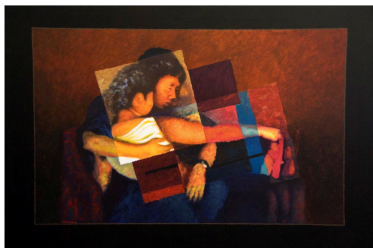
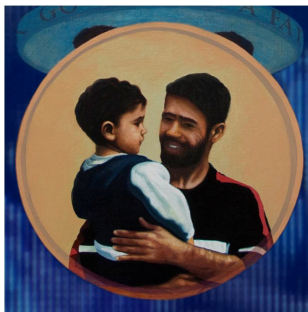


# AUSTRALIAN CRITICAL RACE AND WHITENESS STUDIES ASSOCIATION



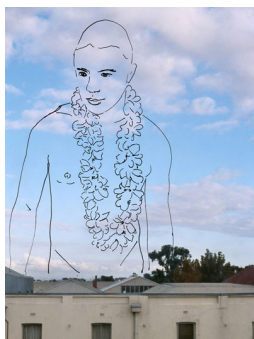
Andrew Hill | China Lovers | 2006  
Acrylic on linen painting



Andrew Hill | A Fair Go | 2010  
Acrylic on linen painting



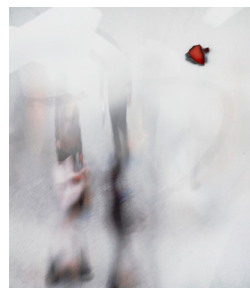
Brigid Noone | Grace



Brigid Noone | Crush Me



Andrew Hill | Beijing Family | 2009  
Archival digital print



Gregory Donovan | Punctum  
2010 | Acrylic paint and  
pigment ink on German  
etching paper

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## Symposium: Future Stories/Intimate Histories Adelaide, December 10, 2010

9.30am - 6.30pm, Institute Room, Institute Building,  
State Library, corner of Kintore Ave and North Tce



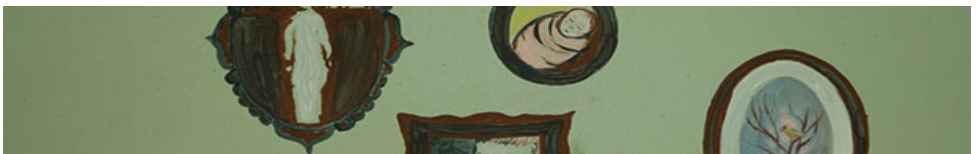
**Kaurna meyunna, Kaurna yerta, ngadlu tampendi.**

We recognise the Kaurna people and their land.

*The Australian Critical Race and Whiteness Studies Association acknowledges that the 2010 Adelaide Symposium on Future Stories/Intimate Histories is convened on the traditional country of the Kaurna people of the Adelaide Plains.*

*In particular we are meeting by Karrawirra, the Torrens River.*

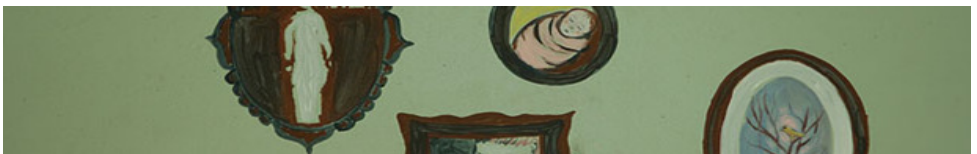
*We recognise and respect the cultural heritage, beliefs and relationship with land of the Kaurna people, and we recognise the ongoing sovereignty of the Kaurna people, both living and deceased, over the land upon which we gather.*



## Symposium Programme

- 9.30am Opening by Kaurna Elder, Uncle Lewis O'Brien
- 10.00am Keynote by Assoc Prof Jennifer Rutherford
- 11.00am Morning Tea
- 11.30am Session #1
- 12.30pm Lunch & ACRAWSA AGM
- 1.30pm Key Thinkers Session
- 3.00pm Afternoon Tea
- 3.30pm Session #2
- 4.30pm Roundtable on the 2010 Election
- 5.30pm ACRAWSA website launch

**Conference Organisers:** Damien Riggs, Anna Szorenyi, Margaret Allen.  
Thanks to Kathleen Connellan for sourcing artwork.



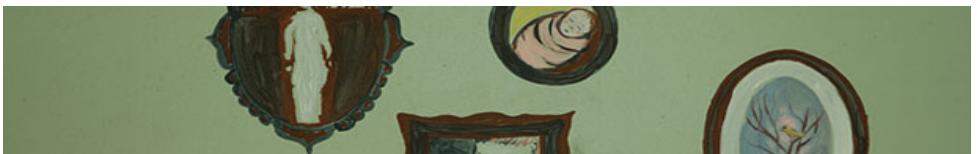
## ABOUT ACRAWSA

Formed in 2003, the Australian Critical Race and Whiteness Studies Association is a growing network of researchers committed to examining the ways in which whiteness operates through institutions, ideology and identity formation. ACRAWSA seeks to examine how whiteness helps to secure political, legal and economic privileges for those people racialised as white, a process that disadvantages Indigenous and other people racialised as non-white and dispossesses them of material, cultural and intellectual resources.

ACRAWSA is an independent incorporated body that is wholly supported by voluntary individual memberships. The Association promotes scholarship and other activities which:

- Respect the existence of, and continuing rights deriving from, Indigenous sovereignties in Australia and elsewhere
- Critically investigate and challenge racial privilege and the construction and maintenance of race and whiteness, both past and present

As an ACRAWSA member you will receive three newsletters a year and discounted conference rates. The goal of the Association is to provide a network for established scholars and early career researchers and to provide opportunities to develop the field of critical race and whiteness studies. For information on membership please see the application form enclosed in the conference pack or visit: [www.acrawsa.org.au](http://www.acrawsa.org.au)



## PUBLICATION OPPORTUNITY

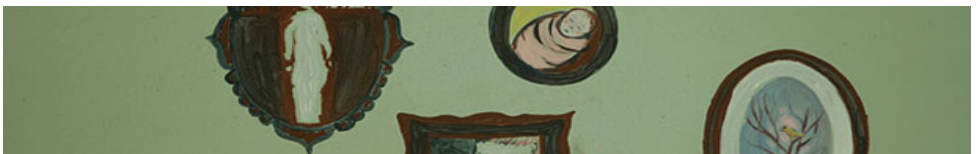
### ACRAWSA EJOURNAL CALL FOR PAPERS: SPECIAL CONFERENCE ISSUE

The ejournal is currently calling for submissions for a special issue on the theme of *Future Stories/Intimate Histories* to be published in 2011. Papers may either come from, extend upon, or relate to, the 2010 ACRAWSA symposium, which explored how the meanings of race and whiteness are constantly under re/construction in the stories we tell about the past and the future, all the more so in times of flux where economies, national borders and political leadership are under redefinition every day. As yesterday becomes history and tomorrow ever more volatile, story becomes a means of understanding where we are in terms of both where we have come from and where we might be going. Story has also long been a means of understanding relations between history and personal experience, and hence a site where the inextricability of racialised structures and lived experience can be explored, albeit often in the context of racialised struggles over knowledge and speaking positions. In this symposium we seek to talk about what such times of change mean for the critical race and whiteness studies project of transforming the racialised structures within which we live, and what role stories can play in our imaginings. What potentials can we find in our stories of the past and the future? What is old or new about current stories of race? What stories are heard and what should be heard? What still can't be told? Topics might include:

- \*Futures of race and whiteness
- \*The future of whiteness studies
- \*Changing definitions of race & racism
- \*Borders and the future

- \*Family history and race
- \*Race and relationships
- \*Race, whiteness and life narrative
- \*Relations between 'story' and 'theory'
- \*The positioning of Indigenous and/or white stories & storytellers

Deadline for submissions is **March 30<sup>th</sup> 2011**. Articles should be between 4,000-8,000 words in length including tables, notes and references. An abstract of 200-300 words should accompany the article. A style guide can be found at ACRAWSA's website: [www.acrawsa.org.au](http://www.acrawsa.org.au) We also welcome shorter pieces of creative or analytical writing (up to 1000 words), visual material, or reviews of books, films, plays etc. Submissions and enquiries about the issue should be sent to Dr. Damien Riggs, [damien.riggs@flinders.edu.au](mailto:damien.riggs@flinders.edu.au)



## KEYNOTE

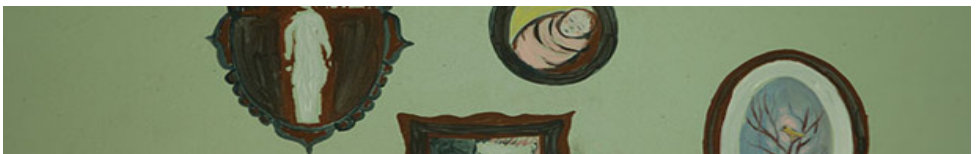
### Fauchery's ruins: A story in fragments

Jennifer Rutherford

"Every morning brings us news of the globe, and yet we are poor in noteworthy stories. This is because no event any longer comes to us without already being shot through with explanation."

Walter Benjamin "The Storyteller"

I chanced across Antoine Fauchery a few years ago, when I was teaching a course on melancholia a. At the time, the university I worked for was going through a re-structure running adds on national television that featured a spinning globe and the caption "Dream Large" while staff were being retrenched, departments were disappearing, and the thought of going to work, was turning the morning coffee into black bile. Following the imperative of my employer I was dreaming in the kind of frantic and over-stimulated way that you do when your days are filled with the factory work of a university and there's just no time to think. With nary an idea in my head I was performing the intellectual puppetry the contemporary university stages when one is emptied of thought by constant busy work but kept on stage, and kept dutiful to the imperative that the show must go on. It was in that very dark, empty time that colour faded from my dreams and I began to dream in black and white. In the tiny fragmented interstices of the day, between one student leaving and the next arriving, I kept trying to think about what this translation of my inner world into black and white might signify. In one of theses dreams I was fed through the university printing machines, the rollers flattening me to a creamy white surface as the ink, a liquid black metal, embossed its imperative on my flattened body. Dream Large... A contradictory message, I thought, for how could I inhabit this colour-filled world of endlessly expanding horizons if I was flattened to the thinness of paper and printed in black and white. And in that way a work of art often comes to hand, propitiously, just when you most need it, I stumbled on Fauchery's *The Sun Pictures of Victoria...*



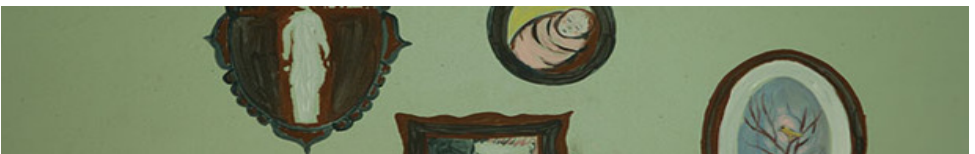
## KEY THINKERS

### Critiquing 'realities', visioning futures

#### Jared Thomas

Discourse relating to Aboriginal Australia and mainstream historic educational practices marginalise Aboriginal people, culture and aspiration and reduce opportunity for Aboriginal Australia to equitably engage in society. This is most evident through the over-representation of Aboriginal people in the corrections system. By outlining literacy development pedagogy and analysis of practice outcomes gained through facilitating literacy development programs with young Aboriginal learners and inmates of the Port Augusta Prison Aboriginal Accommodation Unit, Jared Thomas will discuss the relationship between Indigenous centred learning, critical literacy and the importance of writing fiction that enables Aboriginal learners to engage in learning. Discussion will also reflect on how critical literacy pertaining to race and class has the ability to heighten student engagement and decrease anti-social behaviours.

Jared Thomas is a Nukunu man of the Southern Flinders Ranges who grew up in Port Augusta. A lecturer, he teaches Aboriginal film and literature, communication and Indigenous Arts, Cultures and Design at the University of South Australia. Jared's play 'Flash Red Ford' toured Uganda and Kenya in 1999 and his play 'Love, Land and Money' featured during the 2002 Adelaide Fringe Festival. Jared's novel 'Sweet Guy' was shortlisted for the 2009 South Australian People's Choice Awards for Literature and in 2009 he was also a Deadly Award nominee for Outstanding Contribution to Literature. Oxford University Press will release Jared's children's novel 'Dallas Davis, the Scientist and the City Kids' in early 2011. Jared is engaged by the Fred Hollows Indigenous Literacy Project, schools and prisons to facilitate creative writing programs that promote literacy development. Jared is writing his third novel 'Calypso Summers' and is soon to submit his PhD at Adelaide University.



Brigid Noone | Paint Me Warm

## KEY THINKERS

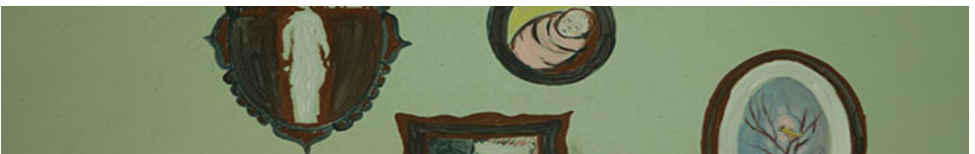
### **'Mazin' Grace: transformation through an Aboriginal literary text**

**Dylan Coleman**

If it is critical that Aboriginal scholarship and scholarship of Aboriginality take the lead in framing our stories, then we must undertake this 'labour' in ways that liberate us. When Aboriginal writers and story tellers write, the act of writing and speaking from an Aboriginal positioning becomes both an act of resistance to, and deconstruction of, colonization. Sometimes the trauma of colonization can be passed on from one generation to the next. The telling of this memory can be painful and can take time to release. If allowed to move at its own pace, a story can also be a portal to healing. Story is important because of its potential to tell a truth to History (as a western discipline) including the challenging of non-Aboriginal historical accounts of colonization.

In the writing of my mother's story, my mother and I did not want to create an alternative form of history, positioning ourselves in the frame of 'we are what colonialism is not' and therefore presenting a subaltern-colonial position of self. Instead we wanted to create frameworks for thinking and writing to look at things differently, to centre our voices in a way that allows for us, as Aboriginal women, to re-vision and re-author our stories for new and liberating ways to transform; from past trauma into a future with any number of hopeful possibilities. These frameworks of thinking question the injustices that have occurred throughout history and challenge inequalities such as the continuing material and political inequality in the broader Aboriginal community. In this way centering our voices in a narrative becomes more than just a positioning.

Dylan Coleman is a Kokatha woman from the far west coast of South Australia, who is currently working at Yaitya Purruna: Indigenous Health Unit, University of Adelaide. She is in the final stages of completing her PhD in Creative Writing which includes a fictional narrative: 'Mazin' Grace, based on the life of her mother, Mercy Glastonbury, growing up on Koonibba Lutheran Aboriginal Mission in the 1940's and 50's.

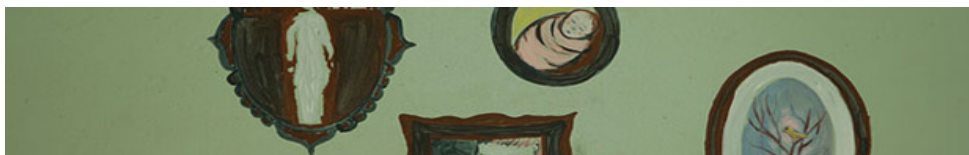




## KEY THINKERS

**Margaret Allen**

Topic to be announced.



## SESSION #1

### Re-Thinking Australian Identity through Australian Fiction

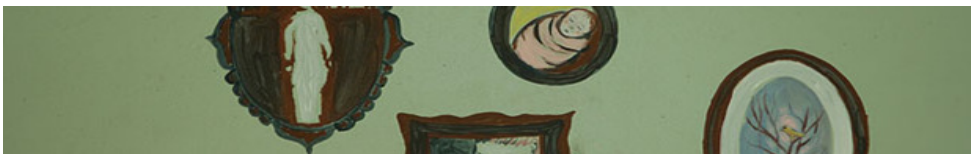
Elisa Bracalente

The critical bibliography of the development of Australian Literature makes it quite clear that the bush and the figure of the bushman were crucial in the construction of an Australian identity. A national identity, built around a mythologization of the bushman, emerged at the end of the nineteenth century. The construction of the bushman as representative of the typical Australian was influenced by ideas that circulated in the period, ideas which included a belief in the supremacy of the white race. It followed – since this figure was seen to possess them – that the characteristics considered to be particularly Australian were: valuing mateship, anti-authoritarian attitude and self-reliance.

Drawing on Foucault's discourse analysis, this paper rethinks Australian identity as a problematic located in an untheorized whiteness. Indeed, whiteness, an underlying, unspoken presence, can be identified as the discourse that lies at the foundation of the Australian identity. This discourse in early literature, underpinned by an 'unspoken' racial theory, later evolves into a modern category: the white man becomes the rational subject as he analyses, studies and defines anything he sees as different. A rational subject is thus substituted for the 'typical Australian' and it is his modernity which is emphasised.

Australian literature presents us with a valuable archive with which to examine the development of an Australian identity, interrogate its links to an assumed 'whiteness' and explore how in a multicultural Australia the identity has undergone changes. The paper points out that in time 'Australian character' shifted from absolute identification with the bushman (and with the white bushman to be precise) to one who is a lot more self-reflective, more problematic and fragmented without losing those character traits which were originally associated with the bushman.

Elisa Bracalente, a graduate from the University of Rome 'Tor Vergata', is a PhD student at Murdoch University. Her PhD research is concerned with whiteness in contemporary Australian literature. Her previous research was on Irish and Gothic literature.



# Going White: Claiming an Identity of White Privilege

Anne Barton

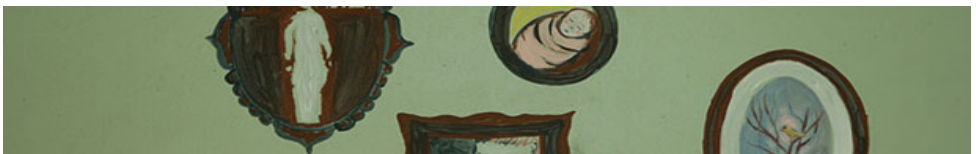
Kevin Rudd's 2008 apology acknowledged the nation's 'unfinished business' and the role the past plays in shaping the present and the future. The promise of the apology - a 'new future' of respect, of constitutional recognition, of transforming the way the nation thinks about itself remains unfulfilled. In this paper I contend that this could not be otherwise without a discourse, encompassing the personal and national, which acknowledges the benefits that continue to accrue to white Australians from Australia's history as a white nation, whether or not we want to, and despite any other oppressions we experience. In reflecting on my identity as the great grand daughter of Sir Edmund Barton, Australia's first Prime Minister and one of the architects of the White Australia Policy, I attempt a socially responsible discursive mapping of my white identity as a beneficiary of white nation building. A robust and honest reflection on my racialised identity aims to show that, as a white Australian, I can only become part of the solution when I recognise the degree to which I am part of the problem, not because I am white, but because of my investment in white privilege.

Anne is the great grand daughter of Australia's first Prime Minister Sir Edmund Barton. For the last 10 years she has been examining her privileged white heritage in the context of white racism in Australia, in particular it's role in the maintenance of oppressive structures in a white settler society, and has been running anti-racism workshops for the last five years. Currently she works as a social planner for local government and is completing a Masters of Social Science degree at RMIT.

## What does it do? Experimental writing in the Critical Race and Whiteness Studies

Anne Brewster

This paper will address why first-person narrative and enunciative modes continue to be germane to white people working in various disciplinary fields within critical race and whiteness studies. Postgraduates, for example, from a range of disciplines, continue to migrate to interdisciplinary modes which incorporate first-person modes. It will examine bodily and intellectual engagements of whiteness with race, and convergences of theory and scholarship with conversation, affect, the local, laughter, everyday life, boredom and the gift. It will trace institutional specificities in the Australian field of fictocritical and 'experimental' scholarly writing technologies and investigate what kinds of work this writing does in incorporating various modes such as storying, the anecdote and testimony into theoretical investigation.



## SESSION #2

### How to be heard: Vietnamese Diasporic Story Telling in English

**Hoa Pham**

As part of a doctorate of creative arts at UWS, my exegesis is about Vietnamese diasporic writers published in English. This project has raised issues about the relations between story telling and theory, and the demands of Western (white) academia and publishing. There is a constant tension between telling the story and the receiving of it by non-Vietnamese audiences. This includes the tensions of being a middle class educated academic First World Vietnamese-Australian woman retelling stories from the "Third World" Vietnam to a first world audience whose expectations of Vietnamese representation have to be catered for according to white cultural producers. The stories told by Vietnamese diasporic writers can help shape the expectations and assumptions of non-Vietnamese audiences. However if to reach these audiences one must conform to current expectations of race and the norms of white story telling, how can that be subverted by those attempting to tell their unheard stories? With the 1.5 and second generation Vietnamese-Australians now coming to the fore such as Nam Le, Khoa Do and Chi Vu the constant challenge is to counter those expectations with stories of humanity and diversity whilst remaining true to one's own voice.

Hoa Pham is a psychologist, author and playwright. Her current novel in progress "The Other Shore" narrates the stories of Buddhist oppression in Vietnam from the 1940s to the present day. Her latest play "I could be you" about Maribrynmong Detention Centre is premiering at the Melbourne Fringe Festival in 2010, and her last play "Silence" based on true stories from six Vietnamese-Australian women was published by Currency Press in 2010. She also co-authored with Scott Brook a chapter titled "Generation V- Searching for Vietnamese-Australia" published in Reading Down Under (SSS Publications).

### **Decolonising Ngarrindjeri Ruwe/Ruwar (land, body, spirit)**

**Steve Hemming and Daryl Rigney**

In recent years the Ngarrindjeri Nation have been developing a new relationship with government at all levels – state, federal and local. This relationship has been negotiated through formal agreements called Kungun Ngarrindjeri Yunnan (listen to what Ngarrindjeri people are saying) which require recognition by government of Ngarrindjeri traditional ownership of Ngarrindjeri Ruwe/Ruwar. This has meant a fundamental challenge to the colonial histories of Ngarrindjeri Ruwe/Ruwar that have framed the relationship between Ngarrindjeri and non-indigenous people and institutions. To prepare the ground for transformation new histories and new stories are being developed in a variety of contexts including heritage reports, management plans, KNY agreements, joint Ngarrindjeri/government natural resource management programs and in more conventional settings. This strategy has been developed as part of the new



Ngarrindjeri Regional Authority's program for living with, and transforming colonial histories and the myths of cultural extinction. These negotiations have been occurring in the context of disastrous environmental degradation in the Murray Darling Basin region and the resulting intensification of natural resource management.

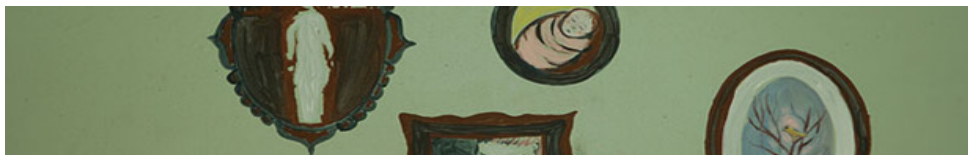
**Steve Hemming** is a Senior Lecturer in Australian Studies at Flinders University in South Australia. Since the early 1980s he has worked closely with the Ngarrindjeri nation in the Lower Murray region of South Australia. More recently he has worked with Ngarrindjeri leaders on projects that address the relationship between natural resource management, Indigenous heritage management and Indigenous governance. **Daryle Rigney** is Ngarrindjeri and an Associate Professor in Indigenous studies/education at the Yung-gorendi First Nations Centre at Flinders University in South Australia. Recently he has worked with Ngarrindjeri leaders to develop relationships between Indigenous nations internationally on matters of mutual interest, including cultural and scholarly exchange. He is a co-chair of the United League of Indigenous Nations.

### ***Grindring Bodies: Racial Economies of Queer Desire***

**Senthoran Raj**

Online technologies provide new participatory spaces for gay men to organise sexual and intimate encounters. While these spaces are often characterised as enabling new forms of sexual subjectivity and queer sociability, they mobilise new sexual templates or rules around discourses of whiteness and cultural otherness. Using Foucauldian concepts of subjectivity and disciplinarity in conjunction with Sara Ahmed's (2006) concepts of racialised affects, labour and performativity, this paper traces the ways in which *Grindr*, a social networking iPhone application for same-sex attracted men, shapes and regulates intimacies and sexual subjectivities. *Grindr* provides a forum for users to engage in new forms of pleasure and erotics. However, the encounters between bodies are marked by profiles and conversations which filter and govern intimacy through disciplinary norms around race, masculinity, whiteness, physical aesthetics and geography. Whiteness, in particular, becomes a privileged form of desiring capital, enabling bodies that 'pass' as 'White', while marking out bodies which do not. Racial 'others' are produced in this economy of desire as fetishes or repugnant objects. Exploring the construction of multiple sexual subjectivities through an autoethnographic lens, I que(e)ry the transformative and liberatory potential of *Grindr* by critiquing the intimate relationship between sexuality, desire and race .

Senthoran is the Policy and Development Coordinator of the Gay & Lesbian Rights Lobby. Senthoran has a B.A majoring in Gender and Cultural studies and is completing a law degree. He has been actively involved in advocating for sexuality, race and gender human rights as the Vice-President of Amnesty International NSW and Co-Chair of Amnesty International Australia's Diversity Steering Committee. He is the former Editor-in-Chief of *Dissent*, Sydney University Law Society Social Justice Journal.



Brigid Noone | Paint Me Warm

## ROUNDTABLE

### Election Australia 2010: Critical race perspectives

**Chair: Barbara Baird, other contributors to be announced**

What stories for Australia's future were imagined during the 2010 election? What part did race politics play in the debates, over arguably mostly small differences between the ALP and the Coalition, widened in some cases by the Greens, minor parties and independents, that constituted the 'choices' for our future during the election? A century of white Australian fear and paranoia was conjured in just three words: 'stop the boats'. White Australian history was also implicit in the debates about immigration and population. But otherwise many would have argued that race played little overt part in the election. Where were the policies concerning Indigenous people? What about the ALP's turning away from 'multicultural Australia' (according to Morris Lemma)? What of Australia's ongoing participation in the war in Afghanistan? And beyond clearly racialised issues, how does race play in a continuing commitment to neo-liberal economics? In the politics of climate change? In the presence of our first woman Prime Minister?

Assuming that elections are heightened periods of national story-telling this roundtable will consider the politics of the 2010 federal election and its aftermath from a critical race perspective.

Barbara Baird works in the Department of Women's Studies at Flinders University.

