



A New Zletter

<http://www.aslec-anz.asn.au>

ASSOCIATION FOR THE STUDY OF LITERATURE, ENVIRONMENT & CULTURE—AUSTRALIA AND NEW ZEALAND

July 2011



Dead Horse Gap, NSW, Australia

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ASLEC-ANZ

ANewZletter

<http://www.aslec-anz.asn.au>

ASLEC-ANZ News is the official newsletter for the Association of the Study of Literature, the Environment, and Culture—Australia and New Zealand. It is distributed to members twice yearly, in July and December.

Contributions of news items, member activities and publications, calls for papers, poems, photographs, etc., should reach the editor, **Neale Macdonald**, in due course.

President:

Dr Lesley Instone

lesley.instone@newcastle.edu.au

Vice President (Australia):

Dr Deborah Bird Rose

Deborah.Rose@mq.edu.au

Vice President (New Zealand):

Dr Charles Dawson

cmj@actrix.co.nz

Immediate Past President

CA Cranston

CA.Cranston@utas.edu.au

Newsletter Editor and Communications

Representative:

Neale Macdonald

nealemacdonald@yahoo.ca

Secretary/Treasurer:

Deborah Jordan

d.jordan@uq.edu.au

Student Representative:

Jesse Blackadder

jesse@blackadder.net.au

News From the Node

Hello everyone

I'm gradually settling into my new role as president, expertly assisted by CA. Many thanks to CA and other retiring executive members for their hard work in promoting, expanding and sustaining ASLEC. CA, of course, stays on in the position of Immediate Past President, but others such as Barbara Holloway get a well-deserved rest. Alongside myself, other new office bearers are Deborah Jordan, and Jesse Blackadder.

With the change in president the 'node' has shifted from Tasmania to Newcastle – from green to black (coal), forestry to mining, from greens holding the balance of power to the Shooters and Fishers Party flexing its muscle in the NSW Upper House to extend recreational hunting and review marine parks. Newcastle, as most would know, is the world's largest coal port. Our local newspaper proudly reported that exports had risen over 11 million tonnes in 2010 to a record of over 208 million tonnes. I live near one of the coal loaders so issues of dust and noise are ever present but not as severe as for those living near the massive open cut mines up the Hunter valley. Each day as I wipe the coal dust from my car windscreen before heading off to work I'm reminded of the contradictions that Newcastle represents – the increasing export of coal and the ruination of rich agricultural lands proceeding in the face of climate change and food security concerns. And now the region is embroiled in disputes around expanding coal seam gas exploration.

On a different note, it's a relief to see that the ERA journal rankings were scrapped in May as a measure of research excellence. These rankings severely disadvantaged interdisciplinary areas such as ours. The Ministerial announcement noted that the changes are in response to feedback from the sector and the finding

of “clear and consistent evidence that the rankings were being deployed inappropriately ... in ways that could produce harmful outcomes”. For example, some universities were offering staff bonus grants to publish in A and A* journals.

On the conference scene, the ninth ASLE Biennial Conference: "Species, Space and the Imagination of the Global" was recently held at Indiana University, Bloomington. Quite a number of our members presented at the conference (see CA's report from Tasmania). As well, there was an author reception for ASLEC Vice president Deb Rose's new book *Wild Dog Dreaming: Love and Extinction*. Deb also presented a paper. CA Cranston was a judge in the Graduate Student scholarly paper prize. Australian, Helen Tiffin (author of *The Empire Writes Back*, *Decolonising Fictions*, and *Postcolonial Ecocriticism* and currently attached to UNE) was a keynote speaker.

<http://www.indiana.edu/~asle2011/call.shtml> Closer to home Watermark Literary Society held its biannual muster exploring the nature and place of the backyard, including presentations from Tom Griffiths and Libby Robin among others. <http://www.watermarkliterarysociety.asn.au/archives/muster2011.html>

Helen Tiffin also presented at the recent Australian Animals Study Group (AASG) Conference – “Animals, humans – a shared environment” – in Brisbane which I also attended. Keynotes included Nigel Rothfels on elephants and Freya Mathews gave a stimulating paper on ‘The Anguish of Wildlife Ethics’ prompted by her experience of conservation management on her land in Victoria. Book launches included *Donkey* by Jill Bough (part of the Reaktion Series) and *Considering Animals* edited by Carol Freeman, Elizabeth Leane and Yvette Watt. The final session of the conference was a fascinating panel on how animals – domestic and wild – had fared

during the recent Brisbane floods. <http://www.aasg.org.au/conferences>

I also attended the recent Institute of Australian Geographers conference entitled “Geography at the edge” in Wollongong. <http://www.uow.edu.au/conferences/2011/iag/index.htm> Two streams will be of particular interest to ASLEC folk. Firstly a series of papers presented under the theme ‘River Stories’ explored the cultures and politics of rivers and the stories we tell about them, as well as considering how climate change is impacting rivers and their stories. Secondly, there were 3 sessions on human-plant geographies which attracted an interdisciplinary range of speakers. These sessions highlight a growing interest among geographers in the socio-cultural dimensions of human-plant relations and distributions – work sometimes gathered under the term ‘new biogeographies’. This work in geography mirrors writing in other fields that is exploring agency and relationality in human-plant encounters. Matthew Hall's recent book *Plants As Persons: A Philosophical Botany*, for example, comes to mind. Considerations of the active role of nonhumans in shaping the world is challenging geographers among others to ‘write difference differently’, the theme of one of the final panels of the conference.

Finally, on a practical note if you're wondering what to do with your old mobile phone you can support ‘*Old phones, more trees*’ a joint initiative between MobileMuster and Landcare Australia. This year they are aiming to collect and recycle 250,000 handsets plus accessories so that up to 25 grants of \$2,000 each will be provided to Landcare and Coastcare groups around Australia. For more information, visit MobileMuster on www.mobilemuster.com.au.

Lesley Instone
ASLEC-ANZ President
University of Newcastle

Vice President Report, New Zealand:
“A note from Aotearoa/New Zealand: shaken, stirring”
By: Charles Dawson

In the December newsletter I noted Ruth Laugesen observed ‘*the earthquake that hit Canterbury at 4.35am on September 4 has jolted New Zealand out of its complacency. It is a reminder that high-magnitude quakes can happen virtually anywhere in these shaky isles*’ (<http://www.listener.co.nz/issue/3671/features/16151/aftershocked.html>).

On 22 February a major aftershock struck, with the loss of 181 lives, many injuries and further damage to buildings such as the acclaimed Arts Centre, the Cathedral and road and underground infrastructure. I understand a few Australian TV channels streamed live coverage, so the event is not news to ASLEC members. But it is worth repeating that the tremendous Australian support was very welcomed; it was evident in a neat prefab medical hospital in Hagley Park staffed by Australian military and medical personnel, a visit from your Prime Minister (who delivered a speech in our Parliament, a first for an Australian PM), and the tireless efforts of Australian rescue workers who toiled day and night, only to leap on a flight to help in the massive Japanese quake.

Christchurch’s *Press* reports (<http://www.stuff.co.nz/the-press/news/christchurch-earthquake-2011/5270190/Chch-rocked-by-more-than-7000-aftershocks>) there have been over 7000 aftershocks since the September quake. Insurance costs have risen around the world given the range of natural disasters; it’s clear the city’s built landscape will alter markedly. The *Press* notes (<http://www.stuff.co.nz/the-press/news/christchurch-earthquake-2011/5269081/Cost-to-insure-leads-to-loss-of-history>) there will be less heritage buildings, while many people’s sense of place has been wrenched. Stories are emerging online (<http://www.stuff.co.nz/the-press/news/christchurch-earthquake-2011/earthquake-map/>), Park Kiyong’s doco *Moving* (premieres this month, and more column inches have been devoted to liquefaction than any Cantabrian might have thought possible. There are tales of fortitude and caretive reinvention, not least the rapid reworking of the city’s arts festival (<http://www.listener.co.nz/culture/philip-tremewan-interview/>). While a large June aftershock has dented morale, the city is still open for business: skiers, do not be deterred!

In bookish news, founding ASLEC-ANZ member Dinah Hawken has released a new book of poems; Graham Beattie describes this welcom addition to Hawken’s ‘acclaimed oeuvre’:

‘There is a remarkable range of poems in *The Leaf-Ride* as it travels along in its ‘down-welling, up-welling drift’: poems that range from the power of a single word to the horror of violence to the joy of a newborn child.’

Alison Ballance has won the Royal Society science writing prize for *Kakapo: Rescued From the Brink of Extinction*, while Kennedy Warne’s book. The Waitangi Tribunal has released a major report on a Māori claim regarding indigenous flora and fauna and cultural and intellectual property rights; there is more on that report (which I worked on) in the pages ahead. Michael F. Brown says ‘This is likely to stand as one of the most important set of documents ever issued on the legal status of indigenous knowledge in a multicultural settler society. Not to be missed!’

I closed my previous newsletter note with a mention of the significant report on freshwater issues and policy; the government’s freshwater policy statement was released in May. The *Listener* was underwhelmed (<http://www.listener.co.nz/commentary/editorial/improving-our-waterways/>). Steve Sackur on BBC *Hard News* had a go at our PM over our waterway and river health, prompting feedback (<http://scientists.org.nz/posts/2011/05/hard-talk-about-fresh-water>) from scientists.

On that note, happy paddling through this issue, with thanks to Neale for assembling it all. Please do renew your subs and recommend a friend.

Kind regards,
Charles Dawson

Student Representative Report: “Following her footsteps”

By: Jesse Blackadder

Most people interested in Antarctic history believe Caroline Mikkelsen was the first woman to visit Antarctica in 1935. However, Ingrid Christensen, a mother of six, went to Antarctica on her husband's whaling fleet four times in the 1930s. I've become fascinated by how Ingrid's journeys failed to fit into the narrative of conquest from Antarctica's early history – and thus were forgotten. I'm writing my novel about her as part of a Doctor of Creative Arts at UWS.

In December 2010 I headed to the Antarctic Peninsula via an Aurora Expeditions ship from Argentina. I wanted to immerse myself in the real place, not just the imagined one. Seasickness and drugs on the way down and back, combined with the misty, otherworldly passage, gave me the feeling of passing not just into a new place, but a new realm. The sounds have stayed with me – the echoing roar signifying ice falling, the sudden breath of a whale carrying across the water. And under its white mantle, Antarctica is blue, a colour that glows through the ice as though it is illuminated from within.

I'm halfway through the novel now, and speaking at the ANU conference Antarctica: Music, Sound and Cultural Connections in late June 2011 about women, silence and Antarctica, just before heading to Norway to find out more about the elusive Ingrid.

Jesse Blackadder
(ASLEC-ANZ student representative)

CONFERENCE REPORTS:

“Antarctica – music, sounds and cultural connections. An Antarctic Music Festival and Conference”

By: Rupert Summerson

From 25 to 29 June the ANU School of Music resounded to the sounds and music of Antarctica. Over the weekend of 25 & 26 June the Antarctic Music Festival comprised 7 concerts and two film showings. The event started with a piece from the Arctic: *Inukshuit* by John Luther Adams written for 9 to 99 percussionists. The performance was at dawn on Saturday morning with Canberra putting on a brisk -4° C, though not as quiet as an Arctic dawn. There then followed a performance of Tina Evans' dance pieces *Body of Ice* and *The Crystal Desert, Jazz on Ice* with the Reuben Lewis Quintet, and a showing of the 1948 film *Scott of the Antarctic* for which Ralph Vaughan Williams wrote the music. He subsequently re-wrote it into *Symphonia Antarctica*, his Symphony No 7. On Saturday evening Cheryl Leonard played her instruments made from stones, penguin bones and limpet shells, the Gabriel Singers performed songs written about Antarctica and the Australian Rugby Choir recreated *The Songs of the Morning* by Gerald Doorly. The evening concluded with an outdoor concert given by Terje Isungset, the ice musician from Norway, on instruments created from ice: an ice horn, ice chimes, ice xylophone and an ice drum.

On Sunday, following on from a showing of the Werner Herzog film *Encounters at the End of the World*, was the main event of the festival, the concert by Alice Giles: *Alice in Antarctica*. Alice Giles is the world-renowned harpist and grand-daughter of Cecil Madigan, the meteorologist on the Australasian Antarctic Expedition (AAE) led by Sir Douglas Mawson. 2011 is the centenary of the main events of the AAE. Alice's concert featured music from the AAE, music composed for Alice during her journey to Antarctica in early 2011 as an Australian Arts Fellow with the Australian

Antarctic Division and music, sounds and film footage made by Alice during her journey to Mawson and Davis stations.

The Antarctic Music Conference followed for the next three days. There were so many fascinating presentations and performances that I cannot list them all. The whole program can be found on the ANU School of Music website: <http://music.anu.edu.au/antarctica>.

Sessions were held on:

The Australasian Antarctic Expedition 1911 – 1914

Natural / Traditional Music Instruments and the Antarctic

New Zealand: Music and the Antarctic

Literature, Art and Antarctica

Silence and the Antarctic

Performing Arts and the Antarctic – crossing boundaries

Sound Recordings and Acoustics in the Antarctic

Early Antarctic Expeditions and Music

Art parallel to the Environment

Here are brief summaries of as many as I can remember. Monday 27 June started with Heather Rossiter's paper "John, John put your trousers on", presented by Adelaide Titterton, Heather's granddaughter. The paper was about music and ritual at the Australasian Antarctic Expedition (AAE) West Base on the Shackleton Ice Shelf, a not very well known part of the Mawson Antarctic expedition story. Tom Griffith's keynote address on the 100 year history of Australians in Antarctica was as erudite and entertaining as ever. Terje Isungset, the ice musician, showed a video presentation on making ice instruments in Norway and talked about his philosophy in using ice. He puts on an annual ice music festival in Geilo, Norway. I gave a presentation on A Vast Scale – evocations of Antarctica, a multi-media blogsite devoted to exploring representations of Antarctica in music and film. Cheryl Leonard talked about making her instruments out of penguin bones, limpet shells, rocks and other found materials and her adventures in recording Antarctic sounds and making music around Palmer Station. Patrick Shepherd talked about musical responses to Antarctica made by New Zealand musicians. Monday concluded with a concert featuring four performances: yours truly playing a piece called GromiaDNA on the shakuhachi to accompany a film by Claire Beynon of the same name. The music consisted of the entire DNA of *Gromia oviformis*, a single-celled Antarctic organism. Andrea Polli played her acoustic representations of Antarctica: Sonic Antarctica. Rosemary Madigan, Cecil Madigan's daughter read from the diaries he kept during AAE. And Douglas Quin played his recordings of Weddell seal songs: Razorback Soundscape.

Tuesday's presentations included presentations by Craig McCormick, Andrea Juan who described some of the multi-media installations she has developed in Antarctica through the Argentinian Antarctic program and Elle Leane, who gave a keynote address on Antarctic poetry. Jesse Blackadder discussed the metaphorical silences of Antarctica where some of the first people to set foot on the Antarctic continent were women, for example Caroline Mikkelsen, who was one of the party to land near the Vestfold Hills in 1935, but whose story has never been told. Sherrie-Lee Evans talked about the photographs of Archibald Lang Maclean, who was the doctor on the AAE. (An exhibition of his photographs was held concurrent with the conference). Pat Millar discussed Heroic Era photography, especially that of Herbert Ponting. Steve Nicol gave an alternative view of Antarctica, which was that of a continent ringed with the sound of waves, wildlife and ship-board sounds. Tom Griffiths launched Craig McCormick's latest book: In Bed with Douglas Mawson, which was billed as the latest exposé of life in the Australian Antarctic program – in the tradition of Sitting on Penguins and To

Antarctica and back in 60 days. Alice Giles gave her impressions of Antarctica and finding music to play that truly represents the continent. Tina Evans described her dance projects, including *Body of Ice*. Finally, Fred Watson gave a very entertaining and informative talk on the solar system concluding with vivid descriptions of how auroras are formed and what the different colours indicate. The conference dinner on Tuesday evening was held at University House amid scenes of great camaraderie.

Wednesday morning was devoted to sound recordings (Douglas Quin's and Andrea Polli's work) and music and sound videos, including *Five Antarctic Solitudes* by Craig Vear and Craig Cormick's *I'm Just Going Outside to Check the Satellite Navigation*. I May Be Some Time. Bruce Watson, in a very entertaining presentation, complete with live accompaniment, described the history of music making on Australian Antarctic stations. I presented another paper titled *Nankyoku Honkyoku* about the poetry and music made on the Shirase Japanese Antarctic Expedition (1910-1912), also with live accompaniment. The most startling live accompaniment came from Bernadette Hince's paper, *The Penguin, the Piper and the Piano*, which included a real, live piper and Scottish country dancers! That really brought that famous photograph to life. Jeff Brownrigg discussed the cut-up piano and the music written by Gerald Doorly on the *Morning*, the relief ship for Scott's *Discovery* expedition. Genevieve Swifte described her residency in Upernavik in north-western Greenland and her photographic response to the Arctic environment. The final presentation of the conference was a play enacted by Lisa Roberts and Daniela Giorgi titled *Art, Climate Change and the Polar Regions*. Daniela played the role of a scientist and Lisa that of an artist in which the scientist asked the artist for help in getting across the message that climate change is real and something must be done.

As you can see, the program was packed with variety and interest. The delegates were, I think, unanimous in declaring the conference a great success. Many new collaborations have been fostered as a result. Our thanks go to Arnan Wiesel, the convenor of the Antarctic Music Festival and Conference, and the staff of the ANU School of Music and the volunteers for a well-organised and successful event.

**“The SoundWalk with Anthony Magen”
ASLEC-ANZ Conference Report, 2010
By: Barbara Holloway**

Anthony's soundwalk seemed like a brilliant bridge between the conference, sound research and the real world. The group gathered, unsure what to expect but Anthony, president of the Australian Forum for Acoustic Ecology, has been conducting these walks since 2004. After a short briefing on what we were going to do — go on a walk he had researched and timed — he gave us the minimal instructions — listen as we walked, not talk unless absolutely necessary, and pause when he paused. We set off through the hushed and lofty space of the Tram Sheds, to stop first by the installation that's an old water wheel, a turning, clanking and squeaking acoustic generated by iron and water.

Crossing the car parks, the noise from the main road wasn't repressing a little flock of thorn-bills yelling in tiny voices as they dashed from one car-park tree to the next. It was hard not to make eye-contact with someone else at moments like that, but Anthony said it works better if you don't. We crossed the main road, the thunder of heavy truck bodies and a roar of passing cars giving way to the staccato of the 'walk' sign.

Focusing on sound made the sensory complexity of that small corner of Launceston very striking. Reed warblers sang as we stood in grass by the rustling bulrushes on the river a hundred metres from the trucks. We crossed the river then, turning at right angles to the engine-burdened road, found ourselves almost in silence except for waves slapping under decking and human voices carrying across the water from the outdoor cafes. We looped back down a side-street where repair shops were making industrial music out of drilling, hammering and bursts of talk laid over passing traffic sounds. Back where we'd started, we gathered for a few minutes, to break our silence and share our

experiences. We agreed how enjoyable it was, an empowering way to take a practice forward ourselves and a great glimpse of acoustic ecology. Anthony's idea, insight and generosity were highly appreciated.

ASLEC-ANZ News from Tasmania
By: CA Cranston, Immediate Past President

Comings and goings from the archipelago state began with the arrival in February of ASLEC-ANZ member, and ASLE-stalwart, **Tom Lynch**, University of Nebraska (author of *Xerophilia* (2008); contributor, *The Littoral Zone* (2007), co-editor with **Cheryll Glotfelty** and **Karla Armbruster** of *The Bioregional Imagination* (tbp 2012)). Tom spoke to the 'Removing the Boundaries' group in the School of English at U Tas on the topic 'Beyond Borders: Literature, (Bio)diversity and the Bioregional Imagination of Place'. Tom's partner **Margaret D. Jacobs** was also at U Tas to deliver a conference Keynote speech. Jacobs' publication *White Mother to a Dark Race: Settler Colonialism, Maternalism, and the Removal of Indigenous Children in the American West and Australia, 1880-1940* won **The Bancroft Prize** in 2010. This is the same prestigious prize awarded to environmental historian **William Cronon** in 1992 for *Nature's Metropolis: Chicago and the Great West*. Incidentally, Cronon's latest literary activity took the form of a blog in March this year and ended with his home institution, the University of Wisconsin-Madison, passing a resolution to protect academic freedom in the wake of the FOIA (Freedom of Information Act) records request directed at Cronon.

Meanwhile back at U Tas **Godfrey Baldaccino** (U. Prince Edward Island), editor of *Islands Studies Journal* (<http://www.islandstudies.ca/>), was guest of the School of Geography and Environmental Studies. Baldaccino delivered a public lecture in March (<http://fcms.its.utas.edu.au/scieng/geog/newsdetail.asp?lNewsEventId=4336>) discussing 'initiatives which suggest that place and location are increasingly redundant and superfluous today; and yet, at the same time, people, communities and governments the world over take initiatives that reaffirm the primacy and vitality of place, allowing for the pursuit of specific environmental, economic and political goals'. Despite being bitten by a dog, Godfrey and partner, Anna, made the pilgrimage up the Cataract Gorge.



In June Watermark Literary Muster held its 'The Nature and Place of the Backyard' get-together with ASLEC-ANZ Advisory Board members **Tom Griffiths** (*Slicing the Silence: Voyaging to Antarctica* 2007) and **Libby Robin** (co-editor *Desert Channels* 2010) in attendance. The stellar cast included freelance writer **Robert Pyle** (from Washington State) a Yale-trained ecologist whose awards include the John Burroughs Medal for Distinguished Nature Writing. Pyle crossed the Stait to hold a one-day workshop at Mt Field National Park with sponsorship provided by the Tasmanian Writers' Centre (<http://www.tasmanianwriters.org/>).

June was also the month for the much-anticipated ASLE conference, Bloomington, Indiana. ASLEC-ANZ was well-represented with **Debbie Rose**, **Kate Rigby**, **Pete Hay** (U Tas) in attendance along with Oz presenters **Lesley McLean**, **Christina Alt**, **Myra Cheng**, and Plenary Speaker **Helen Tiffin** (U Tas; co-author, *Postcolonial Ecocriticism: Literature, Animals, Environment* 2010).

And, as this Newzletter goes to press, July will see a text and environment display guaranteed to bring goose bumps to its authors: with the on-again off-again saga of the Gunns Pulp Mill, a remote control

plane will take photos of naked women gathered together to spell out the word ‘Vulnerable’ with their bodies to highlight vulnerability generally, as with the ocean, its creatures, animals, and birds. Brrrr.
CA.Cranston, Immediate Past President ASLEC-ANZ

UTas Research Associate

“Report on indigenous flora and fauna and Māori cultural and intellectual property rights claim”

By: Charles Dawson, Vice President (New Zealand)

On 2 July 2011, New Zealand’s Waitangi Tribunal released its report on the Wai 262 claim relating to New Zealand’s law and policy affecting Māori culture and identity.

Ko Aotearoa Tēnei (‘This is Aotearoa’ or ‘This is New Zealand’) (<http://waitangitribunal.govt.nz/news/media/wai262.asp>) is the Tribunal’s first whole-of-government report, addressing the work of around 20 government departments and agencies and Crown entities.

It is also the first Tribunal report to consider what the Treaty relationship might become after historical grievances are settled, and how that relationship might be shaped by changes in New Zealand’s demographic makeup over the coming decades.

The report concerns one of the most complex and far-reaching claims ever to come before the Waitangi Tribunal. The Wai 262 claim is commonly known as the indigenous flora and fauna and cultural and intellectual property claim. As the report’s preface puts it, ‘the Wai 262 claim is really a claim about mātauranga Māori – that is, the unique Māori way of viewing the world, encompassing both traditional knowledge and culture. The claimants, in other words, are seeking to preserve their culture and identity, and the relationships that culture and identity derive from.’

The report covers a myriad of topics, from intellectual property laws, through to a current environmental and conservation laws and policies. As it states in chapter 3:

There is an old saying : ‘Kei raro i ngā tarutaru, ko ngā tuhinga a ngā tūpuna’ (beneath the herbs and plants are the writings of the ancestors). This remains true even in the fundamentally modified environment of modern New Zealand. And so the most powerful indicator that mātauranga Māori is a product of these islands is to be found in the environment itself – in the names imprinted in it, and the ancestors and events those names invoke.

The environmental issues raised by the Wai 262 claim pose one essential challenge: how can the voice of mātauranga Māori, etched as it is in the land, still speak in our changed circumstances ? That is the question we attempt to answer. ...’

Chapters 3 and 4 of the report focus on these matters in depth.

At a general Treaty of Waitangi relationship level, the letter of transmittal from the presiding officer Justice Joe Williams notes:

‘... despite great progress in some areas, a do-more-of-the-same choice is simply untenable. It still risks bequeathing to our collective future an uncomfortably large, poor, and underproductive cohort of working age Māori. In this dystopia the Treaty of Waitangi will remain, stubbornly, a locus for Māori anger and non-Māori resentment – a site of discontent for all.

In this report, we say it needn’t be this way. We pose, perhaps for the first time, the possibility of a Treaty relationship after grievance. A normalised, fully functional relationship where conflict

between the Crown and Māori is not a given. While many of the challenges posed by the need to capture Māori potential are outside the scope of our inquiry and expertise, law and policy relating to Māori culture and identity were our focus and there is much to be addressed in that frame. What we saw and heard in sittings over many years left us in no doubt that unless it is accepted that New Zealand has two founding cultures, not one; unless Māori culture and identity are valued in everything government says and does; and unless they are welcomed into the very centre of the way we do things in this country, nothing will change. Māori will continue to be perceived, and know they are perceived, as an alien and resented minority, a problem to be managed with a seemingly endless stream of taxpayer-funded programmes, but never solved.'

There are Radio New Zealand interviews with claim advocate and lawyer Moana Jackson and others (http://podcast.radionz.co.nz/ntn/ntn-20110704-0938-wai_262_claim-048.mp3) and Kennedy Warne's response (<http://www.radionz.co.nz/national/programmes/ninetoonoon/audio/2492732/off-the-beaten-track-with-kennedy-warne.aspx>) to the report, and an article (<http://www.stuff.co.nz/dominion-post/comment/5269828/Maori-should-dare-to-take-the-leap-of-faith-in-planning-for-survival#comments>) from Rahui Katene, daughter of claimant John Hippolite; if you Google 'Wai 262' you will find plenty more.

MEMBER PUBLICATIONS:

Jesse Blackadder's novel *The Raven's Heart* was published by Fourth Estate in Feb 2011. Her movie about Antarctica can be found at:
http://www.jesseblackadder.com/Jesse_Blackadder1/Antarctica.html

Kate Rigby has had three publications since our last newsletter:

"Getting a Taste for the Bogong Moth," in **Deborah Bird Rose** and **Thom Van Dooren** (eds), *Unloved Others: Death of the Disregarded in the Time of Extinctions*, special issue of *Australian Humanities Review* 50 (May, 2011), on-line at: <http://www.australianhumanitiesreview.org/archive/Issue-May-2011/rigby.html>

"Another Talk on Religion to its Cultured Despisers," *Green Letters: A Journal of Ecocriticism*, special issue on Ecophenomenology and Practices of the Sacred, ed. Patrick Curry and Wendy Wheeler (2010)

"Wie ist die Natur doch im allgemeinen so schön!" Heine's green-edged sword of satire," in Christiane Weller, Axel Fliethmann, Franz-Josef Deiters (eds) *Groteke Moderne – Moderne Groteske* St. Ingbert: Röhrig, 2011, pp. 325-342.

George Main recently finished writing about a walk that he did in southern NSW from Lake Cowal to Combaning in Spring last year. The walk was undertaken as part of The Waterhole Project, which reflects on the global issue of climate change, especially its cultural and historical dimensions, in relation to a particular place, the area around a waterhole at Combaning. Main's account of the walk is called 'Creeklines', and the first piece can be found here:
<http://nma.gov.au/blogs/waterhole/2010/11/25/creeklines-day-one/>.

Lorraine Shannon has a paper called "Flight and Fall" in the latest *PAN: Philosophy Activism Nature*: <http://search.informit.com.au/documentSummary;dn=648596078140704;res=IELHSS>

Kate Rigby launched **Anne Elvey's** poetry chapbook, *Claimed by Country* (Berry: PressPress 2010) at Collected Works on Valentine's Day 2011. It was a lovely event and Kate spoke graciously and generously as ever.

Anne Elvey's second scholarly book, *The Matter of the Text: Material Engagements between Luke and the Five Senses* was published by Sheffield Phoenix Press in May 2011 (see <http://www.sheffieldphoenix.com/showbook.asp?bkid=176>). The launch is being planned for August 24 in Melbourne.

Keith Westwater, ASLEC-ANZ member from Lower Hutt New Zealand, has been awarded a publication prize by Australian literary publisher Interactive Publications (IP) as winner of its 2011 'IP Picks' Best First Book competition. The competition is open annually to writers from Australia and New Zealand. Keith's collection of poems, *Tongues of Ash*, will be published later this year. The poems in the collection are themed around the physical world, (mainly New Zealand) place and memories of place, identity, the effects of colonisation on the environment, Māori values in relation to the land, and the concept of "home". The book includes a map of New Zealand places referred to in the poems.

CALLS FOR PAPERS:

British Society for Eighteenth Century Studies 41st Annual Conference January 4-6, 2012 St Hugh's College, Oxford, U.K 'Landscapes & Environments '

The annual meeting of the British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, literature, and culture of the long eighteenth century. We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout

Europe, North America, and the wider world. Proposals are invited for fully comprised panels of three or four papers, for roundtable sessions of up to five speakers, for individual papers, and for 'alternative format' sessions of your devising. While proposals on all and any eighteenth-century topics are very welcome, this year the conference theme will be Landscapes & Environments. We would thus particularly welcome proposals for panels

and papers that address eighteenth-century uses of, and attitudes to, landscapes and environments of all kinds, throughout the long eighteenth century and in any part of the world. These might include, but will not be confined to: changes in the landscape (including urban landscapes) and environment; climate and weather (for example 'the great storm' of 1703); 'greening' the eighteenth century; landscape gardening; enclosure; pastoral; the picturesque; sacred landscapes; ruins and archaeology; representations of the landscape; and meanings and significance given to landscapes and environments, in all fields

from history to the arts, literature, and philosophy. All enquiries regarding the academic programme of the conference should be addressed to the academic programme co-ordinator, Dr Corinna Wagner (academic@bsecs.org.uk). Proposals are due by Friday 30

September. Registration will be available in September and you will be notified whether your paper has been accepted or not by Friday 21 October.

For more information please see the website: <http://www.bsecs.org.uk/>

Knowledge / Culture / Social Change International Conference
Centre for Cultural Research
7-9 November 2011

The humanities and social sciences today struggle to come to terms with the explosion of knowledge in increasingly complex, diverse and networked societies. Which forms of knowledge work best for managing, challenging or engaging with rapid social change? Do new kinds of information play an increasing role in economic and social management? Do these changes raise questions about what 'knowledge' is, or is to become? What are the new rules for engagement between academic and other knowledge practices and institutions? This conference will bring together theorists and practitioners from a range of backgrounds and knowledge institutions to debate these questions.

http://www.uws.edu.au/centre_for_cultural_research/ccr/events_and_news/kcsc_conference

Australia 's Third Wild Law Conference - Earth Jurisprudence: Building Theory and Practice
Griffith University, Brisbane
16-18 September, 2011

Earth Jurisprudence is an emerging theory of law which proposes that we rethink our legal and political systems to make sure they support, rather than undermine, the integrity and health of the earth. This Conference aims to create a space for the rigorous development of international and Australian doctrine in this new field of law and should not be missed by anyone interested in the future of environmental governance.

<http://www.griffith.edu.au/conference/wild-law-2011/program-speakers>

CALLS FOR PUBLICATIONS:

Wasting Nature: Ecocriticism and Photography
Journal: Photography and Culture
Deadline for abstracts: September 1st, 2011

Henry Fox Talbot famously described photography as the "pencil of nature." Although this metaphor refers to photography's special relationship to the real, to the indexicality that makes it suited for naturalist representation, Talbot's evocative phrase also raises important questions about photography's relationship to nature. Indeed, nature remains an abiding passion among contemporary practitioners as it was among early photographers. Beyond naturalism and nature appreciation, however, how has photography approached nature?

The editors of Photography and Culture invite submissions that explore the theoretical, historical and interdisciplinary dimensions of ecocriticism and photography. In what ways has photography participated in conservation movements? How have photographers contributed to ecological consciousness? Has an attention to aesthetics helped or hindered this project? To what extent might photography be complicit in wasteful practices? We are interested in papers that consider the ecocritical implications of photography from the perspectives of the media, artists, and activists. Possible topics could include, among others: the documentation of nuclear catastrophe and

global warming; the visual vocabulary of ecological consciousness; the photographic practices of the green movement.

Abstracts of no more than 500 words, along with a short cv (maximum 1 page), should be sent by 1 September, 2011, to the following address: pceditors@gmail.com.

Notification regarding the abstracts will be sent by 1 October 2011. Articles of 7000- 9000 words will be required by 1 December 2011 and will be submitted to an external peer-review process. The special issue will appear in Spring 2012.

Photography and Culture:

<http://www.bergpublishers.com/BergJournals/PhotographyandCulture/tabid/3257/Default.aspx>

Performance Research: ‘On Ecology’

Proposal Deadline: 1st October 2011

Issue Editors: Stephen Bottoms, Aaron Franks, Paula Kramer

How do we live on earth?

Over the last several years, a broad and growing range of theatre events and performance processes have sought to re-imagine – in varying ways – the question of our relationship, as humans, with the non-human environment. These range from site-specific engagements with particular localities to mainstage plays about climate change, from activist protest interventions to experiments with sustainable staging, from environmental dance practices to performative philosophising around concepts of process and relationality. These developments (and more) have been complemented by a performative turn in geographical thinking, which has brought renewed attention to the material body and its lived experience of space and place. Similarly, where the social and natural sciences meet, a growing self-reflexivity about ‘the performance of science’ has become evident.

But in what ways, and to what extent, do these various practices and concerns intersect? Is it possible to trace the outlines of a growing ecological consciousness and connectivity in performance studies and its related contexts? Or are we, instead, looking at a disparate range of activities and discourses that remain largely isolated from each other? Are these various developments testament merely to a vague sense of concern about ‘the environment’, as a threatened backdrop to our human drama? Or are we developing a potentially more progressive sense of being-in and of the natural world? What might be our toeholds and launch pads – metaphorical and earthly beginning points – for what cultural geographer David Crouch calls simply ‘holding on and going further’?

“[We need] to bridge the great wellsprings of human understanding – including the natural and social sciences, philosophy, religion and the creative arts – to ‘re-imagine’ how we live on earth.”

- Matthew Nisbet et al, “4 Cultures: New Synergies for Engaging Society on Climate Change (2010)

On Ecology will begin a mapping – or, if you prefer, a rhizomatic entangling – of these various questions and strands of praxis. The objective will be to cherish the diversity of

different approaches while also apprehending their relatedness – to seek integration without capture; holism without monism. We are therefore seeking proposals that respond to, but are not limited by, the terms of this call.

Indicative themes include:

- In what ways are experimental engagements between (for example) form and content, dramaturgy and site, performer and spectator, serving to develop environmentally attuned performance modes?
- What are the sites, locations or ‘habitats’ of ecological performance, and how are they being moved through, lived in, materialised, historicised? To what extent can ongoing processes of environmental change be comprehended, and engaged with, through performative framing and intervention?
- What constitutes ‘best practice’ in terms of theatre / dance / performance that seeks to reduce its environmental footprint and render itself sustainable? And to what extent should sustainability be conceived not only in terms of pragmatic, material solutions, but in terms of performative critique of our unsustainable addictions to capitalism and consumerism?
- What role does the notion of agency play in this field of acting with, and being acted-upon by, the non-human environment? How might concepts such as Bateson’s ‘ecology of mind’ or the ‘flat ontology’ of Deleuze or DeLanda manifest themselves in embodied performance experiences – for performers, witnesses, participants, and perhaps other in/organic actors?
- An increasing and uneasy awareness of collective human endangerment of our shared eco-system has prompted cultural responses ranging from scepticism to despair. Critical thinking, wary of propaganda from either direction, may risk becoming a prolonged ‘deliberation on mourning’ (Rancière, 2004:9). But might our uncertainties and ambivalences also provide the raw materials we need to reimagine the future – using the lived, sited, awkwardly material facts of performance as our medium?
- Some geologists have dubbed the current era the ‘Anthropocene’ – a label that could be read either as scientific hubris or as an appropriate reflection on human impacts within the in/organic world. To what extent can - or should - performance question its familiar status as an inherently ‘anthropo-scenic’, human-centred medium?

On Ecology extends, in part, from the deliberations of the UK-based research network project ‘Reflecting on Environmental Change through Site-Based Performance’ (funded by the Arts and Humanities Research Council, 2010-11). See www.performancefootprint.co.uk for details. The network engaged with a wide range of practitioners including PLATFORM London, NVA, Dead Good Guides, Fevered Sleep, Julie Laffin, Dee Heddon, Baz Kershaw, Mike Pearson, Phil Smith, and others. It is hoped that this

edition of Performance Research will extend the nationally-focused scope of the network, to embrace a truly global, cross-cultural range of perspectives and practices, both 'major' and 'minor'.

The format of Performance Research allows for artists' pages and other visual representations alongside articles, interviews, documents or reviews. Proposals are invited from all disciplinary viewpoints, and from artists and writers, theorists and fieldworkers.

SCHEDULE

- Proposals: 1st October 2011
- First drafts: 4th January 2012
- Publication date: August 2012

ALL proposals, submissions and general enquiries should be sent direct to:

Becci Curtis: rec12@aber.ac.uk

Issue-related enquiries should be directed to the issue editors:

Stephen Bottoms: S.J.Bottoms@leeds.ac.uk

Aaron Franks: afranks.ges.gla@gmail.com

Paula Kramer: kramerp@uni.coventry.ac.uk

GENERAL GUIDELINES FOR SUBMISSIONS

Proposals will be accepted by e-mail (MS-Word or RTF). Proposals should not exceed one A4 side. Please DO NOT send images electronically without prior agreement.

Please note that submission of a proposal will be taken to imply that it presents original, unpublished work not under consideration for publication elsewhere. By submitting a manuscript, the author(s) agree that the exclusive rights to reproduce and distribute the article have been given to Performance Research.

Aaron Franks

School of Geographical and Earth Sciences

University of Glasgow

PhD student homepage <<http://www.ges.gla.ac.uk:443/postgraduates/afranks>>

European and Italian EcoGothic in the Long 19th Century

Luigi Capuana; Carlo Collodi; Arthur Conan Doyle; Antonio Fogazzaro; H. Rider Haggard; Henry James; Vernon Lee; J. Sheridan Le Fanu; Cesare Lombroso; Arthur Machen; Paolo Mantegazza; Edgar Allan Poe; Mary Shelley; Bram Stoker; Ann Radcliffe; Matilde Serao; Robert Louis Stevenson; Ugo Tarchetti and the Scapigliati; H. G. Wells (only a list of suggested authors).

Proposals are invited for a special issue of Gothic Studies, to be edited by David Del Principe (Montclair State University) and William Hughes (Bath Spa University) which will consider EcoGothic approaches to European and Italian literature in the long nineteenth century.

The editors seek submissions that employ EcoGothic approaches - in particular, Ecofeminist and Vegetarian Critical theory - to focus on the nonhuman animal, evolving (non-)anthropocentric notions of species identity, especially in relation to flesh consumption, food, gender, and race paradigms, monstrous hybridity, and the construction of nation in the Industrial Era. Other issues which might be explored within this framework include metaphors of animal slaughter, populational, evolutionary, and criminal discourses as inscribed on the nonhuman body, and agricultural and environmental issues as addressed by reformist ideologies such as spiritualism, antivivisectionism, and temperance.

The editors keenly encourage submissions that bring together works by Gothic authors, such as British and Italian, that are generally not approached from a transnational perspective.

Proposals of no more than 200 words should be submitted to both editors by 30 September 2011. Publication is anticipated in 2013, and a deadline for completed work (5,000-7,000 word articles) will be advised as soon as the issue is finalised.

Please send your abstract as an electronic attachment to:

David Del Principe Professor William Hughes
Dickson Hall 367 Department of English Literature
Department of Spanish & Italian Newton Building
Montclair State University Bath Spa University
Montclair, NJ 07043 Newton Park Bath
BA2 9BN UK

delprinciped@mail.montclair.edu
w.hughes@bathspa.ac.uk

OTHER ITEMS OF INTEREST:

Ecology Without Nature: Blogspot

Timothy Morton is Professor of English (Literature and the Environment) at the University of California, Davis. He is the author of *The Ecological Thought* (Harvard UP, 2010), *Ecology without Nature* (Harvard UP, 2007), seven other books and over seventy essays on philosophy, ecology, literature, food and music. His blog is available at the following link:

<http://ecologywithoutnature.blogspot.com/2011/05/qui-parle-192-mega-eco-issue-barad.html>

Multispecies Ethnography at the Edge of Extinction: PhD Positions

A Ph.D. scholarship is available in the Macquarie University Centre for Research on Social Inclusion (CRSI). CRSI is an interdisciplinary group of researchers undertaking social, cultural and philosophical research into contemporary social and ecological justice issues. Thus scholarship is attached to an ARC Discovery Grant titled 'Encounters with Extinction: A multi-sited, multispecies approach to life at the edge of catastrophe in the Asia-Pacific region'. The successful candidate will

undertake new research to be directed toward relationships between humans and one or more endangered species in the wider Pacific region.

The specific methodologies will match the strengths of the successful applicants; the applicants must have experience in qualitative research methods and principles. Applicants will be responsive to current ecological issues and will direct their research to include multispecies communities with a particular focus on endangered animals.

Applicants must demonstrate equivalent research qualifications or experience to an Australian First Class Honours degree in one or more of the following disciplines: human geography, anthropology, philosophy, cultural studies, or a related discipline; they will have demonstrated expertise in one or more of the following areas: animal geographies, environmental philosophy, cultural anthropology or other closely related subject areas. Applicants must be an Australian citizen or permanent resident.

For further information, please contact Professor Deborah Bird Rose: Deborah.rose@mq.edu.au