



Curtin University

# Literature in the Time of Revolutions

Writing and social change in China and Australia since 2001

DIALOGUE 1 CHINA AUSTRALIA WRITING CENTRE

13-15 AUGUST 2015 MARGARET RIVER WA

**LITERATURE**  
in the time of  
**REVOLUTIONS**

Writing and  
social change  
in China and Australia  
since 2001



13 - 15 August 2015  
Margaret River

## PROGRAM AND ABSTRACTS

All information included in this program is accurate at time of printing.

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# **Literature in the Time of Revolutions**

*Literature in the Time of Revolutions* is the first annual dialogue of the China Australia Writing Centre, a collaborative international centre led by Fudan University in Shanghai and Curtin University in Perth.

China began the process of shifting from a planned to a market economy in the early 1990s, and since 2001 has undergone hyper-accelerated economic growth and a pronounced retreat from the ideology of the pre-reform period. Ironically, ideology (and “history”) were being energetically revived in the West at the same time, as the forces of neoliberal conservatism took up the “war against terrorism” in defence of Western democracy. In 2007, the long boom in the West (financed in part by Chinese loans) came to an end, and transnational capital and credit went in search of new opportunities—in China.

The past decade and a half has transformed the world—some believe that it would be almost unrecognisable to anyone who had died before 2001—but how has it transformed writing in China and Australia? The aim of this inaugural dialogue is to explore that question in a three-day exchange of views between writers from both countries: novelists, poets, performance writers, writers for media, essayists, journalists, and scholars.

What has happened to writing in this time of revolutions—economic, digital, ecological, Islamic ...? How does Chinese post-reform writing speak to its past? How does it speak to the West? How has the decade of 9/11 and GFC changed aesthetics and cultural politics in Australia since 2001? What has been the fate of postmodernism and experimentation in China and Australia? What about the rise of the new realism in fiction? Identity politics and life-writing? New media writing? The waning of the literary? The practices and politics of translation?

# Symposium Information

## Conveners

Tim Dolin and Rachel Robertson

## Organizer

Faculty of Humanities, Curtin University

## Symposium Support

Henry Li, Julie Lunn, Iris Fan (Perth and MR)  
Isabella Gijsbertse, Stephanie Oleksiuk (Perth)

## Speakers

### From Curtin University

**Dr. Liz Byrski** – School of Media Culture and Creative Arts  
**Dr. Lucy Dougan** – School of Media Culture and Creative Arts  
**Dr. Deborah Hunn** – School of Media Culture and Creative Arts  
**Prof. John Kinsella** – Curtin University Sustainability Policy Institute  
**Dr. Rachel Robertson** – School of Media Culture and Creative Arts  
**Prof. Kim Scott** – School of Media Culture and Creative Arts

### From Fudan University

**Prof. Chen Yan** – Department of History  
**Prof. Gao Yuanbao** – Department of Chinese  
**Prof. Lu Li An** – College of Foreign Languages and Literature  
**Prof. Qu Weiguo** – College of Foreign Languages and Literature  
**Prof. Tan Zheng** – College of Foreign Languages and Literature  
**Prof. Wang Hongtu** – Department of Chinese  
**Dr. Wei Chunxiao** – College of Foreign Languages and Literature  
**Mr. Zhou Guifa** – School of Journalism

### Invited speakers

**Ms. Linda Jaivin**  
**Prof. Liu Jun** – China Central Academy of Fine Arts  
**Dr. Lucas Klein** – University of Hong Kong  
**Mr. Ou Ning** – School of Tillers, Bishan Commune  
**Prof. Ouyang Yu** – Shanghai University of International Business and Economics  
**Prof. David Walker** – Deakin University, Peking University  
**Prof. Wang Guanglin** – Shanghai University of International Business and Economics  
**Dr. Zhou Zan** – Chinese Academy of Social Sciences

# Program Overview

TRAVEL TO MR	Wednesday 12 August 2015
9:15	Hotel pickups (Minibus)
10:00	Arrive Curtin (John Curtin Centre)
10:30	Launch (Curtin University Council Chambers)
12:00	Lunch (Council Chambers foyer)
14:00	Minibuses leave John Curtin Centre for Margaret River

## DAY 1 Thursday 13 August 2015

Time	Program
8:30	Buses leave Quality Inn/Beach Resort
9:00	Welcome and Introduction: Tim Dolin
9:15	David Walker: Australian Studies in China
9:30	Linda Jaivin: Writing across borders
	Chair: Rachel Robertson
10:30	Morning tea
11:00	Gao Yuanbao: Chinese literature: challenges from the borders
	Chair: Tan Zheng
12:30	Lunch
13:30	Uncertainty, identity, form: David Walker; Rachel Robertson; Wang Hongtu
	Chair: David Whish-Wilson
15:00	Afternoon tea
15:30	Women, history, and writing: Chen Yan; Liz Byrski; Lu Lian; Zhou Zan
	Chair: Deborah Hunn
17:30	Buses leave for Quality Inn/Beach Resort
19:00	Buses leave Quality Inn/Beach Resort for dinner
19:15	Dinner: Arc of Iris
21:30	Buses return

## DAY 2 Friday 14 August 2015

Time	Program
9:00	Breakfast meeting of CAWC committee (Quality Inn)
10:40	Buses leave Quality Inn/Beach Resort
11:00	John Kinsella: Reading and talk Ouyang Yu: 8 seasons, 2 languages a year and 1 poetic revolution Chair: Kim Scott
12:30	Lunch
13:30	Xi Chuan and Lucas Klein: dialogue and reading Chair: Qu Weiguo
14:30	Afternoon tea
15:15	Dispatches from the republic of letters: Wang Guanglin; Lucy Dougan Chair: Baden Offord
16:45	Transition to civic reception
17:00	Civic reception
18:30	Buses leave for Leeuwin Estate
18:45	Dinner: Leeuwin Estate Winery
21:30	Buses return

**DAY 3          Saturday 15 August 2015**

Time	Program
8:40	Buses leave Quality Inn/Beach Resort
9:00	Writing and social change: Deb Hunn; Tan Zheng; Kim Scott; Qu Weiguo Chair: Tim Dolin
11:00	Morning tea
11:30	Writing and politics: Zhou Guifa; Wei Chunxiao; Ou Ning Chair: TBA
13:00	Closing statements with working lunch
14:45	Group photograph
15:00	Buses to Perth

# Abstracts

## B

**Dr Liz Byrski**

**Out of the Shadows: Liberating women's stories from memorialisation to memory**

Since the turn of the 21<sup>st</sup> century there has been a cultural shift in the business of writing history. One aspect of this has been the recent push by women writers and historians to liberate women's stories from the shadows of memorialisation, and throw new light on women's experience of historic events. In the context of this new Australian writing I will outline the research and writing of my recently published book, *In Love and War: Nursing Heroes*: a personal journey in research and life writing, to uncover the stories of the women who nursed an iconic group of chronically burned and disfigured airmen, in an extraordinarily challenging treatment environment. The paper considers the decisions and dilemmas inherent in locating a wartime story within the context of a personal memoir of childhood, and discusses the power of memorialisation to concretise stories of heroism thereby silencing alternative voices and consigning them to the hidden corners of history.

## C

**Prof Chen Yan**

**Women's Identity through Oral History**

I would like to talk about how to pursue women's identity by women's oral history. Feminist historians were disappointed in the traditional historical writing, although they tried to use women's writing, including literary works, diaries and women's journals. Feminists believe that oral history can save much more woman's voice effectively. The narratives of women's life are merely the representation of memories, but to pursue women's subjectivities. The meeting and exploration between interviewers and interviewees can let women to discover and understand each other, and empower the significant of their own experience and their sister's story. I would like to draw on a few examples from my own interview to a few of Chinese women experienced the anti-Japanese war, to examine the meaning of women's writing, between myself and my interviewees.

## D

**Dr Lucy Dougan**

***A poet in the old, vulnerable sense: The Journals of Fay Zwicky***

Fay Zwicky has kept a journal since 1975; a combination of writer's commonplace book, poetry work-book, and personal journal. In its pages Zwicky reflects on what it means for an artist with a cosmopolitan imagination to engage in and sustain a creative life in an isolated place. As with her poetry, Zwicky's concerns and interests are exceptionally wide, passionately considered and sharply expressed. A reader might be lead deftly from current political issues to analysis of a poem and onto reflection on a film or piece of music. But this breadth is given unity by some recurring themes: (i) the ethics of reading and writing; (ii) the imperative of sustaining a creative career over a long life; and (iii) the cosmopolitan imagination and provincial culture. Beneath it all lies her continuing political engagement, and her telling observation that she is a poet 'in the old vulnerable sense'. This paper will consider Zwicky's journal- keeping through her notion of the vulnerable poet and a post-9/11 lens.

## G

**Prof Gao Yuanbao**

**Chinese Literature: Challenges from the Borders**

Emerging in the mid 1980s' and represented by ethnic writers from the border regions, what became known as the "root-seeking" literature was already beginning to challenge the established norms of "contemporary Chinese literature", composed chiefly in Han Chinese. Heading into the new century, fast growing overseas/world Chinese literature carries on with the assault on the conventional notion of "contemporary Chinese literature". At the same time, a number of influential ethnic Tibetan, Uyghur and Korean writers have chosen to return to their own languages (some opt for bilingual writing, embracing both their mother tongue and Han Chinese). Both geographically and linguistically, this new practice is clashing with the old system; and the stereotype idea that "Contemporary literature=(Mainland) Han Chinese literature" an identity crisis against the diversity of ethnicity, language, culture, and belief. This is a basic challenge that modern Chinese literature has to face up to.

# H

**Dr Deborah Hunn**

**“Print needs to be reinvented...”: Zinesters, new writing, old technology and the age of the digital native.**

In *Paper Machine*, Jacques Derrida’s comments, ‘No history of technology has wiped out that photograph of Nietzsche’s typewriter. On the contrary it is becoming ever more precious and sublime, protected by a new aura, this time of the means of “mechanical reproduction”.’ (29) Informed by Derrida’s notion of a “new aura”, this paper will focus on the continued appeal of DIY hard copy zine making as a youth creative practice in an age of new media technologies, digital natives and web based self-publishing. Drawing on commentary by zinesters, critical debate and zine texts, the paper will examine the continuing appeal of the zine subculture, with its aesthetic of vintage technology (ink and paper, the typewriter, the photocopier), personalised distribution and gifting, and explore its potential as a productive space for emergent writers to engage in aesthetic experimentation, explore resistant identities, and negotiate tensions between print and digital worlds.

# J

**Ms Linda Jaivin**

**Writing across Borders**

National borders are meaningless to the avid reader. The avid reader is by her nature a citizen of the world. She is equally at home in ancient Greece, contemporary India or Columbia, Ming-dynasty China, 19th-century France, early-20th century America and late-20th century Taiwan. She may have a special interest in Australian or Chinese or other national literatures, depending on where she comes from, where she has been, and what she is interested in. The writer, being foremost a reader, is also uninterested in borders inasmuch as they define and constrict one's right to expression - the best writing, after all is universal, even when the subject matter is very local and very particular, and humanist rather than nationalist. If it is to mean anything at all, it answers to the writer's perception of truth and not politics or ideology. But in a world obsessed with borders and border protection, a writer who strays abroad may find herself in a minefield.

# K

### **Prof John Kinsella**

John Kinsella will read from his own poetry which is heavily imbued with a sense of place and landscape. He writes an ecological and activist poetry and is concerned with the ethical implications of writing. Kinsella will discuss the contexts of his poetry and thought as he reads through a selection of his poems written over the last thirty or so years.

### **Dr Lucas Klein and Prof Liu Jun (Xi Chuan)**

Xi Chuan and translator Lucas Klein will perform a bilingual poetry reading, featuring selections from *Notes on the Mosquito* and new work, followed by a discussion with the audience about the process of writing poetry, the translation process, and the role of research in both and beyond.

## **L**

### **Prof Lu Li An**

#### **Autobiographical Agency, Self-Effacement, and Women's Life-Writing**

I would like to talk about the complex intricacy involving autobiographical agency, women's life-writing, and reasons/issues that keep women from making heard their voices. In this reflection I would like to draw on a few writings – diaries from my mother, and a couple of my own poems and sketches – to critically examine why women who write to express traumatic feelings are caught up in a divided sense of identity that makes them assume self-imposed silence. In such deliberate self-censorship, does the writing act itself constitute merely a therapeutic, if futile, role? What cultural significance or meaningful implications may be generated from such self-effacement?

## **O**

### **Mr Ou Ning**

#### ***Chutzpah!* Literature and Revolution**

In a broad sense, the relationship between literature and politics has never been broken. Mao Zedong's "Talks at the Yan'an Forum on Literature and Art" – published for the ends of revolutionary mobilization and ideological construction – had defined the relations between left wing literature and politics in the PRC. During the period of intense cultural reformation in Mainland China during the 1980s, the practice of modernist writing by a large number of

Chinese writers represented an effort to depoliticize literature, revealing its position as a subservient propaganda tool. In 1989, political ideas that differentiated from those in the Cold War Era came into existence in the PRC. Non-governmental Organizations began to emerge. In 1990, Chinese people connected with the rest of the world on the Internet. Since then, the Internet has continued not only to change social life in China, but also helped to create new forms of politics. People in the PRC not only shop on the Internet, but use it as a platform to express their opinions, defend their rights, and form different communities. Around the world, countries under party politics and representative democracies have come face to face with crisis, and even the NGOs are often criticized for their gradual bureaucratization and corporatization. Against this background, an “Informal Life Politics” has come into being in different countries, including in the PRC. People have begun to self-organize, and to develop self-sufficient communities. Literature, as the benchmark of changing times, should go beyond the Cold War pursuit of ‘free speech’ and embrace this new politics held together by people’s will. *Chutzpah!* is a bi-monthly literary magazine that stems from this thinking. Its focus is not only on contemporary writing in Chinese, but also on new literary creation in other countries and languages. Although it is published in the PRC, it is not limited by the narrow definitions of nation and race. It often facilitates translation activities between different languages, and by following issues that have a universal value in our times it strives to overcome the geographical restriction and to speak out of the zeitgeist. Although *Chutzpah!* is a literary magazine, it believes in the inseparable dynamics between literature and politics. It is not only committed to the discovery of new subjects of literature and new writing styles, but also the invention of new methods of literary production. It also pays strong attention to the role of literature in political innovation and social change. *Chutzpah!*’s concept of “Revolution” has nothing to do with party politics or drastic changes in the status quo, but social progress happening bit by bit. Although it is just three years old, it represents the effort of a large group of Chinese intellectuals towards this goal.

**Prof. Ouyang Yu**

**8 seasons, 2 languages a year and 1 poetic revolution**

My talk will be about my writings in China and Australia, covering poetry, fiction and literary translation in both Chinese and English languages for three years from 2012 to 2015 in which I was teaching at a Shanghai-based university. More specifically, I’ll read poems I wrote in both languages in both countries in duplicated seasons, e.g. two winters or two springs, and I’ll also address issues I encounter in both countries, such as self-colonization and widespread pollution in China, and market pressures on migrant writers in Australia and how they deal with them.

Q

**Prof Qu Weiguo**

**Can Poetry Contribute to the Training of Critical Thinking?**

Poems, as works of aesthetics, are usually to be enjoyed experientially and interpreted creatively. But can we treat a poem as a piece of argumentation, handling it in a way in which a proposition is treated? Or can we use it as a text for critical thinking? Given the richness of ambiguity in poetry, I find that a poem can serve very well in the teaching of critical thinking and writing. I will use my teaching experience with Robert Frost's "The road not taken" as an example to demonstrate how a poem can contribute to the training of critical thinking, arguing literature is not only useful in cultivating language ability and imagination capacity but also good for sharpening the critical awareness.

## R

**Dr Rachel Robertson**

**The Lyric Essay in Australian Life Writing**

This paper argues that the lyric essay, with its fragmentary form and associative, allusive unfolding, is particularly well able to represent disruptions and dislocations, including those arising from illness, disability, complex or unknown family histories and other aspects of contemporary life. The lyric essay's non-linear narrative and poetic compression facilitate an approach to life writing in which meaning is developed through gaps, silences and juxtapositions. Thinking as both scholar and life writing practitioner, I explore these aspects through a discussion of lyric essays by a number of Australian writers, including my own work. While there is a limited but growing interest in the lyric essay form among life writers, there is little scholarship on this form in Australia. This paper aims to redress this lack.

## S

**Prof Kim Scott**

This paper will comprise a series of short readings of publications by the author that have appeared in the last decade and a half. The readings will include fiction, life-writing and collectively-composed examples drawn from an endangered language oral tradition and appearing in print for the first time.

## T

**Prof Tan Zheng**

## **Generations of Chinese Writers Still Writing Today**

In my novel *Three Parts of the Soul*, Changgen is a critic and he wonders aloud about contemporary Chinese literature: “What should be the subject of today’s Chinese literature? Contemporary life in China is so chaotic, fragmented, and heterogeneous. Is it possible to create an artistic work out of it that is an organic, meaningful whole, as it has been the aim of art most of the time, or should we just abandon our efforts at creating meaning out of this universal entropy, and yield or even embrace this mess that is pre-modern, modern, and postmodern at the same time?” In my presentation, I shall read excerpts from my novel, and discuss differences between generations of Chinese writers who are still writing today.

## **W**

### **Prof David Walker**

#### **Finding Luke Day: Sight, Memory and personal history**

In 2004 I became legally blind. As a result, I had to rethink the kind of writing and research now available to me as the research demands of academic history grew harder to meet. The sight problem led to *Not Dark Yet*: a personal history (Giramondo, 2012). The book explores the intersection between history and personal reflection on the past and between the often small events of family narratives and the big themes of history. The meeting between formal history and personal history is addressed in a number of different settings, including in the story of a Chinese member of the family, Luke Day. *Not Dark yet* has been translated into Chinese by Li Yao. My paper will discuss the limits and possibilities of 'personal history' and the process of translating what might be thought of as a local or family story into Chinese.

### **Prof Wang Guanglin**

#### **Translating Fragments: Dis-Orientation in Brian Castro’s *Shanghai Dancing***

This essay uses the anti-modernist insights of Walter Benjamin’s work on translation and the fragment to illuminate the East and West interface at work in Brian Castro’s *Shanghai Dancing*. It argues that the 21st century theory of translation applies, today, to “global” migratory experience and, in Castro’s post-novel, enables a different writing of place and time than either modernist or postmodern practices. Benjamin’s paradoxical figure of “pure language” — understood as material marks and sound that traverse any language—may also illuminate where Chinese script haunts today’s alphabetic, Western literary imaginary. In Castro’s remarkable work, “Shanghai,” as name and place, becomes the non-site for this global dis-orientation of experience and memory.

### **Prof Wang Hongtu**

#### **Facing a Future with Uncertainty**

It is well known that in the past decade and a half China has undergone an unprecedented economic boom and a good many social transformation. Along with the high-speed economic growth, a number of social problems and crisis loom ahead, which finds expression in demonstrations and other protests. And furthermore, great challenges come to the surface due to a sharp deceleration of GDP growth in recent years.

As for writers, how to face a future with great uncertainty? Indeed, it is a time of revolution, not in terms of violence, but economic prosperity and technical innovation. Ordinary life takes on new costumes, and everything is embarked in a constant change. It's impossible to offer an exact, clear form of future, which gives rise to anxiety and fear more or less. It's obvious that traditional literary forms can't afford to deal with those phenomena. Therefore, to search new forms of literary expression becomes a top priority for writers. It is said that each age has its unique style of literature. In this age of revolution, writers should plunge into waves of new perception, conceiving new aesthetic forms of expression. Naturally, those new forms have their literary resources, both international and domestic. It can be asserted that traditional resources, under the stimulus of transformation, may a new landscape of literary expression.

**Dr Wei Chunxiao**  
**Thinking Chinese, Writing the World**

Compared with the revolutionary fervour and Romantic passions made popular first by the French, and then the Russians in the 18<sup>th</sup> & 19<sup>th</sup> centuries, in our time changes take on subtler forms. More radical than the change in social and political system is the change in perspectives: in how we look at the world. It is both delightful and amusing when we read 19th century Australian poets' descriptions of the Chinese or listen to the ABC's 1940 production of Marco Polo's trip to Peking. Today one cannot help wondering how much of that curiosity has been lost and gained. Whatever understanding or misunderstanding there was, the linguistic link had remained absent until recently. Now more than ever have the English and Chinese languages been drawn close to each other; and more than ever has it become possible for the individual to depict Chinese sentiments in English and English sentiments in Chinese. I plan to talk about how I have tried to look for a voice in the English poetic language even in a predominantly Chinese environment.

## **Z**

**Mr Zhou Guifa**  
**The systematic Innovation of News Report Writing Education in the Context of New Media**

In the era of the rising of new media with the downturn of traditional media, news report writing has interacted with new media in different ways, and efficient reform is needed. With a long storied history in journalism and communication institution, the alumni of Fudan Journalism School has played important roles across China as leading figures in media industry. The development of new media and new technology is beyond our imagination. In this regard, how to ensure news report writing are effectively reformed and innovated at the new media era. Therefore journalism schools have to think about it. Fudan University and Curtin University jointly created the China-Australia Writing Centre this spring, Fudan's Journalism School is planning to invite Curtin Professors at the writing centre to teach news report writing for our graduate students to strengthen the bilateral partnership and jointly cultivate more talents in journalism education at the new media era.

**Dr Zhou Zan**

**Women's Poetry – 'Truth' Told 'Slantingly'**

Contemporary Chinese "women's poetry" – as a critical discourse – has always been in a parallel position with poetry writing itself. Women poets, by writing actively from a gender conscious point of view, have continued to enrich and deepen the meaning of the term "women's poetry". Since the new millennium, the writings of women poets have represented a variety of vivid experiences. Together, they form a heterogeneous chorus in the scene of contemporary Chinese poetry. It is somewhat regrettable, however, that in this new century, unlike the upsurge of "women's poetry" in the 1980s, there has been a lack of representative poets whose work could have changed the progress of contemporary Chinese literature.

# About the Speakers



**Liz Byrski**

Dr Liz Byrski is a novelist, non-fiction writer, former journalist and ABC broadcaster, with more than fifty years' experience in the British and Australian media. She is the author of eight novels including *Gang of Four*, and *Family Secrets*, and several non-fiction books including *In Love and War: Nursing Heroes* and *Remember Me*. Her books have been published in the UK, France and Germany, and her articles and essays have been published in international newspapers, magazines and journals. She has also worked as an advisor to a Minister in the Western Australian Government, and is former President of the WA Women's Advisory Council to the Premier.



**Chen Yan**

Professor Chen Yan is a historian and vice chair of the History department of Fudan. She is also the co-director of the UM-Fudan Joint Institute for Gender Studies at Fudan University. Her research and teaching focus on gender history and oral history in modern China. One of her recent books, *Gender and War, Shanghai: 1932-1945* was published in 2014. She has also translated a number of English history books into Chinese, including *Policing Shanghai, 1927-1937*.



### Lucy Dougan

Dr Lucy Dougan is a widely published poet. Her books include *White Clay* (Giramondo), *Meanderthals* (Web del Sol), and *The Guardians* (Giramondo); and her prizes the Mary Gilmore Award and the Alec Bolton Award. A past poetry editor of *HEAT* magazine, she now works for the Westerly Centre at UWA and is poetry editor for the journal *Axon: Creative Explorations*. Her PhD, concerning representations of Naples, was awarded in 2010.



### Gao Yuanbao

Professor Gao Yuanbao is a scholar of modern Chinese literature, award-winning literary critic and essay writer. He has been a guest professor at various Asian Universities, and was visiting scholar to Sydney University, Australia. His academic interests include modern Chinese literary history, contemporary Chinese literary criticism, modern Chinese language, western aesthetics and literary theory. He is known for his critical interpretations of the pioneering twentieth-century Chinese writer Lu Xun, manifested through his books *On the Map of Lu Xun* (1999) and *Six Lectures on Lu Xun* (2000). He was the winner of the Feng Mu Literary Award in 2002, and the first prize winner of the Tang Tao Literary Award in 2003. He is a Changjiang Scholar appointed by the Ministry of Education of China, and a council of Shanghai's Writers' Association.



### Deborah Hunn

Deborah Hunn is a Lecturer in Creative Writing in the School of Media Culture at Curtin University. Her publications include shorts stories, poetry, academic essays, creative non-fiction and reviews.



### Linda Jaivin

Linda Jaivin is the author of eleven books, including seven novels, two of which are set in China (*A Most Immoral Woman* and *The Empress Lover*). Her non-fiction includes the memoir *The Monkey and the Dragon*, about her friendship with Hou Dejian, and the travel companion *Beijing*, published last year by Reaktion Press in the UK as part of their Cityscapes series. She is a prolific essayist, cultural commentator and has written several works for the stage, including a partially-produced opera fusing Peking Opera and Western opera that was written under the mentorship of Wu Jiang, former president of the National Peking Opera Company. She speaks fluent Mandarin, and has translated the subtitles for many Chinese films including Wong Kar Wai's *The Grandmaster*, most of Chen Kaige's films including *Farewell My Concubine* and Zhang Yimou's *Hero* and *To Live*.



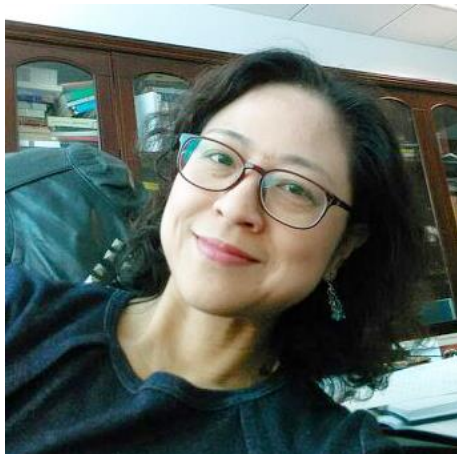
## John Kinsella

John Kinsella's many books of poetry include *Peripheral Light: Selected and New Poems* (WW Norton and Fremantle Press, 2003), *Armour* (Picador, 2011), *Jam Tree Gully* (WW Norton, 2012), and *Sack* (Picador and Fremantle Press, 2014). He has also written many books of fiction, including the recent *Crow's Breath* (Transit Lounge, 2015) and criticism, including the two volumes of *Spatial Relations* (Rodopi, 2013). He is the recipient of numerous awards for his writing including The Prime Ministers Literary Award for Poetry, The Judith Wright Calanthe Award for Poetry (twice), The John Bray Award for Poetry, the Victorian Premier's Award for Poetry, and the Western Australian Premier's Award for Poetry (three times). He is an Extraordinary Fellow of Churchill College, Cambridge University, a Professorial Research Fellow at the University of Western Australia, and Professor of Literature and Sustainability at Curtin University.



## Lucas Klein

Dr Lucas Klein is a writer, translator, and editor whose work has appeared in *Jacket*, *Rain Taxi*, *CLEAR*, and *PMLA*, and from Fordham, Black Widow, and New Directions. Assistant Professor at the University of Hong Kong, his translation of poetry by Xi Chuan 西川 won the 2013 Lucien Stryk Prize and was shortlisted for the Best Translated Book Award in poetry. His translations of seminal contemporary poet Mang Ke 芒克 are forthcoming from Zephyr and Chinese University Press, and he is at work translating Tang dynasty poet Li Shangyin 李商隱. For more, see <http://xichuanpoetry.com>.



## Lu Li An

Professor Lu teaches various literary courses at Fudan University, including The Bible and English Medieval Literature, Anglo-American Literary Modernism, Studies of Western Literary Classics, The British Novel since the 18th Century, and A Generic Appreciation of Literature in English. Lian's research interests are the 20th century English novel, feminism and gender studies, children's literature, and rewriting. She has published on Penelope Fitzgerald, on various contemporary novels and novelists, on H. C. Andersen's tales in China, on *Hamlet*, in addition to a few EFL course-books for English majors and a few projects of literary translation. Apart from teaching, Lian had edited an on-line, albeit short-lived, literary magazine *Glint* with David Braden, a writer based in Taichung, Taiwan, where she originally came from. Through the years Lian has also been writing creatively, secretly, guarding her poems and prose sketches like a wary dragon over her hidden treasure trove.



## Ou Ning

Ou Ning was born in Guangdong in 1969. He now lives and works in Bishan Village, Anhui Province where he founded Bishan Commune (from 2011), an intellectual group devoted to rural reconstruction movement in China. As a publisher, he is known for his books *Odyssey: Architecture and Literature* and *Liu Xiaodong's Hotan Project and Xinjiang Research* (won the Best Book Design from All Over the World, Leipzig, 2010 and 2014) and his literary bimonthly journal *Chutzpah!* (2011-2014). As a curator, he initiated the biennial art and design exhibition "Get It Louder" (2005, 2007, 2010), curated the sound project "Awakening Battersea" (2006) as part of the "China Power Station" exhibitions, co-organized by the Serpentine Gallery, London. He was the chief curator of the 2009 Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture. As an artist and filmmaker, he is known for urban research and documentary projects such as *San Yuan Li* (2003), commissioned by the 50th Venice Biennale, and *Meishi Street* (2006), commissioned by the Kulturstiftung des Bundes.



### Ouyang Yu

Professor Ouyang Yu, now based in Melbourne, came to Australia in early 1991 and, by 2015, has published 75 books of poetry, fiction, non-fiction, literary translation and literary criticism in English and Chinese. He also edits Australia's only Chinese literary journal, *Otherland*. Ouyang's poetry has been included in the Best Australian poetry collections for nine times from 2004 to 2013, including his poetry translations from the Chinese in 2012 and 2013, and has been included in such major Australian collections as *The Penguin Anthology of Australian Poetry* (2009), *The Macquarie PEN Anthology of Australian Literature* (2010) and *The turnrow Anthology of Contemporary Australian Poetry* (2014). He was nominated one of the Top 100 Most Influential Melbournians for 2011 as well as the Top 10 most influential writers of Chinese origin in the Chinese diaspora. He is now the 'Siyuan Scholar' and Professor of English at Shanghai University of International Business and Economics, China.



### Qu Weiguo

Professor Qu Weiguo is a professor of English at Fudan University, China. Currently he is the dean of College of Foreign Languages and Literatures, Fudan University. He was a Fulbright scholar at the Department of English, Harvard University (2004), and has won quite a few national and municipal awards for his teaching and research. His research interest covers discourse analysis, pragmatics, sociolinguistics, rhetoric and stylistics. Apart from publishing in Chinese, his publications in English include papers that have appeared in *College Composition and Communication*, *Changing English*, *English Today* and *Language and Intercultural Communication*, and books such as *Introducing Argumentation* (2005), *Discourse Stylistics* (2009) and *Introducing Critical Thinking and Argumentation* (2013). Professor Qu is well informed of Australian culture and literature. He has translated two Australian novels into Chinese: Randolph Stow's *A Haunted Land* (1956) and the Booker Prize winner *Oscar and Lucinda* (1988) by Peter Carey. He has also compiled the Australian volume of the *World Culture Series* (2003), published by Shanghai Foreign Language Education Press.



### **Rachel Robertson**

Dr Rachel Robertson is the Head of the Communication and Cultural Studies Department at Curtin University, WA. She is the author of the memoir *Reaching One Thousand* (Black Inc, 2012) and reflections editor of *Life Writing* journal. Her academic interests include life writing, Australian literature, critical disability studies, ethics and motherhood studies. She is co-editor, with Liz Byrski, of a collection of life writing by Australian women called *Purple Prose* (Fremantle Press, 2015).



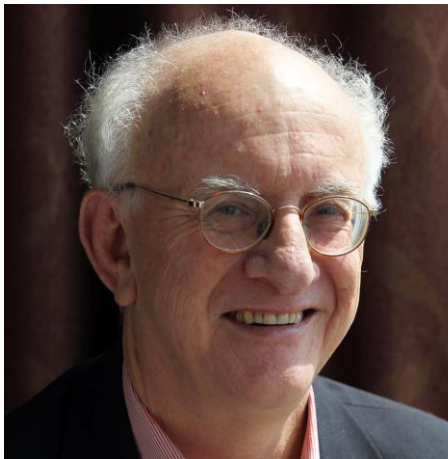
### **Kim Scott**

Prof Kim Scott is a multi-award winning novelist. His most recent novel is *That Deadman Dance*. Proud to be one among those who call themselves Noongar, Kim is founder and chair of the *Wirlomin Noongar Language and Story* (see [www.wirlomin.com.au](http://www.wirlomin.com.au)). Scott is an Honorary Fellow of the Australian Academy of the Humanities, a member of the Australian Institute for Aboriginal and Torres Strait Islander Studies, is the recipient of an Australian Centenary Medal and was the 2012 West Australian of the Year. Kim is currently Professor of Writing at Curtin University.



### Tan Zheng

Professor Tan Zheng is the author of the novel *Three Parts of the Soul*, three history plays, *The First Emperor of Qin*, *Wang Mang*, and *Emperor Liangwu*, and a number of short stories and familiar essays. At present he is working on his second novel, and a series 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-François 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*. Professor Tan is the director of the newly established China Australia Writing Centre at Fudan University.



### David Walker

Prof David Walker is the inaugural BHP Billiton Chair of Australian Studies at Peking University, Beijing. He has written extensively on Australian representations of Asia. His prize-winning book, *Anxious Nation: Australia and the Rise of Asia, 1850 to 1939* (UQP, 1999) has been translated into Chinese and Hindi. He is the co-editor of *Australia's Asia: From Yellow Peril to Asian Century* (UWA Publishing, 2012). A collection of his Asia-related essays has been published under the title *Encountering Turbulence: Asia in the Australian Imaginary* (Readworthy, 2013). His recently published personal history, *Not Dark Yet* (which explores family, memory and the experience of becoming 'legally blind') has been translated into Chinese (光明行) and published by The People's Literature Publishing House, Beijing (2014). David Walker is a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities.



### Wang Guanglin

Wang Guanglin is a Professor of English at Shanghai University of International Business and Economics and Vice President of National Association of Australian Studies in China. He got his B.A. and M.A. from Nanjing University (1984;1987), Ph. D from East China Normal University (2003). He was invited as an External Ph. D examiner (University of Western Australia, 2009). He won Special Translation Award from ACC, Australia, 2012, Honorary Fellowship, University of Central Lancashire, UK. He is the author of *Being and Becoming: On Cultural Identity of Diasporic Chinese Writers in America and Australia* (Tianjin: Nankai University P, 2004, 2006) and a number of papers in both Chinese and English. He also joined in the contribution of *The Greenwood Encyclopedia of Asian American Literature* (Westport, CT: Greenwood Press, 2009), and with professor David Carter he edited *Modern Australian Criticism and Theory* (Qingdao: China Ocean UP, 2010). He is also the translator of more than 10 literary works, including *Shanghai Dancing*, *Walden*, *Typical American*, *China Boy*, *Honor and Duty*, *Imagined Human Beings*.



### 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; and in 2010, he became head of the department's creative writing program. 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. He has

previously visited Australia twice. In 2011, he came to Sydney to participate in an academic conference, and in 2014 he was invited to participate in the Melbourne Writers Festival.



### Wei Chunxiao

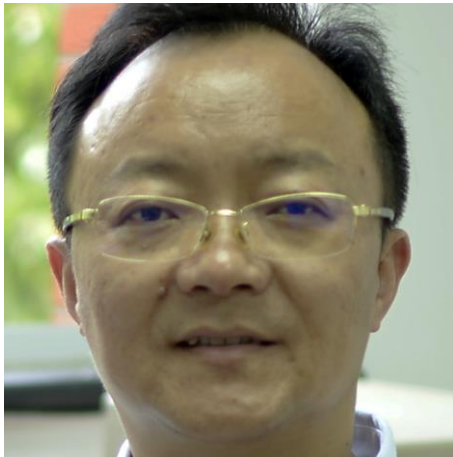
Dr. Chunxiao Wei is twice a graduate from the College of Foreign Languages and Literature at Fudan University in 2005 (BA) and 2012 (PhD). His academic interest is early modern English poetry. He teaches undergraduate courses on English literary history and academic writing, and from time to time translates for the press. His recent translation is Richard Paul Roe's *Shakespeare Guide to Italy*. He is currently also working with colleagues on a new edition of Chinese-English dictionary. Dr. Wei's private literary taste is more creative than critical. He probably derives more pleasure from writing English poems than writing academic papers. He is fascinated with classical verse forms and enjoys putting his very modern sentiments into the sonnet, the ode, and the heroic couplet. More and more often nowadays he will let his words out with music, too, sung to the simple accompaniment of a guitar. He is also the songwriter of a local indie band named "Kelp" in Shanghai. Dr. Wei is the coordinator of the Australia-China Writing Centre at Fudan.



### Xi Chuan

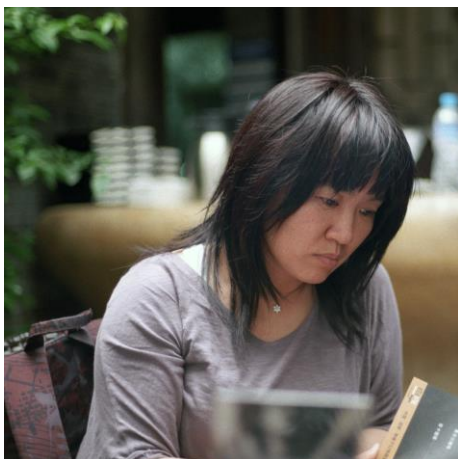
Xi Chuan (pen-name of Liu Jun) is a Chinese poet, essayist and translator. Born in 1963 in Jiangsu province, he graduated from the English Department of Beijing University in 1985. Previously a visiting adjunct professor at New York University (2007), and an Orion visiting artist at University of Victoria, Canada (2009), he is currently professor of Chinese literature at the Central Academy of Fine Arts in Beijing. Xi Chuan has published six collections of poems, including *Personal Preferences* (2008) and *A Dream's Worth* (2013), two books of essays and a book of critical writings, in addition to a play and numerous translations of Ezra Pound, Jorge Luis Borges, Czeslaw Milosz, Gary Snyder and others. His awards include Lu Xun Prize for Literature (2001), *Cultural China-Person of the Decade* (2001-2011) by Shanghai *Oriental Morning Post*. He was also one of

the top ten winners of the 1999 Weimar International Essay Prize Contest, Germany. His work has been widely anthologized and translated and published in more than twenty countries. His booklet in English translation *Yours Truly and Other Poems* (tr. Lucas Klein) was published by Tinfish Press, Hawaii, 2011. His book of poems in English translation *Notes on the Mosquito: Xi Chuan /Selected Poems* (tr. Lucas Klein) was published by New Directions, New York, 2012.



### **Zhou Guifa**

Mr. Zhou Guifa is a historian, archivist and editor at Fudan University. Previously the curator of the university's archive museum, Mr. Zhou was an expert on Fudan's history and culture. He is the director-general of the University Archives Association of the Ministry of Education, and the director-general of the University Archives Association of Shanghai. He has edited and compiled a series books on Fudan's History, such as *The Fudan Lecture Room*, *The Centenarians' Account of the University*, and *The Architectural Culture of Universities in Shanghai*. His work and research have won him the honour of the Fudan University President's Award. Mr. Zhou is currently the party secretary of the School of Journalism.



### **Zhou Zan**

Dr Zhou Zan is a poet, translator, literary scholar and theatre practitioner based in Beijing. She has published the poetry collections *Turn Me Loose* and *Writing on Xue Tao's Artisanal Paper*. Zhou's translation works including *Eating Fire* – a selection of poems by Margaret Atwood. She has also published two volumes of collected essays on poetry and poetics: *Through the Periscope of Poetic Writing* and *After Breaking from Silence*.

# Symposium Support

**Ms Julie Lunn**

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**Prof Tim Dolin**

Mobile: +61401103023

Email: [T.Dolin@curtin.edu.au](mailto:T.Dolin@curtin.edu.au)

# Venues

## China-Australia Writing Centre Launch

**Date and Time:** 10:30am, Wed 12 Aug 2015

**Address:** Council Chambers foyer, Building 100,  
Curtin University, Kent St, Bentley WA 6102

### Bentley Campus Map:

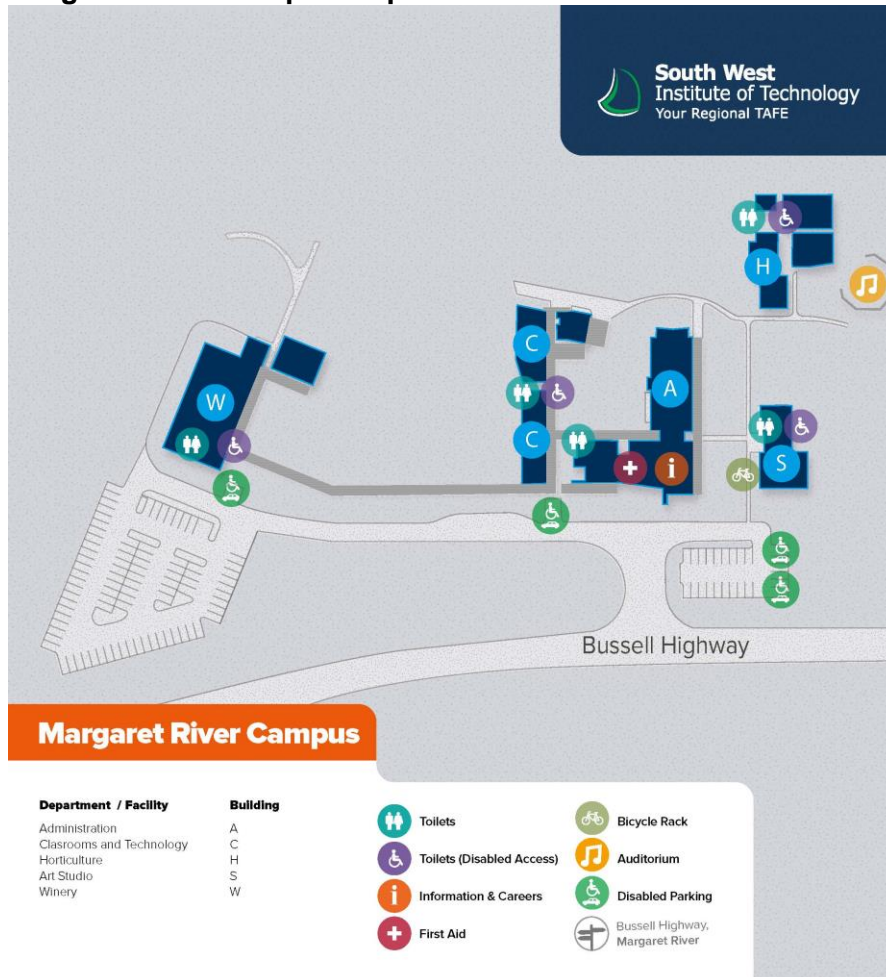


# Literature in the Time of Revolutions Symposium

**Date:** 13–15 Aug 2015

**Address:** Winery, SWIT, Margaret River

## Margaret River Campus Map:



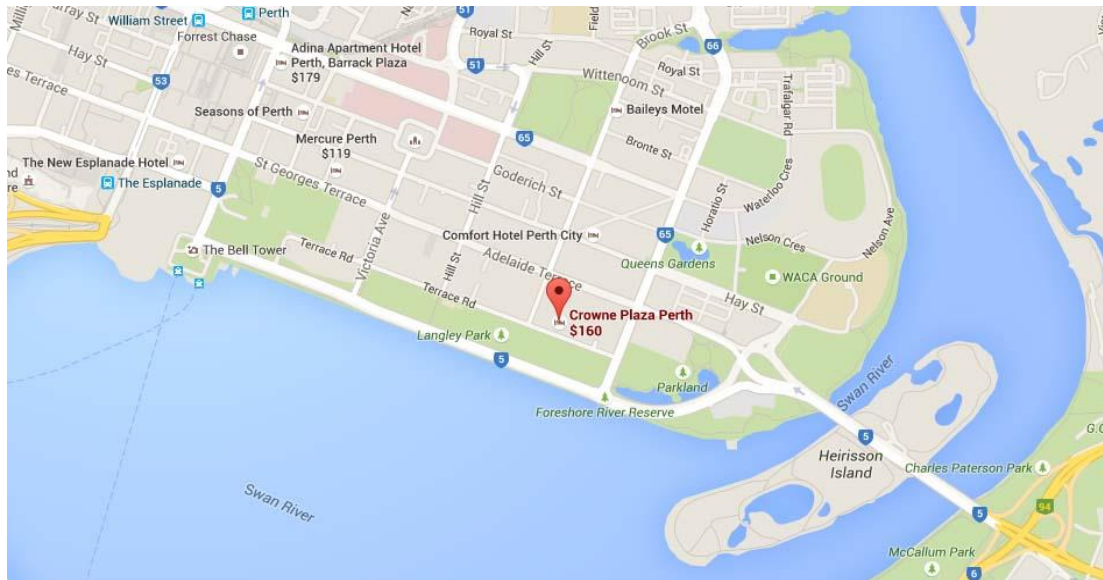
# Accommodation

## Perth – Crowne Plaza

**Address:** 54 Terrace Rd, East Perth WA 6004

**Tel.:** +61892704200

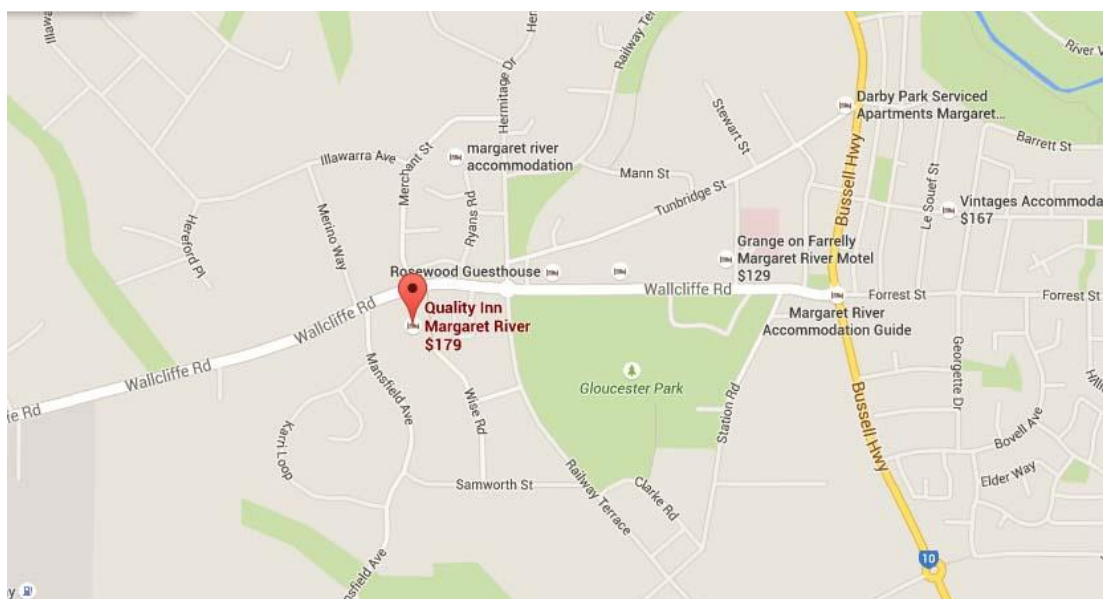
**Website:** <http://www.ihg.com/crowneplaza/hotels/gb/en/reservation>



## Margaret River – Quality Inn

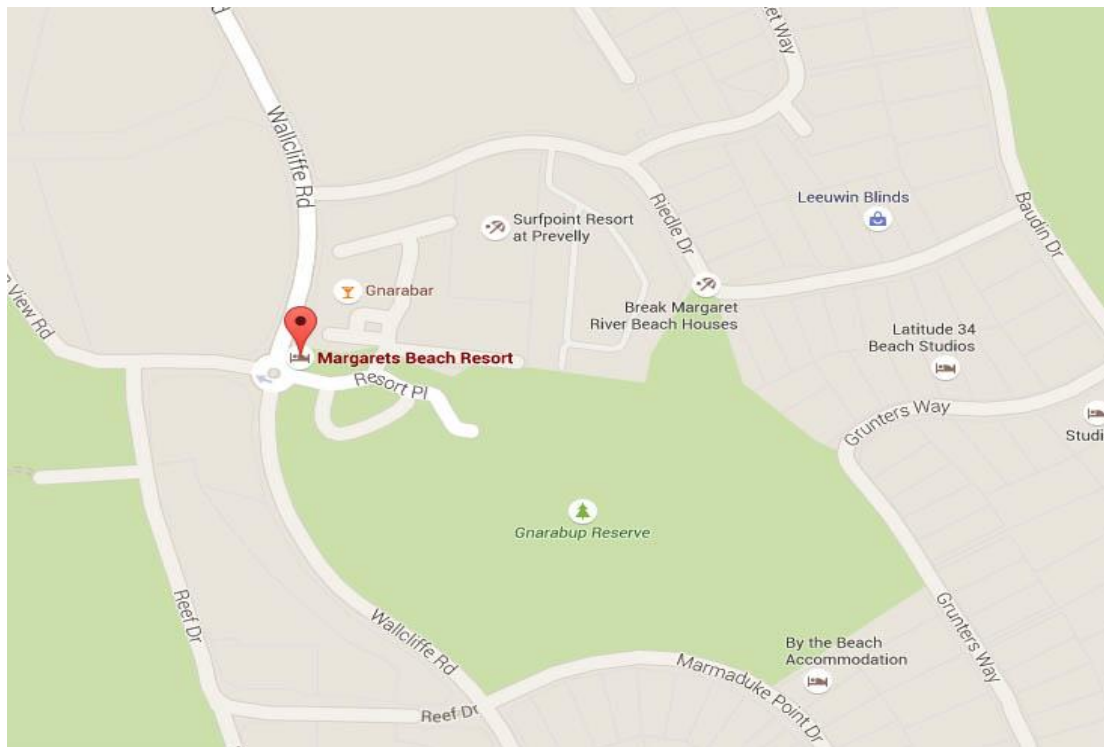
**Address:** 78 Wallcliffe Rd, Margaret River WA 6285

**Tel.:** +61897572633



## Margarets Beach Resort

**Address:** 1 Resort Place, Gnarabup Beach, Margaret River WA 6285  
**Tel.:** +6189571227



## Accommodation notes

Crowne Plaza accommodation includes breakfast. Margaret River accommodation includes all meals. Delegates are responsible for all minibar expenses.

# General Information

## Public Transport

Transperth Website: <http://www.transperth.wa.gov.au>

### Swan Taxis

Tel.: 131330

Online Booking: <http://www.swantaxis.com.au>

### L Cab

Tel.: 135222

Online Booking: <http://www.lcab.com.au/AboutLCAB.html>

## Emergency Numbers

Police, Fire, Ambulance in a life-threatening emergency: 000

WA Police Assistance: 131444