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Institute of Advanced Studies

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<p>6th Annual Limina Conference July 15th, 2011 University of Western Australia <i>Institute for Advanced Studies</i></p>					
8:00	Registration				
8:30-10:00 Session 1	<p style="text-align: center;">Confrontations in Australia's Past and Present Chair: Matthew Crowe (UWA) Venue: Old Senate Room</p> <p>Timothy Neale (The University of Melbourne) - <i>Immunity to Indigeneity: Pearson's Staircase, Sutton's Pathology and other Metaphors.</i></p> <p>Michael R. Griffiths (Rice University) - <i>Double Binds and Stolen Lives: Trauma, Testimony, and Indigenous Juridical Agency in (post)colonial Australia.</i></p> <p>Maria Elena Indelicato (The University of Sydney) - <i>On being Othered and other Multicultural Discontents: International Students in Australia.</i></p>				
10:00	Morning Tea (IAS Varandah)				
10:30-12:30	Parallel Sessions 2 & 3				
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12:30 – 1:30	Lunch and <i>LIMINA</i> Volume 17 Launch by Professor Rob Stuart	
1:30 – 2:30	<p style="text-align: center;">Keynote Address</p> <p style="text-align: center;">Dr. Frances Flanagan (Birkbeck, University of London)</p> <p style="text-align: center;"><i>Watching the cosmopolitans: Exploring humanitarian and human rights culture in contemporary Britain.</i></p>	
2:30	Afternoon Tea (IAS Varandah)	
3:-4:30	Parallel Sessions 4 & 5	
	Experiences of the Otherworldly Chari: Chris Lin (UWA) Venue: Old Senate Room	Edges of Art: Fictocriticism, film and Gender Chair: Carol Hoggart (UWA) Venue: Old Senate Room
	<p>Antony Gray (UWA) - <i>'It's Not-You, It's Not-Me': Shaun Tan and Andrew Ruhemann's The Lost Thing and the Liminality of Donald Winnicott's 'Transitional Object.'</i></p> <p>Aisling Blackmore (UWA) - <i>Out of This World: Intersections between Science Fiction, Conspiracy Culture and Carnival.</i></p> <p>Ashok Collins (UWA) - <i>Music and Religion on the Margins in Romain Rolland's Jean-Christophe.</i></p>	<p>Patricia Di Risio (Melbourne University) - <i>Bound and Twisted: The Interplay of Gender and Genre.</i></p> <p>Victoria Maria Nagy (Monash University) - <i>Competing Representations of Femininity: The Cases of Three Murderesses in Essex, 1846-1851.</i></p> <p>Gerrit Haas (UWA) - <i>The Problem of Generic Resistance in Fictocriticism. Gap vs. Niche & Trickster vs. Traitor.</i></p>
4:45 – 6:00	Drinks and refreshments at the University Club	

Keynote Address

Dr. Frances Flanagan (Birkbeck, University of London)

Dr Flanagan is a historian and lawyer with several years of experience working for an NGO in the human rights sector. Her research interests are in the history and cultures of activist organisations (including nationalist, human rights, humanitarian, environmental and indigenous organisations), the memory of war and political violence in the twentieth century, the history of emotions, transitional justice and the uses of the law as a response to historic wrongs.

She has taught undergraduate and postgraduate students in history and law and is currently writing a book on the memory of political violence in the Irish nationalist movement, to be published by Oxford University Press.

She is presently a postdoctoral Research Officer at Birkbeck, University of London, working on an interdisciplinary project funded by the Leverhulme Trust to explore public reactions to human rights and humanitarian campaigns.

Confrontations in Australia's Past and Present

Timothy Neale (The University of Melbourne)

Immunity to Indigeneity: Pearson's Staircase, Sutton's Pathology and other Metaphors.

Abstract: In this paper I consider recent speeches and papers by the prominent policy consultant and Cape York lawyer Noel Pearson in light of, on the one hand, anthropologist Peter Sutton's *The Politics of Suffering* (2010) and, on the other, the biopolitical writings of Roberto Esposito concerning immunity (*immunitas*) and community (*communitas*). While Sutton's text has been the focus of recent debates, cited as the occasion of a 'culture crisis', critiques of Pearson are relatively rare, spread between claims from traditional owners in Cape York that he "doesn't speak for us" and "not our leader" and circumspect but "generally sympathetic" contributions from academics. This paper seeks to critique certain key metaphors of Pearson's, their links to Sutton's diagnosis of Indigenous 'cultural pathology', and their attempts to describe indigeneity not as a grounds for contest, resistance or encounter but rather a biopolitical category against which the Aboriginal and Australian bodies politic must be immunised. Following Esposito's analysis of the 'immunitary paradigm' – that is 'the negative protection of life' – as the central semantic knot of biopolitics, this paper argues that in Pearson and Sutton's texts indeed '*bios* and *nomos*, life and politics, emerge as the two constituent elements of a single, indivisible whole', the imagined imperiled Indigenous subject.

Biography: Timothy Neale is a PhD candidate in the University of Melbourne's School of Culture and Communication, currently engaged in project concerning Queensland's Wild Rivers legislation. He has previously published and presented papers on wilderness ideology in Queensland and New Zealand, trauma and settler-colonialism.

Michael R. Griffiths (Rice University)

Double Binds and Stolen Lives: Trauma, Testimony, and Indigenous Juridical Agency

Abstract: In 1995, the Australian Human Rights and Equal Opportunity Commission (HREOC) began an inquiry into the separation of Aboriginal and Torres Strait Islander children from their families. The 1997 Report which followed has been among the most contentious of documents in the Australian public sphere, prompting much irrational backlash from within the predominantly settler population. This paper examines the text of the Report with attention to its psychic (mourning) and juridical (compensatory) implications. The paper asks how expressions of trauma aired in the public sphere lead to healing or retraumatization, justice and its foreclosure. Similarly, I investigate how testimonial expressions lead to recognition of obligations to reparation by the postcolonial state and where not, how this foreclosure has come about. Contrasting what I call Dominick LaCapra's realist position on trauma and remembrance with the difficult caveats of poststructuralists like Jean-Francois Lyotard (the different), the paper reflects on the tenuous line between healing and being heard and the potential foreclosure of indigenous political and juridical agency by the (post)colonial state precipitated by and precipitant of historical denial in the public sphere.

Biography: After completing an Honours Degree in English and Cultural Studies at the University of Western Australia, Michael R. Griffiths went on to postgraduate study at Rice University. He gained his M. A. in 2010 and is presently a PhD Candidate working on questions of biopolitics, trauma theory, and cultural memory in the settler colony. Griffiths has published essays in forums such as *Postmodern Culture*, *Antipodes*, and *Humanimalia* and the longer version of the proposed paper is forthcoming in a special issue of *Australian Literary Studies* on "Biopolitics and Postcolonial Literature," edited by Andrew McCann.

Maria Elena Indelicato (The University of Sydney)

On being Othered and other Multicultural Discontents: International Students in Australia.

Abstract: Due to the enforcement of neo-liberal values in the education field, Australian universities have started to rely financially on international students' fees to compensate for cuts in public funding (Marginson, 1993). In relation to these macro changes, international students have been ambivalently positioned by institutional and academic discourses as: valued customers of multiple services; permanent residency seekers; and as deficient students lacking necessary social and linguistic skills.

In this paper, I show how the ambivalent positioning of international students is related to, as well as effected by, Australia's racial imaginary, as embedded in changing policies of multiculturalism and narratives of national identity. As argued by Perera (2005), the Australian racial imaginary is not polarized into a dichotomy, but organized around a fluid yet historically determined hierarchy of race relations. In this hierarchy, whiteness does not stand as an implicit structuring norm, but as a concrete set of qualities against which everyone is compared and judged (Perera, 2005). This paper will show how whiteness functions as a capital culture that international students must possess and properly perform according to circumstances and expectations.

Biography: After graduating in Communication Science, at La Sapienza University of Rome, Maria Elena came to Sydney to undertake a PhD at the Department of Gender and Cultural Studies, University of Sydney.

Manifestations of National Identities

Kerriann Shipster (The University of Western Australia)

The Development of White Rhodesian National Identity between 1890 and 1965 and the Impact of Immigration and Immigration Restrictions.

Abstract: Although the white population of Southern Rhodesia never amounted to more than approximately 5 percent of the population total, what seemed to occur throughout their imperial venture was the development of a strong white national identity. However, also during this time the minority white Southern Rhodesian Government developed specific immigration restrictions, not only to limit the entrance of Asians, Indians and East Europeans, which seemed to be typical within the imperial context, but also to limit those wishing to settle in Rhodesia from Britain and Western Europe, specifically after the end of World War II.

The focus of my paper is on the development of a white Rhodesian national identity spanning from the initial settlement of British imperialists in 1890, until the Prime Minister, Ian Smith, announced a Unilateral Declaration of Independence from Britain in 1965 in light of these immigration restrictions and how they came to impact the development of a white national identity. Through information found from archival research and from interviews conducted, case studies that have been largely ignored in Southern Rhodesian historiography have been uncovered and are the main focus of my research. These case studies illustrate how the government attempted to control what type of white British people immigrated to Southern Rhodesia and how this in turn impacted the development of white Rhodesian national identity.

Biography: Kerriann Shipster is a 3rd Year History PhD student at The University of Western Australia. Her interests lie within Colonial British History and Southern African history. She has completed both my undergraduate degree with a Major in History and my Honours in History at The University of Western Australian.

Ashley Greenwood (La Trobe University)

Narrating History and Identity: Silence and Speech Amongst Displaced Communities in the Central Peruvian Amazon.

Abstract: This paper intends on exploring issues surrounding how historical memory and silence have affected cultural identity in the present amongst displaced Asháninka communities in the Central Peruvian Amazon. The concept of identity and its construction are contested and oppositional. Does identity exist without history and confrontation? The Asháninka people experienced extreme trauma and forced displacement during the 'conflict period' in Peru in the 80's and 90's. This experience follows a recorded history of conflict with explorers, missionaries and transnational companies seeking petrol, logging, rubber and hydroelectric power. But of what use are these histories if memory has been silenced? Mainstream Peruvian society is currently dealing with the aftermath of a long period of conflict and abuse of power. This process has included intense investigation and reporting by the Truth and Reconciliation Commission, the construction of 'Memory Museums' and other monuments which speak of the truth and the suffering of those difficult years as well as the on-going task of reparations distribution. The Asháninka people of the Central Peruvian Amazon have chosen not to participate in this process. In these communities, silence exists where history should stand and the process of constructing new communities and new identities is underway in a manner which resists mainstream frameworks and raises questions about the relationship between history and culture.

Biography: Ashley Greenwood's previous research has been in cultural, historical and personal narratives and the role these narratives play in the construction of identity and 'culture'. This theoretical interest has been married with a secondary interest in the plight of refugees and displaced people. He has conducted field research with returned refugees in Guatemala and internally displaced people in Peru and is in the process of completing his PhD thesis. Following this he hopes to continue his research into issues of identity and culture amongst the growing populations of refugees.

Elizabeth Betz (La Trobe University)

Tongan Hip Hop in Tonga and Beyond.

Abstract: Hip Hop has been used as a form of representation by various ethnicities and cultures since the beginnings of the 1970s. While the culture of Hip Hop is divided into the two spheres of mainstream and underground it further spread from its US centre into local peripheries, such as the islands of Tonga in the South Pacific and its diasporic population.

This paper will explore aspects of the Hip Hop culture from its US centre to the Tongan periphery. Tongan youth in Tonga as well as in New Zealand, Australia and other parts of the world picked up the music, dance and fashion to represent themselves. However, youth also represent the future of cultural communities and the need to acquire cultural knowledge to keep their communities alive. Growing up overseas makes this a difficult process itself as western influences and lifestyles interfere with this procedure. By looking at Tongan Hip Hop this paper will discuss aspects of representation from the centre to the periphery of the Tongan culture. It will explore the concept of representation within different elements of the Hip Hop culture as well as Tongan artists within the Hip Hop and Tongan community.

Biography: Elisabeth Betz is a PhD student at La Trobe University in Melbourne working in Anthropology. Her research focuses on how Tongan youth defines their identity in the diaspora with a specific focus on self-expression and ways of involvement within the culture of Hip Hop.

Kamilia Al-Eriani (Monash University)

Hegemony and Country Hegemony/State Domination and Religious Activism: al-Huthi Movement in Northern Yemen.

Abstract: Until recently, the conflict between the supremacy of the Yemeni central government and the al-Huthi oppositional movement, based on the Zaidism religious doctrine, remained unknown to public. This conflict can primarily attributed to the capacity of the Yemeni state to control the discourse, or the state ability to manipulate images and ideas of the al-Huthi struggle. The driving premise of the al-Huthi oppositional revolt, engaging Zaidism as a religious tradition of Shi'it doctrine, was an attempt to resist the domination of the ruling regime and the central government. The Sada'a conflict, where the double function of religion has been used to legitimize and oppose the ruling regime, could present a significant paradigm which explains understanding religious activism. Drawing on Gramsci notion of hegemony and counter hegemony, this paper seeks to explore the state's attempt to establish cultural hegemony through religion in the territories where state can not maintain absolute domination. I shall also examine the ways in which religious education, intellectuals, beliefs, and religious practices happen in Northern Yemen could be the base of subalterns' struggle in the face of the dominant ruling elite.

Biography: Kamilia Al-Eriani is a PhD candidate at Monash University, in the Department of Political and Social Inquiry on an Endeavour Postgraduate Award. She has worked with the European Union Commission as a Development Cooperation Officer in charge of the projects on non-state actors and local authorities, and aid effectiveness and aid coordination in Yemen. She has also volunteered and worked for different civil society organizations in Yemen including the Al-Saleh Foundation and the National Microfinance Foundation. Ms. Al-Eriani did her Masters in International Development and Social Change at Clark University in Massachusetts on a Fulbright Scholarship.

Intersections of Science and Culture

John Ryan (Edith Cowan University)

Towards Botanical Memory: Exploring Emotional Recollections of Indigenous Plant Life in the Southwest of Western Australia.

Abstract: In this paper, I examine closely the nexus of ecology, multisensoriality, and emotion through the concept of botanical memory. I build upon theoretical precedents in environmental memory, collective memory, sensory memory, bodily memory and emotional geography. Botanical memory is a multivalent point of convergence between botanical nature and human culture that embeds emotional recollections of plants in embodied experiences of the landscape. An ethnographic approach to the articulation of botanical memory draws from transcripts of interviews conducted with botanists and tourists during the spring wildflower seasons of 2009-10 in the biodiverse Southwest corner of Western Australia. Broadly speaking, tourists from outside the region tend to communicate celebratory and appreciative feelings focused on aesthetic memories of the beauty of wildflowers. In contrast, local residents engaged in conservation efforts recall despair over species and habitat losses witnessed during their lifetimes. I conclude by stressing the heterogeneous character of botanical memory as a blend of emotionality, sensuousness, and rationalism. Composed of mixed strands of grief, celebration and corporeality, botanical memory may augment scientific accounts of changes to botanical communities, while also providing a wellspring for sense-rich emotional connections to plants.

Biography: John Charles Ryan is a third-year PhD Candidate in the School of Communications and Arts at Edith Cowan University. His thesis entitled *Plants, People and Place: Cultural Botany and the Southwest Australian Flora* proposes a humanities-based model for researching plant life. Some of his work has appeared in the academic journals *Australian Humanities Review* (2009), *Continuum* (2010)

and *Nature and Culture* (2011). He also is the author of the poetry collection *Katoomba Incantation* (2011).

Sarah Dowling (Australian Catholic University)
“Fugitive Allusion”: Reading Science in Poetry.

Abstract: The once-flourishing sub-discipline of Science and Literature, extensively debated in the 1980s and 90s, is now increasingly confined to a small number of well-defined frameworks. Two approaches dominate: “science alongside literature” encompasses those studies that treat science and the humanities as parallel cultural activities and investigate the way that they evolve in relation to each other; “science as literature” involves the conscious application of literary theories to scientific texts, particularly by incorporating post-structuralist and constructivist theories of science, to emphasise the social and textual character of scientific knowledge. These models, while valuable, have limited usefulness for poetry analysis. In the course of my investigation of the work of prolific contemporary American poet Charles Wright, I have developed an alternative methodology, “science in literature.” This approach provides a conceptual framework for analysing the scientific ideas, imagery and allusions identified in a body of literature, whether or not they are demonstrably deliberate, using physics popularisations. This approach can be clearly demonstrated with a discussion of Wright’s critically acclaimed poem, “The Southern Cross,” where it illuminates his notion of the ‘invisible,’ a pervasive theme in his poetry that incorporates the dead, the past, time and determination.

Biography: Sarah is in the second year of a Master of Philosophy (in Literature) at Australian Catholic University, in Melbourne, and is planning to upgrade to PhD candidature. In 2009 she completed my Honours thesis, in which she drew from a variety of disciplines to describe the role of paradox in poetry. Her current dissertation, “Origins, Time, Forces, Absence: ‘The Imaging of the Invisible’ in the poetry of Charles Wright and Popular Physics,” presents an analysis of Wright’s dealings with what he calls the “invisible”: a nexus of forces that underlie and shape the seen landscape.

Iva Glisic (The University of Western Australia)
Futurist Geography – How Italian Futurism went Russian.

Abstract: Originally conceived by Filippo Tommaso Marinetti in 1909, Futurism has long been regarded as a quintessentially Italian cultural phenomenon. Yet although its impact was felt throughout Europe during the early part of the twentieth century, aside from Italy, only in Russia can it be said that Futurism truly took root. Indeed, in the process of appropriating the Italian Futurist concepts, Russian intellectuals became heavily involved in a process of interpreting and ultimately transforming the original ideas; as a result, Russian Futurism emerged as a cultural entity in its own right. The period of Futurist activity in Russia corresponds with one of the most turbulent times in Russian modern history, a relatively brief period marked by the First World War, Revolution, Civil War, the onset of Bolshevik rule and the construction of the Communist socio-political system. By examining several Russian Futurist publications (such as their manifesto *A Slap in the Face of Public Taste*, and the *Futurist Gazette*, as well as publications in journals *Iskusstvo kommuna*, *Iskusstvo* and *IZO*), this paper considers how some of the original Italian Futurist ideas and concepts were appropriated in the Russian milieu, particularly in the year after the Revolutions of 1917, when Russian Futurism would seek to become not just an artistic and intellectual movement, but a more decisive social and political entity.

Biography: Iva is a graduate of the Belgrade University’s Faculty of Philosophy (Art History Department). She has a passion for the study of history, and is particularly interested in twentieth century European history, the development of the avant-garde movements, relationships between artistic endeavour and political power, and the geographical dissemination (and subsequent mutation)

of cultural ideas. Her doctoral research is focused on the political history of the Russian Futurist movement from 1909 to 1930.

Elizabeth Gralton (The University of Western Australia)

Battling for the Soul of France: The Anthropological Exhibit at the 1878 Exposition Universelle, Paris.

Abstract: The five Exposition universelles, held in Paris between 1855 and 1900, were enormous, didactic showcases of all that modernity had to offer. They also provided opportunities for whichever regime was holding the reigns of the French nation to legitimise and glorify its power. Critiques of the exhibitions therefore provide the historian with a site of discord where the dominant ideologies of the state-run Expos clashed with the dissent of their detractors. To study these critiques is to gain an insight not only into the debates provoked by the Expos, but more generally into the frictions of political and cultural life in nineteenth-century France.

As the first republican exhibition, the 1878 Exposition universelle provoked particularly virulent reactions from its anti-Republican, Catholic, anti-modernist opponents. It was accused of advocating materialist reductionism and thereby denying France and its people their traditions, their past and their very souls. This paper will explore the debates surrounding the anthropological display at the Expo in terms of the bitter divide between republican materialists and Catholic critics of modernity at a time when the Catholic church was rapidly losing its sway over the French people.

Biography: Elizabeth Gralton is currently enrolled in a history PhD at UWA, working on a thesis dealing with counter-discourses that emerge from commentary on the nineteenth-century Parisian *Expositions universelles*. She also teaches in the discipline of French Studies.

Experiences of the Otherworldly

Antony Gray (The University of Western Australia)

'It's Not-You, It's Not-Me': Shaun Tan and Andrew Ruhemann's The Lost Thing and the Liminality of Donald Winnicott's 'Transitional Object.'

Abstract: In *Playing and Reality* (1971), Donald Winnicott describes the infant's journey from breast-feeding, to thumb sucking, through to his or her first beloved toy, and thereafter out into the cultural-symbolic field. In so doing, Winnicott outlines three modes of experience. The first relates to the child's inner, *intrapersonal* relations (the child's understanding of itself); the second, its outer, *interpersonal* relations (an awareness of others); and finally a third space, one that is tasked with "keeping inner and outer reality separate yet interrelated." This last, intermediate space requires the presence of something that bridges the gap between illusion and disillusion – the child's first possession, a transitional, 'not-me' object. Shaun Tan and Andrew Ruhemann's animated film, *The Lost Thing* (2010), features one such object. A young boy happens upon a fantastic 'thing,' which he immediately recognises as being familiar, but not entirely belonging to his world. He then takes it upon himself to care for it and find it a home. This 'lost thing' is akin to Winnicott's transitional object – something that provides a connection, independent of its actual presence, to the first loved and lost object (the breast). By examining *The Lost Thing* in light of Winnicott's theory, this paper tries to find its own place – a place somewhere between 'not-you' and 'not-me.'

Biography: Antony Gray is currently a third-year postgraduate student in English and Cultural Studies at UWA. His doctoral research investigates the some of relationships between memory and subjectivity in psychoanalytic theory.

Aisling Blackmore (The University of Western Australia)

Out of This World: Intersections between Science Fiction, Conspiracy Culture and Carnival.

Abstract: Conspiracy culture is relegated to the margins, to the ‘lunatic fringe’, of American society. Yet, significant numbers of Americans embrace at least some aspects of conspiracy culture, be it in a deep suspicion in the honesty of their government, or scepticism regarding the moon landing. How can scholars explain this strange relationship between the centre and the periphery?

Taking Los Angeles band UFOetry as a starting point, this paper explores the intersections between conspiracy culture, science fiction and Bahktinian ideas of carnival. UFOetry’s songs range from general discussion of alien abduction and contact, such as “Observation” and “UFOway” to specific critiques of government conspiracies and cover-ups in songs such as “Roswell” and “We Never Went to the Moon.” They accompany their original songs, with samples, quotations and multimedia presentations which include news footage and statistical information, creating a spectacle of galactic proportions.

The paper will argue that the alien and UFO narratives within conspiracy culture are evidence that science fiction has transcended its boundaries as a literary genre and has become a broader cultural narrative. It will also explore conspiracy culture as a form of carnival, as it resists the dominant narrative and subverts the hierarchy by taking ‘truth’ away from science and government and placing it in the hands of marginalised conspiracy theorists.

Biography: Aisling completed her Honours dissertation, titled *Future's End: Francis Fukuyama, the End of History and the Death of Science Fiction* in 2010, and is currently working on a Master's thesis with Prof. Rob Stuart, examining reactions to Ursula Le Guin's *The Dispossessed* and *The Left Hand of Darkness* in order to gain a greater understanding of utopia.

Ashok Collins (The University of Western Australia)

Music and Religion on the Margins in Romain Rolland's Jean-Christophe.

Abstract: Romain Rolland (1866-1944) was a French novelist, biographer, playwright, essayist, and musicologist who consistently endeavoured to forge new pathways through his contemporary intellectual context. He was infamous in France for his courageous but unpopular pacifist stance during the First World War, and later became one of the first to engage with non-Western forms of religiosity.

In the literary world he is perhaps best-known for his cyclical novel *Jean-Christophe* (1904-1912) which recounts the life-story of its eponymous protagonist, a German composer who utilises music to counter the spiritual and moral emptiness of the society around him. The character’s journey through the rejection and solitude associated with his chosen path in many ways replicates Rolland’s own search for a new type of engagement with faith through music.

This paper will explore the musical creativity the novel proposes as an alternative to the dominant artistic paradigms of the time, and as the expression of a religious experience that defies conventional definitions. Through the liminal space in which Jean-Christophe’s musicality is shaped, we can come to an understanding of how Rolland sought to shift the boundaries of Western religious discourse and communicate a religious experience he saw as fundamental to the very nature of the human being.

Biography: Ashok Collins is a final year PhD Candidate in French Studies at UWA. His thesis uses the contemporary French philosopher Jean-Luc Nancy’s deconstruction of Christianity to examine religious thought and music in the early 20th century French author Romain Rolland’s cyclical novel *Jean-Christophe*

Edges of Art: Fictocriticism, Film and Gender

Patricia Di Risio (Melbourne University)

Bound and Twisted: The Interplay of Gender and Genre.

Abstract: In this paper I wish to give an example of how central the representation of gender blending and gender bending femininity (Straayer 1996, Butler 1990, 1993, 2004) is to the reconfiguration of genre film making in 1990s New Hollywood cinematic practices (Browne 1998, Altman 1999, Neale 2002). I will outline one of the main arguments of my thesis by giving a specific example of this phenomenon via an analysis of the genre hybridity and subversion in the neo-noir/Queer film *Bound* (Andy Wachowski, Larry Wachowski, 1996). A close textual analysis of a sequence from the film will be conducted in order to illustrate the argument. The discussion will outline how elements of classic noir, whether argued as genre (Damico 1978), style (Place 1974) or movement (Schrader 1972), are reworked and hinge upon a strategic and deliberate subversion of conventional cinematic notions of gender and sexuality. The aim is to demonstrate how this subversion and hybridity operates to facilitate and actively participate in the narrative and genre twists often emulated in neo-noir in its quest to further penetrate or stalk the boundaries of a contemporary dark underworld (Hirsch 1999).

Biography: Patricia has taught film, media studies and drama at secondary and tertiary level in Australia, England and Italy. At secondary level in Australia (Maribyrnong Secondary College) she has taught courses in film and video production including scripting and storyboarding. At tertiary level in Italy (International Academy of ImageArts and Sciences, L'Aquila) she has taught courses in Visual Literacy focusing on cinematic apparatus, genre, film theory and analysis and auteur study. She is currently a part-time PhD candidate at Melbourne University researching the cinematic representation of femininity in 1990s New Hollywood and its impact on genre filmmaking. I have been working as a sessional tutor in film and media in the School of Culture and Communication at Melbourne University since 2009.

Victoria Maria Nagy (Monash University)

Competing Representations of Femininity: The Cases of Three Murderesses in Essex, 1846-1851.

Abstract: The years between 1846 and 1851 saw an increased interest in finding and prosecuting poisoners in Britain. During these five years, three women in Essex were separately accused of poisoning various members of their families. Two of these women were found guilty and executed. The three women were represented in a variety of ways across the sources with the resulting narratives expressing interest in the femininity of the accused in order to establish her guilt or innocence. By investigating varying source materials concerned with these three working-class women, sources including newspapers, witness depositions, private correspondence, and petitions, the narratives within the sources create competing, though sometimes overlapping, representations of their femininities. As this paper will argue, analysing varying source material has been underutilised by those investigating female criminality in the Victorian era with an over-reliance on newspaper articles to explain working-class female criminality, and in turn has resulted in a very limited understanding of these women and their womanhood. In this paper I propose that a greater insight to gender and crime in the nineteenth century is possible through analysing competing narratives and their resulting representations.

Biography: Victoria M. Nagy is currently completing her PhD at the Centre for Women's Studies and Gender Research at Monash University. Her research is concerned with analysing the competing representations of English female poisoners between 1846 and 1851.

Gerrit Haas (The University of Western Australia)

The Problem of Generic Resistance in Fictocriticism. Gap vs. Niche & Trickster vs. Traitor.

Abstract: As a part of my PhD thesis *Fictocritical Strategies*, this paper addresses the question of fictocriticism as an unruly quasi-genre and the thin line it has to tread between the much-heralded hybrid potential of "the gap" as a productive place *between* and its concomitant danger to become another (re)regimented generic *niche*.

In particular, the difference between the strategies of the trickster and the traitor shall be investigated, whose patterns of generic resistance may seem deceptively close, yet have significantly different implications.

As an example, the notion of fictocriticism as a/the female form of writing shall be juxtaposed with its more generally emancipatory impetus. The claim being that while the former is doubtless a most central part of fictocriticism's counter-traditional genesis, only the latter can hope to do definitional justice to fictocritical writing as interventionist textual practice.

Ultimately, this paper argues for the necessity to allow the emancipatory interventionist impetus to retain centre stage in our conception of fictocriticism. Thus, firstly, a model that can conceive of fictocriticism in terms of strategy, rather than on the level of form, is required. And secondly, such a notion of fictocriticism would favour the strategic pattern of the traitor over that of the trickster.

Biography: Gerrit Haas was born in Düsseldorf, Germany, and is currently writing his PhD thesis in English Literature at UWA under a *co-tutelle* arrangement with FU-Berlin, where he has also previously attained his *Magister Artium* degree in English and Philosophy.

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Postgraduate students in the Faculty of Arts, Humanities and Social Sciences are invited to join the *Limina* editorial collective in the lead-up to the online publication of volume 18 in June 2012.

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Becoming part of the collective is a great way to get away from your thesis and coursework for a couple of hours a week while still remaining engaged in exciting multidisciplinary scholarship and strengthening your skills at reviewing, critiquing, editing, planning and working in a team. Meetings have an informal but focused atmosphere and social and fundraising events are held throughout the year.

If you would like to join the collective or make a submission, please send an email to limina@cyllene.uwa.edu.au or drop in on the next meeting in the Scholar's Centre meeting room at 12pm every Tuesday.

Hope to see you there!
The *Limina* Collective