



中澳创意写作中心



Curtin University

China Australia Writing Centre

CHINA AUSTRALIA WRITING CENTRE SYMPOSIUM

Dialogue three: Looking forward/looking back

25 - 26 OCTOBER 2017

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Introduction

CAWC Symposium: Dialogue 3 LOOKING FORWARD/LOOKING BACK 25 – 26 October, 2017

‘The old people used glass and steel soon as they saw it, just like they saw the use of ships and rifles, and would shin up a telegraph pole to see if they could listen in. But sometimes it’s good to know how they did things also; to put these things in a line, to go to and fro.’
(Kim Scott, *Taboo*, Picador 2017)

Quote from artist Yang Yongliang (see image below) – “I’m beginning to realise that I can use the newest techniques to work with one of the oldest art forms.” ([White Rabbit Gallery website](#))



Yang Yongliang, *Infinite Landscape* (2011) White Rabbit Gallery, Sydney

The theme of the third China-Australia Writing Centre’s Symposium, a collaboration between Fudan and Curtin Universities, is “Looking Forward/ Looking Back”. The question to be answered is: how do Chinese and Australian writers and creators, now and in the past, differently approach problems of positioning, distance and perspective in relation to the sociocultural past and the future? In particular, what dialogues and tensions arise in environments of rapid or tumultuous change and what pressure does this put on materials available to creators to respond to such change? How are traditional materials, forms and genres repurposed, recycled, and revisited?

As in the framing text by Kim Scott and image by Yang Yongliang, the past is not something safely or stably tucked away but always imminent and always dynamically shaping in relation to both the present and the future. These works announce that to make things is always to be in dialogue with the past, both its conceptions and materials. To quote from Scott, how do we ‘go to and fro’?

Symposium Information

Convenor

Dr Lucy Dougan

Symposium Support

Paul Clifford and Julie Lunn

Speakers

From Curtin University:

Dr Moshe Bernstein – China Australia Writing Centre
Dr Susan Bradley Smith - Media, Culture and the Creative Arts
Paul Clifford - Media, Culture and the Creative Arts
Dr Matthew Chrulew – Centre for Culture and Technology
Dr Lucy Dougan – China Australia Writing Centre
Dr Jo Jones - Media, Culture and the Creative Arts
Daniel Juckes - Media, Culture and the Creative Arts
Prof John Kinsella – Media, Culture and the Creative Arts
Dr Christina Lee - Media, Culture and the Creative Arts
Liu Yuanhang - Media, Culture and the Creative Arts
Carol Millner - Media, Culture and the Creative Arts
Dr Rachel Robertson – Media, Culture and the Creative Arts
Dr Elizabeth Tan - Media, Culture and the Creative Arts

From Fudan University:

Assistant Prof Bao Huiyi - English Department
A/Prof Chen Liang - English Department
Prof Li Ding-jun (Hai An) - College of Foreign Languages and Literature
Prof Tan Zheng - College of Foreign Languages and Literature
Prof Wang Hongtu - Chinese Department
Dr Zhang Yiwei - Chinese Department

Invited Guests:

A/Prof Boey Kim Cheng - Nanyang Technological University
Fan Iris Xing – University of Western Australia
Dr Michael Farrell – Melbourne University
Prof Helena Grehan – Murdoch University
Prof Paul Hetherington - University of Canberra
A/Prof Wang Yao (Xia Jia) - Xi'an Jiaotong University
Dr Wayne Price – University of Aberdeen
Dr Tracy Ryan – Westerly Centre, University of Western Australia

[Emergency contact details](#)

Lucy Dougan: 0430 369 461

Paul Clifford: 0420 594 459

Julie Lunn: 0429 169 376

Program

Day 1: Wednesday, 25 October 2017

Time	Session	Chair	Speakers/Presenters
8.30am – 9.00am	Welcome to Country – Ingrid Cumming Welcome – Prof Steve Mickler		
9.00am - 10.00am	Paper Session 1	Dr Andrew Cameron	Dr Matt Chrulew and A/Prof Wang Yao
10.00am - 10.30am	Morning Tea		
10.30am - 11.30am	Creative Session 1	Dr Rachel Robertson	Dr Wayne Price
11.30am - 12.30pm	Paper Session 2	Prof Baden Offord	Prof Paul Hetherington, Dr Rachel Robertson and Assistant Prof Bao Huiyi
12.30pm - 1.30pm	Lunch		
1.30pm - 2.30pm	Creative Session 2	Dr Lucy Dougan	Poetry Translation Panel
2.30pm - 3.00pm	Afternoon tea		
3.00pm - 4.00pm	Creative session 3	Dr Deborah Hunn	Dr Elizabeth Tan and A/Prof Boey Kim Cheng
4.00pm - 5.00pm	Paper session 3	Prof Tim Dolin	Dr Zhang Yiwei and Dr Moshe Bernstein
6.30pm – 8.30pm	Michael Farrell book launch at the Fremantle Navy Club – (see details on page 29.)		

Day 2: Thursday, 26 October 2017

Time	Session	Chair	Speakers/Presenters
9.00am - 10.00am	Paper session 1	Dr Christina Chau	Prof Helena Grehan
10.00am - 11.00am	Paper session 2	Dr Susan Bradley Smith	Dr Christina Lee and Dr Jo Jones
11.00am - 11.30am	Morning Tea		
11.30am - 12.30pm	Creative Session 1	Prof Liz Byrski	Prof Tan Zheng and Prof Li Dingjun (Hai An)
12.30pm - 1.30pm	Lunch		
1.30pm - 2.30pm	Paper Session 3	Prof Michael Keane	A/Prof Boey Kim Cheng and Prof Wang Hongtu
2.30pm - 3.30pm	Paper Session 4	Prof Tan Zheng	A/Prof Chen Liang and Dr Michael Farrell
3.30pm - 4.00pm	Afternoon tea		
4.00pm - 5.30pm	Postgrad session	Dr David Whish-Wilson	Paul Clifford, Daniel Juckes, Carol Millner, Liu Yuanhang

Venue and Getting There

The symposium will be held in the Admiralty Gulf room (marked in red on the map below) at the [Esplanade Hotel](#) in Fremantle.

Address: 46-54 Marine Terrace, Fremantle

Phone: 08 9432 4000



Wifi

Free Wifi is available at the Esplanade. Once connected to Rydges-EVENT, open a browser and you will be directed to enter an access code.

Login: event

Password: event

Parking

There are several parking options available at and nearby the Esplanade. The Esplanade have a special valet parking rate of \$20 per person. Please notify the valet that you are with the Curtin group. The Esplanade also has parking across the road for \$11 per day. Alternatively, Collie Street has secure parking for around \$22 per day. If you are a Curtin staff member you can use your CelloPark app for [street parking](#) in Fremantle. Unfortunately CAWC is unable to reimburse people for the cost of parking. You may be able to do this through your own school/area.

Public Transport

Buses and trains service Fremantle. For information please visit the Transperth [website](#).

Taxis

Swan Taxis: 13 13 30

Black and White Cabs: 13 32 22

Abstracts

Dr Moshe BERNSTEIN

The Fictionalization of 'The Great Advisor': Problematizing Presentism, Position and Politics

'The Great Advisor' was the moniker given to the 17th century Chinese Jew Zhao Yingcheng (1619-1657), who rose to prominence during the volatile Ming-Qing dynastic transition. Zhao, who hailed from a wealthy family and was conversant in scriptural Hebrew, played a major role within the *Yicileye* (一賜乐业, 'Israelite') community of Kaifeng. Apart from references in the synagogal stelae and Chinese gazetteers, the biographical information on Zhao Yingcheng is sparse. He would have witnessed the acute famine caused by the 'Little Ice Age' as well as the lethal destruction of his hometown by flooding during the 1642 Siege of Kaifeng in the peasant rebellion against the corrupt Ming rulers. In 1646, he attained the ultimate *jinshi* rank and was appointed Minister of Justice by the Manchu regent, Dorgon, tasked with implementing the controversial tonsure decree. Two years later he was sent to Fujian to quell the wanton violence of warlords financed by the wealthy buccaneer and Ming loyalist, Koxinga. In 1654 Zhao returned to Kaifeng to mourn the death of his father. During the mourning period, he played a significant role in repatriating the *Yicileye* in Kaifeng. He contributed vast sums to the rebuilding of the synagogue, supervised the reparation of the Torah scrolls damaged in the deluge and wrote a book, lost to posterity, describing the rescue and restoration of the scrolls. While juxtaposing the history of that volatile period with Zhao's scant biography, the emergent tropes resonate powerfully with those of the present: climate change, elite corruption, populism, xenophobia, culture wars, terrorism, law-and-order, among others. This presentation discusses the problems of presentism, position and politics in the creation of a historical fiction on the life of 'The Great Advisor' and the consequent resolution of the liminal space between historical accuracy and authorial authenticity.

Assistant Professor BAO Huiyi

Mapping the Seas: Cartography as Re-enchantment of Space

描摹大海：作为空间复魅的地图编绘学

I have always been fascinated by the terminal points of geography, the boundaries between land and water. Peninsulae, promontories, headlands, fjords, quays...the fingertips of geography are sensitive receivers of signals from a vaster space, providing the psychological detachment necessary for observation. In a series of poems written by the seas of Ireland, Australia, Britain, Turkey and other places, I deal with the re-enchantment of space, the internalization of cartography, and the thinking through of relations between space, knowledge, history and things constantly perceived and forgotten.

A/Prof CHEN Liang

Scattered Perspective: New Historical Writing and Geological Realism in Maqiao Dictionary

In *Maqiao Dictionary*, Han Shaogong applied a new scattered dictionary-typed perspective. By fully applying new historical writing on the linguistic level, the text exhibits its original logic with the affixing and wavering words to challenge the official language and ideology and reconstruct historicity with the help of Maqiao dialect. In this way, he not only reconsiders the role of language of shaping reality, but also tries to reconstruct historicity with geological realism featured by fragmented linguistic and narrative strategies.

A/Prof BOEY Kim Cheng

Gull Between Heaven and Earth: Translating Du Fu's life and work

My paper retraces the process behind the writing of *Gull Between Heaven and Earth*, my historical novel based on the life and work of the Tang Dynasty poet Du Fu. It will discuss the challenges and difficulties of turning a historical and literary figure into a fictional character and the corollary complexities of re-shaping historical facts into fictional narrative. As a novelistic re-imagining of China's "poet-historian," *Gull* can be also considered as a work of literary translation, bringing the key poems of Du Fu's oeuvre across linguistic, cultural and generic boundaries into a biographical narrative. Hence, my paper will also deal with translation issues encountered in transforming the Chinese poems into English narrative prose.

Creative Session Three

Kim Cheng will be reading poems and essays from his memoir *Between Stations*. These works explore themes of migration and travel, time and memory, identity and belonging in the global age.

Dr Matthew CHRULEW

Some Notes on Australian Speculative Fiction

A V8 Interceptor races through red dust. Roadships sail the desert winds. AI trucks comb the backroads for synth highs. Australian speculative fiction has been a fertile site for the exploration of possible futures, whether surviving the eco-apocalypse or inventing new forms of life amid rapid technological change. Familiar images of man and machine against the harsh outback are complicated and countered within a diverse small press tradition. This paper will offer a brief scan of some noteworthy Australian speculative fiction, with a focus on the imagination of different ways of perceiving, living with and responding to environmental catastrophe.

Paul CLIFFORD

Speculating on Worlds End: Towards a Critical Photographic Narrative Form

This presentation—based on the research proposal for my PhD candidature application—will employ Walter Benjamin's definitively photographic concept of history to explore the dynamics and ethical implications of using photographic images and written text to construct narrative. My thesis will use the remaining photographic archive of my grandfather, Arthur Firmin, to develop what I term a critical photographic narrative form. Based on my family's history in Kenya, this narrative will integrate the exegetical into the creative artefact to create a text that is at once personal, historical and theoretical. An image by Firmin titled 'World's End' exemplifies how Benjamin's notion of historical materialism, and more specifically his definition of the 'dialectical image', can be used to demonstrate what it means to assume responsibility for an image and its history. The question of how I am to write about my grandfather's photographs must always remain a question of what I am to do with the legacy of my past. This requires not only an understanding of what a photograph is, but also a vigilance in regard to the 'politics of memory' that is fundamental to the reading of any archive.

Dr Michael FARRELL

Jong Ah Sing – The Chinese Genius We Had To Have

My presentation derives from an ongoing research project, commenced during my PhD, on *The Case*, a memoir and handmade book by Jong Ah Sing, a Chinese gold miner living in Victoria in the 1860s. *The Case* was completed in 1872, while Jong was a resident of Yarra Bend Insane Asylum. I wrote on the poetics of his text, written in English, while using Cantonese syntax, for my PhD, and it constitutes the third chapter of *Writing Australian Unsettlement: Modes of Poetic Invention 1796-1945* (Palgrave Macmillan, 2015): the book I published from my revised thesis. I have also published a speculative, fictocritical text on Jong, imagining him as the primary influence on Australian poetry. For this symposium, I will read some of Jong's original text, as well as a creative biographical text on Jong that I am working on. My text *Jong Ah Sing – The Chinese Genius We Had to Have*, a mixture of transliteration, interpreted biography and literary criticism, looks both forward and back in its historical acknowledgment of Jong's unique text, and in realising the future possibilities that his work suggests.

Prof Helena GREHAN

William Yang: Stories Large and Small

William Yang is an acclaimed photographer who has worked tirelessly to document key social, cultural and political events in Australian life for over forty years. Using photography, slide-shows, documentary films and more recently his social media presence, Yang captures the Zeitgeist like no one else. His work is innovative in both form and content and it is anchored in his subtle, yet powerful, storytelling and image making techniques. Yang provides a very personal insight into the evolution of the Mardi Gras, the spectre of AIDS, Sydney's theatrical and social scenes and changing notions of belonging in multicultural Australia. In this paper I explore the ways in which Yang's layered approach to storytelling allows contemporary audiences to access often secret or untold stories, places and images of Australia during the late 20th century.

Prof Paul HETHERINGTON and Dr Rachel ROBERTSON

Traces and Glimpses: Memory Fields in the Lyric Essay

The lyric essay is a divergent and protean form, often defined by its elusiveness as much as by its distinctive features. Everyone agrees, however, that lyric essays frequently explore the territory of memory, and many lyric essays are forms of memoir. Yet lyric essays never give a full account of a life; rather, they provide traces of experience, and often seem to forget as much as they remember. They tend to represent memory as episodic, and provide glimpses of events that imply or connote larger patterns of relationships. Their memory events usually stand in, metonymically for other 'like' events and activities. In this paper we will consider examples of Australian lyric essays that are artfully constructed in order to allow their readers a sense of lyric or poetic engagement with the fields of memory they evoke. In such essays, traces of recollection often gesture towards memory's strangeness and unknowability, suggesting that although human beings construct narratives of self from autobiographical experience, such narratives are problematised by memory's puzzles and contradictions.

Dr Jo JONES**Ghost maps as Affective and Spatial Pedagogy**

Pedagogy, like so many fields of critical theory, draws on and responds to critical geographies and the spatial turn. This paper will explain firstly, effective ways of implementing spatial theories to active and responsive pedagogical practice and, secondly, the reasons why teaching methodologies, in a cultural studies context, have been slow to adapt to spatial geographies.

Affective and spatial pedagogical will be explained through an existing resource - the Ross Ghost Map <http://arcg.is/2eWTruu> - that was designed for an English narratives symposium in November 2016. The map covers the historic township of Ross (Tasmanian Midlands). It “tags” landmarks (including the Crossroad, churches, the Female Factory, Ross Bridge, Ross Cemetery) and specific natural spaces (the hilltop). These spaces combined with the online resources work as “prompts” for producing both creative texts (including a graveyard ballad, “time glitch” convict ghost story and a tightly-structured Victorian ghost story) and understanding the nuances and histories of gothic narrative forms.

This discussion also draws on theories of embodied pedagogy, in particular the work on walking pedagogies performed by Stephanie Springgay (2008), and (C) the growing body of work on the way that writing and reading ghost stories is valuable in supplying a narrative and linguistic lexicon for anxiety and trauma (Spear, 2013, Allen, 2014).

Daniel JUCKES

As with everything else the end eventually comes: conceiving the past as finished, but not always done

My thesis is a memoir exploring the relationship I had with my grandmother. In it, I use pieces of ephemera from the archive she haphazardly assembled to ask questions of how the past, and memories, reverberate in the present. I investigate how traces of the past might be triggered, perhaps even exploited, and I ask how writers evoke how the past feels. Simply, my work is an exploration of how it is to be always caught between past and present, to be always going to and fro. I argue that, by conjuring a seamless version of the present, writers can reflect how the past impinges on consciousness. This approach necessitates telling a past which is contingent on my own whims, one in which I both act and react to the way memory functions. My paper is an attempt to do something similar. I want to give a taste of how the form of memoir can be used to question the validity, and assert the importance of, personal pasts. I want to claim that heightened focus on the past’s material remains both settles and unsettles, and I’d like to give space to the kind of dialogue we have with ourselves about our own place within the fabric of the present. The paper uses a handwritten story about a trip to the seaside, taken by my great-grandparents on August 6, 1934, to visit my grandfather. I’ll recount some of the oddities of retracing their journey, and reflect on the way the past is simultaneously proximal and remote.

Dr Christina LEE**Stasis and Movement in the Modern Ruin: Ghost Cities of China**

China is currently in the throes of urban development and modernisation on an unprecedented scale. A by-product of its feverish future planning, decentralised fiscal policies and speculative property market is the ‘ghost city phenomenon’; newly built cities that are devoid of a thriving population, or any population whatsoever. This presentation explores the ghost city as modern ruin,

focusing on Ordos Kangbashi in Inner Mongolia. There is an arresting strangeness about the place that epitomises a case of living with contradiction, that is, living with the past and future, excess and emptiness, speed and slowness. While construction continues throughout Ordos, projects abandoned years ago jut out like concrete carcasses from the landscape. And of those structures that are finished, many are in varying states of deterioration resulting from the haste in which they were erected. I wish to move beyond the dominant discourse of stasis and crisis that has come to define the Chinese ghost city in the West. Interested in how local histories intersect with the embodied experience of the city, I employ a psychogeographic approach. This allows for an affective, spatio-temporal engagement with Ordos that recognises it as being in a state of transition, and compels a state of transition in the researcher herself.

Prof Li Ding-jun (Hai An)

Creative Session: A Butterfly and a Dragon

Looking Forward/Looking Back, the Third China-Australia Writing Centre Conference in 2017 held by Curtin University and Fudan University, invites the Chinese poet Hai An to share his previous chapbook *60 Selected Poems* by Hai An (《海岸自选诗60首, 2014), against a background of similar challenges in China and Australia, such as rapid economic development, environmental and cultural degradation, wealth inequity and moral degeneration. He will present ten poems at the conference, relevant to his approach to the “butterfly effect” of geopolitics, epidemic diseases, natural calamities, and rural regions increasingly hidden from sight in China over the past 15 years of a new century.

LIU Yuanhang

Reifungsroman or Ageing Social Novels

The Comparative Study on Ageing Female Fiction in Contemporary Australian and Chinese literature

The recent writing form, *Reifungsroman*, was first proposed in 1990 by Barbara Frey Waxman. It was reflected in some writings of Australian writers to portray female ageing as a process of ripening. Meanwhile in China, the ageing of the “iron girls” generation has led to a focus on ageing women in the dominant genre of Chinese realist *Social Novels*. Through examining selected exemplar texts, this research will identify different features of each writing form in terms of representation, theme and literary techniques. By analysing limitations and merits of these two forms, this study considers the possibility of combining them for the purpose of providing a comprehensive literary form to explore older womanhood.

Carol MILLNER

Science Fiction of the Past’ or Past ‘defaced’? : Repurposing Historical Materials

‘To predict the Future, to manage the Present, would not be so impossible had not the Past been so sacrilegiously mishandled; effaced, and what is worse, defaced!’

- Carlyle, *Past and Present*, Book 4, Chapter 1.

The above quote from Carlyle serves as epigram to a collection of essays entitled *The Historian’s Conscience; Australian historians on the ethics of history* (2004). In one of these essays, entitled *Flirting with Fiction*, Ian McCalman describes Peter Carey’s response to critics of his *True History of the Kelly Gang* (2000). Would Carey’s ‘mythic inventions supplant the real-life accounts of historians?’ asked

the Canberra Press. 'Too bad was the rejoinder.' (McCalman: 153) Elsewhere Carey, borrowing from Jonathan Miller, has described his work as a 'science fiction of the past'.

As I repurpose historical and literary materials to develop short fiction about immigration to Western Australia, I constantly consider and re-consider my role as a writer in relation to the past but, in this post-truth world, I sometimes wonder does it even matter? How far can fiction writers go before Carey's 'science fiction of the past' becomes Carlyle's 'past defaced'?

This presentation will utilise brief excerpts from my current work to describe my creative process and the ways in which my short fiction looks back at, and interacts with, aspects of Western Australia's past.

Poetry Translation Project

Fan Iris Xing, Assistant Prof Bao Huiyi, Professor Li Ding-jun, Prof John Kinsella, Dr Tracy Ryan, Dr Michael Farrell, Dr Lucy Dougan, Prof Paul Hetherington and Dr Susan Bradley Smith

In this session poets and editors involved in the *Homings and Departures Poetry Translation Project*, a China Australia Writing Centre initiative shared between Fudan and Curtin Universities and the University of Canberra, join translator Iris Fan Xing for bilingual readings and an overview of the project.

Dr Wayne PRICE

'If prose is a river, poetry's a fountain': Time as Material in Creative Practice

That year I should have failed, but, teaching the Poetics,
He asked us for definitions, and accepted mine:
'Sir, if prose is a river, then poetry's a fountain.'
– Michael Longley, 'River & Fountain'

This paper will take the form of a reading of creative work accompanied by a discussion of 'time as material' in creative practice (focusing primarily on narrative practice). As the theme of this symposium suggests, the writer is always and inescapably 'looking forward looking back', and in many ways the unique value of imaginative writing might be located in this Janus-faced paradox. Taking as its starting points Claire Keegan's observation that 'stories are made of time', and Faulkner's famous claim that 'the past is never dead. It's not even past', the discussion will explore some of the key conceptual, political-ethical, and practical ramifications of this tension. The short story 'The Girlfriends' will be read as an example of a story that directly situates its protagonist in a position of 'looking forward looking back', and that uses the interior drama of this predicament to hopefully illuminate something of the ways in which we are all – as creature's subject to change and death, and as citizens shaped by the cultural and historical discourses surrounding us – 'made of time'.

Dr Elizabeth TAN

Elizabeth will be reading from *Rubik* (2017), a novel-in-stories about technological anxiety, loneliness and connectivity in the internet age. Her work follows characters such as a disappearing piano teacher, a shapeshifting octopus, a Homestyle Country Pie, and a woman who can't seem to stay dead.

Prof TAN Zheng

Perspective and the Butterfly Dream

In traditional Chinese literature, the butterfly, flying from flower to flower, is the symbol of the philandering male. In modern Chinese literature, because of its beauty, the butterfly is sometimes used as a metaphor for woman. Yu Zaiyuan, the protagonist of my novel *Infatuated with a Butterfly*, is a surrealist artist who paints butterflies combined with other menacing, malicious animal images, such as the bat, the snake, and the spider. Having been abandoned by his wife as a young, struggling artist who has just lost his day job, he becomes a womanizer and misogynist, until he meets with Chen Huaijin, a “good” woman, who is married and has two children. The novel is in part about how one’s past, entwined with the social, historical past, decides one’s present. It is also about how a generation of Chinese artists, frustrated in their pursuit of political freedom, turns to explorations in the artistic and sexual/moral sphere.

A/Prof WANG Yao (Xia Jia)From Liang Qichao to Han Song: The Imagination of Future and the Chinese Dream in 20th Century Chinese Science Fiction

Since the late Qing, the question of how scientific and technological development could bring China a brighter future has been inextricably intertwined with the entire body of narratives of China’s establishment of a nation-state, and the attendant host of questions regarding political ethics and cultural value. This essay takes the imagination of future in 20th century Chinese science fiction as a point of departure in analyzing a group of representative works, including “The Record of New Chinese Future” (“Xin zhongguo weilai ji”), “Capriccio for Communism” (Gongchan zhuyi changxiang qu), “Little Smart Roaming the Future” (“Xiao lingtong manyou weilai”), “China 2185” (“Zhongguo 2185”) and “2066: Red Star Over America” (“2066 nian zhi xixing manji”). These dreams of future, on the one hand based on imitating “the West”/“the World”/“Modernity”, while on the other hand always trying to transcend this paradigm, indicate the radical and problematic nature of the Chinese Dream as a version of anti-modernism modern myth. Science fiction reflects how feelings, values, ways of life, and traditions are impacted by industrialization, urbanization, and globalization, processes promoted by modern capitalism. Chinese science fiction’s complexity and diversity, as well as its unique value vis-a-vis Western science fiction, come from this alternative, Chinese experience of modernity, which could inspire us to imagine an alternative future.

Prof WANG Hongtu

Reality, Social Problem and History

A great number of writers spare no effort to give a vivid portrayal of reality in contemporary China. But, as for some authors, reality is regarded as a series of social problems and spectacular phenomena, which finds expression in Yu Hua’s novels, such as *Brothers*. This book tries to depict China’s chaotic present as well as its past, characteristic of authoritarianism, extreme poverty, consumerist excess and moral depravity. The author concentrates upon numerous events during the last several decades, from bloody Cultural Revolution to current frenetic social transformation and striking contradictions.

In terms of a bawdy, semi-fantastical narrative by Yu Hua, the reality is confused with social problems or phenomena. According to Yu Hua, he succeeds in offering an authentic and colorful representation of reality. In fact, what he does in the text is to tell a melodramatic story of two brothers, and touches upon a great many significant social issues. Nevertheless, this novel cannot be

seen as a masterpiece which gives expression to a variety of undercurrents in social life, human nature and their relation to the past. Readers see that the writer goes to and fro among those attractive episodes, sliding on the surface of the reality incessantly.

By contrast, the other Chinese writer Li Er, in his novel, *Guileful Talk*, focuses on the tragedy of left-wing intellectuals participating in revolutionary movements during the first half of the 20th century. Furthermore, the novel attempts to reveal the absurdity and nothingness of human existence from a metaphysic point of view. Although the author treats historical issues, they have a close relation with reality, highlighting some secrets of contemporary life. In this way, history, instead of social problems, is established a specific connection with reality.

Dr ZHANG Yiwei

The Sequels to the *His-Yu Chi* and the Contemporary Writing

Sequel writing constitutes an offshoot in the tradition of Chinese novel, which prospered at historical turning points, such as the one from late Ming to early Qing dynasties, and the one from late Qing Dynasty to the beginning of the Republic of China. Traditional sequel writers bear the dual identity of the reader and the creator, supplementing the sentiments or developing the plot of the originals. The literary meaning and technique of the sequel deserves in-depth study. In our time, for instance, every year we see major adaptations of *Journey to the West* coming out. On the one hand, its film and TV adaptations reflect a commercialised collaborative creativity. On the other hand, these adaptations can be considered as a translation of the classic through joining classical literature with contemporary technology, the literary text with the audiovisual text. The sequel is transitional in the history of the Chinese novel. Although the phenomenon of sequel writing results from the influence of the original canon, during the adaptation process, the sequel has to take in contemporary ideas, cultures, and popular codes. How to continue? How to supplement? And how to adapt? Perhaps, *Journey to the West* and its sequels can shed some light on the theory and methodology of creative writing.

Biographies



Assistant Prof BAO Huiyi

Bao Huiyi, medievalist and poet, is the author of one book of poetry (*I Sit on the Edge of the Volcano*, 2016), one book of essays (*Annals from the Emerald Island*, 2015), and translator of 11 books from English into Chinese (including *Complete Poems* by Elizabeth Bishop, *Ariel* by Sylvia Plath, *Good Bones* by Margaret Atwood). She now teaches at the Department of English, Fudan University.



Dr Moshe BERNSTEIN

Moshe Y. Bernstein, a US native, came to Australia in 1993 after an extensive course of rabbinic studies in Israel. Serving as an educator and administrator in local Jewish day schools, he also lectured extensively to the general public. In 2008 he embarked on a Bachelor of Arts in Asian Languages and Cultures at Curtin University, spending a semester on exchange at Beijing Language and Culture University. In 2011 he received First Class Honours at UWA for his thesis documenting the authenticity claims of descendants from the thousand-year-old Jewish community in Kaifeng. In August 2016 he passed his UWA

doctoral dissertation, *Globalization, Translation and Transmission: Sino-Judaic Cultural Identity in Kaifeng, China*, which in January 2017 was published by Peter Lang AG. Moshe has resided for varying periods in different countries and is conversant in many languages. He has published articles in journals and periodicals, and has presented at numerous international conferences. He is currently researching and writing a transmedia narrative on the life of a prominent 17th century Chinese Jew. Among his many special interests are transculturation, Chinese philosophy and Jewish mysticism.



Dr Susan BRADLEY SMITH

Susan Bradley Smith was born in 1963 in Australia where her first home was the seaside village of Bermagui. These days she teaches Creative Writing at Curtin University (Perth) and John Cabot University (Rome), and is the Artistic Director of the Lennox Head (another seaside village home) Poetry Festival. Her latest books are *The Postcult Heart: Love Poems for a Lost World*, the verse novel *The Screaming Middle*, and the poetry collection *Beds For All Who Come*.



Dr BOEY Kim Cheng

Kim Cheng Boey is an award-winning Singapore-born poet. He taught Creative Writing at the University of Newcastle for 13 years, before returning to Singapore in 2016 as Associate Professor in English at Nanyang Technological University. He has published five collections of poetry, including *Clear Brightness* (shortlisted for the 2014 John Bray Poetry Award), as well as a travel memoir *Between Stations* (shortlisted for the 2009 Western Australia Premier's Award for Nonfiction).



A/Prof CHEN Liang

Dr Chen Liang, associate professor at the English department of Fudan University, China. Major academic interests: Native American literature, Nordic literature and postcolonial studies. He is recently working on the literary representation of ethnicity in aboriginal studies.



Dr Matthew CHRULEW

Matthew Chrulew co-edited the books *Extinction Studies: Stories of Time, Death, and Generations* and *Foucault and Animals*. He has published essays and short stories, including most recently “The Mamontogist’s Tale” in *Cosmos* and “Future Perfect” in *Ecopunk! Speculative Tales of Radical Futures*. He is an ARC DECRA Research Fellow in the Centre for Culture and Technology at Curtin University.



Paul CLIFFORD

Paul Clifford is a provisional PhD candidate at Curtin University in Creative Writing at the School of Media, Culture and Creative Arts. He received a Bachelor of Arts with first class honours in English and Cultural Studies from the University of Western Australia in 2016. Paul previously worked at *Westerly* magazine as Web Editor for five years. He co-edited *Westerly* 60:1 in 2015 with Dr Lucy Dougan. Other publications include an essay on Kim Scott’s *That Deadman Dance*.



Dr Lucy DOUGAN

Lucy Dougan commenced as Program Director of the China Australia Writing Centre in 2017. Her books include *Memory Shell* (5 Islands Press), *White Clay* (Giramondo), *Meanderthals* (Web del Sol) and *The Guardians* (Giramondo), which won the WA Premier’s Book Award for 2015/2016. She holds a PhD from UWA concerning representation of Naples on film and in fiction.



Dr Michael FARRELL

Michael Farrell is a poet, his recent books are *I Love Poetry*, *A Lyrebird: Selected Poems*, and *Cocky's Joy*. He also has a scholarly book, *Writing Australian Unsettlement: Modes of Poetic Invention 1796-1945*. He was born in Bombala, NSW, and now lives in Melbourne, where he edits *Flash Cove* magazine. Other current activities include freelance honours supervision, and editing scholarly and poetry features for JASAL and Plumwood Mountain, respectively.



FAN Iris Xing

Iris Fan Xing is a PhD student in the University of Western Australia, working on a comparative research project of Australian and Chinese women's poetry that involves creative writing and translation studies. She has participated in various translation projects of Chinese and Australian poetry since 2008. Her book of poems *Lost in the Afternoon* was published in 2009. She was awarded first prize in the Poetry Section of the Hong Kong City Literary Awards 2011. Her poems and translations can be found in *Cha: An Asian Literary Journal*, *Fleurs des Lettres*, *Poetry Monthly*, *Chinese Western Poetry* and *Cordite Poetry Review*.



Prof Helena GREHAN

Helena Grehan is a Professor of Theatre and Performance Studies at Murdoch University. She has published books including, most recently: *New Media Dramaturgy: Performance, Media and New-Materialism* (with P. Eckersall and E. Scheer); *William Yang: Stories of Love and Death* (with E. Scheer); *Performance, Ethics and Spectatorship in a Global Age*; *'We're People Who Do Shows' Back to Back Theatre: Performance, Visibility, Power* (with P. Eckersall).



Prof Paul HETHERINGTON

Paul Hetherington is Professor of Writing at the University of Canberra. He has published eleven full-length collections of poetry, including *Burnt Umber* (UWAP, 2016) and *Gallery of Antique Art* (RWP, 2016). He won the 2014 Western Australian Premier's Book Awards (poetry), was commended in the 2016 Newcastle Poetry Prize and was shortlisted for the Kenneth Slessor Prize in the 2017 NSW Premier's Awards. In 2015-16 he undertook an Australia Council for the Arts Residency at the BR Whiting Studio in Rome. He edited the final three volumes of the National Library of Australia's authoritative four-volume edition of the diaries of the artist Donald Friend and is one of the founding editors of the international online journal *Axon: Creative Explorations*.



Daniel JUCKES

Daniel Juckes is a PhD candidate in creative writing at Curtin University. His research interests include nostalgia studies, Thing Theory, and autobiography. His writing has been published in *Australian Book Review*, *Westerly*, and *TEXT*, and he co-edited *Exploring Nostalgia* for I-D Press.



Dr Jo JONES

Jo Jones is a Senior Lecturer in Literary and Cultural Studies at Curtin University. She has a PhD on Australian historical novels written during the History Wars and has taught extensively, including at the University of Western Australia and the University of Tasmania. She has a forthcoming monograph *Dark Times: The Australian Historical novels of the History Wars* (provisional title) and has recently released, with Tim Dolin and Patricia Dowsett, an edited collection of essays, *Required Reading: Literature in Australian Schools from 1945-2005* (Monash UP). Currently, she is working on iterations of Australian gothic.



Prof John KINSELLA

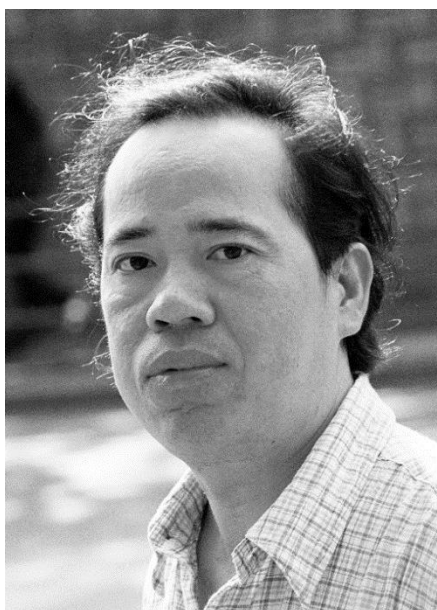
Dr John Kinsella is Professor of Literature and Environment at Curtin University. He has published over sixty books and his many awards include three Western Australian Premier's Book Awards, the Grace Leven Prize for Poetry (twice), the John Bray Award for Poetry, the Christopher Brennan Award for lifetime achievement in poetry, the 2013 Prime Minister's Award for Poetry, and the Judith Wright Calanthe Award for Poetry (twice). His poems have appeared in journals such as *The Times Literary Supplement*, *The Kenyon Review*, the *New Yorker*, and *London Review of Books*. His poetry collections include *Poems 1980-1994*, *Peripheral Light: New and Selected Poems*, with an introduction by Harold Bloom, *Jam Tree Gully*, *Firebreaks*, and

Drowning in Wheat: New and Selected Poems 1980-1995. He is editor of the *Penguin Book of Australian Poetry*. He has taught in universities around the world and worked collaboratively with other poets, musicians, and artists.



Dr Christina LEE

Dr Christina Lee is Senior Lecturer in Communication and Cultural Studies at Curtin University, Western Australia. She is the author of *Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema*. She is also the editor of *Spectral Spaces and Hauntings: The Affects of Absence*, and *Violating Time: History, Memory, and Nostalgia in Cinema*. Her research interests include memory studies, spaces of imagination and spectrality, fandom and popular culture.



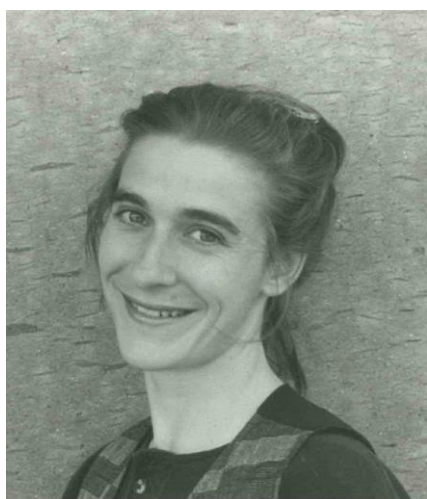
Prof LI Ding-jun (Hai An)

LI Dingjun, Chinese scholarly-poet and translator under the pseudonym of Hai An, Associate Professor of English at College of Foreign Languages and Literature, Fudan University. He has published ten books of poetry as the author, translator and editor, including *Selected Poems of Hai An* (2001), *Elegy—Hai An's First Therapeutic Long Poem* (2012), *60 Poems Selected by Hai An* (2014); *Selected Poems of Dylan Thomas* (2002, 2014, 2015, 2017), *Collected Poems of Samuel Beckett* (2016), *A Centennial Collected Papers on Sino-Occidental Poetry Translation* (2007), *The Frontier Tide: Contemporary Chinese Poetry* (2009) as well as *The English-Chinese Medical Dictionary* (2016). He was invited to attend several international poetry festivals and was the winner of



LIU Yuanhang

Yuanhang Liu is a PHD student in Humanities, her topic is the The Comparative Study on Ageing Female Fiction in Contemporary Australian and Chinese literature. She received a Bachelor of Arts with the award of Outstanding Graduation Thesis from Ocean University of China in 2016. Yuanhang co-translated David Lodge's *The Novelist at the Crossroads* which will be published by China Social Sciences Publishing House in the end of 2017.



Carol MILLNER

Carol Millner is currently a doctoral candidate in writing at Curtin University where she is developing a book of short stories concerning immigration to Western Australia. Since arriving in WA herself in 2005, Carol has published poetry and short stories in a range of anthologies and journals most notably, *Lines in the Sand*, *Amber Contains the Sun*, *Indigo*, *Regime*, *Westerly* and *Poetry New Zealand Yearbook 2017*. Carol's poetry manuscript, 'Settling' was shortlisted in the inaugural Dorothy Hewett Award, 2015 and her non-fiction writing has been published in *Australasian Drama Studies*, *The New Zealand Women's Studies Journal*, *Women Together : A History of Women's Organisations in New Zealand* and *Coolabah* (in press). Carol's current research interests include

short fiction; creative writing; and Australian immigration history.



Dr Wayne PRICE

Wayne Price was born in south Wales but has lived and worked in Scotland since 1987. His short stories and poems have been widely published and broadcast and his debut story collection, *Furnace* (Freight, 2012), was nominated for the Saltire Scottish First Book of the Year. His first novel, *Mercy Seat*, was published in 2015 and longlisted for The Guardian Award. A collection of poetry, *Fossil Record*, was chosen by Carol Ann Duffy as one of only four inaugural 'Laureate's Choices' in 2015. He teaches modern American Literature and Creative Writing at the University of Aberdeen.



Dr Rachel ROBERTSON

Dr Rachel Robertson is Senior Lecturer in creative and professional writing at Curtin University, Australia. Her memoir *Reaching One Thousand* (Black Inc, 2012) was shortlisted for the National Biography Prize and she is co-editor with Liz Byrski of *Purple Prose*, a collection of life writing by Australian women writers. Rachel is a past winner of the Australian Book Review Calibre Prize for Outstanding Essay and her creative non-fiction has been published in *Westerly*, *Griffith Review*, the *Australian Book Review*, *Axon*:

Creative Explorations and *Best Australian Essays*. Her academic interests include creative writing pedagogy, life writing, the essay, critical disability studies and Australian literature.



Dr Tracy RYAN

Tracy Ryan graduated with a Bachelor of Arts in Literature from Curtin. She has published a dozen books, including four novels. Her poetry has appeared in several magazines, such as *Poetry Review* (UK), *Poetry* (Chicago), *Southerly*, *Meanjin* and *Cordite*. She has also appeared in numerous anthologies. Ryan is particularly interested in languages and has translated several French writers. She has twice won the Western Australian Premier's Book Award for poetry.



Dr Elizabeth TAN

Elizabeth Tan completed her PhD in Creative Writing at Curtin University in Perth. Her research culminated in her first novel, *Rubik*, published in 2017 by Brio. She was shortlisted for the 2017 Victoria University Short Story Prize for New and Emerging Writers. In 2016, her story 'Coca-Cola birds sing sweetest in the morning' was included in the anthology *Best Australian Stories*.



Prof TAN Zheng

Professor Tan Zheng, writer, literary critic and translator, Director of CAWC at Fudan. Prof Tan Zheng is the author of the novel *Three Parts of the Soul*, and three history plays, *The First Emperor of Qin*, *Wang Mang*, and *Emperor Liangwu*. He has just finished his second novel *Infatuated with Butterflies*, and a book of essays about plants and emotional memories connected with them. He is also the translator of *The Nightingale and the Rose—Oscar Wilde's Fairy Tales*, and *Postmodernity* and *Just Gaming* (Jean-Francois Lyotard). He has published three collections of critical essays, mainly on Oscar Wilde, other important figures in the Aesthetic Movement, and William Shakespeare. He is also the author of *A Concise History of Shakespeare Criticism in Chinese*.



A/Prof WANG Yao (Xia Jia)

Xia Jia is a Chinese science fiction author who has been featured in *Clarksworld* and *Nature*. Her story "A Hundred Ghosts Parade Tonight" was nominated for the Short Form Award at the 2013 Science Fiction and Fantasy Translation Awards. She has also won the Chinese Galaxy Award, which is one of the most prestigious science fiction prizes in China. She is Associate Professor of Chinese Literature at Xi'an Jiaotong University.



Prof WANG Hongtu

Professor Wang Hongtu is a renowned novelist, literary critic and scholar. He got his MA and PhD at Indiana University and Fudan University respectively. He has been a guest professor at Kyoto University of International Studies, Japan, as well as the Chinese director of the Confucius Institute at the University of Hamburg, Germany. He has been teaching comparative literature since 1996 in the Chinese Department of Fudan University. He is the author of three novels, *Sweetheart*, *Who*

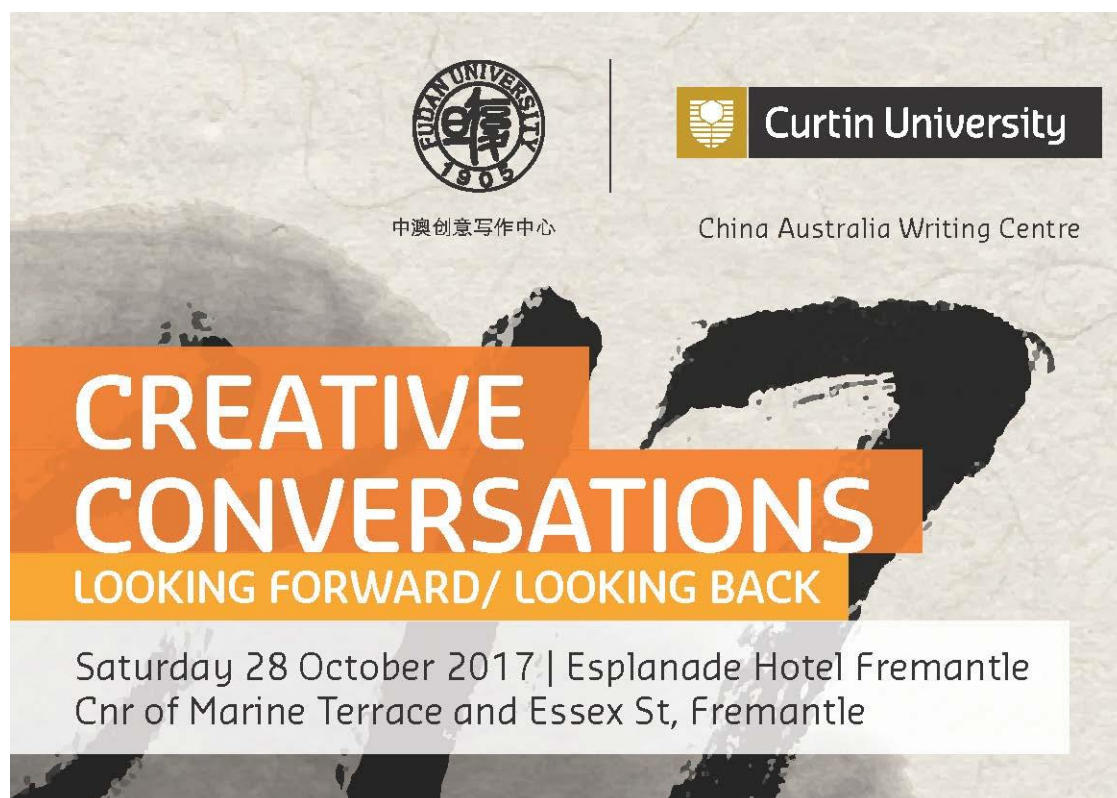
Knocks on the Wrong Door? (2006), *On the Flower of Youth* (2009), and *Farewell to Germania* (2014). He has also published two collections of short stories and novellas, *Rose Wedding* (2001) and *Melancholic Sunday* (2015). He has in addition published a series of essays on literary criticism and theory, such as *Free and Easy Notes* (1998), *Rainbow in the Valley* (2001), *Urban Narrative and the Expression of Desire* (2005), *Looking from a Different Perspective* (2011), *Shuttling Between the East and West*, and *Investigation into Images of Urban Life* (2013). He has also translated J. Hillis Miller's *Fiction and Repetition* into Chinese.



Dr ZHANG Yiwei

Dr Zhang joined the Chinese Department in February 2017, and is currently working as a research fellow and lecturer. Her research mainly addresses two broad areas: Chinese novels in the Ming and Qing Dynasties and creative writing. Her work makes theoretical and practical contributions to the area of Chinese literature. She is the author of *Labyrinth of The Past* (2014) and *Snares of the Hsi-Yu Chi* (2016).

Creative Conversations 2017: Looking Forward/Looking Back



Creative Conversations is back!

The second series of Creative Conversations, a collaboration between Curtin University and Shanghai's Fudan University, will bring together four engaging panel discussions under the title of 'Looking Forward/ Looking Back'.

Together with presenters Meri Fatin and Geraldine Blake, panelists will explore how Chinese and Australian artists approach problems of positioning, distance and perspective in relation to the past and the future.

Local, national and international panelists include novelists Liz Byrski, Brooke Davis and Elizabeth Tan, *Cleverman* writer/creator Ryan Griffen, Chinese science-fiction writer Xia Jia, poets Wayne Price and Paul Hetherington, and young adult author Dianne Touchell among others.

Come along to Esplanade Hotel Fremantle on 28 October 2017 for a literary event that crosses cultures in exciting ways.

Panel One: The Future

It is up to you to break the old circuits.
(Hélène Cixous)

Panel Two: The Past

The past isn't dead. It isn't even past.
(William Faulkner)

Panel Three: Childhood and Youth

Childhood is a very, very tricky business.
(Maurice Sendak)

Panel Four: Age

If youth knew; if age could.
(Sigmund Freud)

Register now at curtin.edu/creative-conversations



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Michael Farrell's *I Love Poetry* Launch



The China Australia Writing Centre, in partnership with Giramondo Press and New Edition Bookshop, is thrilled to be launching Michael Farrell's latest collection, *I Love Poetry* (Giramondo 2017). Tim Dolin will be launching Michael's collection.

Please join us on the top floor of the Navy Club, overlooking Fremantle's port and the historic West End, to hear one of Australia's most provocative and fascinating poets read from his most recent publication.

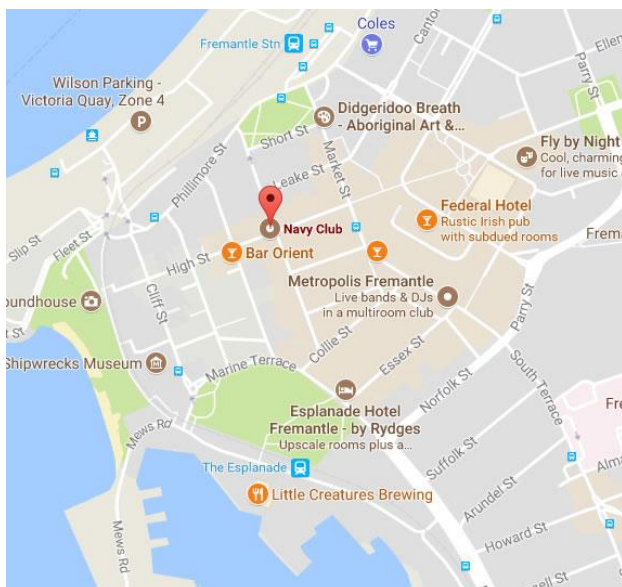
Date: Wednesday, 25th October - 6.30pm - 8.30pm

Venue: [Navy Club](#)

Address: 3rd Floor, 64 High Street (corner of Pakenham Street), Fremantle – see map below

Access: Via a lift in the foyer

Light refreshments will be served. Drinks available to purchase from the bar.



How to get there from the Esplanade Hotel

Walk north-west on Marine Terrace towards Collie Street for approx. 97m.

Turn right onto Collie Street.

After approx. 50m turn left onto Pakenham Street.

After approx. 240m turn left onto High Street and the destination will be on the right.

A Little Tour of Fremantle



shopping, a visit to a Cafe or watching the tourists.

Tour Details

Date: Friday, 27 October 2017

Time: 10am – 11.30am

Departure point: Foyer of the Esplanade Hotel

Join Don on a journey through Fremantle and learn about the history of this beautiful and interesting city. Starting at the Round House, the oldest public building in Western Australia, you will learn how the arrival of European settlers in 1829 changed the landscape forever. During the walking tour, Don will take you to popular tourist spots such as Bathers Beach, the Fishing Boat Harbour, the Port and the heritage West End of Fremantle.

Along the way he will tell you stories about Fremantle and the migrants who made it their home. You will see the dramatic impact of the 1890s gold rush on the city as well as other significant periods during the 20th century. We'll finish up at the popular Fremantle markets and Cappuccino strip where you can enjoy

About Don

Don has lived in Fremantle since 1964 and loves sharing his knowledge of and passion for the City with visitors. As well as conducting tours of Fremantle, he is also a guide on Rottnest Island.

Don has been actively involved in Fremantle for over forty years. He served as a City of Fremantle Councillor from 1975 to 1984 including three years as Deputy Mayor. As Chair of the Council's Planning and Development committee he was influential in the conservation of the heritage listed West End. Before he retired Don owned and managed a herbs and spices business which started as a stall in the Fremantle Markets when they re-opened in 1975.

Fremantle Attractions

Cappuccino Strip

South Terrace, Fremantle

The section of South Terrace from Bannister Street to Parry Street is known as the [Cappuccino Strip](#). Al fresco dining is a hallmark of Fremantle and the Cappuccino Strip is legendary for its many outdoor cafes and restaurants including [Gino's café](#). The strip is also home to excellent restaurants, pubs and breweries including the famous [Sail and Anchor](#) and the award winning [The Monk Brewery and Kitchen](#).

Fremantle Markets

Cnr Henderson Street and South Terrace, Fremantle

The [Fremantle Markets](#), established in 1897, boasts 150 stalls of unique eats, fresh local produce, indigenous and independent products, arts and crafts, clothing and plenty of music and atmosphere. The markets are open Friday – Sunday from 9am – 8pm.

Fremantle Fishing Boat Harbour

[Fishing boat harbour](#) is located in the heart of Fremantle. It is the home to over 400 fishing boats and is surrounded by boardwalks, restaurants, cafes and bars. Some places to eat and drink include [Little Creatures brewery](#), [Kailis Fish Market café](#) and [Cicerellos](#) for fish and chips. For views over the Indian Ocean enjoy a meal at [Bathers Beach House](#). From the harbour you can also go on high speed jet boat rides with [West Coast Jet](#) or charter a sailing tour.

WA Shipwrecks Museum

Cliff Street, Fremantle

The [Shipwrecks Museum](#) is recognised as the foremost maritime archaeology museum in the southern hemisphere. The museum galleries house hundreds of relics from ships wrecked along WA's treacherous coastline. Entry is free although a \$5 donation is appreciated. The museum is open seven days a week from 9.30am – 5.00pm.

Roundhouse

At the top of High Street

The [Roundhouse](#) is the oldest public building in the State of Western Australia. Opened in January 1831, just 18 months after settlement, it was built to hold any person convicted of a crime in the settlement and was used until 1886. Tours of the Roundhouse are run by The Fremantle Volunteer Heritage Guides. The views from the Roundhouse are well worth the short climb to the building. The Roundhouse is open daily from 10:30am - 3:30pm. Entry is a gold coin donation.

Fremantle Arts Centre

1 Finnerty Street, Fremantle

The [Fremantle Arts Centre](#) is one of Australia's leading arts organisations. The centre has a cutting edge collection of contemporary art from local and international art practitioners. The building's impressive Neo-Gothic façade of local limestone is a Fremantle landmark. The most current exhibition at the Fremantle Arts Centre is Speaking Volumes which presents a selection of award

winning artists' books drawn from the City of Fremantle Art Collection. Opening times are 10am – 5pm seven days a week. Admission is free.

The West End

High Street

The [West End](#) is Fremantle's heritage precinct, with its exceptionally well preserved nineteenth century port city architecture. It's quaint and old-fashioned streets are the perfect destination to explore Fremantle's roots and forms a valuable collection of some of the states finest heritage buildings. After a little bit of a wander, check out the boutiques, galleries and gift stores on High Street such as [Remedy](#) and [New Edition bookshop](#). There are also plenty of cafes and pubs including the [National Hotel](#).

Fremantle Prison

1 The Terrace, Fremantle

[Fremantle Prison](#) was built as a convict barracks in the 19th century and remained in continual use until 1991. The Prison was a place of hangings, floggings, dramatic convict escapes and prisoner riots. Inmates included imperial convicts, colonial prisoners, enemy aliens, prisoners of war and maximum-security detainees. The prison was Fremantle was decommissioned on 8 November 1991 and is now one of Fremantle's premier tourist destination. The prison is open 9am - 5pm, 7 days a week and has many [tours](#) on offer.

WA Maritime Museum

Victoria Quay, Fremantle

The [Maritime Museum](#) houses several unique galleries that explore WA's maritime relationship. From leisure boats and handcrafted sailing boats to commercial pearl luggers, the Museum inspires visitors to discover WA's affinity with the ocean. The Museum is home to the winning America's Cup yacht, *Australia II*, an Oberon class submarine - *HMAS Ovens*, Jon Sanders' *Parry Endeavour* and many other iconic vessels from WA's maritime history. The museum is open seven days a week from 9.30am – 5.00pm. Cost is \$15 per person.

Fremantle Festival

Various venues in Fremantle

[Fremantle Festival](#) is a celebration of Fremantle, its people and culture. The boutique ten-day Festival presents high quality and thought-provoking ticketed and free shows with a diverse program of music, comedy, fashion, performance, visual art and talks. The festival runs from the 27 October to 5 November. You can view the program [here](#).

Where to Eat in Freo

Joy Kitchen

72 Marine Terrace, Fremantle

[Joy Kitchen](#) began over 20 years ago in a small restaurant in the centre of Fremantle and serves freshly cooked high quality Cantonese style Chinese food.

Bread in Common

43 Pakenham Street, Fremantle

[Bread in Common](#) has seasonal menus and artisanal breads in a lofty warehouse space with wood-fired, volcanic-rock ovens. Their menu is designed to be shared and enjoyed with their bread. They provide both gluten free and vegan dishes on the menu all year round.

Strange Company

5 Nairn Street, Fremantle

[Strange Company](#) offers a variety of beer, wine, cocktails and a share style menu.

The Norfolk

47 South Terrace, Fremantle

[The Norfolk Hotel](#) is a Fremantle icon that has been a social hub of the harbour city since opening as Oddfellows Hotel in 1887. Located in the heart of Fremantle, within easy walking distance of all major attractions, the historic pub is known for its magnificent limestone-walled alfresco courtyard.

The Attic

16 Bannister Street, Fremantle

[The Attic](#) is a red-brick cafe over set out over two levels and is a good place to have breakfast or lunch. They are also open from 6pm on Friday and Saturday nights.

Notes