

Banduk Marika appointment

The Institute is delighted to announce the appointment of Banduk Marika as Special Fellow, Cultural Exchange Projects. Banduk is a renowned visual artist, a “hands-on” environmentalist and a traditional landowner and cultural leader at Yirrkala in Arnhem Land.



Banduk was taught to paint by her father Mawalan Marika, a ritual leader of the Dhuwa at Yirrkala. For much of the 1980s she lived in Sydney where she pursued printmaking. Her linocuts and screen prints enable her to depict ancestral creation stories in a new way, while respecting the law. She has had a number of solo exhibitions in Australia and has exhibited overseas, including in India and the United States.

She was the first Aboriginal person to be elected to the boards of the National Gallery of Australia and the Museum and Art Gallery of the Northern Territory. In 2001 she won the Australia Council's Red Ochre Award for her outstanding contribution to the recognition of Aboriginal and Torres Strait Islander arts at both national and international levels. In 2005 Banduk won the Bark Painting Award at the 22nd Telstra National (Continued p.2)

Report on a day of conversations on Australia: nation, film, the past and the immediate now

An all day colloquium on Friday 5th June began with two linked conversations about Baz Luhrmann's feature film *Australia* in the morning and concluded with an address in the afternoon by John von Sturmer entitled *When the Image Looks Back...*

The morning session featured introductory papers by Lynette Russell and Therese Davis (both of Monash University) and John Morton (La Trobe University). Therese argued that since Luhrmann never offered *Australia* as a slice of reality, it was misplaced to criticise the film for its so called historical inaccuracies. A much more productive approach lay in seeing the film as a postmodernist attempt to reinvigorate the genre of costume drama. It was through its use of elaborate period costumes that the film was at once anchored in a particular time and place even as the costumes served to heighten the element of spectacle and the artifice of history. In addition to costumes, the film also invested heavily in cross-references to other filmic texts, national and international, simultaneously internationalising and indigenising Australia cinema. (continued p.3)

Institute welcomes new Patrons

A reception will be held at the Institute on Thursday, 3rd September for members and invited guests to meet our new co-Patrons Robyn Archer, AO, and Justice Anthony North. Anoma Pieris' book *Hidden Hands and Divided Landscapes* will be launched after the welcome to the Patrons. Light food and drinks will be served.

Charges: \$20 – student members \$10
RSVP essential by Monday 24th August 2009.

Email: postcol@netspace.net.au

Ph: 93296381

Banduk Marika appointment

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Aboriginal and Torres Strait Islander Art Award. In 1993 Banduk discovered that her work had been appropriated and reproduced by a West Australian carpet company without her permission. In what became known as the "Carpet case", she took successful legal action which brought to public notice the rights of Aboriginal artists. She featured in "Copyrights", a documentary film made in 1997 that explored Indigenous principles of copyright. Banduk continues to play a prominent role in advocacy for recognition of Indigenous copyright through her membership of boards of institutions such as the National Gallery of Australia and the Museum and Art Gallery of the North Territory. Banduk is regularly invited to advise and negotiate between Indigenous and non-Indigenous cultures. In 2000 she collaborated with Stephen Page to advise on dance and song for the opening and closing ceremonies of the Sydney 2000 Olympic Games.

She has also had a minor career in film. She worked with Film Australia as a translator for *Women of the Sun* and has appeared in three others: *Bride for All Seasons*, *Flight into Hell* and *Cactus*. She directed *Banduk*, which won the major International Children's Film Award, and was involved in the making of a documentary, *Dream-Time, Machine-Time*, for ABC television.

Banduk is a committed environmentalist, involved in a range of landcare and nursery programmes in Yirrkala and beyond. She is a Committee Member of National Landcare. In 1999 she won the Northern Territory Landcare Award, National Landcare Programme.

As a respected elder in her community, Banduk feels a special responsibility to ensure that young people are brought up with an understanding of their cultural heritage. As she observed in a radio interview with George Negus: "Artists like telling history. It's also telling of who you are. And we try to tell this to younger generations that culture is our passport, it is our identification." It follows that Banduk has strong views about the Federal Government's intervention in Northern Territory and on the issue of the homelands.

Banduk will visit the Institute on Friday 18th September to discuss her artwork, the environment and politics in a day of conversations with John von Sturmer as the participating chair. See p.9.

Institute launches new website

The Institute is delighted to announce the launch of its new website. The original website was designed by Simon Obendorf and for many years he was also the webmaster. However, since his departure to Singapore and later to the United Kingdom the website has not received the sort of care and attention it deserves. As a result, about a year ago Council resolved to seek professional help for a complete overhaul of the website and the motion was endorsed enthusiastically by the Board of Directors. Associate Director Priya Rangan then volunteered to take on the arduous task of negotiating with an outfit that had been recommended to the Institute. After a few meetings the company, Inventive Labs, was engaged and Priya was joined by another Council member Liz Greig to work with them.

One of the key considerations guiding the design of the new website was that it must serve as a gateway through which the Institute can reach out to the broader community. The Institute believes that the revamped layout and the availability of videos can greatly facilitate this task. Nevertheless, Council member Giridharan Ramasubramanian argued strongly and persuasively for the need of a blog site. This now forms a key component of the second phase of the design process and Giri will take a leading role in its establishment and operation.

Apart from Priya, Liz and Giri, the Institute wishes to express its special gratitude to Simon for the pioneering work he did. It also wants to thank Ally Long of Inventive Labs for her patience throughout. We look forward to her continuing input in the future. People who would like to be involved in the maintenance of the website can contact the Institute at postcol@netspace.net.au.

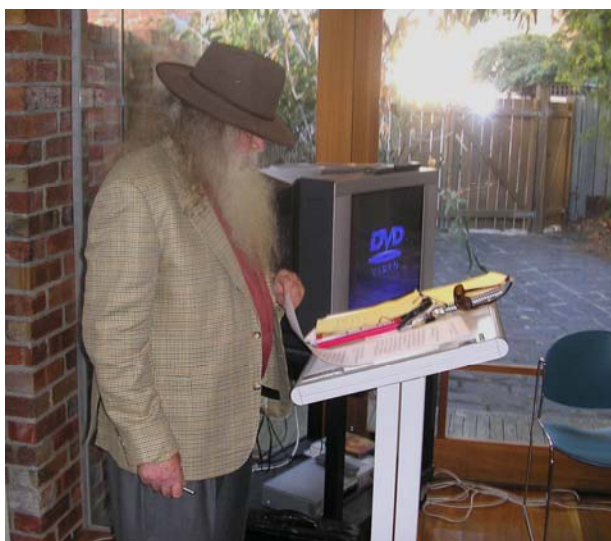


(L-R) Geoff Walsh, Director Public Affairs, BHP Billiton, David Kimber and Liz Cham at the seminar on corporate social responsibility on 2nd April 2009

Report on a day of conversations

(continued from p.1)

Lynette Russell praised the film for its depiction of material culture and its deft humour as a means of resisting the widespread tendency to homogenise the diversity of Aboriginal people. John Morton's presentation raised a number of issues leading to a lively discussion. Particularly interesting was his distinction between the absorption and assimilation phase of Australian aboriginal history. The question of race which is foregrounded in the first disappears from discourse as assimilation becomes the order of the day.



John von Sturmer delivering his paper at the day of conversations on 5th June 2009

After lunch John von Sturmer initiated a conversation of great import by asking whether the compulsion to record can ever lead to anything other than the production of a dying art. Through a reflection on his own early engagement with ethnographic film-making and on the strategies currently engaged by Aboriginal film-makers and photographers, John generated some ideas about the life of the image, the creation of a "wild cinema" against the steady creep of the administered world, and the interplay of image and text. In this, he was supported by Toni Warburton who spoke about her own work and by Jennifer Deger who came down from Cairns to show a film produced in Gapuwiyak. The following are excerpts from John's paper.

In the Silence of the Sleptime: Occupation and Beyond

Some times we require the voice of the other to tell us how things are. 'I told them', he said, 'Australia was a society under occupation. They

looked at me. Was I right?' The question threw me. I thought for a moment he meant under occupied, insufficient population. But then I realised: 'no, he meant under occupation, as in a war. Poland, he's Polish. There can be no mistake what he means: kraj pod okupacją. A country under occupation...

Jumping forward, I wish to propose that the occupying thing is not the nation it is the state. That the colonised thing is, if anything, civil society; and that aboriginal societies, while 'under occupation', are not colonised. If anything they are subject to a more and more ruthless exclusion. ...

It is the state that colonised the lifeworld; not the lifeworld that colonised itself. It is particular interests that colonise the state and objectivise it in terms of those specific and partial interests. Need, crisis, pathology, inequality: this is the language of supplication that presents itself not as the voice of reason or reasonableness (there is no notion of the total social fact, not in any sense vaguely approaching that of Mauss) but as a demand – a right. The demand for evidence-based research creates an immense circularity in which the evidence is constructed precisely in accordance with pre-established values which themselves remain unexamined but which establish, effortlessly, what I term 'the good of the good'. The commitments to programmes such as universal literacy participate in this mode of thinking, just to give one instance. ...

When I speak of distorted realities I do not speak casually. The whole of Australian cultural production is distorted and skewed and compromised by the compromised circumstances in which we live – but as I have suggested, instead of making this the subject of our work we reconstitute them as problems rather than facts and seek thereby to 'overcome' them. The unacknowledged circumstance tends, in cultural terms, as often as not, towards the grotesque.



(L-R) Phillip Darby, Abdul Wardak and Deborah Storie after the seminar on development and war on 23rd April 2009

Glyn Davis visits the Institute



(L-R) Phillip Darby, Paul Carter, Anoma Pieris, Therese D'Orsa, John Cash, Joan Clarke, Marcia Langton and Glyn Davis.

Professor Glyn Davis, Vice-Chancellor of the University of Melbourne, visited the Institute on the morning of Tuesday 5th May and had talks with members of Council and others. The Vice-Chancellor gained a first-hand understanding of what the Institute was attempting to do and of how much could be accomplished on a voluntary basis. Possibilities were explored about how the existing close relationship with the University of Melbourne could be strengthened. (A Statutory Affiliation Agreement was signed in October 2003, replacing a Recognition Agreement of June 2000). It was a most enjoyable session and some Institute members stayed on to have lunch and to reflect on the discussion. The Institute much appreciates the Vice-Chancellor making the time to visit and following it up in subsequent correspondence.

Senior Fellow of the Institute, John von Sturmer has just been appointed President of the Association for Contemporary Music and Performance. The Association's aims are to organise workshops and to encourage innovative and experimental work by its members. John will be visiting Poland in November this year to collaborate with a sister organisation there.



Br Peter Bray shared his thoughts on education in the occupied territories at the Uniting Memorial Church on 10th June 2009.

Michael Kirby receives honorary doctorate



Michael Kirby, co-Patron of the Institute with Lowitja O'Donoghue from 2001 to 2008, was awarded an honorary Doctor of Laws by the University of Melbourne at a graduation ceremony on Saturday 23rd May. The highlight of the ceremony was an inspiring address by Michael, notable for its inclusiveness, not only of the graduands but of everyone present. In

thanking Phillip Darby for being present at the ceremony, Michael wrote: "I am proud of my past association with the Institute. If ever I can be of help on a one-off basis, do not hesitate to call on me." The Institute much looks forward to such an occasion.

India initiatives

As announced in our last newsletter, the postcolonial-international relations project with Jadavpur University in Calcutta has been successfully completed with the publication of Occasional Paper No.4, authored by a group of scholars from the Department of International Relations at Jadavpur. Professor Partha Bose, the head of Department of Jadavpur, has written that the department there looks forward to future collaborative ventures with the Institute.

Early next year, Phillip Darby, together with other members of the Institute, will be visiting Jadavpur to pursue possibilities. While in Calcutta, Phillip will also have discussions with Nabaneeta Dev Sen, Rustom Bharucha and other good friends of the Institute.

In Delhi, of course, Phillip will be spending time with Ashis Nandy, Distinguished Fellow of the Institute. They will be working on our security project and discussing arrangements for a visit by Ashis and Uma later in 2010.

Many thanks to Chris Bell and Ira Raja for their invaluable contributions in the production of this newsletter.

The Institute mourns Devika Goonewardene



It is with great sadness that we record the death of Devika Goonewardene on Monday 6th July after a brave battle against cancer. An inter-faith memorial service was held on Thursday 9th July to pay tribute to a life of rich promise that was cut short. The following extracts are taken from the eulogy delivered by Phillip Darby, Director of the Institute of Postcolonial Studies, and supervisor of Devika's Ph.D thesis.

I first met Devika a little more than a decade ago and thereafter our lives became intertwined in various ways. There was her thesis, of course, which was about the intersection of international relations and postcolonialism in south Asia. It was inevitable, given her interests, that she became involved with the Institute of Postcolonial Studies. There was the added attraction – as Marcia Langton who is with us today, often says – that the Institute is a “safe” place, meaning in part that one could feel at one's ease. Then she took up a tutorship in the Department of Politics at the University of Melbourne.

In a time of extremely competitive self-interest, what stands out in my remembrance is how much she gave to others and to the improvement of projects that were not hers in any proprietary sense. Think of the contribution she made to the writing and related work of the late Vin D'Cruz. Add to this the work she did for the postcolonial bibliographical project of the Centre for Postcolonial Writing at Monash. Then there was her teaching at the University of Melbourne, her sense of commitment and the care she took with students. A few, of course, found her somewhat daunting because she expected them to read

books and to know that mostly sentences should have a verb. In these respects, she followed in the footsteps of her brother Antony who was her role model. He taught in my international relations course some years before. Both shared these rather unworldly expectations.

Then there was Devika's work at the Institute as executive officer, along with Edgar, with whom she had a close and comfortable friendship. She contributed so much and always put down the most modest hours, although she needed the money. She played a key role in advocating that our postcolonialism must go out into the world and not be yet another academic exercise, cut off from daily life. In the phrase that now badges the Institute: “knowledge to change the way we are”. In short, Devika had integrity; she was committed to principled scholarship; she showed little regard for her own self-advancement.

I will conclude by saying there is much in Devika's life that needs to be followed up – no doubt in different ways by different people. A year or so ago I discussed with Devika the possibility of making a book out of our international relations course. Perhaps we should think in terms of a rather different kind of book, drawing not only on Devika's work, but on the knowledge and experience of others that lie outside international relations and postcolonialism as they manifest themselves within the academy. Some poetry written by Shelagh, for instance. It would be good to hear from others who would like to be involved. I know Devika would have been deeply touched by the idea of a project of this kind.

May I express, on behalf of us all, our heartfelt condolences to Devinda; to Antony who has provided such wonderful support; and to Shelagh who has been a towering strength from the beginning and most of all through the final chapter.



(L-R) Paul Carter, Pal Ahluwalia and Homer Le Grand at the seminar on “Resituating Research: Contexts of Engagement”

Second Semester Programme

This semester we have by far the largest seminar programme ever undertaken by the Institute. It is also one of the most varied. It features three conversations that pick up on the success of our conversation series last semester. The third in this series provides an opportunity to get to know Banduk Marika, our new Special Fellow, Cultural Exchange Projects. There is a paper to be delivered by our new co-Patron, Judge Anthony North. There is an experimental artist from Sydney talking about his work. Several of the sessions take advantage of visits to Australia by distinguished overseas scholars. Here the Institute's strong connections with India once again come to the fore. In the latter part of the semester, there is an exciting four-part series on dance, convened by Elizabeth Dempster and Sally Gardner, that brings some prominent Australian performing artists back to the Institute. The series has been arranged with an eye to our projects initiative. Thinking and planning for several projects is now under way and the series connects with these and other projects still in the incubation process. During the mid-semester break an informal meeting was held of members intended in pursuing the idea of a project emerging from the conversation about war and development held in first semester. A follow-up meeting is planned for early in the coming semester. We also plan to hold an informal lunchtime conversation about projects between Paul Carter and Liz Cham. This was originally envisaged for first semester but the timing was not possible. Members will be notified well in advance.

Phillip Darby

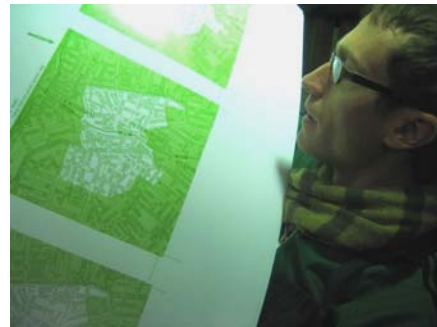
Diary of Events

7:30pm, 4th August: Bilateral Encounters: Blogging as Art
7:30pm, 13th August: The Politics of Climate (Please note that it will be held at the United Memorial Church in North Melbourne)
7:30pm, 20th August: Subjects of Inquiry and Subjects of Injury
7:30pm, 27th August: How to Make an Art of the Kyoto Protocol
6pm, 3rd September: Welcome reception for new co-Patrons
7:30pm, 10th September: Reframing Globalisation and Internationalism and The Wonderful World of Queer Cinephilia

6:30pm, 12th September: Saman Dance
10am, 18th September: A day of conversations with Banduk Marika and John von Sturmer
4pm, 24th September: Listening with Irigaray: the sound of the live
7pm, 8th October: Russell Dumas and dancers – managing instability
7:30pm, 15 October: Meeting the Grant Maker
5pm, 24th October: How we walk, sit and stand
7:30pm, 29th October: Disconnection – the gap between law and justice in native title: A Proposal for Reform
7:30pm, 10th December: Pictures of Law and Society in India

**Charges for all seminars except the day of conversations with Banduk Marika: Waged \$5
Unwaged \$3 Members Free**

7:30pm, Tuesday 4th August Bilateral Encounters: Blogging as Art



In this talk Lucas Ihlein will speak about a series of “blog art” projects that he has conducted over the last five years. They include: “Bilateral Kellerberrin” – which took place in a tiny country town in Western Australia; “Bilateral Petersham”, a blog about his self-imposed imprisonment in his home suburb of Petersham in Sydney; “The Bon Scott Blog”, which followed the fans of the late great AC/DC singer, and “GRUFFLING”, which involved taking a goat for a walk in West Brunswick.

The talk will explore the genesis of his particular method of blogging as a form of art and as a way of learning through everyday experience. One aspect of this method involves a combination of localised dialogue and online exchange, generating a large array of unpredictable, amusing and insightful outcomes. Lucas Ihlein is an artist who creates and harnesses social situations through communicative exchange. In 2000 Lucas helped establish the SquatSpace collective <<http://squatSPACE.com>>, which engages in politics and pleasures of space in Sydney.

Lucas is currently completing a practice-based Ph.D at Deakin University, with particular focus on his blogging projects.

Concurrently with the talk, Lucas is exhibiting a gallery-version of “Bilateral Petersham” at the George Paton Gallery at the University of Melbourne from Tuesday 28th July to Friday 7th August 2009.

7:30pm, Thursday 13th August
Uniting Memorial Church
55 Curzon Street
North Melbourne 3051
The Politics of Climate

Greg Hunt in conversation with Denise Boyd, with Professor Rob Adams, AM, as participating chair. Prospects for a true global agreement and an action agenda for Australia. What might this mean in terms of carbon emission cuts? If we are going to operate under a carbon treaty, should we be arguing for a moderate cap on the principle of softly, softly? And what of exclusions and inclusions? Here we might discuss the export of coal and the emissions from the agricultural sector.

If might also be asked whether it is still appropriate to think in terms of traditional concepts such as the “national interest”. This raises crucial but contentious issues about the North-South dimension of the debate. For instance, the matter of environmental refugees, though it is becoming increasingly arbitrary to distinguish between political, economic and environmental refugees.



Greg Hunt was elected as the Federal Member for Flinders in 2001. In 2004 he became Parliamentary Secretary to the Minister for Environment and Heritage and in January 2007 was appointed Parliamentary Secretary to the Minister for Foreign Affairs. He is Shadow Minister for Climate Change, Environment and Urban Water.



Denise Boyd, Campaigns Director, Australian Conservation Foundation



Rob Adams, Director, Design and Urban Environment, City of Melbourne

7:30pm, Thursday 20th August
Subjects of Inquiry and Subjects of Injury:
Reflections on A Politics of the Inhuman

What is it about the current historical moment that demands sweeping rather than modest gestures and why will only a foundational anti-foundationalism do? Can the limits of the human be thought without recourse to its putative opposite? Following critics of Eurocentric pretensions such as Fanon and Mbembe, can the inhuman be thought without recourse to the lessons of humanism and universalism? Asha Varadharajan will present her thoughts on these and related questions in conversational mode, “not being very comfortable with noble disquisitions”.



Asha Varadharajan teaches at Queens University in Canada and has written widely on postcolonial

literatures, globalisation, cultural studies and critical race theories. She is the author of *Exotic Parodies: Subjectivity in Adorno, Said and Spivak* (1995) and of essays on multiculturalism and indigeneity in *Reclaiming Indigenous Voice and Vision* (2000), "Working class fictions" in *Modern Fiction Studies* and on nomad thought and biopolitics in the Working Paper Series of the Institute for the Study of Globalization and the Human Condition (2002).

7:30pm, Thursday 27th August
How to Make an Art of the Kyoto Protocol

The Kyoto Protocol involves a re-negotiation of the relation between rich and poor countries. What role do artists play in this new dialogue? How does engagement with the South shift from one-way cultural extraction to two-way collaboration? How does climate change alter the horizon of cultural intervention?

Please join Kevin Murray and contributors to the "After the Missionaries" issue of *Artlink*, including Neil Fetting, Emily Potter and Kelly Fliedner as they discuss the changing ground for art in the world.

Neil Fetting is an artist and Senior Lecturer in the School of Visual Arts and Design at La Trobe University, Mildura campus.

Kelly Fliedner, Program Coordinator of live arts organization Punctum in Castlemaine, is also a member of the Program Committee at West Space and has recently become Magazine Coordinator of *un Magazine* based in Melbourne.

Emily Potter is a Research Fellow in the School of Communication and Creative Arts, Deakin University.

Helen Vivian is an independent writer, editor and curator.

Kevin Murray is Adjunct Professor, RMIT University, Research Fellow, University of Melbourne and Adjunct Research Fellow, Monash University. He is currently involved in developing a Code of Practice for Craft-Design Collaborations. More information at www.craftunbound.net.

7:30pm, Thursday 10th September
Reframing Globalisation and
Internationalism: Feminism in India and the
question of Asia

This presentation questions the dominant account of India's post-independence history, namely the

transition from a national phase to the current globalising one. The problem Mary seeks to address concerns the extent to which this narrative -- and the hegemony accorded to globalisation in particular -- is crowding out both alternate accounts of our present and alternative comparative frames. What emerges when women and feminism are addressed in the context of the "rise of Asia" as a cultural and geo-political concept? Drawing these strands together calls for a conjunctural analysis of the present that would be better described as "post-national" than simply "global" or "international".



Professor Mary E. John is Director of the Centre for Women's Development Studies, New Delhi. She has been actively working in the fields of feminism and women's studies for many years. Her recent major projects include being the principal investigator in a UNIFEM sponsored project and as coordinator of a major project supported by ActionAid India and IDRC, Canada.

The Wonderful World of Queer Cinephilia:
`Bollywood and Emergent Sexualities

In the last two decades, Bombay Cinema has not only visibilized the `queer', it has taught audiences to see queerly. The `coming out' of cinematic queerness at the turn of the new millennium facilitated a revisiting of canonical and marginal texts thereby reconfiguring conventional notions of desire, pleasure and the politics of `looking'. The cinema of queer desires is a cultural product, an art work, a political intervention but above all, a cinematic text constituted through a range of representational strategies. This demands of queer cinephilia a complex engagement with not just the `story' but the `telling' of it. This presentation attempts to understand how queerness is archived through both textual and spectatorial practices.



Shohini Ghosh is Professor Zakir Hussain Chair in Video and Television Production at the AJK Mass Communication Research Center, Jamia Millia Islamia University, New Delhi. She is co-founder of Mediastrom Collective – India’s first all women documentary production. Her first independent documentary Tales of the Night Fairies (2002) won the Best Film Award at Jeevika 2003 – the National Livelihood Documentary Competition.

10am, Friday, 18th September 2009
A Day of Conversations with Banduk Marika and John von Sturmer

Participating chair: John von Sturmer (Senior Fellow of the Institute)

Banduk proposes to talk about her artwork, the environment and politics.

This session will be held at the Institute and bookings are essential.

Charges: Waged \$10, Unwaged \$5 Members Free
A catering fee of \$20 will also be charged as a contribution to the cost of morning tea, lunch and afternoon tea. We are unable to accept bankcards.

7:30pm, Thursday, 15th October 2009
Philanthropy: Meet the Grantmakers

This is a follow-up session to Elizabeth Cham’s conversation in the first semester on corporate social responsibility.

This conversation, chaired by Elizabeth Cham, Senior Fellow of the Institute and National Director of Philanthropy Australia from 1996 to 2006, will provide an opportunity for Institute members to hear and question one of Melbourne’s leading grantmakers. Find out why and how decisions are made by a family foundation. The discussion will also explore how Trustees of an independent perpetual foundation make their grant decisions. It directly pertains to the new project orientation of

the Institute. The names of the speakers will be announced nearer the time.

7:30pm, Thursday, 29th October 2009
Disconnection – the gap between law and justice in native title: A Proposal for Reform

In recent years there has been a groundswell of opinion that native title law is in need of repair. It is felt that those who have suffered the most due to white settlement are also the least able to establish native title. Various factors have contributed to this continuation of injustice. These include the cost of litigation, the failure of the system to fulfil its aims for greater negotiated outcomes, the complexity of native title law, and the length of time taken to finalise applications. In this seminar, Justice Anthony North and his associate Tim Goodwin will first illustrate some of the deficiencies of the current system by referring to the Yorta Yorta case. They will then outline some legislative changes that may help address these problems.

Justice Anthony North is a Judge of the Federal Court of Australia. Tim Goodwin is an Associate to Justice North.

7:30pm, Thursday, 10th December 2009
Pictures of Law in Society in India

In this paper, Pratiksha Baxi maps law in social sciences in postcolonial India. It is her argument that the recent renewal of interest in law and society largely arises from influences on social science research from the women’s movements in India. She will also explore specific challenges that inhere in the idea of legal pluralisms.



Pratiksha Baxi, Assistant Professor at the Centre for the Study of Law and Governance, Jawaharlal Nehru University, New Delhi (India) teaches sociology of law. She has published on rape, sexual harassment, communal riots and “honour crimes”. She has been involved in public campaigns against violence against women in India.

Four Performance Events

Falling behind: politics of body states

A series of performance events curated by Elizabeth Dempster and Sally Gardner. This series sees the return of artists involved in the 2006 Politics of Performance seminar series and others; and builds on the Institute's emerging relationship with Writings on Dance Inc. Over the course of four events (see below), unclassifiable with respect to received genres, the series will investigate different modes of the sensuous (breath, weight, touch, sound). Our aim is to bring attention to body states lying upstream of coded legibilities and to aspects of gesture situated in the "margins of the visible". Communication will be posed as a question of apprehending the live.

6.30pm, Saturday 12th September

Saman Dance

This Acehnese "dance of a thousand hands" or dance of welcome is taught in Indonesian schools. Originally a dance for men, it is now more likely to be performed by groups of young women. For this event we welcome a group of Indonesian university students studying in Melbourne.



Saman Dance

What are the meanings of "welcome"? How are conditions created in the interests of meeting, being, dialoguing with others? What is the role of body states, sounds and gestures in dynamics of welcome?

The evening will include a light meal.

4pm, Thursday 24th September

Listening with Irigaray: the sound of the live

The question of listening has come to the fore in some recent forums, sometimes with acknowledgement of 'just how hard it is to focus on listening' (Dreher), particularly within the highly selective regimes and practices of language use in the academy.

This event, led by actor-director Margaret Cameron and body-voice artist Helen Sharp invites participation and reflection around the question of how to "do" Irigaray's *The Way of Love* in which the philosopher calls for our "attention to present life in its concrete and sensible aspects" and to re-connecting sensuous existence and words: *we are accustomed to applying our attention to and confronting ourselves with a still coded meaning, often forgetting the poetic, rhythmic, melodic, more generally carnal requirements which ought to take part in the passing on of sense.*

On the same evening the Institute will also be host to 'Empty Vessels', an installation of glass, air, sound and light by Brydie Dyson.



Over two decades Margaret Cameron has established herself as one of Australia's most innovative actors, writers, directors and teachers. Her original works are situated somewhere between performance art and theatre and have been produced by various theatres and organisations.



Helen Sharp is a performer, director, voice artist and teacher. Since 2001 she has been the Artistic Director of the Body Voice Centre in Footscray. Helen has also led a number of Performance Research Projects at the Centre.

7pm, 8th October 2009
Russell Dumas and dancers – managing instability



Dancer-choreographer, Russell Dumas, is interested in the space that opens behind bodies because it has not been colonised and is not a space of projection. Normally, bodies are made to act and to signify. 'Managing instability' entails a practice of learning to let go in order to fall into the space behind. Dumas's dance invites us to be witness to a disarmed other.

5pm, Saturday 24th October
How we walk, sit and stand

The final event of the series gives attention to the humble movement of everyday life, within the practices of walking, sitting and standing. Featuring two contrasting examples of pedestrian choreography and performance, this session not only celebrates the diversity and complexity of pedestrian action, but also reflects upon its import as a locus of aesthetic and political engagement. Steve Paxton's walking dance, *Satisfyn' Lover* involves around 40 performers walking, sitting and standing according to a choreographic score. This will then be followed by a presentation by performer, writer and indigenous scholar Mark Minchinton who will reflect upon his ongoing engagement with walking as performance and as politics.



Mark Minchinton is Professor of Aboriginal and Torres Strait Islander Education at RMIT.

Book Series: *Writing Past Colonialism*

Anoma Pieris' *Hidden Hands and Divided Landscapes: A Penal History of Singapore's Plural Society* will be launched at the Welcome to our new Patrons on Thursday 3rd September, 6-8pm, at the Institute. *Imperial Archipelago: Representations and Rule in the United States Insular Territories after 1898* by Lanny Thompson of the University of Puerto Rico is now in production and should be published later in the year.

We have several very interesting manuscripts presently at various stages of review and we are waiting on decisions by University of Hawai'i Press about two that our Editorial Board has strongly recommended. We would welcome proposals, accompanied by two indicative chapters, for cutting edge monographs that might help set the agenda for postcolonial studies in the coming years. As a guide to prospective authors, the editorial board seeks manuscripts that:

- engage with contemporary issues and problems relating to colonialism and postcolonialism
- attempt to reach a broad constituency of readers
- address the relation between theory and practice
- are interdisciplinary in approach as well as subject matter
- experiment with new modes of writing and methodology



A big crowd gathered at the Institute on 18th March 2009 to celebrate the launch of Paul Carter's book *Dark Writing: geography, performance, design*.

Postcolonial Studies

The first half of 2009 has seen the new Melbourne editorial board of Postcolonial Studies cement itself with two strong issues of the journal.

Issue 12.1 saw a return to the type of engaging writing that first propelled the journal to critical acclaim and established it as one of the premier publications in the discipline. The issue opens with Baidik Bhattacharaya's *Public Penology*: a skilful blend of narrative and cultural theory. With the tale of the state execution of a convicted rapist and murderer in Alipur Central Jail, Calcutta, at its centre, *Public Penology* explores that moment when the postcolonial state legitimises the erasure of supposed 'ungovernable' sectors of society through brutal spectacle. Likewise, this concern for narrative underwrites David Johnson's *Remembering the Khoikhoi victory over Dom Francisco Almeida at the Cape in 1510*. Johnson demonstrates how the oft repeated, repressed and mythologised story of the Khoikhoi victory over the Portuguese, most recently re-told by Thabo Mbeki on the occasion of Mandela's retirement in 1999, mark memory and storytelling not merely as sharp-edged tools of political intervention.

Issue 12.2 is a timely special issue on Travel and Celebrity Culture. Edited by Robert Clarke of the University of Tasmania, it explores the long standing relationship between Western notions of travel, with its registers of affluence, self-realisation and desire, and celebrity culture, marked not un-coincidentally by very similar notions. In a collection historically, geographically and theoretically diverse, Clarke has assembled a variety of musings ranging from H Hazel Hahn's significant re-telling of the Prince of Wales tour of India and Ceylon in 1875-76, to the more contemporary iteration of Angelina Jolie's 'womb-raider' antics as told by Lee Baron. The issue is capped-off by Clarke's own engaging work on Aboriginality, celebrity and Bruce Chatwin's *The Songlines* (1987).

Later in the year the London editorial will provide us with its much anticipated issue 12.3. Always up for breaking with convention, Michael Dutton and Sanjay Seth will be showcasing the exciting interdisciplinary work currently being undertaken by a range of scholars associated with Goldsmith College, University of London. Known in its heyday as the art and design school that produced

Britain's contemporary art avant-garde, today Goldsmiths is innovating at the disciplinary cusp of art, politics, postcoloniality and architecture. A special feature of this issue will be the Journal's first foray into poster art.

Finally, the year will wrap-up with Santa Cruz's special issue on science and race. As a discipline, little has been said in postcolonial analysis that has come close to eclipsing Gyan Prakash's *Another Reason* (Princeton, 1999) or the work of Walter Mignolo on cartography and the south. More than just timely in its disciplinary retrospection then, Santa Cruz's special issue is also shaping up well to rejuvenate and extend debates around this important juncture of western knowledge formation and colonial practice.

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78-80 Curzon St, North Melbourne,
VIC 3051, Australia

Telephone: + 61 3 9329 6381

Facsimile: + 61 3 9328 3131

Email: postcol@netspace.net.au

Web: <http://www.ipcs.org.au>