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Institute of Postcolonial Studies
Newsletter

Number Twenty-Six August 2008

Vicious Attempt to Silence Ashis Nandy

Ashis Nandy, south Asia's most prominent public intellectual and Distinguished Fellow of the Institute, is under attack for speaking a few home truths. Less than a year after he was awarded the Fukuoka Grand Prize honouring outstanding work to preserve Asian cultures, he has been charged with "inflaming" communal hatred.

Ashis Nandy speaking at the Institute during his last visit in 2006

The charge relates to a newspaper article "Blame the Middle Classes" published in the *Times of India* on 8th January 2008, censuring the middle classes for Chief Minister Narendra Modi's electoral victory shortly before. In the article Nandy observed that even if Modi had lost the election, it would not have made much difference to the culture of Gujarat politics. "Modi has already done his job. Most of the state's urban middle class would have remained mired in its inane versions of communalism and parochialism". "The Hindus and the Muslims of the state – once bonded so conspicuously by language, culture and commerce – now face each other as two hostile nations."

The Modi government is complicit in the legal action having given permission for filing the case. Associated, a case of sedition has been filed against three journalists for publishing a series of reports targeting the Ahmedabad police commissioner. Such is the malevolent absurdity of Gujarat politics, they have been charged under section 124-A of the Indian Penal Code which eighty six years ago was used to prosecute and imprison Mahatma Gandhi. *(continued p.2)*

Inaugural Patrons to Retire

It is with sadness that we announce the retirement at the end of the year of our Patrons, Justice Michael Kirby and Professor Lowitja O'Donoghue. They have given outstanding support to the Institute over the past seven years and we have greatly appreciated the relaxed and informal way they have mixed with us all. Many will remember the occasion at the North Melbourne Uniting Church when Michael asked all those present who love Lowitja to put up their hands. The church was a forest of hands. That Michael and Lowitja are such good friends has been by way of a bonus.

For some time Lowitja O'Donoghue has been reducing her speaking engagements and we have been aware of her intention to withdraw from most of her public commitments. (Of course, from time to time she will continue to speak out with her customary vigour). On Tuesday 28th May 2008 Lowitja gave an address in St. Peter's Anglican Cathedral in Adelaide that she described as her "swansong". She took as her theme the need for reconciliation and drove home the message by speaking movingly from her personal experience. As a special treat to those present she sang – for the first time in public – one of the hymns she had been taught at Colebrook Home, the institution in which she had been placed when removed from her mother at the age of two. The hymn was "Whiter than Snow". (For the text of Lowitja's address please check our website.)

On the evening of Friday 7th November the Institute will hold a function to farewell Michael and Lowitja – although of course they will remain Friends of the Institute. Members should mark the date in their diaries. The format of the evening is in the process of being finalised. It is probable that Michael will reflect on his time in public life and the changes he has helped to bring about. There will be a buffet dinner. It is not yet known if Michael and Lowitja will sing a duet.

Retiring Patrons Michael Kirby and Lowitja O'Donoghue

Vicious Attempt to Silence Ashis Nandy *(continued from p.1)*

Gandhi termed Section 124-A the "prince among the political sections of the IPC designed to suppress the liberty of the citizen". (For those who are interested in Gandhi's trial, there is a splendid essay by Sudipta Kaviraj on "Gandhi's Trial Read as Theatre", ch. 4 in *Staging Politics: Power and Performance in Asia and Africa*, edited by J.C. Strauss and D. C. Cruise O'Brian, 2007, London, I.B. Tauris).

Ashis has responded to the criminal charge brought against him with characteristic forthrightness. In an interview published in *Tehelka Magazine*, he elaborated on his claim that dramatic development, as is occurring in Gujarat, has underwritten the de-civilising process. "Large numbers of the middle class are now perfectly willing to sacrifice large sections of the society for the sake of development. In most countries, spectacular development has been associated with spectacular authoritarianism. Not only Singapore, China is a very good example. The enormous diversity of India has always troubled modern Indians."

In an interview with Sheila Reddy, Ashis brought his psychoanalytic insights to bear on the problem. "Many in Gujarat's middle class think that any criticism of them is an attack on Gujarat itself. Criticism threatens their fragile, artificially beefed-up self-image." He then made some cutting observations about the role of non-resident Indians. "There is huge support for Modi among First World Gujuratis and that support often translates into money for Hindu nationalist causes. It is guilt money. The more they and their kids make a beeline for McDonald's and KFC, the more they feel that they have to donate to "Hindu" causes… They are ever ready to fight to the last Indian in India for the glory of India outside India."

A recent statement signed by a large number of academics and activists, both in India and overseas reads: "We write to protest in the strongest possible terms against the charges of criminal offence levied against Ashis Nandy…This is the latest case of harassment of intellectuals, journalists, artists, and public figures by the increasingly virulent Hindu right, especially in Gujurat…Gujurat can and will regain its asmita by remembering the politics of non-violence, as one of its sons by the name of Mohans Karmachand Gandhi once taught the nation and the world."

An encouraging sign is the comments made at an interim Supreme Court hearing in Delhi on 1st July. Justice Kabir said he could find nothing in the article that is "objectionable". Justice Singhvi observed: "People coming from the land of Mahatma Gandhi have become so intolerant that they can't even tolerate an article."

We have communicated to Ashis and Uma our distress at their personal harassment and we have made clear our unqualified support for Ashis' stand. The Institute is presently considering how it might most effectively participate in campaigns to have the charges against Ashis dropped or resisted in the strongest possible terms.

Futuros de Latinoamérica ~~*Latin America*~~ *after "Latin America"*- A Report on the first semester seminar series

The aim of the series was to offer a range of reflections on the significance and import of Latin America identity (and difference) within the larger context of postcolonial or "decolonial" debates. We also sought to bring into dialogue with the Institute's postcolonial concerns, experiences and forms of knowledge from the various areas of study, disciplines and other cultural or knowledge practices that, in one way or another, have claimed the subject of Latin America.

In part the series tapped academic concerns about the nature of Latin American politics and the meaning of the political in the wider context of the international. Barry Carr opened the series by outlining the recent shift to the left in Latin American politics. It was a superb talk that engaged the "experts" yet was accessible to all. Vek Lewis shifted the focus in some respects with his *not the Latin American "subaltern, but critical and political ethnography in Latin America"*. Jeff Browitt gave a fascinating talk on translating Carlos Monsivais' New Catechism and, a few hours later, addressed the question of modernity in Latin America.

Carlos Morreo (Left) and Vek Lewis

Strategically situated between these scholarly presentations, we were introduced to knowledges of a different nature – activist knowledges and knowledges located in art and performance. Marisol Salinas and Tristan Epstein, from the Latin American Solidarity Network, spoke about the struggles of the Mapuche people of southern Chile and those of the Zapatistas. Juan Paulo Huirimilla Oyarzo and Roxana Carolina Miranda Rupailáf discussed Mapuche poetry, reading from their own work. Magdalena Moreno led a discussion on what is Latin American art. Several remarkable artists spoke about their own work, aided by videos and images. We were privileged to have presentations by the British-Mexican Indigenous artist Fernando Palma Rodriguez, the Australian-Salvadorian artist Lucreccia Quintanilla and Ricardo Pulgar and Claudia Betancourt of WALKA Studio.

Elizabeth Cham Moves into Institute

Liz Cham, Senior Fellow

The Institute is delighted to announce that Elizabeth Cham has been appointed a Senior Fellow and has set up her office at 78-80 Curzon Street, North Melbourne. Elizabeth was National Director of Philanthropy Australia from 1996 to 2006. During this period she presided over a remarkable expansion in the organisation which now serves as the national membership body for grant-making foundations and trusts. She also played a large part in bringing important changes in tax law that have substantially increased philanthropic funding. Since her retirement from Philanthropy Australia, Liz's involvement with philanthropy has hardly slackened. She remains Chair of the Advisory Committee to The National Nonprofit Roundtable. As the Senior Research Fellow in Philanthropy at The University of Melbourne, Liz is researching the early history of philanthropy in Australia, much of which, curiously, is buried in the files of the Rockerfeller Archive Center in Sleepy Hollow, NJ.

Perhaps partly because of her Polish parents' struggle to survive in Germany during the Second World War (her father was in Buchenwald for five years) and her own experience of displacement, Liz's approach to philanthropy has always had a radical edge. Liz plans to use the Institute as a base for her work and research.

Welcome Reception

A reception to welcome Liz will be held at the Institute at 5.30pm Tuesday 5th August. Light refreshments will be provided. All members are warmly invited. Strictly RSVP by 29th July.

Email: postcol@netspace.net.au
Tele: 9329 6381

Perspectives on Political Change in Zimbabwe

Thursday 14th August 7.30pm

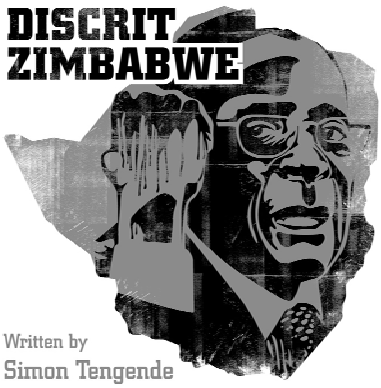
Elm Street hall of the North Melbourne Uniting Church,
Curzon St, North Melbourne, 3051

This promises to be an exciting seminar with very different presentations from three speakers.

- **Sekai Nzenza**, who was in Zimbabwe during the recent election, will read a short story written especially for this seminar about the response of people in her village to the economic and political emergency. She is the author of Songs to an African Sunset: A Zimbabwean Story (1997, Lonely Planet Publications)

- **Mick Pearce**, a Zimbabwean architect resident in Melbourne, will speak on the contemporary crisis drawing on the accounts of many of his friends in Harare who have been working for change. Mick was closely involved in the liberation struggle.

- **Simon Tengende's** play *Discrit Zimbabwe* was staged at La Mama in June. The Age reviewer wrote that "the mostly Zimbabwean cast brings a passion and depth to the performance, and Tengende's work is a timely piece of political theatre." Simon will speak about how he came to write the play and show film clips of the performance. Another season of Discrit Zimbabwe will take place at the Guild Theatre at the University of Melbourne on the 15th and 16th of August.



Semester Two Seminar Series

Space, Politics and Postcolonial Representations

Seminar Dates:
4th, 11th, 18th and 25th September

All seminars start at 7pm and will be held at the Institute of Postcolonial Studies, 78-80 Curzon St, North Melbourne, VIC 3051.

Charges: Waged $5, Unwaged $3, Members free.

Anoma Pieris, Convener of this semester's seminar series

Through September the IPCS will be presenting a seminar series directly concerned with issues of space, focused on built and physical representations and practices related to postcolonial environments. The seminars explore the national processes and identity politics resulting from postcolonial conditions and are organised geographically. They combine the work of senior and junior scholars including postgraduate students in panels that address topical issues related to space. The objective of this series is to examine interdisciplinary cross-fertilisation between several fields, including history, geography, literature and politics with the study of architecture and urbanism.

September 4
Panel on Malaysia

Chaired by Joel Kahn, Emeritus Professor, Latrobe University

John Ting

"Colonialism and the Sarawak Government: Institutional Buildings and Settlement Patterns from 1841 – 1941"

British colonial institutions and urban plans in Southeast Asia during the mid-19th century typically replicated elite, European architectural templates that contrasted with or adapted indigenous models so as to convey colonial authority. However, the institutions and settlement patterns of the white rajahs of colonial Sarawak evolved from an awareness of the local context, and willingly engaged with local cultural systems and practices. The acknowledgement of indigenous peoples as collaborators and partners and their independence from Britain produced quite a different kind of 'colony'.

John Ting is a PhD candidate in the Faculty of Architecture at Melbourne University. He is also a part-time architect in Melbourne, and has practised architecture in Malaysia and Australia.

Maloti Ray

"Ethnic Representations and Kuala Lumpur City Streets"

This paper uses Kuala Lumpur as a case study for linking ethnic politics to representative spaces, across three city streets in central Kuala Lumpur. Inter-ethnic, inter-institutional, inter-class negotiations and segregations emerge in the analysis of street uses. Each of the three streets is representative of a different developmental stage of this young city.

Maloti Ray works within the intersections of critical urban theory and the history of Kuala Lumpur, with ancillary research approaches derived from architectural history, geography, sociology and cultural studies. Prior to her PhD candidature, she studied architecture at The University of Melbourne and Limkokwing Institute in Malaysia and has practised as an architect.

September 11
Panel on Australia

Chaired by Maria Tumarkin, (Institute for Social Research, Swinburne University of Technology)

Janet McGaw and Emily Potter.

"The Poetics and Politics of Sustainable Place-making in Postcolonial Australia"

Australia is currently marked by a culture of unsustainable place, and the dominant techno-scientific responses to what is manifesting as a social and environmental crisis are proving inadequate. The presentation will consider this concern through the question of place-making. It begins with the proposition that traditions of place-making that have excluded marginal discourses (both human and non-human) are symptomatic of postcolonial Australia, as well as implicated in the decline of sustainable communities and environments.

Janet McGaw is a part-time lecturer in Architectural Design at the University of Melbourne. She holds a B.Arch(Hons), a M.Arch by Design and a Ph.D by Creative Works.

Dr Emily Potter is an ARC Postdoctoral Research Fellow in the Faculty of Architecture at the University of Melbourne.

Michelle Duffy

"Listening: Sound Silence Space"

Edward Casey has argued that a cartographic approach to understanding space - very much part of the colonialist project - means little more than pinpointing

things or events on a grid. Rather, what is required is a mapping that enables us to enter and reconnect to the idiosyncrasies of relationships between people and place. According to David Abrahms, we should simply "pay attention to its rhythms and textures, not to capture or control it but simply to become familiar with its diverse modes of appearance". Drawing on research that uses the technique of listening, this seminar explores how the body interacts with and inhabits place, in ways that, as Susan Smith suggests, "bring spaces, peoples, places 'into form.'"

Michelle Duffy is a cultural geographer based at the Australian Centre, University of Melbourne. Her research interests include the significance of music, sound and performance to ideas of place, belonging and alienation.

September 18
Panel on Indonesia

Chaired by Ariel Heryanto (Program Convenor of Indonesian Studies at the Asia Institute, University of Melbourne.)

Jeffrey Lewis

"To Be Announced"

Jeffrey Lewis is Associate Professor of Media and Cultural Studies at RMIT and Associate Dean (Research and Innovation): Design and Social Context Portfolio.

Amanda Achmadi

"The Architecture of Balinisation: Writings on Architecture, the Villages and the Construction of Balinese Cultural Identity in the 20th Century"

This paper investigates the role of architecture and discourses about architecture in the making of Balinese cultural identity in the 20th century. It describes how writings on traditional Balinese architecture were part of a broader process through which a putatively authentic Bali was configured in contrast to the conceived inauthentic "West" and a modernised and urban Java.

Amanda Achmadi received her doctorate in Architecture and Asian Studies from the University of.Melbourne.

Eka Permanasari

"Postcolonial Nation, identity and space: Interrogating state architecture and urban forms in Indonesia"

This paper discusses the fluid identity over meaning and use of certain monuments and public places in Jakarta in relation to the formation of the postcolonial nation, identity and space. It investigates the establishment of postcolonial identity through architecture and urban forms and the ways in which the represented symbolism has consistently been contested over time by two main forces: successive regimes' different approaches and everyday life.

Eka Permanasari gained her Doctoral degree in 2008 from the University of Melbourne.

September 25
Panel on Sri Lanka

Chaired by Phillip Darby (Director, Institute of Postcolonial Studies)

Michael Roberts

"Tamil Tigers: Sacrificial symbolism and 'dead body' politics"

Scholars and journalists often mistakenly treat the Liberation Tigers of Tamil Eelam (LTTE, or Tamil Tigers) as a "secular organisation". Yet the LTTE's goal of setting up a secular state needs to be understood alongside its innovative project of commemorative rites, as well as the iconography and embodied practices associated with these rituals and other related activities. The effect of instituting the deification of humans is to sacralise localities with their dead. The LTTE does not, therefore, have to place icons of Christ or Siva on the tombstones and cenotaphs in order to invoke "religious" principles. The seed metaphor and the many embodied practices of grieving kin, as well as their iconography convey the idea that fallen fighters are an embodiment of *sakti* – divine essence or cosmic energy.

Michael Roberts is a Sri Lankan Australian and Adjunct Associate Professor at the University of Adelaide.

Anoma Pieris

"Avian Geographies: Understanding ethno-nationalism in medieval Lanka"

Does the concept of a bounded national geography predate modernity and colonisation in South Asia? Does it carry with it particular internal processes and prejudices that have withstood decolonisation? Was it produced through an urban imagination? The 15 sandesha kavyas (message poems) studied in this project describe a secular landscape, naming villages, rivers, fields and forests and identifying temples and shrines along the journey. They collectively map a pre-colonial ethno-nationalist project predicated on various interpretations of territory, of mythical parallelism, of centre and periphery and of an island nation.

Anoma Pieris teaches at the University of Melbourne. Her book *Hidden Hands and Divided Landscapes: The Penal History of a Plural Society*, will be published in April 2009 as part of the Institute's *Writing Past Colonialism* series with Hawaii University Press.

In addition to the seminar series the Institute will be hosting a one day symposium on Saturday, 20th September 2008 (9am – 6pm). Entitled Social Theory and Historiography in the Writing of Asian Architecture, it brings together scholars from Singapore, Hong Kong and Australia to discuss the future of critical theoretical research in Asian Architecture. The intention is to provide a robust foundation for interdisciplinary approaches and critical analysis. Limited participation. Contact Anoma Pieris (apieris@unimelb.edu.au) before 30 August. Fee: $20 (including lunch). The event is sponsored by APFRN and the Faculty of Architecture Building and Planning, University of Melbourne.

Euphemisms for the Intimate Enemy

Ruark Lewis: Convener, Performance and Creative Arts

Late last year the Australian curator working in Toronto Haema Sivanesan began an extensive discussion with me that resulted in the City of Toronto commissioning an art installation for the *Nuit Blanch* Festival in October this year. Haema has been keen to follow an idea I have developed that draws on the work of Ashis Nandy. We spoke about my interest in the "form of (the) text both as sound and an architectural shape - the spatiality of words; and their musicality". In calling the proposed work *Euphemisms for the Intimate Enemy*, I hope to explore the limits of language and its capacity to adequately convey meaning and describe experience in the cross-cultural context.

In this way I hope to isolate 'abject words', puzzling statements, euphemisms and aphorisms whose meanings are unclear or uncertain. It is these material aspects of language and cognition that might effectively negotiate cross-cultural relations through spaces of non-understanding.

Ruark Lewis: Convener, Performance and Creative Arts

My plan is to build a great wall made from a stack of 500 oil drums. It's a modular form that would be placed between two early twentieth century industrial buildings in a precinct known as Liberty Square. On each end of these drums the intention is to 'illuminate' a transcription from the famous Nandy text *The Intimate Enemy*.

When I thought of the circular face of an oil drum with my printed characters on each face, I realised a scale that's suited to temporary situations outdoors. I found Ashis Nandy's writings to have a remarkable quality that captured the essence of being human and also a language that was suggestive of a poetical or musical sound. It is the turn of phrase and what the French writer Nathalie Sarraute calls the *tropism* that I have found so attractive in his essays and published conversations.

It is as a language-art that *Euphemisms for the Intimate Enemy* will be animated and accompanied by the collaged audio recordings project from loud speakers in the square. The written component will be a hybridised text derived from Nandy but combined with other sources of voice, sounds and noises. The text then is to be transcribed once more to become somewhat abstract and performative. This way the sound and its form, with an eye for making the 'abject text' transfer is animated, and musicalised. Yet the whole process offers itself as an experimental relationship between (non)sense and poetry. In doing so, I aim to create a new space for socialising cross-cultural engagements. We've experimented like this before in public places – with Olympic text *Relay* (with Paul Carter), *Banalities for the Perfect House* (with Rainer Linz) and recently a work on urban agit-props called *An Index for the Homeless.* In each of these locations the language component has been made architectonic. The elements of writing and recognition formed by the audiences in the streets of down-town Sydney **was a socialised event in its own right**. To take writing into a public zone is a very different form than conventional public media such as advertisement or signage. The public seem to understand and appreciate its artful freedom and playfulness. All of a sudden a non-corporate non-municipal poetic investment is being made within that most valuable public place.

Haema talked about the scale of the work. She has a curatorial understanding of architectural practice and history. It's a very interesting experiment to adapt (transcribe) a theoretical text through spoken word and audio design and render it large into another medium and zone. In a way our action liberates the original from its discrete page location. It also magnifies details not by generalising it but by the transcription process. In this distillation we are rendering the Nandy writing for its global implications. He extends my understanding of the new corporate consciousness of the consumer citizen combined with the historical realities of post-modern globalisation. I see the illumination or the amplification of aspects of *Euphemism for The Intimate Enemy* as providing a poetic and artistic surfacing in the wall of oil drums (a barrier) as the surface of a public reading of the moral and ethical predicaments that the global citizen survives in today. That to me is a historical inter-relationship motivated almost entirely by trade and security. I know we've been talking about that elusive thing called poeisis. There is an odd and exciting energy I experience by placing language writ in a public place.

Certain conceptual artists render text in their installations or present it as a kind of hyper-text in public art work, but I've been attracted to a slower type of 'text'. Trying to subvert the easily consumed readings that are digestible and social just as advertising is or the noise of signage is in public spaces. So the transcription of the Nandy text will form a sort of concrete poetry, being shaped and structured by the architectural forms of the actual buildings it is stacked up in Liberty Square. I would prefer that its meaning is somewhat delayed and does not become didactic display. In the big Olympic

design in Sydney where I worked with Paul Carter's text we were very conscious that the rendering of graphic forms should have a movement quality extending over the 3km terrain. I called this a choreographic moment of *ecstasis*. So that the character of each letter of the "aleph-bet" has been entered into and redrawn entirely. That is to add a kind of muscular form to its identity. This enabled each character to operate as a figure in the writing. So each letter has a surface tension that is of a dancer or an athlete poised to win. In the most ancient form of writing the ode and its public annunciation the voice represents air or breath that becomes movement in an aria. So with the Nandy text there is some other potential inner part that may be publicly defined and rendered because it cultivates virtue and knowledge.

"Euphemisms" will be a new media installation that uses modular architectural procedures. It is transportable and adaptable. The 2009-2010 plan would be to take this mobile form of concrete poetry and treat the Curzon Street frontage of the IPCS building as a surface on which to publish our "mural".

Phillip Darby and Isabella Ofner after the extremely successful forum on Tibet, organised by Isabella, held at the Institute on 3rd July 2008.

Carlos Morreo Appointment

The Institute is very pleased to announce the appointment of Carlos Morreo as Convenor, Latin American Research Initiatives. Carlos convened the innovative and highly successful seminar series in first semester entitled *Futuros de Latinoamérica* ~~*Latin America*~~ *after "Latin America"*. He was also Program Curator for the Latin American Film Festival and taught international relations at the University of Melbourne for a number of years.

He has now returned to Venezuela and will be based in Caracas. He has various research initiatives in mind and wishes to kick off with a collaborative project with Phillip Darby about knowledges of the international. Carlos' appointment will bring the Latin American region into much closer focus both within the Institute and more widely. The importance of this initiative is apparent when one takes account of the distinctive theory that has emerged from the region plus contemporary political changes summed up by the phrase "the pink tide".

New horizons for the journal: *Postcolonial Studies*

After a decade of scholarly vision and leadership in the field, *Postcolonial Studies* has established itself as the premier international journal of the field. Never content to merely mirror the work of other journals or obey the accepted precepts of postcolonial thought, the Journal has enjoyed success precisely because of its ability to push, challenge and expand the categories of postcolonial thought. Who could forget the landmark intervention and editorial prescience that was the "Sorry" issue (4/1, 2001), the critical flair of the Jean Luc Nancy and Terror issue (6/2, 2003), right through to the exemplary heterogeneity of postcolonial cooking (8/1, 2005) and the "infamous" Toilet issue (5/2, 2002)?

As the Journal enters its eleventh year of publication it finds itself poised at the beginning of an exciting new era of growth. From its beginnings ten years ago when Michael Dutton, Leela Gandhi and Sanjay Seth set the Journal on its distinctive path – the Journal now sees itself expanding to three international editorial boards: London, Santa Cruz, Melbourne.

For what is now the London wing of the Journal it is business as usual, as Michael Dutton and Sanjay Seth forge new links with local and international scholars and institutions. Later in the year the two plan to host a conference on Postcolonial Politics at Goldsmiths College, University of London In Santa Cruz, Vanita Seth and Chris Connery continue to run the Journal's North American wing.

The newly formed Melbourne editorial board consists of David Bennett, John Cash, Rachel Hughes and Ramaswami Harindranath. These appointments see the already impressive breadth of the Journal's editorial expertise expand further into the areas of radical and critical geographies, social theory, psychoanalysis, diaspora and media studies and postmodernist identities and music.

Other new appointments to the Journal are Karina Smith in the role of Reviews Editor and David Martin as the Journal's Managing Editor. Karina takes over this role from Michele Grossman and Tim Watson, both of whom have contributed in major ways to the success of the Journal. David takes over the Managing Editor role from Amanda Macdonald. Amanda's central role in the production of the Journal over many years is greatly appreciated by all. Leela Gandhi, who is now working at the University of Chicago, has resigned from the Journal's editorial board. The journal would not have prospered in the way it has without Leela's magnificent contribution over the long haul.

The achievements of the Journal are many and they have rested on the wit, wisdom and work of all involved over the past eleven years, including Nicola Nixon as a former Managing Editor and Nishad Pandey as the most recent Assistant Editor. In its revised and expanded form the Journal looks forward to many more years of continuing success.

Book Series: *Writing Past Colonialism*

It is with regret that we announce that John Cash has resigned from the Editorial Board because of the demands of his appointment to the newly-formed Melbourne editorial collective of the Journal, plus his continuing membership of Council. John contributed much to the success of the series, both in its Continuum phase and when we were fortunate enough to secure University of Hawai'i Press as our publisher. Throughout he was noted for his wise counsel. We are delighted to welcome Sally Gardner, from performance studies at Deakin to the Board and we look forward to working with her to consolidate the appeal of the series.

Presently we have more proposals and manuscripts under review than ever before. They cover a wide range of areas from development in Papua New Guinea through oceanic studies and literary theory to sexuality and the international. Later this year will see the publication of Paul Carter's *Dark Writing*, to be followed in the early months of 2009 by Anoma Pieris' *Hidden Hands and Divided Landscapes: The penal history of Singapore's plural society.*

We would welcome proposal for monographs, accompanied by two indicative chapters, that might help set new agendas for postcolonial studies. As a guide to authors, the Editorial Board seek 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
- be interdisciplinary in approach as well as subject matter
- experiment with new modes of writing and methodology

(L-R) Magdalena Moreno, Director, The South Project (Inc.), with Mapuche poets Roxana Carolina Miranda Rupailáf and Juan Paulo Huirimilla Oyarzo during a special presentation on 2nd May 2008.

Israel/Palestine Seminar

Together with the North Melbourne Uniting Church, we plan to hold a public seminar later in the semester on issues relating to Palestine. Members will be notified by email of the arrangements and the date of this meeting.

On the 31st March 2008, the Institute hosted a talk given by Manit Sriwanichpoom, one of Thailand's most internationally established photographer. He spoke about the development of his best known series, *'Pink Man'*, the fat Asian man in the obscene pink satin suit who pushes a matching obscene pink shopping cart. An idea for one street performance satirizing Thai contemporary aspirations, this has become an indelible cross culture mascot of consumerism. *(L-R)* Phillip Darby, Bill Calder, Joe Kumjin, Manit and his wife, the filmmaker Ink K.

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Annual subscription rates are as follows:

Student Membership: $20 per annum
Student Membership (including subscription to *Postcolonial Studies*): $60 per annum
Ordinary Membership: $40 per annum
Ordinary Membership (including subscription to *Postcolonial Studies*): $80 per annum
Corporate Membership: $100 per annum

Donations

Donations to the Institute can now also be made online. Donations over $2 are tax-deductible for Australian taxpayers. To donate online, please visit our homepage at http://www.ipcs.org.au/

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