



THE UNIVERSITY OF
MELBOURNE

—
Australian Centre

Colonialism and its Narratives: rethinking the colonial archive in Australia

10-11 December, 2018
Old Arts Building, The University of Melbourne



CONFERENCE PROGRAM

Monday 10 December

8.30 – 9.10am

Registration

East foyer, Ground Floor, Old Arts

9.10 – 9.30am

Welcome to Country/Convenor's welcome

Theatre D, Room 155, Ground Floor, Old Arts

9.30 – 10.30am

Keynote 1

Colonial Narratives: Affect and archival subjects

Lynette Russell, Monash University

Chair: Ken Gelder

Theatre D, Room 155, Ground Floor, Old Arts

10.30 – 11.00am

Morning Tea

Arts Hall, Room 222, Level 1, Old Arts

11.00am – 12.30pm

Panels 1, 2 and 3

Panel 1: Colonial Art and Representation.

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Alison Inglis

Violence in the Drawing Room: Frontier Imagery in the Colonial Album

Molly Duggins, National Art School

Countering Colonial Vision: William Barak's paintings

Nikita Vanderbyl, La Trobe University

Peripheral Vision: recurring colonial imagery of Aboriginal Australians as framing devices

Liz Conon, La Trobe University

Panel 2: Women, Agency, and Colonial Administration.

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Jodie Boyd

Securing a Protector vs. an Expression of Independence: marriage options for immigrant women in colonial Australia

Liz Rushen, Monash University,

Convicts and their Families as Colonial Settlers

Perry McIntyre, Anchor Books Australia

'Properly and Safely Delivered': maternity attendance by women in Victoria 1851-1881

Madonna Grehan, University of Melbourne

Panel 3: Convicts, Soldiers, and Bushrangers

Macmahon Ball Theatre, Room 107, Ground Floor, Old Arts

Chair: Paige Gleeson

On the Run: Pursuing Robert Knox through the convict archive

Jennifer Bird, Australian National University

'Those Other Exiles': A soldier's Life on the Penal Frontier of New South Wales 1804-1842

Tamsin O'Connor, University of Sydney

Thomas Bock's Sketches of Bushrangers: Brutality behind Beauty

Rachel Franks and Richard Neville, State Library of NSW

12.30 – 1.30pm

Lunch

Arts Hall (222), Level 1, Old Arts

1.30 – 3.00pm

Panels 4, 5 and 6**Panel 4: Colonial Policy, Governance and the Law**

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Anna Johnston

'Contrary to the spirit of the age': Imprisonment for Debt in Colonial Victoria, 1857-1890

Jodie Boyd, RMIT University and University of Melbourne

(This paper was co-authored with Ian Ramsey and Paul Ali, Melbourne Law School, University of Melbourne.)

Commissioning Evidence: Deconstructing the Bigge Archive

Matthew Allen, University of New England

Riding the Tide of Change: negotiating archival principles while being mindful of the colonial gaze

Bethany Sinclair-Giardini, Shire of Yarra Ranges Council

Panel 5: Colonialism, Museums, Exhibitions

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Molly Duggins

Colonial art exhibitions: curating beyond borders

Alison Inglis, University of Melbourne

Assembling Victorian Aboriginal Collections and Understanding Global Networks of Museum Exchange

Jocelyn Bardot, University of Melbourne

Oceanic Photography: Uncovering histories of collection and cultural production in the Antipodean museum

Paige Gleeson, University of Tasmania

Panel 6: Publishing, Books, Networks

Macmahon Ball Theatre, Room 107, Ground Floor, Old Arts

Chair: Jessica White

Parallel Import Restrictions: colonial legacy and national culture

Sarah Ailwood and Maree Sainsbury, University of Canberra

La Vie de Boheme in Colonial Melbourne

Ken Stewart, Western Sydney University

E.W. Cole: cosmopolitan reasoner in the global south

Tanja Luckins, La Trobe University

3.00 – 3.30pm

Afternoon Tea

Arts Hall (222), Level 1, Old Arts

3.30 – 5.00pm

Panels 7, 8 and 9

Panel 7: Collecting Knowledge

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Rachael Weaver

'That's White Fellow's Talk You Know, Missis': wordlists, songs, and knowledge production on the colonial frontier
Anna Johnston, University of Queensland

F. P. Dodd (1861-1937), eco-pedagogue and natural historian of Far North Queensland
Deirdre Coleman, University of Melbourne

'The Most Formidable Teeth': gardening and collecting in 19th century south-west Western Australia
Jessica White, University of Queensland

Panel 8: Farmers and Pastoralists

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Ken Gelder

The Settler Colonial Farm Novel in Australia
Tony Hughes-d'Aeth, University of Western Australia

Stories that Disrupt the Prevalent Settler Colonial Historical Epistemology
Skye Krichauff, University of Adelaide

The narrative of the Independent Yeoman in 1860s Victoria and its Discontents
Will Peart, Deakin University, Melbourne

Panel 9: Colonialism and Contemporary Australia

Macmahon Ball Theatre, Room 107, Ground Floor, Old Arts

Chair: Liz Conor

Countering the Colonial Archive: language and place-based storytelling in Kim Scott's fiction
Dorothee Klein, University of Stuttgart

Family Historiographies
Joseph Cummins, Researcher

After the Crow Flies: collaboration, colonialism, the archive, and artist's film
Sonal Kantaria, King's College London (withdrawn)

5.00 – 6.00pm

Keynote 2

Black Line/Confiscation Line: Risky Performances and Contesting Reconciliation in Australia and Aotearoa New Zealand

Penny Edmonds, University of Tasmania

Chair: Lynette Russell

Theatre D, Room 155, Ground Floor, Old Arts

Tuesday 11 December

9.30 – 10.30am

Keynote 3

Dark Emu

Bruce Pascoe, Wathaurong Aboriginal Co-operative

Chair: Greg Lehman

Theatre D, Room 155, Ground Floor, Old Arts

10.30 – 11.00am

Morning Tea

Arts Hall, Room 222, Level 1, Old Arts

11.00am – 12.30pm

Panels 10, 11 and 12

Panel 10: Colonial Poetry

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Deirdre Coleman

Australia 1819: European Inscription in the South Pacific

Justin Clemens and Tom Ford, University of Melbourne

A Poem and its Narratives: Henry Lawson's 'The Shanty on the Rise'

Michael Farrell, Poet

'Bunyip Aristocracy' and the Foundation of Australian Poetry

Matthew Hall, Deakin University

Panel 11: Colonisation and Indigeneity 1

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Alison Inglis

(Dis)regarding the savages: terra nullius in Tasmanian colonial art

Greg Lehman, University of Melbourne

Unsettling the Colonial Narrative: archival records in Aboriginal family stories

Tonia Chalk, University of Southern Queensland

Panel 12: Colonialism, Museums, Collections

Macmahon Ball Theatre, Room 107, Ground Floor, Old Arts

Chair: Rachael Weaver

Colonialism and Genocide in the Museum

Beatrice Harris, Deakin University

'A Typical Aboriginal Scene': Colonial Museums as Archives, c.1862-1917

Gemmia Burden, University of Queensland

Scratching the Surface: Colonial Places & Faces in 'Paintings from the Collections' at the State Library

Margot Riley, State Library of NSW

12.30 – 1.30pm

Lunch

Arts Hall, Room 222, Level 1, Old Arts

1.30 – 3.00pm

Panels 13, 14, and 15

Panel 13: Colonial Buildings and Architecture

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Gemmia Burden

The architecture of resource extraction, labour, travel and trade: the Burns Philp empire and inter-colonial modernity

Amanda Achmadi, Paul Walker and Karen Burns, University of Melbourne

Transposing Mediaeval Gothic to Colonial Australia: the case of St Patrick's cathedral, Melbourne

Paola Colleoni, University of Melbourne

Trans-colonial family enterprises at the frontier: the forgotten origins of Australian colonial architecture

Harriet Edquist, RMIT University and Stuart King, University of Melbourne

Panel 14: Colonial Women, Institutions, Aspirations

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Beatrice Harris

Unruly Women: mechanical restraint on the female patients in the Fremantle Lunatic Asylum 1858-1908

Alexandra Wallis, University of Notre Dame

'I Do Trust the Little Money You Had is Safe': women, faith and financial risk from the perspective of the Bendigo goldfields

Jennifer Jones, La Trobe University

Panel 15: Colonialism and Indigeneity 2

Macmahon Ball Theatre, Room 107, Ground Floor, Old Arts

Chair: Tonia Chalk

How the Jancourt resisted colonisation

Alycia Nevalainen, Australian National University

Uncomfortable Heritage and Makarrata: listening to truth about the Aboriginal fringe camps of South West Queensland

Jane Palmer, University of Southern Queensland

Indigenous artefacts as items of trade, performance and art in Colonial Victoria

Kathryn Wells, Australian National University

3.00 – 3.30pm

Afternoon Tea

Arts Hall, Room 222, Level 1, Old Arts

3.30 – 5.00pm

Panels 16, 17, 18 and 19

Panel 16: Colonial Policy, Governance, Influence

Theatre A, Room 103, Ground Floor, Old Arts

Chair: Harriet Edquist

Imperial Perspectives on Colonial Australia: British views of Indigenous protection

Zoë Laidlaw, University of Melbourne

'Good Manners are not Among the Products of the Antipodes': colonial Australia, imperial foreign policy, and the problems of Greater Britain

Benjamin Mountford, Australian Catholic University

Provenance and the Archbishop's Library

Huw Sandaver, Mannix Library, Melbourne

Panel 17: Colonial Species

Theatre B, Room 129, Ground Floor, Old Arts

Chair: Rachel Franks

Indigenous and Settler Relations in the Colonial Kangaroo Hunt

Ken Gelder and Rachael Weaver, University of Melbourne

A Jackass for One Nation: The introduction of the Laughing Kookaburra into Tasmania and WA as a nationalistic gesture

Fernando do Campo, University of New South Wales

Panel 18: Settler Relations

Macmahon Ball Theatre, Room 107, Old Arts

Chair: Margot Riley

Half-Started Bridge

Bonny Cassidy, RMIT University

Indigenous Australians in the Italian imaginary

Robert Pascoe, Victoria University; and Gerardo Papalia, La Trobe University

Archival futures: remembering colonial narratives across cultural differences

Olivia Guntarik, RMIT University

Panel 19: Settler Colonialism, Theory, Nation

Theatre D, Room 155, Ground Floor, Old Arts

Chair: Kathryn Wells

Egalitarian Nationalism: Justifying Australian nationhood without justifying colonisation

Benjamin Jones, Australian National University

Labouring the Subject: imperial work in Australia's colonial environment

Daniel Hempel, University of New South Wales (withdrawn)

A Poetics of Colonial Irony: Paul Carter and the writing of settler self-undoing

Scott Robinson, Monash University

5.00 – 6.00pm

Keynote 4

Curating the Colonial: Reflections on 'The National Picture: The Art of Tasmania's Black War'

Tim Bonyhady, Australian National University and Greg Lehman, University of Melbourne

Chair: Ken Gelder

Theatre D, Room 155, Ground Floor, Old Arts

6.00pm

Close and Thanks

6.30pm

Conference Dinner

Naughtons Parkville Hotel, 43 Royal Parade, Parkville
(pre-booked places only)

ABSTRACTS

Keynote 1

Lynette Russell (Monash University, Melbourne), *Colonial Narratives: Affect and archival subjects*

Chair: Ken Gelder

It is a common understanding that Australia was colonized without the consent of the traditional owners despite substantial and unequivocal instructions from the British Colonial Office. Nearly thirty years ago Henrietta Fourmile described Aboriginal people as ‘captives of the archives’ and alerted us that engaging with historical materials which emerge out of this illegal occupation can implicate the researcher in the ongoing processes of colonialism. Historians, and other users of archives, often observe the excitement and emotion of their ‘discoveries’. Archives containing the physical remains of the past can transport us, we can move beyond the here and now we can time travel and retrace the past. For many Aboriginal people archival research can also be a minefield of affect and distress. In this talk I will consider several case studies where the experience of delving into colonial archives elicits complex responses ranging from re-inscribing historical trauma, to the euphoria of discovering lost ancestors and kin. The colonial archives and the narratives they enable us to develop are forever enmeshed in delicate tension as the researcher attempts to balance the power of the written word with the lived experience of the archival subjects.

Keynote 2

Penny Edmonds (University of Tasmania), *Black Line/Confiscation Line: Risky Performances and Contesting Reconciliation in Australia and Aotearoa New Zealand*

Chair: Lynette Russell

Philosopher and playwright Hélène Cixious has described theatre as ‘by definition the stage where the living meet and confront the dead, the forgotten and the forgettors, the buried and the ghosts, the present, the passing, the present past and the passed past’. Nowhere, I argue, is this more apparent than in the working through of the public, performative politics of reconciliation in settler societies, where Indigenous and non-Indigenous peoples meet in the long shadow of colonial frontier violence. In this talk, I explore two Indigenous-led performances that deal directly with the colonial past and its aftermath: Tame Iti’s fiery re-enactment of the New Zealand Land wars at the historic confiscation line in *Ngāi Tūhoe* country in 2005, and the ‘Black Line’ ceremony in Tasmania in 2001. This talk considers these material lines of colonial warfare in the landscape and the ‘lines’ of the settler archive that serve to entrench colonial narratives against the re-visioning ‘lines’ of subversive Indigenous performance. Rather than peace-building ceremonies of unity and good feeling accompanied by the handshake that are the signature gesture of state based reconciliation, this talk explores the radical crossings of two colonial lines of violence and the ‘affective alchemy’ of the performances, including anger/rejection, endurance/survival and togetherness as performed by Indigenous peoples and others as they make claims on the settler state. These are risky performances, fierce acts of anti-forgetting drawn from the archive of Indigenous embodied genealogy and action, which reject colonial narratives and refuse that these sites of violence remain as ‘dumb places’ where the events of the past cannot be spoken.

Keynote 3

Bruce Pascoe (Wathaurong Aboriginal Cooperative), *Dark Emu*

Chair: Greg Lehman

Myths about the lives of pre-colonial Aboriginal and Torres Strait Islander people have proven deeply entrenched. But in his 2014 book *Dark Emu*, Bruce Pascoe struck a grievous blow to one of the most widely accepted assumptions of Australian pre-settlement history. He argued, and presented robust evidence drawn from the journals of European explorers, that Indigenous people were not hunter-gatherers at the time of colonisation.

‘The evidence insists that Aboriginal people right across the continent were using domesticated plants, sowing, harvesting, irrigating and storing – behaviours inconsistent with the hunter-gatherer tag,’ he has said.

Dark Emu, which won Book of the Year at the 2016 NSW Premier's Literary Awards, also challenges existing narratives around housing construction, cooking and clothing prior to European settlement. What does challenging the past of Aboriginal and Torres Strait Islander people mean for the present?

Keynote 4

Tim Bonyhady (Australian National University) and Greg Lehman (University of Melbourne), *Curating the Colonial: Reflections on 'The National Picture: The Art of Tasmania's Black War'*

Chair: Ken Gelder

Tim will discuss how the exhibition evolved as a jointly curated venture; Greg will discuss the Aboriginal community consultation process, including the responses to the Robinson material; Tim will discuss the proposed exclusion of the Law bust of Robinson at the TMAG showing of the exhibition; Greg will discuss the exclusion of the French lithographs at TMAG and their inclusion at QVMAG; Tim will discuss the omission of Duterrau's *Conciliation* from QVMAG and how one of David Gough's spears came to be the front-of-house work; and Greg will conclude with some reflections on the show.

Panel 1: Colonial Art and Representation

Chair: Alison Inglis

Molly Duggins (National Art School, Sydney), *Violence in the Drawing Room: Frontier Imagery in the Colonial Album*

Focusing on an album compiled by Eliza Younghusband in Adelaide between 1856 and 1865 (NLA), this paper considers how images of colonial settlement were domesticated through album assemblage. Typical of women's albums from the mid-nineteenth century, which highlighted the accomplishments and connections of the compiler, Younghusband's album presents a topography of taste and sentiment in its assembled picturesque views of European and Australian scenery, flower paintings, embossed scraps and poetry intended for display in the drawing room. However, interspersed amongst its pages are images of an inhospitable Australian landscape distinguished by frontier conflict, notably a number of drawings by William Oswald Hodgkinson relating to the Victorian Exploring Expedition of 1860-61.

While such images provide critical visual evidence of the legacy of violence associated with colonial settlement, their original reception remains understudied. I propose that the documentary value of Hodgkinson's drawings was subsumed in the sentimental framework of Younghusband's album and its malleable social, memorial and artistic narratives. The drawings acquired new significance as mementos of the relationship between Younghusband and Hodgkinson, while their arrangement in the album and its display in the drawing room, a symbolic bastion of colonial domesticity, served to enshrine the expedition imagery within an aesthetic re-envisioning of the Australian landscape.

Nikita Vanderbyl (La Trobe University, Melbourne), *Countering Colonial Vision: William Barak's paintings*

Colonial narratives were formed through concomitant ways of seeing, often referred to as the colonial gaze, denoting a preferential or partial vision. Missionaries, as one example, did not perceive and actively prevented the expression of Indigenous spiritual beliefs. This contributed to a deficit model of Aboriginal and Torres Strait Islander cultures. Such a narrative contributes to what W.E.H. Stanner termed the Great Australian Silence, and this narrative of deficiency has done pervasive damage to Indigenous peoples. Countering such ways of seeing are examples of Aboriginal art from the colonial period. This paper takes the paintings of Wurundjeri artist and diplomat William Barak (c.1824-1903) as its example. His vibrant depictions of ceremonies and events recalled in later life present a counter narrative. This paper will contextualise his work through the collecting practices of Friedrich August Hagenauer, missionary and proponent of this colonial vision in Victoria. Hagenauer is less well-known as a collector of natural history and Aboriginal belongings (material culture and art), including three of Barak's paintings which he donated to the Herrnhut Museum of Ethnography in Germany. This paper has a dual focus on Aboriginal resistance in visual art and the construction of colonial narratives about Indigenous peoples.

Liz Conor (La Trobe University), *Peripheral Vision: recurring colonial imagery of Aboriginal Australians as framing devices*

In many colonial prints - engravings, etchings, lithographs, etc - of Aboriginal Australians they appear as human annotations on the periphery of topographic landscapes or nascent cities. While art conventions of the era commonly used peasants, strollers, shepherds and other figures to establish human scale this paper will argue that in colonial prints this convention was put to another purpose, that of representing the marginal status of the original custodians of the land on which they appear - both as tenuous nomadic custodians, and as anomalous to, displaced and sidelined by the scenes of colonial modernity they appear to footnote. The paper will survey changes to this convention to better understand how people, both Aboriginal and Settler, were 'put in the picture' of these printed 'prospects for settlement'.

Panel 2: Women, Agency, and Colonial Administration

Chair: Jodie Boyd

Liz Rushen (Monash University, Melbourne), *Securing a Protector vs. an Expression of Independence: marriage options for immigrant women in colonial Australia*

In the 1830s, the Australian colonies were presented in the promotional literature as places of enhanced employment possibilities and viable marriage opportunities. In her 1836 application to the governor of New South Wales to marry the convict Edward Waller, newly-

arrived Irish immigrant Margaret Mahoney stated that her aim was ‘to secure a protector, as well as to obtain a future maintenance from his industry’. What had driven this free immigrant woman to bind herself in marriage to a convict man within a year of her arrival in the colony?

A recurring theme in the lives of colonial immigrant women was their propensity to marry the convict of their choice. Was romantic love the driving force, or something more tangible? When a female immigrant sought permission to marry a convict, she tended, like Margaret Mahoney, to emphasize the usefulness of his skills, the personal qualities of her intended partner and his ability to provide ‘protection’ for her. Yet there were many free settlers able to provide these attributes with the added attraction of freedom from government control over their lives. Drawing on colonial office archives and contemporary sources, this paper will offer new insights into the marriage options available to colonial immigrant women in the 1830s.

Perry McIntyre (Anchor Books Australia), *Convicts and their Families as Colonial Settlers*

Banishment from family was a principal punishment inflicted by transportation, and wives and children were left in Britain and Ireland without support when their male breadwinner was gaoled and removed to the colonies. However a group of women and children were given free passages to join their husbands and fathers in Australia, reversing what would have been permanent separation. The fate of some of these families and their contributions to colonial society is examined in this paper. Sources include convict and emigration documents in archives in Australia, Britain and Ireland.

Madonna Grehan (University of Melbourne), *‘Properly and Safely Delivered’: maternity attendance by women in Victoria 1851-1881*

At least until the 1890s in Australia, the vast majority of women had their babies at home, with around half attended by women. Just who was at the maternity bedside, and on what basis, has been open to speculation because midwifery by women was unregulated in the nineteenth century, leaving few records as evidence of practice. Conventional history viewed women attendants harshly, aligning them with Mrs Sarah Gamp, a grubby fictional character created by Charles Dickens in 1843 for his serialised novel *The Life and Adventures of Martin Chuzzlewit*.

Recent research, informed by an unlikely primary source, shows that a plurality of women provided maternity attendance in colonial Australia, many successfully and most in stark contrast to the fictional stereotype of Mrs Gamp. Female attendants ranged from professed midwives, nurses, monthly nurses, granny midwives, to family members and neighbours. As evidence of the field, I use coronial investigations into maternal deaths. These records inevitably illustrate the worst of all outcomes, but also offer unexpected and realistic insights into women’s motivations and agency in taking up maternity practice.

Panel 3: Convicts, Soldiers, and Bushrangers

Chair: Paige Gleeson

Jennifer Bird (Australian National University), *On the Run: Pursuing Robert Knox through the convict archive*

Conducting appraisals of convicts transported to Australia is laborious. Shipping indents, convict records, police gazettes, gaol entrance and description books, newspaper articles, books and various other records must be examined. Through developments in information technologies and the ongoing digitisation of historical records, more information and richer data are increasingly available to draw new and deeper understandings about the convict experience.

While stories of the notorious and rehabilitated dominate the literature, little research has been conducted on recidivists. A study of a single recidivist convict adds to the scholarship and brings a biographical case study to the historical debate. Moreover, microhistorical methods challenge how we think about convicts and the colonial penal system. This paper explains how I stumbled upon recidivist convict Robert Knox and pursued him through the archives: from a night-time food raid in Mount Victoria to an uprising on Norfolk Island; and from being one of penal reformer Alexander Maconochie’s ‘best men’ to being one of the worst ‘old-lags’ in the colony. Using digitised records, I have been able to uncover a story of twenty-nine years of incarceration over a span of forty years.

Tamsin O’Connor (University of Sydney), *‘Those Other Exiles’: A soldier’s Life on the Penal Frontier of New South Wales 1804-1842*

This paper examines the military function of the penal station of Newcastle (1804-1821) through the story of two timber boxes. The first, The Macquarie Chest, is among the most precious items in the collection of the Mitchell Library, while the second is but a rough cedar box constructed to contain a soldier’s necessaries - ‘a small thing Forgotten’. The history of the construction and contents of these very different artefacts has hitherto been told in a curatorial context but this paper aims to reveal a more complex militarised history of exploitative power relations and colonial dispossession.

Moreover, it emphasizes that the well-documented convict cargo was accompanied by a far more elusive group of involuntary arrivals – the soldiers. We know much about the regiments that served in New South Wales, but far less about the enlisted men who gave them form and force. This paper, while seeking to negotiate the micro-geographies of class, race, gender and power on the penal frontier, also aims to reveal that the soldiers were less tangential to the construction of convict society (as opposed to the destruction of indigenous society) than the monolithic archive of the Colonial Office would have us suppose.

Rachel Franks and Richard Neville (State Library of NSW, Sydney), *Thomas Bock's Sketches of Bushrangers: Brutality behind Beauty*

Thomas Bock (1790-1855), was a talented portrait painter, engraver and photographer. Born in England, he was dispatched to Van Diemen's Land (now Tasmania), Australia as a convict in 1824. Upon arrival in the penal colony, Bock was put to work as an artist for the administrators and colonists of the settlement. Well-known for his images of Aboriginal Australians, Bock also produced extraordinary sketches of bushrangers. This paper explores an album of twenty-five drawings, including bushrangers and murderers (held at the State Library of New South Wales), unpacking how brutal felons were re-imagined, by Bock, as beautiful subjects. These images, a set of pencil sketches, do not convey men as career criminals, but rather, gentlemen: respectable citizens in an outpost of the British Empire. In this way, a convicted man has successfully challenged how we read and interpret images, of criminals, created in colonial Australia. Critically, these sketches disrupt traditional approaches to the construction of the evil Other and highlight the need for cultural institutions to collect multiple truths. These informative and highly-stylised portraits encourage viewers to move beyond stereotypes of 'bad men' and 'good men' and, by extension, invite us to reconsider the role of the image in colonial society.

Panel 4: Colonial Policy, Governance and the Law

Chair: Anna Johnston

Jodie Boyd (RMIT University, Melbourne), *'Contrary to the spirit of the age': Imprisonment for Debt in Colonial Victoria, 1857-1890*

The reintroduction in 1857 of imprisonment for debt in colonial Victoria flew in the face of international momentum for its abolition. In its criminalisation of debt and poverty, the *Fellows Act* (21 Vict 29) also defied the rapid advancement of democratic and egalitarian principles in the fledgling colony. Frequently referred to as 'gross class legislation', the law was used unabashedly to target poor small debtors, while leaving 'mercantile men' with significant debt untroubled by the prospect of a debtors' gaol. This paper argues that the law, and its survival against the 'spirit of the age', can be understood as part of a broader story of conservative resistance to the democratic innovations that threatened the power of the Victorian mercantilist establishment. It also offers an inquiry into the *Fellows Act* as cultural artefact; that is, law as an imaginative construction of a particular viewpoint and set of social, political, ideological and cultural understandings and beliefs. In this sense, the Act spoke both to the growing cleavages of social class and the grievances growing from the combined soils of nativist-nationalist-republican resentment against the recently landed sons of English gentry who sought to assert themselves (and English practices) over the young Colony's emerging institutions, society and politics.

NB non-presenting co-authors:

Ian Ramsay: Harold Ford Professor of Commercial Law and Director of the Centre for Corporate Law and Securities Regulation, Melbourne Law School, University of Melbourne;

Paul Ali: Associate Professor, Melbourne Law School, University of Melbourne.

Matthew Allen (University of New England), *Commissioning Evidence: Deconstructing the Bigge Archive*

The voluminous appendices and evidence presented by Commissioner Bigge to accompany his Reports on the Colony of New South Wales have long shaped our understanding of the Macquarie era. The profusion of material Bigge gathered, ranging from letters to regulations, and lists to early statistical analyses was kept by the Home Office, later transferred to the U.K. National Archives and was increasingly used by historians during the twentieth century. However, they have typically treated these sources as direct evidence of events in New South Wales, rather than as cultural products in their own right. In fact, Bigge's evidence was shaped by a complex process of collection, collation, transcription, archiving, copying and publication. This paper seeks to explain and analyse the cultural production of the Bigge archive as a series of colonial narratives that were actively constructed by Bigge, his assistants, and by subsequent archivists and historians. By critically engaging with this process, I demonstrate that collecting, organising, storing and publishing evidence was and is fundamental to the colonial project.

Bethany Sinclair-Giardini (Shire of Yarra Ranges Council), *Riding the Tide of Change: negotiating archival principles while being mindful of the colonial gaze*

Traditionally within the Victorian local government sector, historical archives are wholly white constructs and as such, the notion of Aboriginal or any other kind of agency within the practice of active archiving has been noticeably absent. Its roots lie in English archival practices which were brought to Victoria on the colonial tide of the mid-19th century, much borrowed from the newly developed Public Record Office in London, itself founded in 1838 but built upon a record keeping tradition that dates back to the Muster of the Rolls, officially at least until 1286. Is it any wonder then that much of the Victorian local government archive tradition is bound by its own historicity? Add to this tighter regulation around records management, and the archival waters become murkier.

While archive administration as a discipline continues to witness cultural challenge, the notion of the white gaze still glances backwards across local government archives and if the shackles of colonialism are to be truly broken and tacit narratives rescued from its murky depths, then local government archivists need to be open to the notion of challenging the archival status quo and find new ways of reconnecting with their inherited past.

Panel 5: Colonialism, Museums, Exhibitions

Chair: Molly Duggins

Alison Inglis (University of Melbourne), *Colonial art exhibitions: curating beyond borders*

This paper will examine three exhibitions of colonial art held during 2018 - *The Art of Science: Baudin's voyagers 1800-1804* (a touring exhibition created through a partnership between five major Australian cultural institutions); Thomas Bock (an exhibition collaboration between Birmingham's Ikon and Hobart's Tasmanian Museum and Art Gallery) and *Eugene von Guérard: artist traveller* (presented by the Art Gallery of Ballarat) - and consider the extent to which the discourse of transnationalism has acted to expand the established colonial narrative and/or reinvigorate curatorial practice. The analysis will also pay attention to the ways in which the material culture and colonial experience of both Europeans and Aboriginal people have been presented and whether these reflect new approaches to the interpretation of the colonial archive.

Jocelyn Bardot (University of Melbourne), *Assembling Victorian Aboriginal Collections and Understanding Global Networks of Museum Exchange*

The collection of Aboriginal and Torres Strait Islander cultural items began as a colonial project and resulted in the global dispersal of cultural heritage through networks of museum exchange. This has created a loss for descendants who are seeking to locate their cultural patrimony in Australian and overseas museums. The history of global collecting practices has been explored primarily through the lens of European collectors and institutions. In this paper, I propose a way of understanding complex networks of museum exchange through applying concepts from network theories. Using the Online Heritage Resource Manager – a relational database developed by the eScholarship Research Centre at the University of Melbourne – I explore how Victorian Aboriginal items were dispersed through tracing the associations between entities – objects, people, organisations, events and places – that were involved in the collection and exchange of this heritage. Through this process, I argue that it is the associations between entities that allow us to make sense of these complex museum collecting histories and propose a way of tracing where Aboriginal Victorian collections have been dispersed to.

Paige Gleeson (University of Tasmania), *Oceanic Photography: Uncovering histories of collection and cultural production in the Antipodean museum*

In the late nineteenth century, the islands of the southwest Pacific played host to a number of Europeans keen to collect items of local material culture, and photograph Indigenous inhabitants. The Tasmanian Museum and Art Gallery holds a collection of such photographs and artefacts, which act as a microcosm of the many interconnected imperial institutional networks of collection and exchange which stimulated the cultural production of knowledge of race and anthropology in the British Empire. This paper reflects upon archaeological methods of inquiry into museum archives and how such methods may aid in 'decolonising' museums and their modes of cultural production into the present. Collections of Oceanic photography and artefacts are scattered throughout multiple Australian cultural institutions; however, they are infrequently displayed despite representing some of the largest and most valuable collections of their kind. Theoretically and historically deconstructing TMAG's collection illustrates the connection of museum collections to histories of Indigenous agency and resistance, the legacies of colonial racism in the Pacific, and the often overlooked entanglements between Australia and our closest island neighbours, which have continuing contemporary political significance.

Panel 6: Publishing, Books, Networks

Chair: Jessica White

Sarah Ailwood & Maree Sainsbury (University of Canberra), *Parallel Import Restrictions: colonial legacy and national culture*

The current public policy debate over the retention or abolition of legislative restrictions on the parallel importation of books is the most recent iteration of an ongoing tension between publishers, booksellers, authors and readers that has its origins in Australian colonial literary and legal cultures. In this paper, we demonstrate that the reluctance by contemporary Australian parliaments to repeal parallel import restrictions on books, despite repeated and unanimous recommendations from legal, policy and economic inquiries, reflects a historical trend among Australian lawmakers to refuse to liberalise the domestic book market through international trade that may be traced back to the 1840s. Both then and now, Australia stands alone among its comparable colonial counterparts in its steadfastly protectionist position, for reasons that began as a dutiful colonial adherence to imperial legal and economic prerogatives, but now serve the established book publishing, sale and consumption practices that those colonial origins have produced, and on which Australian national literary culture is claimed to depend. Rather than addressing the arguments for and against parallel import restrictions on books, we analyse how narratives of imperialism, colonialism and nationalism have been deployed, at different times and for different stakeholders, across the colonial, federal and modern eras.

Ken Stewart (Western Sydney University), *La Vie de Boheme in Colonial Melbourne*

Accounts of literary and theatrical Bohemia in colonial Melbourne usually begin and too often end with Marcus Clarke. His contribution is of course extensive and diverse, but it was also, arguably, ambivalent and enigmatic, and fused or scrambled discursively many Bohemias together. We need to see Clarke in perspective, and certainly not as the *first* colonial Bohemian. This paper argues that a Bohemian 'mix' and ambience became apparent during the 1850s and 1860s, too nebulous to be confined to a coterie or a set of individuals, or to a few literary texts, but influential enough to create, in part through its ambivalent rejection of conventional morality, its alcoholic, caffeinated, penurious lifestyle, and its literary, theatrical, political and philosophical outlooks, pathways towards a colonial Bohemian modernity, and ultimately to a paradoxically Australian modernism.

During the first goldrushes several of the friends and acquaintances of ‘the first (Parisian) Bohemian’, Henry Murger, migrated to Melbourne, including for example Baudelaire’s companion and Count Tolstoy’s employee Antoine Fauchery, and the reformed *grisette*-come-countess, Cleste de Chabrilion; ‘Bohemians’ from Italy, London and America also arrived. Most of these produced narratives which both localised and universalised their perceptions of what was going to meld into a distinctive ‘colonial’ Bohemia: variants and transformations of European ‘originals’ were put forward in ‘real life’ (such as the Cafe de Paris itself) and in particular narratives which, as Gelder and Weaver argue, transform colonial types such as the Bushranger. Women, notably Richardson and ‘Melba’, made contributions still overlooked, advertising positively a feminist, modernist, colonial naturalism overseas which drew explicitly on Bohemian convention. This paper will not aim to be comprehensive but will, it is hoped, introduce a neglected perspective.

Tanja Luckins (La Trobe University), *E.W. Cole: cosmopolitan reasoner in the global south*

As Australia enters the ‘Asian Century’, it is instructive to look back and consider colonial Australians who advocated thinking outside the nation and empire. The bookseller E.W. Cole (1832-1918) was one such person. A gold rush migrant, for over fifty years Cole was a familiar figure in Melbourne. Cole’s Book Arcade – ‘the palace of the intellect’ – a three-storey arcade festooned with flags of all nations, stocked a remarkable range of new and second hand books as well as musical instruments, art, toys and confectionary; it also had a menagerie, fernery and Chinese tea salon. Cole was also a fearless supporter of unfashionable causes; scholars have typically focused on Cole’s early twentieth century pamphlets and essays critiquing White Australia. This paper takes a long historical and broad geographical view – and a wider range of sources – and explores Cole as a cosmopolitan reasoner, someone who blended commerce and knowledge in order to encourage a self-consciously modernising colonial city to think about other peoples and places in the world.

Panel 7: Collecting Knowledge

Chair: Rachel Weaver

Anna Johnston (University of Queensland), *‘That’s White Fellow’s Talk You Know, Missis’: wordlists, songs, and knowledge production on the colonial frontier*

Early colonial linguistic studies reveal the intimate and ongoing negotiations between Indigenous people and their European interlocutors, and provide insight into colonial knowledge production as a shared, cross-cultural process. Much nineteenth-century linguistic collection in Australia was undertaken by amateur settlers with a variety of intentions – evangelism, salvage ethnography, simple curiosity, or intellectual ambition – and often in the midst of massacre and violent dispossession; these colonial narratives bear the traces of many different aspects of engagement between settler and Indigenous people.

This paper uses the archival traces left by two women to explore the relationship between language study and knowledge production. The poet Eliza Hamilton Dunlop (1796-1880) constructed a wordlist from Awabakal and other informants in Wollombi (inland from Newcastle), transcribed Indigenous songs, and published poetry with Indigenous themes from her arrival in New South Wales in 1838, initially in response to the Myall Creek massacre. Her poetry appeared regularly in the colonial newspapers. On the Queensland frontier at the Balonne River in the Maranoa from the early 1860s, Harriet (Harriott) Barlow (c1836-1929) compiled records of language groups from Aboriginal workers on Warkon Station. Violently dispersed by the Native Police, Indigenous people taught Barlow how to distinguish between seven different language groups, how to talk about food collection, songs, gender and skin rules, and childcare, and provided evidence about cross-cultural adaptation, such as Yehdell’s comment cited in the above title about linguistic borrowing. Barlow’s ‘Vocabulary of Aboriginal Dialects of Queensland’ was read and published by the Royal Anthropological Institute of Great Britain in 1873. These intimate forms of exchange on the colonial frontier reveal the imbrication of language collection, knowledge production, and settler advocacy, and how these issues emerged in colonial print culture, resulting in the eventual redeployment of that knowledge by Indigenous communities.

Deirdre Coleman (University of Melbourne), *F. P. Dodd (1861-1937), eco-pedagogue and natural historian of Far North Queensland*

In his unpublished essay ‘The Wonders of Entomology’, written towards the end of his life in the late 1920s, Frederick Parkhurst Dodd (aka ‘The Butterfly Man of Kuranda’) alludes twice to the passing of local Aboriginal people. Writing of the Atherton Tableland, the location of his profitable entomological business, he commented, ‘Everywhere the blacks are passing, the few remaining in settled districts having been gathered in by mission stations’. In general, Dodd rarely mentions Indigenous people, viewing their disappearance from his collecting grounds as inevitable and necessary. Nor does he appear to feel guilt or anxiety about this process, thanks to the explanatory power of social Darwinism. But two memories of his boyhood in Stawell, Victoria, one involving lerp insects and the other mound, or meat ants, stir up deeper emotions, ranging from pleasures shared with the Indigenous people of the Mallee to the horrors of their violent dispossession. This paper uses Dodd’s natural history essay to explore these and other disturbances in the cycles of production and predation which underpin his supply of exotic Australian insects to the world’s wealthiest collectors.

Jessica White (University of Queensland), *‘The Most Formidable Teeth’: gardening and collecting in 19th century south-west Western Australia*

‘I wou’d be particularly oblig’d by you procuring me a Garden Rake, fit for a Lady’s use, as I am oblig’d to borrow one of Captn Molloy’s with the most formidable teeth, spreading destruction and next to annihilation wherever it is applied’, wrote Georgiana Molloy, an amateur botanist based in south-west Western Australia, to Captain James Mangles in September 1838. Mangles, an English gentleman with connections to horticulturalists, had requested that Molloy collect Australian seeds and specimens for him. In return, Molloy asked for seeds and gardening implements. This paper explores how, although gardening and collecting were thought to be polite activities for ladies, they also harboured the violence of colonialism. Renaming plants using the Linnaean system echoed the abrading of Aboriginal

language and the classification of Aboriginal people as inferior to Europeans, while gardening mirrored the shaping of the country through European land management methods. These narratives have proven disastrous, leading to Aboriginal dispossession and environmental degradation in an area of poor soil and limited rainfall. Likewise, although botanical collecting led to an efflorescence in Molloy's sense of self, this came at the expense of the human and non-human inhabitants of the environment through which she moved. In 1830s and 40s south-west Western Australia, science and aesthetics were destructive at the hands, whether dainty or callused, that engendered them.

Panel 8: Farmers and Pastoralists

Chair: Ken Gelder

Tony Hughes-d'Aeth (University of Western Australia), *The Settler Colonial Farm Novel in Australia*

In *Colonial Australian Fiction* (2017), Ken Gelder and Rachael Weaver isolate the 'squatter novel' as an important form in the literary culture of the Australian colonies from the 1840s to the 1880s. In this paper, I examine a counterpart to this genre that derives from the mode of land acquisition that succeeded the 'reign of the squatter' (Gelder and Weaver). Next to the *squatter novel*, there began to appear the *farm novel*, which documented life on the mass-settlement farms that were created by colonial land legislation during the latter nineteenth century.

The farm novel is not a well-defined category within Australian literary history – as it is, for instance, in South Africa, Canada, and the American Midwest – but its presence can be detected towards the end of the nineteenth century in the short fiction and proto-novels of Steele Rudd and Henry Lawson. Also, the transition from squatter novel to farm novel inflects the modernist novels of Patrick White and Randolph Stow. This paper, however, focuses on two mass-settlement farm regions that exploded into existence in the early twentieth century – the Victorian Mallee and the Western Australian wheatbelt – and the farm novels that they produced.

Skye Krichauff (University of Adelaide), *Stories that Disrupt the Prevalent Settler Colonial Historical Epistemology*

In twenty-first century Australia, a settler colonial historical epistemology in which Aboriginal people are understood as either absent or problematic frames settler descendants' historical consciousness. Stories of nineteenth century Aboriginal presence and land ownership do not fit within this epistemology. Nor do understandings of shared histories or stories of Aboriginal-settler accommodation and friendship. Drawing on archival material, local written histories and oral histories collected from the descendants of early pastoralists, this paper demonstrates how information that contains the potential to disrupt taken for granted understandings and to challenge the dominant historical epistemology is ignored or dismissed by current generations of settler descendants.

Will Peart (Deakin University, Melbourne), *The narrative of the Independent Yeoman in 1860s Victoria and its Discontents*

The yeoman ideal envisaged a multitude of owner-occupying farmers improving the lands of the Victorian colony. While the influence of this ideal on public discourse has been widely recognised, historians have rarely confronted the question of whether immigrants arrived with the small landowning ideal or were interested in adopting it. The popularity of occupation licences in the 1860s and widespread demand for common lands suggest the desire to obtain one's own freehold was weaker than claimed. The small settler understood, like the pastoralist, that mixed farming, licences to occupy and cheap access to pasture was economically sound and less risky than land ownership. It is pertinent that tenet farming and common-right were more typical ways of occupying land in England by the 18th century, while yeoman farming had largely disappeared. This paper will argue historians such as Belich and Waterhouse are right to doubt the significance of land hunger in informal settler ideology. It will argue the evidence showed yeoman idealism did not respond to a public demand, but was designed to attach immigrants to the land, to create permanent roots in a settler colony that depended on 'destroying to replace' and 'being here to stay.'

Panel 9: Colonialism and Contemporary Australia

Chair: Liz Conor

Dorothee Klein (University of Stuttgart, Germany), *Countering the Colonial Archive: language and place-based storytelling in Kim Scott's fiction*

Kim Scott's work has been noted for its use of archival material, especially in Benang, and its engagement with early contact history and frontier violence in *That Deadman Dance*. What has received little attention to date, however, is the way in which the very form of his novels functions as a marker of resistance by turning Country into the central narrative agent. In this paper, I seek to demonstrate how the specific poetics of Scott's novels inform their politics, i.e., how form translates into function. In particular, I argue that through narrative techniques such as a place-based and cyclical plot structures his novels resemble songlines that interlink people and Country. These particular narrative techniques therefore contribute to cultural discourse in that they constitute a counter-archive that interrogates narratives of colonialism. Foregrounding the importance of an interrelatedness with the land, of language and sharing, Scott's fiction mediates a notion of relationality as that which may counter (neo)colonial discourses of division and exclusion.

Joseph Cummins (Melbourne-based researcher), *Family Historiographies*

The last thirty years has seen the rise of family history research and roots tourism as a popular practice. This movement has been reflected in the Australian literary field by the emergence of what I (with my collaborator Ashley Barnwell) term 'family historiographies', works of fiction, life writing and memoir that foreground the processes of family history research. Early family history narratives, such as Mary Durack's *Kings in Grass Castles* (1959) or Judith Wright's *Generations of Men* (1959), triumphantly mapped the fated lives of heroic

ancestors as they battled the harsh Australian environment. Colonial violence and Indigenous dispossession was covered in layers of silence. But since the 1980s writers like Brian Castro in *Birds of Passage* (1983) or Sally Morgan in *My Place* (1987) have undermined this tradition. Family historiographies, working in the space between personal/national history, colonial archives and fiction, show how the family is a site where individuals in the present can attempt to understand and imagine the motivations of their ancestors and the conditions of colonial life. This paper will reflect on a number of key family historiography works, including Alex Miller's *The Ancestor Game* (1992), Kim Scott's *Benang: From the Heart* (1999), and Andrew McGahan's *The White Earth* (2003), examining their individual contributions to this field of literary production.

Panel 10: Colonial Poetry

Chair: Deirdre Coleman

Justin Clemens and Tom Ford (University of Melbourne), *Australia 1819: European Inscription in the South Pacific*

Barron Field's *First Fruits* is the first book of poetry published in Australia. Between the first and the second editions – 1819 and 1823 – Field added four further poems to the 'Botany Bay Flowers' and 'Kangaroo' of the first edition. These new poems are not, however, expressly about the flora and fauna of *Terra Australis*; rather, they are intensely and directly concerned with the problem of colonial establishment and memorialization. This paper re-examines these poems in the light of Romanticism at the imperial meridian: how, for instance, the 'dear perpetual place' of Wordsworthian effusion transmutes into the imposition of self-conscious stone and metal inscription.

Michael Farrell (Melbourne-based poet), *A Poem and its Narratives: Henry Lawson's 'The Shanty on the Rise'*

No poem is pure. And no narrative is pure plot. But some poems appear to be more complicated – or richer – than others. Rather than (merely) close read aspects of Lawson's poem and/or discuss its poetics, I am going to look at three types of narrative (or meta-narrative) the poem is implicated in. (1) The narrative about imitation, particularly that of Lawson and Kipling, and who is better. Lawson said he was. I do not expect to provide a conclusion, but rather to explore the differences, in terms of the social-vocal aspects of their narrative poems. (2) The narrative – or story – of collage in Australian poetry, which, through its numerous differentiations of voice, the poem participates in. This will not be comprehensive – especially in terms of the present – but rather seeking to make a space for Lawson, and to consider the possibilities of colonial collage besides that of Christopher Brennan. And (3) The narrative of land being told, what implications are in the poem that relate to land in the context of colonisation, and in the broader practice of writing about place in Australian poetry's long colonial history.

Matthew Hall (Deakin University, Melbourne), *'Bunyip Aristocracy' and the Foundation of Australian Poetry*

Charles Harpur, son of emancipated convicts, has often been credited with being the first poet to define an 'australian' poetics. His poems are often comedic, mystical or political, and are some of the first to take the nation and its natural life as the subject of epic writing. Through close readings of 'The Creek of Four Graves' and 'To My Young Countrymen' and other poems, this paper will argue that Harpur foregrounded ideas of the nation and sought to distinguish the Australian nation-state from a nationalism disciplined and normalized under the rubric of the colonial empire. In pursuing a nationalised poetic driven by the distinction of Australian land and life, Harpur imputes the necessity for an environmentally-minded, politically conscious writing which can make claims for the sovereign territory of the spiritual. In consideration of these claims it will be argued that Harpur imagined and wrote of a nation that was neither coextensive with nor coincidental to the hegemonic domain of colonial nationalism and this contrariety has had a lasting impact on the shape of Australian poetry since.

Panel 11: Colonisation and Indigeneity 1

Chair: Alison Inglis

Greg Lehman (University of Melbourne), *(Dis)regarding the savages: terra nullius in Tasmanian colonial art*

The idea of 'European vision' and its influence on the perception of native peoples in the South Pacific was established by the great Australian art historian Bernard Smith. Central to Smith's analysis is the concept of the Noble Savage. This paper briefly explores some origins of the idea of Noble Savagery and argues that particular iterations of the trope became central to the visual representation of Tasmanian Aborigines in ethnographic and colonial art. In what was perhaps the ultimate disregard of Tasmanian Aboriginal people in the process of British colonisation, early depictions of Van Diemen's Land almost completely excised Aboriginal presence from the landscape, presaging a campaign of extermination and exile by picturing an empty land decades before administrative measures were taken to physically remove the First Tasmanians from their country.

Tonia Chalk (University of Southern Queensland), *Unsettling the Colonial Narrative: archival records in Aboriginal family stories*

During the late 19th century suspicious deaths in Queensland underwent a coronial investigation based on the Inquests of Death Act of 1866. This process involved documenting the details of the deceased in a Certificate of Particulars, recording the testimonies of witnesses, attaching a Medical Officer's report, and presenting the Chief Investigator's findings. Through examining the deceased's body and documenting the cause of death, the archival record acts as a settler colonial text that is complete, closed, and unable to be contested.

My Great, great, great, great Grandmother, Emily Dunn, lived in South West Queensland during a time where Aboriginal women were identified as domestic servants, "gins", or "half castes", and treated accordingly. In 1890, at the age of 30, Emily was found dead by

strychnine poisoning, thought to be self-administered. Her inquest file, as narrated through the witness statements, writes the living Emily as a drunken, violent, “half caste”. In this paper I propose that through rethinking the archival record as *subject*, not only textual source, enables the Aboriginal female’s social identity to be performed before, during, and after death, which presents a new way of ‘reading’ archival records in Aboriginal family stories.

Panel 12: Colonialism, Museums, Collections

Chair: Rachael Weaver

Beatrice Harris (Deakin University, Melbourne), *Colonialism and Genocide in the Museum*

The relationship between colonialism and genocide is highly contested in academic, political and legal discourses. In the Australian context there is increasing critical discussion of this relationship and its implications for Australian national narratives and identities. Such discussions are central to shifting attitudes and approaches to representations of the colonial past, in a variety of different spaces and media. There is a significant trend in museum literature and practice advocating for the ‘decolonisation’ of the museum, which as an institution has been central to colonial processes and paradigms. This has involved challenging the authority of settler perspectives in museum narratives, engaging and collaborating with Indigenous curators and communities in order to privilege their voices and stories, and addressing difficult and uncomfortable ideas. How has the concept of colonial genocide been represented in museums in this context? A critical analysis of the *parrawa! parrawa! Go away! and ningina tunapri* galleries at the Tasmanian Museum and Art Gallery in Hobart foregrounds the complex and emotion-laden space in which museums navigate the representation of genocide, colonial policies of dispossession, settler violence, and Indigenous resistance and survival. My research frames such interpretative approaches within broader questions about ethical and decolonising museum practice and policy.

Gemmia Burden (University of Queensland), ‘A Typical Aboriginal Scene’: *Colonial Museums as Archives, c.1862-1917*

Using the Queensland Museum as a case study, this paper explores Australian colonial museums’ exhibition of Aboriginal culture c. 1862 to 1917. Through an investigation of how these displays were developed, I analyse the Museum’s construction of knowledge concerning Aboriginal people and culture, charting a shift that was aligned with the changing nature of frontier and post-frontier society, as well as changing modes of administration and control. Artefacts were collected from massacre sites and remains stolen from burial sites via a network of collectors that included police and protectors. They were then displayed to the visiting public through various exhibits that covered three key phases: depicting Aboriginal people as inherently violent during the mid-nineteenth century; as evolutionary inferior at the close of the nineteenth century; and ‘of the past’ in a post-Federation climate. In Queensland, this final phase was captured in the camp diorama, which, designed to represent a ‘traditional’ Queensland scene, included casts of Victorian and South Australian people and sat unchanged for over seventy years.

The collection and display of cultural materials reflected contemporary scientific debates and wider museum practices. Yet in the colonial periphery they were also responded to specific settler experiences, becoming an important part of the colonial project. Reading the museum and its displays as an archive offers a new insight into an integral and often overlooked aspect of colonisation by showing how both the official and vernacular were articulated.

Margot Riley (State Library of NSW), *Scratching the Surface: Colonial Places & Faces in ‘Paintings from the Collections’ at the State Library*

The State Library of NSW (SLNSW) holds one of the nation’s richest collections of Australian art. Actively collecting since 1826, the Library preserves and presents the social, cultural and scientific history of the state of New South Wales and the nation. With its new exhibition, *Paintings from the Collection*, the Library has put on permanent display more than 300 of the 1,200 oil paintings in its collections. Many of these works have not been seen in public before. Two main genres predominate in this significant collection of documentary art. Landscape studies, directly influenced by European models, which reflect the developing tastes and training of painters and their patrons as they gradually adjusted to a new world. And portraits, initially of local officials, moving on to members of prominent colonial families, aspirational emancipated convicts and finally literary and society figures. Together, these works present a rich visual account of the people, places and events that have shaped NSW and Australia and have a great deal to tell us about who we are and where we come from.

Art has always been produced in NSW to give information but, from the beginning of European settlement, it was an art of carefully selected information. Acquiring art for its informational value – rather than for aesthetics – is one of the characteristics which sets the collections of libraries apart from those of other GLAM institutions. By presenting these images of colonialism for public contemplation and examination it is hoped that the ongoing display of these foundational works will provoke discussion and, thereby, revitalise and enable research into the colonial archive and its narratives.

Panel 13: Colonial Buildings and Architecture

Chair: Gemmia Burden

Amanda Achmadi, Paul Walker and Karen Burns (University of Melbourne), *The architecture of resource extraction, labour, travel and trade: the Burns Philp empire and inter-colonial modernity*

Narratives of colonial Australian architecture have been framed by an emphasis on the exchanges between imperial metropole and colonial periphery or by the determinations of an emergent nation state. This paper argues for the significance of an inter-colonial

modernity that connects Australia into the Asia Pacific through resource extraction, industrial agriculture, shipping and trade. Using a case study of the transnational Burns Philp firm, we examine the material culture of sugar, copra and tobacco plantations and company branch buildings, to locate Australian colonial resource extraction in a network of ports and plantations stretching from Queensland and Melbourne, to East Java in the Dutch East Indies, to British New Guinea and British Malaya. This example of colonial modernity is characterised by industrialised agricultural production and transport, and the use of modern representational technologies of photography and drawings dispatched from colonial Australia, to design, document, surveil and advertise the firm's successful commodity chain.

Photographs of the firm's thriving operations were produced for audiences within the company and potential investors in colonial Australia and Europe. These overlooked photographic archives reveal the built infrastructure of Burns Philp's operations in shops, wharves, warehouse, hotel and branch buildings across Queensland, the Southwest Pacific and the Dutch East Indies. Such buildings implied a more embedded colonial agency as distinct from the legible articulation of power in imperial civic buildings of government houses, town halls and churches. This paper examines architecture's material organisation and symbolic representation of spaces for the trade in commodities and the management and superintendence of plantation and factory labour. The Burns Philp business began with commodity provision in Queensland's Gympie gold fields in 1865 and expanded into a new partnership housed in Townsville with shipping as the new firm's primary interest. Trade allied to resource extraction in colonial Queensland provided the financial base and experience for expansion into the Asia Pacific. This paper examines colonial operations of resource extraction as a means for building Australia's colonial power beyond its own territorial borders.

Paola Colleoni (University of Melbourne), *Transposing Mediaeval Gothic to Colonial Australia: the case of St Patrick's cathedral, Melbourne*

St Patrick's cathedral is the long-standing proof of Bishop James Alipius Goold's vision for the colony of Victoria. Initiated in the 1850s, when Melbourne was scarcely 20 years old, the cathedral exemplifies Goold's architectural patronage both in its refined Gothic lines and in its interiors, enriched with furnishings, stained glass and metalworks from leading European workshops. Rooted both in French and English Gothic tradition, St Patrick's is an attempt at translating Mediaeval tradition to colonial Australia. The analysis of the early influences on Goold's architectural patronage, in addition to a scrutiny of the architectural section of the bishop's library, reveals how his networks, both in Australia and in Europe, led him to commission the cathedral to the British born architect William Wardell. The early history of St Patrick's, a building larger in scale than any other attempted in Australia at the time, and the only cathedral initiated and completed in the 19th century, highlights Goold's ambitious contribution to the built environment of colonial Melbourne.

Harriet Edquist (RMIT University) and Stuart King (University of Melbourne), *Trans-colonial family enterprises at the frontier: the forgotten origins of Australian colonial architecture*

In 1957, Clinton Hartley Grattan argued that the early frontiers of Australian settlement were frontiers forged by men with private capital and those frontiers thus carried more elements of the urban than is commonly realised. Upon closer inspection, these men were embedded within familial enterprises and operated from regional, rather than metropolitan locales and their ventures – variously including sealing, whaling, and pastoralism, as well as trading, finance and missionary work – spanned the colonies of south and south-eastern Australia, the 'Tasman World'. In advance of official settlements in the late-eighteenth and early-nineteenth centuries, they mapped coastlines, pioneered trade routes and colonised lands, thereby establishing an infrastructural architecture that effected later urban expansion. This paper examines the enterprises and associated infrastructure, building and architecture of the Henty and Russell families, whose interests in the 1820s and 1830s extended from the British Isles to the Australian colonies, including the Swan River Colony, Van Diemen's Land's midlands and across Bass Strait to Victoria's Western District. It argues that regional, trans-colonial family entrepreneurialism, and its dispersed architecture of trade routes, ships, whaling establishments, stock runs, stores, warehouses and homesteads, offers an alternative to the dominant metropolitan narratives of Australia's early nineteenth-century urbanism and architecture.

Panel 14: Colonial Women, Institutions, Aspirations

Chair: Beatrice Harris

Alexandra Wallis (University of Notre Dame, Fremantle), *Unruly Women: mechanical restraint on the female patients in the Fremantle Lunatic Asylum 1858-1908*

Moral management was a new theory in asylum patient care that developed in the nineteenth century; the aim to treat patients more humanely resulted in the abolishment of mechanical restraint. The Australian colonial asylums, influenced by Britain, aimed to introduce these practices, however, mechanical restraint was used well into the twentieth century. Colonial Australia's convict origins emphasised punishment and containment. The Fremantle Lunatic Asylum, 1858-1908, introduced moral management policies of 'gentleness, firmness, tolerance', and the use of seclusion which was seen as the more humane option to restraint. However, straitjackets, gloves and mittens, were used in Fremantle. The female patients who were restrained were often violent, to themselves or others, and extreme violence was one of the more acceptable and justifiable reasons for use of restraint. Violent women were particularly troublesome as they were not only difficult to deal with but were seen to be unladylike, manifesting as insanity or rejection of cure. Through an analysis of the Fremantle Lunatic Asylum female patient registers and casebooks, an examination of the reasons for use of mechanical restraint on female patients reveal what behaviours were seen as unacceptable for nineteenth century colonial women.

Jennifer Jones (La Trobe University), *'I Do Trust the Little Money You Had is Safe': women, faith and financial risk from the perspective of the Bendigo goldfields*

It was the pursuit of love and duty, rather than the lure of gold, that led Maggie Brown, and later, her sister Jane Brown from Glasgow to the Bendigo goldfields in the late 1850s. The Brown family, like many pious Scottish Presbyterians, had mixed views about the brazen pursuit of wealth, although they did believe that worldly comfort and respectability rewarded hard work and faithfulness. This paper considers how the women in this middle class family negotiated financial and personal hardships, including bankruptcy and female participation in the workforce. Focusing upon the negotiations the women undertook to support their financial decision making, this paper traces the response of Maggie, Jane and their mother Margaret Brown circle to boom and bust financial cycles in Australian and at home. A rich archive of family letters reveals how this family of educated, middle-class, urbanised Lowlanders responded to the realities of the goldfields. I consider how the colonial experience informed cultural and denominational expectations, as failure forced this Scottish family to alter their interpretation of a blessed life and a woman's role within it.

Panel 15: Colonialism and Indigeneity 2

Chair: Tonia Chalk

Alycia Nevalainen (Australian National University), *How the Jancourt resisted colonisation*

The Murdering Gully massacre occurred in 1839 in the south-western district of what is now Victoria, and involved upwards of thirty-five men, women and children being slain by local colonists. Whilst accounts of the massacre have appeared in a relatively large number of secondary sources, Australian history has remained silent on the Aboriginal resistance which was then occurring in the vicinity of the massacre site. My presentation will therefore amend the historical narrative of the Jancourt by illustrating that they were more than the tragic victims of the Murdering Gully massacre, they were a brave nation who violently resisted the usurpation of their lands.

Jane Palmer (University of Southern Queensland), *Uncomfortable Heritage and Makarrata: listening to truth about the Aboriginal fringe camps of South West Queensland*

In contemporary debates about reconciliation in Australia between Indigenous and non-Indigenous peoples, the idea of *makarrata* has been restored to prominence, after an earlier failed process in the early 1980s. The Yolngu word *makarrata* has multiple meanings, beginning with the concept of a reciprocal punishment for murder, albeit one that is less severe than the injury suffered. In its recent invocation in the Uluru Statement from the Heart, *makarrata* is seen more palatably as 'facing the facts' and 'a coming together after a long struggle' and is accompanied by calls for truth-telling, a treaty, and a greater Indigenous voice in Government decision-making.

This paper explores the idea of heritage development as a form of truth-telling that can enable this 'facing of the facts' by non-Indigenous Australians. In particular, it looks at the desire of Aboriginal people in South West Queensland to commemorate the fringe camps where many lived until the late 1960s, and a project that gathered stories of the camps as part of developing a South-West Indigenous Cultural Trail. The paper argues that, for non-Indigenous people, engagement with this 'uncomfortable' post-contact heritage can form part of a redemptive *makarrata* process.

Kathryn Wells (Australian National University), *Indigenous artefacts as items of trade, performance and art in Colonial Victoria*

No longer controlling access to sources of production – land, water and other resources; Aboriginal tribespeople in the 1860s and 1870s in colonial Victoria entered into a concurrent mode of production. People engaged on both hunting and gathering and also selling their labour and surplus products. Trading artefacts was an integral part of their new economy. In response to social dislocation and conflict over wages; diverse groups of tribespeople travelled to sites on the Murray River such as Swan Hill and Chowilla for trading, including Maraura people from the Darling, Watiwati and WembaWemba peoples and others who made their way down the Lodden and Goulburn to their junctions, and especially Echuca wharves, to sell their artefacts. As well at Framlingham and Lake Condah stations, tribespeople developed systematic production of bags, baskets, mats, kangaroo and opossum skin rugs, spear-throwers and other weapons for sales. Records of exchange with Tartitarti tribespeople at Euston in 1860 reveal trade in wearable arts evolve as key parts of the discourse about trade and performance. A dancing tribesman smoking a pipe in drawings by Tommy McRae traded from his camp at Wahgunyah make obvious references to the irony of opposites in the competition for resources and joint occupancy of land areas.

Panel 16: Colonial Policy, Governance, Influence

Chair: Harriet Edquist

Zoë Laidlaw (University of Melbourne), *Imperial Perspectives on Colonial Australia: British views of Indigenous protection*

How distinctive did Australian colonialism look from Britain in the mid-nineteenth century? Drawing on recent scholarship and archival research, this paper considers how an imperial perspective coloured understandings of colonial Australia. It focuses on the Aborigines' Protection Society, established in 1837 to advocate and protect the rights of Indigenous peoples throughout Britain's empire. The society's co-founders, Dr Thomas Hodgkin and Thomas Fowell Buxton MP, were well-connected, London-based, humanitarians, active opponents of slavery and advocates of Indigenous rights. As sites of recent, rapid and disruptive settler colonialism, the Australian colonies were a central concern for the APS: much of its early campaigning focused on the impact of new settlements in South Australia, Port Phillip, and Western Australia, as well as outrages against Aborigines in New South Wales and Van Diemen's Land. Information from Australian correspondents fuelled these campaigns, whilst also shaping the society's plans for a more humane and 'civilizing' form of colonialism. Yet the APS was also inundated with information from other sites of settler colonialism, and active in networks connecting

the West Indies, North America, Africa and India. This paper assesses the contribution of 'Australia' to developing British notions of settler colonialism, and explores their twenty-first century reverberations.

Benjamin Mountford (Australian Catholic University, Melbourne), 'Good Manners are not Among the Products of the Antipodes': colonial Australia, imperial foreign policy, and the problems of Greater Britain

On the 25 October 1888, having received word of yet another diplomatic complication involving Britain's Australian colonies, Lord Salisbury vented his frustration. 'Good manners are not among the products of the Antipodes', the British Prime Minister and Foreign Secretary reflected, 'and any nation that has intercourse with the Australians is pretty sure to fall foul of us'.

By the late 1880s, two issues in particular - Australasian sub-imperialism in the South Pacific and the Chinese migration question - were becoming increasingly problematic for British policymakers and were beginning to have a marked impact on debates about imperial federation. This paper sets out to explore the growing significance of these two issues within British imperial affairs during the 1880s and 90s and to shed fresh light on their importance within contemporary debates about the potential political re-organisation of the British Empire.

Huw Sandaver (Mannix Library, Melbourne), *Provenance and the Archbishop's Library*

James Alipius Goold, the first Catholic Archbishop of Melbourne, had an extensive and eclectic personal library. While his handwritten inventory reveals his personal collecting habits, a closer examination of the material has revealed that Goold's collection also had multiple provenances. Tracing the provenance of the collection reveals a social network of book collectors, whose collections eventually merged together to create a large early lending library for priests with Goold's private secretaries often acting in the role of librarians and archivists.

Panel 17: Colonial Species

Chair: Rachel Franks

Ken Gelder and Rachael Weaver (University of Melbourne), *Indigenous and Settler Relations in the Colonial Kangaroo Hunt*

This paper looks at settler representations of Indigenous kangaroo hunting in colonial art and commentary. It begins with the journals of the French land surveyor and explorer Francis Barrallier, who gives us the first recorded account of an Aboriginal battue in 1802. We then look at some early visual representations from John Heavyside Clarke, John Lewin and Joseph Lycett. Lycett painted a number of 'ethnographic' landscapes with Aboriginal figures hunting kangaroos; but he also painted Aboriginal hunters side by side with white settler hunters, casting them as mutual participants in the developing framework of settlement and naturalising cohabitation and cooperation. Lycett's 1824-25 Tasmanian paintings (he never went to Tasmania) show settler hunters but no Aboriginal people. Kangaroo hunting was a driver of settler expansion during this time, and a source of violent conflict with Aboriginal people on the island. An Aboriginal battue became a key trigger event in the 1804 'Risdon Massacre'; and ongoing struggles over the kangaroo as a resource contributed to the early stages of the Black War. The paper ends with a brief discussion of Benjamin Duterrau's 1840 painting, 'The Conciliation': where Aboriginal hunters, kangaroo dogs, George Augustus Robinson and a small kangaroo exist in an uneasy accord that seems to speak to the bigger picture of the relations between settlers, Aboriginal people and native species.

Fernando do Campo (University of New South Wales), *A Jackass for One Nation: The introduction of the Laughing Kookaburra into Tasmania and WA as a nationalistic gesture*

Dacelo novaeguineae (Laughing Kookaburra) was introduced into Tasmania and WA between 1881-1906 by Acclimatisation Societies. Their nineteenth century name was Laughing Jackass. During the mid-nineteenth century, these same societies introduced such animals as deer, trout and house sparrows from other British colonies. Archival research demonstrates that a shift occurred in Australia when mobilising non-human species; from a colonial gesture to a nationalistic one. Interestingly, the 'question of the animal' remained arguably colonial until the 1920's where we start to see species introductions for environmental or agricultural reasons.

My talk will present these archival findings as well as a discussion about the ways that artistic and curatorial methodologies can approach the 'archive' in ways that generate new knowledge. I will speak directly about *The Colours of Federation (WHOSLAUGHINGJACKASS)* a recent presented at Artspace, Sydney, December 2017. This artwork speculates on the history of nationalism as emblemised through the transportation of laughing kookaburras. The true colours of the Australian federation may be the tertiary palette of the 'laughing jackass' instead of the union jack or the green and gold of the wattle. The work presents an alternate narrative of nation-building, albeit proving this was and always will be a construct: Australia remains imagined through series of forced fictions. Re-narrating these colonial events through artistic gestures and archival material from various Australian collections, I will discuss the 'colonial affect' that conditioned the introduction of birds and what re-visiting their histories can add to the ways we re-think coloniality today.

Panel 18: Settler Relations

Chair: Margot Riley

Bonny Cassidy (RMIT University), *Half-Started Bridge*

This paper presents work from a series of hybrid nonfiction that interrogates and explores my relation to Indigenous sovereignty. Following my lyric essay, 'Hexham', published in the *Reading Victoria* project earlier this year, this paper travels further north to the Wimmera in the tracks of one of my first-generation settler ancestors. Rather than training its eye on his narrative, however, this paper

is interested in the peripheries of the selector's story as it has been passed down to me and recorded by settler sources. It synthesises primary and secondary research, as well as imagined possibilities, into my ancestor's contact with the Wotjobaluk, Jardwadjali and Djab wurrong nations in the 1870s through early 1900s. The paper seeks to re-position and displace my family's narrative of settlement by understanding their relation to specific colonial sites, events and moments in time as uninvited guests.

Robert Pascoe (Victoria University, Melbourne) and Gerardo Papalia (La Trobe University, Melbourne), *Indigenous Australians in the Italian imaginary*

How did newcomers or travellers in Australia from Italian-speaking backgrounds interpret Indigenous Australians, and what was the impact of that encounter on the newly consolidating nation of Italy and Italians themselves? Taking a post-structural approach, we interrogate the relationships between 30 individuals (Italian-speaking, or of Italian/Indigenous ancestry) and the Indigenous people with whom they interacted. Several of our subjects are reasonably well-known (such as Rosendo Salvado, Raffaello Carboni, Giovanni Battista Balangero, and Ernesto Coppo); others are not. Each wave of Italian immigrants and sojourners in Australia held or developed attitudes towards Australian Aborigines that reflected their respective settlement histories and their Italian origins both in respect to time and to place. Their encounter with the Aboriginal 'Other' triggered a dynamic that often called into question their own cultural identities, both in terms of their cultures of origin and the hegemonic Anglo-Australian colonial and national project.

We hope to demonstrate something of the fluidity and negotiability of these relationships. Italian visitors and settlers numbered in the tens of thousands in the colonial period: travelling across all parts of the continent, including those regions where Indigenous cultures survived the invasion, they left their impressions of frontier life in the historical record. In short, they open a new window on the cross-cultural complexities of colonial Australian life. In turn, their experience on the Australian frontier helped shape their understandings of what would become their 'Italian' identity at this critical moment in the formation of the new nation of Italy.

Olivia Guntarik (RMIT University), *Archival futures: remembering colonial narratives across cultural differences*

This paper is about how people remember and re-tell stories of the colonial past. My research examines how non-Indigenous people respond to colonial history through their engagements with Indigenous issues. I draw on colonial archives to investigate how contemporary social practices can work to 'enliven' archival material. What do the archives contain for those learning about Indigenous history for the first time? How to activate archival material in forms that promote cross-cultural dialogue between Indigenous and non-Indigenous people?

In this paper, I will discuss recent applications of digital technologies in my cross-cultural project to 're-story' colonial content in the former gold rush town of Bendigo. This project brings together non-Indigenous, migrant and refugee families (Hazara, Afghan, Karen) and local Indigenous communities (Dja Dja Wurrung) through a study that allows both groups to explore their shared histories of place. The research involves the development of a digital archive and cultural walking trail and supports participants to both create and draw from media, print culture, stories, poetry, images, archival content and other literature as a way to engage with Dja Dja Wurrung places and history. I will present initial project findings in the context of my site-specific work and co-creative archival practice.

Panel 19: Settler Colonialism, Theory, Nation

Chair: Kathryn Wells

Benjamin Jones (Australian National University), *Egalitarian Nationalism: Justifying Australian nationhood without justifying colonisation*

Australian histories in the first half of the twentieth century interpreted British colonisation as the seed that ultimately produced the Australian nation. As such, colonisation was necessarily presented as a positive influence. The very justification for Australia as a legitimate nation was the legal fiction of Terra Nullius and the conviction that this was a humane and civilising project. The legacy of colonialism in Australia has been fiercely contested since at least the 1980s when Geoffrey Blainey used his 'balance sheet' argument to suggest it had been, overall, a project that produced positive results. Since then, it has been a crucial objective of the political right to minimise the damage and destruction of colonisation as this is the premise on which the Australian nation is ultimately justified. As recently as 2014, an Australian prime minister defended colonisation by calling the arrival of the British the 'defining moment' in Australian history and justifying the resulting nation by claiming the continent was 'barely settled' before. Drawing on Chaim Gans' concept of 'egalitarian nationalism', this paper explores how the Australian nation can be justified without relying on a narrative of positive colonialism.

Scott Robinson (Monash University, Melbourne), *A Poetics of Colonial Irony: Paul Carter and the writing of settler self-undoing*

In this paper, I explore irony in the work of Paul Carter to imagine its possibilities for thinking about decolonisation. Sketching a background of irony in white settler writing about Indigenous Australians, I explore how colonial discourses are infected by self-conscious unsettlement that is recuperated only in ironic form. Combining recent theoretical work on decolonisation, I follow the contours of 'epistemological reform' in Carter, in the ways it can reimagine scenes of encounter in Australian colonial history. I argue that the threads of irony reveal the decolonial fissures within the colonial project, and the way in which white settlers have been consistently transformed in their own attempts to transform country. My purpose is to think through a way of reading various texts that are sensitive to the textual and historical ironies that open colonial space to the encounter. Between narcissistic self-laceration and strident self-affirming nationalism, I aim to consider the scene of encounter across disciplines to find a decolonial texture in irony.

BIOGRAPHIES

Keynote Speakers



Lynette Russell is Professor of History and Director of the Monash Indigenous Studies Centre (MISC) at Monash University, Melbourne. She has published widely in the areas of Indigenous and contact history, post-colonialism and representations of race, ethnographic knowledge and archaeology. Her many books include *Roving Mariners: Aboriginal Whaler and Sealers, in the Southern Oceans* (SUNY Press 2012) and, with Kate Auty, *Hunt Them, Hang Them: 'The Tasmanians' in Port Phillip, 1841-42* (Justice Press 2016). Lynette was a contributor to the NGV's *Colony: Australia 1770-1861/Frontier Wars* (NGV 2018), where she was also one of the exhibition's opening speakers. She is the current President of the Australian Historical Association.



Penny Edmonds is Associate Professor and a recent ARC Future Fellow (2012-2017) in the School of Humanities at the University of Tasmania. Penny's research interests include colonial/ postcolonial histories, humanitarianism and human rights, Australian and Pacific-region transnational histories, performance, and museums and visual culture. She is a recent co-editor of *Australian Historical Studies* (2015-2018). Her books include *Urbanising Frontiers: Indigenous Peoples and Settlers in 19th-Century Pacific Rim Cities* (UBC Press 2010) and *Settler Colonialism and (Re)conciliation: Frontier Violence, Affective Performances, and Imaginative Refoundings* (Palgrave 2016), which was shortlisted for the Ernest Scott Prize in 2017. Penny presented the 2017 Trevor Reese Memorial Lecture in Australian History, at the Menzies Centre for Australian Studies, King College, London, titled 'Heart, Power, Treaty, Truth: Affective, Political Performances in (post) Reconciliation Australia'.



Bruce Pascoe is a Bunurong, Yuin and Tasmanian man born in the Melbourne suburb of Richmond. He is a member of the Wathaurong Aboriginal Co-operative of southern Victoria and has worked on the retrieval and teaching of Wathaurong language. With Lyn Harwood, Bruce edited and published *Australian Short Stories* for sixteen years. His many novels include *Night Animals* (1986), *Shark* (1999), *Earth* (2001) and *Ocean* (2002). His book *Fog a Dox* won the Young Adult category of the 2013 Prime Minister's Literary Awards. His non-fiction publications include *Convincing Ground: Learning to Fall in Love with Your Country* (AIATSIS 2000) and *Dark Emu: Black Seeds: Agriculture or Accident* (Magabala Books 2014), which won the NSW Premier's Literary Awards Book of the Year in 2016. This book was also the inspiration for the Bangarra Dance Theatre's recent production *Dark Emu*, directed by Stephen Page.



Tim Bonyhady is Professor of Law at the Australian National University where he is also Director of the Centre for Law, Arts & the Humanities (CLAH). One of Australia's foremost environmental lawyers and cultural historians, his many books include *The Colonial Earth* (Miegunyah Press 2000), which examined the origins of environment concerns and colonial art practice in Australia. Tim was co-curator of the National Gallery of Australia's recent exhibition, *The National Picture: The Art of Tasmania's Black War*, which connects colonial Tasmanian art to themes of representation, the rule of law, rights and injustice. His book on this material, with Greg Lehman, was published by the National Gallery of Australia in June 2018.



Greg Lehman is currently a McKenzie Research Fellow in Art History at the University of Melbourne. He has held previous research appointments at the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the ANU's National Centre for Indigenous Studies. In 2017, he received the 2016 AANZ award for 'Best Art Writing by an Indigenous Australian' for his essay *Benjamin Duterrau: the Art of Conciliation*. A curator and essayist on history, identity and place, Greg is an Indigenous advisor to Hobart's Museum of Old and New Art and, with Tim Bonyhady, recently co-curated *The National Picture: the Art of Tasmania's Black War*; a major touring exhibition at the National Gallery of Australia. Greg recently completed a PhD at the University of Tasmania's Academy of the Arts. His thesis, 'Regarding the Savage: visual representations of Tasmanian Aborigines in the nineteenth century' extended Bernard Smith's analysis of Enlightenment ideologies in the South Pacific.

Panelists

Panel 1 (Chair: Alison Inglis)

Molly Duggins is a sessional lecturer in Australian art in the Department of Art History and Theory at the National Art School, Sydney. Her research focuses on the visual and material culture of empire as well as intersections between art and science in the nineteenth century. Recent publications include 'Craft and the Colonial Environment' in *Victorian Environments* (2018), 'Pacific Ocean Flowers: Colonial Seaweed Albums' in *The Sea and 19th-Century Anglophone Literary Culture* (2017) and "'The World's Fernery": New Zealand and Nineteenth-Century Fern Fever' in *New Zealand's Empire* (2015). She is currently co-editing a volume on the commodification of the ocean world in nineteenth-century art, science and culture.

Nikita Vanderbyl is a PhD candidate in Art History at La Trobe University. Nikita's research interests include the transnational or trans-imperial circulation of Aboriginal and Pacific artworks and objects in colonial contexts, and more generally histories of art, collecting, and ethnology. Her writing has appeared in the *Conversation* (2016), *Aboriginal History* (2017) and the *La Trobe Journal* (forthcoming). In 2017 she taught in Aboriginal Australian history at La Trobe University under Dr Nadia Rhook. While completing her thesis she is currently looking to tutor in Aboriginal history or art history related areas.

Liz Connor is an ARC Future Fellow at La Trobe University. She is the author of *Skin Deep: Settler Impressions of Aboriginal Women*, [UWAP 2016] and *The Spectacular Modern Woman: Feminine Visibility in the 1920s* [Indiana University Press 2004]. She is former editor of *Aboriginal History*, and has published widely in academic and mainstream press on gender, race and visual culture.

Panel 2 (Chair: Jodie Boyd)

Liz Rushen is the Chair of the History Council of Victoria, a State Library of Victoria Creative Fellow 2018-19 and an Adjunct Research Associate in the School of Historical Studies at Monash University. Liz has published widely in the field of migration history, including *Single and Free: female migration to Australia, 1833-1837* (2003) and *Colonial Duchesses: The migration of Irish women to NSW before the Great Famine* (2014).

Perry McIntyre has worked as an historian, archivist and genealogist for over 30 years. She has been a councillor at the Society of Australian Genealogists, the History Council of NSW (President 2005-06), the RAHS, Australian Catholic Historical Society, the Great Irish Famine Commemoration Committee (Chair 2012-15) and Mosman Historical Society. She has published and spoken widely on immigration. Her PhD on convict family reunion, published in 2010 as *Free Passage* was republished by Anchor Books Australia in 2018. She is a director of Anchor Books Australia, formed to make good quality Australian history available to reading publics.

Madonna Grehan is an independent historian, a registered nurse and midwife, Honorary Fellow in the School of Health Sciences at the University of Melbourne, and an oral history interviewer for the National Library of Australia. Her research interests include women's health history, regulatory history, and aspects of military nursing. She has been a C.J. La Trobe Society Fellow at the State Library of Victoria, and John Oxley Library Fellow at the State Library of Queensland. Madonna is currently President of the Australian and New Zealand Society of the History of Medicine and a volunteer social history tour guide at Melbourne's the Abbotsford Convent.

Panel 3 (Chair: Paige Gleeson)

Jennifer Bird is a PhD candidate at the National Centre of Biography in the School of History at the Australian National University. Her thesis, 'Robert Edward Knox – The "Flash Fighting Man": One infamous convict's journey through the New South Wales colonial penal system, 1829-1869', is a close examination of a Scottish soldier convict who was incarcerated for twenty-nine years of his forty years in the colony.

Tamsin O'Connor is a PhD candidate at the University of Sydney. Her thesis, entitled 'All those Places of Condemnation': Power Relations and aspects of Resistance at the Penal Stations of New South Wales 1804 – 1842', aims to demonstrate that, contrary to the dominant view, the penal stations of NSW were central to the wider system of managing convict labour, to the lived experience of the mass of convicts and therefore to the process of colonisation itself. She began this project many years ago as a PhD at the University of Edinburgh, joining the innovative convict studies research team of Ian Duffield alongside scholars such as Hamish Maxwell Stewart, James Bradley, Kirsty Reid and Clare Anderson – where she contributed to some landmark convict publications, including *Representing Convicts* (1997) and *Chain Letters: Narrating Convict Lives* (2001). After a break in her studies she has resumed the project at Sydney.

Rachel Franks is the Coordinator, Education & Scholarship at the State Library of New South Wales, a Conjoint Fellow at the University of Newcastle, Australia and is at The University of Sydney researching true crime. Rachel holds a PhD in Australian crime fiction and her research on crime fiction, true crime, popular culture and information science has been presented at numerous conferences. An award-winning writer, her work can be found in a wide variety of books, journals and magazines as well as on social media.

Richard Neville is Mitchell Librarian and Director, Education & Scholarship at the State Library of NSW. Richard has published widely on, and curated many exhibitions about, nineteenth century Australian art and society. He has also been extensively involved in the acquisition, arrangement, description and promotion of the Mitchell Library's renowned Australian research collections.

Panel 4 (Chair: Anna Johnston)

Jodie Boyd is a Research Fellow at the Centre for Urban Research at RMIT University working on the 'Representing Multicultural Australia in National and State Libraries' ARC Linkage Project. She is also a Research Fellow at the Melbourne Law School, University of Melbourne, working on a history of imprisonment for debt in colonial Victoria and a social and political history of the *Bankruptcy Act 1924*. Additionally, she is part of a joint La Trobe and Deakin University team working on a history of Australia's engagement with international law for the protection of non-citizens. Jodie is the recipient of a 2018-19 Army History Unit Research Grant for a project related to the history of peacetime military recruiting. She is also Treasurer for Oral History Victoria and a qualified Law Librarian. She has published in the areas of cultural, legal, political and trade history as well as in public and oral history. Jodie holds a PhD in Australian history from Deakin University.

Matthew Allen is a Lecturer in Historical Criminology in the School of Humanities, University of New England, NSW. He is currently writing a history of alcohol in the colony which will explore the political symbolism of both celebratory drinking rituals and the deviance of public drunkenness in the period 1788-1856. Another project, supported by a University Research Support grant and a BCSS Seed Grant, examines the changing nature of deviance in New South Wales through a quantitative and qualitative study of magistrates and summary justice in the era of gubernatorial government, c.1810-1850. Matthew's work aims to understand the unique and extraordinary transition of New South Wales from penal colony to responsible democracy, and the way this process was shaped by the conflict between liberal ideals and authoritarian controls within the British world.

Bethany Sinclair-Giardini is the Archivist at the Shire of Yarra Ranges Council and is also Secretary to the Victorian Local Government Information Governance Committee. She has previously worked for Monash University and the Australian Council for Education Research. Prior to moving to Melbourne, she worked as an archivist and policy officer for the UK government. Bethany completed her PhD in historical manuscripts and literary archives at Queen's University Belfast, after which she graduated as a professional archivist from the University of Aberystwyth.

Panel 5 (Chair: Molly Duggins)

Alison Inglis is Associate Professor in Art History at the University of Melbourne and for many years coordinated the Master of Art Curatorship program at the University of Melbourne. She researches, teaches and publishes in the area of nineteenth-century British and Australian art and also in museum studies. Alison Inglis's experience in the field of curatorial studies is reflected in her current membership of several museum boards (including Museum Victoria and the Duldig Museum) and her appointment as an Emeritus Trustee of the National Gallery of Victoria in 2010. One of her recent ARC research projects investigated the collections of British and Australian eighteenth- and nineteenth-century portraits in the National Gallery of Victoria. Alison also undertakes curatorial work, and in 2014 she co-curated the large exhibition, *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation*, with Patricia Macdonald, at the Art Gallery of Ballarat.

Jocelyn Bardot is a second year PhD student in Cultural Studies, undertaking research at the University of Melbourne in partnership with Museums Victoria. Jocelyn's research explores historical networks of global museum exchange practices to understand how Aboriginal Australian cultural items have been collected and dispersed around the world. She has a background in archaeology and anthropology, and her research interests include: critical museum studies, history, archival science, and network thinking.

Paige Gleeson is a PhD candidate at the University of Tasmania within the ARC research project 'Reform in the Antipodes'. Her PhD research explores networks of visual culture and Indigenous artefacts in the colonial Antipodes, with focus on Australia's relationship with its former colony Papua New Guinea. Paige looks to photographs, paintings, prints, artefacts, museum displays and ephemera to map transnational colonial networks of creation, collection, exchange and knowledge production. Her research interests include Indigenous histories of the Australia and the Pacific, the history and theory of art, colonial photography, material culture and museums, the history of ethnography and anthropology, and collective memory.

Panel 6 (Chair: Jessica White)

Sarah Ailwood is LLB Program Director in the School of Law and Justice at the University of Canberra where she teaches foundations of law, gender and the legal system and law, culture and creativity. She has a PhD in Literary Studies and an Honours degree in Law. Sarah's research investigates literature, law, women's writing and history. She has published research on Jane Austen, Katherine Mansfield and copyright law in colonial Australia.

Maree Sainsbury is Head of the School of Law and Deputy Dean, Faculty of Business, Government and Law, at the University of Canberra. She has also worked as a Barrister & Solicitor of the Supreme Court of Tasmania and the High Court of Australia. Maree currently teaches Equity, Advanced Legal Research & Writing & Intellectual Property Law. Her books include the co-authored *Privacy and the Internet* (2002) and *Annotated Copyright Act* (2004), a commentary on the Copyright Act 1968.

Ken Stewart taught literature (mainly Australian) for many years at the University of New England, University of Western Sydney and for short periods in Europe. He is co-founder and Honorary Life Member of the Association for the Study of Australian Literature (ASAL), and author or editor of essays, reviews and books, including *Investigations in Australian Literature* (Sydney Studies in Society and Culture 2000).

Tanja Luckins has taught Australian Studies and Australian History at several universities and was an ARC Postdoctoral Fellow at the Australian Centre, University of Melbourne (2007-11). Her publications include *The Gates of Memory: Australian People's Experiences and Memories of Loss and the Great War* (Curtin UP 2004), the co-edited *Dining on Turtles: Food Feasts and Drinking in History* (Palgrave 2007) and, with Diane Kirkby and Chris McConville, *The Australian Pub* (UNSW Press 2010).

Panel 7 (Chair: Rachael Weaver)

Anna Johnston is an ARC Future Fellow and Deputy Director, Institute for Advanced Studies in the Humanities, and Associate Professor in English Literature at the University of Queensland. Her most recent books are *Travelling Home: Walkabout Magazine and Modern Australia* (with Mitchell Rolls, 2016) and *The Paper War: Morality, Print Culture, and Power in Colonial New South Wales* (2011). She is currently compiling the first critical appraisal of Eliza Hamilton Dunlop's writing.

Deirdre Coleman is the Robert Wallace Chair of English at the University of Melbourne. Her most recent book is *Henry Smeathman, the Flycatcher: Natural History, Slavery, and Empire in the late Eighteenth Century* (Liverpool UP 2018). She is currently extending her interest in colonialism and collecting to the practical field naturalists of the nineteenth century Australian frontier.

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. Her memoir, *Hearing Maud: A Journey for a Voice* will be published by UWA Press in 2019 and she is currently an ARC Postdoctoral Research Fellow at The University of Queensland, where she is writing an eco-biography of the nineteenth century botanist Georgiana Molloy.

Panel 8 (Chair: Ken Gelder)

Tony Hughes-d'Aeth is the Chair of English and Cultural Studies at the University of Western Australia. He is the author of *Like Nothing on this Earth: A literary history of the Wheatbelt* (UWA Publishing 2017) and *Paper Nation: The Story of the Picturesque Atlas of Australasia, 1886-88* (Melbourne UP 2001).

Skye Krichauff is an ethno-historian, historian and anthropologist who is interested in colonial cross-cultural relations, the relationship between history and memory, and how societies live with historical injustices – in particular, how Australians live with the enduring legacies of colonialism. Her first book, *A journey through Narungga history* (2011), examines cross-cultural relations on nineteenth century Yorke Peninsula, South Australia. Her second book, *Memory, Place and Aboriginal–Settler History* (2017), investigates the absence of Aboriginal people in the historical consciousness of settler descendants. Skye has recently been employed as an expert historian on the successful Kurna Native Title claim. She is currently a Visiting Research Fellow at the University of Adelaide.

Will Peart graduated with Honours in History from the University of Tasmania and is now a PhD candidate at Deakin University, researching formal and informal approaches to land settlement in Victoria. He has worked at the Archives Office of Tasmania, is currently an archivist on the Foley Collection project at Victoria University, and is a member of Deakin's Contemporary Histories Research Group.

Panel 9 (Chair: Liz Conor)

Dorothee Klein is a research assistant in the English Department at the University of Stuttgart, Germany. She studied English literature and linguistics, History, and Catholic theology at the Universities of Freiburg in Germany and the University of Melbourne. Currently, she is working on a PhD thesis on relationality in contemporary Aboriginal Australian fiction. Her research interests include Indigenous Australian literatures, Australian cultural studies, postcolonial theory and narratology. She has published articles on Doris Pilkington, Kim Scott and Alexis Wright.

Joseph Cummins is an early career researcher who has published widely on Australian literature, music, sound, and space. He gained his PhD from the University of New South Wales. His first book, with Ashley Barnwell, is *Reckoning with the Past: Family Historiographies in Postcolonial Australian Literature*, forthcoming with Routledge.

Panel 10 (Chair: Deirdre Coleman)

Justin Clemens is an ARC Future Fellow in English and the Australian Centre at the University of Melbourne, working on a project on Australian poetry. His many books include *The Romanticism of Contemporary Theory: Institutions, Aesthetics, Nihilism*. (Ashgate 2003) and *Psychoanalysis is an Antiphilosophy* (Edinburgh UP 2013).

Tom Ford is a Lecturer in English at the University of Melbourne. His books include the co-edited *A Cultural History of Climate Change* (Routledge 2016) and most recently, *Wordsworth and the Poetics of Air* (Cambridge UP 2018).

Michael Farrell is a poet, and a researcher in Australian poetics. Michael's PhD from the University of Melbourne was published as *Writing Australian Unsettlement: Modes of Poetic Invention 1796-1945* (Palgrave 2015). In 2018, he gave the Roberto Bolaño lecture at Universidad Diego Portales, Santiago, on 'Unsettlement and Contemporary Australian Poetry'. His most recent book is *I Love Poetry* (Giramondo 2017).

Matthew Hall holds a doctorate from the University of Western Australia and currently teaches at Deakin University, Melbourne. He has published extensively on the work of J.H. Prynne and British late-modern poetry and poetics, including the monograph *Violence in the work of J.H. Prynne* (Cambridge Scholars 2015). Hall is the Scholarly and Features Editor of Cordite Poetry Review.

Panel 11 (Chair: Alison Inglis)

Greg Lehman is currently a McKenzie Research Fellow in Art History at the University of Melbourne. He has held previous research appointments at the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the ANU's National Centre for Indigenous Studies. In 2017, he received the 2016 AAANZ award for 'Best Art Writing by an Indigenous Australian' for his essay *Benjamin Duterrau: the Art of Conciliation*. A curator and essayist on history, identity and place, Greg is an Indigenous advisor to Hobart's Museum of Old and New Art and, with Tim Bonyhady, recently co-curated *The National Picture: the Art of Tasmania's Black War*; a major touring exhibition at the National Gallery of Australia. Greg recently completed a PhD at the University of Tasmania's Academy of the Arts. His thesis, 'Regarding the Savage: visual representations of Tasmanian Aborigines in the nineteenth century' extended Bernard Smith's analysis of Enlightenment ideologies in the South Pacific.

Tonia Chalk is a matrilineal Budjari woman from Southwest Queensland and a Lecturer in the School of Linguistics, Adult, and Specialist Education at the University of Southern Queensland, Toowoomba. Her PhD examines how socio-historical constructions of race and gender were reinforced in coronial investigations into Aboriginal female deaths in Queensland in the late 19th and early 20th centuries.

Panel 12 (Chair: Rachael Weaver)

Beatrice Harris is a Doctoral Candidate in the Department of Cultural Heritage and Museum Studies at Deakin University, Melbourne, Australia. Her research focuses on the ethical implications surrounding the representation of difficult histories in museums and cultural heritage sites, within an Australian and international context. Her specific interest is on how Australia's colonial history has been represented in museums, and the extent to which museums address subjects of settler violence, dispossession, and the ongoing consequences of colonial processes for Indigenous Australians today. In analysing museum representations and conceptions of ethics, she seeks to apply concepts from classical moral philosophy and Indigenous ontologies, as well as concepts from decolonising frameworks.

Gemma Burden is an Honorary Research Fellow in History at the University of Queensland and works as a professional historian and cultural heritage consultant. She was awarded a PhD in 2017 for a thesis that explored the Queensland Museum's collection and display of Aboriginal cultural materials over the late nineteenth and early twentieth centuries.

Margot Riley is a Curator in the Research and Discovery Branch, State Library of New South Wales. A cultural historian with special interests in colonial art, fashion and photography, Margot has over thirty years' experience in the cultural sector. In the early 1990s she completed the Masters in Museum Studies Program at the Fashion Institute of Technology in New York City. Working with the SLNSW since 1998, Margot has researched, curated and written extensively about the Library's collections. In 2005, she was awarded the inaugural SLNSW Staff Fellowship to study the Library's portraiture collections; in 2010 she contributed to the *Berg Encyclopedia of World Dress and Fashion* with her essay 'Images as a Resource for the Study of Australian Dress'. She has most recently been part of the curatorium responsible for the development of the Library's new permanent exhibition, *Paintings from the Collection*.

Panel 13 (Chair: Gemmia Burden)

Dr Amanda Achmadi is a Senior Lecturer in architectural design (Asian architecture and urbanism) at the University of Melbourne. Her research explores historical cosmopolitan urbanism and identity politics in colonial and postcolonial Indonesia, photographic framing of 19th century architecture of Indonesia, and the politics of urban spectacle and informality in Southeast Asian cities. She has published articles in the *Journal of Southeast Asian Architecture*, *Fabrications*, *ABE Journal – Architecture Beyond Europe*, and *Trialog*, and chapters in *The Past in the Present: Architecture in Indonesia* (2007) and in *Architecture and Identity* (2008).

Paul Walker is a Professor of Architecture at the University of Melbourne. Walker's recent research has encompassed mid-twentieth century architecture in Australia & New Zealand, contemporary museum architecture, and colonial museum buildings in Australia, New Zealand & India. His publications include chapters in *Italy/Australia: Postmodern Architecture in Translation* (2018), *The Handbook of Contemporary Indigenous Architecture* (2018), *The Sage Handbook of Architectural Theory* (2012), and *Neo-Avant-garde and Postmodern: Postwar Architecture in Britain and Beyond*, (2010).

Dr Karen Burns is an architectural historian and theorist based at the Melbourne School of Design. Her research investigates the role of architecture and material culture in 19thc British and colonial frontier contexts, and issues of twenty-first century feminism and architecture. Her 19thc essays have been published in *19*, *Fabrications*, *Architectural Theory Review*, *Assemblage*, *Interior Design and Architecture: Critical and Primary Sources* (2013) and *The Gothic Revival Worldwide* (2017). She is co-author of the forthcoming *Women, Architecture, Activism* (MIT Press, 2019) and co-editor of *The Bloomsbury Global Encyclopedia of Women in Architecture, 1960 – 2015* (forthcoming, 2021).

Paola Colleoni is a PhD student in Art History in the School of Culture and Communication, University of Melbourne. She is researching the architectural patronage of Bishop James Alipius Goold.

Harriet Edquist is Professor of architectural history at RMIT University, Melbourne, and Director of the RMIT Design Archives. An author and curator, Harriet has published extensively on Australian architecture, art and design and has presented major innovative exhibitions on diverse subjects, ranging from the cultural landscape of the Western District of Victoria to Australian car design.

Stuart King is a Senior Lecturer in architectural design and history at the University of Melbourne. His research is focused on Australian architectural history, historiography and heritage with specific interest in the nineteenth century. Stuart is an editorial board member for the Society of Architectural Historians Australia and New Zealand (SAHANZ) and recent past co-editor of the Society's journal *Fabrications: JSAHANZ* (2014-18). He also represents interests in conservation and heritage on the Tasmanian Heritage Council.

Panel 14 (Chair: Beatrice Harris)

Alexandra Wallis is a PhD candidate and sessional academic at the University of Notre Dame, Fremantle. Her thesis is on the female patients at the Fremantle Lunatic Asylum 1858-1908. She graduated with a BA Hons in History and English from Edith Cowan University in 2014.

Jennifer Jones is a Senior Lecturer in History and interdisciplinary Studies at La Trobe University. Her most recent book, *Country Women and the Colour Bar: grassroots activism and the Country Women's Association*, was published in 2015 by Aboriginal Studies Press. Jennifer's research interests include Indigenous Australian history, rural and religious history, and histories of childhood and education.

Panel 15 (Chair: Tonia Chalk)

Alycia Nevalainen is a PhD scholar at the Australian National University where she undertakes research on the 'Murdering Gully massacre'. Her doctoral dissertation complements her earlier research at the University of Newcastle, where she was awarded First Class Honours for her thesis on the Aboriginal activism of Redfern, as well as the Faculty of Arts and Education Medal. Alycia is also a Research Assistant at the ANU's Australian Centre for Indigenous History, and an Indigenous Tutorial Assistant Scheme tutor.

Dr Jane Palmer is a Research Fellow at the Institute for Resilient Regions, University of Southern Queensland. She has degrees in philosophy and architecture, and a doctorate from the Institute for Sustainable Futures, University of Technology Sydney. Her doctoral research was based on ethnographic fieldwork with older people in post-conflict, post-tsunami Aceh, Indonesia. She has since been appointed to research fellowships at the University of Newcastle (Australia) and the University of Southern Queensland to undertake ethnographic projects in regional and remote Australia. Prior to her academic career, she worked for several years in northern Australia with Indigenous communities as an architect and project manager. Jane's current research is focused on supporting Aboriginal communities to engage with cultural heritage, and exploring connections between heritage, truth-telling and reparation.

Kathryn Wells grew up in Western Australia and Fiji, attending UWA and ANU, working for Aboriginal advocacy organisations, as well as the Australian Museum, National Museum and National Library Australia. She writes about Australian culture and identity, including Australian Indigenous history and is currently a PhD candidate, School of History, ANU.

Panel 16 (Chair: Harriet Edquist)

Zoë Laidlaw joined the School of Historical and Philosophical Studies at the University of Melbourne as a Professorial Fellow in 2018, returning to Australia after 21 years in the United Kingdom. Her research focuses on histories of British imperialism, colonialism and settler colonialism; humanitarianism; science and colonial collecting; networks of imperial governance; and commissions of inquiry. Zoë's publications include *Colonial Connections 1815-45: patronage, the information revolution and colonial governance* (Manchester UP 2005) and the co-edited *Indigenous Communities and Settler Colonialism: Land Holding, Loss and Survival in an Interconnected World* (Palgrave 2015). Her forthcoming book, *Protecting Humanity: British Colonialism, Imperial Humanitarianism and the Aborigines' Protection Society* (Cambridge UP 2019) addresses the intersections between abolitionist, philanthropic and intellectual networks in Britain's mid-nineteenth century empire.

Benjamin Mountford is Senior Lecturer in History at Australian Catholic University in Melbourne. He is the author of *Britain, China, and Colonial Australia* (Oxford UP 2016) and co-editor of *Fighting Words: Fifteen Books That Shaped the Postcolonial World* (Peter Lang 2017) and *Gold Rush: A Global History* (University of California Press 2018).

Huw Sandaver is the Technical Services Librarian at Mannix Library, Melbourne, with an interest in the provenance of rare material and the print history of hand pressed books.

Panel 17 (Chair: Rachael Franks)

Ken Gelder is Professor of English and co-director of the Australian Centre at the University of Melbourne. His books include the co-authored *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (Melbourne UP 1998) and *After the Celebration: Australian Fiction 1988-2007* (Melbourne UP). His most recent book, with Rachael Weaver, is *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy* (Sydney UP 2017).

Rachael Weaver is an ARC Senior Research Associate in English and the Australian Centre at the University of Melbourne. Her books include *The Criminal of the Century* (Australian Scholarly Press 2007) and, with Ken Gelder, the co-edited *The Colonial Journals, and the emergence of Australian literary culture* (University of Western Australia Press 2014) and the co-authored *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy* (Sydney UP 2017).

Fernando do Campo is an artist, curator and associate lecturer at UNSW Art + Design, Sydney. He was a Sir General John Monash Foundation Scholar, completing the MFA Program with Departmental Honours at Parsons School of Design, The New School, New York in 2016. Since 2015 he has produced work at the HSSH (House Sparrow Society for Humans), an entity that re-narrates the history of non-human animals via anthropomorphism, speculative fiction and archival research. Fernando is currently undertaking a PhD at MADA, Monash University, with the support of an RTP and a Monash Graduate Excellence Scholarship. He is represented by Praxis Gallery, Buenos Aires & New York.

Panel 18 (Chair: Margot Riley)

Bonny Cassidy is Program Manager and Lecturer in the Bachelor of Arts (Creative Writing) in the School of Media and Communication, RMIT University. She is the author of three poetry collections, most recently *Chatelaine* (Giramondo 2017), and co-editor of the anthology, *Contemporary Australian Feminist Poetry* (Hunter Publishers 2016). Her essays on Australian writing have been widely published, and she is Reviews Editor for *Cordite Poetry Review*. Bonny also coordinates the Melbourne Visiting Poets Program and is a member of the Bundyi Girri (Shared Futures) workshop.

Robert Pascoe is Dean Laureate and a Professor of History at Victoria University, Melbourne. He is the author of three dozen books and technical reports in the fields of immigration history, World History, and higher education. He gained his PhD from Murdoch University in 1978.

Gerardo Papalia is a Senior Lecturer at La Trobe University, Melbourne, who researches and writes in cultural history, film studies and the immigrant experience. Born in Melbourne to Calabrese parents, he worked in Italian universities, including Pavia, for two decades.

Olivia Guntarik is a Senior Lecturer in Media and Communications at RMIT University, where she teaches in digital media and popular culture. She is a member of the Digital Ethnography Research Centre (DERC) and the non/fictionLab for new creative practices. Her research is located at the intersections of digital media, narrative and place: in the context of Indigenous and minority people, in relation to colonialism and its ongoing impact, and through interrogating dominant Western narratives. She publishes in the areas of Indigenous media, mobile media place-making, digital archives, cultural memory and ficto-criticism.

Panel 19 (Chair: Kathryn Wells)

Benjamin Jones is an ARC DECRA Fellow in the School of History at the Australian National University. He is a historian specialising in republicanism and nationalism, Australian social and political history, public memory, and secularisation. His books include *This Time: Australia's Republican Past and Future* (2018), *Atheism for Christians* (2016), *Republicanism and Responsible Government* (2014), and *Project Republic* (2013).

Scott Robinson is a PhD Candidate in philosophy at Monash University. His work focuses on meaning in modern experience and aesthetics. He is interested in the capacity for art and literature to convey experience and articulate meaningful encounters. He has a background in history and philosophy at Melbourne and Sydney Universities. His writing has also appeared in *Overland*, and a review in *Critical Horizons*. He is working towards a more reflective consideration of the implication of European philosophy in Australia, through readings in history, literature and art.

COLONIALISM AND ITS NARRATIVES: RETHINKING THE COLONIAL ARCHIVE IN AUSTRALIA

Presented by the
Australian Centre, Faculty of Arts,
University of Melbourne
10-11 December 2018

This conference aims to bring together new approaches to colonial Australia across the Arts, Humanities and Social Sciences. Colonialism puts a range of practices and discourses into play: violent encounters, dispossession, trauma, 'development', 'civilisation', governance, trade, and so on. It produces endless narratives about what it is, what it does and the lives it radically changes. It is both immensely destructive and energetically productive: recording its various practices and discourses through a rapidly growing range of media and visual technologies.

The narratives of colonialism worked to reinvent Australia in colonialism's image, leaving us with legacies and frameworks that continue to shape who we are and how we identify to the world around us. Sometimes we try to 'forget' colonialism, but it constantly claims us and returns to us; we continue to live in its aftermath.

Acknowledgment of Country

We respectfully acknowledge the Wurundjeri people of the Kulin Nation who have danced their dances, sung their songs and lived their culture on this land for tens of thousand of years. We pay respect to Elders, families and descendants who have been and are the custodians of these lands. We acknowledge that the land in which we meet was the place of age-old ceremonies of celebration, initiation and renewal and that the local Aboriginal peoples have had and continue to have a unique role in the life of these lands. Sovereignty was never ceded.

Cover image: Black Thursday, February 6th. 1851. (detail). William Strutt 1864. State Library of Victoria.

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