homeric poems, and attempting to answer a question that has always intrigued him – how important is knowledge of a precursor text to the understanding of an adaptation.

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*Time Regained: Prehistoric Fiction and the Elusive Subject of Archaeology*

Shortly after ‘prehistory’ emerged in the nineteenth century as an archaeological term and concept, novels and short stories depicting the prehistoric past began to be published. Critics have tended to evaluate prehistoric fiction on the bases of fidelity to the work of archaeologists, and mimetic efficacy in communicating their knowledge to the lay reader.

But must literature confine itself to a pedagogical or popularising role? The relationship may not necessarily be purely one-way. One of the earliest prehistoric novels (Adrien Cranile’s *Solutre*) was written by an archaeologist, in response to an evocative painting that depicted a site the author had himself discovered. More recently, the archaeologist Caroline Wickham-Jones found that a dialogue with Margaret Elphistone, an author researching her novel *The Gathering Night*, enriched Wickham-Jones’s perspective on her own work.

This paper draws on Kalle Pihlainen’s reading and qualification of Hayden White’s historiography, and adapts them to the field of prehistoric archaeology. Unlike history, which distils its narratives from a wealth of subjective material in the form of primary sources, archaeology has only the most indirect and implicit access to prehistoric subjectivity. This paper claims that prehistoric fiction helps, and has helped, to bridge the gap between objective evidence and subjective identification.
Biography
Joshua Mostafa is the founding editor of New Trad, a journal of contemporary poetry utilising archaic forms, and co-founder of independent music label Inna Riddim Records. His stories, essays, reviews and poems have appeared in various publications, including Ambit, Oblong, Flash, Litro, Island, Sketch, Overland, Abraxas and the Los Angeles Review of Books. He is currently enrolled in a DCA at the University of Western Sydney.

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“Our English Eccentrics”: Nancy Mitford Among the Intermodernists

The two defining movements of twentieth-century literature – modernism and postmodernism – fail to account for the texts of the interwar period, particularly with respect to gender and class. While scholars have attempted to bridge this divide using concepts such as “late modernism,” such classifications are still exclusionary: eliding the gendered, classed and popular concerns of middlebrow writers such as Nancy Mitford, in favour of elite, avant-garde, and masculinist forms.

Kristin Bluemel’s concept of “intermodernism” offers a more inclusive means to encounter such texts. Intermodernism operates to interface between the traditional critical binaries of this period: modernism and postmodernism, high and low, elite and popular. Focusing on Mitford’s 1935 novel Wigs on the Green, a romantic comedy revolving around a Fascist country pageant, this paper investigates how intermodernism’s concept of “radical eccentricity” is embodied and represented in the novel’s negotiation, mediation, and resistance of normative assumptions about gender, politics, and class.

Biography
Eliza Murphy is a PhD candidate in the School of Humanities at the University of Tasmania. Her research explores the role and representation of parties in interwar literature, investigating the ways in which fictional parties are reflective of historical and cultural contexts. Her work focuses primarily on the novels of E. F. Benson, Stella Gibbons, Nancy Mitford, and Evelyn Waugh.

The work of Mikhael Bakhtin provides an interface between formal/linguistic and ideological approaches to literary analysis. Bakhtin proposed the concept of character zones as one manifestation of what he termed heteroglossia: the interplay of diverse voices and their inherent social and political associations which characterise novelistic discourse. Character zones are formed when the speech of a character invades narratorial speech, through syntactic and lexical elements.

I perform a close reading of the final scene of Kim Scott’s 2010 novel That Deadman Dance, in which the imbalance of power between Indigenous Australians and white settlers reaches its narrative peak. I begin with a syntactic analysis of character speech (e.g. sociolects and code-switching) and then consider the ideological reverberations of these syntactic elements.

Biography
Jessica Murray is a PhD Candidate at the University of Western Australia where she also completed her BA (Honours), receiving the Lady Hackett Prize, Thompson Classical Prize, Rose and Cecil Owen Bequest Prize, and David Anderson Memorial Prize. Her research focuses on the interdisciplinary potential of literature, its connections with law, history, and linguistics.

‘Varieties of Digital Literary Studies: Macro, Micro, Meso?’

Digital literary studies constitutes a broad church. But the field tends to divide into, at one pole, quantitative, macro-level studies of historical literary texts and, at the other pole, close-readings of individual electronic literary works, typically hyper-avant-garde in conception. There is, in practice, little interplay between the two groupings. This paper sketches a proposed ‘meso’ space in between the two extant levels. Drawing on work in book history, this mid-level approach would examine the impact of technological mediation on contemporary mainstream literature, the roles of digital intermediaries, and the relationship of text to industry context. By positing the digital not as a semi-transparent tool for accessing the
literary past, nor as the basis for exhaustingly self-referential contemporary literary experiments, such mid-level recasting of digital literary studies opens up questions vital to the discipline’s future: what are the proper objects of our analysis; what modes of discourse are appropriate; and what pedagogical practices should we employ?

Biography

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‘Better never means better for everyone’: cultural change, literary adaptation and Margaret Atwood’s The Handmaid’s Tale

Hulu’s hugely successful 2017 television adaptation of Margaret Atwood’s The Handmaid’s Tale (1985) reflects the cultural changes that have occurred since the novel was published, as well as the tenuousness of those changes. The series ‘updates’ the novel in order to emphasise the shifts in race relations and queer rights that have occurred in the last three decades. In so doing, it emphasises that the (white, middle-class) privilege of being ‘asleep’ as the world falls apart is one that is unlikely to be shared by people of colour or queer women. This paper will examine the complex interfaces of text, culture and screen, to discuss the particular ways in which race and sexuality are imagined within popular culture and are taken up in public conversations. While the series deals very deliberately with the vulnerability of queer people in a totalitarian society, regardless of gains made ‘before’, the complete absence of racism in Gilead is unexpected and jarring.

Biography
Sashi Nair’s book, Secrecy and Sapphic Modernism: Reading Roman à Clef Between the Wars, was published by Palgrave in 2012. She has published on Chaucer, queer modernism and most recently Australia’s relationship with India in the late 19th Century. She currently lectures at Trinity College at the University of Melbourne.
From politics to the market? The contemporary Iranian literary field

Literature is highly restricted and constrained in Iran, due to both internal (censorship, constraints on paper supplies) and external factors (sanctions and foreign currency exchange issues). Contrary to what occurs in many Western countries, the field is largely heteronomous to the State, as well as being polarized between independent practitioners and the governmental component. In this paper, I will analyse these two linked, specific aspects of the Iranian literary field in Bourdieusian terms, as well as consider the interaction between the two main poles – the independent and the governmental.

The paper will describe how the polarization works at the micro and macro levels, as well as its recent evolutions. It is based on fieldwork as well as work on primary resources, such as data from the Iran Book House. It will show that, increasingly, the logic of the market is penetrating the heteronomous forces of the State. This is testified to by the increase in the publication of romances and in the number of translations from English: 30% of literary texts are translations, mainly from English, and not from the language of the sacred text of Islam, Arabic, despite the reticence of the State to what it terms “cultural imperialism”.

On a theoretical level, this paper will rethink the Bourdieusian model of the literary field and its analysis of the relationships between the literary, economic and political fields in contexts of authoritarian governments.

Biography
Laetitia Nanquette is a Senior Lecturer and Australian Research Council DECRA Fellow at the University of New South Wales, Sydney. She holds a BA in Philosophy from the Sorbonne, Paris, and a PhD in Middle Eastern Studies from the School of Oriental and African Studies (SOAS), University of London. Her current work project is entitled: "A Global Comparative Study of Contemporary Iranian Literature". She frequently travels to Iran for research fieldworks and translates contemporary Persian literary texts.
In considering intersections between literary studies and environmental studies, this essay focuses on the pressing need to situate literary readings of the environment within decolonization and Indigenous movements. Decades of imperial academic practices and methodologies have fostered analyses and pedagogies that may be attentive to environmental concerns, but marginalize or ignore links between colonial and neo-colonial expropriations of homelands and subsequent devastating impacts on the environment. From Standing Rock in the United States to the Northern Territory in Australia, Indigenous peoples remain stewards of the earth, warning humanity of annihilation on all levels. The “Water is Life” campaign, Aldo Seoane of the South Dakota Wica Agli Tribal Nations reminds us, is not just about pipelines; it is a much larger movement, a final bid to save all life from extermination. By placing decolonizing and Indigenous paradigms and perspectives at the center-stage, the environmental humanities could serve as an interface to develop a vision that resists untrammeled destruction of peoples, lands, forests, and natural resources.

**Biography**

Pavithra Narayanan is Associate Professor and Program Leader of English, Co-Director of the Collective for Environmental and Social Justice, and Associate Director of the College of Arts and Sciences at Washington State University Vancouver, USA. She teaches courses on global and postcolonial literature and theory, and documentary film theory and production. Narayanan is the author of *What Are You Reading?: The World Market and Indian Literary Production* (Routledge, 2012). Her scholarship focuses on relationship between literature and market forces, decolonizing processes, Indigenous and civilian resistance movements, politics of nation formation, and neoliberal policies and practices. She also produces documentary films.
Australia’s pulp publishing industry has received scant academic attention. Scholarship to date has tended to focus on pulp as a quickly and cheaply made form of disposable entertainment, sold to non-elite audiences in non-traditional outlets. This paper will examine Australian pulp fiction from a different standpoint based on work in the United States, which links New Modernist Studies and the history of the book. This approach, referred to by Paula Rabinowitz as ‘pulp modernism’, is used to question the separation of ‘high’ and ‘low’ publishing culture dominant for much of the 20th century and demonstrate how many literary authors existed on what was previously understood as both sides of the publishing divide. I will apply this approach to 1960s Australian pulp fiction by examining the largely unexplored relationship between Sydney based Horwitz Publications, one of Australia’s largest pulp paperback publishers in the decades after World War II, and a number of Australian literary authors. Horwitz Publications took canonical and sometimes controversial local writers, including Robert Close, Ruth Park, D’Arcy Niland, Charmian Clift and Frank Walford, and repacked them in often-expurgated paperback versions with covers featuring highly salacious images and text. An examination of Horwitz Publication’s pulp modernism offers a glimpse into the little known pulp interface of a number of prominent mid-20th century Australian authors. It also yields valuable insights into censorship and the Australian literary marketplace in the 1960s, preconceived ideas of the faux Americana nature of the majority of local pulp fiction, and the little researched operations of Horwitz Publications.

Biography
Andrew Nette is undertaking a PhD on the history of 1960s Australian pulp publishing at Macquarie University. He has written extensively on pulp publishing in Australia and overseas, as well as on film and television. He was a co-recipient of the 2015 Australian Film Institute Research Fellowship, examining depictions of crime and policing in early Crawford’s television crime drama. He is co-editor of Girl Gangs, Biker Boys and Real Cool Cats: Pulp Fiction and Youth Culture, 1950 – 1980, forthcoming from PM Press in late 2017. You can find him via his website www.pulpcurry.com or on Twitter at @Pulpcurry.
Shakespeare’s work is read in many languages, but the playwright’s original texts are frequently considered as quintessentially ‘English’. However, claims about his neologisms and his non-Anglophone sources suggest that his language is more complex. Educational and print cultures in Renaissance London were largely dependent on the practice of translation, sometimes known as ‘Englishing’ texts. English worked – and perhaps still works – as a language between languages “based on a system of double derivation…at once Germanic and Romance”.

English Renaissance readers had access to texts in many languages. Making a case for Shakespeare’s knowledge of French, this paper will trace some of the ways in which Shakespeare translates French sources in order to construct his play. Both the form and shared linguistic features of these sources will allow a consideration of Hamlet as an interface simultaneously capable and incapable of representing a singular Prince Hamlet as a result of his multiple selves.

Biography
Jennifer is a PhD candidate in English at the University of Sydney. Her thesis conceptualises Shakespeare as a translator of French sources in Hamlet, with reference to texts like Montaigne’s Essais and Belleforest’s Amleth myth. She intends to situate her research between Shakespeare studies and world literature to discuss multilingual influences on Renaissance literary production. Jennifer is currently working on an article about multilingual dictionaries and French language acquisition in early modern London, and has a forthcoming chapter with MIP University Press on the importance of French-to-English translation in Shakespeare’s engagement with Montaigne’s Essais. She has also worked on Anglophone translations of Japanese film, and her broader interests include untranslatability and comparative translation.
Reinventing the Gutenberg?: Exploring the Evolution of Story-Telling in Two Digital Narratives

This paper looks at the evolution of narrative structure in two works that began life as exclusively digital texts – Margaret Atwood’s *The Heart Goes Last* and Jon Bois’ *17776: What Football Will Look Like in the Future*. Using emerging theory specific to digital narratives, this paper will explore how writers and creators are grappling with the unique opportunities afforded by the internet in telling stories, and how authors are moving from the relatively straightforward practice of putting text on a screen to creating complex multi-media narratives that are specific to the internet. Building on work done by narrative theorists such as Ruth Page and Bronwen Thomas, as well as interdisciplinary work about creative digital practice, this paper will use *The Heart Goes Last* and *17776* to explore the potentials afforded by the internet as a new literary interface.

Biography
Ruby Niemann is a PhD student at the University of Adelaide whose project explores Margaret Atwood’s post-2000 novels in the context of the Anthropocene. Her research interests include environmental criticism, female novelists of the 20th and 21st centuries, queer theory, and theories of genre. Most recently, Ruby had the pleasure of presenting a paper based on her research at the Australasian Association of Literature’s 2017 Conference at Griffith’s University on the Gold Coast.

A Tale of Two Historical Fictions: The Secret River and Landscape of Farewell

Kate Grenville’s 2005 historical realist novel, *The Secret River*, follows the life of the fictional William Thornhill from his birth in poverty in late seventeenth-century London to his transportation to the colony of New South Wales for theft in 1806. The novel explores the fatal failure of coexistence between European colonisers and Aboriginal occupants. Although garnering considerable praise from literary reviewers and prize panels, the novel was met with quite astonishing opprobrium from historians and literary critics alike who critiqued the novel for a range of reasons from its lack of historicity to its ambivalent portrayal of a violent colonist.
Two years later, Alex Miller published *Landscape of Farewell*, another historical fiction that one might argue was attempting to do something similar Grenville’s novel, in terms of addressing the legacies of colonial violence and responding to the contemporary demands of reconciliation. Both novels, moreover, culminate in a historical massacre, in Grenville’s novel, a massacre of Darug people by settlers; in Miller’s the massacre of settlers by Aboriginal people, a story based on a real historical event that occurred in the Central Highlands of Queensland in 1861.

Given this similarity, I expected that Miller’s novel would be met with similar critiques to the ones that had dogged Grenville’s novel but was surprised to find that *Landscape of Farewell* did not generate any significant controversy in the Australian literary community. This paper, by considering questions of gender, literary celebrity and literary style, explores the interface between the reception of these two novels and asks why it is that these two historical fictions, by two of Australia’s most esteemed writers, met with such different receptions.

**Biography**

Dr Maggie Nolan is senior lecturer and Deputy Head of the School of Arts at ACU, and co-editor of *Journal of Australian Studies*. Her research analyses representations of race and ethnicity in Australian cultural and literary production. She originally focused on questions arising from literary hoaxes in the Australian context, including the nature of identity, authenticity and cultural authority. More recently, however, she has been working on a collaborative project on Australian book clubs with Dr Robert Clarke, of the University of Tasmania.

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*How the rise of mobile internet disrupted book reviewing in the Fairfax newspapers, and whether it matters*

This paper analyses how digital disruption in the newspaper industry has diminished the role of book reviewing in media owned by the Fairfax group, historically a key institution in the Australian literary review space. Using content analysis, the study charts the attenuation of reviewing in *The Age, Canberra Times* and *Sydney Morning Herald* from 2012 to 2016 (with additional comments about 2017). As the rise of
mobile internet devastated newspaper circulation and advertising, Fairfax cut costs and rationalised staff roles. In the books pages, sharing of reviews between the three papers became rampant. From 2015 pagination dwindled, resulting in smaller literary sections saturated with shared reviews, and in an online presence just as shallow. We map these developments against the rise of other book reviewing spaces, from popular Goodreads to the *Sydney Review of Books*, to discuss the possible impact on Australian literary culture of the changes at Fairfax.

**Presenter Biographies**

**Sybil Nolan** is a lecturer in publishing and communications in the School of Culture and Communication, University of Melbourne. She is a CI on the ARC Discovery Project New Tastemakers and Australia’s Post-Digital Literary Culture (2017-19), led by Associate Professor Mark Davis.


**Catherine Noske**

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*Digital Play: Developing an online Westerly*

Westerly Magazine has been publishing for sixty years, and developed a digital presence in the last four. This represents a significant shift for the Magazine, altering the approach to engaging with readers and opening new capacities in publication. Characterising and understanding publication in this digital space has become an essential process within the ongoing development of the Magazine as a whole. This paper will aim to articulate the vision for digital publication in *Westerly* and the possibility it offers for opening the reading act to instances of play. Understanding the flexibilities of digital text as embodying the creative energy of literary production, it will connect back to vitalist theorisations of the instauration of the literary text on the part of both writer and reader. But this paper will also point to potential dangers in the digital for a creative and literary publication, looking at the limitation of the space in order to question whether or not the tensions these limitations enact are indeed productive.
Biography
Catherine Noske is a lecturer in Creative Writing and editor of *Westerly* Magazine at the University of Western Australia. Her research focuses on contemporary Australian writing of place, and has been awarded the A.D. Hope Prize from the Association for the Study of Australian Literature. She has been a committee member for the Australian Short Story Festival, a judge of the WA Premier’s Book Prize, and is a board member for writingWA and A Maze of Story. Her current manuscript, a novel, was shortlisted for the 2015 Dorothy Hewett Award.

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*Theory as a literary interface: Latin Americanists’ reception of World Literature theories*

Recent theorists of World Literature such as Pascale Casanova (2004) and Franco Moretti (2000 and 2003) approach World Literature not as an object (such as a canon) but as a methodology. Aside from demonstrating the shortcomings of these models, Latin American literary critics have framed these theories as instances of European epistemological coloniality. However, this argument has been conflictingly developed while also critiquing these theories’ apparent devaluation of the well-established methods of cultural studies and particularly close-reading, similarly Western methodologies. I argue that theory and methodology, whether consciously or unknowingly applied— the later too often being the case—act as literary interfaces (the interaction between the critic and the text) which mediate our interpretation of the text. By engaging with these critiques I argue that World Literature methodologies (while acknowledging their limitations) should not be disregarded but be tested as new tools in the interpretation of texts, authors, and contexts.

Biography
Thomas Nulley-Valdés is a PhD student in the School of Literature, Languages and Linguistics (SLLL) at the ANU. He has presented research papers at a number of conferences and has co-organised two conferences: ‘Our America? Past and Future of the New Latin American Fiction’ (University of South Florida, October 2016) and ‘The Uncanny City: Strangers and Strangeness in Urban Literature’ (HRC, June 2017). For his doctoral research he has conducted over 25 interviews with contemporary Latin American authors and editors and has published some of these interviews. He also works as a sessional academic in the university’s Spanish Programme.
The literary Interface as ‘the Life of the Sign’ in the Poetry of Ron Silliman

One of the core conceits of Language writing, an experimental literary movement that sprang from the San Francisco, Bay Area counter-culture of the 1960s, was that the rearrangement of the written sign and the reconfiguration of the syntax of the written word could effect critical reconfigurations of social structures. In this, the literary work was conceived of as an intensified interface between aesthetic action and political intervention. This is particularly interesting in the case of the poet Ron Silliman, for whom literature acts as an interface between what he calls ‘actual life’, a Marxist conception of social being, and ‘the life of the sign’, a Wittgensteinian formulation of the experience of society’s control over the means of expression. This paper examines the form of literary-political interface taken up by Silliman’s poetry. I argue that the interface between ‘actual life’ and ‘the life of the sign’ takes the form of what I call ‘sayability’: a politically charged experience of the social currency of units of sense.

Biography
Christopher Oakey was awarded his doctorate in July, 2017. His thesis addressed the poetries of George Oppen and Ron Silliman, and the relationships of their work, respectively, to the philosophies of Martin Heidegger and Ludwig Wittgenstein. His current research, stemming out this project, examines the ways in which forms of social or bodily life have been found in or invested into postmodern American poetry.

Balancing of the Books: Strindberg and Memoranda

In a short essay on Goethe’s Faust, Adorno talks about a “contradiction between a language with literary integrity and communicative language.” My paper will explore this contradiction in August Strindberg’s A Blue Book, but also how literature here engages “communicative language” in order to form what Strindberg calls a “commentary”. This appropriation exemplifies the expanding genre of the memorandum during the latter part of the nineteenth century. Strindberg had already explicitly named a collection of texts on theater as “memoranda”, and in the “blue books,” an administrative discourse is employed as part of a stylization of the
self. These “blue books” consist in more than five hundred articles, distributed in four volumes and ranging in length between a few lines and twenty pages: the overall form was open, flexible, and changing, opening up to the interface between literature and other types of discourses, and forming an important aspect of Strindberg’s “late style”.

Biography
Ulf Olsson is a professor of comparative literature, Department of Culture and Aesthetics, Stockholm University, Sweden. His interests include critical theory as well as improvised music, and he has published extensively on modern and contemporary Swedish literature, there amongst several books and essays on the works of August Strindberg. He has also published two books in English: Silence and Subject in Modern Literature: Spoken Violence (Palgrave Macmillan 2013), and Listening for the Secret: The Grateful Dead and the Politics of Improvisation (University of California Press 2017).

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At cross-purposes? Neo-Victorian cross-dressing as contemporary cultural critique in Patricia Duncker’s James Miranda Barry and James Buxton’s Pity

Neo-Victorian fiction’s interest in recovering occluded Victorian sexualities is often viewed with suspicion by critics. For Marie-Luise Kohlke, the genre’s ‘sexsation’ is at best an opportunistic drive which capitulates to the voyeurism of its modern readership and, at worst, its act of displacing transgressive sexualities onto the past obscures “our own culture’s complicity in...systems that enable continuing exploitation” (Kohlke 2008: 57). In contrast, this paper proposes that the interface between the genre and gender politics can be thought more productively: not as displacement, but as contemporary cultural critique. Specifically, I will analyse the representation of cross-dressing bodies in James Buxton’s Pity (1997) and Patricia Duncker’s James Miranda Barry (1999). I argue that comparing the disparate trajectories of Pity (a boy who dresses as a girl) and Barry (a woman who dresses as a man), demonstrates the legacy of Victorian-era gender ideologies in the present. Compared to Barry’s outward success, Pity’s suffering is emblematic of the way in which female identifying bodies continue to be subjected to surveillance and policing in order to preserve gendered power hierarchies in the present.

Biography
Ashley Orr is a PhD candidate in the School of Literature, Languages and Linguistics at the Australian National University. Her research focuses on the
relationship between representations of female bodies in neo-Victorian fiction and the status of women in late-twentieth and early twenty-first century Western culture. Her work has appeared in the *Australasian Journal of Victorian Studies* and *Neo-Victorian Studies*. She was also a contributor to the *Dangerous Woman Project* blog, an initiative of the Institute for Advanced Studies in the Humanities, University of Edinburgh.

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*Joseph Furphy’s Rigby’s Romance in Broken Hill’s Barrier Truth.*

A revised and expanded version of one of the chapters removed from an earlier version of *Such is Life*, *Rigby’s Romance* was serialized in weekly instalments in Broken Hill’s *Barrier Truth* between 27 October 1905 and 20 July 1906. Published for the Barrier District Assembly of the New South Wales Political Labor League, the *Barrier Truth* was edited at the time by the socialist journalist and trade union organizer Robert Ross. This paper will explore Furphy’s fictionalized debate on socialism within the context of the socialist newspaper in which it was first published, paying particular attention to the articles and announcements that accompanied *Rigby’s Romance* in its weekly appearances in Broken Hill.

**Biography**

Roger Osborne is a scholarly editor and book historian. He is editor of Joseph Conrad’s *Nostromo* and *Under Western Eyes* for Cambridge University Press, and author of many articles on trans-national print culture. His open-ended *Joseph Furphy Digital Archive* was published on AustLit in 2015.

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*Literary Texts as Affective Interfaces: Readerly Exhaustion and Social Critique in Christina Stead’s Cotters’ England*

The fiction of Christina Stead offers a critically productive site to think of literary texts as interfaces between private affectivity and public, transpersonal feelings arising in the socio-political domain. Stead presents the feelings of her characters with “an intelligent ferocity”: this distinctive feature of her writing shapes in turn the reader’s experience, which often oscillates between pleasure and repulsion, irritation and exhaustion.
Drawing from affect theory, this paper discusses the role of negative feelings in one of Stead’s most unsympathetic novels, *Cotters’ England* (1967), centred on the egomaniacal figure of Nellie Cotter, a closeted lesbian and populist left-wing journalist inhabiting at once post-war London Bohemia and the provincial world of her Tyneside hometown. Far from making the reading experience merely ‘distasteful’, the negative feelings surfacing in Stead’s *Cotters’ England* are integral to its narrative’s mode of political and social critique, since they direct the reader’s sensorium to the close connection between human affectivity and material conditions.

**Biography**
Benedetto Passaretti is a Ph.D. candidate in the Department of English at the University of Sydney. He holds a B.A. (2013) and M.A. (2016) in Modern Languages and Literatures from the University of Udine, Italy. He completed part of his studies at the universities of St Andrews, Konstanz, Sydney, and Tübingen. His current research explores the politics of the affects in the late fiction of Christina Stead.

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*Muslim Women’s Writing in Colonial Bengal: The Literary Interface between a Wider World and a New Subjectivity*

A well-known consequence of Empire is the development of the *bhadralok* (literally, gentleman) in colonial Bengal, “Indian in blood and colour, but English in taste, opinions, morals and intellect.” Less well-known is the effect of Victorian puritanism on Bengali women’s subjectivity. A small set of scholarly writings on the *bhadramahila* or Bengali gentlewoman, reads Hindu/Brahmo women’s essays from pre-eminent late nineteenth century Bengali periodicals as modelling this new subjectivity on the ‘angel in the house.’ What has not been researched yet is how Bengali Muslim women wrote about themselves. Did they also model themselves after the English *memsahib*? Or were they more influenced by Muslim women’s experience in other parts of the world, such as the then ‘Orient’ and now, Middle East? My paper will delve into Bengali periodicals of the early twentieth century that targeted a specifically Muslim female readership to answer such questions, and thereby explore the interface between literature and (Bengali Muslim women’s) self-fashioning.
Biography
Sreejata Paul holds a Bachelor’s and a Master’s degree in English Literature from Jadavpur University, India, and an MPhil from Christ University, India. Her MPhil dissertation examined urban Indian women’s changing relationship with arranged marriage, as portrayed in Indian chick lit. Her research interests include Gender Studies and Queer Studies. She presented a paper entitled “Gender-Sexuality as Performance in Post-Television Era Kitsch” at the National Queer Conference, 2013 in Kolkata, India. At present, she is enrolled in a dual-badged PhD program at Monash University and the Indian Institute of Technology (Bombay). She works on pre-Independence Bengali Muslim women writers.

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Reading Convict interiors – “Twigging” and Sodomy

This paper applies the methods of literary analysis to historical documents, here the 1837-8 Molesworth Committee report on convict transportation. Ideas of corporeal mediation in the disciplinary project of convict reform were central to the reformist ethics of the report. An excess of bodily immediacy enacted in the harsh penal methods of, say, flagellation were said to reduplicate such a temper in the convicts, leading to dispositions inclined to immediate satisfaction or punishment, most pressingly that of sodomy. I read Major Wright’s submission to the committee where ‘Twigging’ emerges as a convict practice of duping authorities through false acquiescence, particularly feigning absorption in the reading lists provided by religious reformers. At the same time, Wright denied the committee’s claims of sodomitical ubiquity, claiming the act never occurred under his watch. Wright’s submission on the state of convict discipline – arguing for adherence to reading religious literature and abstaining from the immediate satisfactions of sodomy – can be understood as exemplifying ‘paranoid reading’. In the case of convict practices he assumes an underlying truth of mutinous plotting and, at the same time, denies sodomitical ubiquity.

Biography
Mark Peart is a PhD candidate at the University of Sydney and the author of a collection of queer archival poems, The Great Eastern (Rabbit Books 2016).
Mixed languages in Nam Le’s The Boat

Living in a cultural integration place like Australia has brought about different experience for Nam Le in using languages. In The boat (2008), the author also used words, phrases or idioms in Vietnamese. Although the texts have been explored widely, little critical attention has been paid to the phenomenon of appropriating Vietnamese in his English writings. This article argues that Vietnamese, the minority discourse, has not just become a hybridity language but has also erected a bridge between the writer and the Vietnamese diasporic communities. By using the textual approach, one of the main methods of cultural studies, the article analyses the two aspects of Vietnamese including its level and its nuance in his collection of short stories. Examining these factors will demonstrate the identity as well as the cultural memory of Nam Le’s famous work.

Biography
Vu Lan Anh Pham, PhD student in English theatre studies in the School of Culture and Communication at the University of Melbourne, Australia. My research concentrates on cultural features reflected in Vietnamese diasporic literature in Australia. I also published journal articles and book chapters in Vietnamese.

From public intellectual to thought leader? The role of the literary scholar

So here’s the problem: 21st century modes of communication are so profuse that the best way of getting heard in the marketplace of ideas is to have something exhilarating to sell. “It’s complex…” may be true, but it’s hard to package winningly as a TED talk. Literary scholars were once among the most prominent of public intellectuals, but our attachment to critique – to the important task of picking apart weak ideas and dishonest rhetoric – has us plummeting down the playlists.

Are there ways to reinhabit public debates while retaining an honest commitment to critical rigour? In attempting to find this position, I will take my bearings from Stefan Collini’s recent work on value in education (What are universities for?, 2012; Speaking of Universities, 2017) and the challenge to less systematically suspicious reading laid down by Rita Felski (The Limits of Critique, 2015).
Biography

As Director of the Australasian Consortium of Humanities Research Centres, CI on the ARC-funded Laboratory Adelaide project, and a past Chair of the Adelaide Festival of Ideas, he also has an active interest the public face of the Humanities, see “The Publics of the Adelaide Festival of Ideas” University of Toronto Quarterly (2016). He writes fairly regularly for The Conversation https://theconversation.com/profiles/robert-phiddian-4286/articles.

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Living on the Bridge: working within the cultural interface

The views of fiction writers on fiction help us interpret literature. Authors such as Margaret Attwood are heard both for their fiction and for their views on literature. Many writers, in fact, cross the bridge that links their writing by addressing their own writing from a purely literary position for academic purposes. Some writers, however, live on that bridge, never quite remaining on one end or the other. I am one. I am a cultural historian who has used literature as a tool for understanding key aspects of cultural history. I then translate what I learn into my own fiction. I have translated from the Middle Ages into time travel fiction and from modern changes in the Australian Jewish community into contemporary fantasy, and from food history into a fairytale Canberra. What effect does living on the bridge have on research and on my work as a novelist?

Biography
Gillian Polack is a writer, researcher and teacher based in Canberra. She has PhDs in both Creative Writing and Medieval History. Her novels Ms Cellophane (Momentum/PanMacmillan) and The Wizardry of Jewish Women (Book View Café) were shortlisted for Ditmar Awards, as was her anthology, Baggage (Wildside). Her research monograph History and Fiction (Peter Lang) was shortlisted for the William Atheling Jr Award for criticism. She has eighteen short stories published, one of
which actually won an award and four others of which were listed as recommended reading on international years' best lists. URL: www.gillianpolack.com

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Australian sound poetry, intermedia and the concept of voice

Amanda Stewart is an Australian poet who has worked in the field of sound poetry, and continues to collaborate in works concerned with vocal presence and vocal aesthetics. Along with her solo performances and recordings, she was part of the Australian collective Machine For Making Sense, a group which examined relations between linguistics, poetry, speech and music, as a way of critiquing political and social structures. This paper considers Stewart’s work and its changing mediation of the unstable relation between the voice and language. Much of her work is engaged with language’s non-semantic properties, as well as how we see and hear language structures. Her later work performs a more frustrated attempt to strip the voice of its signifying potential. In these works, lyric subjectivity persists despite ever more extreme measures to undermine it. She plays along with the anti-expressive ideals of late twentieth and early twenty-first century conceptual poetry movements, while struggling against the interpolative immediacy of the voice.

Biography
Thea Porter is a PhD candidate at the University of Sydney. Her research is in Australian concrete, sound and visual poetry. She examines several Australian sound poets and collectives, considering them alongside an international avant-garde concrete movement, as well as various movements that foreground the material aspects of language. She is currently exploring the ways in which experimental Australian poets have interrogated lyric subjectivity and vocal presence in performative and collaborative sound poetry contexts.

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Encountering Interfaces in Patrick White’s Voss

This paper will examine some of the interfaces between nature and culture in Patrick White’s Voss (1957). When the explorers set off to map the continent, ‘to join two points in space’, it becomes clear that cultural conventions, available resources,
including language, are of no use. I propose to show how White constructs the text with peculiar narrative forms that provide an interface for the reader to draw explicit and implicit links that lead to various questions pertaining to our natural and cultural heritage. With an ecocritical reading of White’s most famous novel I will examine how he reworks conceived boundaries of physical and metal landscapes to enhance our understanding that, as Laura Trevelyan teaches us in her closing remarks, “knowledge was never a matter of geography. Quite the reverse, it overflows all maps that exist” (446).

Biography
Miriam Potter is pursuing a Ph.D. on Patrick White at the Australian National University (ANU) and at Paris-Sorbonne. She has worked for Robin des Bois a Non Governmental Organisation (NGO) for over ten years and an English lecturer at Paris-Sorbonne. Her career as an ecologist has paralleled her studies in English literature. Her research is supported by an Australian Government Research Training Program (RTP) Scholarship.

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The worldly text: at the interface of literature and place

Literature about place is frequently conceived by both writers and readers as a response to, or a reproduction of place. This paper is an intervention in conceptualizations of literature and place where the text is positioned as a product of place. Our objective is to provide an account of how literature might produce place; or more specifically, an account of how certain literary texts contribute in material ways to the production of place. We call these types of literary texts the worldly text. The worldly text is more than a mirror or commentator on place; it is an actor in the production of place. In considering the worldly text as an articulation of the literature-place interface, we will be deploying the work of London writer Iain Sinclair, who has been recording the transformation of place in East London for almost five decades. We will investigate how Sinclair’s poetry, novels, essays and non-fiction have become worldly through their entanglement with material processes of gentrification and urban development in London’s East.
**Presenter Biographies**

**Emily Potter** is a Senior Lecturer in Literary Studies at Deakin University. She publishes across the fields of literary and cultural studies, place and urban design studies, and environmental theory. Her publications include the co-authored *Plastic Water: The Social and Material Life of Bottled Water* (MIT Press, 2015) and the co-edited *Ethical Consumption: A Critical Introduction* (Routledge, 2010).

**Kirsten Seale** teaches at University of Technology Sydney. She is the author of *Markets, Places, Cities* (Routledge, 2016) and co-editor of *Informal Urban Street Markets* (Routledge, 2015). She has published widely on the connections between literature, place and cities.

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*“Who cares about pretty? I'm going for noticeable” – Constructing Femininity in YA Literature*

Young Adult (YA) literature as a genre is able to reflect the concerns of contemporary society in an easily digestible narrative form. It offers an avenue for readers, usually teens, to critically navigate the world of societal pressures, as well as offering a fictional space for readers to explore their individual identity and gender. Teens form and solidify their concept of personal identity through external performance and through the noting of character’s clothing choices and exploring different relationships to gender roles. YA literature has the potential to act as a subversive site, exploring potential for identities and gender performances not restrained by hegemonic norms. This paper will specifically look at *The Hunger Games* series and the *Divergent* series’ as case studies of popular YA novels that explore the formation of the female heroine identity and different approaches to traditional gender roles.

**Biography**

Samantha Poulos is a PhD student in English Literature at the University of Sydney. Her thesis looks at the relationship between femininity, gender performance and heroic agency presented by female protagonists in Young Adult (YA) literature. She intends to explore the unique space YA literature creates for the formation and performance of gender and identity. Her work also follows third-wave feminist and post-feminist approaches to revaluing the feminine and looks at how YA can be used to explore contemporary understanding of gender and feminist theory.
Over the last two decades, the New Zealand-born writer and publisher Alan Loney has undertaken a sustained meditation on the book as a peculiar object, a locus of (non)relations between self and world, past and future. In this talk I examine one of his limited edition letterpress publications—"Red Square: The Next Word" (2012)—in the light of his engagement with the materiality of the printed codex. Its rectos pair identical red squares with different captions; its versos feature visual poems constructed out of Dutch words that in their spelling are also English words. Loney evokes international modernism (suprematism, constructivism, Bauhaus) but does so sceptically, in a book that is an idiosyncratic product of handicraft, not a clean sleek mass produced commodity. When and how, he wonders, do books cross (transcend) national and linguistic divisions? Do the visual and haptic aspects of a book “translate” more easily than the lexical?

Biography
Brian Reed is Chair and Professor of English at the University of Washington, Seattle. He is the author of three books—most recently "Nobody’s Business: Twenty-First Century Avant-Garde Poetics"—and more than thirty articles and essays on modern and contemporary poetry and poetics. He has three books forthcoming, among them "Out of the Pen: Essays on Poetry at Its Limits." In 2014, he was a Visiting Fellow at the Humanities Centre at Australian National University.

The idea of the Anthropocene, the proposed new geological epoch of Earth, began in the scientific context of a meeting in 2000 of the International Geosphere Biosphere Program, one of the key groups that provide scientific research for the Intergovernmental Panel on Climate Change. This group was concerned that the future should not be reduced to predictions about ‘climate change’, but should also enable human responses to the global warming crisis. The scientific group recognized that the Great Acceleration of change had its roots in the very particular human behaviours of the fossil-fuel economies of the 20th century.
The Anthropocene invites humanists to join scientists, and expand its scope as a metaphor, a tool for action, not merely a description of the state of the planet as represented by rock strata. Geographer Lauren Rickards has commented that ‘the value of a metaphor is not simply a matter of how accurately it depicts the world, but of what insights, storylines, emotions and aesthetics it offers’ (Rickards 2015: 281). The Anthropocene has inspired artists, theatre and musicians to explore its aesthetics.

The Anthropocene metaphor is useful also in enabling critique of the privileging of global scale over all others: there is much morally problematic in treating humans as a ‘species’. While it is undoubtedly our species that is shifting the geological rules of the planet, it is not every human. Migration historians Armiero and De Angelis argue, ‘the Anthropocene discourse conflates the individual and the society at large’ … ‘If people live in this mess …they should only blame themselves as members of the universal human species or, in the optimistic version, act as a member of the same universal human species to improve the situation’ (2017: 353). As climate refugees already flood out of the north African droughts, the questions of the Anthropocene are increasingly human and moral.

**Biography**

Professor Libby Robin FAHA is Professor at the Fenner School of Environment and Society at the Australian National University and affiliated professor at the National Museum of Australia’s People and Environment Research Group and the Royal Institute of Technology (KTH), Stockholm. Libby has published widely in the history of science, international and comparative environmental history and the ecological humanities and has won national and international prizes in history and literature.

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*Unsettling topographies: thinking the suburb-novel interface*

Suburbia arguably still defines the forms of Australian cities and their modes of urban life, functioning as a ‘deconcentrated form of settlement space’ in which the ubiquitous ‘detached bungalow and the quarter-acre block’ both ‘instantiates a particular ideological mode of personal living’ and generates ‘a template for urban planning in the form of the sprawling, car dependent conurbation’ (Butler). What is suburbia, then, if not entirely riven, if not a perpetually shifting and ambiguous figure for a space that is torn between the abstracted operations of capital and the myriad, mutable dynamics of lives, localities and communities? This paper, from my recent book project, draws on such writers of Australian suburbia as Patrick White,
Christina Stead and Steven Carroll, to think about how the forms of the novel may reconstitute everyday local place by engaging with the doubleness of suburbia as simultaneously lived and abstract form. Novelistic transformations of place more generally mobilise the alchemy of fictive topographies as theorised by J. Hillis Miller in *Topographies* (1995). Such topographies arise within individual texts, in the movement between real and fictive terrain, and concatenate across literary works over time. Working with and against the centrifuge of deconcentrated settler space, Australian novels of suburbia – viewed individually and collectively – form a mesh, interface or fictive archive capable of summoning lost places and times.

**Biography**

Brigid Rooney teaches Australian literature in the Department of English at the University of Sydney. She has published widely on contemporary Australian film and fiction. Her first book was *Literary Activists: Writer-Intellectuals and Australian Public Life* (2009). Her current book project, *Suburban Space, the Novel and Australian Modernity*, under contract to Anthem Press, investigates dynamic relations between the novel and Australian suburbia.

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*Beyoncé’s Lemonade* (2016) as intermedial middlebrow

Prevailing accounts of middlebrow as ‘reception practice’ create difficulties for tracking middlebrow across ‘borders’ and raise ‘issues such as audience and address, genre and authorship and legibility and universality’ (Galt and Schoonover). Closely reading Beyoncé’s *Lemonade*, this paper attends to the artist’s role as go-between in the context of the diverse media that her film both incorporates and re-enacts. Elucidating how its modes of address and intermedial forms straddle race, gender and sexual categories, I will read Beyoncé’s film in conjunction with debates about middlebrow and the politics of African-American women’s cultural production.

Middlebrow has been read as a vehicle for upward mobility that nevertheless requires the author/artist’s self-commodification, jeopardising both the sought for freedom and alternative politics that expressions of racial and gendered difference might afford (Berlant). Although it precedes *Lemonade*, James’s argument that Beyoncé performs stories of ‘resilience’ and ‘overcoming’ tends to identify her productions with middlebrow. The film’s literary elements further reinforce (while complicating) this orientation: its use of ‘chapters’ and poetry, its personal lyrics of
romantic betrayal mapped onto a collective history (slavery, plantation life, lynching, floods, police shootings) and its literary-historical and cross-cultural references.

*Lemonade* addresses a simultaneously sentimental and political, particular and general ‘you’. It cites film-makers (Kubrick, Bergman) and samples words and sounds from Anglo- and African-Americans (Lamar, Bacharach), poets (Shire) and activists (Malcolm X). Challenging the routine consignment of middlebrow orientation to a purely bourgeois aesthetics and politics, this paper reads Beyoncé as an intermediary figure and *Lemonade* as intermedia to argue that its modes and forms work to summon an ‘ever-widening community’ (Vernallis). It emphasises Beyoncé’s re-enactments of a Pipilotti Rist performance and a scene from Coppola’s *The Virgin Suicides*, contending that *Lemonade* dynamically weaves together inter-racial images, sounds, gestures and gazes that play havoc with the gendered and racial status of both lyrical addresser and addressee.

**Biography**

Monique Rooney is Senior Lecturer in the School of Literature, Languages and Linguistics, ANU where she teaches US Literature, film and television. Monique has published widely, with a particular focus on melodrama, film, television and passing-for-white narratives in US literature and film. Her book *Living Screens: Melodrama and Plasticity in Contemporary Film and Television*, which was published as part of the ‘Disruptions’ series (Rowman and Littlefield International 2015), investigates the far-reaching implications of Jean-Jacques Rousseau’s ur-melodrama Pygmalion, analysing its paradigmatic significance for understanding contemporary allegories of melodramatic metamorphosis and mediation. The editor of *Australian Humanities Review*, she has recently published articles in *Angelaki* and *New Review of Film and Television Studies* on, respectively, blockbuster radio series *S-Town* and the acclaimed television series *Twin Peaks: The Return*. Her current project, titled Only Mediate, investigates ‘interbrow’, which, crossing intermedia with middlebrow, investigates the centrality of bourgeois concern to a range of contemporary film, television, poetry and new media.

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Jane Austen’s newsmen: intermediality in *Persuasion*

Austen’s *Persuasion* (1818) includes a passage describing the hubbub of the streets of Bath, as Lady Russell enters the town on a wet winter afternoon:
'driving through the long course of streets from the Old Bridge to Camden-place, amidst the dash of other carriages, the heavy rumble of carts and drays, the bawling of newsmen, muffin-men and milk-men, and the ceaseless clink of patterns, she made no complaint. No, these were noises what belonged to the winter pleasures; her spirits rose under their influence …’.

The primary role of newsmen (whose ranks also included newsboys and sometimes newswomen) was to deliver newspapers as quickly as possible to subscribers. (The newsman differed from the hawker who sold newspapers to the public at large, 'crying' the title of a paper or news of an event.) Newsmen were familiar figures in the urban landscape and were the subject of their own fugitive literary genre in the form of annual ‘newsmen’s verses’ given to subscribers in solicitation for a gratuity or a Christmas ‘box’. In this paper, I explore newsmen in Persuasion as evidence of how Austen explores an intermedial relationship between the novel as a medium and other kinds of print media, particularly ephemeral print such as newspapers. I will also contextualise the newsmen’s voice in relation to the distinctive temporality of war and peace in Persuasion, the novel being set during the temporary peace of 1814 and written in the immediacy of the cessation of the Napoleonic Wars in 1815.

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Etchings on concrete walls: graffiti | literature | literacy

Dylan Voller’s poem ‘Justice for Youth’ (with Zak Grieve) was published in Honi Soit in 2017 and depicted the violent abuse he endured as a boy in Darwin’s Don Dale Youth Detention Centre: Like why weren’t my first cry’s for help ever answered. Dylan’s subjectivity was first made visible however through his writings on the concrete walls of his isolation cell BMU1. The wall was an interface for graffiti and the literary artefact that can be used to fight against the penal colony and its colonial narratives. This paper will explore prison graffiti (as it is represented inter-textually and materially in the world) as an interface for teaching ethics and ‘trauma texts’ in the literary classroom. It will also reveal how graffiti can be used to teach literacy and writing programs in prisons in the Northern Territory. A writing program theoretically inspired by Paulo Freire who argued in Pedagogy of the Oppressed (1968) that the purpose of an education for freedom is to prepare students as literate social agents who see writing and thinking as part of a political struggle to change the world. There has never been a more urgent time to write from within and about prisons, than the time of prison transformation in the Northern Territory.
Biography
Dr Adelle Sefton-Rowston lectures at Charles Darwin University where she teaches essay writing, and specialises in the essay form to analyse literature and culture. Her forthcoming book of literary scholarship will be published in 2019 with Peter Lang. Adelle is three times consecutive winner of the NT Literary Awards Essay Prize and has published in *Antipodes, Overland, Westerly, Sydney Review of Books, Le Simplegadi* and *Hypatia*. She is President of the NT Writers Centre and lives on Larrakia Country.

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*Following “the thread of the narrative”: Reading through the Interface of Serial Fiction in Wilkie Collins’s Armadale*

Sensation fiction was the bestselling and most controversial genre of the 1860s: a challenge to public morality and the realist poetics of contemporary fiction. Via the interface of the periodical press, serialised sensation novels created new audiences and reading practices. Wilkie Collins’s *Armadale* was serialised in the Cornhill Magazine between 1864 and 1866. The novel’s mystery is solved through the collection and interpretation of texts such as letters and newspaper articles through which the heroes “follow the thread of the narrative” (66). This process was emulated by readers of the first serial, who collected instalments of the novel over twenty issues, selecting and interpreting them within the periodical’s general content. Armadale’s structure in shaped by the serial form, with Collins actively involving readers in following and solving the narrative (66). This paper examines serial fiction as an interface for new narratives and forms of reading in the 1860s. This paper furthers this, interrogating the interface between the material and the narrative in informing Victorian writing and reading practices.

Biography
Dr Madeleine Seys is a lecturer in the Department of English and Creative Writing at The University of Adelaide. Madeleine completed a PhD at The University of Adelaide in 2015 and was awarded the title of John Howard Clark Scholar. Her research interests include: Victorian literature and popular culture, fashion and textile histories, gender and sexuality, Pacific studies, and museology and museum curatorship. Her book *Fashion and Narrative in Victorian Popular Literature: Double Threads* (2017) is the latest in Routledge’s Studies in Nineteenth-Century Literature series. Madeleine is Social Media Manager for the Mary Elizabeth Braddon and Australasian Victorian Studies Associations.
What does it mean to define a discipline by a technology? And, in promoting the digital, what presences and absences are being evoked? If we rarify technology in literary studies, what happens when that technology is given the last word? This paper investigates an example of generative art that situates cultural heritage in the world of gamification and conjures the Victorian wunderkammer or cabinet of curiosities. Unexpected Connections uses randomised search and manipulation algorithms to compose multi-layered images drawn from a curated collection of digitised objects related to the nineteenth-century polymath, William Colenso. Serendipitous links between objects are (re-) assembled to create beautiful artworks and evocative palimpsests that have the potential to reveal new connections and tell new stories. Analogue letterpress printing these generative digital objects reframes our understanding of the relationship between physical and digital materiality and exposes the logic of the constructedness of the past, its archive, and its users.

Biography
Dr Sydney J. Shep is Reader in Book History and The Printer, Wai-te-ata Press, Victoria University of Wellington, New Zealand. She is at the forefront of cross-disciplinary digital research in the humanities, embracing new digital humanities approaches and advanced computational science tools to pose and answer complex questions about nineteenth-century information flows and global networks. Her most recent projects are the Royal Society of NZ Marsden funded “Personal Geographies and Global Networks: William Colenso and the Victorian Republic of Letters” and “LitAtlas: A Literary Atlas of Wellington” an augmented reality smartphone app. with found poetry interface.

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At once alien and familiar: Encountering other languages in world-building novels

Science fiction, historical novels, fantasy novels and novels set in non-English speaking countries create alternate worlds different from the novelist’s own society. These alternate worlds are sites of encounter between the languages and language practices of the readers and of the characters. The characters may speak
different languages from each other and from the readers, but these must be represented through the readers' language (the conceit of translation). Within this limitation, writers can use words that readers won't know, (whether invented, archaic or from another language). These have communicative, symbolic and aesthetic functions. The symbolic function is obvious - marking the world-building by showing a different geography and ecology, different social structures, and different practices. The aesthetic functions draw on the readers’ expectations as English speakers and as readers of other novels of the genre - sound symbolism being one example. Aesthetic conventions, and the pragmatic maxim of relevance also underlie the ways in which alternate languages and language practices are introduced, represented, and made to seem at once alien and familiar.

**Biography**

Jane Simpson lectures in linguistics at the Australian National University. Her research focuses on Indigenous Australian languages, especially those of central and southern Australia, language structure, lexicography, language maintenance, digital archiving and the intersection between semantic, pragmatic and literary practices of interpreting texts. She has published books on Warlpiri, Kaurna and Warumungu, and edited books on place-names, child language acquisition, and biographies of Aboriginal people. She is deputy director of the ARC Centre of Excellence for the Dynamics of Language.

**Terri Ann Quan Sing**

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**Reading fluids: Ouyang Yu’s Billy Sing (2017), and Georges Bataille’s Story of the Eye (1928)**

In this paper I offer an intertextual reading of Ouyang Yu’s recent novel Billy Sing (2017) alongside Georges Bataille’s infamous Story of the Eye (1928). In this reading I focus on both texts’ repetition of bodily fluids—blood, feces, urine, saliva, semen—and consider how we might read this fluidity, not simply in terms of an abject sexuality, but also that fluidity in Billy Sing might offer productive new openings in thinking race, history and subjection.

**Biography**

Terri Ann Quan Sing is a PhD candidate in Gender Sexuality and Diversity Studies, and English Literature at La Trobe University, Melbourne. Her work explores Eurasian (mixed-race Chinese-white) diaspora novels including: Esmé Weijun Wang’s The Border of Paradise (2016), Brian Castro’s Shanghai Dancing (2003), jia
qing wilson-yang’s *Small Beauty* (2016), and Ouyang Yu’s *Billy Sing* (2017).  [https://latrobe.academia.edu/TerriAnnQuanSing](https://latrobe.academia.edu/TerriAnnQuanSing)

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*On not having sex: Sumner Locke Elliott and Queer History*

This paper asks if there is a way of reading unexpressed queer desire and the absence of sex in writing by gay authors that doesn’t fall back on the trope of the closet. I take up this question through a consideration of Sumner Locke Elliott, a writer who was known for drawing heavily on his own life for fiction but who avoided writing about his homosexuality until the publication of his last novel, *Fairyland* in 1990, the year before his death. I will suggest that paradoxically, in Elliott’s oeuvre it is the spaces without sex, either structurally or situationally, that seem to present his protagonists (who are often loosely disguised versions of himself) with the most satisfying queer exchanges. I will argue that these non-sexual queer relationships should not be read only in terms of the repressions placed on homosexual expression in the twentieth century. This is because they also contain a utopic hope for modes of intimacy and exchange that escape the restrictions of sexual identity. These intimacies are neither entirely without sex nor reduced to sex but to quote José Muñoz’s work on queer utopias gesture at a “then and there” beyond the sexual possibilities of the present.

**Biography**
Ellen Smith teaches literature at Deakin University. She holds a PhD from Princeton University and has published widely on twentieth century Australian literature. She is currently writing about queerness and expatriatism in Australian literature.

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*I magnify the island*: The Islands of Thea Astley as Places of Revelation and Self-Discovery

Although Thea Astley is often imagined as the quintessentially jungled tropical author, she once commented that she hated living in the rainforest and would rather be on a Pacific island. Like the ageing Kathleen of *Coda*, who feels pulled back to Magnetic Island where she met her husband as a young woman, the islands in her fiction are often places of creativity, positive change and self-discovery for her characters. However, the self is not brought into the open willingly or easily and
such revelations may entail suffering and discomfort. Like the people on them, Astley’s islands do not readily reveal their secrets; instead, the islands typically remain unknowable and unsympathetic to human fate in a manner reminiscent of Hardy’s view of the natural season’s eternal round. Her islands are like mirrors in which characters see their true selves, for better or for worse, and for some the experience even proves to be fatal. In *A Boat Load of Home Folk* (1968), a group of cruise ship passengers marooned on a volcanic tropical island by a cyclone find that the experience strips away the outer layers of pretense and civility and, as a result of their suffering and even a death, their lives will never be the same. Mac finally understands after losing the fight with developers for his island in *The Genteel Poverty Bus Company* (1992) that one learns from the suffering brought on by folly. Gavi Salway, through whose eyes the reader experiences rebellion on the island of Kristi, discovers his relationship with the island as home in *Beachmasters*. The violent events on Doebin Island in *The Multiple Effects of Rainshadow* (1996) demonstrate that people can ultimately pervert islands and turn them into places that destroy rather than enlighten. While Astley’s islands may be imaginative ideals for her characters, then, those ideals often shift in reality and what postcard perfect islands might reveal can be personally confronting.

*Finding meaning in the meaninglessness of disaster: Writing about the North Queensland cyclone as example of literary interface between people and place in time of trauma.*

A natural disaster, such as a cyclone, literally and metaphorically unbalances the carefully maintained personal and material relationships people establish with their environment, with their place. After such disasters, people attempt to restore that balance by seeking explanations for those destructive forces and the effect of them on lives. However, words can be hard to find to describe events beyond comprehension, and so we often have to turn to the stories, symbols, metaphors and myths within imaginative literature in a search for meaning in the face of meaningless chaos and death. Even naming disasters can be a form of controlling and shaping the intangible. Imaginative literature featuring the North Queensland cyclone provides examples of the literary as interface between forms of knowledge, enabling the unknown to be rendered as known in order for people to cope with disaster and so establish a place for such events in the place in which they live.

**Biography**

Christophor Spicer is the author of a number of books on Australian cultural history and American film history, including *Clark Gable: Biography* (2002), *Great Australian World Firsts* (2012), and *The Flying Adventures of Jessie Keith “Chubbie” Miller* (2017), as well as significant contributions to the *Encyclopedia of Melbourne* (2006). He has taught in the areas of writing and communication in both Australia and
America and currently teaches academic writing at James Cook University in Cairns while undertaking PhD research that is investigating the cyclone as a trope of epiphany and apocalypse in Queensland literature. His most recent paper is, ‘The Cyclone Which is at the Heart of Things: The Cyclone as Trope of Place and Apocalypse in Queensland Literature,’ *eTropic* 15.2 (2016), 58-68.

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*Satirising the Book Festival, from Literary Alpacas to the @AuthorsYurt*

Twenty-first century book and writers’ festivals are ubiquitous, ‘literature-adjacent’ (Dixon 2017) interfaces in contemporary Anglophone book cultures. The discourse that surrounds them ranges from the reverential through the contentious to the sociological; and derives from participating writers, readers, the media, the blogosphere, and academic scholars (e.g. Ommundsen 2009, Moeran & Pedersen 2011, Stewart 2013, Driscoll 2014/5, Murray & Weber 2017).

Following collaborative work developing board and card games based on book festivals (Driscoll & Squires, ongoing), in this paper I examine satirical fictional and non-fictional accounts, including novels (e.g. McCrum 2014, MacNeill 2016), memoirs (e.g. ed. Robertson 2003, Kennedy 2013), and social media interventions (e.g. @WFQuestions @authorsyurt). In so doing, the paper will question constructions of book festivals as (alternately): saviours of democratic debate; un/intentional controversialists; part of the (sometimes unwelcome) promotional circuit for authors; and foregrounding hierarchies and structural inequalities in the worlds of authorship, publishing, books, and reading.

**Biography**  
Professor Claire Squires is the Director of the Stirling Centre for International Publishing and Communication at the University of Stirling, Scotland. Her publications include *Marketing Literature: The Making of Contemporary Writing in Britain* (2007), with Padmini Ray Murray, ‘The Digital Publishing Communications Circuit’ (2013) and she is one of the volume editors for the forthcoming *Cambridge History of the Book in Britain: Volume 7 The Twentieth Century and Beyond*. She is a judge for the Saltire Society Publisher of the Year Award, and a recipient of a Scottish Book Trust New Writers Award 2015. She tweets from @stirpublishing and @clairesquires.
Speaking at the Sydney Writers Festival in 2017, author George Saunders spoke of his attempts to write about Trump supporters and to move past the stereotypical depiction of alt-right rabidity in order to present them in their complexity and humanity. If you “abide” with someone long enough, he said, you can begin to understand them. Despite incredible advances, literature is still the only epistemology that allows us to see beyond the exterior and to experience how it is to feel, to think like and to be another human. In this paper/conference presentation, I will discuss the role of literature in rebelling against late capitalism’s insistence on fixing everything, including other people and what Jonathan Franzen, after Flannery O’Connor, calls the properly unsolvable parts of the human condition. Drawing on the work of Saunders and Franzen, I will argue that in an increasingly polarised world, literature is an interface that can stop us trying to merely diagnose and correct one another, and encourage us to understand one another—or at least abide.

**Biography**

I am currently completing a Doctorate of Creative Arts at UTS where I also work as a Casual Academic teaching Creative Reading and Creative Nonfiction. I also have a Master of Creative Arts from UTS. Prior to my studies, I worked as a full-time journalist. I still write freelance.

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*The literary interface as bridge in post-Trump America*

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*Gerald Murnane in the Digital Literary Sphere*

In 1995, Gerald Murnane took what would become a fourteen-year break from writing fiction. Since his return in 2009, there has been a substantial new interest in Murnane’s work in Australia and abroad. Ben Lerner wrote about Murnane in *The New Yorker* (2017); *The Paris Review* published excerpts of his forthcoming novel (2016); and *Music and Literature* produced a dedicated issue on his fiction (2013). This paper examines the transnational reception of his post-break works in what Simone Murray has termed the ‘digital literary sphere’, comprising blogs, online literary journals, and social reading sites like Goodreads. I will argue that this online reception in many ways served as a catalyst that enabled greater recognition within
the traditional book media circuit, exemplifying how influential online advocates can affect traditional reception.

**Biography**

Emmett Stinson is a Lecturer in English and Writing at Deakin University. He is the author of *Satirizing Modernism* (2017), co-author of *Banning Islamic Books in Australia* (2011), and editor of *By the Book?* (2013) and *The Return of Print?* (2016). He is a CI on the ARC Discovery Project, ‘New Tastemakers and Australia’s Post-Digital Literary Culture’.

**Lucy Sussex**

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*The Case of the Chemist and the Crimewriter: Robert Gant, Fergus Hume and the Gordon Lawrence trial*

Robert Gant (NZ) and Gordon Lawrence (Aust.) have become the most famous gays of the Austral colonies, part of a milieu which intersected with both crime and the theatre. Cross-dressing mixed with soliciting and blackmail, but also artistic expression, the ‘ways of evasion’. This paper will examine Gant’s photography and fiction; and also that of crime-writer Fergus Hume, blackmailed by Lawrence. Hume could not write openly about Lawrence, but their association provides a radical reinterpretation of Lawrence’s 1888 trial. It also shows how class/race influenced the police response to gays in the case of Jamaican Antoine Bollars, Lawrence’s co-conspirator.

**Biography**

Lucy Sussex is an Honorary Fellow at Federation and La Trobe Universities. She has abiding interests in women’s lives, Australiana, and crime fiction. She has also edited four anthologies, including *She’s Fantastical* (1995), shortlisted for the World Fantasy Award. Her award-winning fiction includes the novel, *The Scarlet Rider* (1996, reprint Ticonderoga 2015). She has five short story collections; and has edited the work of Ellen Davitt and Mary Fortune. Her *Women Writers and Detectives in the Nineteenth Century* (2012) examines the mothers of the mystery genre. Her *Blockbuster: Fergus Hume and The Mystery of a Hansom Cab* (Text), won the 2015 Victorian Community History Award.
Matthew Sussman
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Style and the Ethics of Formalism

When critics describe a “return to formalism,” what do they think we are returning to? In this paper, I diverge from recent accounts that portray formalism as inherently un-political or committed to a radical conception textual otherness (e.g. Felski, The Limits of Critique, 5-6). Rather, I show that formalism arose in nineteenth-century Britain from a rhetorical theory of style that identified “literariness” with the expression of ethos or character. According to this view, differences in human character are inevitable and agreeable, representing natural variation in the community. Because style embodies character in aesthetic form, then the contemplation of aesthetic diversity becomes a morally valuable act. In contrast to Kantian approaches that privilege an arid ideal of textual “autonomy,” I argue that aesthetic excellence represents a mode of human flourishing that is continuous with, rather than coordinated against, other kinds of action. To “return to formalism” is thus to restore aesthetic experience to its rightful place within a broader conception of “the good life” for human beings.

Biography
Matthew Sussman is lecturer in English at the University of Sydney, where he lectures on Victorian literature and modern literary theory. His articles on Anthony Trollope, Henry James, and nineteenth-century literary criticism may be found in Nineteenth-Century Literature, Novel: A Forum on Literature, Victorian Studies, Studies in English Literature, and Arizona Quarterly.

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How Does Randolph Stow’s Tourmaline Confront the Problem of Writing Silence?

With the release of a biography and new editions of his novels, the time has come to revisit Randolph Stow’s work. In this paper, I examine the relationship between silence and his poetics and ask how his 1963 novel, Tourmaline, negotiates the problematics of mediating silence in an inherently verbal medium. To read Stow’s absent subject and the problems it poses to criticism, I navigate both recent critical interventions on the sacred in Australian literature, and the history of critical work, beginning with the Tourmaline affair, that responds to Stow’s treatment of silence. Because Tourmaline offers us a world that exists, by its narrator’s invocation, only in
words, the novel’s voice is a unique performance of the problem of uttering silence. I hope not only to find a way of thinking through Stow’s poetics but also to contribute to debates on the mediation of silence and the sacred.

Biography
Alex Sutcliffe graduated from the University of Adelaide with honours in English in 2017. He wrote his honours thesis on Patrick White’s “pretentious and illiterate verbal sludge”.

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Amber Reeves, a Life of Intellect and Intrigue

Amber Reeves is a fascinating figure in cultural and literary history. Her parents, William and Maud Pember Reeves, were both responsible for the introduction of major social reforms in New Zealand, including female suffrage, before William’s appointment in 1896 as Agent-General in London.

Amber was a star student of economics at Cambridge, but best remembered for deliberately having a child out of wedlock to a married man (H.G. Wells). After marrying respectably, she had two more children, while continuing to write and research about social issues, and to campaign for the rights of women and workers. During World War I she became one of the first female British senior civil servants, and during her time as Director of Women’s Wages in the Ministry of Munitions, women’s wages more than doubled. For many years after the war she taught psychology and philosophy at Morley College in Lambeth. Her 1923 novel, Give and Take: A Novel of Intrigue, offers a satirical insider’s view of ‘the intrigues, jealousies and manipulations in a government department dealing with post-war reconstruction’ (Fry 85).

Biography
Associate Professor Meg Tasker teaches at Federation University Australia in Ballarat, and works in Victorian and Australian Studies. She is General Editor of the Australasian Journal of Victorian Studies (AJVS), and an active member of both AVSA and ASAL. Her Struggle and Storm (Melbourne UP, 2001) was the first critical biography of Francis Adams, a significant figure in Australian cultural history. Many papers on ‘Unbecoming Australians,’ some in collaboration with Lucy Sussex, exploring the careers of late colonial Australasian writers in London at the turn of the twentieth century have been published in journals including ALS, Southerly, Portal and JASAL.
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‘Gay Men, Gay Love and Masculinity in Thea Astley’s novels and stories’

Gay men and gay love come and go throughout Thea Astley’s prose oeuvre. The responses that these characters and this topic invite shift with point of view and under the impact of varied themes. Generally, however, Astley’s treatment refuses to be contained, either by traditional Catholic doctrines about sex or by more recent concepts of political correctness. As with other subjects, her only constant message regarding gay men and gay love is the responsibility of humans to treat each other with kindness, whether they are inside or outside such relationships.

Attempting an overview, this paper considers five strands in Astley’s representations of gay men and gay love: passing comments by outside observers; response by an excluded and betrayed woman; the viewpoint of parents as protectors of younger teenage boys from predators; reactions by observers who become more sensitive over time; increasing acceptance by a loving sister (this strand has a strong autobiographical component in Astley’s relationship with her older brother Philip).

None of the gay men in Astley’s fiction is happy. Many are victims. Some are exploiters. A few seem designed to reject the gender typing of gay men as “unmanly,” *i.e.*, not strong, not responsible and not courageous.

Biography

Cheryl Taylor: Until she retired from teaching in 2015, Cheryl Taylor taught literature at James Cook University in Townsville and at Griffith University in Brisbane and the Gold Coast. Her edition, *Thea Astley: Selected Poems* is scheduled for publication by the University of Queensland Press in 2017.

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‘Words like Urns’: Seamus Heaney, Sonja Landweer, and J. C. Bloem

‘After Liberation’, Seamus Heaney’s version of J. C. Bloem’s popular post-war poem, ‘Na de bevrijding’, first appeared in the anthology *Turning Tides: Modern Dutch & Flemish Verse in English Versions by Irish Poets*. Editor Peter van de Kamp explains in the ‘Preamble’ that the project emerged out of a seminar on Translation Theory taught at the Leiden University in which students produced literal, ‘*verbum de verbo*’ translations with notes on the syntax, style, rhetoric, prosody, and semantics of the poems, and on their cultural and historical context’ (*Turning Tides* ix). In the anthology J. C. Bloem’s original ‘Na de bevrijding’ (132) and Heaney’s
‘After Liberation’ (133) are presented on facing pages, giving the reader an opportunity to see both versions at a glance. Heaney’s poem, then, is not so much a ‘translation’ of Bloem’s poem as a ‘version’ of it. While Heaney’s version of Bloem’s poem first appeared by itself in van de Kamp’s anthology, most readers will have encountered it in an entirely different context, as part of Heaney’s diptych ‘To a Dutch Potter in Ireland’, dedicated to Sonja Landweer and first published in The Poetry Ireland Review (1995), followed by publication in The Spirit Level a year later. Heaney’s grafting of Bloem’s poem onto this larger poem is a masterful example of how ‘translation’ resonates beyond the transmission of words from one language to another. As my reading below will show, Heaney makes Bloem’s poem part of a tribute to an artist who herself had been ‘translated’, from the Netherlands to Ireland, and who is now transforming the raw materials of her adopted environment, ‘Bann clay’, into pottery. Sonja Landweer’s transformative art is in itself a form of translation, and by referring to the process of her art Heaney reinforces the idea that translation both observes and obeys formal restraints in order to diverge into artistic expression. I will conclude with a few observations about more recent revelations of J. C. Bloem’s anti-democratic opinions and the selective formation of a Dutch canon that Heaney was probably unaware of when he integrated Bloem’s poem into his own work.

Biography
Heidi Thomson is Professor of English Literature at Victoria University of Wellington. She works primarily on topics in British Romanticism. Her book Coleridge and the Romantic Newspaper: The Morning Post and the Road to Dejection appeared in 2016. She is the editor of Maria Edgeworth’s The Absentee, co-editor of Volume 5 of the Pickering and Chatto edition of Maria Edgeworth, a contributor to The Cambridge History of English Poetry, Keats in Context, and The Thomas Gray Archive. Forthcoming work includes a chapter about Meg Merrilies and other muses in Keats’s Places / Placing Keats (Palgrave, 2018), edited by Richard Marggraf Turley. Together with Alexandra Paterson she is the guest-editor of a special issue of Romanticism about ‘Transporting Romanticism’ (forthcoming). A native speaker of Dutch and fluent in French, she is also interested in multilingual and multicultural dimensions of poetry.

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Disability in the Writing of Lawson and Murray
Critics have generally ignored the role of impairment and disability in the writing process – disarticulating the creative body from its creation. Yet Henry Lawson and
Les Murray have both named impairment (deafness and autism respectively) as a central influence on their writing.

In this paper I will put the writing of Lawson and Murray back in the context of its central influence, and explore the contours of the relationships between writing, and impairment and disability. As Australian writers with similar backgrounds, but from different points in our history, they demonstrate a myriad of ways in which impairment and disability are profound and vital shaping forces in writing. I will explain these influences through a combination of close reading, and the science that explains why we write as we do.

Biography
Amanda Tink is a PhD candidate at Western Sydney University. She is researching the influences of impairment and disability in the writing of Henry Lawson, Alan Marshall, and Les Murray. She lives in front of her laptop and braille display with good coffee nearby, and tweets at @amandatink

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“Come away, O human child!”: Changelings, Celtic folklore and contemporary young adult fantasy fiction

Authors of contemporary young adult (YA) fantasy fiction frequently draw upon pre-existing tales – particularly myth and folklore from the Celtic regions – when constructing their own fantastic worlds. Among the most popular sources of inspiration for writers are changeling tales, in which a human child is replaced by a fairy substitute. Building upon Brian Attebery’s notion that fantasy affords readers “new way[s] to relate to ancient beliefs and seemingly timeless mysteries,” this paper will examine the ways in which YA fantasy literature serve as an interface between traditional Celtic folklore and contemporary ideologies, considering what is communicated to readers in modern adaptations of changeling tales. How do such texts use traditional folklore to represent the adolescent experience, particularly with regards to ideas of growth and maturation within the family unit? And how do they engage more broadly with fundamental issues such as difference and belonging?

Biography
Shannon Todd is currently undertaking a PhD in Creative Writing at the University of Newcastle. Her area of research is the adaptation of Celtic fairy lore into works of contemporary young adult fantasy fiction and she is currently writing her own young
adult fantasy novel as part of this investigation. In 2016, Shannon had the pleasure of presenting her research at the 43rd Annual International Conference of the Children’s Literature Association in Columbus, Ohio, USA and the Australian Children’s Literature Association for Research Conference at Charles Sturt University, Wagga Wagga, New South Wales.

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Emptying the Adventure Romance: Robert Louis Stevenson’s Pacific Tales

This paper examines two late fictions by Stevenson, both set in unnamed islands of the Pacific: ‘The Beach of Falesá’ (1892) and The Ebb-Tide (1893). Both push up against the limits of the adventure romance, with the latter abandoning it altogether. ‘Falesá’ captures that moment in the 1870s when the main Euro-American influences in the Pacific came from castaways, missionaries and traders, often without the checks and controls provided by government-supported administrations. While the story ultimately endorses its protagonist Wiltshire’s dominant Western epistemology in the face of the islanders’ superstitions, it is notable for depicting how exploitative unchecked western presence can be. The Ebb-Tide takes this further, emptying the romance genre of most of its notable features: admirable heroes, notions of honour, bravery and decency, and the rewards that come with these characteristics in such fiction. There is not one character in this story left with nobility, and this is especially true of the men of action, the usual drivers of the adventure plot. Stevenson’s Pacific experiences, rather than providing further sources for romance, pushed him into a bleak realism that was poorly understood by most of his metropolitan readers.

Biography

MANDY TREAGUS is Associate Professor in English and Creative Writing at the University of Adelaide, where she teaches nineteenth- and twentieth-century literature, culture, and visual studies. Her book, Empire Girls: The Colonial Heroine Comes of Age, examines narratives of development in colonial settings, while the collection Changing the Victorian Subject broadens the field to include fuller consideration of the colonial world. She has published widely on Pacific literature, history and visual culture and is currently completing a book length study of short fiction set in the Pacific. She has recently co-edited the collection Discourses of Imperialism in the Pacific: The Anglo-American Encounter.
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Going to Work as a House Mom in Maggie Nelson’s The Argonauts

This paper explores Nelson’s labour of ‘making house’. I want to consider The Argonauts as the first item of Nelson’s work, with it being a ‘scrapbook’ of Nelson’s process of simultaneously arranging and trying to understand family and home in the form of a book. Using the Argo as a trope to consider the role of queer as “a kind of placeholder [for] molten or shifting parts”(Sedgwick), Nelson is also interested in the placeholder of ‘family’, ‘mother,’ and ‘love’. On the one hand, there is an acknowledgement of kin in her scrapbook act of homemaking, a recognition of literary and theoretical foremothers. While some have been critical of who Nelson presumes to include, I want to consider it as a process of ‘open house,’ especially if we consider Butler’s notion that one’s house is the people you ‘walk’ with. I also want to consider Nelson’s ‘open house’ in terms of bodily boundaries and affect. Citing Barthes, Nelson notes how the subject who keeps uttering the phrase ‘I love you’ is like “the Argonaut renewing his ship during its voyage without changing its name.” I want to tie this repetition with a difference back to thinking further about Nelson radicalised use of domestic conventions.

Biography

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The hymn as interface: from faith to art and back

The hymn is, according to Paula Backscheider, “the great form of modern English religious poetry” (Eighteenth Century Women Poets and their Poetry, 2005). It constitutes one of the main literary interfaces in 18th century Anglican society, in that theological issues, concepts of piety, public and private devotion, the devotee’s psychology and gender roles meet and need to be matched or reconciled with aesthetic demands.
The restrictions generally considered to apply to hymns used for congregations (above all the metrical versions composed first by Thomas Sternhold and John Hopkins (the ‘Old Version’ of 1562), and later by Nahum Tate and Nicholas Brady (the ‘New Version’ of 1692)) relate – on the theological side – to their faithful adherence to individual psalms, and – on the practical side – to their uniformity of metre and stanza form, so that they can be sung to well-known tunes. The numerous hymns written by accomplished women poets, from Anne Finch to Elisabeth Singer Rowe, from Anna Letitia Barbauld to Helen Maria Williams, from Mary Masters to Susannah Harrington, might be, but were not necessarily, sung to a tune by a congregation. Often, they served as private devotional acts. In each case, the hymn functions as an interface between the public religious culture of the day and the private faith of the individual, between a traditional genre and an individual expression, between a biblical text (most often a psalm) and an artistic adaptation, and an act of mediation between the divine and the human.

It will be the aim of this paper to demonstrate ways in which hymns by women poets act as interfaces between religion, politics, and literature, enabling various levels of mediation, authorship, and performance, in the long 18th century.

Biography
Prof. (emerita) Dr. Sabine Volk-Birke (Martin-Luther-University Halle-Wittenberg, at Halle, Germany) held the chair for English Literature. She has published widely on literature from the middle ages to the present, with a particular focus on 18th century literature and religion, as well as Handel’s oratorio libretti. She is currently preparing a special edition of the Journal of Religious History, Literature and Culture, with William Gibson and Laura Stevens, on Early Modern Prayer. She is Chair of the International Committee of IAUPE. (for more details, cf. http://www.anglistik.uni-halle.de/fachgebiete/elit/personal/prof_dr_sabine_volk-birke/)

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‘Educated Youth’ in the Translational Interface: Network, Stance and Ideology

This paper examines the sociological and ideological aspects of the English translation of the Chinese novel Nie Zhai, published by Giramodo in Australia as ‘Educated Youth’ in 2015. It draws on Actor-Network Theory (Latour 1997, c.f. Buzelin 2005) to present the network of agents involved in the production and publication of translation. It is postulated that network makes the translation and its trajectory into the target culture diverge from the mainstream discursive force of
Anglophone contexts where the translation of contemporary Chinese literature assists the image-building of exotic, dystopian China (Lee 2015). Empirical findings based on paratextual materials, face-to-face interviews with the translator and a corpus-based critical analysis on her translational stance will afford a “translational reading” (Klein 2016) of ideology and identity in the “diasporic spheres” (Appadurai 2004, 4) of the translator and in the broader translational interface.

Biography
Dingkun Wang, PhD in Translation Studies (The Australian National University, Australia) is a postdoctoral research fellow in the School of Foreign Languages of Shanghai Jiao Tong University, China. His main areas of research are audiovisual translation and online translation communities of China. Other research interests include politics and theories of translation, and translating pain in literary and multimodal discourses.

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Digital Publishing Collectives and Public Domain Audio

Cooperative digital publishing enterprises enrich the public domain and model productive collaborative practices in an increasingly hostile online world. This paper examines one of these enterprises, Librivox, whose volunteers create free audiobooks of public domain texts. Working in the intersection of innovative social, cultural and professional missions, Librivox volunteers have produced nearly 11,000 audiobooks.

This paper approaches Librivox as interface, new media form, practice and community. It uses data-scraping of online fora and social media to analyse how Librivox operates and how volunteers engage with it. It problematises existing critiques of online literary production, from suggestions that digital literary spaces lack intimacy, authenticity and materiality, to concerns about licensing issues, ownership, and privacy. It also demarcates digital publishing collectives’ relationships to other productive digital practices. In doing so, this paper argues that the productive, co-creative nature of volunteer-driven communities like Librivox demonstrates the enduring democratic potential of participatory online spaces.

Biography
Millicent Weber is a Lecturer in English at the Australian National University. She researches the intersections between live and digital literary culture, and is the
The term 'herbarium' was originally used in the 18th century for books about medicinal plants, rather than freestanding collections of dried plants, as it was later known. Referred to as hortus siccus, or ‘dried garden,’ these books were also used more generally for identification and classification, the plants within them stored as though in a library.

This paper examines how the hortus siccus can be utilised as a metaphor for the transmission of botany into literature. How have we read, and how do we currently read, plants and their lives? How does this reading translate into knowledge about their embeddedness in ecosystems? How can literature, drawing on the early definition of a herbarium as a book of medicinal plants, inform readers about the necessity of plants for humans’ own survival? This paper seeks to address some of these questions through an examination of John Wyndham’s The Day of the Triffids, Ellen van Neerven’s Heat and Light and Peter Wohlleben’s The Hidden Life of Trees.

Biography
Dr Jessica White is the author of A Curious Intimacy and Entitlement. Her short stories, essays and poems have appeared widely in Australian and international literary journals and she has won awards, funding and residencies. She is currently an ARC Postdoctoral Research Fellow at The University of Queensland, where she is writing an ecobiography of 19th century Western Australian botanist Georgiana Molloy.

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The Poetics of Witnessing: Watching Chauka

In June 2017 a dedicated Facebook page presented a new initiative in the media ecology of the Manus camp: Chauka. Please Tell Us the Time, a documentary film co-directed and produced by the detained journalist Behrouz Boochani and the Netherlands-based Dutch-Iranian filmmaker Arash Kamali Sarvestani. Chauka was filmed by Boochani using his smartphone, a Samsung Galaxy S6, and sent to his collaborator in the Netherlands using WhatsApp. The men have never met, and they created the documentary on the basis of extensive and daily conversations, ‘[f]or each shot Arash was with me. We talked about everything,’ Boochani recalls,
‘[o]ur relationship was deep and because of that we could think together and create together’ (Capobianco). Global networks of documentary film-making are instrumental here: Boochani is filming on Manus, and Sarvestani is embedded in domestic life in Eindhoven. Although remote from each other, the two men are co-located in the Iranian diaspora, and they share a love of the Iranian film-maker Abas Kiarostami that inspires Chauka. ‘I want to say the movie is me watching this prison in a poetic way’, says Boochani, ‘and understanding there is some beauty even in the midst of the immense suffering around me.’ (Capobianco). Both the conditions of production and the influence of Kiarostami’s work are essential to the creation of the film as a ‘mood piece’ rather than a typical documentary; it is as much a poem or a painting than a film, suggests Sarvestani: ‘When you first hear a poem, the feeling you get depends on your verbal knowledge, political knowledge, historical knowledge, and your artistic knowledge. All those kinds of knowledge allow you to go through further layers of that poem, so you can explore the metaphors. We wanted the film to work the same way’.

This paper questions how watching the camp on Manus in a ‘poetic’ way in ‘Chauka’ enables marginalised and suppressed experiences of refugees in mandatory detention in these offshore Pacific camps to be documented, and how the shift to digital media is creating a distinctive and new practice of media witnessing.

Biography
Gillian Whitlock is Professor of English in Communication and Arts, at the University of Queensland. The focus of her research is life narrative. Her recent book, ‘Postcolonial Life Narratives. Transactions of Testimony’ (OUP 2015), focusses on historical and contemporary testimonial narrative in postcolonial literatures, and in several recent essays in the journals ‘Biography’ and ‘Life Writing’ she has focussed on Australian narratives of migration, by Joe Sacco and Jimmy Barnes. Her paper at this conference focusses on the refugee documentary ‘Chauka’, part of a co-authored project on asylum seeker narratives from the Australian offshore camps, with A/Prof Rosanne Kennedy.

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Many a Tale of Dread: The Dystopian Interface of Totalitarianism and Colonial Imperialism in the Númenor narratives of J.R.R. Tolkien

Utopian literature is a literature of interfaces, as it is a discursive space in which countless modes and genres meet and converse. Utopia’s shadow, dystopia, is “a
lens through which we filter historical reality", and dystopian discourses have enabled productive and critical scrutiny of the excesses of modern history, although their role in perceiving the interconnectedness of political enormities is still developing. This paper, with its basis in Lyman Tower Sargent’s foundational theories of the intersectional nature of utopianisms, including dystopia, will utilise dystopia as an interface for comparing the speculative representation of oppressive and destructive political actions in the form of totalitarianism and imperialist colonial policy. It will make a case study of this in the revisions from 1934 to the late 1950s of the dystopian Númenor narratives of J.R.R. Tolkien, which engage with themes of totalitarian and colonial subjugation. This will demonstrate how dystopian representation enhances understanding of totalitarianism and imperialism as interrelated phenomena.

Biography
Dr Alastair Whyte is a PhD graduate from the English Department of the University of Sydney. His thesis, "Utopian Intersections in the works of J.R.R. Tolkien", elucidates the previously-unexplored conversation between the narratives of Middle-earth and modern utopian theory. His most recent publication, "A Fountain of Mirth: Laughter in Arda" in Laughter in Middle-earth: Humour in and around the Works of J.R.R. Tolkien, considers the relationship between laughter theory and the signification of Tolkien’s major themes within his narratives. He is currently writing on the utility of utopian theory in testing the peripheries of literary modes and forms.

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Reading space for trauma recovery and creative identity construction

The authors of this paper work with injured or ill serving military personnel in creative workshops designed to assist them in moving beyond deficit self-perceptions. We focus on process, not content, and whereas the psychology model of 'expressive writing' necessarily involves participants recounting traumatic experiences, our model allows them freedom to write whatever they choose. Daily encounters with literature through reading aloud and close reading from a variety of literary sources is central to this approach. It is through this engagement in traditional literary studies classroom activities that we, as creatives and academics, interface with participants to open a path to the literary imagination. It is through
this space of reading that participants can cross over into the world of literature and writing.

**Biography**

Dr Jordan Williams is an Associate Professor in Literary Studies and Writing at the University of Canberra. Dr Williams teaches literary studies and creative writing. She is the recipient of research funding to investigate creative arts and trauma; and, to investigate creative writing and reading for indigenous higher education students.

Dr Tony Eaton is an Associate Professor in Writing and Literary Studies at the University of Canberra. He has been writing professionally for children, young adults, and adults since the late-1990s, to date he has published eleven novels. He is the President of the Australasian Children’s Literature Association for Research (ACLAR) and editor of the journal *Papers*. Dr Eaton is the recipient of grant funding to research creative arts and trauma.

**Ika Willis**

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*The Text/World Interface: World-building in Realist Fiction*

This paper argues that world-building is as central to the pleasures, problems, and practices of realist texts as it is to those of speculative fiction. As Geoff Ryman writes, ‘every work of fiction, however realistic, is a fantasy. It happens in a world that is an alternative to this one’ (1992: 449). Postcolonial and queer scholars have demonstrated that realist texts (fictional and nonfictional) do indeed construct alternative worlds – often worlds without non-white or queer people.

How, then, are the alternative worlds of realist texts made plausible to readers? In this paper, through close readings of texts as well as reader responses, I investigate how realist texts communicate what is possible or plausible in their world; how readers are guided to use cultural schemata to fill in gaps in world-building; and what tactics readers employ when they are unable to reconcile the textual world with their own.

**Biography**

Dr Ika Willis is Senior Lecturer in English Literatures at the University of Wollongong. Her research focuses on reception, broadly conceived, and she has published on texts from Virgil’s *Aeneid* to *Xena: Warrior Princess*. Her second book, *Reception*, was published in Routledge’s New Critical Idiom series in 2017. Her current research project draws on reception theory and reception studies to investigate

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*Misbegotten Youth: YA Dystopias, and Queer Theory*

Young Adult fiction is having a dystopian moment: exploring a future that faces destruction. Dystopian literature explores a time where hard choices must be made, and YA dystopian literature does so with young adult protagonists at the fore. These teens serve on the front lines of these futures, preoccupied with solving the problems of their harsh societies, with limited options. Queer theory’s interest in fictional children, applied to these protagonists, complicates matters further. By reading it through a queer theory lens we gain an understanding of the futures we expect young adults to believe in. Children are yet to bridge the gap from a growing youth to a more rigid adulthood. Queer theory has examined their role within society and fiction, but has not yet done much to look at Young Adult fiction. This interface allows us to examine Young Adult protagonists that disrupt the future as it is “meant” to play out. This paper will discuss works in which children are compelled to fight other children and adults in order to achieve the goals of adults, and how these works when understood through queer theory’s figural children, help explore two different understandings of the future.

The *Hunger Games* trilogy (2008-2010) by Suzanne Collins, and *Shade’s Children* (1997) by Garth Nix have the protagonists fulfil the cycle of reproduction in their epilogues, continuing a reproductive future in which our protagonist has had children in a better future. On the other hand, The *Uglies* series (2005-2007) by Scott Westerfeld and Isobelle Carmody’s *Obernewtyn Chronicles* (1987-2015), do not so closely follow this pattern of reward and continuation of the future through procreation. Even though these teenagers are written by adults, they are not as constrained by adult societal norms. They reveal fascinating insights into what we expect the future to be shaped like. By considering child protagonists in dystopian societies, we trouble the idea of the innocent child and bring the legal strangeness of this category to trial. This paper will look at the endings of these works, and see how they trouble or bring about a recursive, unending future.

**Biography**
Alison Wolfe is a PhD candidate at the Australian National University. She has completed a Bachelor of Arts (Dean’s Scholar) in English literature and History, as
well as a BA (Honours) in English Literature, at the University of Wollongong. She has taught gender studies at ANU. Alison’s current research examines young adult fiction, sexual norms, and dystopian literature.

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Embodied Encounter as Interface: an Australian Woman in China in the 1910s

In 1913, Mary Gaunt (1861-1942), the Australian novelist and feminist, set off on her journey to China via the Trans-Siberian Railway in the hope of writing a book about that country. She stayed in Peking and places not far from it for nine months. Answering the call from the unknown, she then ventured out into remote places, in the company of her Chinese interpreter, her cook and a dog named James Buchanan. As accounts of her travel experiences in China, her two books A Woman in China (1914) and A Broken Journey (1919) confirm readers’ expectations of travel narrative as presentation of difference, of foreign others and exotic landscapes. However, her narratives also function as an “archive of feelings”- to appropriate Ann Cvetkovich’s term. They are records of the emotional, spontaneous, and often contrasting responses of a woman traveller who tries to make sense of the bewildering experiences, who is enthralled by its difference and keen to engage in open conversations with the “other”. Exploring Gaunt’s encounters with the native people as interface, I illustrate the constructive roles played by embodied travels to negotiate a complex world of senses and sensibility in relation to understanding her Australian self and the Chinese “other”. Those encounters, in Gaunt’s case, open up a space to engage with Martha Nussbaum’s ideas of the entangled relations of emotion, empathy and what Nussbaum calls moral cosmopolitanism.

Biography
Juanjuan Wu, PhD candidate at the University of Melbourne. I am interested in Western-Chinese cultural and literary exchanges, focusing on women’s travel literature about China from the 1870s to the 1920s and with particular attention to emotion and Victorian cosmopolitanism.
In this paper, I propose to read literature in architectural terms. I argue that the notion of literary architecture provides a metaphorical lens for illuminating how the domestic interior enhances our understanding of author as the builder of narrative plot in his/her textual space. To develop this argument, I will consider the analogy between architectural construction and literary production as represented in Eliza Meteyard’s *Mainstone’s Housekeeper* (1860) and *The Lady Herbert’s Gentlewomen* (1862) as well as Margaret Oliphant’s *Miss Marjoribanks* (1866). My approach is rooted in the understanding that the Victorian novel provides a valuable context for investigating the ideological inscription of a middle-class home and its inhabitants. I maintain that Meteyard and Oliphant, with their pens, engage in the practice of architectural design so as to examine the complex web of personal, social, and cultural meanings in the domestic sphere. Overall, my paper aims to offer an alternative model of studying Meteyard and Oliphant in terms of their specific delineation of spatial proportions within the architectural interior. By addressing the interrelationship between building and writing, architecture and text, I hope to formulate some intriguing reflections on the interdisciplinary crossroads of architecture and literature.

**Biography**

Shu-chuan Yan received her Ph. D. from the University of Manchester. She currently teaches in the Department of Western Languages and Literature at National University of Kaohsiung, Taiwan. Her work has appeared in the *Gaskell Society Journal, Victorian Review, Fashion Theory, Women’s Studies, Victorian Literature and Culture, Women’s Writing, and Journal of Popular Culture*.

Lyn Yates and Brenton Doecke

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**Imagining the interface: the fields of tertiary and secondary English**

This paper will review some conceptual debates about the purpose and form of English literary studies in the curriculum, both from within perspectives and changing views of those working in English, and from debates about knowledge, disciplines and curriculum purposes more generally. The first part of this paper will provide an historical perspective on the imagined/intended interface between
tertiary and secondary literary studies, and suggest that while literature remains a component of English in Australian schools, questions about what constitutes literature and the purpose of literary study unsettle assumptions of a homogeneous or connected educational field. The second half of the paper will discuss questions about the specificity of English suggested by recent arguments about knowledge and curriculum (Yates, Woelert, Millar & O’Connor, 2016), and will consider the tensions arising from an imagined interface between tertiary and secondary literary studies.

**Presenter biographies**

Lyn Yates is Redmond Barry Distinguished Professor and Foundation Professor of Curriculum at the Melbourne Graduate School of Education, The University of Melbourne. Lyn has a background in history, sociology and philosophy, and a longstanding interest in knowledge, the changing social world and curriculum, beginning with her 1987 PhD on Curriculum Theory and Non-Sexist Education. She has previously conducted eight major ARC-funded projects, including a study of curriculum change in Australia (Australia’s Curriculum Dilemmas with C. Collins and K. O’Connor, MUP 2011) and a study of physics and history as fields of knowledge in schools and higher education (Knowledge at the Crossroads? with P. Woelert, V. Millar & K. O’Connor, 2017).

Brenton Doecke is an Emeritus Professor in the School of Education at Deakin University. Brenton has a PhD in Literary Studies and has published widely in the fields of teacher education and English curriculum and pedagogy. His research has involved a sustained focus on the professional learning and identity of teachers within a policy context shaped by standards-based reforms, including his work on the Standards for Teachers of English Language and Literacy in Australia (STELLA), and many other projects. He is an Honorary Life Member of both the Victorian Association for the Teaching of English and the Australian Association for the Teaching of English, and is a former editor of English in Australia, and co-editor (with Jennifer Rennie and Annette Patterson) of The Australian Journal of Language and Literacy.

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*AU-UA literatures become digital: New forms of classics representation*

My report is devoted to the most successful projects of digital editing Australian and Ukrainian literatures, as well as international digital projects with participants from two countries (Charles Harpour Critical Archive, Taras Shevchenko Web
Portal, Samuel Beckett Digital Manuscript Project, Mykhailo Hrushevskyi Digital Archive, and others).

I consider distinctive intermediate stages between printed and digital editions: digitized and electronic editions on CD-s and DVD-s. Particular interest have different models, strategies for presenting the text in terms of interaction with the user (reader) of digital editions. Certain features have presentations of manuscripts and typewritten materials and editing literary texts of different time periods. My special attention is focused on editions compliance to TEI (Textual Encoding Initiative) standards as well as shortcomings of projects.

In addition to a practical aspect (preparation of digital editions of classical Australian and Ukrainian literature), the report outlines contribution of researchers from both countries to the discussion about theoretical issues of digital editing.

**Biography**

Research Fellow at Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine (Kyiv) and a Postdoctoral Research Fellow at Mykola Zerov Centre for Ukrainian Studies in Monash University's School of Languages, Cultures and Linguistics.

The area of my research specialization and interests includes issues of textual scholarship and scholarly editing (digital editing as well), literary source studies and book history, Ukrainian historical and literary process of the 19th - early 20th centuries.

Author of a monograph *Borys Hrinchenko’s Novelettes "Sered temnoi nochi" and "Pid Tyhmy Verbamy": History of Texts and Texts in History* (Kyiv, 2015) and more than 40 articles in scholarly journals and collections, focused on phenomena of interactions between literature and philosophy, pedagogy and religion, well-known and little-known figures of Ukrainian culture. Also, I published some unknown literary texts and archival documents.

In years 2012-2017 I participated in a number of research projects (including *National and cultural identity in the Slovak and Ukrainian literature of the 19th – early 20th century*, *The Encyclopedia of Taras Shevchenko, Bilingualism and Multilingualism in a National Project: Ukrainian Writers in the 19th Century*).
“Still in the Making”: Zora Neale Hurston’s Ethnographic Dialogue

My paper will aim to reimagine the (often rigid) demarcation between ethnography and literature by rearticulating it as a point of intersection; an interface. Situating myself in contemporary debates about its status as text, I hope to mobilise ethnography from its status as ‘monograph’ and reconfigure it as a site of ongoing dialogue between multiple persons, languages, cultures and texts.

Crucial to my investigation is novelist and anthropologist Zora Neale Hurston, whose oeuvre interrogates and performs multiple kinds of cultural and textual ‘dialogue’. Not only does she anticipate the postmodern ‘crisis of representation’ in the social sciences by blurring the division between ‘reality’ and ‘text’, her performance of multiple, partial and situated knowledge provides creative ways to overcome the nihilism often associated with it. By virtue of this, her work is of contemporary relevance today, offering new points of intersection for scholars interested in literature, anthropology, feminism and race.

Biography

Céline Zerna is a PhD candidate at the University of Adelaide. Her dissertation The ‘Other’ in Ourselves: The ‘Ethical-Aesthetics’ of Feminist Ethnography lends close reading and other strategies from literary studies to the often tangled and uneasy relationships between ethnographic writing, feminist scholarship and textual innovation.

Her Honours thesis 'Still in the Making': Zora Neale Hurston's Ethnographic Moments, Or, Looking for 'Zora' Without Finding Her won the Vera May Swift Scholarship for best English Honours thesis in 2017. She has also recently been awarded the John Howard Clark Prize and the University Medal for her undergraduate studies.

Encrypting Multiplicity in Duality: Brian Castro's Double-Wolf

Beginning with a parenthesis which is not closed until the very end of the book, Brian Castro’s third novel Double-Wolf (1991) is a playful reconstruction of the story
of Freud’s most famous patient, the Wolf-Man. Though it appears as a debunking of Freud’s psychoanalysis, what attracts Castro more is to ‘air some broader anxieties about single viewpoints, easy assumptions and misinterpretations’. Castro’s reconstruction of the Wolf-Man foregrounds a dual nature, with the naming of Double-Wolf, the structure of two primary narratives (respectively set in Katoomba and Vienna), the focus of two main characters (the Wolf-Man and his Australian counterpart Artie Catacomb), and the book itself forming a contrast with Freud’s interpretation; yet in every duality mentioned above, traces of other voices and possibilities never fail to articulate their existence. Based on these examinations, I argue that what Castro attempts to address in this playful text is a ‘multiplicity’ instead of a ‘duality’. With the duality on surface, Castro finds a framework in which he can discuss his ideas of multiplicity in a more accessible way. In this case, the truth of the Wolf-Man story is a ‘body without organs’ where multiplicity circulates. Castro contributes his version of the Wolf-Man story and expects to intrigue readers’ query about the reliability of one-sided truth through this juxtaposition. He is not interested in disavowing the positive influences of Freud and psychoanalysis, but to offer a different perspective to look at the story, and moreover, to open up the multiple possibilities to question the idea of mythmaking in general terms, the divide between ‘fact’ and ‘fiction’ and the idea of ‘truth’.

Biography
Scientia PhD Scholar in English literature at UNSW Sydney (University of New South Wales). My research interests are Australian literature, diasporic literature, cultural studies, transnational literary cultures, and literary theory. My current work focuses on the border-crossing literary practice in Brian Castro’s fiction.

Reading/Australia/Now
Australian Reception Network Roundtable

Reading is a multi-layered activity which takes place at the interface of multiple systems: the generic and semiotic codes of the text; the reader’s expectations, experience, and expertise; the specific affordances of any given reading technology; the capacities and orientations of individual brains and bodies; and the norms, conventions and constraints of the institutional and other contexts within which reader-text encounters take place.

Investigating the processes by which readers receive and respond to texts requires us to study the material traces of their interpretative, affective, technical and embodied interactions with texts. These traces come in many different forms. Jonathan Rose’s *The Intellectual Life of the British Working Classes* lists ‘oral history, educational records, library records, sociological surveys, and opinion polls,
letters to newspaper editors (published or, more revealingly, unpublished), fan mail, and even the proceedings of the Inquisition' (2010: 1)', while Emma Smith’s 2016 biography of the First Folio turns its attention to the marks of handling: ink blots, cat footprints, wine-glass rings, and marginalia. Goodreads and Amazon provide a massive digital archive of evidence of reception. And creative works themselves, from Virgil’s Aeneid and Dante’s Commedia to postmodern bricolage, postcolonial interventions in the Western canon, transmedia adaptations, and the transformative work of online remix culture, also receive and reinterpret earlier texts, illuminating them from new perspectives.

This roundtable brings together scholars in Australia working on reading and reception from a range of different perspectives, including adaptation and intertextuality; digital humanities; empirical and/or historical reader research; book history; and reception theory. Our panellists will give lightning talks of 5-7 minutes on their own research as it pertains to reception, and we will then invite comments and discussion from the floor. The roundtable launches the Australian Reception Network, and we encourage all scholars interested in this field to attend and play a part in shaping this vibrant field of research.

Speakers:
Katherine Bode, ANU
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Dr Bode is Associate Professor of Literary and Textual studies at ANU. In 2017, she was awarded an ARC Future Fellowship for ‘Reading at the Interface: Literatures, Cultures, Technologies’. Her book, Reading by Numbers: Recalibrating the Literary Field (2012), explores the critical potential of quantitative and computational methods to survey trends in Australian literary history, across a variety of areas including genre, authorship, publishing, reading and literary criticism. A World of Fiction: Mass-digitisation, Nineteenth-century Australian Newspapers, and the Future of Literary History (2017) mines the Trove database to explore the publication and reception of fiction in colonial Australian newspapers.

Jennifer Clement, University of Queensland
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Dr Clement is Senior Lecturer in English Literature at the University of Queensland. Her research covers several areas including early modern literature and religion, adaptation studies, especially film adaptation of Shakespeare, and the history of print culture. Her first book was Reading Humility in Early Modern England (2015), and she has published articles on Elizabeth I’s writing and on her afterlife in eighteenth century drama, on Shakespeare and adaptation, and on book history.
She is currently working on a book-length project on early sermons and emotions in early modern culture.

**Julieanne Lamond, ANU**  
**julieanne.lamond@anu.edu.au**  
Dr Lamond is a lecturer in literary studies at ANU, and editor of *Australian Literary Studies*. Her research focuses on Australian literary culture, the relationship between gender and literary value, and the intersection between academic and popular cultures of reading, especially as mediated by newspapers and libraries. She is currently working on a study of book reviewing in Australia from 1985-present (with Melinda Harvey), and a monograph on Tasmanian writer Amanda Lohrey.

**Simone Murray, Monash University**  
**simone.murray@monash.edu**  
Dr Murray is Associate Professor in Literary Studies at Monash University. She worked in academic publishing before taking up an Australian Research Council Postdoctoral Fellowship in the School of English, Media Studies and Art History at the University of Queensland in 2001. From mid-2009 until 2011 she was Director of Monash University’s Centre for the Book. Her research is at the interface of literature and digital media. Her book *The Adaptation Industry* was published in 2012, and *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era* is currently in press with Johns Hopkins University Press.

**Maggie Nolan, ACU**  
**maggie.nolan@acu.edu.au**  
Dr Maggie Nolan is senior lecturer and Deputy Head of the School of Arts at ACU, and co-editor of *Journal of Australian Studies*. Her research critically analyses representations of race and ethnicity in Australian cultural and literary production. She originally focused on questions arising from literary hoaxes in the Australian context, including the nature of identity, authenticity and cultural authority. More recently, however, she has been working on a collaborative project on Australian book clubs with Dr Robert Clarke, of the University of Tasmania. Recent significant publications include (with Dr Clarke), ‘Book Clubs, Kate Grenville’s *The Secret River*, and the Ordinary Reader’, *ALS* 29.4 (2014), and ‘Book Clubs and Reconciliation’ *Australian Humanities Review* (2014), and ‘Reading Kim Scott’s *That Deadman Dance*: Book Clubs and Postcolonial Literary Theory’, *JASAL* 16.2 (2016).

**Ika Willis, University of Wollongong**  
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Dr Ika Willis is Senior Lecturer in English Literatures at the University of Wollongong. Her research focuses on reception, broadly conceived; she has published on texts
from Virgil’s *Aeneid* to *Harry Potter* fan fiction. Her first book, *Now and Rome* (2011), put classical texts and contemporary critical theory into dialogue; her second, *Reception* (2017), argues for a reception-informed literary criticism: an approach to texts which involves not just producing and defending interpretations of texts, but accounting for the interpretative strategies we have used, as well as a willingness to bring those strategies into dialogue with others’, without necessarily seeking consensus.

**Panel: Enacting the interface: Reflecting on the Secondary-Tertiary Nexus**

*A Panel Conversation with Larissa McLean Davies, Heather Fraser, Claire Hansen, Kerry Kilner, Victoria Kuttainen, Judith Seaboyer, and Joy Wallace  
Hosted by Robert Clarke*

In 2015, the Australian University Heads of English (AUHE) hosted a forum that explored the Secondary-Tertiary Nexus. This panel discussion between scholars of English and English Education, heads of university English, and English teachers aims to expand that conversation in a format designed to stimulate discussion amongst panel members and the audience.

In this experience-led panel conversation, each panelist has been asked to share a provocative idea or something from their own experience in attempting to work in “the nexus” between secondary and tertiary English. Panelists will structure a five minute talk around what they have been doing to bridge secondary and tertiary English, and have been in particular asked to reflect upon their 1) hopes & expectations; 2) challenges, and 3) key learnings in their own experience of trying to work across the secondary and tertiary spaces of English.

Seeking to open up a broader conversation with the audience and with others who are engaging in these issues, this panel is loosely structured by the categories addressed by the panel “An Assumed Interface” in which it seeks to be in dialogue: “Conceptual Imaginaries,” “Curriculum,” and “Structures/Frameworks/Institutions.”

Conversation points include differences between subject English in high school and the university discipline, facilitating transition, the Australian Curriculum, engaging high school teachers and students, and collaborative projects at the interface of the secondary-tertiary sector such as skills for close reading and the development of material for the high school classroom.
Conceptual Imaginaries
Victoria Kuttainen — Reflections on My Year as a Pre-Service High School Teacher
Larissa McLean-Davies – The Development of the Australian Curriculum for Senior Schooling and its Implications for University English Curriculum
Jude Seaboyer – Reading, What We Know of How High School Leavers Read and How to Respond
Joy Wallace – Connecting Threshold Learning Outcomes to Senior School Curricula Criterion-Based Learning

Presenter Biographies
Robert Clarke is Head of English at the University of Tasmania. His work, with Maggie Nolan, investigating public engagement in Australian literature translates to his interest in other interfaces of English such as ways to engage with high school English teachers.
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Claire Hansen is a Lecturer in English/Writing at James Cook University. She is also a member of the Shakespeare Reloaded project, which explores innovative approaches to teaching and learning in secondary and tertiary institutions. Her book, Shakespeare and Complexity Theory, was published by Routledge in June 2017. Claire has previously taught at the University of Sydney, University of Wollongong and University of New England.
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Kerry Kilner is UQ Research Fellow in the School of Communication and Arts and Director of the major Australian literature research and publishing environment, AustLit (www.austlit.edu.au). She has a long history in research project management and was Associate Editor of the four volume print Bibliography of Australian Literature (published between 2001-2008), which was compiled in and derived from AustLit. Her recent work overseeing the development of resources and platforms designed for the high school classroom, alongside the delivery of PDs for teachers, will be discussed here.
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Victoria Kuttainen is Coordinator of the English Major at James Cook University. Last year she completed the Graduate Diploma of Education (Secondary) including ten weeks of practicum as a pre-service high school teacher. She is working with ETAQ North Queensland to explore ways to build partnerships and collaborations between high school and university English teachers and teacher educators.
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Larissa McLean Davies. CI of an ARC project investigating literary knowledge in the making of English Teachers, has a PhD in Literary Studies and is an Associate Professor in Language and Literacy, and Associate Dean (Learning and Teaching) in the Melbourne Graduate School of Education at the University of Melbourne. She is co-editor, with Brenton Doecke and Philip Mead, of the first book to bring together secondary and tertiary teachers of literature in Australia: Teaching Australian Literature: from classroom conversations to national imaginings (Wakefield/AATE).

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Judith Seaboyer Because Jude recognises what has come to be termed deep reading to be essential to the mastery of disciplinary content and to the transformative potential of an education in literary studies, she has been researching strategies for encouraging reading resilience in tertiary students since 2010. Her contribution to the panel will be to discuss the steps that might be taken to develop, together with secondary-school teachers, ways in which technology-enhanced reading strategies, in a digital age, could be used to encourage more and better reading as well as to ensure students are well prepared for tertiary studies.

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Joy Wallace teaches and researches in the Faculty of Arts and Education at Charles Sturt University, Bathurst. She was Associate Dean Learning and Teaching for seven years and a member of an OLT-funded project on designing first year Humanities and Social Sciences curricula in the context of discipline threshold standards.

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Heather Fraser has been president of the Townsville branch of the English Teachers Association of Queensland (ETAQ) for 25 years, and organiser of state and local ETAQ conferences. Her service as Head of Department for 28 years in both state and Catholic high schools has extended into work across university and high school spaces. She is the recipient of numerous awards including the Peter Botsman Award for Outstanding Contribution to Queensland English and the Australian Council for Educational Leaders (ACEL-QLD) Academic Award of Excellence for Postgraduate Studies in Educational Leadership.