

The Two Canaries of Climate Change

Island and Polar Places



2018 Conference of the South Pacific Chapter
of the Association for Commonwealth
Literature and Language Studies (SPACLALS)

14–16 February 2018
UNE FutureCampus Parramatta

Conference Programme





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2018 CONFERENCE WELCOME

The Two Canaries of Climate Change: Island and Polar Places



Mt Herschel from Cape Hallet, Antarctica. Photo by Andrew Mandemaker (Wikimedia Commons)

Welcome to Parramatta! The *Two Canaries Conference* marks the 20th anniversary of the Kyoto Protocol, the pioneering international treaty on greenhouse gas emissions to which, in December 1997, 192 nations put their signatures. It is the first official conference of the re-envisioned South Pacific branch (SPACLALS) of the Association for Commonwealth Language and Literature Studies and is supported by the University of New England in Armidale, NSW, and Flinders University of South Australia.

The climate is warming, frigid zones melting, seas rising. Yet to date only 75 nations have extended their commitment to the Kyoto Protocol by ratifying the Doha Amendment (2012). There are two kinds of canary in the climate system, sounding advance warnings of climate change – melting Polar Regions and shrinking islands. At this conference we will hear from scholars working across the literary imaginings of either/or both.

For centuries Islands and Polar Regions have loomed large in the imaginations of authors, artists, explorers and travel writers, evoking diverse and sometimes contradictory utopian/dystopian images: in the case of islands, isolation, escapism, exoticism, femininised beauty and sexuality, alterity and transformation; in the case of the Polar Regions, again isolation and escapism, but also suffering, deprivation, emptiness, manly self-sacrifice and heroism. Both locales also have provided focal landscapes for sublime and gothic modes of apprehension.

Now these images are giving way to more fluid associations, attenuating the conceptual distance between them and the rest of the world, clearly instating the importance of both in the global scheme of things. Isolationist discourses are a luxury we can no longer afford. What can literature and literary study offer? How do we move beyond (in Paul Sharrad's words) the "free-floating globalized cosmopolitanism" of continental thinking?

The conference aims to explore the intricate connections between language, literature and ecology that both islands and Polar Regions uniquely generate and evoke. We have put together an exciting programme of both academic and literary events.

On behalf of the organising committee, I hope you enjoy this year's conference. Complimentary SPACLALS membership is included in your conference registration fee. I look forward to seeing you during the next three days and at future conferences. And please join us at the AGM on Friday from 12.00–1.00.

All the best,

Russell

Russell McDougall
Professor of English Literary Studies
University of New England
Chair of SPACLALS

For updates during the conference, please use hashtag #SPACLALS...

ABOUT SPACLALS



SPACLALS is the South Pacific chapter of the Association for Commonwealth Literature and Language Studies. ACLALS started in 1964 at the University of Leeds and was officially accredited to the Commonwealth in 2005. It currently has 10 regional chapters:

CACLALS | Canada

EACLALS | Europe

EAACLALS | East Africa

IACLALS | India

MACLALS | Malaysia

SAACLALS | South Africa

SLACLALS | Sri Lanka

SPACLALS | South Pacific

USACLALS | USA

WIACLALS | West Indies

The objectives of ACLALS are to promote and coordinate Commonwealth Literature Studies, organise seminars and workshops, arrange lectures by writers and scholars, publish a newsletter about activities in the field of Commonwealth Literature and hold one conference triennially. The last ACLALS conference took place in July 2016 in South Africa, and the next one will be held in Auckland, New Zealand, in 2019.

SPACLALS has a long and distinguished history, beginning with its first conference at the University of Queensland in May 1977. It was there that the formation of a national association dedicated to the study of Australian Literature was first mooted; and the inaugural conference of the Association for the Study of Australian

Literature (ASAL) followed a year later. But it is no exaggeration to say that the Australian impetus toward postcolonial studies also began at the first SPACLALS conference. Bill Ashcroft, Gareth Griffiths and Helen Tiffin – authors of the groundbreaking study, *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (1989) – are all founding members of SPACLALS.

From 1987 to 2016 SPACLALS published *SPAN*, a biannual journal that included critical articles and book reviews on the postcolonial literatures of the South Pacific, including Australia and New Zealand. From time to time the association also published edited books of essays. For example, *South Pacific Images* – edited by Chris Tiffin and published by SPACLALS in 1978 – was the first volume “to group together critical responses to all of the literature of the South Pacific.”

In recent years, while SPACLALS has remained active in New Zealand and some other parts of the Pacific, its activities in Australia have declined – until now! The “Two Canaries” conference is a determined first step toward rejuvenating it as the home of postcolonial studies in the South Pacific.

The image at the centre of the SPACLALS logo originates from Rapa Nui (Easter Island) and is called the *manupiri*. It comes from an ancient petroglyph and symbolises union, friendship, partnership and love.

SPACLALS: <https://sites.google.com/site/spaclals2017/>

SPACLALS FACEBOOK: <https://www.facebook.com/SPACLALS2017/>

SPACLALS TWITTER: <https://twitter.com/spaclals2017>

ACLALS: <http://www.aclals.ulg.ac.be/>



Fakarava inner lagoon taken from a pontoon near the village of Rotoava. Photo by Frédéric Jacquot (Wikimedia Commons)

SPACLALS 2018: The Two Canaries of Climate Change



All sessions will be held at UNE FutureCampus
211 Church Street, Parramatta



Special Pre-conference Writing Workshop Tuesday 13 February 2018

1.00– 4.00pm	Mark Tredinnick 'The Still Point in the Moving World: Writing as a Hearth in Times of Trouble'
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DAY 1 Wednesday 14 February

8.00–9.00	Registration
9.00–9.30	<p>Opening and Welcome to Country <i>Chair: Russell McDougall</i></p> <p>Uncle Bruce Gale, DARUG Elder, is a former chairman of the Aboriginal and Torres Strait Islander (ATSI) Advisory Committee and recently returned to the Committee. He was Chair of Parramatta City Council, and committee member. Previously he was the Secretary of the Sydney Region Aboriginal Legal service. Currently he is the Secretary of Sydney Region Aboriginal Corporation, and Secretary of the AHC Board. He is a committee member of RailCorp Aboriginal and Torres Strait Islander Committee and Chairman, and a board member of the (IDAS) Indigenous Disability Advocacy Service.</p>
9.30–10.30	<p>Keynote Lecture: 'An Island is a World' Elizabeth DeLoughrey <i>Chair: Gillian Dooley</i></p>
10.30–11.00	Morning Tea
11.00–12.30	<p>Session 1: On and Off the Map (<i>Chair: Gillian Dooley</i>) Hanne Nielsen, 'To the Ends of the World: Antarctic Tourism in Fiction'</p>

	<p>Nicole Anae, 'Colonial Gothic: The Polar Star as Symbol in Australian Poetry, 1823–1900'</p> <p>Rachel Hendery, 'Bringing Archives to Life: Pacific Languages Visualised in VR'</p>
12.30–1.30	<p>Lunch</p> <p>Including launch of <i>Water Policy, Imagination and Innovation: Interdisciplinary Approaches</i> edited by Robyn Bartel, Louise Noble, Jacqueline Williams and Stephen Harris (2018, Earthscan)</p>
1.30–3.00	<p><i>Session 2: Tracking Tropical Cyclones (Chair: Helen Tiffin)</i></p> <p>Sue Thomas, 'Tracking the Melancholic Sublime in Representations of the Savanna-La-Mar Hurricane and The Great Hurricane of 1780'</p> <p>Anne Collett, 'Reading the Atmospheric Pressures of Olive Senior's Hurricane Stories'</p> <p>Deborah Jordan, 'Anthropogenic Envisioning: First-Person Accounts of Australian Small Islands'</p>
3.00–3.30	<p>Afternoon Tea</p>
3.30–5.00	<p><i>Session 3: Agencies, Histories and Voyages (Chair: John Ryan)</i></p> <p>Robyn Bartel, 'Thinking like an Island: Place Agency and Climate Change'</p> <p>Pauline Reynolds, 'The Texture of Memory: Navigating Narratives and Material Heritage Across Time and Space'</p> <p>Memri Tagle, 'Finding Our Way: Ancestral Knowledge and Memory'</p>
5.30–6.45	<p>Literary Reading: Open to the Public</p> <p>With Celestine Hitiura Vaite, Selina Tusitala Marsh, Mark Tredinnick and Justina Hart</p>

DAY 2 Thursday 15 February			
08.30–9.30	Registration		
9.30–10.30	Keynote Lecture: “The Imagining of Possibilities:” Writers as Activists’ Geoffrey Davis <i>Chair: Russell McDougall</i>		
10.30–11.00	Morning tea		
11.00–12.30	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><i>Session 4A: Disappearing Islands</i> (Chair: Selina Tusitala Marsh)</p> <p>Justina Hart, “Doggerland Rising:” A Long Poem about Ancient Disappearing Islands and its Relevance to the Contemporary Climate Change Debate’</p> <p>Susanne Ferwerda, ‘Drenching the Anthropocene in Stories of Water: Ellen van Neerven’s <i>Heat and Light</i>’</p> <p>Devi Lockwood, ‘Tuvalu: Stories of Migration’ (by Skype)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><i>Session 4B: Sustainable Utopias</i> (Chair: John Ryan)</p> <p>Daniel Hempel, ‘Solar Punk: Visions of a Sustainable Future’</p> <p>Drew Hubbell, ‘Byron’s Radical Hedonism: <i>The Islands</i> Ecotopian “Art of Living” as Environmentalist Strategy’</p> <p>Rod Giblett, ‘Ecologies and Theologies of Dragons’</p> </td> </tr> </table>	<p><i>Session 4A: Disappearing Islands</i> (Chair: Selina Tusitala Marsh)</p> <p>Justina Hart, “Doggerland Rising:” A Long Poem about Ancient Disappearing Islands and its Relevance to the Contemporary Climate Change Debate’</p> <p>Susanne Ferwerda, ‘Drenching the Anthropocene in Stories of Water: Ellen van Neerven’s <i>Heat and Light</i>’</p> <p>Devi Lockwood, ‘Tuvalu: Stories of Migration’ (by Skype)</p>	<p><i>Session 4B: Sustainable Utopias</i> (Chair: John Ryan)</p> <p>Daniel Hempel, ‘Solar Punk: Visions of a Sustainable Future’</p> <p>Drew Hubbell, ‘Byron’s Radical Hedonism: <i>The Islands</i> Ecotopian “Art of Living” as Environmentalist Strategy’</p> <p>Rod Giblett, ‘Ecologies and Theologies of Dragons’</p>
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12.30–1.30	Lunch Including launch of <i>Byron’s Nature: A Romantic Vision of Cultural Ecology</i> by J. Andrew Hubbell (2018, Palgrave Macmillan)		
1.30–3.00	<i>Session 5: Migration and Displacement and the Global South</i> <i>Chair: Gillian Dooley</i>		

	<p>Felicity Hand, 'The Storying of the Displaced Chagossians'</p> <p>Sina Vaai, 'Literary Challenges from Oceania: Continuing Injustices in Post-Colonial Waters'</p> <p>Sascha Morrell, ' President and First Lady of "Voodoo:" Zora Neale Hurston, Katherine Dunham and the Battle for Research Supremacy in 1930s Haiti'</p>
3.00–3.30	Afternoon Tea
3.30–5.00	<p><i>Session 6: Wild Natures</i> (Chair: Chris Prentice)</p> <p>Stephen Harris, "'Island Life and Wild Time:" Crossing into Country in Tim Winton's <i>Island Home</i>'</p> <p>Li-Ru Lu, 'Inscribing Formosa and Neighbouring Southeast Asian Countries: Travels, Empires and Cuthbert Collingwood's Natural History Writings'</p> <p>Selina Tusitala Marsh, 'From Tuvalu to Mt Terror: Poeting the "Oh" Zone Layer'</p>
5.30–6.30 Writers in Conversation	Join Us for a Conversation with Celestine Hitiura Vaite and Selina Tusitala Marsh
7.00	<p>Conference Dinner at Coco Cubano Parramatta (across from conference venue) \$50 plus buy-your-own drinks</p> <p>To register, see www.eventbrite.com.au/e/two-canaries-conference-dinner-tickets-39178535053</p>

DAY 3 Friday 16 February	
8.30–9.30	Registration
9.30–10.30	Keynote Lecture: 'Ice Islands of the Anthropocene' Elizabeth Leane <i>Chair: Helen Tiffin</i>
10.30–11.00	Morning tea
11.00–12.00	Session 7: <i>The Art and Craft of Environment</i> (<i>Chair: Rod Giblett</i>) Jessica White, 'Earthly Islands: An Ecobiography of the South-Western Australian Floristic Region' John Charles Ryan, ' <i>Florilegium</i> : Botanical Poetry and Illustration in the Northern Tablelands of NSW'
12.00–1.00	AGM – all conference delegates are members – please support SPACLALS by attending
1.00–2.00	Lunch Includes launch of <i>Southeast Asian Ecocriticism: Theories, Practices, Prospects</i> edited by John Charles Ryan (Rowman & Littlefield/Lexington Books, 2017)
2.00–3.30	Session 8: <i>Place-Writing, Purity, Poetics</i> (<i>Chair: Russell McDougall</i>) Helen Tiffin, 'The Reindeer, the Owl and the Canary: Discourses of Purity and Renewal in the Anthropocene' Gillian Dooley, 'From Timor to Mauritius: Matthew Flinders' Island Identity' Chris Prentice, "'A River is a Person.'" Place-writing and Poetics'
3.30–4.00	Farewell and afternoon tea

KEYNOTE PRESENTATIONS

Day 1 (Wednesday)



Elizabeth DeLoughrey

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An Island is a World

Wednesday, 14 February, 9.30am–10.30am

Chair: Gillian Dooley

This paper turns to climate change documentaries about the Pacific Islands and their reinvigoration of nostalgic colonial tropes of tropical islands as a space of pure nature. Of course, the island is an allegorical figure that has a long history in relationship to empire, environmentalism, and the planet. In colonial discourse the tropical island is thought to signify vulnerability, isolation, remoteness, nature, and purity in terms of species development and of a culture isolated from the flows of a modernity. In fact, the island is perhaps the most essential constellation for figuring the planet due to the part-for-whole function of allegory, and is a popular synecdoche for our “Earth Island.” Thus ecological damage to the island is understood as staging the potential for planetary apocalypse. The documentaries I engage here produce what I term a “salvage environmentalism” in their efforts to salvage a prelapsarian myth of cultures untouched by modernity in which the visual reproduction of an active, threatening ocean becomes a displacement of a critique

of capitalism and empire. These films are placed in relationship to Pacific Islander representations, particularly performance poetry, which offer alternative visions of Anthropocene modernity.

Professor Elizabeth DeLoughrey has appointments in the English Department and the UCLA Institute for the Environment and Sustainability. She is the founder and coordinator of the UCLA Postcolonial Literature and Theory Colloquium and is co-editor for the online open access journal *Environmental Humanities*. Her scholarship has been supported by institutions such as the ACLS, NEH, Rockefeller, Mellon Foundation, UCLA Global Studies Program, Fulbright, UC Humanities Research Institute and the Cornell Society for the Humanities. In 2011 she co-organised the Legacies of Pacific Island Militarization workshop and in 2010 the Globalized Islands: Contemporary Literature & the Transnational Encounter conference. She is the author of *Routes and Roots: Navigating Caribbean and Pacific Literatures* (2007) and co-editor of *Caribbean Literature and the Environment: Between Nature and Culture* (2005); *Postcolonial Ecologies: Literatures of the Environment* (2011) and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015). Her forthcoming book, *Allegories of the Anthropocene* (2018), examines climate change and empire in the literary and visual arts and is forthcoming from Duke University Press.



Fare Potee at Maeva, Huahine, French Polynesia (Photo by John Ryan)

Day 2 (Thursday)



Geoffrey V. Davis

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“The Imagining of Possibilities:” Writers as Activists

Thursday, 15 February, 9.30am–10.30am

Chair: Russell McDougall

In their seminal study *Postcolonial Ecocriticism*, Helen Tiffin and Graham Huggan describe their aim as “to strike a balance between the study of literature, the application of science, and the role of social activism,” and while demonstrating how ecological issues have become central to the work of an increasing number of scholars in the humanities, they draw attention to the numerous postcolonial writers who have made “a valuable contribution to ongoing debates about social and economic development in many regions of the formerly colonized world.” Imaginative literature, they argue, can act as “a catalyst for social action.” Following their lead, I wish in this talk to discuss the work of a diverse selection of writers from Africa and India who share that aim and are successfully seeking to raise awareness of the ecological issues which are central concerns of this conference.

Since I began working with Ganesh Devy, an Indian scholar who gave up his professorship in order to work with nomadic communities and *adivasis* in combating the marginalisation of indigenous peoples, their social deprivation through lack of access to education and loss of traditional lands as well as the endangerment of their languages, I have become particularly interested in the work

of those writers who have themselves become social activists and/or have confronted such urgent issues as climate change, environmental pollution, and indigenous agency in their literary work.

The texts, both fictional and non-fictional, I have chosen to talk about illustrate some of the ways writers have chosen to intervene and exemplify the kind of contribution literature can make to such urgent social debates. They include Devy's reflections on his work in *A Nomad Called Thief*, Ken Saro-Wiwa's account of the pollution of the Niger Delta region in *Genocide in Nigeria* and Arundhati Roy's political essays in *The Algebra of Infinite Justice*; the Nigerian Helon Habila's *Oil on Water* and the South African Deon Meyer's *Blood Safari*, which both, perhaps unexpectedly, use the genre of the thriller to articulate a critique of environmental exploitation; and finally Amitav Ghosh's harrowing and powerfully convincing, non-fictional work *The Great Derangement: Climate Change and the Unthinkable*, in which he deplores the lack of awareness of the seriousness of climate change on the part of writers (including himself) hitherto and calls for urgent action before it is too late.

Professor Geoffrey V. Davis is past-president of the umbrella organisation (ACLALS) and also of its European chapter (EACLALS). He has taught at the universities of Nice, Verona, Trento, Essen, Heidelberg, Frankfurt and Innsbruck. He has authored and/or edited approximately 40 books relating to his research interests in Colonial and Postcolonial Writing, Drama and Film, with a particular emphasis on Southern Africa, Canada and Australia.



Mou'a Tapu, Huahine, French Polynesia (Photo by John Ryan)

Day 3 (Friday)



Elizabeth Leane

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Ice Islands of the Anthropocene

16 February, 9.30am–10.30am

Chair: Helen Tiffin

In the southern-hemisphere winter of 2017, the world watched in slow suspense as a spectacular fracture in the Larsen C ice shelf made its inexorable way toward the coast, eventually creating the giant iceberg A-68. Although many scientists argue that, unlike other recent calvings and ice shelf collapses (such as the Larsen B), this event was not strongly linked to global warming, it can nonetheless be considered (to use Sverker Sörlin's term) a "cryo-historical moment" – one which asks us to understand ice socioculturally as well as scientifically. While countless bergs litter the Antarctic coastline, A-68 was immediately endowed with an individual identity, a cultural meaning and a narrative trajectory that its counterparts are usually denied.

Historically, "ice islands" provided humanity's first encounters with the Antarctic region, emissaries of the undiscovered continent that continually generates them. Situated within, driven by and sharing the material substance of the ocean, yet offering the solidity and extensiveness of land, bergs have long fascinated us, as objects of beauty, threat, and even economic possibility. Only in the Anthropocene, however, have they moved to the centre of public consciousness, their

ephemerality and mutability reminding us ominously of the mobile and impermanent nature of the ice continent. Reflecting on the distinctive relationship between ice and islandness in the south polar region, this paper examines the cultural history and present significance of Antarctic bergs.

Elizabeth Leane is an Associate Professor of English at the University of Tasmania, where she holds an ARC Future Fellowship split between the School of Humanities and the Institute for Marine and Antarctic Studies. With degrees in both science and literature, she is interested in building bridges between disciplines, and particularly in bringing the insights of the humanities to the study of the Antarctic. She is the author of *South Pole: Nature and Culture* (Reaktion, 2016), *Antarctica in Fiction* (Cambridge UP, 2012) and *Reading Popular Physics* (Ashgate, 2007) and the co-editor of *Considering Animals* (Ashgate, 2011) and *Imagining Antarctica* (Quintus, 2011). A former Australian Antarctic Arts Fellow (2003–4), she is Arts and Literature editor of the *Polar Journal* and the co-chair of the Humanities and Social Science Expert Group of the Scientific Committee on Antarctic Research. In addition to her Antarctic work, her research areas include the relationship between literature and science and human-animal studies.



*Photograph of Grytviken taken by Shackleton's expedition in 1914
(Wikimedia Commons)*

PAPER ABSTRACTS

ANAE, Nicole

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Colonial Gothic: The Polar Star as Symbol in Australian Poetry, 1823–1900

Session 1: On and Off the Map

Wednesday, 14 February, 11.00am–12.30pm

Chair: Gillian Dooley

The Polar Star, often mythologised in the history of literature as a guiding light; a shining beacon upon which to navigate life's literal and figurative obstacles, emerges in Australian colonial poetry as a Gothic emblem of oblique separateness. During a period in which the lure of the North Pole occupied the Victorian imagination as the definitive "sublime point"—the point at which all angular distances, longitudes and latitudes, actually meet—colonial poetry recognising the polar star took on the somewhat contradictory qualities of the Polar frontier. Allegorically, the polar star as a trope in colonial poetry emerged as a signifier of Australia's remote disconnectedness, a strangeness of place impossible to contemplate without awe.

This paper draws together the various symbolic imaginings of the polar star in colonial poetry for the purposes of demonstrating the similitudes between the Gothic sublime and the enmeshment of the polar star in Australian colonial poetry as a discourse of displacement. Here, because the concept of the "polar star" remained openly ambiguous, neither North nor South, the trope was pliable enough to accommodate colonial dualities; navigating the strangeness of Australia's sense of place on the one hand, and, accommodating a sense of hope, optimism, and colonial belonging on the other.



BARTEL, Robyn

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Thinking Like an Island*: Place Agency and Climate Change

Session 3: Agencies, Histories and Voyages

Wednesday, 14 February, 3.30pm–5.00pm

Chair: John Ryan

The challenges posed by climate change present deep questions for scholars in the environmental humanities. How can we respond adequately and appropriately to influence anthropogenic processes, and address the harms that are currently being experienced? This paper will interrogate these questions by examining the work of Rachel Carson and her prescient explorations of place agency and materiality, lay knowledges, and relational ontologies. Rachel Carson wrote *Silent Spring*, often credited as having launched the modern environmental movement, from her cottage on Southport Island in Maine, near the shorelines that had informed her previous works, including *The Sea Around Us*. *Silent Spring* was also inspired by 'place-work': the material, agential responses of places and local people to biocides. Like anthropogenic greenhouse gases, biocides polluted the environment and generated a wide range of place-based responses. Aldo Leopold's (1949, 132) mountain had spoken in a similar, material way: the action of erosion communicating land degradation as a result of over-grazing. One of Rachel's major inspirations was the Long Island Spray Trial, oft referred to as the progenitor of modern-day environmental litigation. However place is often invisibilised and abstracted by mainstream approaches, including in research, and this has obscured its role in co-producing these very same mechanisms. Places respond to humans and actions and also initiate actions and co-create the human. This paper will explore place agency and the role of islands in particular in responding to climate change, and how we might attend to the agential nature of places and islands in our scholarship.

*With acknowledgement, and apologies, to Aldo Leopold, *A Sand County Almanac and Sketches Here and There* (Oxford University Press, New York, 1949)



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Reading the Atmospheric Pressures of Olive Senior's Hurricane Stories

Session 2: Tracking Tropical Cyclones

Wednesday, 14 February, 1.30pm–3.00pm

Chair: Helen Tiffin

One of the key warnings of approaching hurricane is a steady drop in atmospheric pressure, typically beginning 36 hours before the hurricane makes landfall and plunging steadily as the storm nears. The scientific literature lists other early warning signals that amount to not much more than the usual for an oncoming storm – increased speed and intensity of wind, increased wave motion, increased cloud. Over the course of the 20th century, the use of satellite and radar technology, and reconnaissance aircraft, greatly assisted the tracking of tropical cyclones. In addition, data buoys are now employed throughout the Gulf of Mexico and along the Atlantic and Pacific seaboard to relay air and water temperature, wind speed, air pressure and wave conditions that enable more accurate prediction and monitoring of storm systems. But before the people of the Caribbean had recourse to modern instrumentation and communication, surviving a regular hurricane season was founded on sensitivity to environment, accumulated knowledge passed from one generation to the next by word of mouth; and what amounted to a rehearsed, even ritualised, set of practices. As Jamaican Canadian poet Olive Senior writes in “Hurricane Story, 1903:”

In those days storm warning came by
telegraph to Postmistress. Living in
the bush, Grandfather couldn't see her
rush to broadcast the news by posting
a black flag. But he was the seventh son
of the seventh son and could read signs
and interpret wonders so when the swallows
flew below the roof line, when the sky
took on a special peach glow, when flocks
of birds sailed west over the hill,
when clouds banked at the far side and the air
was still, he knew it was time to batten down. (*Gardening in the Tropics*, 1994)

The poem, like the time-honoured story, acts as an archive of knowledge and practice that might otherwise be lost; and like the oral tradition in which Senior's poetry is grounded, it registers and tussles with change.

This paper will explore the often oppositional and difficult relationship between poetry and science, professional and amateur knowledges, indigenous and colonizing ways of reading the environment, different ways of sensing and responding to changes in atmosphere, and the question of personal responsibility in the face of depersonalised knowledge systems that emanate from outside a community. Something of this "difficult" relationship can be felt in Senior's poem where Grandfather is likened to a biblical prophet, a man of special talents because he is "the seventh son of the seventh son" – her tone is lightly mocking of such hubris, but this is also a praise poem in which the passing on of what might be understood as "amateur" or "indigenous" knowledge from father to son to grandson, is accorded value. The atmosphere of the poem itself registers the poet-narrator's shift from childhood to adulthood, from innocence to experience, from tradition to modernity, from rural to urban, from small island view to big world view. But the poet-narrator's attitude toward that shift is ambivalent – an ambivalence that can be read in the fluctuating tone of voice and the selection of imagery, and of course, ultimately, in Senior's choice of form – the poem and the story.



DOOLEY, Gillian

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From Timor to Mauritius: Matthew Flinders' Island Identity

Session 8: Place-Writing, Purity, Poetics

Friday, 16 February, 2.00pm–3.30pm

Chair: Russell McDougall

In the official journal that Matthew Flinders kept on the *Investigator* there is a passage describing his visit to an estate on the island of Timor in April 1803. This does not appear in any form in his later account of Voyage and unlike the rest of the journal is decidedly personal. He writes, "I could not prevent my ideas from dwelling upon the happiness that a man whose desires were moderate might

enjoy in this delightful retreat with the beloved of his heart.” But, following this train of thought, he decides that there “could be no collision of mind upon mind,” without which even reading would pall. “I energetically exclaimed No – I was not meant for this.” The island life was not for him.

In December of the same year, Flinders put into the island of Mauritius (then Ile de France) in the *Cumberland*, seeking a safe harbour to repair his tiny schooner, and was detained by the French colonial governor until 1810. In October 1805, when he had been on Mauritius for two years, he ruminated in his Private Journal about his situation, “a prisoner on a mountainous island in the Indian Ocean, lying under a cascade in a situation very romantic and interior” (101). On Mauritius he was without “the beloved of his heart” – his wife Ann, who was waiting for him in England – but there were unexpected compensations for his enforced sojourn: new friendships, and time to read, think and mature. His view of the drawbacks of island life was confirmed in one respect: the pace of his life on the island necessarily slackened, or relaxed; but this allowed, or forced, the ambitious over-achiever to “learn patience.” As chronicled in his journal, he developed in ways he could not foresee.

In this paper I will explore the island identity that Flinders developed during his long stay on Mauritius, in the context of his vision of islands as sites of romance, contemplation and intellectual stagnation.



FERWERDA, Susanne

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Drenching the Anthropocene in Stories of Water: Ellen van Neerven's Heat and Light

Session 4A: Disappearing Islands

Thursday, 15 February, 11.00am–12.30pm

Chair: Selina Tusitala Marsh

In considering what it means to be “in the Anthropocene,” water has arisen as a central element in literature about the current state of the planet. Sea levels are rising, ice caps are melting, weather is shifting, and droughts are prolonged. This paper looks at short stories that reimagine how humanity relates to an Anthropocene that is already in deep water and going through great elemental changes, and will call the dominant position of humanity in an era of climate change into question.

In Indigenous Australian author Ellen van Neerven's short story “Water,” from her debut collection *Heat and Light* (2014), the question “what is a human?” (97) is closely intertwined with “what is a plant?” (96). “Water” tells of a world where the fight against the reclaiming of land from sea and islands by the Australian government for Australia over the lives and belonging of Indigenous communities both starts from and is embodied through water. This paper will argue that van Neerven's stories drench the Anthropocene in stories of water, question the idea of the Anthropocene and its Western colonial history of human exceptionalism and open the floodgates for a consideration of the future of the planet that takes all matter seriously.



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Ecologies and Theologies of Dragons

Session 4B: Sustainable Utopias
Thursday, 15 February, 11.00am–12.30pm
Chair: John Ryan

Dragons are figures of endo-colonialism and exo-colonialism. They are mobilised and deployed for internal colonisation within the home country of the colonising power and for external colonisation of the conquered lands in the colonies. Swamp dragons are used to justify the enclosure of the commons and the drainage of wetlands. Earth dragons are used to justify the robbery of the mineral wealth of the earth. In English literature the dragon is portrayed as a creature either of primeval

fiery chaos and as an earth monster or of primeval watery chaos and as a marsh monster. In this paper I read and critique the portrayal of dragons as evil monsters and argue that earth dragons are keepers and guardians of minerals and metals. Humans steal minerals and metals from the earth/dragon, portray dragons as evil monsters, mine the earth, heap their guilt for doing both on to them as scapegoats and then kill them and waste the earth to expiate their guilt. Earth dragons on this view are projections of human guilt for robbing the riches of the earth. Earth dragons wreaking fiery vengeance on humans for stealing from the earth can also be read as a climate change allegory. More intense bush and forest fires in the age of global warming are the earth's vengeance for greedy mining and carboniferous capitalism. A more environmentally friendly view of earth dragons would see them as manifestations of the earth to live with and use sacrally and symbiotically, rather than to kill.



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The Storying of the Displaced Chagossians

Session 5: Migration and Displacement and the Global South

Thursday, 15 February, 1.30pm–3.00pm

Chair: Gillian Dooley

The tragedy of the Chagos Islanders is the 50 year-old story of a displaced people, forcibly evicted from their homeland and resettled in Mauritius or the UK where many finally migrated. The Chagos Islands, of which Diego García was the only populated one, were handed over to the Americans by the British to be used as a military base. The Chagos formed part of what was then the British colony of Mauritius which gained its independence in 1968. The two thousand islanders were left without a home from 1967 to 1973, the year the last ship, the *Nordvaer* brought the last Chagossians to Mauritius. The ruthless handling of the Chagossian people, dispensable objects that had to be removed to make way for the military use of the island of Diego Garcia, is poles apart from the protection and support received by the Falkland Islanders during the conflict with Argentina in 1981. This paper aims

to give voice to these displaced people through a discussion of a literary text, Guy Sylvio Bigaignon's *Out of the Cyclone* (2011). The plight of the Chagossians has fallen into oblivion and my argument is that their story needs retelling over and over. The British declared the area a marine reserve in 2010, but their refusal to allow the Chagossians the right to return to their homelands is not to protect the environment, but rather to safeguard the political agreement based on economic and military imperialism.



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"Island Life and Wild Time:" Crossing into Country in Tim Winton's Island Home

Session 6: Wild Natures

Thursday, 15 February, 3.30pm–5.00pm

Chair: Chris Prentice

"This country leans in on you [...] To my way of thinking, it is family [...] it] exerts a kind of force on me that is every bit as geological as family" (10/23). In his 'landscape memoir', *Island Home* (2015), Tim Winton generically conflates the geographical and autobiographical, and in so doing, at once challenges customary understandings of the 'life story' and presses questioningly against the still-dominant assumptions concerning the relationship between humans and the natural world. The conceit of family at once accommodates contemporary non-Indigenous Australians to the importance of 'learning to see' country – to widen the collective conceptual frame through which deeper understandings will emerge – while also conveying the ethical and practical imperative he acknowledges in the face of escalating environmental destruction. To extend the relational metaphor to incorporate the geological further pushes the possibilities of understanding human beings' place in nature by alluding to different temporalities and other ontologies of place – of island time and its 'wild life'. As such, Winton's memoir makes a notable contribution to the growing number of calls urging the fundamental reimagining of the human-nature relationship, whether these be in line with earlier 'ecocentric'

ideas or more recent arguments promoting the ‘rewilding’ of areas in Britain and Europe or the more radical ‘uncivilising’ of Western culture at large. Working in view of such ideas, this paper will focus on the manner in which Winton’s text provokes questions concerning the assumed boundaries defining the nature-human relationship, and speculate on what forms human ‘wildness’ might take.



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“Doggerland Rising:” A Long Poem About Ancient Disappearing Islands and Its Relevance to the Contemporary Climate Change Debate

Session 4A: Disappearing Islands

Thursday, 15 February, 11.00am–12.30pm

Chair: Selina Tusitala Marsh

With assistance from the researchers Dr Jim Innes, Professor Dave Roberts, Dr Louise Callard, Professor David Bridgland and Professor Harriet Bulkeley, Department of Geography, Durham University

“Doggerland Rising” is a long poem set nine-thousand years ago on the last remaining island of a once vast, fertile landmass off the east coast of England that connected Great Britain to mainland Europe. The poem, told in the voices of individuals from a small tribe who witness inundation by the North Sea and migrate away, aims to draw parallels with how we experience climate change today. In particular, I set out to discover if we had anything to learn from our Mesolithic ancestors. The project was commissioned by partners including the Arts Council of England, and emerged from a conference which gathered climate change writers and scientists to encourage collaboration and the generation of new climate change writing. To create the poem, I talked to Durham University scientists researching past climate change, and read academic material about submerged, forested landscapes.

The paper will explore the usefulness of such collaborations. Scientific evidence can steer imaginative writers away from more populist stances – for instance, a

mistaken focus on the Storrega tsunami that later inundated Doggerland – and away from projecting our own views about climate change onto earlier societies. It will explore the value of writing about ancient disappearing landscapes. Evidence shows that our Mesolithic ancestors were better adapted than us to cope with a rapidly changing climate: they have much to teach us. It will examine the importance of writing positive stories about climate change set in family groups, arguing that these are a successful way of engaging wider audiences.



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Solar Punk: Visions of a Sustainable Future

Session 4B: Sustainable Utopias

Thursday, 15 February, 11.00am–12.30pm

Chair: John Ryan

Ranging from Atwood to Zamyatin, many of the dystopias envisioned by writers in the last century ring eerily true today: we are surrounded by regressive populism, authoritarian strongmanship and fake news, while the world is on the brink of environmental apocalypse. Enter Solar Punk, a nascent subgenre of Science Fiction that offers a utopian glimpse of hope in our dystopian present. Solar Punk's answer to the dystopia of today is a vision of a sustainable future, driven by renewable energy, micro grids, guerrilla gardening and cosmopolitan diversity. My paper surveys this burgeoning genre and, drawing on a conceptual framework inspired by the work of utopian philosopher Ernst Bloch, tests particularly its concrete-utopian potential as a counter narrative to today's ecological, economic and social crises.



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Bringing Archives To Life: Pacific Languages Visualised in VR

Session 1: On and Off the Map

Wednesday, 14 February, 11.00am–12.30pm

Chair: Gillian Dooley

The PARADISEC digital Pacific archive is one of the largest producers and collectors of Pacific language data. Curating and visualising such data in order to synthesise it and understand it at a higher level than individual pockets of information is a challenge even for new data visualisation technologies. In this paper, I present Glossopticon, an immersive virtual reality exploration of the PARADISEC data, developed by myself and new media artist Andrew Burrell, with support from PARADISEC Director Nick Thieberger. Glossopticon allows us to recognise the linguistic diversity of the Pacific region, e.g. highlighting mismatches between the distribution of languages versus the distribution of linguistic attention, and the hotspots of multilingualism, showcasing how social and cultural interaction are reflected in the linguistic space.

In the paper, I will use this example as a starting point to discuss how new technologies are being applied to create immersive explorations of archival material. I will briefly describe the conceptual process of translating a collection that exists in two-dimensional form (flat images, video, manuscript pages) into a three-dimensional space, and will consider the possible further directions this work could take to bring the virtual Pacific and its languages to life. There will be an opportunity to view a demonstration of Glossopticon on a VR headset during the conference.



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Byron's Radical Hedonism: The Island's Ecotopian "Art of Living" as Environmentalist Strategy

Session 4B: Sustainable Utopias

Thursday, 15 February, 11.00am–12.30pm

Chair: John Ryan

In his 2009 essay, Marius de Geus argues that ecotopias operate as a “navigational compass” that “may gradually influence the course of concrete decision making in the direction of a future sustainable society” (77). Specifically, ecotopias offer what is largely missing from most environmentalist campaigns, “an eco-friendly view on ‘the good life’ and the ‘art of living’” (77). According to de Geus and many other observers, an ecotopian “better life” is an essential strategy for environmentalists who need to inspire the kind of mass social transformation, particularly in the developed world, necessary to avert the worst effects of climate change and adapt to a post-fossil fuel economy. How can the environmentalist’s ecologically sustainable future offer more opportunities to experience silliness, play, spontaneity, joy, beauty, ecstasy – in short, a Keatsian “life of sensation”? While environmentalists have adroitly demystified neoliberalism’s false promise of materialist hedonism purchased at the cost of dehumanising labour, they have not shown “a more authentic hedonism which is independent of the seductions of the world of goods and consumer society...a ‘spiritual naturalism’ [that]...aims for pleasure of our senses, but clearly does so with respect and awe for our natural environment” (de Geus, 2009 94).

In my essay, I’ll argue that this radical form of hedonism, what de Geus calls “sustainable hedonism,” is realised in Lord Byron’s late poem, *The Island* (1823), which offers an ecocentric “art of living” as an ideal “navigational compass” for daily actions that build community sustainability and resilience. I’ll then compare the poem’s ecotopian hedonism to the ecotopian environmentalist strategies of the Transition Town Initiative. While this movement has been sharply criticised for not addressing the true scale of the climate emergency (see Ted Trainer’s 2015 essay), it has galvanised community activism because it takes the power of narrative and positive visioning seriously: “Transition is creating new spaces of tension and negotiation between apparently transformative imaginaries of the future and the goal-led pragmatism of everyday group working” (Barr and Pollard 61). As Rob

Hopkins, founder of the Transition Towns Movement, writes, “We need new stories that paint new possibilities...that entice us to view the changes ahead with anticipation of the possibilities they hold. ... the Transition movement is an attempt ... to generate new stories about what might be waiting for us” (14–15). In the remainder of the paper, I’ll suggest that Romantic ecotopias offer exactly what Hopkins and many in the environmental movement require – “a way of creating that sense of positive engagement and new storytelling on a settlement-wide, even a nation wide scale” (Hopkins 15).

Works Cited

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Anthropogenic Envisioning: First-Person Accounts of Australian Small Islands

Session 2: Tracking Tropical Cyclones

Wednesday, 14 February, 1.30pm–3.00pm

Chair: Helen Tiffin

During Nettie Palmer's sojourn on Green Island for nine months in 1932 she explored at her most explicit postcolonial connections between language, literature and ecology, arguing that the human relationship to nature underpins all art. This paper uses the critic's Nettie Palmer's frame in her search for meaning, of Green island, and her emphasis on the importance of the poetic environmental

imagination (especially in relation to the Great Barrier reef) to address more recent first person accounts by women on small islands along the Australian coastline. Through their gendered embodiment and ecocentric writings we can examine envisionings of alternatives to anthropogenic futures.



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Tuvalu: Stories of Migration

Skype Presentation

Session 4A: Disappearing Islands

Thursday, 15 February, 11.00am–12.30pm

Chair: Selina Tusitala Marsh

What does home mean when that home is projected not to exist in the next 50 years? In late 2015 I lived in Tuvalu, a coral atoll nation in the Pacific, for one month. In this Pacific island nation of 11,600 citizens, the highest point is only 4 meters above sea level. The seas have been rising at a steady rate of 4 millimeters per year since the Australian government started monitoring the main wharf in Funafuti in 1993. In the event that Tuvalu disappears underwater, Fiji and New Zealand have agreed to accept the country's citizens. A number of Tuvaluans have already moved to Fiji and New Zealand. This talk will be comprised of interviews with Tuvaluan women, ages 20–28, who have made the decision to leave Tuvalu to migrate to Fiji or New Zealand. What customs do they take with them? What is their view on climate change? How are they coping in their new homes?



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Inscribing Formosa and Neighbouring Southeast Asian Countries: Travels, Empires and Cuthbert Collingwood's Natural History Writings

Session 6: Wild Natures

Thursday, 15 February, 3.30pm–5.00pm

Chair: Chris Prentice

Located in East Asia but close to the Southeast Asian region, the Island of Formosa or Taiwan was mostly unknown. To explore this *terra incognita*, plenty of Westerners – including consuls, scientists, imperialist business adventurers, proselytizing missionaries, and legitimate traders – visited Formosa after the opening of Taiwan's treaty ports for trade in 1860. These travelers made observations and documented the little-known landscapes, species and natural resources in Formosa; some of them also traveled to Formosa's neighboring countries, such as Labuan (a federal territory of Malaysia), Singapore and the Philippines. Mostly written in the form of travel journals, the works of these Western travelers were pioneering writings that inscribed the land of Formosa. This paper focuses on one of these travelers – Cuthbert Collingwood (1826–1908), a Victorian natural scientist who wrote a very interesting and detailed account of Formosa and Southeast Asian countries in a book titled *Rambles of a Naturalist on the Shores and Waters of the China Sea: Being Observations in Natural History during a Voyage to China, Formosa, Borneo, Singapore, Etc., Made in Her Majesty's Vessels in 1866 and 1867* and in several natural history articles.

In the fields of environmental literature and travel writing, Collingwood is largely unheard of and mostly unknown. From the nineteenth century to the twenty-first century, the travel accounts of nineteenth-century Formosa and Southeast Asian countries have received very little attention from environmental historians and ecocritics. Many analyses of Victorian empire focus on India and Africa, yet the British empire also expanded to many parts of Asia, both directly and indirectly. This paper explores some uncharted spaces of ecocriticism and travel accounts, examining relationships between Victorian empire and Collingwood's delineations of nineteenth-century Formosa and adjacent Southeast Asian countries. It aims to offer an ecocritical examination of Collingwood's travel writings, with special attention to the following questions. How might the genre of travel accounts relate

to nature history writing? How are the physical environments of Formosa and other Asian countries – such as Malaysia (Labuan), Singapore, and the Philippines – represented in the traveling natural histories of Collingwood? How do the writings of Collingwood display the inseparable relationship between colonialism and the representations of nineteenth-century Formosan and Southeast Asian environments? How do Collingwood's travel writings illuminate the larger late-nineteenth-century scientific and imperial cultural context?



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From Tuvalu to Mt Terror: Poeting The 'Oh' Zone Layer

Session 6: Wild Natures

Thursday, 15 February, 3.30pm–5.00pm

Chair: Chris Prentice

Pacific Island poets have been raising awareness about the effects of global climate change and 'first world' environmental degradation for decades now. Low-lying Island states are particularly vulnerable to the effects of climate change – its rising sea levels and extreme weather events. But rather than just being perceived as flailing voices from far flung Oceanic islands, poetry that trades in pan-Pacific epistemologies (such as the centrality of Oceanic genealogy over geopolitical cartographies) forges powerful poetic connections that reinforce Epeli Hau'ofa's idea of the connectivity and communal power base in our 'sea of islands'.

This paper examines how Pacific poets have responded to climate change, arguing that poetry forms an 'oh zone' layer – affectively moving people towards change. I focus on how an indigenous feminist poetics of resistance based on the resurrection of matriarchal knowledges uses poetry to bear witness on behalf of the earth's body through the body of the poet. More than poetry off the page, this form of embodied performance poetry has the ability to connect the Va (inter-relational spaces between peoples; between peoples and their environments) as it taps into aesthetics of an oral tradition inseparable from the body. I examine the work of Marshall Islands poet Kathy Jetnill-Kijiner, now known as the 'climate

change poet' since her performance of "Dear Matafele Peinam" at the UN Secretary General's Climate Summit in New York in September 2014, for which she received a standing ovation. Her multi-modal embodied performance showed that environmental activism needs to be expressed in myriad creative ways if differences of opinion are to be united for a common cause. I also explore the kinds of creative resistance in my bid to visit Antarctica and conduct a poetry experiment that connects Tuvalu with Mt Terror (Erebus' overshadowed brother), in order to connectively juxtapose islands of atolls and icebergs and raise awareness of climate change in moving ways.



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President and First Lady of 'Voodoo': Zora Neale Hurston, Katherine Dunham and the Battle for Research Supremacy in 1930s Haiti

Session 5: Migration and Displacement and the Global South

Thursday, 15 February, 1.30pm–3.00pm

Chair: Gillian Dooley

In the 1930s, two African American women – Zora Neale Hurston and Katherine Dunham – battled for supremacy as anthropological researchers in Haiti. This paper examines their quasi-imperial rivalry in relation to the marginalization of women's experience in both celebratory and condemnatory treatments of Haitian history and culture in the United States in this period. As women, Hurston and Dunham gave far greater attention to the experience of women in Haiti than many male commentators, and were alert to forms of violence in Haitian society that male writers had overlooked. Yet as privileged outsiders staking claims to island spaces, Hurston and Dunham saw each other as competitors rather than potential collaborators.

That these women worked against each other rather than seeking to pool their knowledge and establish a productive dialogue can be attributed, at least in part, to their dependence on white male patronage in competing for grants and institutional support to conduct their research. Ironically, this gives rise to analogies

with the patriarchal features of Haitian society which each author encountered in her fieldwork, and which Hurston exposes in *Tell My Horse: Voodoo Life in Haiti and Jamaica* as perpetuating women's oppression and sexual subjection in Haiti – terrain that more recent Haitian and Haitian-American writers have explored since in greater depth.



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Island as Threshold

Session 7A: Island Microcosms

Friday, 16 February, 11.00am–12.00pm

Chair: Pauline Reynolds

Islands in literature are places of isolation and/or inspiration defined by their separateness not only to the mainland, but their separateness to mainstream culture, laws and ways of being. They are microcosms where the protagonist(s) undergo a transformation because of, or in spite of, their separateness to mainstream communities. For contemporary exemplars, think ML Stedman's *The Light Between Oceans* (2012), Karen Altenberg's *Island of Wings* (2011), and Anne Michaels' *Fugitive Pieces* (1996).

In this paper, I will discuss the island as threshold in the above novels – the threshold being an in-between place where a transformation, bodily, linguistically, culturally – can occur. The metaphor of the threshold as a point of entry or beginning, place of transition, place of exit, rite of passage, or liminal space, speaks to the writer's imagination as a location of potent creative power. Island as threshold is a liminal space where certain kinds of knowledge can be sensed in passing.

I aim to investigate the ways in which islands, by nature of their physical/geographical attributes, offer up locales for change and transformation when used as settings in literature. As Anne Michaels writes, “[E]ach island represents a victory and defeat: it had either pulled itself free or pulled too hard and

found itself alone.” This paper will illumine the island as threshold in the above novels by Australian, Scottish, and Canadian writers, respectively.

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To the Ends of the World: Antarctic Tourism in Fiction

Session 1: On and Off the Map

Wednesday, 14 February, 11.00am–12.30pm

Chair: Gillian Dooley

Antarctica may be located at the very ends of the earth, cut off Mercator maps, and given little thought in day-to-day life. Yet for the 40,000 tourists who visit each year, it represents the trip of a lifetime. Voyages are labelled “Pure Antarctica,” “Classic Antarctica,” and “Footsteps of Heroes,” and call upon the many tropes associated with the continent in order to sell the place as a product. For most people, such tourist expeditions are the only available way to come into contact with Antarctica, so a number of artists, writers, playwrights and other creative writers have headed south on cruise ships. Such encounters often inform their subsequent work, yet the tourism element rarely gets a mention.

This paper examines the ways Antarctic tourism has both contributed to and been depicted in theatre and fiction, and asks to what extent changing attitudes towards Antarctic tourism have been reflected in such works. Using several texts published over the past 30 years, it analyses the ways Antarctic tourism has been portrayed, and highlights the different ways the continent has been framed as a destination. Anthropocentric themes such as self-transformation compete with ecological concerns about Antarctica’s future in the Anthropocene. The paper contextualises these representations of Antarctica within an overview of the phenomenon of Antarctic tourism. It also offers a comparison with the rhetoric of Antarctic tourism brochures and advertising material, in order to reveal the ways Antarctica has been cast and recast through the narratives that replicate across various modes of representation.



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Writing a Cyclonic Place: The Darwin Press and the cyclones of 1897 and 1937

Session 2: Tracking Tropical Cyclones

Wednesday, 14 February, 1.30–3.00pm

Chair: Helen Tiffin

Cyclone Tracy is a landmark in Darwin's history. One of the few things other Australians know about Darwin, it casts a long shadow over much that had happened there before. In this temporal penumbra dwell two other largely forgotten cyclones, one in 1897, the other in 1937, which almost blew the then town away. At the time Darwin's press wrote rich, even lyrical, reports about weather, the land and nature more broadly.

This paper examines local press* reporting of two of the most significant natural events to strike Australia's far north. Language and imagery in these reports were vivid. Studying these we see just how cultural our understanding of the natural can be. In particular we see how stories create place and the distinctive, tension laden sense of place these stories bestowed on Darwin. This study also reveals how these reports enabled readers to draw on meteorological knowledge about the behaviour of cyclones and translate details into particular local weather signs. Press reports assumed that some readers had particular knowledge of weather signs in the region and communicated this knowledge to those who did not. These reports did not merely describe the weather and its consequences; they also interpreted weather in a scientific manner that enabled readers to generalise from the particular events. They ignored indigenous knowledge (to the community's detriment) but made colonial local knowledge even as they created a place engulfed by forbidding nature. They were, at least in part, public science in poetic prose.

**Northern Territory Times and Gazette*, "Terrible Hurricane at Port Darwin," January 25, 1897 and *Northern Standard*, "Destructive Cyclonic Storm," 12/3/1937



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“A River is a Person:” Place-writing and Poetics

Session 8: Place-Writing, Purity, Poetics

Friday, 16 February, 2.00pm–3.30pm

Chair: Russell McDougall

In March 2017, the longest running litigation in New Zealand history was settled when the legal status personhood was granted to the Whānganui River, or Te Awa Tupua. The Whānganui River iwi (people) had fought for this recognition of the river as their ancestor since the 1870s. In this paper, I consider the implications of the decision alongside Indigenous Australian novelist Alexis Wright's novel *Carpentaria*, in which the river is a serpent is a spirit is a storm.... Environmental critics like Susie O'Brien have acknowledged that contemporary climate change at the planetary level is occurring alongside a change in the climate of the scholarly humanities, both in their institutional position in universities, and – relatedly – in the perceived value of their contribution to wider social and cultural understanding of complex challenges and plights. Much work in the environmental humanities has pointed to the need to dispense with anthropocentrism and its foundations in European enlightenment Humanism and its masculine subject. With reference to Australia and New Zealand as antipodean island nations, I argue that invasive, murderous and extractive relations to the environment and to indigenous peoples and cultures were enabled and justified by a broadly cartographic perspective and representational practice, which as both Mary Louise Pratt and Stephen Greenblatt have observed, easily gives on to possession and exploitation. By contrast, the place-writing of poets and writers, especially Indigenous writers, uses language in ways that evince the kind of relational ontology and temporal dynamism that is urgently called for as we confront the intensifying effects of climate change.



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The Texture of Memory: Navigating Narratives and Material Heritage Across Time and Space

Session 3: Agencies, Histories and Voyages

Wednesday, 14 February, 3.30pm–5.00pm

Chair: John Ryan

In September 1789, the *Bounty* left Tahiti, arriving at Pitcairn Island in early 1790 with twelve Polynesian women, a baby girl, six Polynesian men, and nine mutineers. In 1831, the *Lucy Anne* conveyed the growing Pitcairn community back to Tahiti, including the surviving four Polynesian women, three immigrant Englishmen, and 79 first and second generation Pitcairn Islanders (only to return to Pitcairn five months later). In 1856, the community was removed again, this time aboard the *Morayshire*, now numbering 190 descendants of the original *Bounty*-Pitcairn settlers, and the three immigrant Englishmen. This paper explores the movement and evolution of the Pitcairn culture, considering the *Bounty*, the *Lucy Anne* and the *Morayshire* as vessels of transformation across time and space, transporting each successive group to encounters with the known and unknown; and the islands of Tahiti, Pitcairn and Norfolk Islands as places of memory, adoption, adaption and identity.



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Florilegium: Botanical Poetry and Illustration in the Northern Tablelands of NSW

Session 7: The Art and Craft of Environment

Friday, 16 February, 11.00am–12.00pm

Chair: Rod Giblett

In early 2017, I began the art-poetry collaboration, *Florilegium*, with the botanical illustrator David Mackay, focused on the unique plant life of the rugged Northern Tablelands of New South Wales. With its notably high degree of plant diversity, the Tablelands includes three World Heritage Areas and forms part of the UNESCO-designated Gondwana Rainforests. About twenty-five endemic species of *Eucalyptus* exist in the hotspot. Our research aims to appraise the value of cross-genre dialogue in underscoring the importance of flora to the biocultural wellbeing of Australian regions during an era of climate change.

To be certain, celebrating the natural world through the combination of the literary and the visual has a long lineage. Accordingly, *Florilegium* can be contextualised within the tradition of the botanical illustration-poetry nexus. As a case in point, American poet William Cullen Bryant's *A Forest Hymn* (1860) features illustrations by the wood engraver John Augustus Hows. An edition of Bryant's *Thanatopsis* (1892), moreover, contains thirteen photogravure images produced from a negative transferred to a metal plate and then etched in. In Bryant's works, however, the identity of the artist and the ethos of the cross-genre exchange remain opaque.

In contrast, contemporary examples – for instance, Alice Oswald and Jessica Greenman's *Weeds and Wild Flowers* (2009), Barry Hill and John Wolseley's *Lines for Birds* (2011), John Ryan and Ellen Hickman's *Two with Nature* (2012), and Elisabeth Bletsoe and Frances Hatch's *Missal Birds* (2013) – reveal greater integration between textual (poetic) and graphic (illustrative) expressions alongside a more balanced recognition of the poets and artists as contributors and collaborators. Through a discussion of *Florilegium* and its historical precedents, this paper articulates several modes of botanical illustration-poetry exchange, including what I call (a) illustrated poetry, (b) poeticised illustration, and (c) image-word synthesis. The paper will include a reading of poetry.



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Finding Our Way: Ancestral Knowledge and Memory

Session 3: Agencies, Histories and Voyages

Wednesday, 14 February, 3.30pm–5.00pm

Chair: John Ryan

The Yap islands of the Federated States of Micronesia include the island of Satawal. Satawal has been a keeper of traditional navigational knowledge since the beginning of memory on the island. In the 1970s, the Hawaiians' Polynesian Voyaging Society sought out the master navigator, Mau of Satawal, to re-teach them traditional way finding, the way of navigating the seas with traditional sailing vessels. Since then, Satawal has been a source of ancestral knowledge for navigators around the world. This way of knowing is much needed in the world today as learning to live with nature as opposed to controlling her is central to the longevity and sustainability of life and humanity on this small, remote island. In sharing the knowledge, the authors of the children's book, *The One Named Courage or Finding Our Way*, seek to share an islander way of thinking and knowing in a traditional perspective that explores climate patterns, kinship, sustainable communities, relationships with nature and the art of traditional navigation.



THOMAS, Sue

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Tracking the Melancholic Sublime in Representations of the Savanna-La-Mar Hurricane and The Great Hurricane of 1780

Session 2: Tracking Tropical Cyclones

Day and Time: Wednesday, 14 February, 1.30–3.00pm

Chair: Helen Tiffin

In his *A Descriptive Account of the Island of Jamaica* (1790), the white Creole planter and historian William Beckford (1744–1799) writes of the hurricane as “[t]he most formidable enemy the sugar-cane has to encounter, and the most principal dread of those latitudes in which it grows” (I, 89). The hurricane, he proceeds to describe, “a visitation ... that serves as a scourge to correct the vanity, to humble the pride, and to chastise the imprudence and arrogance of men” (I, 90), is the Savanna-la-Mar Hurricane, a.k.a. Plato’s Storm, of 1–6 October 1780. Plato was a maroon leader executed in Montego Bay in 1780. In court he warned “that a great tempest would come and the sea would rise to seek retribution for his death” (Schwartz 107). Over 3,000 people died as the hurricane travelled from Jamaica through Cuba to waters off Florida and Virginia. Later that month (10–16 October), at least 22,000 people “and probably as many as 30,000” (Schwartz 93) died as The Great Hurricane, the deadliest hurricane to have ever made landfall in the Americas, tracked through Barbados, St Lucia, St Vincent, Grenada, Guadeloupe, Dominica, Martinique and St Eustasius. The hurricanes and their associated storm surges destroyed both provision grounds and plantation crops and animals, slave huts and great houses. The British government contributed £80,000 in disaster relief to Barbados and £40,000 to Jamaica.

The paper tracks the hurricane aesthetics of eighteenth-century texts which represent the Savanna-La-Mar Hurricane and The Great Hurricane: histories, letters, journals, ships’ log-books, disaster relief appeals and government papers. The melancholic sublime, which would become the dominant aesthetic of Anglophone colonial tropical cyclone writing, begins to emerge in these texts. It is deeply imbricated with an ethic of fortitude cathected to place.

Works Cited

Beckford, William. *A Descriptive Account of the Island of Jamaica...Chiefly Considered in a Picturesque Point of View and Reflections on What Would Probably Be the Effects of an Abolition of the Slave Trade, and of the Emancipation of the Slaves*. Vol.1. London: T. & J. Egerton, 1790.

Schwartz, Stuart B. *A History of Hurricanes in the Greater Caribbean from Columbus to Katrina*. Princeton UP, 2015.



TIFFIN, Helen

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The Reindeer, the Owl and the Canary: Discourses of Purity and Renewal in the Anthropocene

Session 8: Place-Writing, Purity, Poetics

Friday, 16 February, 2.00pm–3.30pm

Chair: Russell McDougall

This paper explores some of the ways in which ideas of purity ('pristine environments', for example) and redemption (eradicating animals deliberately or inadvertently introduced by humans), have come to dominate conservation measures on islands.

In an age of climate change and human overpopulation, protecting the extra-human world from encroachment, destruction and ultimate extinction has become increasingly urgent. Maintaining what biodiversity we have is a crucial and laudable goal, especially on islands, which, as Darwin observed, are the cradles of evolutionary diversity. But island ecosystems, and the animals and plants that are their essential components are not immune from extinction and encroachment; indeed in some ways they are particularly fragile, while at the same time, apparently offering natural refuges for endemic species.

But which components of any environment truly belong there? Any idea of the 'pristine' necessarily ignores ongoing evolution which is a process without beginning or end, unless a particular time period is arbitrarily designated. Does exclusive protection of endemic species, and the measures their protection can involve, facilitate biodiversity in a globalised world? Drawing on two contemporary conservation actions designed to restore the purity of the 'original' island environments – one almost completed, and one proposed – I will consider both the potential benefits and major problems incurred in attempting to return islands to (what is imagined as) their 'original' plenitude in the Anthropocene.



VAAI, Sina

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Literary Challenges from Oceania: Continuing Injustices in Post-Colonial Waters

Session 5: Migration and Displacement and the Global South

Thursday, 15 February, 1.30pm–3.00pm

Chair: Gillian Dooley

The vexed political protest hot-potato or hot-taro issue of the 1970s of nuclear testing in the South Pacific has waxed and waned over the last four and a half decades, underpinned by the sentiments voiced by many concerned global citizens including Pacific Islanders who have their home in Oceania, that if nuclear testing in the atmosphere or underground is safe, then test these nuclear devices in Paris or Europe and leave our Pacific Ocean alone. This paper discusses the first novel written by an indigenous Tahitian writer, *Island of Shattered Dreams* by Chantal Spitz, which can be seen as part of the corpus of island discourses which illuminate the story or narrative of continuing injustices in the post-colonial waters of Oceania. The novel addresses the fundamental value of love and family enclosed within the context of continuing serious tensions between the French colonisers and the indigenous Tahitian colonised as well as the obvious consequences of colonial encounters, heirs of mixed race, often conflicted by pressures between two cultures and subsequent challenges to identities in the contemporary world where borders and boundaries are currently so demarcated.

The paper hopes to demonstrate, discussing Spitz's narrative, the power of story, the continuing story of imperial arrogance and exploitation and the effects of such on Pacific peoples in an era of United Nations Sustainable Development Goals and the global rhetoric of human rights and empowerment of the marginalised.



WHITE, Jessica

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Earthly Islands: An Ecobiography of the South-Western Australian Floristic Region

Session 7: The Art and Craft of Environment

Friday, 16 February, 11.00am–12.00pm

Chair: Rod Giblett

The South-Western Australian Floristic Region (SWAFR) stretches for roughly three-hundred-thousand kilometres across the south-western corner of Western Australia. It is bordered by two oceans – the Indian and Southern – while to the north and east of the area, the land is arid. This has made the region like an island, “a relatively wet continental refuge” as botanists Steven Hopper and Paul Gioia report. Its landscape is old and weathered, persisting for millions of years because it has rarely been disrupted by earthquakes or volcanos. Without disturbance or replenishment through geographical upheaval, the soil has become poor in nutrients, yet it has given rise to an incredible diversity of plant forms.

Over the past two hundred centuries, however, colonisation has led to a loss of local Indigenous knowledge, while British land management methods, such as clear felling and dry-land and irrigated agriculture, have caused rapid and extreme alterations to the environment. The region now has more threatened species than most countries of the world.

This paper offers a brief ecobiography – a mode which details the imbrication of the human with their environment – of the SWAFR. It analyses archival accounts of the environment at the point of colonisation and compares them to contemporary accounts, which detail the increasing strain on ecosystems. It also argues for the importance of telling stories through about islands and their geography to raise awareness of the threat to their diverse ecosystems in a rapidly warming world.

PUBLIC LITERARY EVENTS

Literary Reading

Wednesday 14 February 2018

5:30pm–6:45 pm

With Celestine Hitiura Vaite, Selina Tusitala Marsh, Mark Tredinnick and Justina Hart

Writers in Conversation

Thursday 15 February 2018

5:30pm–6:30pm

With Celestine Hitiura Vaite and Selina Tusitala Marsh

Justina Hart is an award-winning British poet, short story writer and performer. She holds a degree in English Language and Literature from Oxford University. Justina had a previous career as a journalist and commissioning editor at national newspapers including the *Guardian* and *The Daily Express*. Justina lives and writes aboard an electric, solar-powered narrowboat which dates from the 1840s and – pulled by a horse – used to take coal to London. www.justinahart.com

Selina Tusitala Marsh is a Pasifika Poet-Scholar and the current New Zealand Poet Laureate (2017–2019). As the 2016 Commonwealth Poet she wrote and performed a poem for Queen Elizabeth II at Westminster Abbey. Her first collection of poetry, *Fast Talking PI* (2009) won the Jesse McKay Best First Book, her second, *Dark Sparring* (2013) met with critical acclaim, while a third collection, *Tightrope* (2017) was recently published by Auckland University Press.

Mark Tredinnick is a highly regarded Australian environmental writer, especially in the genres of poetry and narrative nonfiction. Winner of the Montreal Poetry Prize (2011) and the Cardiff Poetry Prize (2012), he is also the author of *The Blue Plateau*, *Fire Diary*, and nine other acclaimed works of poetry and prose. He lives in the highlands southwest of Sydney. www.marktredinnick.com.au

Celestine Hitiura Vaite is the author of *Breadfruit*, *Frangipani*, *Tiare* – known as the Materena Trilogy, tales set in Tahiti, published in fifteen countries. Stories are Universal. She writes about people.

TWO EVENING EVENTS WITH INTERNATIONAL WRITERS

UNE FutureCampus
211 Church Street, Parramatta, NSW



Public Literary Reading

Wednesday 14 February 2018

5:30 pm – 6:45 pm AEDT

With **Celestine Hitiura Vaite**, **Selina Tusitala Marsh**,
Mark Tredinnick & **Justina Hart**



Writers in Conversation

Thursday 15 February 2018

5:30 pm – 6:30 pm AEDT

With **Celestine Hitiura Vaite** and **Selina Tusitala Marsh**

THE EVENTS ARE FREE AND OPEN TO THE PUBLIC.

FOR MORE INFORMATION, PLEASE SEE:

[HTTPS://SITES.GOOGLE.COM/SITE/SPACLALS2017/HOME](https://sites.google.com/site/spaclals2017/home)

ABOUT THE WRITERS: Tahitian writer **Celestine Hitiura Vaite** is the author of the novels *Breadfruit* and *Frangipani*. Poet and scholar **Selina Tusitala Marsh** is the current New Zealand Poet Laureate for 2017–2019. Australian writer **Mark Tredinnick** won the Montreal Poetry Prize and the Cardiff Poetry Prize. British writer **Justina Hart**'s most recent publication is the long poem 'Doggerland Rising'.



Sponsored by the South Pacific Association for Commonwealth Literature and Language Studies (SPACLALS), University of New England (UNE) School of Arts and Office of the Vice-Chancellor, Flinders University and the New England Writers' Centre (NEWC)



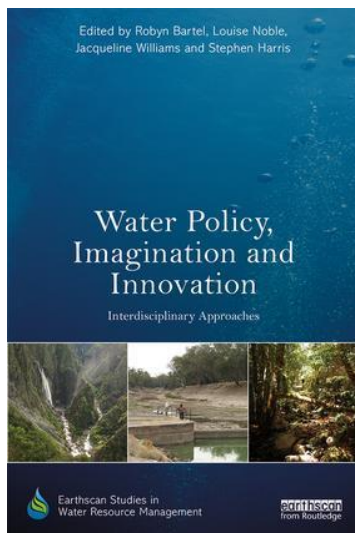
BOOK LAUNCHES

Day 1 (Wednesday)

14 February

1.00pm–1.30pm

Moderator: John Ryan



Water Policy, Imagination and Innovation: Interdisciplinary Approaches

2018, Earthscan

Edited by Robyn Bartel, Louise Noble, Jacqueline Williams and Stephen Harris

www.routledge.com/Water-Policy-Imagination-and-Innovation-Interdisciplinary-Approaches/Bartel-Noble-Williams-Harris/p/book/9781138729377

This book explores creative interdisciplinary and potentially transformative solutions to the current stalemate in contemporary water policy design. A more open policy conversation about water than exists at present is proposed – one that provides a space for the role of the imagination and is inclusive – of the arts and humanities, relevant stakeholders, including landholders and Indigenous peoples, as well as science, law and economics.

Written for a wide audience, including practitioners and professional readers, as well as scholars and students, the book demonstrates the value of multiple disciplines, voices, perspectives, knowledges and different ways of relating to water. It provides a fresh and timely response to the urgent need for water policy that works to achieve sustainability, and may be better able to resolve complex environmental, social and cultural water issues. Utilising a broad range of evidentiary sources and case studies from Australia, New Zealand, Canada and elsewhere, the authors of this edited collection demonstrate how new ways of thinking and imagining water are not only possible but already practised, and growing in saliency and impact. The current dominance of narrower ways of conceptualising our relationship with water is critiqued, including market valuation and water privatisation, and more innovative alternatives are described, including those that recognise the importance of place-based stories and narratives, adopt traditional ecological knowledge and relational water appreciations, and apply cutting-edge behavioural and ecological systems science.

The book highlights how innovative approaches drawing on a wide range of views may counter prevailing policy myopia, enable reflexive governance and transform water policy towards addressing water security questions and the broader challenges posed by the Anthropocene and the UN Sustainable Development Goals.



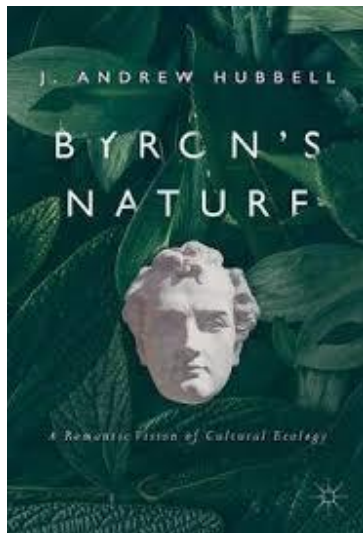
Rottneest Island, Western Australia (Photo by John Ryan)

Day 2 (Thursday)

15 February

1.15pm–1.30pm

Moderator: John Ryan



Byron's Nature: A Romantic Vision of Cultural Ecology

2018, Palgrave Macmillan

By J. Andrew Hubbell

<http://www.palgrave.com/gp/book/9783319542379>

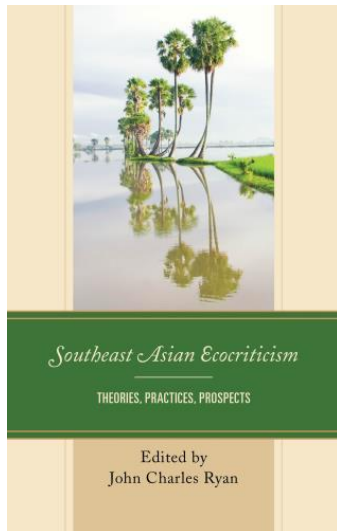
This book is a thorough, eco-critical re-evaluation of Lord Byron (1789–1824), claiming him as one of the most important ecological poets in the British Romantic tradition. Using political ecology, post-humanist theory, new materialism and ecological science, the book shows that Byron's major poems – *Childe Harold's Pilgrimage*, the metaphysical dramas, and *Don Juan* – are deeply engaged with developing a cultural ecology that could account for the co-creative synergies in human and natural systems, and ground an emancipatory ecopolitics and ecopoetics scaled to address globalized human threats to socio-environmental thriving in the post-Waterloo era. In counterpointing Byron's eco-cosmopolitanism to the localist dwelling praxis advocated by Romantic Lake poets, *Byron's Nature* seeks to enlarge our understanding of the extraordinary range, depth, and importance of Romanticism's inquiry into the meaning of nature and our ethical relation to it.

Day 3 (Friday)

16 February

1.45pm–2.00pm

Moderator: John Ryan



Southeast Asian Ecocriticism: Theories, Practices, Prospects

2017, Rowman & Littlefield (Lexington Books imprint)

Edited by John Charles Ryan

<https://rowman.com/ISBN/9781498545976/Southeast-Asian-Ecocriticism-Theories-Practices-Prospects>

Southeast Asian Ecocriticism presents a timely exploration of the rapidly expanding field of ecocriticism through its devotion to the writers, creators, theorists, traditions, concerns and landscapes of Southeast Asian countries. While ecocritics have begun to turn their attention to East and South Asian contexts and, particularly, to Chinese and Indian cultural productions, less emphasis has been placed on the diverse environmental traditions of Southeast Asia. Building on recent scholarship in Asian ecocriticism, the book gives prominence to the range of theoretical models and practical approaches employed by scholars based within, and located outside of, the Southeast region. Consisting of twelve chapters, *Southeast Asian Ecocriticism* includes contributions on the ecological prose, poetry, cinema, and music of Indonesia, Malaysia, Myanmar, the Philippines, Thailand and Vietnam. The

authors emphasise the transnational exchanges of materials, technologies, texts, motifs and ideas between Southeast Asian countries and Australia, England, Taiwan (Formosa), and the United States. From environmental hermeneutics, postcolonial studies, indigenous studies and ecofeminism to critical plant studies, ecopoetics and ecopedagogy, this edited collection embodies the dynamic breadth of interdisciplinary environmental scholarship today.



Bali, Indonesia (Photo by John Ryan)

THE TWO CANARIES OF CLIMATE CHANGE EXHIBITION

For an updated list of works and further details, please see the exhibition space at the conference.



'Aunty' (2016)

Aunty

Amy Hammond
Gabi Briggs

Gamilaroi woman Amy Hammond and Anaiwan woman Gabi Briggs wove this eel and lovingly named her 'Aunty'. Both women wove the eel as part of the ECO Arts Australis, Black Gully Music Festival, held on Anaiwan country in Armidale in 2016. Their project was culturally significant, the weavers wanted to pay respect to the eel, and its importance to stories of both places and represent the ancient connections between their two nations. It is the woven body of an eel that opens up to the mouth of an eel trap.

The eel symbolizes the strength and connection that Gamilaroi and Anaiwan people have always had by incorporating grasses from both countries into the weaving. The eel is woven from a grass called lomandra. Lomandra is an ideal weaving material because of its strength and flexibility. The grass has always grown in Anaiwan and Gamilaroi country, and has been used for weaving in both places for millennia. Amy Hammond says 'It's a very special grass and the most amazing weaving material, because it's so strong and it grows all over country.'

The woven eel symbolizes the rivers that connect Anaiwan and Gamilaroi country, the eel travels from the coast, up to the tablelands and continue out to the west. The water from Anaiwan country runs through Gamilaroi country and the two Nations have been connected through water, and through story, for a very long time. So the eel flows through that water, and through the stories, and has kept those connections alive.

Amy Hammond is a PhD candidate in Creative Practice in the Schools of Law and Arts at UNE. Amy's research concentrates on the reclamation of weaving knowledge from environmental, linguistic, community and cultural sources, and includes a program of weaving education to revive these skills in the communities of the Gamilaroi and Anaiwan Nations.

Gabi Briggs is a Koori woman from the sovereign Anaiwan and Gumbangier peoples and has been raised on country in Armidale, NSW. She relocated to the unceded lands of the Wurunjeri people where she is currently completing her BFA at RMIT. Gabi works primarily with photography but also works within different mediums such as video and performance. Gabi is a co-founder of Sovereign Apocalypse and is a member of the Tiddas Take Back collective.

The 'Ahu Sistas: Celebrating Culture

Jean Clarkson
Sue Pearson
Pauline Reynolds
Meralda Warren

Bounty Turtle

Creator: Meralda Warren

Date: 2012

Meralda Warren is a poet, author, songwriter, musician and artist. She was born on Pitcairn Island and is a 7th generation descendant of the Polynesian women and Bounty mutineers who settled on the island in 1790. Meralda's work is now in collections in Tahiti, Norfolk Island, New Zealand, and many pieces are held in collections throughout Europe and the US. In 2011 she was awarded a Commonwealth Connections International Arts Residency in New Zealand.

“The art of making tapa was prohibited by the missionaries until the challenge of not losing that side of our heritage became too strong for me to let go. Discovering how to make Pitcairn Tapa cloth in 2007, encouraged by the ‘Ahu Sistas, and my mum Mavis I have gone forth to discover when to harvest the Aute plant. With experimentation I learned how to strip the outer bark from the inner fibrous paper mulberry bark using a sea shell, soaking the bark in citrus juice instead of water, to finally beating the bark out into a piece of workable beautiful cloth over a wooden log using a beater that I have carved out of wood called an Eei. Once dried, and when I am satisfied with the texture, I seal the piece using arrowroot cooked to the right consistency. Then I can go ahead and dye and decorate the tapa.”

Feed the Baby

Creator: Sue Pearson

Date: 2017

For “Indigenous Mapping: Collecting Truths” print portfolio
Intaglio/relief 8” x 20”

A fairy tern and its chick are a metaphor for the Norfolk Island people. In 2015 the Australian Government abolished the Norfolk Island parliament, took control over our island and has imposed its laws, tax and welfare systems upon our community. The fairy tern chick is fed fish caught in traditional fishing grounds by its parent who itself and generations before has been sustained by the waters surrounding Norfolk. The chick is positioned centrally over the location of Norfolk Island within a map of an area the Pacific Ocean. The map indicates the Exclusive Economic Zones within the ocean that are “owned” by the ruling nations of that area. Customary fishing grounds by native peoples are not recognized on this map. The circle within which the chick sits marks the 200 nautical mile circumference around Norfolk Island, rich fishing waters which have long sustained the Norfolk Island people since before the existence of Australia as a nation. Australia has collected all income from the sale of international fishing leases in our waters and recently carefully mapped this area of seabed which shows promise of rich fuel deposits. Australia has a long record of ignoring human rights and welfare and natural environment in favour of “economic development” and own national financial interests.

New imposed land rates and age pension systems enforced on Norfolk Island are leading to island families having to sell family lands as they can no longer afford to keep them. Our hearts beat with our land, it is our heritage, our responsibility and sustenance for the future as is the ocean that has protected and fed us. What will become of us as our lands pass out of our families and our ocean is at risk in the

hands of Australian national interest? What will we have to sustain our future generations? We love our island home and our hearts are breaking.

Sue Pearson is a descendant of the mutineers of the *HMS Bounty* and the Tahitian women who settled on Pitcairn Island in the 18th Century. Sue grew up on Norfolk Island and though she now lives most of the year in New Zealand with her husband and children, she maintains strong ties with her home, family and land. Sue works independently in her home print studio and regularly travels back to Norfolk. Sue runs Pili Printmaking Workshops, The Norfolk Island Print Studio and is the creator/designer for Aatuti Art, Norfolk Island. Pearson's interpretations of her personal heritage, narratives and ideas are sometimes easily accessible and at other times personally coded or in a visual language understood by Norfolk Islanders. Pearson creates works that share the stories of her life, thoughts, home and heritage and provide vehicles for connections on a range of levels of experience. Email: pilidesign@ihug.co.nz

It's Just A Matter of Time

Creator: Jean Clarkson

Date: November 2017

Jean Clarkson is an Auckland based printmaker and teacher of Norfolk Island and Scots descent. For 20 years she taught a course in Fabric printing and Design at Auckland University of Technology. More recently she has given printmaking workshops in schools and community centres throughout New Zealand and the Pacific. She also taught screenprint for several years at Paremoremo and Wiri Womens prison. She has a particular interest in Posters and Street Art gained from working at the "Tinsheds" at Sydney University during the 1980s. With Meralda Warren, Pauline Reynolds and Sue Pearson, she is a founding member of the "Ahu Sistas," a group formed to celebrate the Pitcairn women of the *Bounty* and their traditional tapa making.

"I welcome this opportunity to exhibit at the Two Canaries conference, because as an island dweller with family living on remote islands I am acutely aware of the ways climate change is already impacting our lives."

Tiputa in Contemporary Fabrics

Creator: Pauline Reynolds

Date: November 2017

Material: Cotton, silk, thread and interfacing.

This is a *tiputa* – a Polynesian version of a poncho.

In January 1790, 12 Polynesian women landed on Pitcairn Island accompanied by 9 mutineers, 6 Polynesian men, and one baby girl. These women have been largely left out of the accepted narrative of the Bounty Pitcairn story. However, they left behind a large amount of beautiful tapa cloths, many of which are now held in museums around the world. Their knowledge was passed onto their daughters and grand-daughters. This replica made from contemporary fabrics matches as closely as possible the original Pitcairn *tiputa* components including cloths of various types and qualities, patterning, stamping and dyeing. These elements were carefully placed in layers leaving no area unconnected. Much like our people and heritage. The *tiputa*, for me, represents the silent strength of these women, who despite all their hardships stood up and continued raising, educating, loving, birthing, and guiding the following generations.

After the closing of the SPACLALS Conference and exhibition this *tiputa* is being sent to the Museum of Archaeology and Anthropology collections in Cambridge.

Pauline Reynolds is an historian and textile artist of Norfolk and Pitcairn Island heritage currently studying towards a PhD by Creative Practice at the University of New England in the School of Arts. She began her research on her foremothers from Tahiti and Huahine while living in French Polynesia. She is interested in how objects can reveal voices which have been left out of historical narratives. She is a Churchill Fellow and most recently a Pacific Collaborator with the Pacific Presences Project (based at the University of Cambridge).

Florilegium: Between Art, Poetry and Ecology

**John C. Ryan
David Mackay**

Florilegium is a collaboration between botanical writer John Charles Ryan and botanical artist David Mackay on the diversity and beauty of the natural

environments and, in particular, the flora of the New England Tablelands. Held at Reader's Companion in Armidale in November 2017, and shown again partly at the Two Canaries of Climate Change conference, the main event included a reading of poetry, an art exhibition, brief talks by John and David, a musical performance by Alana Blackburn and the launch of two books, *The Language of Plants* and *Plants in Contemporary Poetry*.

The goal of *Florilegium* is to foster greater dialogue between the arts and sciences. The project aims to improve communication and enhance mutual understanding between the visual and literary arts, on the one hand, and between the arts and environmental science, on the other. The general purpose of the collaboration is to raise public awareness of the diversity and fragile beauty of the natural environments that surround us in the New England region.

The art-science collaboration centred on six plant species of the New England Tablelands: Antarctic beech (*Nothofagus moorei*), southern giant stinging tree (*Dendrocnide excelsa*), Ingram's wattle (*Acacia ingramii*), rock orchid (*Dendrobium speciosum*), river sheoak (*Casuarina cunninghamiana*) and Port Jackson fig (*Ficus rubiginosa*). While some species, such as Ingram's wattle, are highly localised endemics, others – for instance, river sheoak – are distributed more broadly across the Tablelands, coastal eastern Australia and, indeed, other parts of the globe.

John Charles Ryan is a writer and research fellow in the School of Arts at UNE. Originally from the US, he lived in Perth for seven years before moving to Armidale in March. His botanical poetry books include *Two with Nature* (2012, Fremantle Press) and *Primavariants: Conversations Across a Continent* (2017, ICLL Press).

David Mackay is a botanical artist, Macleay Fellow at the Linnean Society of NSW and doctoral candidate in the School of Environmental and Rural Sciences at UNE. For more about his work, see: <https://davidmackay.com.au>

Glossopticon

Rachel Hendery
Andrew Burrell

This exhibit experiments with ways visualising typological and historical dimensions of linguistic data using newly available technologies that have not yet

been capitalised on for their research potential. This virtual reality experience connects historical linguistic and typological approaches to linguistic research, and within this space, questions of archiving practices. At the same time, the focus of this exhibit on the Pacific region means that it allows the user to visually explore questions about the linguistic diversity of the region, for example, highlighting the mismatch between the distribution of languages versus the distribution of researcher attention, and hotspots of multilingualism, showcasing how social and cultural interaction are reflected in the linguistic space.

Rachel Hendery is a linguist who works on language contact and change in Australia and the Pacific. She is the Senior Lecturer in Digital Humanities at Western Sydney University, and her digital humanities work focusses on how we can use new digital tools and methods to research language in new ways.

Andrew Burrell is a practice-based researcher and educator exploring virtual and digitally mediated environments as a site for the construction, experience and exploration of memory as narrative. His ongoing research investigates the relationship between imagined and remembered narrative and how the multi-layered biological and technological encoding of human subjectivity may be portrayed within, and inform the design of, virtual and augmented environments.

Arctic and Antarctic: What We Have, What We Lose

Helen Tiffin

An exhibition of photography of Arctic and Antarctic landscapes.

Helen Tiffin is Honorary Professor of English and Animal Studies at the University of Wollongong, Australia. Her current research is on problems and conflicts in conservation philosophy, policies and practices in a world increasingly affected by the pressures of climate change and human overpopulation.

PARTICIPANT BIOGRAPHIES

Nicole ANAE graduated from Charles Sturt University with a B.Ed and Dip.T before earning her PhD through the Faculty of English, Journalism and European Languages at the University of Tasmania. Her research interests include the English literatures, Shakespeare, theatre history, poetry, Australian colonial and postcolonial writing, and the interplay between literature, performance and identity. She is Senior Lecturer in Literary and Cultural Studies at Central Queensland University. Her published work appears in a variety of refereed journals and edited collections.

Robyn BARTEL is an Associate Professor at the University of New England and a multi-award winning scholar with wide-ranging expertise in geography, law and education. Known internationally for her contribution to legal geography, her research encompasses regulation, regulatory agencies and the regulated, as well as the social, institutional and natural landscape in which all are situated. Her work has been influential in environmental policy development, heavily cited in the scholarly literature, and handpicked for prestigious international collections and seminal texts in environmental law. Robyn is a founding member of AELERT, the Australasian Environmental Law Enforcement and Regulators network, as well as UNE's Environmental Humanities Research Network.

Anne COLLETT is an Associate Professor in English Literatures at the University of Wollongong. She is the advisory editor of *Kunapipi: Journal of Postcolonial Writing and Culture*. Current research includes edited volumes on *Romantic Climates* (with Olivia Murphy), *Postcolonial Past and Present* (with Leigh Dale) and the recently published *Tracking the Literature of Tropical Weather* (Palgrave Macmillan, 2017) with Russell McDougall and Sue Thomas.

Gillian DOOLEY is an Honorary Senior Research Fellow at Flinders University, South Australia. She was Special Collections Librarian for 17 years, and her interest in Matthew Flinders arose while indexing materials on him in the Flinders Collection. She is the co-editor of Matthew Flinders' *Private Journal* (2005) and has published several articles on Flinders. In 2014, she was invited to give the Royal Society Matthew Flinders Memorial Lecture at the Royal Society of Victoria in Melbourne, and in September 2017 she gave a lecture on Flinders and Sir Joseph Banks at the Royal Maritime Museum, Greenwich. Gillian is also the editor of two

electronic journals, the author of books and articles on literary subjects, and the secretary of SPACLALS.

Susanne FERWERDA is a PhD candidate in English at the University of Tasmania. After completing a Research Masters in Gender Studies at Utrecht University in the Netherlands, she moved to Tasmania to start a PhD examining contemporary Anthropocene and climate change literature. Drawing on environmental criticism and feminist theory, she is currently studying the place of water in contemporary short stories from roughly the South Pacific region of Australia, New Zealand and neighbouring islands.

Bruce GALE, DARUG Elder, is a former chairman of the Aboriginal and Torres Strait Islander (ATSI) Advisory Committee and recently returned to the Committee. He was Chair of Parramatta City Council, and committee member. Previously he was the Secretary of the Sydney Region Aboriginal Legal service. Currently he is the Secretary of Sydney Region Aboriginal Corporation, and Secretary of the AHC Board. He is a committee member of RailCorp Aboriginal and Torres Strait Islander Committee and Chairman, and a board member of the (IDAS) Indigenous Disability Advocacy Service.

Rod GIBLETT is the author of many books including *People and Places of Nature and Culture* (Intellect Books, 2011), *Black Swan Lake: Life of a Wetland* (Intellect Books, 2013) and *Canadian Wetlands: Places and People* (Intellect Books, 2014). His latest book is *Cities and Wetlands: The Return of the Repressed in Nature and Culture* (Bloomsbury Press, 2016). He has completed writing a book entitled *Modern Melbourne: City and Site of Nature and Culture*. His paper is drawn from a book entitled *Environmental Humanities and Theologies: Ecoculture, Literature and the Bible* (forthcoming, Routledge, 2018). For more information about his work, go to: <https://muriuniversity.academia.edu/RodGiblett>

Felicity HAND is senior lecturer in the English Department of the Autonomous University of Barcelona. She teaches post-colonial literature and history and culture of Britain and the U.S. She has published articles on various Indian Ocean writers including M.G. Vassanji, Abdulrazak Gurnah and Lindsey Collen. She is the head of the research group Ratnakara (<http://grupsderecerca.uab.cat/ratnakara>) which explores the literatures and cultures of the South West Indian Ocean. At present the group is working on life writing and the aesthetics of remembering. Felicity is also the editor of the electronic journal *Indi@logs: Spanish Journal of India Studies*. <http://revistes.uab.cat/indialogs>

Stephen HARRIS is a lecturer in the field of literary and cultural studies, with particular interests in American Literature and contemporary fiction. He has published books on the work of Gore Vidal and the historical novel in American culture, plus numerous articles and reviews. He also regularly collaborates on creative practice productions. His recent research focuses on the relationship between literature and the environment, with a focus on eco-critical themes in Australian Literature. He is also a member of the interdisciplinary research WRaIN (Water Research and Innovation Network) at the University of New England (UNE).

Justina HART is an award-winning British poet, short story writer and performer. She holds a degree in English Language and Literature from Oxford University. Justina had a previous career as a journalist and commissioning editor at national newspapers including the *Guardian* and *The Daily Express*. Justina lives and writes aboard an electric, solar-powered narrowboat which dates from the 1840s and – pulled by a horse – used to take coal to London. She writes in diverse styles and genres, and recently recorded her first song – an offshoot from the Weatherfronts climate change commission. She is completing her first novel. www.justinahart.com

Daniel HEMPEL is a recent PhD graduate from the University of New South Wales, Australia, and holds an MA in European Literature from the Humboldt University of Berlin. His main research interests are: Solar Punk; Science Fiction; Australian literature; European literatures; utopian studies and the work of Ernst Bloch.

Rachel HENDERY is a linguist who works on language contact and change in Australia and the Pacific. She is the Senior Lecturer in Digital Humanities at Western Sydney University, and her digital humanities work focusses on how we can use new digital tools and methods to research language in new ways. Her digital interests include mapping, simulation, virtual reality, and data visualisation. She is the author of *One Man is an Island* (Battlebridge 2015) and *Relative Clauses in Time and Space* (Benjamins 2012), and the lead CI on the ARC-funded project *Waves of Words: Mapping and Modeling Australia's Pacific Ties*.

Drew HUBBELL is an Associate Professor at Susquehanna University in Pennsylvania where he specialises in nineteenth-century British literature, particularly British Romanticism. His interests include environmental literature, the literature of climate change, narrative structure of novels and film, nineteenth century novels, narrative and empire, romance and gender performance, the history and theory of sonnets, and rhetoric and composition. His recent book, *Byron's Nature: A Romantic Vision of Cultural Ecology* (2018) is a thorough, eco-

critical re-evaluation of Lord Byron (1789–1824), claiming him as one of the most important ecological poets in the British Romantic tradition.

Deborah JORDAN is a Petherick Reader with the National Library of Australia and a Research Associate with the R J Ryan Foundation in Queensland. She also works as a professional historian and writer with a research focus on Australian's intangible literary and cultural heritage and the history of social movements especially as it relates to both 'national' (gendered) narratives and economies; the values, institutions, government policies and economic structures that enhance women, men and children's fuller participation in their communities locally, regionally, nationally and globally; and climate change and the environment. Forthcoming is a selection of Nettie and Vance Palmer's love letters *Loving Words 1909-1914*; she has published widely on both the Palmers notably in *Nettie Palmer: Search for an Aesthetic* (1999) and more recently advising Gale on the compilation of critical writings for their series *Twentieth Century Criticism* (2016).

Devi LOCKWOOD is a poet, touring cyclist and storyteller from Boston. Since the September 2014 People's Climate March in NYC she has been traveling in 11 countries (mostly by bicycle) to collect 1,001 stories from people she meets about water & climate change (devi-lockwood.com). She is working to create a map on a website where you can click on a point and listen to a story someone has told her from that place. Her writing has been published in *The New York Times*, *The Guardian*, *Cosmopolitan*, *Bicycling Magazine*, *Storyscape*, *BOAAT*, *Gulf Coast* and elsewhere.

Li-Ru LU is professor of English at National Sun Yat-sen University in Taiwan. She is the author of two books, *Writing the Wilderness Environment: The Discourse of Wilderness Preservation in the Texts of American Environmental Writers* (Bookman Books, 2005), and *Uncovering New Ground for American Nature Writing: Discourses of Natural History from John Bartram to Wilson Flagg* (Common Ground Publishing, 2014). Many of her papers have been published by academic journals in Taiwan and the United States.

Russell MCDOUGALL is Professor of Literary Studies in English at the University of New England (Armidale), Executive Editor of Brill/Rodopi's Postcolonial Lives series and the current Chair of SPACLALS. He has published widely on African, Australian and Caribbean Literatures. His most recent book, coedited with Sue Thomas and Anne Collett, is *Tracking the Literature of Tropical Weather: Typhoons, Hurricanes, and Cyclones* (Palgrave Macmillan, 2017). A monograph titled *The Making of D.R.*

Ewen, Sudan and the Subject "English" 1951–1965 will be published by Brill/Rodopi later this year.

Selina Tusitala MARSH is a Pasifika Poet-Scholar, Associate Professor at the University of Auckland and current New Zealand Poet Laureate (2017–2019). As the 2016 Commonwealth Poet she wrote and performed a poem for Queen Elizabeth II at Westminster Abbey. Her first collection of poetry, *Fast Talking PI* (2009) won the Jesse McKay Best First Book, her second, *Dark Sparring* (2013), met with critical acclaim, while a third collection, *Tightrope* (2017), was recently published by Auckland University Press. She recently published three book chapters on Pacific literature in *A History of New Zealand Literature* (Cambridge University Press, 2016), *Discourses of Imperialism in the Pacific: The Anglo-American Encounter* (Routledge, 2016) and in *Huihui: Navigating Art and Literature in the Pacific* (University of Hawaii Press, 2015). At the University of Auckland Selina teaches New Zealand and Pacific Literature, convenes its largest course in Creative Writing, and supervises poets in its Masters of Creative Writing Programme. Selina delivered the prestigious annual New Zealand Book Council lecture for 2016, was made Honorary Literary Fellow in the New Zealand Society of Authors' Annual Waitangi Day Honours for 2017, and lives in hope that one day, maybe one day, her sons will write her a poem.

Sascha MORRELL studied Arts and Law at the University of Sydney and completed her PhD in English Literature at the University of Cambridge (Trinity College). She was previously employed as Lecturer in English at the University of New England and was a Visiting Research Scholar at New York University in Fall 2015. In 2015, she was awarded an Australian Office of Teaching and Learning Citation for Outstanding Contributions to Student Learning and an Award for Teaching Excellence from UNE. Dr Morrell is the co-editor of *Flann O'Brien and Modernism* (Bloomsbury 2014) and has published widely on American and modernist literatures while completing a book project on race, labor, historiography and visual culture in the fiction of William Faulkner, Herman Melville and others. She has a special interest in the appropriation of Haitian history and cultural motifs (including the zombie) in U.S. fiction, theatre and film. Her research has also examined Australian literature in transnational contexts, and she is currently developing a project investigating connections between different ideas of 'the south' (including Australasian and other transpacific spaces) in nineteenth- and early twentieth-century U.S. literature.

Molly MURN holds a Masters in Creative Arts, an Honours degree in Dance, and is currently a PhD candidate in Creative Writing at Flinders University. For her

doctorate she is researching contemporary Australian poetry and poetics. Molly's poetry has won several awards including a commendation in the *Overland* Judith Wright Poetry Prize for New and Emerging Poets. Molly was the recipient of a Varuna Publisher Fellowship with UQP in 2013 for her unpublished novel the *Heart of the Grass Tree*. She has worked as a lecturer in English and Creative writing and as a sessional academic teacher. At the moment, Molly is composing a poetry collection that explores writing on the threshold.

Hanne NIELSEN specialises in representations of Antarctica in advertising, media and popular culture. After completing a Masters in Antarctic Studies at the University of Canterbury in Christchurch, she moved to Hobart to take up a PhD examining Antarctica in advertising as part of Dr Elizabeth Leane's "Integrating the Humanities into Antarctic Studies" project. Hanne is a member of the SCAR Antarctic Humanities and Social Sciences Expert Group, and a vice President of the Association of Polar Early Career Scientists. She spends her summers in the Antarctic Peninsula, working as a tour guide, and her winters in Hobart. She tweets @WideWhiteStage.

Chris O'BRIEN's interest in weather stretches back to early childhood, when he began writing about weather events, photographing clouds and taking backyard rainfall measurements. Initially studying Psychology, Philosophy and Statistics, he expanded his university studies to include Latin and Anthropology before—eventually—graduating with first-class honours in History from the University of Sydney. A couple of years after moving to Darwin on a whim, Chris started a PhD at the Research School of Social Sciences, ANU, on the Weather History of Northern Australia. Graduating in 2012 he was a post-doctoral research fellow with the collaborative Research Network (CRN) at Charles Darwin University. In 2015 Chris relocated to Sydney where he is now a Carer, Freelance Historian and agonisingly close to finishing the conversion of his thesis to a book—*A Clockwork Climate?*

Chris PRENTICE researches and teaches postcolonial literatures at the University of Otago, New Zealand. Her research has focused on uses of culture in contemporary Indigenous discourses and politics of decolonisation in settler-invader contexts, and she has published journal articles and book chapters on aspects of this topic. Her recent work has moved into areas of postcolonial disaster studies and cultural memory studies. She coordinates the Postcolonial Studies Research Network at Otago, and is the current chair of ACLALS.

Pauline REYNOLDS is an historian and textile artist of Norfolk and Pitcairn Island heritage currently studying towards a PhD by Creative Practice at the University of New England in the School of Arts. She began her research on her foremothers from Tahiti and Huahine while living in French Polynesia. She is interested in how objects can reveal voices which have been left out of historical narratives. She is a Churchill Fellow and most recently a Pacific Collaborator with the Pacific Presences Project (based at the University of Cambridge).

John Charles RYAN is a poet and scholar who holds appointments as Postdoctoral Research Fellow in the School of Arts at the University of New England in Australia and Honorary Research Fellow in the School of Humanities at the University of Western Australia. His teaching and research cross between the environmental and digital humanities. He is the author or editor of several recent research-based books, including *Digital Arts: An Introduction to New Media* (Bloomsbury, 2014, as co-author), *The Language of Plants: Science, Philosophy, Literature* (University of Minnesota Press, 2017, as co-editor and contributor), *Plants in Contemporary Poetry: Ecocriticism and the Botanical Imagination* (Routledge, 2017, as author), *Southeast Asian Ecocriticism: Theories, Practices, Prospects* (Lexington Books, 2017, as editor and contributor) and *Forest Family: Australian Culture, Art and Trees* (Brill, 2018, as co-editor and contributor).

Memri TAGLE is the author of the children's book *The One Named Courage or Finding Our Way* and the action research paper "The Southern Schools Study of the Yap Island Schools: Reading Comprehension and Language Acquisition." As an international educator, writer and school consultant, Memri specialises in building capacity in schools where understanding and appreciating social, cultural and linguistic diversity is essential to maintaining the unique balance in post-colonial Pacific Island and indigenous communities. She has over 25 years in teacher education programs at California State universities, K-12 public and international schools in inner city Los Angeles schools, Mexico, the Caribbean, Indonesia and Micronesia. *The One Named Courage or Finding Our Way* was recently published as part of a Climate Change initiative for the Federated States of Micronesia. The book is a collaboration with Master Navigator, Lorenzo Sartilug of the island of Satawal in Micronesia's Yap islands. Lorenzo Sartilug is a Master Navigator from Satawal. He has served as an Outer Island teacher for the Yap islands, and is currently serving as the Yap Outer island school administrator for the Yap Department of Education where he supports and oversees all Yap outer islands schools in the Federated States of Micronesia. Memri and Lorenzo will present their book and research at the Micronesia Teachers' Education Conference held in Yap this summer.

Sue THOMAS is Professor of English at La Trobe University, Melbourne. She has published extensively on modernist writers (especially Jean Rhys), Caribbean and Black British literatures, and nineteenth-century literatures. She is currently collaborating with Russell McDougall and Anne Collett on the project “Tracking the Anglophone Literatures of Tropical Cyclones.” They recently co-edited *Tracking the Literature of Tropical Weather: Typhoons, Hurricanes, and Cyclones* (Palgrave Macmillan, 2017).

Helen TIFFIN is Honorary Professor of English and Animal Studies at the University of Wollongong, Australia. She previously held Professorships at the Universities of Queensland, Tasmania, and a Senior Research Chair at Queen's University in Canada. She has published numerous articles and authored, co-authored and edited ten books on post-colonial literatures, environment and animal studies. Her current research is on problems and conflicts in conservation philosophy, policies and practices in a world increasingly affected by the pressures of climate change and human overpopulation.

Sina VAAI is currently the Professor of English in the Faculty of Arts at the National University of Samoa teaching courses in post-colonial literatures. She is a former Chair of SPACLALS and also a founding member of the Samoa Arts Council. She is currently a member of the National Literacy Task Force and a published poet. Her research interests are in literacy, reading competencies of first year university students, creative writing and literary representations of Western Polynesia.

Jessica WHITE is the author of *A Curious Intimacy* and *Entitlement*. Her short stories, essays and poems have appeared widely in Australian and international literary journals and she has won awards, funding and residencies. She is currently an ARC DECRA postdoctoral fellow at The University of Queensland, where she is writing an ecobiography of 19th-century botanist Georgiana Molloy. She can be found at www.jessicawhite.com.au

GUEST WRITER BIOGRAPHIES

Justina Hart is an award-winning British poet, short story writer and performer. She holds a degree in English Language and Literature from Oxford University. Justina had a previous career as a journalist and commissioning editor at national newspapers including the *Guardian* and *The Daily Express*. Justina lives and writes aboard an electric, solar-powered narrowboat which dates from the 1840s and – pulled by a horse – used to take coal to London. www.justinahart.com

Selina Tusitala Marsh is a Pasifika Poet-Scholar and current New Zealand Poet Laureate (2017–2019). As the 2016 Commonwealth Poet she wrote and performed a poem for Queen Elizabeth II at Westminster Abbey. Her first collection of poetry, *Fast Talking PI* (2009) won the Jesse McKay Best First Book, her second, *Dark Sparring* (2013) met with critical acclaim, while a third collection, *Tightrope* (2017) was recently published by Auckland University Press.

Mark Tredinnick is a highly regarded Australian environmental writer, especially in the genres of poetry and narrative nonfiction. Winner of the Montreal Poetry Prize (2011) and the Cardiff Poetry Prize (2012), he is also the author of *The Blue Plateau*, *Fire Diary*, and nine other acclaimed works of poetry and prose. He lives in the highlands southwest of Sydney. www.marktredinnick.com.au

Celestine Hitiura Vaite is the author of *Breadfruit*, *Frangipani*, *Tiare* – known as the Materena Trilogy, tales set in Tahiti, published in fifteen countries. Stories are Universal. She writes about people.



Throng of Passengers Embarking Island Ferry, Indonesia (Photo by John Ryan)

DINNER AND CATERING

Conference Dinner

Thursday 15 February 2018

7.00pm

Coco Cubano Parramatta

www.cococubano.com/locations/cafe-and-restaurant-parramatta/

www.eventbrite.com.au/e/two-canaries-conference-dinner-tickets-39178535053

Two Canaries Conference Dinner

by South Pacific Association for Commonwealth Literature and Language Studies... \$51.64



TICKETS

DESCRIPTION

Cuban Feast share menu.

"The meals are inspired by the casual and laid-back atmosphere of a Cuban gathering of friends and family. Sit back, sip our refreshing Sangria and sample a variety of our favourite dishes."

Food included, but please buy your own drinks.

Please advise SPACLALS of any dietary requirements - spaclals2017@gmail.com

DATE AND TIME

Thu. 15 February 2018

7:00 pm – 10:00 pm AEDT

[Add to Calendar](#)

LOCATION

Coco Cubano Parramatta

302 Church Street

Parramatta, NSW 2150

[View Map](#)

Conference Catering

Morning Tea

Assortment of muffins and pastries

Lunch

Plattered assortment of premium wraps and baguettes with vegetarian options

Afternoon Tea

Assortment of pastries and slices

Catering by Henry White

4/118 Church St

Parramatta NSW 2150

AGM AGENDA

South Pacific Association for Commonwealth Literature and Language
Studies

ANNUAL GENERAL MEETING

12 noon, Friday 16 February 2018

UNE FutureCampus, 211 Church Street, Parramatta, NSW

AGENDA

1. Present
2. Apologies
3. President's report
4. Treasurer's report
5. Articles of Association (attached)
6. Plans for future activities
7. Membership fees and benefits
8. Elections for committee members
 - a. Chair
 - b. Hon. Secretary
 - c. Hon. Treasurer
 - d. 2 other committee members
9. Any other business

SPACLALS ARTICLES OF ASSOCIATION

South Pacific Association for Commonwealth Literature and Language Studies
[SPACLALS]
Articles of Association (1976)

1. Name: The name of the Association shall be the South Pacific Association for Commonwealth Literature and Language Studies [SPACLALS].
2. Objectives: Subject always to Article 12, the objectives of the Association shall be to encourage and stimulate the writing and reading of Commonwealth literatures and study and research into Commonwealth literatures and languages and related fields. The Association shall concern itself with
 - (i) the publication of information relating to the study and teaching of Commonwealth literatures and languages and the nature and location of source materials;
 - (ii) the holding of conferences at appropriate intervals;
 - (iii) the facilitating of travel and exchange for members wishing to study and teach Commonwealth literatures and languages.
3. Affiliation: The Association shall be affiliated as a regional association with the Association of Commonwealth Literature and Language Studies [ACLALS].
4. Membership: Membership of the Association shall be open to people interested in Commonwealth literatures and languages.
5. Subscriptions: The annual subscription shall be such as may be determined from time to time by the Executive Committee. The Executive Committee may determine different rates of subscription for different categories of membership.
6. Executive Committee and Officers: The executive business of the Association shall be dispatched by a Committee consisting of the Chairman, the Honorary Secretary, the Honorary Treasurer, and two other members. A triennial postal ballot of all members shall be conducted to elect the office-holders and other members of the Executive Committee.

7. Honorary Treasurer and Auditors: It shall be the duty of the Treasurer to keep proper and sufficient accounts and to produce an annual statement for circulation to members which shall be audited by two persons not being members of the Executive Committee.

8. Advisory Board: There shall be an Advisory Board of the Association, which shall consist of one representative from each country of the South Pacific region in which members of the Association live, except that the country in which the Executive Council is situated at the time need not be represented on the Advisory Board. A triennial postal ballot of all members shall be conducted to elect the members of the Advisory Board.

9. Amendments: Subject always to Article 12, these Articles may be amended, repealed, altered, or added to by a majority vote of the members. Two months' notice of any change in the Articles must be given.

10. Power to Make Rules: The Executive Committee may from time to time make Rules not inconsistent with these Articles for the carrying into effect of the several provisions, intentions, and objectives of the Articles, and generally for the management and good government of the Association, and may by Rule rescind or amend any Rule or any part of a Rule.

11. Dissolution: If the Executive Committee decides at any time that it is advisable to dissolve the Association, it shall seek confirmation by a simple majority vote of the members of the Association. In the event of the Committee's decision being confirmed, the Committee shall, again subject to Article 12, have power to dispose of any assets held by or in the name of the Association after the satisfaction of any proper debts and liabilities.

12. Charitable Intent: Notwithstanding anything contained in or implied by these Articles, it is hereby declared that the Association is established and exists for charitable purposes only and that in no circumstances shall any funds or assets of the Association be applied towards non-charitable purposes.

[1976]

ACKNOWLEDGEMENTS

Welcome to Country

Uncle Bruce Gale

Conference Organising Committee*



Gillian Dooley (Flinders)



Russell McDougall (UNE)



Pauline Reynolds (UNE)



John Charles Ryan (UNE)

SPACLALS Executive Committee**

Russell McDougall (Chair)

Gillian Dooley (Secretary)

Julie Love (Treasurer)

Pauline Reynolds (Postgraduate Representative and Project Officer)

University of New England

Annabelle Duncan (Vice Chancellor and CEO)

School of Arts

Rob Field (Director, *FutureCampus*)

Marketing and Public Affairs

Flinders University

Flinders Institute for Research in the Humanities (FIRtH)

College of Humanities, Arts and Social Sciences

Keynote Presenters

Geoffrey V. Davis (Aachen University)

Elizabeth DeLoughrey (University of California)

Elizabeth Leane (University of Tasmania)

Visiting Writers

Justina Hart (UK)

Selina Tusitala Marsh (New Zealand)

Mark Tredinnick (Australia)

Celestine Hitiura Vaite (Australia and Tahiti)

Contributing Artists

Gabi Briggs (RMIT)

Andrew Burrell (UNSW)

Jean Clarkson (New Zealand)

Amy Hammond (UNE)

Rachel Hendery (WSU)

David Mackay (UNE)

Sue Pearson (New Zealand)

Pauline Reynolds (UNE)

John Charles Ryan (UNE)

Helen Tiffin (UoW)

Meralda Warren (Pitcairn Island)

*We would like to thank Dr Melinda Graefe of Flinders University for her help in the early stages of convening the Two Canaries Conference.

**Our thanks to the New England Writers' Centre for publicising the literary events.

Thanks for joining us!



Near Dili, Timor Leste (Photo by John Ryan)



View from Randy's Shack, Huahine, French Polynesia (Photo by John Ryan)



Rottneest Island, Western Australia (Photo by John Ryan)

SPACCLALS 2018