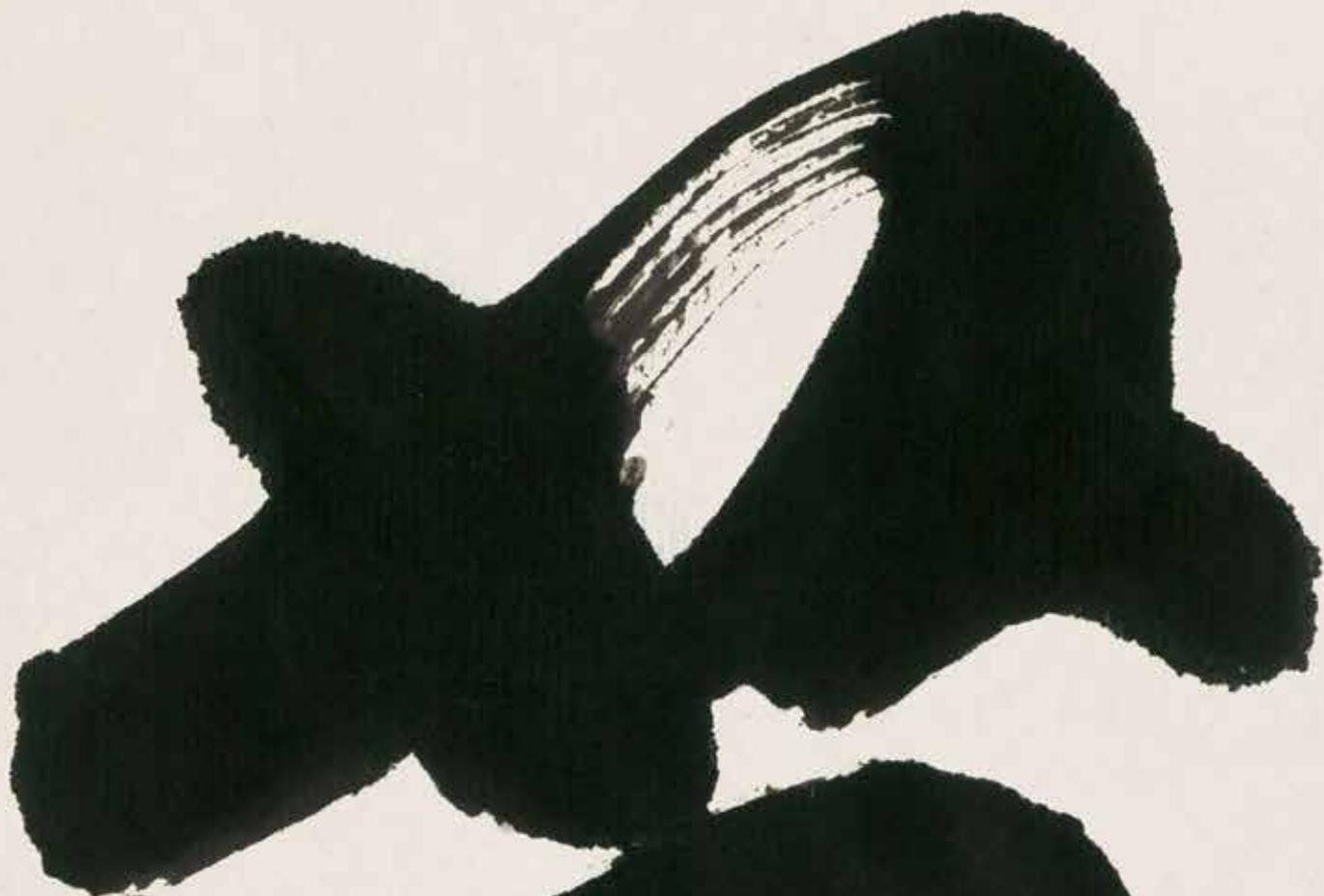


**WESTERN SYDNEY**  
UNIVERSITY



Australia-China Institute  
for Arts and Culture  
**Annual Review**  
**2017–2018**





# Vision Statement

China's rapid emergence as a global economic and political power is reshaping the world. For Australia, this means an urgent need to know about it not just as its largest trading partner but as a centuries old neighboring culture, and learn to engage with it in a culturally smart way. The Australia-China Institute for Arts and Culture (ACIAC) was founded for the purpose of facilitating this need. ACIAC also offers to help forge bilateral understanding between the two peoples and enable development of deeper ties between the two countries through an open, intellectual and dynamic engagement.

ACIAC positions itself as a hub and national resource centre for cultural exchange between Australia, China and the Sinosphere, and for collaborative action in the arts and other cultural fields. It will build on the strengths of Western Sydney University and on existing exchange programs in the University. It will help enhance existing exchanges between the University and partner universities overseas, particularly in mainland China, Taiwan, Hong Kong and Singapore. It will launch significant new research programs of relevance to the Australia-China relationship, and will engage with the local community in Western Sydney and particularly with ethnic Chinese groups, businesses and individuals and seek support to ensure its long-term future.

Artwork by Shen Wednesday

# Director's Report

The year of 2018 has been a time of steady growth for the Australia-China Institute for Arts and Culture. Despite unprecedented external uncertainties, the Institute has stood firm with its faith in the importance of arts and culture research and people-to-people exchange. Through a lot of work and effort, it has created for itself an inspiringly positive presence on the map of Australia-China relations. Over the course of a year, many of its programs have attracted visitors by the hundreds and drawn attention from many more from the scholarly world, the general community, and the media both in and outside Australia. As the Institute's Director, it is a pleasure and an honour to have been involved in these exciting developments.

In 2018, the Institute's founding Director Jocelyn Chey embraced her new role as a professor. As a professor, she has contributed to the Institute's work by supporting research fellows' projects, attending conferences, and writing for scholarly journals. As one of Australia's renowned diplomats and distinguished experts on China and Asia, Professor Chey has also been participating in public debates, accepting media interviews and making comments on current affairs. She has been a constant source of advice for research fellows and on the Institute's operations, and her experience and wisdom have helped significantly in the Institute's steady navigation through a year of perilous external turbulences.

In 2018, the Institute continues to gain momentum in research through the efforts of its research fellows and its key researchers from the rest of Western Sydney University. The research fellows have forged ahead by reaching out more confidently through their international publications and through their appearances at conferences and workshops. Key researchers have also been working very hard to promote the Institute's research profile. While there has been a significant increase in the number of scholarly essays published, two high profile projects are

completed during the year, and they are research fellow Dr Xiang Ren's internationally co-authored book, *Open Knowledge Institutions: Reinventing Universities*, and key researcher Dr Tianli Zu's book *The Tao: Conversations on Chinese Art in Australia*.

With the arrival of its first cohort of students, the Institute's distinctive Master of Chinese Cultural Relations Program turns from a blueprint to a reality. This new degree program was designed to meet the needs of cultural institutions and government departments engaged in cultural exchanges between Australia and China. Through continued marketing, the program is now known to many in both countries. The program's inauguration speaks volumes for the Institute's commitment to the education of future leaders in cultural diplomacy between the two countries. The program is supported by our NEXUS scholarships, and the same scholarship was also awarded to a second doctoral candidate to work on a project on Australia-China literary interactions.

International collaboration and exchange continues as a key feature of the Institute's work in the year as more overseas scholars and visitors come to work with us. The Institute worked with Beijing Foreign Studies University and Qingdao Press of China and hosted a grand book launch for Professor Li Yao's ten-volume translation of Australian literature. The event drew a lot of attention from both countries and it also highlighted Western Sydney University's commitment to the promotion of Australia-China cultural exchange. The Institute hosted its own first successful international symposium on Chinese Digital Publishing and Reading. This pre-SHARP symposium brought together a group of highly influential academics from the two countries to present their latest findings in the field of traditional book history and more contemporary developments.

The Institute has, through its multiple events, turned itself into an important base for Western Sydney University to engage with the community. Its educational programs about traditional Chinese festival culture, research seminars, public conversations and workshops on art, literature and culture, and art exhibitions have brought numerous academics, researchers, scholars, artists, diplomats and average community members to the University. Art exhibitions such as "Shen Jiawei's Archibald Paintings" and "Three Perfections", and public conversations about "Australian Literature in China" and "Cultural Diplomacy and Australia-China Relations" have combined to deliver on behalf of the Institute and the university an eloquent and resounding message about the importance of arts and cultural exchange in Australia-China relationship. The Institute is also developing substantial collaborative partnerships with local governments and industry players in the community. These speak of the need and recognition that the community feels for the work that this Institute puts in place.

For everything that has been achieved in 2018, the Institute has depended heavily on its earlier foundations. It gives me delight to see these foundations being consolidated this year. In 2018, the Institute has not only continued to escalate its collaborative relationships with Schools and Institutes of the University but formed new friendships with an increasing number of celebrated academics and artists in and outside the country. And these have become the groundwork for the Institute's future progress. I look forward to seeing the Institute continue to grow in the year to come.

The Australia-China Institute for Arts and Culture was founded at a time when bilateral relationship between the two countries was more positive. Our year's work in 2018 tells us that, when times are less positive, the Institute must not waver; instead, we should stay committed to the optimistic belief that



what the Institute does will indeed help “make a difference”. In that spirit, the Institute must continue with its work in the future.

Looking ahead, the Institute will have a lot of work to do. The Institute will continue to build on the University’s existing strengths and work with the community. It must continue to bring more people from both sides together for education and research into each other’s culture and develop more significant programs. In the meantime, it needs to broaden its horizons and expand its canvass by reaching out for collaborations with other similar Australian institutions and international organizations. It is hoped that, with all the new knowledge generated from the collaborations, the Institute could move towards becoming a real resource centre in arts and cultural matters while the country continues to open itself up to embrace Asia.

In positioning itself as a resource centre between Australia and China, the Australia-China Institute for Arts and Culture sees its work as similar to that of civil engineers who try to make the world a better place by building new roads and bridges. At a time when more and more people want to build walls in international relations, this Institute argues for the importance of roads and bridges because they make different countries and communities better by bringing them together. Today, we are not having too many of these infrastructure builders; that is why we need more. This Institute looks forward to working with other organizations in the future so that we can join forces in building the roads and bridges for Australia-China communications in arts and culture.

Professor Labao Wang  
Director  
December 2018

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# Themes

## 1) Place and Culture

1. The love for fun and amusement in human societies is universal. But the ways of provoking laughter and responding to humour vary from place to place and from culture to culture. Renowned Chinese studies expert Professor Jocelyn Chey has continued with her research about Chinese humour. In early February, she was in Cairns for a conference, the theme of which was "Humour: How Does It Travel?" Professor Chey presented a paper on Chinese riddles, in which she discussed how these differed from riddles in other cultures. Because, around the world, riddles play an important role in preserving and passing on traditional knowledge from one generation to another, she believes it is valid to ask what the essence of Chinese culture is by looking into the unique qualities of Chinese riddles. ACIAC key researcher Dr Jing Han shares Professor Chey's interest and has been teaching and researching on the translation of humour in another language. See RESEARCH Section below for details of her research program.

2. Australia's early encounters with China remains a fascinating subject for historians. They become even more interesting when you realize 2018 marks the 200th anniversary of the Chinese migration to Australia. A recent book by the Institute's key researcher Dr Michael Williams entitled *Returning Home with Glory: Chinese Villagers Around the Pacific 1849-1949* looks into the beginnings of early Chinese migration to Australia that started in the villages of Guangdong province near the southern borders of the country. The book was published by Hong Kong University Press and launched at the New South Wales State Parliament. The Institute's first sponsored doctoral student Christopher Cheng shared this interest. He went to Zhong Shan several times to carry out research on his project. The project studies the early migration history of Chinese people from places such as Zhong Shan County, Guangdong Province. Chen presented a paper entitled "Returning to Chung(Zhong) Shan" at the CHINA Inc Conference in Townsville in March. His essay entitled "From Bananas to Schools: The role of remittances from Australia to South China" appeared in a new online publication of the Institute for Culture and Society.



Professor Jocelyn Chey attends the annual conference of the Australasian Humour Studies Network at Central Queensland University, Cairns. Image by Terry and Anja Pabel.



Public Seminar on "Cultural Diplomacy and Australia-China Relations"



Dr Michael Williams speaks at the launch of his book *Returning Home with Glory: Chinese Villagers Around the Pacific 1849-1949* at NSW Parliament House. Image by Mei-Su Chen.



The winner of ACIAC's 2018 PhD scholarship Mr John Cui visits SBS.

3. Chinatowns are familiar places in almost all major cities in the world. In the 21<sup>st</sup> century, the spatial and cultural constructions of Chinatown as an 'other' space – whether negative or positive – have been destabilized by accelerating globalization and transnational migration. Institute key researcher Distinguished Professor Ien Ang and her colleagues have been working on a new book, *Chinatown Unbound*, in which they urged a timely and much-needed paradigm shift in thinking about Sydney's Chinatown. The book brings forth a particular sense of a place in Sydney's Chinatown as that of an inter-connected world in which Western and Asian realms inhabit each other. See RESEARCH Section below for details of her research program.

4. The regional/ethnic cultural practices of China can be extremely diverse. In Inner Mongolia, for instance, some local literary writers write bilingually and biculturally. In 2018, in collaboration with the Writing and Society Research Centre, the Institute awarded its second PhD Scholarship to the successful candidate, John (Xuehai) Cui. Cui has now started his work under the supervision of Professor Anthony Uhlmann and Adjunct Professor Nicholas Jose on a project about the translation of Chinese literature into English. He is working on a translation of a Mongolian novel into English as part of his thesis. His research will include a comparative study of Indigenous Mongolian and Australian fiction. He will be conducting interviews with writers and recording and transcribing them as part of his exegesis.

## 2) Communication and Culture

1. The rapid developments of digital publishing and creative industries in China are fast helping change its knowledge economy and the modern-day Chinese culture. For that reason, they have attracted a lot of scholarly attention. But the freedom that digital technology promises to bring does not always materialize even in knowledge institutions. The Institute's research fellow Dr Xiang Ren has been a keen observer of these technology-driven developments. In April, Dr Ren was invited to a book sprint in Perth to co-author a book titled *Open Knowledge Institutions: Reinventing Universities*. He also submitted a funding proposal with scholars from five different countries entitled "*Institutional and socio-cultural landscape of scholarly publishing and open access: scenarios, risks and impacts across less-developed and non-English speaking countries*" to the Triangle Scholarly Communication Institute. In July, he convened a very successful international symposium on Chinese digital publishing and reading prior to this year's international SHARP (Society for the History of Authorship, Reading and Publishing) conference. See RESEARCH Section below for details of her research program.
2. Intercultural communication and understanding between different countries takes both commitment and time of many. Former Australian diplomat Professor Jocelyn Chey is an expert on these questions. She had a revised and updated version of her memoir *Lodestar China: Navigating the China Relationship* translated for publication in China, and her review of Philippe Paquet's book, *Simon Leys: Navigator between Worlds*, was accepted for publication by *JOSA (Journal of the Oriental Society of Australia)*. At the bi-annual Conference of the Chinese Association for Australian Studies held in June in Beijing, China, she gave a keynote address titled "Chinese Kangaroos: Thoughts on Four Decades of a Bilateral Relationship", in which she recounted the many people who had contributed to Australia-China communication.
3. The translation of isolated Australian literary works in China goes back to a hundred years ago, although it was not until after 1978 that this kind of work became self-conscious. Australian literary writing now enjoys a presence in the Chinese market. One of the most productive translators has been Professor Li Yao who has been translating Australian writing into Chinese for the last 40 years. In April, ACIAC Director Professor Labao Wang hosted a "Public Conversation on Australian Literature in China" and a book launch at the Whitlam Institute at Western Sydney University to celebrate Professor Li Yao's ten-volume translation of Australian writing. During the conversation, Professor Li Yao, Professor Nicholas Jose, Professor Gail Jones and two colleagues from Beijing Foreign Studies University, Professor Zhang Jian and Mr Li Jianjun gave a series of presentations, one of which is included in "Occasional Essays" of this Annual Review.
4. Poetry is what gets lost in translation, according to Robert Frost. For many of us in the 21st century, poetry translation can be seen from a different perspective: poetry translators often lend the original works a new life in a different language. In June, Institute research fellow Dr Kiu-Wai Chu hosted a conversation with two writers, Isabelle Li and Mark Tredinnick, for a Duanwu (aka the Dragon Boat Festival) Poetry Panel. Mark Tredinnick is a celebrated Australian poet, essayist and teacher, and winner of the Montreal International Poetry Prize in 2011 and the Cardiff International Poetry Competition in 2012. Li has translated a book of Tredinnick's poetry, and is herself a writer who has published a collection of 16 stories in *A Chinese Affair (2016)*. The two presented a wonderful conversation on what a translator can do for a poet.
5. The translation of subtitles for movies and television programs is playing an increasingly more important role in the cultural communication and exchange between Australia and China. Institute key researcher Dr Jing Han has for the last ten years been translating a lot of subtitles into English. Her subtitling of a Chinese television dating show called "If You Are the One" continues to be extremely well received in Australia. This year, she, with her translation and interpreting students, successfully completed the translation into Chinese of a movie based on the critically-acclaimed TV drama series *The Handmaid's Tale*. She has written about the experience and has been invited to a number of countries to speak about her work. She was invited to speak at a Senior Film and Television Subtitling Workshop in Beijing and was listed in the *45 Stories in 45 Years* project of the Australian Embassy in China for her contribution to Australia-China cultural exchange. In August, she had Dr Dingkun Wang, a postdoctoral research fellow at Shanghai Jiaotong University doing some work on her translated novel, *Educated Youth*, for a seminar on fansubbing in China in which he looked into the enormity of informal knowledge and information audiovisually encoded in the archives of networked digital media. .
6. In the 21<sup>st</sup> century, the internet has reshaped media and media studies all around the world. Research into what this is doing in terms of its impact on media communication is active. The Institute's Visiting Professor Guifang Zhang has been observing the latest developments in Australia and China. She offered two seminar talks during her stay on "Chinese Internet Events: Facts and Opinions" and "The Role of Australian News Media in the Coverage of International Affairs: A Case Study of 'China's Influence'". Her paper entitled "Chinese Internet Hotspot: Facts and Opinions" was presented at the 2018 Comparative Communication Study International Symposium (1-3 October).
7. A number of celebrated Chinese artists were invited to the Institute where they gave seminars and workshops about their own artistic practices and communicated their understanding of traditional and contemporary Chinese art. For details, see PUBLIC ENGAGEMENT Section below.



Launch for Professor Li Yao's ten-volume translation of Australian writing



The Society for the History of Authorship, Reading and Publishing (SHARP) 2018 Conference



Public Conversation on 'Australian Literature in China'



Duanwu Poetry Panel with Isabelle Li and Mark Tredinnick

### 3) Arts and Culture

- Contemporary Chinese art is opening up an increasingly big market for itself around the world. Art critics looking into individual artists' practices note that one of the messages that these Chinese artists communicate to us is a grave concern about the country's environmental problems. Institute research fellow Dr Kiu-Wai Chu, who has been writing and publishing new work on this in the last few years, believes that representations of environmental problems in contemporary Chinese visual arts and films are common. In March, Dr Kiu-Wai Chu presented a seminar talk in the Institute titled "Shanshui in the Anthropocene: Comparative Ecocriticism in Chinese Visual Culture". Later, he attended two conferences on "The Anthropocene and Beyond: Towards a Shared Narrativity in Interdisciplinary Research" in Hong Kong Shue Yan University in May/June and "A Clockwork Green: Ecomedia in the Anthropocene" organized by the Environmental Humanities Initiative, University of California, Santa Barbara, in June.
- Traditional Chinese music is becoming something of an inspiration for Australian creative compositions. Institute key researcher Associate Professor Bruce Crossman's central work from the *Shy Like Blushing Flowers Project--Garden of fire* was selected as part of the 2018 Modern Music Festival and the World New Music Days (WNMD) festival of the International Society for Contemporary Music (ISCM) in Beijing. It was performed in Beijing in May 2018. The title of his piece - *Fire Garden* - was used as the title for the Festival's concert. He was also appointed as the music panellist, especially representing Asian musical perspectives, on the Rockefeller Foundation Bellagio Centre Arts & Literary Arts Residency selection panel.
- Australia's photographers and film makers with an interest in China have been aiming their cameras at different aspects of its society. Some of them end up with fascinating photography and documentaries about contemporary Chinese culture. Institute research fellow Dr Kiu-wai Chu has kept himself in touch with the latest of these developments. In June, he invited Shanghai-based Australian photojournalist and documentary director Olivia Martin-McGuire and film producer Rebecca Barry from Media Stockade to the Institute for a conversation on their recently released photography series and the documentary film *China Love* screened during the Sydney Film Festival this year. *China Love* looks into China's pre-wedding photography business. The conversation examined the unique perspective that the film adopts in attempting to understand contemporary Chinese culture.
- Australian attention to contemporary Chinese art started from the 1970s. Recording and studying that history have become really important while the two countries continue to move forward with their artistic engagement. Institute key researcher Dr Tianli Zu has been working on a project in this area through conducting a series of interviews with Chinese artists and Australian gallery directors and former diplomats. In September, the book - *The Tao: Conversations on Chinese Art in Australia* - was published. The book was launched by Vice Chancellor and President of Western Sydney University Professor Barney Glover and first Australian Ambassador to China Dr Stephen FitzGerald at the Institute's end-of-year party. The Institute supported the publication of a catalogue by former Australian Ambassador to China Dr Geoff Raby—*The Geoff Raby Collection of Contemporary Chinese Art*. The catalogue was also launched by Vice Chancellor and President of Western Sydney University Professor Barney Glover.
- Part of ACIAC's job has been to encourage research in Australian culture. Building on our connections with the university's Writing and Society Research Centre, for instance, the Institute supports the study of Australian literature. Professor Labao Wang continues his work on contemporary Australian fiction and the Institute granted its second PhD scholarship to enable a student (Xuehai Cui) to research on Australia-China literary interactions. In December, Professor Wang hosted a visit by Professor Jiang Hong from Beijing Foreign Studies University. Professor Jiang is Associate Editor of *Foreign Literature* at Beijing Foreign Studies University. In the last 40 years or so, it has consistently supported Australian literary studies in China. During her stay at the Institute, Professor Jiang gave a seminar talk about her journal and research of Australian literature in China.



Dr Kiu-wai Chu delivers seminar talk "Shanshui in the Anthropocene: Comparative Ecocriticism in Chinese Visual Culture"



Launch of Dr Tianli Zu's book *The Tao: Conversations on Chinese Art in Australia*



Vice Chancellor and President of Western Sydney University Professor Barney Glover speaks at the launch of *The Geoff Raby Collection of Contemporary Chinese Art* in Sydney



Professor Hong Jiang delivers the seminar "Australian Writing and Chinese Readers/Researchers in *Foreign Literature*"

#### 4) Community and Culture

1. The Australia-China Institute for Arts and Culture believes in the importance of research in community and culture. In 2018, when the Chinese Australian community became the focus of political debates, Professor Jocelyn Chey has continued to explore possibilities of research on their general wellbeing. She has pushed ahead with a proposal to work with Professor Wendy Wu on a medical humanities project on doctor-patient relationship in China, and with David Rowe on a sports project about football fandom among Chinese Australians. She also accepted an invitation to write and speak at the 200<sup>th</sup> anniversary of Chinese migration to Australia, and in an ABC Public Forum on "Australia and China: a Complicated Friendship." She wrote more articles for the "Pearls and Irritations" blog including "Mad, bad and dangerous," "Chung Kuo, Cina: Déjà vu," and "Chinese Australians or Australian Chinese." She was twice a signatory on open letters that called for respect for the Chinese community.
2. The Institute gallery hosted six exhibitions in the year of 2018. And through these exhibitions, the Institute has been fast expanding its Australia-China connections with artists, curators, academics and artistic institutions. The artworks exhibited during our exhibitions included photography, ceramics, calligraphy, portraiture and landscape paintings. "The Three Perfections: A Mid-Autumn Exhibition of Chinese Australian artists" particularly brought together five Sydney-based artists from the Chinese Australian community. Their artworks facilitated research in the Chinese artistic community and research into the Chinese community's general conditions as well. Research fellow Dr Kiu-Wai Chu proposed a research project in the university's summer scholarship scheme to enable a student to study the young local Chinese Australians' sense of identity through their responses to the exhibitions of art put up at White Rabbit Gallery.
3. The year of 2018 saw the Institute reaching out to the non-Chinese Australian communities. Through its Chinese culture seminars, the Institute tapped into university staff and students, city council employees and business leaders in the country. In May, Dr Yan Xu did a seminar for Western Sydney University staff and students. In the second half of the year, Professor Labao Wang delivered a seminar session to Willoughby City Council employees. Professor Wang also contributed an education program on Chinese culture to the roundtables of the Australia-China Small to Medium Enterprises Association (ACSME). Through these sessions, Professor Wang looked into some of the knowledge gaps in mainstream Australians about China and Chinese culture.
4. Through its Master of Chinese Cultural Relations program, the Institute's connections with the community get an opportunity to deepen. ACIAC students are required as part of their program to work on research projects. Some of the projects that have been proposed include Australian sports diplomacy, Chinese language teaching in NSW schools, Australian children's literature, China's LGBTIQ communities, traditional Chinese art in Australia, and Chinese Music in Australia, and students are beginning to reach out for a better understanding of various sub-communities in the two countries. To help the students with their understanding of their projects, the Institute has regularly hosted research events and invite experienced academics to come and speak to them. A recently hosted event called "Cultural Diplomacy Public Seminar" featured such prominent speakers as Professor Jocelyn Chey, Professor Nicholas Jose and Distinguished Professor Ian Ang. It fed into the students' community-based research projects well and would inspire more thinking.



Professor Jocelyn Chey speaks at ABC Public Forum

China Institute  
& Culture

艺术与文化研究院

# Occasional Essay



## *Celebrating the 200<sup>th</sup> Anniversary of the Arrival of the First Chinese in Australia*

Speech delivered at the Sydney Town Hall Forum, 20 May 2018

Jocelyn Chey, Professor,  
Australia-China Institute for Arts  
and Culture, Western Sydney  
University

I became interested in Chinese culture when I started university here in Sydney. At school, I had been taught only Australian and European history and there was no mention of China whatsoever. Even today, many white Australians think people of colour are not “real Australians.” They know nothing about the history of Chinese people in Australia or about Chinese culture. This is why the work of research institutes such as the Australia-China Institute for Arts and Culture at Western Sydney University is so important. Australia is increasingly a multi-cultural nation. Four out of ten Sydneysiders were born overseas. In the future our policy-makers are going to have to take more account of the views of ethnic communities, among which the Chinese community is one of the largest. Chinese Australians have already made great contributions to this country. In the future they will feature more prominently in official and unofficial international exchanges and help to shape our future relationship with China. I would like to highlight some of the ways they have already made their mark on our diplomacy.

There is already a long back story of how Chinese Australians have helped to build bridges between the two countries. As Australia developed its own foreign policies in the early 20th century, rather than depending on Mother England, we set up our first trade representative office in Shanghai in 1934 under Gordon Bowden. Bowden’s family had been involved in textile trade with China and he spoke some Chinese as well as several European languages. In 1941, as Japan extended its occupation of China westward and troops moved south towards Australia, we established a legation in Chungking, with the first Minister being Sir Frederic Eggleston. This was a small post, operating under extremely difficult circumstances and Eggleston relied very much on his Second Secretary Charles Que-Fong Lee for language support and policy advice. Seventy years ago, a Chinese Australian was already vital to our official exchanges with China.

Charles Lee was born in Darwin and educated at the University of Queensland. He arrived in Chungking at the age of 28 after only five months in the then Department of External Affairs. Canberra bureaucrats knew so little about China that they didn’t realise that Cantonese was different from Mandarin Chinese. Fortunately, Charles learned Mandarin quickly and established wide contacts with government and local community leaders. After the legation in Chungking closed in 1946, Charles went on to represent Australia in various countries. He accompanied Foreign Minister Richard Casey to Geneva in 1954 and helped open dialogue with the Chinese delegation led by Zhou Enlai. In 1972 he worked closely with Stephen FitzGerald, who was then a junior officer in the Department of Foreign Affairs, in negotiating the establishment of diplomatic relations with the People’s Republic of China. While in China, Charles had married Nancy Gilan Lee. After Charles retired, Nancy turned to teaching at the Australian National University where her students included Kevin Rudd and many of our present diplomats.

I myself studied Chinese at the University of Sydney. My teacher, Professor Bertie Davis, had just arrived from Cambridge University. He recruited as Lecturer Dr Liu Wei-ping, a graduate of St John’s College, Shanghai. Dr Liu had a traditional education in classical literature and was an excellent teacher. He had worked as a truck driver on the Burma Road during the Japanese War and at the end of the war joined the Nationalist Government diplomatic service. He was posted to the Chinese Consulate in Perth but resigned and moved to Sydney. He later gained his Master degree from the University of Sydney and helped Professor Davis develop undergraduate courses based on classical and modern texts and Chinese history. Nancy Lee, Liu Wei-ping and other Chinese Australians have been among our most valued educators.

I and other students who had no background in Chinese studied one year of Elementary Chinese before joining other students who

already had some grounding in the language in a combined second year. It was a tough course that produced some outstanding graduates. I joined the first Elementary class. Five years later four of us graduated with Honours degrees and all of us went on to careers in government or academia. One student who commenced the year after us was Mabel Hunt (now Dr Mabel Lee). Mabel had grown up in Warialda in northern New South Wales and had no opportunity to study Chinese at school, but now she is an internationally renowned translator of modern Chinese literature including the work of Nobel Prize-winning author Gao Xingjian. Chinese Australians have been outstanding cross-cultural communicators in translation and other interpretative arts.

I studied for my Master degree at the University of Hong Kong and stayed to work in that city. It was there that I met and married my Chinese husband. Among his circle of friends was a young Chinese Australian called Jackie Chan (Sing Loong 成龍), who had grown up in Canberra. His father sent him back to Hong Kong to study. He attended Peking Opera classes in the same building where my husband lived. Jackie is probably the most famous Chinese Australian. Chinese Australians have won international reputations in the arts and entertainment.

My husband and I returned to Sydney in 1966. For him it was a culture shock. The White Australia policy was still in force. There were no more than a handful of ethnic Chinese in Sydney at that time. The only place we could buy ingredients to cook Chinese food, or buy Chinese language newspapers, was Dixon Street in the city. Most of the old-timers spoke See Yap dialect of Cantonese, so conversation with them was difficult. We made friends with a few other recent arrivals, mostly from Taiwan, Singapore and Malaysia. There were no Chinese language classes for our children. We tried hard to get them to value their Chinese as well as their European heritage. We also had to deal with racist attitudes on a day to day basis.

We were excited when Gough Whitlam promised to recognise the People's Republic of China. After the Labor Party was elected in December 1972, I moved to Canberra to work in the Department of Overseas Trade. There were even fewer Chinese people there than in Sydney. I remember one Chinese restaurant – Happy's, owned by Gavin Chan, whose family had been market gardeners. Then there was Mr Du Yueh Hsiang, who opened the Lotus Restaurant. He had worked as a chef in the Nationalist embassy. The Lotus Restaurant hosted many important political gatherings in the 1970s including government ministers and meetings of the National Press Club. Chinese Australians have made immense contributions to the restaurant and hospitality industry in Australia.

Discrimination against Chinese Australians was not restricted to Australia. In 1975 I went to Beijing as the first Cultural Counsellor in the Australian Embassy. My husband went with me, happy in his role as spouse. This created problems for the host government. The Ministry of Foreign Affairs was not used to a woman diplomat with an accompanying husband, and even less to an ethnic Chinese diplomat or diplomatic spouse who had a Chinese name. It took some time for both governments to accept the status of Chinese Australians. The White Australia policy was abolished but still cast a long shadow.

The contributions of Chinese Australians in culture, education and science should be more widely recognised and celebrated. I was Executive Director of the Australia China Council from 1979 to 1985. There were outstanding Chinese Australians on the Council, including biochemist Professor Y.T. Tchan and heart surgeon Dr Victor Chang. Historian and scholar Professor Wang Gung-Wu became the second Chair of the Council, replacing Professor Geoffrey Blainey. (Since my time on the Council there have been other Chinese Australians on the Council including my friend Henry Tsang, who is here tonight.) Through these people's contacts with colleagues in China and in the Overseas Chinese community, they were able to propose valuable exchanges and increase

mutual understanding. Chinese Australians have contributed greatly to scientific, cultural and scholarly exchanges between Australia and China.

In the latter half of the 1980s, I returned to Beijing as Senior Trade Commissioner. There I was fortunate to have Chinese Australian colleagues working with me, including Michael Tjoeng from Brisbane and Bing Chen from New England. Their cultural awareness and social contacts were very useful at this time when China was "opening up" to the outside world. Many of the first Australian investments in China were made by Chinese Australians, using their networks of contacts in the districts where their family roots lay. Chinese Australians have helped to develop commercial and trade relations.

In the mid-1990s, I was back in Hong Kong, this time as Australian Consul General. The Australian community there had grown exponentially, as many who had emigrated in the 1980s returned for business or family reasons. One of my priorities while posted there was to support the Australian Chinese Association of Hong Kong and to encourage them to participate in social and official functions along with other sectors of the Australian community. I also argued a case for Cantonese to be recognised as a valid language qualification for Australian diplomats. I was the first person to hold such a qualification. Chinese Australians are a significant part of society in Hong Kong, Singapore, Taiwan and other centres of Chinese culture outside the mainland.

Many things have changed in Australia in the last forty years, but change has not come without struggles big and small, and there are still battles to be fought, particularly against racism. In 2018, the Chinese Australian community has truly come of age. It is contributing in talents and time to building the fabric of a new Australia. Chinese Australians have an important role to play in helping to develop the bilateral relationship both now and in the future at government, commercial, educational, science and cultural levels.

# Occasional Essay



## *The Tao: Conversations on Chinese Art in Australia*

Speech delivered at Dr Tianli Zu's Book Launch for *The Tao: Conversations on Chinese Art in Australia*, ACIAC, 12 December 2018

Dr Stephen FitzGerald, AO, FAIA. Distinguished Fellow, The Whitlam Institute, WSU. Board Member, China Matters

In acknowledging the traditional owners of this land, I acknowledge the wrongs that were done to the First Australians in the past, and the wrongs that remain and have to be righted.

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*The Tao*. Of the many things I like about this book, one is that it captures something exciting that's happened to the social landscape in Australia. You couldn't have done a book like this fifty, or even thirty, years ago, because its subject, Chinese art in Australia, in the extent, visibility and significance it has now, didn't exist. So, while the focus of the book is one particular aspect of this social landscape, its story reflects and illustrates the broader canvas of a changing culture and ethnicity in Australia, and something of the dynamic that has brought it about. This alone gives the book a relevance far beyond the world of art. And the way it reveals this change, in a spontaneous and uncontrived way, with the agents of change telling their own story, also makes it appealing and accessible to a wide and eclectic readership.

Then, there's a message we can take from it. If you happen upon this book unexpectedly, as I did, in the context of the dark mood about China that's been abroad in Australia for the past two years, and the traducing of people who engage with China, and the snide demonising of our Chinese communities, you may feel a sense of gratitude to Tianli Zu, as I do, for the refreshing difference in attitude and perspective and feeling she presents here. It's a counterpoint to that rancorous discourse and subtly racist polemic. You'll find here a calm, rational, intellectual contemplation of our relationship with China, and a narrative that floats on open-mindedness and mutual goodwill, and the very obvious pleasure Dr Zu and all the people she interviews have in this interplay between Australia and China. In its own way, it's an important contribution to that public discussion, because it seems to say, in effect: 'Hang on! That official and media angst

is not what the living relationship between Australia and China is about. It's about people, doing ordinary things and creative things, and about shared experience, and enjoyment in each other's culture and company.' This might not have been the book's intent, but it's still a healthy antidote.

However, having said that, even if there'd been none of this other stuff going on, I think *The Tao*, in itself, without that context, is a wonderful illumination of Chinese art in Australia and some of its most influential and colourful personalities, and an important record and an engaging social narrative, and one of the most delightful books on China and Australia I've ever read.

Now, I'm not one of the interviewees in the book, so I can say that. In fact, I didn't know about the book and I hadn't met Tianli until about eight weeks ago. I'm going along minding my own business and I get an email from Jocelyn Chey, the first Cultural Counsellor of Australia in China and recently Founding Director of this Institute, and one of the truly significant figures in the crafting of the Australia-PRC relationship over the entire 46 years of its existence. And Jocelyn writes that her friend, Tianli Zu, has asked if Jocelyn thinks it would be appropriate for me to do a few words to endorse a book she's about to publish. Well, yes, I thought. I know about her, of course. But ... have I actually met Tianli Zu. Well, apparently I had. Only the night before! At Vermilion Art gallery, for the launch by Professor Barney Glover of Geoff Raby's book on his contemporary Chinese art collection. I was being flattened against a wall at the time, by a huge crowd of people, some pausing for a quick Hallo and a Photo, as they pressed towards Dr Raby to get him to sign his excellent book. So I sent her an email, asking for her photo. Tianli, at that point you must have said to yourself: "What! Why on earth did I ask this person to endorse my book! He can't even remember what I look like!" And when we met on Monday the next week, I arranged to meet at a café which doesn't open on

Mondays. By which time, Tianli, I would have forgiven you if you'd thought "This is worse. He doesn't even know what day it is!"

But actually, as I discovered, Tianli doesn't think like that. And reading the book you'll understand why. You can't do a project like this, successfully, unless you're deeply and sympathetically interested in people in all their modes and eccentricities, and that's Tianli the artist. You could say at one level *The Tao* is about the human face of relations with China, yes. But it's really what's behind the human face, which usually you find artists doing on canvas or in sculpted form, but here it's in crafted and edited conversations, a kind of superior oral history guided by an artist's inspiration.

Now, we can have a bit of fun here with a descriptive title. Tianli has a Chinese title for the book, 聊聊中国艺术与澳大利亚的缘分. Which means conversations on... something like the coincidence of Chinese art and Australia, or the happenstance. Now, by happenstance also, if we take the two characters of Tianli's own given name, they could be a perfect description of what *The Tao* is about. *Tian*, heaven, heavenly or celestial, and *li*, as in *meili*, beautiful or beauty. Hence: 天丽, *Celestial Beauty*. You'll be aware that the word celestial, deriving from various terms broadly meaning China, like 天朝 or 天下, in nineteenth century European Australia became a pejorative, a sarcastic or ironic racist slur on Chinese people. The term itself later fell into disuse, but has recently re-emerged with positive meaning. For example, in 2014 the Museum of Sydney had an exhibition about early Chinese settlers titled *Celestial Sydney*. I like to use the terms celestial and celestials myself in this modern sense, in a kind of double irony that underlines both acknowledgement and rejection of those earlier attitudes, and the wonderful infusion of Chinese people into Australian society.

*The Tao* is about one part of that infusion, about Celestials and the beauty they have gifted to this country. Over this last thirty years that gift of beauty in art has been prolific, and rich in many dimensions, from the political and social commentary of Guan Wei, to the study of the human form in porcelain and cloisonné of Ah Xian, to Tianli's own explorations of consciousness and memory in paint and paper-cuts. And there's portraiture. Although the gift of these Celestial artists is more, far more, than portraiture, it's no surprise that about thirty of them have been finalists in the Archibald, and Tianli herself is one in that company of talent.

Now, this art has been out there and the Australian art world has certainly known about it, but her brilliant idea was to capture the voice of these people in one interconnected story of Celestial art in Australia – both the artists, and those who helped it happen like Jocelyn, and Nick Jose and Edmond Capon and Gene Sherman and Geoff Raby. With Tianli as social historian and raconteur, sitting them down and drawing them out, prompting them to talk about how they feel and think, punctuating their conversations, with thoughts of her own, or an observed expression, a smile, laughter.

It takes great skill and creativity to make that into one compelling narrative. And it wasn't just a brilliant idea but the realisation of it that made this into a great story of this small but significant part of the Chinese contribution to Australia, this Celestial Beauty, which could be a metaphor not only for the small part but for the whole. Thank you, Tianli, for capturing and revealing it to us in such a beautiful Celestial Australian way.

# Occasional Essay



## *Don't Take Yourself for a Shallot*

Speech delivered at ACIAC 2018  
Chinese New Year Reception, 24  
February 2018

Dr Jing Han, Senior Lecturer and  
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“Don’t take yourself for a shallot” is Chinese slang, meaning “Don’t take yourself too seriously.” But why a shallot? I have no idea. I imagine it is because the shallot is the most versatile ingredient in Chinese cuisine, and hence important or rather self-important. But in the Australian setting, ginger is more valuable than shallots, with a much higher price tag. Ginger sells for up to \$40 per kilo. So by way of localisation, this piece of Chinese slang should be translated as “Don’t take yourself for a piece of ginger.” And that’s how my journey of life started.

In 1977, when Deng Xiaoping restored the Gao Kao, or Chinese university entrance exams, I was 15 and in high school, dreaming of becoming a textile factory worker. My dream was disrupted by my mum who insisted that I go to university to study English. My mum had gone to a missionary school in Qingdao and loved English but didn’t get the chance to continue studying it after she joined the revolutionary workforce. So, like all other Chinese parents, my mum transplanted her unfulfilled dream onto me. Incidentally, her dream was compatible with mine and I showed no symptoms of rejection. So I went all the way up to Beijing Foreign Studies University, and then further, to Australia.

When I studied English in China, our learning materials were limited to 19th-century English novels and two films on tape: *The Sound of Music* and *Jane Eyre*, which we watched millions of times until every girl in our class including myself fell in love with Mr Rochester. So my knowledge of the English world was very much constructed around these 19th-century novels and those two films. In 1988, when I took my seat in a plane and left China on my own, both for the first time in my life, to pursue my PhD studies at Sydney University, I had no fear. There is a Chinese saying: “When you know nothing, you fear nothing.” I didn’t even know what to bring with me to Australia. Someone who had been to America recommended that I should bring laundry powder, loads he said, to save money. I took

his advice faithfully and brought five packs of laundry power in my suitcase. The laundry powder turned out to be a waste of my energy and took me forever to finish.

I arrived at Sydney airport on a Saturday morning, assuming it was a working day in Australia, as it was in China back then. It didn’t even occur to me that I should tell someone I was coming, assuming instead that Sydney University would have buses waiting at the airport with a brightly coloured banner saying “Welcome New Students”, as would happen in China. I felt stupefied when I saw no buses or people from Sydney University at the airport. Somehow I found my way to a hotel in the city and survived on my \$70 for two nights.

I didn’t spot a Mr Rochester in Sydney, but I found Professor Leonie Kramer, who changed my life for good. I grew up in socialism. All I had needed to do was to study hard, and everything else, for good or bad, was taken care of by the state, universities, teachers and parents. Prof. Kramer taught me that freedom of choice came first and foremost from independence – independence as an ability, as well as a way of thinking. During my PhD studies, she gave me a lot of freedom to explore what I wanted to do for my thesis and I learnt how to value and benefit from such freedom. I started with modern Australian fiction and ended in 20th century modernism. Prof. Kramer guided me and encouraged me to become an independent thinker and independent critic. Most importantly, Prof. Kramer got me the scholarship which covered my tuition fees. In those days, getting a scholarship for an international student to study literature was virtually beyond a dream. Without the scholarship, I wouldn’t have been able to complete my PhD and I wouldn’t be standing here today speaking to you. Later on, Prof. Kramer became the Chancellor of Sydney University. So, very interestingly, she received me as my supervisor when I first arrived at Sydney University and she also sent me off by presenting me with the PhD certificate at my graduation ceremony. When she was shaking

my hand, she said, "We made it." I owe my successes and achievements to Prof. Kramer and I feel eternally grateful for her guidance and teaching.

I started university when I was 16. After spending the next 16 years of my life on a string of degrees at various universities, I had an irresistible urge to leave the small academic world behind and go out into the big real world. The first job I got was in the Federal Veterans' Affairs Department, doing data entry. I had never worked in an office, so I enjoyed the novelty. The best thing was, we could listen to the radio while entering data. So I became hooked on the John Laws Show and learnt so much about Australian politics, everyday life and ordinary people's interests and views. I also had my share of office life.

My supervisor was a serious-talking and serious-looking lady who originally came from the Philippines and enjoyed playing favourites, not that the two things were related. I soon got into her bad books, because I inadvertently challenged her rules. By occupational health regulations, we were allowed a 10-minute break after an hour of work. I started at 8:30, so I went to have my break at 9:30. She saw me having a cup of tea and told me that the break started at one hour, and if I missed it, I had to wait for the next hour. I said that wasn't fair and not what the regulations intended. After that, she took a dislike to me and made sure that I never ran out of unwanted tasks. So I thought I should do something to improve our relationship. One day I saw my opportunity and grabbed it. She and I were alone in the kitchen. With a big smile on my face, I said "When is the baby due?" She gave me a dirty look and left. I had just had my own baby and I knew what pregnancy looked like. So I was puzzled until a team member whispered to me, "There is no baby, it's fat." How I wanted to pinch myself! After that she became meaner and harsher to me, until one day a phone call came in. She picked up the phone and I heard her say "Doctor? There is no doctor here" and was

about to hang up. I went over and said "It could be for me", and it was. She then asked me "Are you a doctor? What sort of doctor are you?" So I told her I had a PhD in English literature. She happened to be a person who worshipped people with higher education. She became my instant best friend, followed me everywhere and introduced me to everyone. She organised a big farewell party when I left for greener pastures.

When I applied for a job at the Victims' Compensation Tribunal in the NSW Attorney General's Department, the HR manager, Therese, interviewed me and said, "I notice you have a PhD. Do you mind working as a base level clerk?" I said "Not at all, I need to start somewhere." Therese said, "You are obviously an intelligent person. You will go up quickly." She was right. In two years I was promoted three times and became the compensation manager, in charge of the largest section of the tribunal. I worked at the tribunal for ten years, and during those years I learnt about the Australian political and legal systems and how a piece of legislation was created and administered. Having learnt to argue with solicitors and to communicate with highly traumatised victims of violent crimes, my interpersonal communication skills went up to another level. Most of all, I learnt to be compassionate and not to be judgemental.

On the day I received the offer of a job at the Attorney General's Department, I was also offered a part-time job as a Mandarin subtitler at SBS TV. I read through police briefs of violent crimes during the day and immersed myself in subtitling arthouse films at night. The double act provided me with an incredible balance. In 2006 I was offered the Chief Subtitler's position at SBS, so I tearfully quit my job at the Attorney General's Department. Before I had a chance to draw my breath, Western Sydney University recruited me to teach translation studies. The rest is history, as people say. I've lived a second double life ever since.

If you ask me what the highest level of intercultural competence is, I'd say it's the sense of humour. To truly know and understand a culture, you need to learn and appreciate its sense of humour. When I first watched American sitcoms, I couldn't follow the jokes, even though I understood what was being said. It has taken me a while to get there. My all-time favourites are the British series *Yes, Minister* and *Yes, Prime Minister*. Australian people in general have a very good sense of humour, often tongue-in-cheek. When I was studying at Sydney University, I worked as a cashier in a supermarket. One day a customer coming through the checkout asked me, "Do you speak another language?" I said, "Yes, I speak Mandarin." He said, "Oh, I speak Orange."

At SBS I don't tell people I have a PhD. When my colleague Jeremy with whom I have worked for about ten years found out I had a PhD, I heard him say to other colleagues, "You know, Jing has a PhD, but she's very nice."

I'd like to end my speech by saying that to live is to learn, to learn is to enjoy. Don't take yourself for a piece of ginger.

Thank you very much.

# Occasional Essay



## *Australian Literature and China, Past, Present and Future*

Speech delivered at the book launch of Professor Li Yao's Ten-volume Translation of Australian Literature, ACIAC, 12 April 2018

Nicholas Jose, Professor of English and Creative Writing, The University of Adelaide, and Adjunct Professor, Writing and Society Research Centre, Western Sydney University

It isn't every day that there is a launch of 10 volumes of Australian literature in Chinese translation. That's without adding that the translations are the work of one man, Professor Li Yao, who is here with us. And that this is only a selection from a much longer list of some 30 Australian books he has worked on, including short stories, children's books, *Secrets and Spies* by Mara Moustafine, *Benang from the Heart* by Kim Scott and *Gould's Book of Fish* by Richard Flanagan. This is a special day. We celebrate our friend Li Yao, whose achievement earned him the Australia-China Council's gold medal in 2008 and an honorary doctorate from the University of Sydney in 2014. Today's event is also part of a wider commemoration. The Australia-China Council is marking its 40th anniversary this year. From the start the ACC has supported literary exchanges between Australia and China including translation and publishing. The Chinese Association of Australian Studies is celebrating an anniversary this year too. It's 30 years since 1988, the Australian bicentennial year, when the first Australian Studies conference in China was held, hosted by Beijing Foreign Studies University. BFSU is hosting this year's anniversary conference in June. It is a great thing to see the continuity and growth of these initiatives, and to celebrate the many enduring relationships involved.

I helped organise that conference in 1988 and that's when I first met Li Yao. He was working with Professor Hu Wenzhong, the Director of the Australian Studies Centre at BFSU, who presided over the conference, on the translation of *The Tree of Man* by Patrick White, which first appeared in 1991 and is the earliest book in the 10 volume series. It was thanks to Prof Hu, and Prof Jocelyn Chey, who is here today, that I was in China then, having arrived in 1986 to teach Australian literature, to write, and eventually in 1987 to be appointed Cultural Counsellor at the Australian Embassy in Beijing. In meeting Chinese writers in those years I discovered that two works of Australian literature

were known, *The Thornbirds* by Colleen McCullough—she too is included in this series—and *The Eye of the Storm* by White, translated by Zhu Jiongqiang. In other words, there was already some context for Australian literature in China. Today I want to recognise that broader context, and all the work in which so many people have played a part.

Li Yao himself tells the wonderful story of being introduced to Henry Lawson by his Australian teacher Alison Hewitt in Inner Mongolia in the years immediately after the Cultural Revolution. Ouyang Yu and other scholars have traced the translation of Australian literature into Chinese further back into the Republican period, prior to 1949, while other scholars including Li Jianjun are researching the publication of significant works of literature by mainly leftist Australian writers in the early decades of the PRC as part of a network of Cold War cultural exchange. We know for example that Dorothy Hewett visited China in 1952, under the Australian radar.

The first delegation of PRC writers to visit Australia came to Adelaide Writers Week in 1980. It included the poet, translator and scholar Prof Wang Zuoliang who wrote warmly about the experience. The delegation met Tom Keneally in Sydney, for a memorable harbourside lunch. Again it's good to see Keneally's work included in these 10 volumes. A return Australian delegation to China in 1981 comprised Christopher Koch, Hugh Anderson and Nicholas Hasluck—3 musketeers of varying political colours. In his diary Hasluck records that at their colloquium with Chinese writers and scholars there was more interest in the work of Frank Moorhouse and Michael Wilding than in the earlier socialist realist writers, although the redoubtable Gladys Yang, translator and friend to many Australians, denounced *The Year of Living Dangerously* as 'a decadent book'. Moorhouse visited China with Rosemary Dobson in 1983. His alter ego Francois Blasé produced a hilarious fictional account of what might have

gone on in a piece called 'Cultural Delegate'. I don't know if that has been translated. By 1987 BFSU's journal *Foreign Literatures* (Waiguo wenxue) had put out a special Australian issue that included stories in translation by Moorhouse and Helen Garner, and Jack Hibbard's play *A Stretch of the Imagination*, which can claim to be the first Australian play performed in China.

All of which indicates the range of literary interaction between Australia and China over the years. Translations of novels by Gail Jones, J M Coetzee, David Foster and Christina Stead have appeared, non-fiction by Robert Hughes, Germaine Greer and Eric Rolls, and *Follow the Rabbit-proof Fence* by Doris Pilkington, and, of course, poetry of many kinds and in many venues. There's a long list of translations published in the journal of the Oceanian Literature Research Unit at Hefei University in Anhui, and Prof Huang Yuanshen, founding director of the Australian Studies Centre at East China Normal University, Shanghai and author of *A History of Australian Literature* (revised edition 2014), produced translations of many classics, books such as *My Brilliant Career*, *I Can Jump Puddles*, *Wake in Fright* and *Lucinda Brayford*. Wang Guanglin has translated *Shanghai Dancing* by Brian Castro, who is also included in Li Yao's collection. The Literature Board of the Australia Council for the Arts must also be praised for its support of these projects over many years.

People often ask why certain books are translated and not others. A number of the authors and titles in Li Yao's 10 volumes have connections with China and that is one principle of selection. Many are prize-winners. *True History of the Kelly Gang* (2000) won Peter Carey his second Booker prize. Brian Castro's *Birds of Passage* (1983), recognised as a pioneering work of Asian Australian writing, won the Vogel prize in 1982. Alex Miller's novel *The Ancestor Game* is another ground-breaking fictional exploration of Chinese-Australian experience and won the Miles Franklin Literary Award in 1993. *Carpentaria* by Alexis Wright won the Miles

Franklin in 2007. Its Chinese translation by Li Yao was launched in Beijing by Nobel-prize winning Chinese author Mo Yan. Alexis was in China for a return visit last month. C. P. Fitzgerald, sometimes known as Possum, one of the great historians of modern China, was invited to Australia from China after World War II to establish the Department of Far Eastern History at ANU. His late-life memoir is an account of a journey from a London childhood to Australia via war-torn and revolutionary mid-20th century China and, in its attempt to answer the question that many of us have asked, *Why China?*, makes a fine contribution to Australian writing. David Walker's memoir *Not Dark Yet* similarly recounts some of the background to his own passionate engagement with Australian Studies in China. My own novels, also included I'm proud to say, arose from the years I spent in China, and my continuing travel between Australia and China, in an attempt to imagine things that perhaps only literature makes possible.

Today's occasion builds on the China Australia Literary Forum that the Writing and Society Research Centre at Western Sydney University started with the Chinese Writers' Association in 2011 and that has seen many Australian writers meet and converse with Chinese colleagues, and in which Li Yao has played an important role. I'm glad that WSU has supported this project and that today's launch allows Writing and Society Research Centre to partner with ACIAC under its new director Prof Wang Labao.

We see today evidence of the lively state of Australian literary studies in China, as we also saw last year at ASAL's conference in Melbourne where the theme was 'Looking In, Looking Out: China and Australia' and so many Chinese scholars, young and old, spoke. And where I was delighted to learn of one of the earliest works of Australian literature to be written in Chinese, a novel called *The Poison of Polygamy* (*duoqidu*), written and published in serial form in the Melbourne Chinese press in 1909-10. I've spoken a little about the past

40 years. As for the future, I think we can be confident that the way Australian literature advances in China will continue to surprise us, and to continue to help us, as Australians. New ways of approaching seemingly familiar things extend our capacity to see ourselves as others see us—other people, other cultures—as we struggle with our place in a changing world and learn how better to appreciate and engage in the intercultural action that is happening already, and surely central to this society's future.

# Research

## Sydney's Chinatown

### Professor Ien Ang

'Chinatown' is a global urban phenomenon. Many tourists expect to find a Chinatown when they visit large cities around the world, whether it is in North America, Asia or Australia. What they hope to find in such urban precincts is an authentic 'Chinese' atmosphere, where they can eat cheap Chinese food, served on formica tables in humble restaurants decorated with red lanterns and other, typically Chinese paraphernalia. My research on Sydney's Chinatown, which I conducted with some colleagues at the Institute for Culture and Society in collaboration with the City of Sydney, was designed to go behind this stereotypical image of Chinatown and to uncover the intricate realities of this urban place, how it has developed over time, and what its future might be. It is important in this context to recognise that not all Chinatowns are the same, but that each individual Chinatown needs to be understood in its broader metropolitan and national context. In other words, Chinatown is not only a global phenomenon, but also a local one.

Sydney's Chinatown, centred around Dixon Street in the southern end of the city's CBD, came into being in the 1920s. It was a poor area, where many Chinese immigrants congregated to set up their small businesses, restaurants, boarding houses and trading firms, close to the local fruit and vegetable market. Several Chinese clan associations also settled here and bought properties in the area, and they remain located there to this day. These early days were difficult for Chinese people, as it was the time of the White Australia Policy and discrimination against Chinese was rife. Chinatown was seen as an ethnic ghetto, a no-go area for civilised folk. Fast forward more than half a century, the 1970s, and Australia had abandoned official racism and adopted a policy of multiculturalism. It was around this time when Chinatown was refurbished to become a tourist attraction. Interestingly, it was only then that the label 'Chinatown' was formally attached to this precinct (the term was originally only used in the North American context), and when architectural peculiarities such as the famous Chinese-style ceremonial arches, stone lions and green upturned roofs on buildings were artificially introduced – part of a deliberate strategy of the city council to accentuate the 'Chineseness' of the area.

Many local Chinese entrepreneurs supported this make-over, as they felt it was good for business. Fast forward half a century again, and we see Sydney's Chinatown slowly transforming. It is still a major tourist attraction. More importantly, however, the area has seen the influx of thousands of residents – many international students from different Asian countries – who now live in the tall towers on the fringes of the area. New businesses have sprung up, many of them catering to this new young clientele, as well as more well-heeled city dwellers and visitors, many of them from China.

As the area is caught up in a dynamic phase of urban development, the question has arisen on how the city should plan for its future. For older Sydney Chinese communities, Chinatown remains an important symbol of their history and heritage. They would like to see this heritage protected and maintained. More recent Chinese migrants, however, tend to be ignorant about this history; for them Chinatown may be nothing more than a quaint entertainment area. Property developers and investors, meanwhile, may see this area as ripe for lucrative redevelopment. In this context, it is important for the City of Sydney to have an understanding of the continuing cultural significance of Chinatown, not just its economic role. Our research was designed to illuminate this cultural significance, not just in historical terms but also in today's globalised, interconnected world.

In our 2016 report for the City of Sydney, *Sydney's Chinatown in the Asian Century: From Ethnic Enclave to Global Hub*, we have described how in the past decade or so, Chinatown has increasingly functioned as a hub of multiple economic and cultural flows, particularly from and to Asia. The research, funded by an Australian Research Council Linkage grant, involved statistical analysis of employment and business data, interviews with city council staff, community and business people, a survey among international students, and observation of many business, community and artistic events in the area, to get a complex and variegated picture of Sydney's Chinatown today. A very important factor in Chinatown's changing complexion is the increasingly prominent role of mainland Chinese influences, be they through the different kinds of restaurants now operating in



*In Between Two Worlds*, artwork by Jason Wing. Photo by Kay Anderson.

the area (such as Sichuan or Yunnan cuisines), the more dominant role of the Mandarin language in the area, or the increased activity of mainland Chinese investors. At the same time the area has also seen a huge influx of Thai, Korean, Indonesian and Vietnamese people, making Chinatown/Haymarket into the most diversely Asian area in Sydney. We discuss this dynamic cultural complexity of Sydney's Chinatown today in our forthcoming book *Chinatown Unbound: Trans-Asian Urbanism in the Age of China*, to be published by Rowman and Littlefield in 2019.

Chinatown is thus in a period of transition. It is hoped that the area will have a prosperous and inclusive future, while not forgetting its place in the evolving story of Australia's relationship not just with China, but with Chinese people in its midst.

- Alexandra Wong, Kay Anderson, Ien Ang & Donald McNeill, *Sydney's Chinatown in the Asian Century: From Ethnic Enclave to Global Hub* Parramatta: Institute for Culture and Society, 2016, [https://www.westernsydney.edu.au/\\_\\_data/assets/pdf\\_file/0009/1086885/sydneys\\_chinatown\\_in\\_the\\_asian\\_century\\_research\\_report.pdf](https://www.westernsydney.edu.au/__data/assets/pdf_file/0009/1086885/sydneys_chinatown_in_the_asian_century_research_report.pdf)
- Kay Anderson, Ien Ang, Andrea Del Bono, Donald McNeill. *Chinatown Unbound: Trans-Asian Urbanism in the Age of China*, London: Rowman and Littlefield 2019.

# Australian-Chinese History

## Christopher Cheng

This year marks the bicentennial anniversary of Chinese settlement in Australia — since John Mak Shying (麦世英)'s arrival in 1918. Our nation has proudly become a multicultural society since 1970s. But from flipping through books on Australian history, we learn that although the Chinese are the longest and largest non-European and non-Indigenous group to have settled here, we still know surprisingly little about their peculiar habits and traditions. For example, there remains much confusion about why the Chinese in Australia still donate to their homeland and why education matters so much to them.

Yet for as long as anybody can remember, Chinese students in Australia have long been regarded as studious and they take education seriously; and over the last decade or two, in the eyes of many prospective mainland Chinese students, Australia is seen as a desirable destination for furthering one's education abroad. This however was not always so. In the late 19th century, some of the children born in Australia were sent back to China for an education. Meanwhile, Chinese-Australians have also sent money home to build modern schools in the villages and towns across the Pearl River Delta—but why?

Since 2017, a group of researchers at the Institute for Culture and Society – including Denis Byrne, Ien Ang, Michael Williams and Alexandra Wong – have been interviewing Chung Shan (Zhongshan) families in Australia and documenting the built heritage of Chinese migration in the China-Australia Heritage Corridor. Since joining this project as part of my PhD study, on a scholarship supported by this Institute, my project examines how diaspora-funded schools in the China-Australia Heritage Corridor materialized. I sought to unpack the cultural dimensions and material engagement that made the practice of educational philanthropy acceptable, or even obligatory among the Chinese Overseas in Australia.

To make sense of the place of modern schools in Australian-Chinese history, let me offer a comparative example of the built fabric. Today, any visitor to Europe will unquestionably appreciate the grandeur of its cathedral and church architecture, even if the observer has only vague ideas about the faith or architectural traditions that sparked

their creation. The same can be said about diaspora-funded schools 僑捐學校 in the countless emigrant (or in Chinese, *qiaoxiang* 僑鄉) villages and towns of South China. No matter how much the observer knows about Chinese architecture, the migrant aesthetic of the schools was and still is apparent upon first sight. These impressive-looking schools were simply out of place in a subsistence farming economy. For example, during the Republican era (1912-1949), neo-classical European-style facades were initially favoured until the international modern style came in vogue and produced Art Deco school buildings. Then, in the opening and reform period, a type of school buildings sometimes known as Chinese Renaissance 中國文藝復興風格 appeared in many villages in the 1980s. The green and yellow bamboo glazed tile roofs remind the visitor or Australian returnees of the architectural style found in Sydney's Chinatown. No matter which era the school buildings belong, these newer multi-storied concrete-and-glass structures, looked very different from the older single-storied wooden or mud-brick dwellings or the grey-brick and stone temples and ancestral halls that have become commonplace since late imperial times.

During the past year, I learnt that when China was still poor, such as in the last century, survival was the main priority and ultimate goal for most of her people. Rather than studying, many were required to leave school before they were ready, or simply forfeit schooling altogether and, instead work the fields or seek wage labour. Some went further afield and arrived on foreign shores. This was particularly the case in the wake of the Opium War in the 1840s. The advent of the steamship made the trans-Pacific crossing possible and it was viable for many men in the Pearl River Delta whose livelihoods had been disrupted by war. At around the same time on the Australian front, the slowdown of convict labour also justified importing Chinese men; and soon after their arrival, eureka! Gold was found – and many more voluntarily came.

It is worth pointing out a few peculiarities of Chinese migration. One, it was predominantly young men who emigrated. Two, these migrants were hardworking and frugal, both attributes that were at times misunderstood and deeply troubled their Australian



Old Lai Wor School financed by the Choy brothers in 1930. They once wholesaled fruit in Sydney before returning to establish The Sun Department stores across China. Photo taken in December 2017, Waisha village of Tangjiawan Town, Zhuhai.



Christopher interviewing an "old-girl" 校友 of Caobian School 曹边学校. She was one of its first students, when the school opened in December 1929. Photo taken in December 2017.

counterparts. Even though life was inevitably tough, yet for these men, it was considered better than life in the war-torn country they had left. Moreover, one's ability to send remittance, just like dutiful migrants all over the world today, made the difficult times bearable.

# Cross-cultural Humour

**Professor Jocelyn Chey**



Photo by Henry & Co. on Unsplash

Chinese humour is as various as Chinese culture, reflecting the many layers of Chinese society and its rapid evolution as the economy develops and the country becomes more engaged with the rest of the world. Since the publication of two pioneering volumes on Chinese humour in 2013 and 2014, scholars around the world have engaged in in-depth research of particular aspects and the number of publications has greatly increased, most of them citing my work and that of my co-author/co-editor Dr Jessica Davis. I have reviewed some of these for leading journals such as *Humor* and the *European Journal of Humor Studies*. In general, I find they focus on political humour in China and on humour in new media but some of the most insightful studies relate to sociological studies at the local level.

As I noted in the 2016-2017 Annual Review, the unique characteristics of the Chinese language have shaped Chinese humour over the centuries. The preponderance of homonyms makes it particularly apt for punning. This was the lead-off point for my study of Chinese riddles. However, the significance of this humour form cannot be understood without appreciating the importance of education in Chinese culture and the role that riddles play in inter-generational communication of history and legend, which are common topics.

Dengmi 灯谜 (lantern riddles) are a common form of entertainment in parks and public places in China particularly during the New Year.

In recent months I have turned my attention to cross-cultural humour, particularly as it relates to Australia and China. Most scholars working in this field have focussed on the role that humour can play to reinforce national or local identity by highlighting the ridiculousness and inadequacies of neighbouring groups and countries. I believe such an analysis overlooks the role that humour can play in moderating intolerance and establishing a "middle ground" that emphasises shared values and common humanity. I hope to present a paper on this subject to a national humour studies conference in early 2019 that will take as a case study the stories of Ted Dyson (1865-1931) concerning Chinese on the Victorian goldfields.

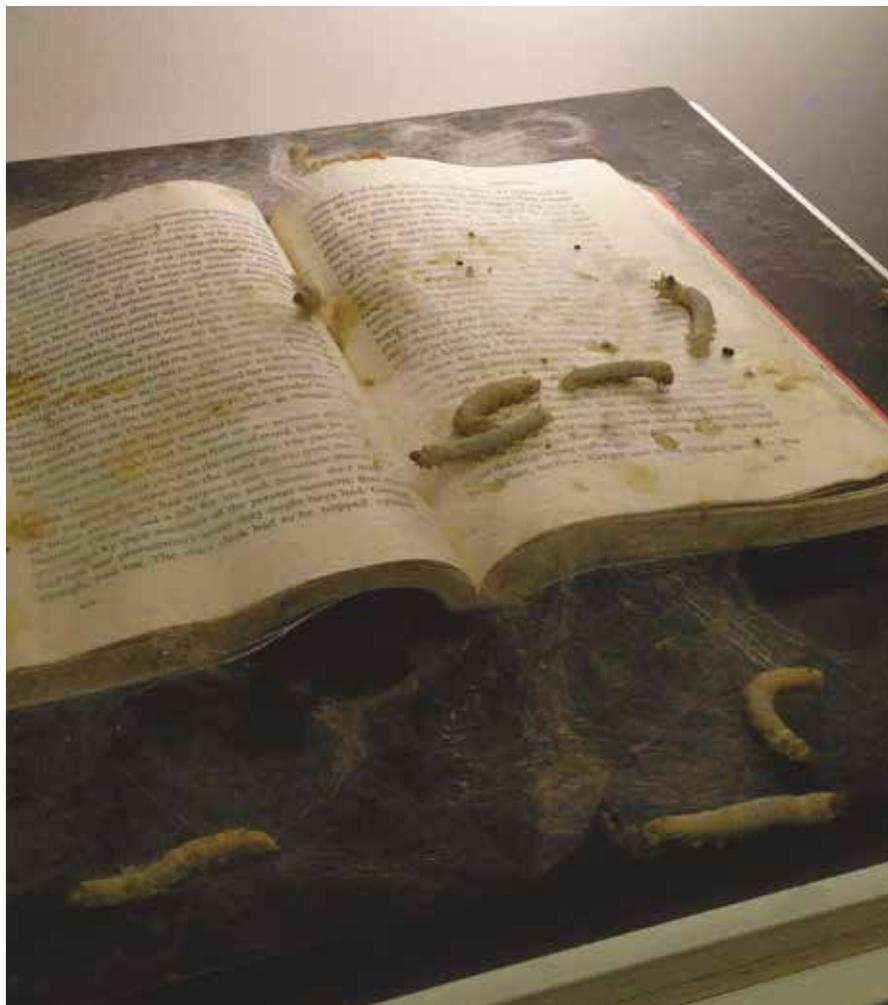
# Multispecies Coexistence in the Anthropocene

## Dr Kiu-Wai Chu

Over the past few decades, human species have almost single-handedly altered the sea levels, the composition of the atmosphere, as well as the surfaces and depths of the earth. In 2000, scientists Paul Crutzen and Eugene Stoermer declared that we have entered the Anthropocene, a new geological epoch in which human activities have been the dominant influence on the climate, physical environment and everything that inhabits the Earth.

In the course of about a decade, the Anthropocene has emerged into a multidisciplinary field of study that incorporates arts and cultural studies. And yet, it has been defined mostly by Eurocentric perspectives. My recent research explores what Chinese cinema and art studies can offer to the ongoing discussion in the Anthropocene. One major aspect of it focuses on how animals and other nonhuman living species are used, represented, and re-imagined in contemporary visual culture. From mainstream movies to conceptual art installations, I have examined the extent in which recent Chinese films and contemporary art could bring to light issues of environmental connectivity and multispecies coexistence, as well as revealing the environmental injustice against nonhuman species caused by human activities in the Anthropocene.

Some of my research findings are included in two forthcoming book chapters. In “Dolphins and Mermaids: The Endangerments and Multispecies Coexistence in Hong Kong and Stephen Chiau’s *The Mermaid* (2016)”, I point out that, since the early 1990s, the drastic decrease of pink dolphin population in Hong Kong has sparked a series of public reflections. Juxtaposing the issue of disappearing pink dolphins with Stephen Chiau’s comedy *The Mermaid* (2016), I argue the mythical creatures in the film served both as a critique of environmental destructions in Chinese cities caused by excessive urban developments over the past two decades, and an allegory of postcolonial Hong Kong under drastic transformations. It also sheds light on why mass-appealing blockbusters like *The Mermaid* often fall short in delivering effective ecocritical messages, due mainly to their commercialized (often romantic and melodramatic) plots that hinder viewers from developing more critical reflections.



Xu Bing, *Silkworm Book*, 2014. Art installation exhibited in *It Begins with Metamorphosis: Xu Bing*, Asia Society Hong Kong Center, 2014.

In “Worms in the Anthropocene: The Multispecies World in Xu Bing’s *Silkworm Series*,” I shift my focus from films to experimental art installations. Focusing on art installations that make use of living insects, I argue renowned artist Xu Bing’s *Silkworm Book* (2014) is “a fitting metaphor of the multispecies condition in the Anthropocene, in which non-human beings are increasingly registering their material presence and agency to impact the environment, while at the same time human beings continue to play a role in shaping the world.” In short, while insects used in art installations may risk becoming a form of abuse and exploitation against nonhuman living beings, art works and performances so created could facilitate ecocritical reflections upon our complex relationships with the non-human world.

My essays show that metaphoric representations of nonhuman creatures in commercial cinema and physical presence of living animals and insects in conceptual art installations, could both enable us to better understand the tensions and ambivalent relationships between human beings, animals and the environment, exposing the subordinate and exploited positions of nonhumans but, at the same time, promoting the notion of multispecies coexistence in the present world.

The chapters will be published in the forthcoming books, *Embodied Memories, Embedded Healing: New Ecological Perspectives from East Asia* (edited by Xinmin Liu and Peter I-min Huang, Lexington Books, forthcoming in 2019) and *Chinese Environmental Humanities: Practices of Enviroing at the Margins* (edited by Chia-ju Chang, Palgrave Macmillan, forthcoming in 2019).

# Reading Australian Fiction

## Professor Labao Wang

Australian studies in China began in the late 1970s with literary studies at some of the early centres in Beijing, Shanghai, Suzhou and Hefei. A retrospective look at what three generations of Australian literary studies have managed to achieve in China gives us reason to celebrate. But, more recently, while the rollercoaster of Australia-China relations twisted ahead, more and more people were lured away from literature reading towards the more immediately interesting or sensational in politico-economical discourses of the media.

Studies of Australian literature in China are now seen by some of the most important decision-makers in both countries as at best harmless and a complete waste of time and money at its worst. For a long time, studying Australian literary writing has already been hampered by a shortage of researchers and the inaccessibility of research resources. The new mass movement away from Australian literature becomes a cause for concern. In 2018, ACIAC had the privilege of inviting eminent translator of Australian Literature in China Professor Li Yao to Western Sydney University for a book launch of his ten-volume selection. But Professor Li Yao is fast becoming a rarity in China. As more people are tempted to become political observers, one feels that we'll lose many readers and translators and with them a well-tempered critical community with the interest in and the expertise with the reading of Australian writing. The consequences brought about by these problems are many. One of them will be a striking lessening of well-informed and intelligent discussions about the work of Australian, especially contemporary Australian writers. When a country stops reading the literary writings of another, bilateral misunderstanding becomes even more inevitable. My idea of doing a project on Australian postmodern fiction with the support of a Chinese national social sciences research grant started out as an intellectual response to these problems and concerns.

Postmodern fiction in Australia emerged as early as in the 1960s and 1970s under the rubric of New Writing and it became the New Novel in the 1980s and 'postmodern literary fiction' in the 1990s. In the new millennium, the so-called postmodern ways of literary writing have been ubiquitous. Ken Gelder and Paul Salzman describe Australian postmodern

fiction as "a loose and often contested genre", but they distinguish a "playful" and pessimistic postmodernism and a "serious" postmodern fiction that "seeks a moment of sublimity, when its very self-consciousness melds with a sense of the importance of narrative... that aspires to a high cultural insight into the absurdity (but not of the comedy) of fiction's quest for representation." Gelder and Salzman believe that Australian postmodern writing belongs with the latter with its interest in the presentation of the "postmodern sublime".

For a lot of Chinese readers, the sublime form of postmodern writing perhaps seems just as frustrating as its playful Euro-American counterpart. This is because, while the experimental form of any postmodern writing is enough to turn readers away in China, the cultural differences that some Australian postmodern fiction highlights could also seem very frustrating.

Gail Jones's *Sorry* (2007) is a good case in point. The book narrates the story of a shock that a white girl experienced after killing her own father for sexually harassing her Aboriginal friend. Stylistically, the novel has a poetic lyricism about it; formally, the novel has a fragmented non-linearity, and all these make the novel a difficult read. In 2008, the book was translated by two Chinese translators into Chinese and published by Shanghai Art Press. But, sadly, for a long time, there was not much readerly response despite the author's personal lecturing visits to the country. The only review that one found was an online introductory piece in which the author said some very sensible things about the book to begin with but his response soon betrayed the problems that he had had understanding the story: on one hand, he did not work out who killed the father; on the other hand, he confused the novelist's "sorry" with the national apology of former Prime Minister Kevin Rudd.

Richard Flanagan's sixth novel, *The Narrow Road to the Deep North*, is another example. The novel tells the story of an Australian doctor haunted by memories of a love affair that he had had with his uncle's wife before leaving Australia for war and of his subsequent experiences as a prisoner of war. Love, and war. The universality of both themes gives the book an enticing appeal. And the



2015 Symposium on Australian Literature Studies in China

fact that it won the 2014 Man Booker Prize made it an instant favourite with Chinese publishers. In 2017, the same book in two different translations was published on the Chinese mainland and in Taiwan. Early last year, Flanagan went with the Australian Writers' Week to China and spoke about this new book. But apart from the usual diplomatic praises, there was not much in terms of serious critical understanding.

If the complicated social mores of Australia that *Sorry* tried to capture proves baffling, the postmodern values that were purveyed in *The Narrow Road to the Deep North* seem equally challenging to its Chinese readers. The best that one can say about these books today is: the novels are there in China, but people are not reading them; some of them might have started to read them, but they do not seem to understand them. After some four decades since the beginning of Australian literary studies in China, such a dire state of Australian literature in China is regrettable and it tells us from a different perspective why we continue to have such a terrible "deficit of understanding" between the two countries. Australia and China need to "read each other" urgently.

I, in my Australian literature project, have had the support of some junior scholars. It gives me great pleasure to see the project growing because of their participation and to see some of our work entering print. One of my students who worked with me on a critical reading of J.M. Coetzee's *The Childhood of Jesus* is currently visiting as a PhD student at UNSW; another former student who had spent some time studying at Sydney University on an ACC studentship wrote in response to my exegesis a highly polemical essay about Jones's *Sorry*. I am aware of a few PhD students from China studying Australian literature in Australia, but we need more of them to keep Australian literary studies in China going. Transcultural understanding of the future between Australia and China depends on these younger readers and I recommend that we give them the support wherever it is necessary.

# Publishing and Transitions

## Dr Xiang Ren

Publishing industry is in the midst of a profound digital transition. While technological and commercial dynamics are driving changes in publishing models and reading/writing practices all over the world, China offers a particularly valuable example for understanding the role that geographic, linguistic and cultural diversity have to play in digital publishing transitions.

In 2017, the economic scale of China's digital publishing and reading industry was 15.2 billion RMB Yuan (roughly AU\$3.2 billion). There are more than 14 million registered online writers in major platforms and 378 million Chinese people read intensively in digital. The speed of innovation accelerates when China's digital publishing scales, particularly facilitated by mobile Internet, transmedia convergence, and platformisation. Emergent publishing models are unprecedentedly increasing public access to knowledge and empowering creative netizens in cultural participation. This transforms the ways Chinese people write, read, and engage with literature and knowledge through unlocking creative potential on a population-wide basis.

Whilst digital publishing has tremendous disruptive potential, there is still uncertainty about the future of publishing transitions in China, as it is deeply influenced by the special Chinese contexts. Some of the characteristics include: strong government control, the monopoly of state-owned publishers, the prevalence of print reading habits, and a traditional book culture as opposed to the open, connected, and distributed Internet culture.

Is digital publishing leading to a paradigm shift or only replicating the print publishing systems in digital garb? This widely debated question in the early digital days may spark new ideas in the complex cultural, economic, and social contexts of today's China. My research examines both the digital transitions within the publishing world and the impact of emergent publishing practices upon China's transitional society at large. It focuses on how digital innovation opens up the access to and the creation of knowledge, as well as the role of individual and population-wide creativity in driving socio-cultural changes.

In 2018, I co-authored an academic book titled "*Open Knowledge Institutions: Reinventing Universities*", with scholars from Australia, Germany, US, UK and South Africa, which is available in open publishing platform PubPub and will be formally published by MIT Press. This book advocates new types of knowledge institutions that work with the broader community to generate shared knowledge resources that work for the broader benefit of all of humanity. Another relevant work, a co-authored article titled "Open Knowledge Developments in China: A Chinese Approach to Openness?", was published in 2018 with *The Journal of Cultural Science*. In this article, we draw on Moore's (2017) conception of open access as a boundary object (an object that is understood differently within individual communities but which maintains enough structure to be understood between communities) and explore how China engages with the global open knowledge movement, as a beneficiary of the innovation of others, and as an open knowledge innovator in its own right.

In addition to advocacy and critical studies of open knowledge, my research also explores the evolving cultural economy of digital publishing, in particular, how creativity and innovation drive knowledge growth and socio-cultural changes in a digital China. In 2018, I co-authored a chapter titled 'Chinese Creative Industries: The Digital Turn' for an edited academic book "*A Research Agenda for Creative Industries*" (Edward Elgar), which analyses the complex interplay between cultural system reform, digital disruption and government control in China's policy discourses and practices of digital creative industries. My recent research projects look at post-eBook publishing models and emergent cultural practices in contemporary Chinese contexts, particularly the transmedia adaption and IP franchising of popular online fictions, known as "Super IP", and the "pay-for-knowledge" initiatives that address the "knowledge anxiety" of the Chinese middle class by offering various packaged knowledge products and services. I examine the creative practices of literary writers and knowledge creators/moderators, and the new features of cultural consumption, in a digital sphere for literature and knowledge. Under this research theme, I have presented several papers at



Dr Xiang Ren was interviewed by *The Telegraph* and *China Daily* on Chinese online writing and digital publishing

international conferences like the 22<sup>nd</sup> biennial conference of the Asian Studies Association of Australia (ASAA 2018) and the 26<sup>th</sup> annual conference of the Society for the History of Authorship, Reading, and Publishing (SHARP 2018) this year and was interviewed by leading media outlets like *China Daily*.

Digital publishing offers an interesting and valuable space for intercultural and cross-disciplinary conversation as it raises significant issues worth exploring in a global context of publishing and transitions. The international symposium on Chinese digital publishing and reading I co-convened with Professor Zhiqiang Zhang from Nanjing University, as a pre-conference event of the SHARP 2018 conference, provided an intellectual forum that facilitated such conversation. In this symposium, six quality papers were presented on various topics ranging from eBooks reading to audiobooks design, App-based interactive books, online literature, and Paid Knowledge initiatives. My Chinese language publications, particularly a series of annual review articles on global digital publishing developments, invited by China's leading journals like *Science, Technology & Publication* 科技与出版 and *View of Publishing* 出版广角, are widely disseminated and valued as a space for international exchange of publishing innovations. This year's annual review titled "The Next Wave of Disruption in the Publishing Industry: A Review of Digital Publishing Innovation in 2017", was republished by the prestigious *Renmin University Replicated Journal* 人大复印资料. Moreover, my chapter on Australian publishing and press markets was included in the Australian volume of *The Research Book Series on Cultural Markets in 'the Belt and Road' Countries* (一带一路沿线主要国家文化市场研究系列丛书), which was published in 2018.

# Public Engagement

## GALLERY EXHIBITIONS

DATE	EXHIBITION	DESCRIPTION
15 December, 2017 - 13 April, 2018	Everyday Dignity	A collection of photographs by David Lai, Peter Steele and Dave Cubby whose experience of touring China over thirteen years helps deliver a unique photographic experience of China.
18 April, 2018 - 15 June, 2018	Offerings - Phei Phei	Ceramics inspired by diversity and the unity of different cultures and belief systems through the use of food. Ceramics presented as an offering, reflecting the artist's Balanese Hinduism background and upbringing.
20 June, 2018 - 10 August, 2018	Jiawei Shen's Archibald Paintings	Oil paintings of significant figures who have contributed to the development and nurturing of arts and culture in Australia.
15 August, 2018 - 8 November, 2018	Three Perfections: A Mid-Autumn Exhibition by Chinese Australian Artists	A group exhibition by community artists which celebrates the Mid-Autumn festival, presenting a fusion of artworks from the established 'Three Perfections': painting, calligraphy and poetry.
13 Novemeber, 2018 - 20 February, 2019	The 'Yunnan School' of Artists	A group exhibition by six artist painters and printmakers from Yunan province, China, which offers an opportunity to understand the development of an historic and contemporary aspect of art practice post-Cultural Revolution in the context of all contemporary art formations throughout China.



Professor Wang hosting a workshop with local and international artists



Exhibition opening of "Jiawei Shen's Archibald Paintings"

## ACIAC EVENTS

DATE	EVENT	ORGANISER
15 February 2018	Artist Workshop: Chinese Artist Mr Tianci Xie	ACIAC Artist Workshop
24 February 2018	Chinese New Year Celebration	ACIAC Public Event
8 March 2018	Dr Kiu-wai Chu: "Shanshui in the Anthropocene: Comparative Ecocriticism in Chinese Visual Culture"	ACIAC and ICS
9 April 2018	Visiting Professor Guifang Zhang: "Chinese Internet Events: Facts and Opinions"	ACIAC Public Talk
12 April 2018	Professor Li Yao's Book Launch and Public Conversation "Australian Literature in China"	ACIAC Book Launch
17 April 2018	Artist Workshop: Chinese artist Mr Zhide Lu	ACIAC Artist Workshop
18 April 2018	Exhibition Opening: "Offerings – Phei Phei"	ACIAC Exhibition Opening
10 May 2018	Dr Yan Xu: Chinese Culture Seminar	ACIAC Public Talk
23 May 2018	Artist Workshop: Contemporary Chinese Artists Xiao Lu and Feng Ling	ACIAC Artist Workshop
12 June 2018	ACIAC Conversation: CHINA LOVE with Olivia Martin-McGuire	ACIAC Public Talk
14 June 2018	ACIAC Duanwu Poetry Panel	ACIAC Public Event
23 June 2018	Exhibition Opening: "Jiawei Shen's Archibald Paintings"	ACIAC Exhibition Opening
4 July 2018	Artist Workshop: Professor Carrillo Gantner and Artist Shen Jiawei	ACIAC Artist Workshop
5 July 2018	Visiting scholar Dr Bing Chen: "China Redefined - G. E. Morrison's China Reports and His Connection with the Reform Party in the Qing Government"	ACIAC Public Talk
9 July 2018	International Symposium on Chinese Digital Publishing and Reading: Evolving Models and Emergent Cultural Practices	ACIAC Symposium
17 August 2018	Dr Dingkun Wang: "Virtual Communities of Fansubbing Practice in Contemporary China: Translation, Remediation and Resistance"	ACIAC Public Talk
20 August 2018	Artist Workshop: 2018 Chinese Contemporary Youth Ink Yearbook Award Winners	ACIAC Artist Workshop
22 September 2018	Exhibition Opening: "Three Perfections": A Mid-Autumn Chinese Australian Artists' Exhibition	ACIAC Exhibition Opening
11 October 2018	Book Launch for <i>The Geoff Raby Collection of Contemporary Chinese Art</i>	ACIAC and Vermilion Art Gallery
13 November 2018	Exhibition Opening: "The Yunnan School of Artists"	ACIAC Exhibition Opening
14 November 2018	Dr Jing Han: "Accessibility and Inclusiveness - Context and Text in Translating 'The Handmaid's Tale' into Chinese on SBS"	ACIAC Public Talk
20 November 2018	Professor Ien Ang, Professor Jocelyn Chey and Professor Nicholas Jose: "Cultural Diplomacy and Australia-China Relations"	ACIAC Public Seminar
23 November 2018	Visiting Professor Guifang Zhang: "The Role of Australian News Media in The Coverage of International Affairs: A Case Study of 'China's Influence'"	ACIAC Public Talk
12 December 2018	Book Launch for <i>The Tao: Conversations on Chinese Art in Australia</i>	ACIAC Book Launch
17 December 2018	Professor Hong Jiang: "Australian Writing and Chinese Readers/ Researchers in <i>Foreign Literature</i> "	ACIAC Public Talk

## OUTREACH EVENTS

DATE	STAFF	EVENT
13 November 2017	Professor Jocelyn Chey	Attending Australia China Relations Institute (ACRI) Public Talk
27 November 2017	Professor Jocelyn Chey	Attending AIIA NSW reception for Afghanistan delegation
8 December 2017	Dr Kiu-wai Chu	Presenting at Sydney Screen Studies Network Symposium
13 January 2018	Professor Jocelyn Chey	Attending Kevin Rudd book launch in Chatswood
25 January 2018	Director	Attending ACIAC PhD student Christopher Cheng's Confirmation of Candidature panel
30 January 2018	Professor Jocelyn Chey	Phone interview for Dr Kate Hurchings Griffith University
1 February 2018	Director	Visiting UTS ACRI
2-4 February 2018	Professor Jocelyn Chey	Attending Australian Humour Studies Network conference Cairns
5 February 2018	Director	Opening Speech for Homestead Exhibition
6 February 2018	Director	Meeting Asia Pacific United Education Centre
6 February 2018	Director	Meeting Managing Director of People's Daily Online
8 February 2018	Professor Jocelyn Chey	Meeting Harold Weldon Australia China Council
8 February 2018	Professor Jocelyn Chey	Attending ACRI Advisory Board meeting
13 February 2018	Professor Jocelyn Chey	Attending Westpac Federation Fund scholarship panel meeting
22 February 2018	Director	Attending SBS Chinese New Year Reception
23 February 2018	Professor Jocelyn Chey	Attending Hong Kong ETO Chinese New Year reception
28 February 2018	Professor Jocelyn Chey	Attending HSBC Chinese New Year dinner
1 March 2018	Director	Attending Community Sentiment and Chinese Australian Experiences Symposium
5 March 2018	Professor Jocelyn Chey	Attending TAASA public talk at Mechanics Institute Sydney
12 March 2018	Professor Jocelyn Chey	Attending AIIA joint meeting with University of Sydney
14 March 2018	Professor Jocelyn Chey	Attending ACRI Public Talk
23 March 2018	Director	Meeting Chinese Australian writer Isabelle Li
8 April 2018	Professor Jocelyn Chey	Attending AIIA reception for Indonesian young leaders
11 April 2018	Professor Jocelyn Chey	Attending Westpac scholarship awarding ceremony
12 April 2018	Professor Jocelyn Chey	Attending Book launch at State Library
14 April 2018	Director	Attending Panel Discussion for Chinese Contemporary Art Month Forum 2018
14 April 2018	Professor Jocelyn Chey	Attending Chinese Contemporary Art Month launch
15 April 2018	Director	Attending Jiawei Shen's Book Launch - Painting History
15 April 2018	Professor Jocelyn Chey	Attending Book launch
16 April 2018	Professor Jocelyn Chey	Meeting Australia China Business Council board member
16-20 April 2018	Dr Xiang Ren	Participating in open knowledge institute book sprint
18 April 2018	Professor Jocelyn Chey	Attending ACRI Advisory Board meeting
21 April 2018	Director	Attending Dazzling Arts Australia 2018
23 April 2018	Professor Jocelyn Chey	Attending Oriental Society of Australia (OSA) Executive Committee meeting at University of Sydney
24 April 2018	Director	Meeting China Culture Centre Director
4 May 2018	Director	Meeting Journalist Shelan Tao from China News Service
8 May 2018	Director, Dr Xiang Ren, Lindsay Liu	Attending WSU postgraduate Information session
9 May 2018	Director	Attending Michael Williams's Book Launch - Returning Home with Glory
10 May 2018	Director, Dr Xiang Ren, Lindsay Liu	Attending WSU postgraduate Information session
13 May 2018	Director	Attending Searching Hanfu Ambassador Competition (Final)
14 May 2018	Director	Visiting VisAsia, Art Gallery of New South Wales
15 May 2018	Director	Meeting Shenyang Normal University delegation
17 May 2018	Dr Xiang Ren	Meeting CNKI Australiasian manager Penny Wang
20 May 2018	Director	Attending 200 <sup>th</sup> anniversary of the Chinese migration to Australia
21 May 2018	Professor Jocelyn Chey	Attending Australian International School of Hong Kong Alumni Meeting
23 May 2018	Professor Jocelyn Chey	Attending ACRI Public Talk
24 May 2018	Director	Attending Exhibition Opening "Sworn Sisters"
24 May 2018	Professor Jocelyn Chey	Art exhibition opening speech at Vermilion Gallery
25 May 2018	Director	Meeting 2018 Cross-Strait and Australia Higher Education Forum participating universities
25 May 2018	Director	Attending Opening of "Walking Lightly on the Earth" Exhibition
29 May 2018	Director	Attending Seminar "The Life, Thought and Works of Zhou Zuoren Post-Liberation"
31 May 2018	Dr Kiu-wai Chu	Presenting at The Anthropocene and Beyond Conference in Hong Kong
4 June 2018	Director	Meeting Postdoctoral Research Fellow Daozhi Xu at Hongkong University and visiting scholar at Macquarie University
5 June 2018	Director	Attending Whitlam Oration "The Information that Democracy Needs"
8 June 2018	Director	Attending Exhibition of Creative Products Inherited from the Palace Museum
8 June 2018	Dr Kiu-wai Chu	Presenting at Symposium on Communication, Ecology and Cultural Heritage, U Penn Wharton Center, Beijing
12 June 2018	Director	Meeting Taiwanese University delegation
18 June 2018	Director	Meeting Executive Director of Bingbing Art
18 June 2018	Dr Kiu-wai Chu	Presenting at Virtual Symposium - A Clockwork Green: Ecomedia in the Anthropocene
21-23 June 2018	Professor Jocelyn Chey	Attending Australian Studies Conference in Beijing
25 June 2018	Director	Attending Sydney Institute for Public & International Affairs, Inaugural Forum on China

DATE	STAFF	EVENT
25 June 2018	Professor Jocelyn Chey	Call on Australian Embassy Beijing
27 June 2018	Director	Visiting 4A Centre for Contemporary Asian Art
3-5 July 2018	Professor Jocelyn Chey	Attending Asian Studies Association of Australia Conference University of Sydney
5 July 2018	Dr Kiu-wai Chu	Organizing a panel and presenting at the 22 <sup>nd</sup> Biennial Asian Studies Association of Australia (ASAA) Conference
6 July 2018	Director	Meeting Professor Wendy Bowcher from Sun Yat-sen University Guangzhou
6 July 2018	Dr Xiang Ren	Presenting at the 22 <sup>nd</sup> Biennial Conference of the Asian Studies Association of Australia (ASAA)
9 July 2018	Director	Meeting student delegation from Guangdong University of Foreign Studies
9 July 2018	Dr Xiang Ren	Attending SHARP 2018 local organisation committee and scientific steering committee meeting
9 July 2018	Dr Xiang Ren	Convening international symposium on Chinese digital publishing and reading
9 July 2018	Dr Xiang Ren	Presenting at the international symposium on Chinese digital publishing and reading
11 July 2018	Dr Xiang Ren	Chairing Professor Zhiqiang Zhang's keynote in SHARP 2018 conference
12 July 2018	Director	Meeting Ms Hu Dan, Deputy Director of Australian Studies Centre, Beijing Foreign Studies University
12 July 2018	Dr Xiang Ren	Presenting at the 26 <sup>th</sup> Annual Conference of The Society for the History of Authorship, Reading and Publishing (SHARP 2018)
12 July 2018	Professor Jocelyn Chey	Attending Book launch at WSU Parramatta
17 July 2018	Dr Xiang Ren	Visiting University of Sydney Press and meeting with Agata Mrva-Montoya
17 July 2018	Professor Jocelyn Chey	Interviewed by People's Daily
23 July 2018	Director	Meeting Chongqing University of Science and Technology
26 July 2018	Professor Jocelyn Chey	Attending ACRI Advisory Board meeting
1 August 2018	Director	Visiting White Rabbit Gallery
1 August 2018	Professor Jocelyn Chey	Interviewed for Macquarie University
2-3 August 2018	Dr Xiang Ren	Presenting at Communication, Culture and Governance in China and East Asia Symposium
3 August 2018	Dr Xiang Ren	Attending Book launch: Willing Collaborators Foreign Partners in Chinese Media
9 August 2018	Director	Visiting Australia China Business Council
10 August 2018	Director	Meeting former Chinese fencing champion Ms Ping Yuan
22 August 2018	Director	Visiting Dr Rosita Hohenbergh, China Studies Centre, University of Sydney
23 August 2018	Professor Jocelyn Chey	Attending Colloquium Vermilion Gallery
24 August 2018	Director	Attending WSU Three Minute Thesis Competition (3MT) Finals
27 August 2018	Professor Jocelyn Chey	Attending OSA Executive Committee meeting at University of Sydney
28 August 2018	Director	Meeting Ausfeng Group CEO
30 August 2018	Director	Attending ICS seminar "Chinatown Unbound: Trans-Asian Urbanism in the Age of China"
30 August 2018	Professor Jocelyn Chey	Participating in ABC Public Forum
3-6 September 2018	Dr Kiu-wai Chu	Participating in The Anthropocene Campus Melbourne 2018 at Deakin University
4 September 2018	Director	Attending the awards ceremony for the What Matters? writing competition
5 September 2018	Director	Visiting Ausfeng
6 September 2018	Director	Meeting Willoughby City Council
10 September 2018	Director	Attending Chinese Studies seminar at UNSW
12 September 2018	Professor Jocelyn Chey	Call on ACBC
20 September 2018	Director, Professor Jocelyn Chey	Attending "Ode to the Moon: Chinese Garden Chamber Music"
24 September 2018	Director	Attending Chinese Language Spectacular Show
24 September 2018	Professor Jocelyn Chey	Attending AIIA Scholarship selection committee meeting
24 September 2018	Professor Jocelyn Chey	Interview for ANU
25 September 2018	Director	Attending 2018 Mosman Art Prize
25 September 2018	Professor Jocelyn Chey	Interview for Prof Shirley Chan Macquarie University
27 September 2018	Director	Meeting Ms Yuan Liu, Coordinator of VisAsia
4 October 2018	Director	Attending 30th Anniversary of the Chinese Garden of Friendship
5 October 2018	Director, Dr Xiang Ren, Lindsay Liu	Attending The Legend of Dunhuang - A classic Chinese Dance Story
5 October 2018	Dr Kiu-wai Chu	Participating in Residual Futures: Rethinking Utopianism in Modern and Contemporary Chinese Literature and Art workshop
8 October 2018	Director	Attending A R Davis Lecture by Mabel Lee
8 October 2018	Dr Xiang Ren	Interviewed by China Daily on Chinese online literature
8 October 2018	Dr Xiang Ren	Interviewed by China Daily on Chinese copyright enforcement
8 October 2018	Professor Jocelyn Chey	Attending OSA Annual General Meeting
16 October 2018	Director	Attending NICM Stage 1 Celebration
17-18 October 2018	Director, Dr Xiang Ren, Lindsay Liu	Attending WSU postgraduate Information session
20 October 2018	Director, Lindsay Liu	Attending Town and Gown 2018
27 October 2018	Director, Lindsay Liu	Delivering a talk for Australia China Small to Medium Enterprises Association
28 October 2018	Professor Jocelyn Chey	Attending Public Forum in Sydney CBD
23 November 2018	Dr Xiang Ren, Lindsay Liu	Presenting MCCR program to major Chinese agencies for international student recruitment
11 December 2018	Director	Delivering a talk for Willoughby City Council
14 December 2018	Director	Meeting with CEO of Australia China Business Council

# Teaching

**ACIAC's new Master program, Master of Chinese Cultural Relations (MCCR), was successfully approved. Beginning with its first cohort of students in 2018, the program aims to train the next generation "cultural navigators" for cultural institutions and government departments in Australia and China.**

There were six well-qualified domestic and international students enrolled in July 2018. Rui Dou, Wenqian Xia, Chuanqian Zhao, Yan Xiong, Tian Zhang and Ljiljana Petkovic come from different cultural, disciplinary and professional backgrounds. Some were awarded a Nexus scholarship, which had been set up to provide opportunities for excellent students to study this course.

MCCR is an innovative, practical and multidisciplinary course, combining theoretical and practical approaches to cultural exchanges. ACIAC is collaborating with the School of Humanities and Communication Arts, the Graduate Research School, and the School of Business in offering 7 core units in the first year of coursework, including Chinese/Australian cultural policy and practice; Cross-cultural communication; Cultural diplomacy and soft power; Management in the global context; and Research design. The Institute frequently organised workshops, seminars, and other learning activities for the MCCR students, in which they were able to talk to professionals in local organisations and learn cultural practices beyond the confines of classroom. In the first semester, the MCCR students were working extremely hard and making significant progress.

In addition to coursework, students have been working with Academic Course Advisor Dr Xiang Ren and other academics in developing a research project in cultural exchange, which is the largest unit in the course. They are now, therefore, doing diversely interesting and multidisciplinary projects, including cultural identities in translated Australian children literature, Australian audiences' reception of Chinese music, sport diplomacy, Chinese painting and cultural exchange, Chinese language teaching in Australian public schools, and China's LGBTQ culture.



Dr Kiu-wai Chu delivers teaching in the unit of Chinese Cultural Policy and Practice

These projects fit well with the mission of the Institute and will help deepen mutual understanding and cultural exchange between Australia and China.

Several well-known scholars at the University have agreed to serve as supervisors for the students, who will begin to mentor and supervise them in 2019. The supervisors for the first cohort of MCCR students include, among others, three of the Institute's key researchers, Associate Professor Bruce Crossman, Associate Professor Ruying Qi, and Dr David Cubby, Dr Di Dickenson from the School of Humanities and Communication Arts, Associate Professor Kerry Robinson and Dr Peter Bansel from the School of Social Science and Psychology, and Associate Professor Jorge Dorfman Knijnik from the School of Education.

ACIAC academics have been involved in other teaching and supervision duties as well. ACIAC Director Professor Labao Wang has helped in the co-supervision of the Institute's

doctoral students, Christopher Cheng and Xuehai Cui. ACIAC's first Master of Research (MRes) student, Ms Rui Zhang, co-supervised by Associate Professor Anne Rutherford from the School of Humanities and Dr Xiang Ren from ACIAC, has completed coursework and successfully confirmed her transfer to Stage 2 (the Research year). Her thesis looks at China's emergent live-streaming culture and the interactions between performers and viewers in participatory Internet platforms. Dr Kiu-Wai Chu supervises a University Summer Scholarship student researcher (Yuhao Wen) who is awarded \$3,500 for a research project "Rethinking Diasporic Chineseness through Contemporary Chinese Art". With the support of White Rabbit Gallery and Research Manager Ms Luise Guest, the project examines Chinese-Australian youths' perceptions towards Chinese art and culture based on the artworks exhibited in White Rabbit Gallery's exhibition "Supernatural".

# Publications, Conference Papers and Speeches (2018)

## Jocelyn Chey



### Occasional Papers

Chey, J. (2018) China Watchers Are Not China Stooges, April 16, "Pearls and Irritations".

Chey, J. (2018) Caught in the middle: Chinese Australians feel unwanted, May 15, "Pearls and Irritations".

Chey, J. (2018) Mad, bad and dangerous, 4 July, "Pearls and Irritations".

Chey, J. (2018) Chung Kuo, Cina: Dèjà vu, 6 September, "Pearls and Irritations".

Chey, J. (2018) Chinese Australians or Australian Chinese, 7 September, "Pearls and Irritations".

### Books

Chey, J. (2018) 《表航中国》 (revised, updated and translated version of *Lodestar China*), trans. Dai Ning, Qingdao: Qingdao Publishing Group.

### Refereed Journal Articles

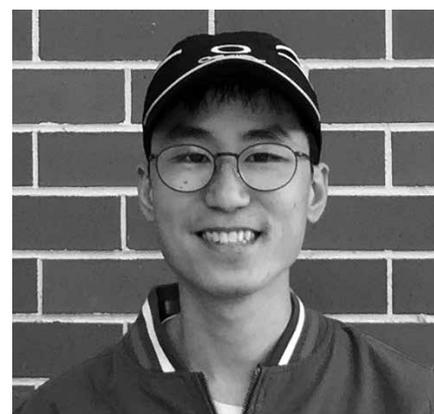
Chey, J. (2018) Pointing at the mulberry tree to curse the locust tree: Smog jokes in China 2013-14, *Textes & Contextes* (special issue on Satire in/and Politics) Vol.13 (1) 2018.

### Book Reviews

Chey, J. (2017) Review of Christopher Rea, *The Age of Irreverence*, *Humor* Vol 30 (3), pp. 347-349.

Chey, J. (2018) Review of Philippe Paquet, *Simon Leys: Navigator between Worlds*, *Journal of the Oriental Society of Australia* (JOSA).

## Cheng, Christopher



### Refereed Journal Articles

Cheng, C. (2018). From Banana Plantations to Schools: The role of remittances from Australia to South China, *Issues* 1, ICS. (accompanying version in Traditional Chinese 《從種植香蕉到僑捐學校：澳洲匯款與僑鄉發展》).

### Occasional Papers

Cheng, C. (2018) Searching for Australian heritage in China, *Chinese Australia Historical Society Quarterly Newsletter* (June).

Cheng, C. (2018) Australian heritage in Zhongshan, South China, *CADCAI Heritage Annual Newsletter* (August 13) 6:3-4.

Cheng, C. (2018) Home Away from Home, *WaPOW* (LA Chinatown Publication), pp.14-17. ("家外的家" 《華報》 春期14-17頁).

Cheng, C. (2018) "汤斯维尔先锋营运超市的梁华立" 《良都僑刊》 (87) : 41-42.

## Chu, Kiu-Wai



### Conference Papers

Cheng, C. (2017) Qiaoxiang Heritage: Unravelling legacies of emigration in South China, Paper presented at Regional Conference, International Society for the Study of Chinese Overseas (ISSCO). Nagasaki, Japan.

Cheng, C. (2018) Returning to the village: Chinese-Australians and their legacy in South China, Paper presented at Chinese Heritage in North Australia Incorporated (CHINA Inc.) Conference, Townsville, Australia.

Cheng, C. (2018) Diaspora-funded Schools as a Grassroots-led Modernity in Rural South China: A Legacy of Chung-Shan People in Australia, Paper presented at Association of Critical heritage Studies Conference, Hangzhou, Zhejiang University, China.

Cheng, C. (2018) A heart and mind of gold: On modern education, homeland philanthropy and the "Gold Mountain Women" from Australia, Paper presented at International Symposium on Transnational Migration and Qiaoxiang Studies, Wuyi University, Jiangmen, China.

### Chapters

Chu, K. (2018) Snowpiercer, *In Cli-fi: A Reader*, Ed. by Axel Goodbye and Adeline Johns-Putra. Peter Lang.

Chu, K. and Yee, Winnie L.M. (2018) Local Stories, Global Catastrophe: Reconstructing Nation and Asian Cinema in Japan's 3.11 Films, In Marchetti, Gina, Tan, See Kam and Park, Aaron Magnan-Park, Eds, *The Handbook of Asian Cinema*, Palgrave Macmillan: New York.

### Refereed Journal Articles

Chu, K. (2017) Screening Environmental Challenges in China: Three Modes of Ecocinema, *Journal of Chinese Governance*, Vol. 2 No.4. Taylor & Francis Online. DOI:10.1080/23812346.2017.1382039.

### Publications in Languages other than English

[Secondary School Textbook in Chinese] 朱翹璋, 何翹楚, 梁幸兒, 張家麒. (2010-) 雅集新高中通識教育系列—全球化. 香港雅集出版社有限公司. / Chu, K., Leung H., Ho K. and Cheung K. (2010-) The Aristo Secondary School Certificate series of General Studies Books: *Globalization*, Hong Kong: Aristo Education Press. 2010 (1st ed.), 2014 (2nd ed.), 2016 (3rd ed.), 2018 (4th ed.)

### Conferences Papers

Chu, K. (2018) Beyond Nationalism and Cosmopolitanism: Utopian/Dystopian Imaginaries in Chinese Sci-fi Narratives, International Workshop: Residual Futures: Rethinking Utopianism in Modern and Contemporary Chinese Literature and Art, University of Zurich, Zurich/Castasegna, 4-6 Oct.

Chu, K. (2018) Beyond the Guggenheim Debate: The Role of Animals in Contemporary Chinese Art, Asian Studies Association of Australia (ASAA) Conference, University of Sydney, July

Chu, K. (2018) Speculative Cinema in the Anthropocene: Some Features and Examples from Asia, Virtual Symposium - A Clockwork Green: Ecomedia in the Anthropocene. Organized by ASLE and UC Santa Barbara. 14-30 June

Chu, K. (2018) Dolphins and Mermaids: The Endangerments and Multispecies Coexistence in Hong Kong and Stephen Chiau's *The Mermaid* (2016), Symposium on Communication, Ecology and Cultural Heritage. U Penn Wharton Center, Beijing. June 7-8

Chu, K. (2018) Screening the Anthropocene: Speculative Aesthetics in Contemporary Asian Cinema, The Anthropocene and Beyond Conference, Hong Kong Shue Yan University, May/June

Chu, K. (2018) Shanshui in the Anthropocene: Comparative Ecocriticism in Chinese Visual Culture, ACIAC-ICS Seminar Talk, Western Sydney University, March

Chu, K. (2017) From the Airpocalypse *Under the Dome* to The Double Life of *Plastic China*: Intersecting Film and Media in Chinese Eco-documentaries, Sydney Screen Studies Network Symposium, UNSW, Dec

Chu, K. (2017) Global Environmental Injustice in Ecocinema: *Plastic China* as a Case Study, Environmental Justice Conference 2017, University of Sydney. Nov

## Wang, Labao



### Chinese Language Refereed Journal Articles

Wang, L. (2018) The Postmodern Petit Recit in Gail Jones's *Sorry* (盖尔·琼斯《抱歉》中的后现代“小叙事”), *Foreign Literatures* (国外文学), No.3, pp. 124-34

Wang, L. (2018) Trauma and Postmodern Ethics in *The Narrow Road to the Deep North* (《深入北方的小路》中的后现代创伤伦理), *Foreign Literature* (外国文学), No.1, pp. 8-20

Wang, L. (2017/2018) The Postmodern Refugee Narrative in *The Childhood of Jesus* (《耶稣的童年》中的后现代难民书写), *Contemporary Foreign Literature* (当代外国文学) No.3, pp. 76-84; *Foreign Literature Studies* (外国文学研究), Information Centre for Social Sciences, Renmin University of China, No.5, pp. 86-92

Wang, L. (2018 book chapter) Postwar Realist Writing in Australia and Canada (战后澳大利亚、加拿大现实主义文学), *Postwar World Realist Writing* (《战后现实主义文学》), 王守仁、张新木主编) Yilin Press.

Wang, L. (2018 book chapter) Australian and Canadian Postmodern Fiction (澳大利亚、加拿大的后现代主义小说), *Postmodern Literary Writing* (《后现代主义文学研究》), 胡全生、印芝虹主编), Yilin Press.

## Ren, Xiang



### Books

Montgomery, L., Hartley, J., Neylon, C., [and 10 others including Ren, X.] (2019). *Open Knowledge Institutions: Reinventing Universities*, Cambridge, Massachusetts: MIT Press (open access version available at <https://bookbook.pubpub.org/pub/oki>).

### Journal articles

Montgomery, L and Ren, X. (2018). Understanding Open Knowledge in China: A Chinese Approach to Openness? *Cultural Science Journal*, 10(1), 17-26. DOI: <https://doi.org/10.5334/csci.106>

### Chinese Language Publications

Ren, X. (2018). The Next Wave of Digital Disruption in Publishing Industry: A Review of Digital Publishing Innovation in 2017 (出版业的下一波颠覆浪潮——2017年欧美数字出版的发展与创新). *View on Publishing* (出版广角), 2018 (1B), 37-41. DOI:10.16491/j.cnki.cn45-1216/g2.2018.02.010

Ren, X. (2018). Datafication and A.I. in Scholarly Communication: A Review of Academic Publishing in 2017 (学术传播的数据化与智能化:2017年欧美学术出版产业发展评述). *Science Technology and Publication* (科技与出版), 2018 (2), 4-9. DOI:10.16510/j.cnki.kjycb.20180109.003

Ren, X. (2018). Australia Publishing and Press Markets (澳大利亚报刊出版市场), In R. Liu & T. Flew (Eds.), *Research on Cultural Markets in Australia* (澳大利亚文化市场研究), Research Book Series on the Cultural Markets of the Major Belt and Road Countries (一带一路沿线主要国家文化市场研究系列丛书), Beijing: China commerce and Trade Press (中国工商出版社).

### Conference papers

Ren, X. (2018, August). Understanding Chinese 'Pay for Knowledge' initiatives: Knowledge sharing, platform capitalism and digital publishing evolution, Paper presented at Communication, Culture and Governance in China and East Asia Symposium, QUT&UQ, Brisbane. <https://research.qut.edu.au/dmrc/2018/07/17/communication-culture-and-governance-in-china-and-east-asia-symposium/>

Ren, X. (2018, July). Chinese Online Literature: Entrepreneurial Writing Publics and Platform Capitalism, Paper presented at the 26th Annual Conference of The Society for the History of Authorship, Reading and Publishing (SHARP 2018), Western Sydney University, Sydney. <http://sharp2018.sydney/delegate-presentations/>

Ren, X. (2018, July). Rethinking Digital Literary Sphere: Internet Platforms and Chinese Online Writing and Reading, Paper presented at the 22nd Biennial Conference of the Asian Studies Association of Australia (ASAA), University of Sydney, Sydney. [https://sydney.edu.au/content/dam/corporate/documents/sydney-southeast-asia-centre/asaa-2018/ASAA2018\\_Program.pdf](https://sydney.edu.au/content/dam/corporate/documents/sydney-southeast-asia-centre/asaa-2018/ASAA2018_Program.pdf)

Ren, X. (2018, July). From eBook piracy to 'Paid Knowledge': Copyright and evolving publishing models in China, Paper presented at International symposium on Chinese digital publishing and reading: Evolving models and emergent cultural practices, Western Sydney University, Sydney. [https://www.westernsydney.edu.au/aciac/events/international\\_symposium\\_on\\_chinese\\_digital\\_publishing\\_and\\_reading\\_evolution\\_models\\_and\\_emergent\\_cultural\\_practices](https://www.westernsydney.edu.au/aciac/events/international_symposium_on_chinese_digital_publishing_and_reading_evolution_models_and_emergent_cultural_practices)



# Governance



Vice-Chancellor and President of Western Sydney University, and Chair of ACIAC Board, Professor Barney Glover speaks at an ACIAC event.

## Institute Board

The Board of the Australia-China Institute for Arts and Culture is chaired by the Vice-Chancellor and President of Western Sydney University, Professor Barney Glover. Other members of the Board are the Chairman of Yuhu Group, Mr Xiangmo Huang; the Senior Deputy Vice-Chancellor, Professor Scott Holmes; the Deputy Vice-Chancellor and Vice-President (Academic), Professor Denise Kirkpatrick; the Vice-President (Finance and Resources), Mr Peter Pickering; the Pro Vice-Chancellor, Global Development, Professor Yi-Chen Lan; the Dean, School of Humanities and Communication Arts, Professor Peter Hutchings; the Director, Institute for Culture and Society, Professor Paul James; Distinguished Professor of Cultural Studies, Institute for Culture and Society, Professor Ien Ang; General Manager, Yuhu Group, Ms Holly Huang; and the Director of the Australia-China Institute for Arts and Culture, Professor Labao Wang.

The Board has met three times in 2018.

## External Advisory Board

The Advisory Board of the Institute was established in 2017 and is chaired by former Ambassador to the People's Republic of China and business consultant, Dr Geoffrey Raby. Other members of the Board are former Director of the Art Gallery of New South Wales, Dr Edmund Capon; the Chairman of the Foundation for Australian Studies in China, Mr Kevin Hobgood Brown; former Member of the Legislative Council of New South Wales, Dr Helen Sham-Ho; and Executive Producer, Contemporary Asian Australian Performance, Ms Annette Shun Wah.

The Advisory Board has also met three times in 2018.

## Adjunct and Visiting Professors

The President of the Melbourne Festival and Chairman of the Sidney Myer Fund, Mr. Carrillo Gantner, was appointed an Adjunct Professor in the Institute in 2016.

Professor YU Dan, Professor of Media Studies at Beijing Normal University and Department Chair of that university's Film and Television Media Department, was a Visiting Professor in the Institute in July-August 2017.

Associate Professor Guifang Zhang of Shandong University of Political Science and Law, China was a Visiting Professor in the Institute from January to December 2018.



First Advisory Meeting dinner in November 2017

# Staff



**Institute Director**  
Professor Labao Wang



**Institute Professor**  
Professor Jocelyn Chey



**Post-Doctoral Research Fellow and Course Advisor for Master of Chinese Cultural Relations**  
Dr Xiang Ren



**Post-Doctoral Research Fellow**  
Dr Kiu-Wai Chu



**Executive Assistant and Project Officer**  
Ms Lindsay Liu

# Sessional Staff



**Receptionist/ Office Assistant**  
Ms Cynthia Li



**Receptionist/ Office Assistant**  
Ms Teresa Garbo

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