

التضامن بين
الفلسطينيين
والسكان الأصليين

مواجهة القوميات الاستيطانية

**BLACK-PALESTINIAN
SOLIDARITY**

CONTESTING SETTLER NATIONALISMS

8-6 NOVEMBER 2019

Black-Palestinian Solidarity
8 – 6 November 2019
University of Melbourne

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Co-Convenors:

Professor Gary Foley and Suzannah Victoria Beatrice Henty

Aboriginal Steering Committee:

Professor Tony Birch, Jacqui Katona, Professor Aileen Moreton-Robinson and Professor Alexis Wright

Palestinian Steering Committee:

Dr Micaela Sahhar, Sara M. Saleh, Tasnim Mahmoud Sammak

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Professor Lila Abu-Lughod, Professor Noura Erakat, Ali Kazak,
Professor Ian McLean, Professor Aileen Moreton-Robinson,
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And many, many more.

Black-Palestinian Solidarity: Contesting Settler Nationalisms 2019

It is our pleasure to present the first Black-Palestinian Solidarity conference held in what is now known as Australia, in so-called Melbourne. This conference aims to reflect on and further mobilise the long-standing solidarity between Aboriginal and Palestinian peoples in their continuing and indivisible struggle against settler-colonial occupation.

Black-Palestinian solidarity in the continent emerged during the late 1970s and began with the organised political actions of Ali Kazak and Gary Foley. Kazak, an activist, former Fatah member and, later, Palestinian Liberation Organization representative for the Oceania region, migrated to Australia in 1970. Foley is a Gumbaynggirr activist, historian, and co-founder of the Redfern Aboriginal Legal Services (1971) and the Aboriginal Tent Embassy (1972). Kazak and Foley saw the Palestinian and Aboriginal struggle as part of the same fight for justice against settler-colonial occupation. Their shared militant, anti-imperialist, and internationalist actions against the occupiers and their beneficiaries held solidarity at the heart of their revolutionary decolonial imaginaries.

During the October 1973 War, Zionist students at the Clayton Campus of Monash University set up a table in the Student Union to raise funds for Israel. Foley, along with Bruce McGuinness, Wiradjuri activist, pioneer of the Black Power movement, and key figure in the establishment of the Aboriginal-controlled Victorian Aboriginal Health Service (1972), arrived at the Student Union to find the group of Zionist students assaulting an individual. When McGuinness and Foley intervened, the Zionists turned on them, and other students stepped in to help. During the resulting brawl, McGuinness and Foley managed to rescue the individual under attack and pull him to safety. When they asked the man, Mohammad Ali, why he was being attacked, he replied, 'I'm Palestinian.' McGuinness and Foley were thus introduced to the Palestinian struggle.

Upon Kazak's arrival in Australia, he was shocked to see the dire situation of Indigenous peoples in all dimensions of life under occupation. In 1979, he launched the first Palestinian-run newspaper in Australia, entitled Free Palestine, which ran until 1990 and which featured Foley's political actions. In May 1981, Kazak curated the first exhibition of Palestinian culture and resistance in Australia, held at RMIT's Storey Hall; Foley opened the exhibition.

In an article published in the official PLO magazine, Filastin Al-Thawra, on 12 September 1993, and reprinted in the Arabic newspaper Al Bayrak, Kazak wrote:

On his arrival Captain Cook was overwhelmed with Australia's beauty, calmness and virgin nature so he plunged the British flag in its guts and declared, according to the custom of colonialists at the time, that this land belonged to King George III, without any regard to its people.

Kazak's article emphasised that the occupation was a settler-colonial project in that there was never a plan to co-exist with or respect Indigenous peoples or their sovereignty. The success of British invasion and settlement, and the establishment of the Australian nation-state, was and remains contingent on Indigenous erasure. As Kazak wrote in 1993, it aims to 'replace them...[t]hat is why they promoted their lie that this land was terra nullius'. Arguing for solidarity as a cornerstone of anti-colonial resistance, he continues: 'Aboriginal people are not alone in their struggle; many friends stand beside them inside Australia and outside it.'

This conference has its roots firmly in the history of solidarity between Aboriginal and Palestinian peoples and remains committed to justice for all. The program came about in mid-2018 after a series of meetings in Canberra between Kazak, Foley, and Suzannah Henty, a scholar of Anglo descent researching anti-colonial resistance practices in contemporary art, and then in consultation with Palestinian scholars Lila Abu-Lughod and Noura Erakat, as well as Goenpul scholar Aileen Moreton-Robinson. It reflects on the role and forms of solidarity in the precarious times of modern nation-statehood, examining how—with the hardening of immigration policies, the closing of borders, the rise of right-wing discourses, and entrenched historical-institutional racism—members of the international community can work towards self-determination and sovereignty separate from national and state governments.

The subtitle of this conference, 'Settler Nationalisms', refers to modes of domination and resistance that are informed by and embody a colonial logic. Against settler nationalisms, this conference aims to reflect on and find models of solidarity and resistance. It considers solidarity and resistance as an intellectual, imaginative and political praxis informed by what Palestinian scholar Mudar Kassis describes as a 'freedom-based epistemology' that rejects colonial grammar and embraces a transnational and transcultural solidarity strategy. To resist capitalism's structures of oppression

in its imperialist, colonial, neo-colonial, nationalist and neoliberal manifestations and imagine new liberatory futures, how can we question, contextualise, substantiate, and accuse without fixing the dispossessed into a rigid narrative that further silences their voices and rights for self-determination? What is the role of increasingly-corporate educational institutions in de-normalising oppression and occupation? What is the praxis of intersectionality and solidarity? The Black-Palestinian Solidarity conference is a three-day assembly that platforms scholarly, artistic, and activist interventions, and is accompanied by several satellite events. The program includes but is not limited to academic presentations, performances, poetry readings, film screenings, and panel discussions that experiment with Black-Palestinian solidarity as a framework, with the goal of dismantling colonial occupation and its logic. By engaging with open-ended and inclusive, interdisciplinary discourses, and appealing to a combination of theory and practice, this program is conceived of as an engaged conversation.

The 2019 Black-Palestinian Solidarity conference is indebted to the work of Assistant Professor Noura Erakat and Professor Marc Lamont Hill who have articulated Black-Palestinian Transnational Solidarity as a 'theory and praxis in the global and indivisible struggle for justice'. Thank you Alma Thorpe. Thank you Jacqui Katona and Professor Alexis Wright. Thank you Professor Lila Abu-Lughod and Assistant Professor Nora Akawi. Thank you Professor Angela Davis. Thank you Micaela Sahhar. Thank you Professor Aileen Moreton-Robinson, Professor Ian McLean, and Professor Tony Birch. Thank you Sara M. Saleh and Brianna Hoff. Thank you to the participants, this is yours.

We are beholden to those before and those after.

From Djap Wurrung to Al-Quds, Gaza to Ferguson, Rojava to West Papua, Chiapas to Kanaky, Standing Rock to Aleppo, we express our deep solidarity in the indivisible struggle for justice for all.

This conference was mostly organised on the lands of the Wurundjeri, in the Eastern Kulin Nation. We acknowledge the Wurundjeri and pay respect to Indigenous Elders past and present everywhere.

Professor Gary Foley was born in Grafton (1950), northern NSW, is an activist, actor, writer and educator of Gumbaynggirr descent. Expelled from school aged 15, Foley came to Sydney as an apprentice draughtsperson. Since then he has been at the centre of major political activities including the Springbok tour demonstrations (1971); Tent Embassy in Canberra (1972); Commonwealth Games protest (1982); and protests during the bicentennial celebrations (1988). Foley was involved in the establishment of the first Aboriginal self-help and survival organisations including Redfern's Aboriginal Legal Service; Aboriginal Health Service in Melbourne; and National Black Theatre. In 1974 he was part of an Aboriginal delegation that toured China, and in 1978 he took films on Black Australia to the Cannes Film festival. In 1979 he set up the first Aboriginal Information Centre in London. He has been a director of the Victorian Aboriginal Health Service (1981); the Aboriginal Arts Board (1983–86) and Aboriginal Medical Service Redfern (1988); Senior Lecturer at Swinburne College; Senior Curator for South-Eastern Australia at the Melbourne Museum; consultant to the Royal Commission into Black Deaths in Custody (1988); board member of the Aboriginal Legal Service; and on the national executive of the National Coalition of Aboriginal Organisations. In 1994 Foley created the first Aboriginal-owned and operated website when he created the Koori History website, which remains one of the most comprehensive Aboriginal education resources available online today. Foley currently teaches history at Victoria University.

Suzannah Henty is a Melbourne and Paris-based researcher, writer and educator currently undertaking a jointly awarded and cross-disciplinary PhD at the University of Melbourne and the École des Hautes Études en Sciences Sociales. She is of anglo-descent, born (1992) on the unceded lands of the Latji Latji Nation, and was raised and educated on the Kulin Nation. Her paternal ancestors arrived at the early stages of colonisation from England to sovereign Gunditjmarra country in 1834. Her research is concerned with the destabilization of settler colonial discourses by means of resistant contemporary art practices and critical historiography. Her research has been published in the *Funambulist*, *Jerusalem Quarterly* and *Kunstlicht*; she has worked as a researcher at *Bétonsalon – Center for Art and Research & Villa Vassilieff*, *Cité de l'Architecture et du Patrimoine*, and *Al Ma'mal Foundation for Contemporary Art*; at the University of Melbourne, she has taught gender studies, modern and contemporary art history, and is a collaborator in an architecture studio that examines the built environment in conflict zones; she has been an invited guest lecturer at Victoria University, SOAS University of London, the French-German Cultural Center (Ramallah), A.M. Qattan Foundation, and the École des Hautes Études en Sciences Sociales.

Ali Kazak, born in Haifa, Palestine (1947), is a former Palestinian ambassador and head of delegation to Australia, New Zealand and the Pacific region. Kazak grew up in Syria as a Palestinian refugee. He and his mother were separated from his father when Israel was created in 1948 and were prevented from returning home. He did not see his father, who was living back in Haifa, for 48 years. In 1968, while at Damascus University, Kazak was invited to join the Palestine National Liberation Movement (Fatah) and joined its political wing. Kazak immigrated to Australia in 1970. He became active in pro-Palestinian Lobbying. He was the founder and the driving force behind the establishment of the Palestine Human Rights Campaign on 30 May 1981 in a number of states in Australia (VIC, ACT, SA, WA and QLD) and in Aotearoa New Zealand's major cities, and other Palestinian community groups. He is an expert in Australian-Arab relations and affairs. He was the publisher and co-editor of *Free Palestine* newspaper (1979–90), publisher and editor of *Background Briefing* (1987–93), the book *The Jerusalem Question* (1997), and author of "Australia and the Arabs" (in Arabic) 2012, as well as other publications. He has organised a number of Palestinian political and cultural exhibitions throughout Australia.

Schedule

Wednesday 6 November 2019

Welcome

9:45	Welcome to Country	
10:00	Professor Gary Foley and Ali Kazak	Welcome
10:15	Professor Nadia Abu El-Haj	Introduction to Black-Palestinian Solidarity: 1968/2018

Session One: Identity, Race and Solidarity

10.30	Chair: Sara M. Saleh	Introduction to session
10.35	Professor Alexis Wright	Mahmoud Darwish Poetry Reading
10.55	Professor Larissa Behrendt	Self-determination in film-making practice
11.15	<i>Morning Tea</i>	
11.45	Dr Clare Land	Identity categories: How activists both use and refuse them in framing Indigenous struggles and solidarity
12.05	Associate Professor Lorenzo Veracini	Solidarity Against Elimination: Indigenous Internationalism Defeats Settler Colonialism
12.25	Panel discussion, Q & A	
13.00	<i>Lunch</i>	

Wednesday 6 November 2019

**Session Two:
Pan-Cultural Movements, Decolonisation and the Post-National**

14.00	Chair: Eugenia Flynn	Introduction to session
14.05	Nadia Ben-Youssef	Slouching Towards Bandung: Rooting our decolonised future in our anti-colonial past
14.25	Professor John Maynard	The Other Fellow: Aboriginal and Palestinian Political Resistance
14.45	<i>Break</i>	
15.15	Sam Watson	The Last Panther
15.35	Professor Tony Birch	Inside the Conflict Zone: global colonialism and the destruction of country.
15.55	Marcelo Svirsky	'Let me tell you a story about Israel'
16.15	Panel discussion, Q & A, closing remarks	
18.00	Keynote: Professor Gary Foley	

Thursday 7 November 2019

**Session Three:
Art and Resistance**

10.00	Chair: Samah Sabawi	Introduction to session
10.05	Dr Adania Shibli	With Minimal Force
10.25	Destiny Deacon and Virginia Fraser	In Conversation
10.45	<i>Morning Tea</i>	
11.15	Hadeel Assali	An Israeli Transfer Scheme
11.35	Dr Sary Zananiri	The Savage and the Salvageable: Colonised Bodies in Colonial Landscapes
11.55	Peter Waples-Crowe	Ngarigo Queen
12.15	Panel discussion, Q & A	
12.50	<i>Lunch</i>	

Thursday 7 November 2019

**Session Four:
Appropriated Narratives, Auto- Ethnography
and National Myth Making**

13.50	Chair: Professor Ian McLean	Introduction to session
13.55	Tasnim Mahmoud Sammak	'You're meant to state facts': Counter-storying the institutional silencing of Palestinian narratives in Australian educational sites
14.15	Dr Yassir Morsi	Storytelling on the Conference Floor
14.35	<i>Break</i>	
15.00	Dr Micaela Sahhar	'I have no other land': Subverting Aboriginal history in Israeli aspirations to indigeneity
15.20	Professor Ghassan Hage	The Museum of Colonial Necrophilia
15.40	Vernon Ah Kee	The Island
16.00	Panel discussion, Q & A, closing remarks	
18:00	Keynote: Professor Rabab Abdulhadi	Narrating Cultures of Resistance and Solidarity: Palestine, Third Worldism and the Spirit of '68

Friday 8 November 2019

**Session Five:
Racialised Statehood, Carceral Architecture
and Military Nationalism in Settler States**

9.45	Chair: Amy McQuire	Introduction to session
9.50	Léopold Lambert	Building Transnational Solidarity Against Colonial Solidarity from Kanaky to Palestine
10.10	Hamzah Baig	'A World Cut in Two': The Psychic and Social Dynamics of Settler Colonial Urbanism in Algiers
10.30	Archival Footage Screening from the Center for Palestine Studies, Columbia University	
10.40	<i>Morning Tea</i>	
11.10	Shatha Safi	50 Villages: New Geography
11.25	Jacqui Katona	Aboriginal Autonomy and the State
11.50	Professor Suvendrini Perera and Professor Joseph Pugliese	Deathscapes: Mapping Race and Violence in Settler States
12.15	Panel discussion, Q & A	
12.50	<i>Lunch</i>	

Friday 8 November 2019

**Session Six:
Matriarch Panel**

13.50	Chair: Jacqui Katona	With Alissar Chidiac, Bronwyn Penrith, Samah Sabawi and Alma Thorpe.
14.35	<i>Break</i>	

**Session Seven:
Activism as Decolonial Practice**

15.00	Chair: Yousef Alreemawi	Introduction to session
15.05	Dr Randa Abdel-Fattah	When you are the daughter of the dispossession and complicit in dispossession
15.25	Professor Irene Watson	Aboriginal Peoples' authority and decolonisation
15.45	Murradoo Yanner	Self-Determination in The Gulf Country
16.05	Dr Chrisoula Lionis and Richard Bell	Humour as Cultural Resilience
16.25	Panel discussion, Q & A, closing remarks	
17.20	Keynote: Karrabing Film Collective Film Screening with Daphne Yarrowin, Sandra Yarrowin and Danielle Bigfoot Lane	
18.30	Celebrations at Institute of Postcolonial Studies With performances by Tarab Band	

Satellite Events

18.00 – 20.00

**Black-Palestinian Solidarity x
Palestinian Film Festival**

Introduction by Naser Shakhtour,
Director of the Palestinian Film Festival
and Professor Gary Foley

Panel discussion with Vernon Ah Kee, Hadeel Assali, Gary Foley
and Richard Bell, moderated by Micaela Sahhar

Cinema Nova,
Carlton

Dima Hourani
Past Tense Continuous (2011)

Vernon Ah Kee
The Island (2018)

Sami Zarour
The Pipe (2019)

Hadeel Assali
Daggit Gazza (2009)

Jumana Manna and Sille Storihle
The Goodness Regime (2013)

Richard Bell
The Dinner Party (2013)

Tuesday 5
November

18.00 – 20.00

Kathleen Syme Library
and Community Centre

Saturday 9
November

**Black-Palestinian Solidarity x
Averroes Centre of Arab Culture**

***Towards reclaiming First Nations and Palestinian narrative
in settler-colonial contexts***

Panel: Professor Tony Birch, Shatha Safi and
Labor MP Maria Vamvakinou
Moderated by Tasnim Mahmoud Sammak

While Palestinians in Australia hold onto oral histories and narratives of Nakba, dispossession and exile, their voices are rarely present or centred in Australian conversations on Palestine. Israel is related to as the only western democracy in the Middle East and a close ally to Australia despite its settler-colonial structures and continuous denial of Palestinian rights. This is often the dominant narrative despite contestation from Palestinians and their supporters in political advocacy, writing and mass protest. Similarly, First Nations people continue to resist totalising narratives of a multicultural and democratic Australia while sovereignty has not been ceded.

In this event, we are joined by Professor Tony Birch, Shatha Safi and Labor MP Maria Vamvakinou in a panel moderated by Tasnim Mahmoud Sammak to explore these interlinks and their impacts on both Indigenous peoples, to consider how we can reclaim, amplify and centre First Nations and Palestinian narratives in public discussions in Australia.

www.facebook.com/averroesarabcentre

13.00 – 14.30

Caulfield Park Pavilion
Community Room,

Sunday 10
November

**Black-Palestinian Solidarity x
Australian Jewish Democratic Society**

On indigeneity, colonialism and the Jewish people

Panel: Gary Foley, Nadia Ben-Youssef and Marcelo Svirsky.
Moderated by Vanessa Barolsky (AJDS)

The focus of this satellite event is to host a critical conversation on decolonisation and indigeneity as it relates to Israel/Palestine and the Jewish people, and to foster solidarity with Palestinians and all First Nations people.

This event seeks to examine Israel through a framework of settler-colonialism in order to unpack the socio-political characteristics of the Israeli nation-state, and to then use this knowledge to look at models and forms of resistance and decolonisation. This event will consider the particularities of colonisation, and articulate how settler-colonialism in Australia can inform our understanding of Palestine/Israel.

This panel will look at the long held historical connections of the Jewish people to the land of Israel, the ways this has found expression in various Jewish communities, in what ways is this reflective or not of indigeneity, and the ways that Israel has appropriated narratives of biblical and religious relationships to the land in colonial state building practices.

The Australian Jewish Democratic Society was established in 1984, and since then we have been an active and vibrant community group taking action on social and environmental justice. We are always thinking of new ways to struggle, examining what liberation can look like, exploring ways of doing solidarity and deepening our celebration of community.

www.ajds.org.au

Sessions

**Session 1:
Identity, Race, and Solidarity**

Wednesday 6 November 2019

How and in what conditions are Aboriginal and Palestinian survival and sovereignty possible? If we accept that the Australian and Israeli nation-states are racist apparatuses, what possibilities do alternative epistemologies of identity—contingent on community, history and identity, rather than nineteenth-century social evolutionary biological/cultural constructs of race and citizenship—provide for a non-racist future? If race and nationalism are historical ideological constructs, how can clarifying notions of Blackness and Black-Palestinian solidarity in the context of contemporary oppressive structures of the settler nation-state and nationalism more generally shape forms of solidarity?

Chair: Sara M. Saleh
University of New South Wales

Introduction to session

Sara M. Saleh is a daughter of migrants from Palestine, Egypt, and Lebanon, living and learning on Gadigal land. A long-time human rights activist, community organiser, and campaigner for refugee rights and racial justice, she has spent over a decade in grassroots and international organisations in Australia and the Middle East, from Western Sydney to the refugee camps of Palestine, Lebanon, Jordan, and the Syrian border. Sara's first poetry collection was released in late 2016 and explores themes of displacement, migration, trauma, identity, and women. Her writing has been published in English and Arabic in SBS Life, Meanjin, Australian Poetry Journal, The Dirty Thirty, and the global anthologies *A Blade of Grass: Palestinian Poetry*, *Making Mirrors*, and *Solid Air*. Sara is a proud Bankstown Poetry Slam 'Slambassador'. She is co-editor of the new anthology *Arab-Australian-Other: Stories in Race and Identity* (Picador 2019) and is developing her debut novel as a recipient of the Affirm Press Mentorship for Sweatshop. She is a campaigner at the Australian Palestinian Advocacy Network and is on the board of national advocacy organisation GetUp! Sara is currently completing her Juris Doctor at UNSW.

Professor Alexis Wright
University of Melbourne

Mahmoud Darwish Poetry Reading

Professor Alexis Wright is a member of the Waanyi nation of the southern highlands of the Gulf of Carpentaria. The author of the prize-winning novels *Carpentaria* and *The Swan Book*, Wright has published three works of non-fiction: *Take Power, an oral history of the Central Land Council*; *Grog War, a study of alcohol abuse in the Northern Territory*; and *Tracker*, an award-winning collective memoir of the Eastern Arrernte leader, Tracker Tilmouth. Her books have been published widely overseas, including in China, the US, the UK, Italy, France and Poland. She organised two successful Aboriginal Constitutional Conventions in Central Australia, *Today We Talk About Tomorrow* (1993), and the *Kalkaringi Convention* (1998), and she writes widely on Indigenous rights, the importance of oral storytelling, and a self-governing literature. She is the Boisbouvier Chair in Australian Literature at the University of Melbourne and is the only author to win both the Miles Franklin Award (in 2007 for *Carpentaria*) and the Stella Prize (in 2018 for *Tracker*).

Professor Larissa Behrendt
University of Technology Sydney

Self-Determination in Film-Making Practice

Storytelling is a process of decolonisation and the assertion of sovereignty. Film making approaches can interrogate this dual role through subject matter and approach. Using personal accounts of experiences with systemic colonisation, this presentation considers self-determination as a methodological approach.

Larissa Behrendt is a Eualeyai/Kamillaroi woman. She is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney. She is admitted to the Supreme Court of the ACT and NSW as a barrister. Larissa is a Land Commissioner at the Land and Environment Court and the Alternate Chair of the Serious Offenders Review Board, a member of the Academy of Social Sciences of Australia and a founding member of the Australian Academy of Law. She is the Chair of the Humanities and Creative Arts panel of the Australian Research Council College of Experts. She is the author of several books on Indigenous legal issues. She won the 2002 David Unaipon Award and a 2005 Commonwealth Writer's Prize for her novel *Home*. Her latest novel, *Legacy*, is due for release in October this year. Larissa is a Board Member of the Museum of Contemporary Art, a board member of Tranby Aboriginal College, and a Director of the Bangarra Dance Theatre. She was named as 2009 NAIDOC Person of the Year.

Dr Clare Land
Victoria University

***Identity Categories: How Activists Both Use and Refuse Them
in Framing Indigenous Struggles and Solidarity***

In this paper, Clare Land will share what she has learned as a critical non-Indigenous activist and researcher about the dilemmas entailed in undoing aspects of the ideological work of settler colonialism in southeast Australia, in the hope of puzzling out further insights through discussion. How are binary identity categories (coloniser/Indigenous) invoked? How are they used, refused and critiqued, and, crucially, innovated against? Their use reflects ‘social facts’—that is, their social and material consequences. However, their refusal does important work against colonial discourses and is part of bringing into being a world in which decolonisation would be realised structurally, materially, and culturally. The ways in which politically-active critics of empire negotiate the use of these terms reflects the challenges of resisting such powerful discourses from within their force field—the area in which they operate.

Dr Clare Land is a non-Aboriginal, Anglo-identified person who works in community and academic settings. She is a Research Fellow in the Moondani Balluk Academic Unit, Victoria University, Australia, where she works with and for Professor Gary Foley on a community history project about an epic struggle led by Koori parents and educators to save a unique community-based, multi-racial, working-class school in Melbourne in the 1990s. For Clare, this follows PhD research into the politics of being a non-Aboriginal supporter of Aboriginal struggles in the south east Australian context, which was the basis for the book *Decolonizing Solidarity: Dilemmas and Directions for Supporters of Indigenous Struggles*. She also works as Program and Operations Manager for a progressive philanthropic funder, the Reichstein Foundation.

**Associate Professor Lorenzo Veracini
Swinburne University of Technology**

***Solidarity Against Elimination: Indigenous Internationalism
Defeats Settler Colonialism***

Settler colonialism as a specific mode of domination operates in accordance with a 'logic of elimination' but does so in a bewildering variety of ways. At different times and in different places, indigenous peoples had and have to confront (in alphabetical order): absorption, amalgamation, assimilation, assassination, concentration, dispersal, exclusion, ecocide, extermination, incarceration, integration, invasion, recognition, removal, termination, transfer, and more. Likewise, saying that resistance is the primary condition for Aboriginal and Palestinian survival and sovereignty is both obvious and only the beginning.

Resistance is heterodirected and contextual; it depends on the mode of elimination that it is opposing in the first place. (Michel Foucault's notion that power generates resistance should be read not as a pacifying prophecy about resistance's invincibility but as an understanding that resistance is informed by the specificities of power). Resisting a denial of recognition would require a demand for recognition; resisting settler-state imposed (neo)liberal recognition would require a refusal of recognition. This is why resistances at times speak entirely different languages and solidarity seems unseemly. Solidarity across contexts must be flexible and sustained by good intelligence. For starters, solidarity across contexts, indigenous internationalism, or 'interNationalism', already beats settler-colonialism's claim that indigenous peoples are 'domestic dependent' nations (that is, nations defined by a defective sovereignty). In this sense, indigenous internationalism is a powerful claim to unsundered sovereignty.

Lorenzo Veracini is Associate Professor of History at Swinburne University of Technology, Melbourne. His research focuses on the comparative history of colonial systems and settler colonialism as a mode of domination. He has authored *Israel and Settler Society* (2006), *Settler Colonialism: A Theoretical Overview* (2010), and *The Settler Colonial Present* (2015). Lorenzo co-edited *The Routledge Handbook of the History of Settler Colonialism* (2016), manages the settler colonial studies blog, and is Founding Editor of *Settler Colonial Studies*.

Session 2:

Pan-Cultural Movements, Decolonisation and the Post-National

Wednesday 6 November 2019

In the context of Australia, the question of a single Aboriginal nation-state or national identity is problematic given that there are over 500 different Aboriginal nations. The result is that in Australia, State and Federal governments and Aboriginal representatives are pondering the possibility of a single treaty in which ideas for decolonisation and/or (re)conciliation and reparation are being externally imposed on Aboriginal peoples. Similar problems stem from government imposed 'solutions' for Palestinians living under Israeli settler-colonial occupation in the West Bank, Gaza, pre1948- Palestine and in exile. Nation-states are products of modernity that have been vehicles of liberation and enrichment for some and oppression and dispossession for others.

This session asks whether the logic of the nation-state is consistent with decolonisation, and if so, what would it look like? What are the alternatives and what is the role of transnational solidarity?

Chair: Eugenia Flynn***Introduction to session***

Eugenia Flynn is a writer arts worker and community organiser. Eugenia runs the blog Black Thoughts Live Here and her thoughts on the politics of race identity gender and arts and culture have been published widely. With over ten years' experience in community arts and cultural development Eugenia has worked across multiple artforms and within a variety of contexts. Eugenia has worked with Kurruru Youth Performing Arts the Wilin Centre for Indigenous Arts and Cultural Development and not-for-profit social enterprise The Social Studio. Most recently Eugenia has worked with RISE Refugees Survivors and Ex-Detainees Eleven Collective and the Australian Centre for the Moving Image. Eugenia is a Board member of Ilbijerri Theatre Company Blak Dot Gallery and Peril Magazine. She identifies as Aboriginal Chinese and Muslim working within her multiple communities to create change through literature art politics and community development.

Nadia Ben-Youssef
Center for Constitutional Rights

Slouching Towards Bandung: Rooting our Decolonised Future in our Anti-Colonial Past

The Bandung Conference of 1955, the first large-scale gathering of Asian and African countries, marked a turning point in the international political order. The participants, from both newly independent and still-colonised nations, embodied the strength of Third World solidarity and represented an existential threat to empire. Even within the convening, representatives confronted emerging neo-colonialism, and articulated demands for ongoing global decolonisation. This praxis of equality and historical justice exposed the incoherence of incrementalism, political exceptionalism, and economic domination. In reflecting on the promise of Bandung and its anti-colonial leaders, US civil rights leader Ruby Sales said, ‘the empire had no choice but to pick them off.’ Over sixty years later, as the modern Movement for Black Lives has coalesced around common terms of struggle and recommitted to internationalist solidarity, particularly with the Palestinian liberation movement, the operating framework has been decidedly anti-colonial. Diverse social movements are again emphasising human rights, global alliances, and decolonisation as the emancipatory alternative to lingering imperialism, segregation, and inequity. Rooted in the principles of Bandung as well as interviews with activists, artists, and organisers across present social movements, this paper elevates the irresistible future vision of our anti-colonial past.

Nadia Ben-Youssef is a human rights lawyer and the Advocacy Director at the Center for Constitutional Rights, a US-based legal and advocacy organisation working with social movements to dismantle racism, patriarchy, economic oppression, and abusive state practices. Nadia leads the advocacy team’s cultural and political interventions to shift public narrative and policy towards justice and collective liberation. She has expertise in international human rights, and extensive experience working with impacted communities to develop US advocacy strategies. Her work occurs at the intersection of art and advocacy, and she curates exhibits and artistic programming that document human rights concerns, celebrate social movements, and allow creatives the space to chart the future. Prior to her position at the Center for Constitutional Rights, she co-founded the Adalah Justice Project, a U.S.-based Palestinian advocacy organisation that works to transform American discourse and policy on Palestine/Israel. AJP emerged out of nearly a decade of work with Adalah – The Legal Center for Arab Minority Rights in Israel. Together with her family, Nadia is currently documenting the life of her grandfather Salah Ben Youssef, a Third World revolutionary and freedom fighter of Tunisia’s independence movement who was assassinated in 1961. She is a member of the New York State Bar and holds a B.A. in Sociology from Princeton University and a J.D. from Boston College Law School.

Professor John Maynard
University of Newcastle

The Other Fellow: Aboriginal and Palestinian Political Resistance

In 1925, Aboriginal political leader Fred Maynard delivered a paper at the Kempsey Conference of the Australian Aboriginal Progressive Association titled 'The Other Fellow'. Although the original paper on which the address was based does not survive, the title mentioned in the press report 'The Other Fellow' certainly has a strong post-colonial ring to it. It takes little imagination to realise to whom Maynard was referring. Aboriginal people during this period were strategically categorised as the maligned and marginalised 'Other'. In recent decades post-colonial theory has drawn greater historical recognition of the nature of the colonial past in defining the oppressed 'Other'. Edward Said described the Orient as one of the 'deepest and most recurring images of the "Other"'. In this paper I will discuss the Aboriginal and Palestinian situation in relation to the history of the 1920s.

Professor John Maynard is a Worimi Aboriginal man from the Port Stephens region of New South Wales. He is currently Chair of Aboriginal History at the University of Newcastle and Director of the Purai Global Indigenous and Diaspora Research Studies centre. He has held several major positions and served on numerous prominent organisations and committees including Deputy Chairperson of the Australian Institute of Aboriginal and Torres Strait Islander Studies, Executive Committee of the Australian Historical Association, New South Wales History Council, Indigenous Higher Education Advisory Council, Australian Research Council College of Experts, National Indigenous Research and Knowledge Network, and a Fulbright Ambassadorship. He was the recipient of the Aboriginal History Stanner Fellowship 1996, the New South Wales Premier's Indigenous History Fellow 2003, Australian Research Council Postdoctoral Fellow 2004, University of Newcastle Researcher of the Year 2008 and 2012, and Australian National University Allan Martin History Lecturer 2010. In 2014 he was elected a member of the prestigious Australian Social Sciences Academy. He is the author of several books, including *Aboriginal Stars of the Turf* (2002), *Fight for Liberty and Freedom* (2007), *The Aboriginal Soccer Tribe* (2011), *Aborigines and the Sport of Kings* (2013), *True Light and Shade: An Aboriginal Perspective of Joseph Lycett's Art* (2014), and *Living with the Locals: Early Indigenous Experience of Indigenous Life* (2016).

Sam Watson

The Last Panther

In my presentation I will interrogate events of the 1970s that are considered landmarks in the Aboriginal struggle for justice in Australia. In doing so I will try to identify some of the successes and failures of those times, and consider what lessons the history of that period might have for us today. Some of the events discussed will include the 1967 Referendum, the end of FCAATSI and the emergence of the National Tribal Council; the Black Panther Party; community-controlled, self-determination organisations such as free Legal Aid Centres and health clinics; and the “Pig Patrols”.

Sam Watson is a senior member of the Brisbane Indigenous community. He has blood ties to the Wanjiburrah people of the lands around Beenleigh and Mt. Jamborine. The Wanjiburrah people are the lawful owners of the Yugenby language. He also has family connections to the Jagara, Yuggerah and Yuggerapull peoples who are the traditional owners of the country on which Brisbane was built. He also has family and blood line connections to the Biri Gubba people, the Kalkadoon nation and the Wik / Mapoon peoples.

He has been politically active since his high school days in the 1960s during which he protested and marched against the Vietnam War, the White Australia policy and the Apartheid regime of South Africa. In the 1970s he was a member of the staff at the Aboriginal Embassy in Canberra and a co-founder of the Brisbane chapter of the Black Panther Party of Australia. He was also a foundation member of the first wave of Indigenous survival services in Brisbane such as the legal service, the medical service, the housing service and other programmes and agencies across the state.

Across these past five decades Sam Watson has served on many local, state and federal committees. Watson was a co-founder of the Australian Indigenous Peoples Political Party in 1993. He has worked on death in custody cases and he has worked with Stolen Generation peoples. He is committed to the struggle to assert his rights as a sovereign Aboriginal man. In his artistic work Watson explores traditional Indigenous cultural themes and tensions. He asserts his own identity as a traditional owner and custodian of the lands across south east Queensland and he celebrates his close affinity and bond with the spiritual strengths of country.

He has published several books and plays, including *The Kadaitcha Sung* (1990), *The Mack* (1997), *Oodgeroo – Bloodline to Country* (2009). In 1995, he wrote and co-produced the film *Black Man Down*, which screened at the 1997 Cannes Film Festival.

Professor Tony Birch
Victoria University

***'Inside the Conflict Zone':
Global Colonialism and the Destruction of Country***

Utilising the technologies of forensic architecture, the Palestinian researcher Eyal Weizman reminds us that 'the entangled colonial relationship to the climate demonstrates what I consider to be the most fundamental omission in the current debate around climate change. Even the most militant environmentalists still regard climate change as the "collateral of history" —the unintended by-product of industrial development, trade, and transport; whereas I see it as the intention, the very telos, of the colonial project.'

Colonialism, and the resulting displacement of peoples and the destruction of country, impacts on Indigenous nations in particular ways, which in turn impacts on the health of the planet. I will discuss these issues in relation to Weizman's scholarship and the struggle for the protection of country in Australia.

Professor Tony Birch is the Bruce McGuinness research fellow in the Moondani Balluk Academic Centre at Victoria University.

Marcelo Svirsky
University of Wollongong

Let Me Tell You a Story About Israel

Israel's settler colonial dominance over the Palestinian people does not occur magically, as if by some invisible hand. It is performed, day by day, by flesh and blood Israeli bodies from all walks of life. The everyday discrimination of the Palestinian citizens needs supremacists, virtually as the occupation of Palestinian West-Bankers needs occupiers and the siege of Gazans needs besiegers. The question this performance asks to address is how Israeli citizens become apt and disposed to fulfil the roles entailed by settler colonial policies of domination. The play consists of four vignettes juxtaposing acting and background images. The first scene presents a propagandist in a university lecture room; in the second scene a father talks to his son who has confessed his desire to refuse conscription; in the third scene we meet a teacher and his class walking in the nature; and the last scene offers a glimpse into the work of a civil officer in charge of administering the siege of Gaza. The main part of this presentation takes place after the play, in an open conversation with the audience.

Marcelo Svirsky is a Senior Lecturer at the School for Humanities and Social Inquiry, University of Wollongong. He researches settler-colonial societies particularly Israel-Palestine and focuses on questions of social transformation and decolonisation. He has published several articles in the journals *Cultural Politics*, *Interventions*, *Subjectivity*, *Intercultural Education*, *Deleuze and Guattari Studies*, and *Settler Colonial Studies* among others. He also published various books and edited collections: *Deleuze and Political Activism* (Edinburgh University Press 2010); *Arab-Jewish Activism in Israel-Palestine* (Routledge 2012); *Agamben and Colonialism* (with Simone Bignall, Edinburgh University Press 2012); *Collaborative Struggles in Australia and Israel-Palestine* (2014); *After Israel: Towards Cultural Transformation* (Zed Books 2014), and he has recently co-authored with Ronnen Ben-Arie *From Shared Life to Co-Resistance in Historic Palestine* (Rowman and Littlefield International 2017).

**Session 3:
Art and Resistance**

Thursday 7 November 2019

If cultural nationalism presupposes a state-oriented political practice, what role does it have in the settler nation-state? How can art contribute to, or act as, an organised resistance against the ongoing colonial occupation of both Aboriginal and Palestinian peoples without performing the aestheticised, exotic Other? What is the most effective role of art and artists in challenging and confronting the heteropatriarchal colonial logic of the settler nation-state? Are artistic and cultural boycotts the most effective response to an oppressive settler nation-state and if so, what does this mean for practice?

This session addresses issues and forms of cultural nationalism and its subversion by way of contemporary art production. Central to this is how artists approach the carceral nature of cultural institutions and resist through artistic and cultural practice.

**Chair: Samah Sabawi
Victoria University**

Introduction to session

Samah Sabawi is an award-winning playwright, author and poet. Her play *Tales of a City by the Sea* was selected for the 2016 Victorian Certificate of Education Drama Playlist, won two Drama Victoria awards for best new Australian publication and best performance for VCE and was nominated for Best Independent Production at the Green Room Awards. Sabawi co-edited the anthology *Double Exposure: Plays of the Jewish and Palestinian Diasporas*, winner of the Canadian 2017 biennial Patrick O'Neill Award. She co-authored the poetry anthology *I Remember My Name*, winner of the prestigious 2016 Palestine Book Awards. Sabawi won multiple community appreciation awards both in Canada and in Australia for her activism for human rights and social justice. Her most recent play *THEM* premiered at La Mama Courthouse earlier this year, it sold out and received high acclaims from critics and audiences alike. Samah Sabawi is a PhD candidate at Victoria University and community development.

Dr Adania Shibli

With Minimal Force

How do the tactics of “playing” and “cunningness” manifest themselves privately and publicly as tenable measures for challenging political oppression and countering tyranny, exploitation and deep inequality? Playing and cunningness are increasingly put into practice by Palestinians as means to guarantee their existence where it is caught between the Israeli settler state and its subordinate Palestinian authority. Not least, playfulness and cunningness have found their way to the visual arts as they have been adopted by Palestinian artists, especially over the past two decades. In so doing, they establish imagination as one such possible terrain whereby the oppressed can envision tactics and methods for foil the greater reality of disavowal and expulsion being practiced by the Israeli state and its occupation. The talk will showcase a variety of such art works, including the different aspects of oppression that inspire them—both in their form and/or their content—, and the uncanny methods of resistance they subsequently inspire.

Adania Shibli (Palestine, 1974) has been engaged in teaching at the Department of Philosophy and Cultural Studies, Birzeit University, Palestine, since 2012. She earned her PhD from the University of East London, in 2009, for her research ‘Visual Terror’, which explored visual compositions of major acts of violence.

Shibli was a post-doctoral fellow at the EUME -c/o Wissenschaftskolleg zu Berlin, and the Freie Universität Berlin (2011-2012). She was also as a lecturer at the School of Critical Theory and Cultural Studies, University of Nottingham (2005-2009), and a guest researcher at the L'École des hautes études en sciences sociales (EHESS), in Paris, (2008). Shibli has written novels, plays, short stories and narrative essays.

Destiny Deacon and Virginia Fraser

In conversation

This 'In conversation' focuses on the practice of collaboration. Destiny Deacon and Virginia Fraser will discuss their independent and collaborative work.

Virginia Fraser is an artist, writer, editor, and curator. She holds a Bachelor of Arts (Media Arts) from Phillip Institute of Technology, Melbourne, and a Master of Fine Arts by research from the Victorian College of the Arts. Her art practice consists mainly of video and installation works, often made in collaboration with Destiny Deacon. Fraser edited *A Book About Australian Women* (1974), *Screw Loose: An Uncalled-for Memoir by Peter Blazey* (1997), and *Central Business Dreaming* (2008).

Destiny Deacon is of the K'ua K'ua and Erub/Mer peoples in Maryborough, Queensland. She completed a Bachelor of Arts (Politics) at The University of Melbourne in 1979 and a Diploma of Education at La Trobe University, Melbourne in 1981, after which she commenced working as a history teacher. She began taking photographs in 1990 and first exhibited her work that same year. Deacon's work was included in Aboriginal Women's Exhibition at the Art Gallery of New South Wales, and Kudjeris, at Boomalli Aboriginal Artists Co-operative, Sydney, in 1991. She held her first solo exhibition, *Caste Offs*, at the Australian Centre for Photography, Sydney, in 1993, and participated in *Can't See for Lookin' Koori Women Educating* at the Access Gallery, National Gallery of Victoria, Melbourne and *Australian Perspecta 1993* at the Art Gallery of New South Wales.

Hadeel Assali
Columbia University

An Israeli Transfer Scheme

In 1969, a 19-year-old Palestinian refugee named Mahmoud signed up for what he thought was a worker program in Brazil but was dropped off in Paraguay instead. He had fallen victim to a secret Israeli scheme that aimed to transfer 60,000 Palestinians in the Gaza Strip to Paraguay. Several months later, two young Palestinian men attempted to confront the Israeli ambassador in Asuncion; an altercation ensued, and the two young men ended up in prison. Now, many years later, the niece of Mahmoud has unravelled the story and identified the individuals directly responsible for the transfer scheme which dispossessed them and their descendants from a prosperous life. Her documentary (in progress) asks: What might justice look like in such a scenario?

Hadeel Assali is a former chemical engineer, a filmmaker, and an anthropologist currently completing her PhD at Columbia University.

Dr Sary Zananiri
Leiden University

The Savage and the Salvageable: Colonised Bodies in Colonial Landscapes

In 1851, the same year as goods were brought from the colonies to London for display at the Great Exhibition, French archaeologist Louis Felicien Caignart de Saulcy thought he discovered the site of ancient Sodom in Palestine. The purported discovery spawned an ethical debate about another Sodom built in a 'garden of Eden' with the establishment of a British penal colony at Botany Bay some sixty years earlier.

Just twelve years after the daguerreotype had been invented and steam power enabled the movement of goods and people, the effects of colonial modernity seemed to bring the world closer together. Images and books of once faraway places like Palestine and what would become Australia could, for a small price, be bought and housed in the fashionable salons of London or Paris.

This collision of 'scientific' academic methodology and Western-Christian morality would have significant impacts on the remediation of those places to colonial centres. The scientific would interpret the biblical while also deriving authority from it.

Visual culture would be central to constructing the antipodean paradise lost of Terra Australis and the biblical discoveries yet-to-be-found by archaeologists that the ancient 'Holy Land' could yield for the Western biblical imaginary. Those that peopled these landscapes would at best be treated as ancient vestiges of it, forever making them subservient to the religious-scientific narratives ascribed by colonial claims to those landscapes.

This paper interrogates the tensions in colonial visual culture associated with the representation and erasure of indigenous bodies in Palestine and what would become Australia. It also considers colonial attempts to use the 'native body' as an alibi for legitimisation of Western claim to landscape through the matrix of scientific-religious narrative.

Sary Zananiri is an Australian-Palestinian artist and cultural historian. He completed a PhD in Fine Arts at Monash University in 2014 looking at the biblified Western imaging of the Palestinian landscape and how this intersected with Zionist narrative after 1948. His research interests sit at the intersection of landscape, colonialism, indigeneity and religious narrative with a focus on photography and visual culture. More recently he has been researching the imaging of masculinity in the Middle East, the Frank Scholten photographic collection at Leiden University and pan-Orthodox relations between Palestine, Russia and Greece in the late Ottoman and Mandate era and their effects on the development on Palestinian visual culture.

Peter Waples-Crowe

Ngarigo Queen

Peter Waples-Crowe is a Ngarigo visual and performance-based artist living in Melbourne. His intersecting experiences as an Aboriginal person and his work with community health and arts organisations give him a unique perspective as an artist and community cultural development worker. Waples-Crowe creates bold colourful work that explores the representation of Aboriginal people in popular culture, often referencing the dingo as a totemic figure and an analogy for Indigenous peoples.

Peter has been a multiple finalist for the National Aboriginal and Torres Strait Islander Art Awards, the Victorian Indigenous Art award, and received the three major awards in its ten-year history. In addition to a successful solo career, Peter is notable for his collaborations with other artists; performing with Anna Leibzeit and Kaz Adams as post-punk apocalyptic disco group The Treaters since 2012. Recently he has undertaken collaborative works with non-Aboriginal artists, including Katie Jacobs and Ingrid Tufts for Dingo Spirit, which was a finalist in the 2017 Craft Victoria Awards. More recently his collaboration with textile artist Megan Evans has produced an exhibition 'Squatters and Savages' for the Ballarat Regional Art Gallery. Peter's work is an elaboration of a previous work 'Just Sayin' which consisted of a reworking of the colonial images from the galleries print collection; diffracting the colonisers view of Aboriginal people with the mercurial wit of the constantly shifting negotiations of queer and black identities.

Peter's intersecting experiences as an Aboriginal queer man and his work with community health and community arts organisations such as Thorne Harbour Health, The Torch and VACCHO has given him a unique perspective as a practicing artist and community cultural development worker.

**Session 4:
Appropriated Narratives, Auto-Ethnography
and National Mythmaking**

Thursday 7 November 2019

The violent appropriation of history in the settler nation-state is a strategy designed to defend a claim to occupy sovereign land. Zionists have appropriated Palestinian land, architecture and history to build their national imaginaries, museums and sites for nationalist self-fashioning, including the Museum of Tolerance, built on the Muslim Mamilla cemetery in Jerusalem, or the Etzel Museum, built on Ottoman ruins in Jaffa.

Australian national culture increasingly seeks to Aboriginalise 'Australian art', beginning with the crisis of European imperialism in the mid-twentieth century (e.g. Margaret Preston, the Jindyworobak poets) to the previous thirty years in which Western Desert painting has been made the brand of the Australian nation state. If the aesthetic appropriation of Western modernist art has been compared to forms of colonialism, ethnocide and cannibalism; a 'Colonial Necrophilia' in which the invading culture attempts to incorporate or ingest the soul of those they have conquered and so complete at the spiritual level colonial genocide, Aboriginal and Palestinian artists have used aesthetic appropriation and counter-appropriation (the appropriation of Western appropriation) as a form of cultural resistance. Such resistant appropriation needs to be considered in the context of other resistant aesthetic practices such as auto-ethnography and alternative ways of imagining community to the dominant national cultural narrative.

Building on the previous session, this session addresses the logic, modes, and methods of cultural oppression and resistance in settler nation-states.

**Chair: Professor Ian McLean
University of Melbourne**

Introduction to session

Ian McLean is Hugh Ramsay Chair of Australian Art History at the University of Melbourne. He has published extensively on Australian art and particularly Indigenous art.

Tasnim Mahmoud Sammak
Monash University

'You're meant to state facts': Counter-storying the Institutional Silencing of Palestinian Narratives in Australian Educational Sites

Despite global efforts to document the historical injustice of The Nakba and make claims to memories of ethnic cleansing and dispossession, Zionist narratives still dominate discussions on 'the question of Palestine'. In this paper, I articulate the need to consider how these narratives enter educational sites by considering the ways erasure of Palestine occurs within national mythmaking, settler-colonial school curricula in Australia. I use a critical race framework to highlight the censorship and silencing of marginalised Palestinian counter-narratives by synthesising a collection of counter-stories of learning. These counter-stories emerged from a research project on Islamophobia I conducted in 2017 with Muslim youth who told me their experiences of feeling Othered and silenced when they tried to discuss Palestine at school. I argue that this institutional silencing takes place through the operation of both Kayaalp's (2014) biased curriculum and Wilkinson's (2014) absent curriculum in the classroom. Their experiences nuance our understanding of the political dynamics between the War on Terror's construction of the Muslim as suspect and the legitimisation of symbolic violence in learning spaces that further entrenches the ideologies of white supremacy and Zionism in Australia.

Tasnim Mahmoud Sammak is a PhD candidate in the Faculty of Education, Monash University, Melbourne. Her thesis considers the emergence of the visceral subject in 9/11 Muslim political activism from a Palestinian, Muslim positionality. Her research interests include decolonial, critical race and feminist approaches to political education. She is a founding member of Solidarity for Palestine, an activist movement that centres black-Palestinian solidarity in the dismantling of settler colonialism in Australia and Palestine.

Dr Yassir Morsi
La Trobe University

Storytelling on the Conference Floor

One of the foundations of the settler state is its appropriation of history-telling through an objective and symbolic use of violence. The former relies on tanks, the latter on the distortion of history and the erasure of different forms of storytelling (from below). Using auto-ethnography, this paper asks how I can talk about self and politics in a settler setting. I seek to show the scientific, normative, and aesthetic pressures that shape my self-narrating about colonial history, especially when I am on the academic conference floor. An existing post-racial climate of erasure compels me as a Muslim to tell the story of the self in a particularly appealing and controlled way; as I speak, I must tell of my journey towards an arrival at the logic of liberal white settlement. Capital L Liberalism as the main aesthetic of the coloniser, with all its sweet-sounding claims to freedom and equality, provides a political imagery to this arrival. All the while, the figure of the threatening radical and the bad unintegrated Other lurks in the background; I am constantly conscious of my body language, of my facial expressions, my pitch, and my tone. I argue this is yet another way to eliminate the ways in which the body of colour carries the colonial past. When I tell my story, I sense that I am plotted (and plotting myself) on a line towards some fictional 'them' and away from a fictional 'us'. And, so, in this auto-ethnography, I tell of my journey away from their journey.

Dr Yassir Morsi completed his PhD at the University of Melbourne in Political Science and Islamic studies. He looked at contemporary liberal thought and its dealing with the 'Muslim Question'. Dr Morsi is the author of *Radical Skin, Moderate Masks* (2017). He is currently a lecturer at La Trobe university in the politics and philosophy department.

Dr Micaela Sahhar
Trinity College

'I have no other land': Subverting Aboriginal History in Israeli Aspirations to Indigeneity

Israel's stance on Palestinian relations has changed dramatically since the signing of the Oslo Accords in 1993. While the flaws of Oslo are now widely recognised, it registered an acknowledgement that there was something to redress. In the second decade of the 21st century, this is no longer Israel's position. Alongside an institutional shift, there has also been a shift in Jewish-Israeli identification.

Jewish-Israeli's strenuous rejection of settler colonialism as an interpretive framework for understanding Israel highlights this shift. While Israel benefits from the material force enabled by settler-state institutions, it has more recently prosecuted a moral claim to geography by asserting a claim to indigeneity. Consequently, the state has sought an alliance with Aboriginal peoples of 'Australia' specifically by reinscribing the settler-colonial practice of tree-planting and by appropriating the memory of Aboriginal servicemen in the ANZAC–Palestine campaign in World War I.

This paper critically examines the hybrid form of contemporary Jewish-Israeli identity. It argues that this uneasy attempt to integrate disparate identities points to core issues of the Israel-Palestine conflict today.

Micaela Sahhar is an Australian-Palestinian writer and researcher. Her doctoral work focused on Israeli national narrative and Western media coverage in the 21st century. This work was particularly concerned with the media coverage of Israeli military incursions in Palestinian territory, the elision of Palestinian narrative, and the possibilities of its recuperation. Micaela has had work published on comparative Israeli and Australian settler identities, the settler-state's treatment of its others, and contemporary resistance strategies in Palestine. Her current research interests include comparative settler colonialism and narrative appropriation, identity and indigeneity, and the question of resistance in settler-colonial societies.

Professor Ghassan Hage
University of Melbourne

The Museum of Colonial Necrophilia

Every colonial exhibition has its condition of possibility in colonial extermination. The pacified bodies of the colonised—physically, socially, and psychologically dead—create the ground for the perfect ‘safe’ enjoyment of the colonial loot. As such, every colonial exhibition implicitly ‘interpolates’ the white colonial subject to ‘enjoy’ the colonised dead bodies that are what makes enjoyment possible. This is what I call ‘Colonial Necrophilia’. Colonial Necrophiliac enjoyment is perturbed the very moment the colonised body shows sign of life.

Ghassan Hage is the University of Melbourne’s Future Generation Professor of Anthropology and Social Theory, and a Fellow of the Australian Academy of the Humanities. Ghassan joined the University of Melbourne in 2008 after fifteen years of teaching and researching at the University of Sydney. As a Future Generation Professor, he works at fostering inter-disciplinary research across the university. Ghassan has published widely in the comparative anthropology of nationalism, multiculturalism, racism, and migration. His work fuses approaches from political economy, phenomenology, and psychoanalysis.

Vernon Ah Kee***Artist Talk: The Island (2018)***

The Island looks at the particular logic of Australia in banishing people to islands—linking the brutality of Nauru, Manus and Christmas Island with Australia’s treatment of Aboriginal people on Palm Island, which was established as a penal settlement for Aboriginal people in 1918. In the work, two interviewees detail their experiences of fleeing Afghanistan and their dehumanising experience in an Australian offshore detention centres.

The starting point of my work has always been my family. I make portraits of my ancestors, my children, my cousins. What I do begins with my family’s history, which is the history of colonisation and the history of Palm Island. As I reflect on what is happening today, I cannot escape the idea that Palm Island is the prototype for Nauru, Manus or Christmas Islands. I am unwilling, or unable, to separate my own history with what is happening in those places. The history of the treatment of Aboriginal people is now being visited upon the wretched and the desperate cast-offs from global upheaval in which this nation is complicit.

Born in Far North Queensland, Vernon Ah Kee is a conceptual artist and a founding member of the Brisbane-based proppaNOW artists’ collective. He has a Bachelor of Visual Arts (Hons) from the Queensland College of Art, Brisbane. Vernon’s work critiques Australian popular culture, particularly the dichotomy between Aboriginal and non-Aboriginal societies and cultures. His art practice consists of video, 3D installation, photography, digital design, painting, printmaking, and drawing.

**Session 5:
Racialised Statehood, Carceral Architecture, and Military
Nationalism in Settler States**

Thursday 8 November 2019

How are codes that segregate through race, class, and gender embedded in the built environment? How do we interpret federal and state-funded buildings that perform reconciliation of the past and present that unearth Country, disrupting soil and sovereignty? Beginning in 2008, a men's prison was built in the West Kimberley that purported to allow Aboriginal prisoners to 'continue their connection to Country,' while being incarcerated in an industrial prison-complex on stolen land.

Architecture and urban development are militarised. Segregation and apartheid systems are implemented through weaponised architecture and town planning—through apartheid walls, such as the Israeli built separation wall that runs along the 'Green Line,' an illegal administrative demarcation; illegal settlements, industrial prison-complexes; colonial monuments; segregated zones of cities and towns; and the political implications of 'domestic home'. Similarly, settler colonial planning and development is a racialised practice—industry, town planning and gentrification. Because of fuel shortages and restrictions imposed by Israel in the importing of parts to maintain and restore the power system Israel bombed in 2006, Gaza is supplied with electricity for only a few hours every day. Of the water pumped into the Gaza Strip, 96.2% is contaminated, forcing residents to buy desalinated water, of which 68% is contaminated (B'Tsalem, 2017). The impact this has on daily life is catastrophic: Sewage requires electricity and water and the restrictions mean that sewage is pumped into the ocean after only partial treatment; medical equipment is restricted; urgent surgeries are delayed; fridges and thus food is limited; and heating and cooling prevented. Gazans are subject to extreme violations of human rights through Israeli imposed restrictions on survival and development. In Australia, hydraulic fracturing (fracking) continues across the Northern Territory and Queensland, contaminating waterways and aquifers, which in turn threatens wildlife and human health, and the sacred birthing Djap Wurrung country are under threat of ecocide for the development of a highway.

If settlers, federal and state governments saw Palestinians and Aboriginal peoples as deserving of the most basic of human rights such as water, food and electricity, these racialised and genocidal policies would not be state sanctioned.

This session examines racialised built environments, development and archaeological practices in the settler colonial state.

Chair: Amy McGuire
University of Queensland

Introduction to session

Amy McGuire is a Darumbal and South Sea Islander woman from Rockhampton in central Queensland. She has been the editor of the National Indigenous Times and Tracker magazine, was a former NITV National News political correspondent, and journalist and producer for 98.9 FM in Brisbane. She is currently undertaking a PhD at the University of Queensland in the School of Political Science and International Studies.

Léopold Lambert
The Funambulist***Building Transnational Solidarity Against Colonial Solidarity
from Kanaky to Palestine***

This presentation considers my work as a spatial writer and a political publisher. First, I will describe how architecture's inherent violence always constitutes a major means of enforcing the colonial order, in particular in Palestine where the built environment is entirely dedicated to crystallising the Israeli apartheid. Then, through the example of *The Funambulist*, a magazine I founded four years ago, I will attempt to describe the way international solidarity between struggles (the Palestinian and the Kanak struggle for instance) can be built or maintained through publishing.

Léopold Lambert is the editor-in-chief of *The Funambulist*. He is also a trained architect and the author of *Weaponized Architecture: The Impossibility of Innocence* (dpr-barcelona 2012), *Topie Impitoyable: The Corporeal Politics of the Cloth, the Wall, and the Street* (punctum books 2015), *La politique du bulldozer: La ruine palestinienne comme projet israélien* (Politics of the Bulldozer: The Palestinian Ruin as an Israeli Project, B2 2016), and *Etats d'Urgence: Une histoire spatiale du continuum colonial Français* (States of Emergency: A Spatial History of the French Colonial Continuum, LUX forthcoming 2020).

Hamzah Baig
Yale University

'A World Cut In Two': The Psychic and Social Dynamics of Settler-Colonial Urbanism in Algiers

In his now-classic treatise on the Algerian struggle for national liberation, *The Wretched of the Earth*, psychoanalyst and Front de Libération Nationale revolutionary Frantz Fanon reads Algeria under French settler rule as 'a world divided into compartments ... a world cut in two.' His emphasis on trauma alongside spatial arrangement — the colonial subject 'scarred by the whip' and 'penned in' — gestures to the psychic and social dynamics of built form as a disciplinary power. As Fanon observes, the material and the social exist in an entangled, co-constitutive relationship. The colonial social order is realised through the organising logics of race, which facilitate the 'immediate presence' of the 'policeman and the soldier', and the construction of urbanised polities for the settler core. Building on recent scholarship that brings the history of French Algeria into conversation with settler-colonial studies and concepts of racial formation, this paper interrogates the psychic and social dynamics of built form and spatial arrangement in colonial Algiers, beginning with the immediate military urbanism of the 1830s through to the establishment of the *ville européenne* in the 1840s and 50s. It ends by considering the regional and Third Worldist political arrangements made possible through Algiers's transformation into a revolutionary city in the decade following independence in 1962.

Hamzah Baig is a PhD candidate in modern Middle East history at Yale University. He is the author of "'Spirit in Opposition": Malcolm X and the Question of Palestine' (Social Text, September 2019). His dissertation project examines the Algerian Revolution and its afterlife through its relations to the Arab Left, Islamic social thought, and Black Radicalism.

Shatha Safi
Riwaq***50 Villages: New Geography***

Riwaq is an architectural NGO whose main aim is the protection of cultural heritage in Palestine. In search of an alternative discourse that can cultivate change, Riwaq needed to look beyond the conventional. Since its establishment in 1991, Riwaq saw the protection of historic centres as a key tool for re-interpreting the fractioned landscape and challenging the fragmented geography. Following the completion of Riwaq's comprehensive architectural survey (1994–2004), which resulted in the publication of Riwaq's Registry of Historic Buildings, it was revealed that almost 50% of the historic buildings in rural areas of the West Bank and Gaza are located in or around 50 villages. Hence, it is Riwaq's vision to focus on those 50 villages for the near future, working on rehabilitation projects to target improvement of services, infrastructure, and living conditions of the public and private surrounding spaces.

At a time when Palestine is facing setbacks in the political and economic spheres, Riwaq's 50 Villages endeavour hopes to make a qualitative addition on the regional scale. Empowering communities by offering the means to improve their environment and living conditions implies responding to the urgent issues they face daily. The 50 Villages project is a tool to reconstruct an alternative Palestinian map. This is a conceptual shift that moves away from a conventional restorative approach—that is, conservation and documentation of single buildings—into exploring the wider urban context while protecting its heritage. The project is embedded in a conscious approach to explore what can be done with limited resources, and to cultivate possibilities for change from within Palestinian historic fabrics. This process of re-reading the map is giving birth to new cooperative matrices and networks that are working to stitch together Palestine's fragmented landscape.

Heritage architecture, in this sense, is no longer seen as a passive act rooted in romantic values, as is common in many countries; rather, it is a dynamic form of enacting change. The concept and definition of heritage has gradually advanced, opening up possibilities for new understandings of urban spaces, buildings, and individuals. These possibilities embrace contemporary activities, meanings, and practices that draw from the past to shape the future.

Shatha Safi is an architect and joined as the co-director of Riwaq in 2008. She received a B.Sc. in architectural engineering from Birzeit University and an MA in World Heritage and Cultural Projects for Development from ITILO, Turin, Italy. She has been leading and working on different projects including the rehabilitation projects of Beit Ikse, Hajjah and Birzeit, and Qalandiya. She is interested in cultural landscape and community involvement.

Jacqui Katona
Victoria University

Aboriginal Autonomy and the State

Aboriginal peoples have maintained autonomy through cultural practice within an Aboriginal domain. Opposing genocidal policies and practices of assimilation, Aboriginal and Torres Strait Islander people continue to pursue self-government using cultural and, therefore, decolonising practice. Where Federal and State governments continue to pursue an assimilationist approach and deny Aboriginal autonomy, the era of genocide continues. Consideration of Aboriginal jurisdiction in agreement making can offer an urgently needed respite from the injustice of exclusion by the State. Recognition by the State that the entrenched powerlessness of Aboriginal people affects future wellbeing must serve to re-engage processes that alleviate precarity and are accountable to Aboriginal people. Otherwise, it risks the ongoing alienation of Aboriginal people from participation in mainstream society.

Jacqui Katona, a Djok woman, from the Kakadu area of the Northern Territory is an Aboriginal advocate. She has worked for the Royal Commission into Aboriginal Deaths in Custody, the Stolen Generations Northern Territory and assisted her family to prevent uranium mining at Jabiluka in Kakadu National Park. With Yvonne Margarula, of the Mirrar, she shares the Goldman Environmental Prize for Island Nations 1999. She is currently completing her graduate law degree at the University of Melbourne and works at Moondani Balluk Institute located at Victoria University.

Professor Suvendrini Perera, Curtin University
Professor Joseph Pugliese, Macquarie University

Deathscapes: Mapping Race and Violence in Settler States

The deaths of Indigenous people in custody and the deaths of refugees at the border and in detention centres are connected by shared colonial histories and by structures of sovereignty. Across the settler states of Australia, Canada, and the US—as well as in the UK and the EU as their places of origin—the Deathscapes project analyses and documents the deaths of racialised groups in prisons, police cells, civilian spaces and on-shore and offshore detention camps. The project examines the various modalities by which settler states usurp Indigenous sovereignty. It also analyses the nexus of racialised statehood, settler practices of elimination, and the prison-industrial-militarised-border complex. In the context of Black-Palestinian solidarity movements, we acknowledge the commitment of one of Deathscapes' foundational members, the late Uncle Ray Jackson, President of the Indigenous Social Justice Association, to establishing transnational lines of connection between Indigenous people and Palestinians in their conjoined struggle to achieve decolonisation and the dismantling of the settler state's apparatuses of racialised imprisonment and elimination. In this presentation, Suvendrini Perera and Joseph Pugliese introduce the Deathscapes site, which was launched at The Settlement in Redfern in February 2019.

Suvendrini Perera is John Curtin Distinguished Professor and Research Professor of Cultural Studies at Curtin University. Her recent books include *Australia and the Insular Imagination: Beaches, Borders, Boats and Bodies* (2009) and *Survival Media: The Politics and Poetics of Mobility and the War in Sri Lanka* (2016, nominated for the ISA's Distinguished Book Award). She is co-editor, with Sherene Razack, of the anthology *At the Limits of Justice: Women of Colour on Terror* (2014). She has received ARC and SSHRC funding and with Joseph Pugliese is a Chief Investigator on the transnational project Deathscapes on racialised state violence in settler societies, also funded by the ARC. With Joseph Pugliese, she is a founding member of Researchers Against Pacific Black Sites.

Joseph Pugliese is a Professor in the Department of Media, Music, Communication, and Cultural Studies at Macquarie University. His publications include two monographs: *Biometrics: Bodies, Technologies, Biopolitics* (Routledge 2010), shortlisted for the Surveillance Studies Book Prize, and *State Violence and the Execution of Law: Biopolitical Caesurae of Torture, Black Sites, Drones* (Routledge 2013), nominated for the US Law and Society Book Award and the UK's Hart Socio-Legal Book Prize. With Suvendrini Perera, he is a founding member of Researchers Against Pacific Black Sites and a Chief Investigator on the ARC-funded transnational project Deathscapes on racialised state violence in settler societies.

**Session 6:
Matriarch Panel**

Thursday 8 November 2019

Palestinian and Aboriginal resistance and struggle for justice has seen women violently subjected to the oppressive nature of settler-colonial domination, including but not limited to bio-frontier homicidal miscegenation policies; state-sanctioned stealing of children; institutional silencing; heteropatriarchal oppression; incarceration; sexual violence; domestic violence; and murder. Yet, women are pillars of community strength and resilience. This panel of women Elders voice their experiences and perspectives on their role in the resistance, and their counsel for the future.

**Chair: Jacqui Katona
Victoria University*****Introduction to session***

Jacqui Katona, a Djok woman, from the Kakadu area of the Northern Territory is an Aboriginal advocate. She has worked for the Royal Commission into Aboriginal Deaths in Custody, the Stolen Generations Northern Territory and assisted her family to prevent uranium mining at Jabiluka in Kakadu National Park. With Yvonne Margarula, of the Mirrar, she shares the Goldman Environmental Prize for Island Nations 1999. She is currently completing her graduate law degree at the University of Melbourne and works at Moondani Balluk Institute located at Victoria University.

Alissar Chidiac

Alissar Chidiac lives and works on Darug Land. Her families arrived from Lebanon in the 1920s and 1950s. She has been involved in political and cultural action since the mid 1970s, connecting with politics of the Arab world through Palestine solidarity work from the mid 1980s—a period when a diversity of solidarity groups in Sydney networked through the Liberation Committee, and also a significant time for the Migrant Committee for Aboriginal Rights in 1987–88. For 40 years Alissar has worked through Community Arts and Cultural Development practice. She also worked with an NGO in Palestine 1995–1997.

Bronwyn Penrith

Bronwyn is a Wiradjuri woman who has worked all her life for equality and the recognition of Aboriginal people and their rights. She was the inaugural Chair of Moreton Consulting. She is currently on the Board of the Mudgin-gal Aboriginal Women's Corporation and a Director of the Redfern Foundation Ltd. She is also Facilitator and member of the leadership group of Building Better Lives for Ourselves National Women's Group as well a member of the Redfern Women's Political Action Research Project. She is also a proud mother, grandmother and great-grandmother.

Samah Sabawi

Samah Sabawi is an award-winning playwright, author and poet. Her play *Tales of a City by the Sea* was selected for the 2016 Victorian Certificate of Education Drama Playlist, won two Drama Victoria awards for best new Australian publication and best performance for VCE and was nominated for Best Independent Production at the Green Room Awards. Sabawi co-edited the anthology *Double Exposure: Plays of the Jewish and Palestinian Diasporas*, winner of the Canadian 2017 biennial Patrick O'Neill Award. She co-authored the poetry anthology *I Remember My Name*, winner of the prestigious 2016 Palestine Book Awards. Sabawi won multiple community appreciation awards both in Canada and in Australia for her activism for human rights and social justice. Her most recent play *THEM* premiered at La Mama Courthouse earlier this year, it sold out and received high acclaims from critics and audiences alike. Samah Sabawi is a PhD candidate at Victoria University and community development.

Alma Thorpe

Alma Thorpe is a highly respected Gunditjmara woman and Aboriginal rights activist. In 1973 Alma was a key person involved in the establishment of the Victorian Aboriginal Health Service. She was also involved in the establishment of many important Melbourne Aboriginal community organisations including the Aboriginal Funeral Service Committee and Yappera Children's Service, as well as the Melbourne Aboriginal Youth Sport and Recreation (MAYSAR). In 1976 Alma was a foundation member of the National Aboriginal and Islander Health Organisation (NAIHO). She has held positions on various influential committees, including the Victorian Aboriginal Community Controlled Health Organisation (VACCHO). She was a foundation member of the Victorian Aboriginal Legal Service and is a life member of the Victorian Aborigines Advancement League. She is currently Elder in Residence at Deakin University's Institute of Koorie Education.

**Session 7:
Activism as Decolonial Practice**

Thursday 8 November 2019

What forms of political action can be defined as decolonial practice? How is action decolonial? How can action contribute to decolonisation? Is decolonisation even a valid proposition and theory in countries where the structures of colonisation, dispossession, and genocidal assimilation are embedded in the nation-state model?

This session will examine a range of different strategies that can and might be deployed to contest various aspects of the settler-colonial state. It will explore how activism is a powerful tool in undermining the cultural, economic, and political structures, beliefs, and institutions of settler-colonial societies such as Australia and Israel, as well as strategies for the development of alliances between peoples subjugated by such states.

**Chair: Yousef Alreemawi
Averroes of Arab Culture*****Introduction to session***

Yousef Alreemawi is a lecturer in Arabic language/culture, writer, advisor, translator, editor, and radio presenter. Yousef is the founder and co-presenter of two radio programs at radio 3CR: Palestine Remembered (in English) and Anaa Min Hunaak (in Arabic), which is the first radio program produced in diaspora and aired in Palestine. In 2008, he founded ASPIRE, a refugee-support group that helped re-settle in Australia more than 40 Palestinian families fleeing conflict zones, such as Iraq. Yousef is also the founder and director of Averroes Centre of Arab Culture, which aims to promote knowledge about Arab culture in Australia. In recognition of his work for Palestine and Arab culture, Yousef received several awards such as Eureka Australia Medal in 2017, and the City of Whittlesea's Refugee Award in 2011.

Dr Randa Abdel-Fattah
Macquarie University

When you are the daughter of the dispossessed and complicit in dispossession

This paper reflects on my process of understanding what solidarity with the Indigenous owners of this land could and should mean for myself as a Muslim migrant/settler. Here, I reflect on what it means to be an ally, to extend solidarity, when you are the child of the dispossessed and complicit in dispossession. I will draw on three sites of analysis and reflection. I start with my lived experiences of race and Islamophobia as somebody who came of age in the Gulf War and experienced heightened politicisation post 9/11. How did my anti-racism in my teenage and young-adult years—pursuing acceptance, ‘belonging’, and Australia’s ‘multicultural project’—implicitly collude with the settler-colonial project? What was missing in the education given to me in this country, which saw me advocate for a free Palestine but misunderstand how that advocacy was taking place on unceded land? What were the implications of this on my own activism? I want to reflect on the evolution of my anti-racism work and put it in the context of the racial illiteracy that pervades anti-racism spaces; when Indigenous sovereignty and the existence of structural racism is denied, the work of ‘connecting the dots’ between the imperial project that dispossessed my father and the owners of the country he migrated to is obscured. How can Muslim settler/migrants refuse narratives of belonging that betray Indigenous sovereignty?

I will offer some reflections on how my academic work on Islamophobia, whiteness, and critical race theory has offered me the tools to clarify my anti-race work. To be an Australian-Palestinian who opposes and challenges the Israeli settler state must mean that I am an Australian-Palestinian who opposes and challenges the Australian settler state. Lastly, I will reflect on what I have learnt about settler-migrant identity and my identity as the daughter of the Palestinian diaspora in my role as the writer of novels for young adults and children. What have I encountered as a writer and as a speaker to thousands of students each year at schools across Australia, for the last two decades? How have I used my art to subvert and push back against race, to practice ‘decolonization is not a metaphor’ (Tuck and Yang 2012) and what am I encountering among young people in their understanding of race in this country and the struggle for a free Palestine? Are they connecting the dots? How can writers and those who work with young people provide the educative framework to produce a new generation of (decolonised) allies?

Randa Abdel-Fattah is a Postdoctoral Research Fellow in the Department of Sociology at Macquarie University, researching the racialised impact of the war on terror on post 9/11 Muslim and non-Muslim youth. Her most recent book is *Islamophobia and Everyday Multiculturalism* (Routledge 2018) and she is currently working on her book *Growing Up in the Age of Terror*. Randa is also a prominent Palestinian and anti-racism advocate and multi-award-winning author of 11 novels published in over 20 countries. Her books have been adapted to the stage and performed in Australia and the US. Her award-winning novel, *Where the Streets Had A Name*, set in Palestine, was performed as a play in Sydney in 2017. Randa is regularly invited as a speaker at writers' festivals around the world where she speaks about her academic research, creative writing, and community work. She is co-editor of the anthology *Arab, Australian, Other* and is currently adapting her best-selling novel *Does My Head Look Big In This?* as a film. Randa also volunteers at her local Islamic school where she teaches decolonial perspectives of the Australian history curriculum and creative writing workshops with a focus on anti-racism. Randa lives in Sydney with her husband and four children.

Professor Irene Watson
University of South Australia

Aboriginal Peoples' Authority and Decolonisation

I studied law in the late 1970s-80s to understand the colonial logic, language, and tools that were used to dispossess and 'normalise' the unlawful occupation of First Nations territories. It has been a long journey, one that has returned me to my Aboriginal centre, over and over again—to a place where Aboriginal laws, cultures, and being have been forever. That's our authority. After more than two centuries of a colonial occupation, the colonial state still fails to answer our question: by what lawful authority do you occupy our lands? So far, our questions join the terra nullius of colonisation, and have usually disappeared into the narratives of a colonial state with international regimes complicit. Is there a remedy, a solution, or are we the solution? If we are the solution, how do we continue to hold an Aboriginal centre under the duress of colonial power? When we speak of decolonisation as a process how might it become more than words, chat shows, and band wagons of recognition? How might we share what we know and map the road to decolonisation and freedom?

Irene Watson belongs to the Tanganeakald, Meintangk–Bunganditj Peoples of the Coorong and south-east of South Australia and has been an advocate and activist for land rights and self-determination for many years. Irene has worked as a legal practitioner and academic publishing extensively on questions of Aboriginal Peoples' rights and colonialism. Her books include *Aboriginal Peoples, Colonialism and International Law: Raw Law*, (Routledge 2015) and *Indigenous Peoples as Subjects in International Law* (Routledge 2018). Irene is currently Professor of Law, Pro Vice Chancellor Aboriginal Leadership and Strategy at the University of South Australia.

Murrandoo Yanner
Carpentaria Land Council Aboriginal Corporation

Self-Determination in The Gulf Country

Murrandoo Yanner is a director of the Carpentaria Land Council Aboriginal Corporation and a chairman of the Gangalidda and Garawa Native Title Aboriginal Corporation.

Richard Bell and Dr Chrisoula Lionis

Humour as Cultural Resilience

In this conversation, Richard Bell and Chrisoula Lionis will discuss art as ‘wild imagining’ and as cultural resilience, conscious and critical of the international art market and the issue of authenticity, humour as doubt, art and humour and how they relate to connection to place.

Richard Bell is a member of the Kamilaroi, Kooma, Jiman, and Gurang Gurang communities and a founding member of the Brisbane-based proppaNOW artists’ collective. An activist and artist, Bell works across video, painting, installation, and text to pose provocative, complex, and humorous challenges to our preconceived ideas of Aboriginal art, as well as addressing contemporary debates around identity, place, and politics. In 2013 he was included in the National Gallery of Canada’s largest show of International Indigenous art, *Sakàhan*, and at the Fifth Moscow Biennale of Contemporary Art. In 2015, Bell was a finalist in the Archibald Prize, presented a collaborative exhibition of new work with Emory Douglas at Milani Gallery, and exhibited his major work *Embassy 2013*— as part of *Performa 15*, New York City and the 16th Jakarta Biennale. Bell also premiered a body of new work as part of the Queensland Art Gallery/Gallery of Modern Art’s 8th Asia Pacific Triennial of Contemporary Art. In 2016, *Bell Invites...* an exhibition of Bell and work by friends and collaborators opened at the Stedelijk Museum. Bell also presented *Embassy* as part of the 20th Biennale of Sydney, and premiered a new sculptural commission in *Sonsbeek 2016* at the Dutch Art Institute in Arnhem. In 2016, *Embassy* was exhibited at Al Ma’Mal Foundation for Contemporary art for the Jerusalem Show VIII: *Before and After Origins* (Qalandiya International). In 2017, *Embassy* travelled to e-flux, New York City, in the *Toxic Assets* exhibition, and the Indigenous New York, Artists’ Perspectives program. In 2019, *Embassy: Bell Invites* exhibited during the 58th Venice Biennale.

Chrisoula Lionis is a writer and researcher based between Athens and Manchester. Working in the area of cultural politics, Lionis holds a PhD in Visual Culture (UNSW Australia 2013) and is the author of *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* (I.B. Tauris 2016). She has published widely including in journals *Social Text*, *Cultural Politics*, and the *Middle East Journal for Culture and Communication* and has curated projects including *Beyond the Last Sky: Contemporary Palestinian Art and Video* (Australian Centre for Photography 2012). Lionis has held several international teaching and research positions, including at the National Institute for Experimental Arts (UNSW Australia) in Sydney, and at the Department of Social Anthropology, Panteion University of Social and Political Sciences in Athens. Lionis is currently a Marie Skłodowska-Curie Research Fellow at the School of Arts, Languages, and Cultures at the University of Manchester, where she is working on the Horizon 2020 project *Laughing in an Emergency: Humour, Cultural Resilience and Contemporary Art*.

Keynotes

Professor Gary Foley
Victoria University

Introduced by Tony Birch

What We Learned from the Black Power Movement

Gary Foley was born in Grafton (1950), northern NSW, of Gumbaynggirr descent. Expelled from school aged 15, Foley came to Sydney as an apprentice draughtsperson. Since then he has been at the centre of major political activities including the Springbok tour demonstrations (1971); Tent Embassy in Canberra (1972); Commonwealth Games protest (1982); and protests during the bicentennial celebrations (1988). Foley was involved in the establishment of the first Aboriginal self-help and survival organisations including Redfern's Aboriginal Legal Service; Aboriginal Health Service in Melbourne; and National Black Theatre. In 1974 he was part of an Aboriginal delegation that toured China, and in 1978 he took films on black Australia to the Cannes Film festival.

He has been a director of the Victorian Aboriginal Health Service (1981), Aboriginal Arts Board (1983-86) and Aboriginal Medical Service Redfern (1988); senior lecturer at Swinburne College; consultant to the Royal Commission into Black Deaths in Custody (1988); board member of the Aboriginal Legal Service; and on the national executive of the National Coalition of Aboriginal Organisations. In 1994 Foley created the first Aboriginal-owned and operated website when he created the Koori History website, which remains one of the most comprehensive Aboriginal education resources available online today

Professor Rabab Abdulhadi
San Francisco State University

**Narrating Cultures of Resistance and Solidarity: Palestine,
Third Worldism and the Spirit of '68**

Born and raised in Nablus, Palestine, Rabab Abdulhadi is a long-time feminist activist and scholar who has made significant contributions to the struggle for Palestinian self-determination and the wellbeing of Palestinian women. She has participated in numerous organisations dedicated to fighting for the rights of Arab and Arab-American women. From 1982 to 1988, she was the Director of Political and International Relations at the Middle East Research Center in New York. Abdulhadi was instrumental in founding the Union of Palestinian Women's Associations in North America during the first Intifada, or Palestinian uprising, that grew into 2,000 members and 29 chapters in the United States and Canada. Abdulhadi is also involved in a variety of coalition-building projects that make links between diasporic communities living in the US, US communities of colour, and women of colour activists. Abdulhadi has published extensively for the academic and mainstream presses, writing on issues of nationalism, terrorism, race, ethnicity, and the experiences of the diasporic Arab communities. She is currently conducting research for the Gender and Sexuality Studies Centre in the Global South Project. Rabab was awarded the 2019 Alex Odeh Memorial Award in recognition of her dedication and commitment to the Arab American community and the larger peace and justice community and the 2019 Lucious Walker Award for her commitment to justice-centered scholarship and pedagogy.

Karrabing Film Collective**Screening of *Night Time Go* (2017) and *The Mermaids, Or Aiden In Wonderland* (2018)**

Karrabing Film Collective are an Indigenous media group based in Australia's Northern Territories that use filmmaking and installation as forms of grassroots resistance and self-organisation. The collective includes approximately 30 members—predominantly living in the Belyuen community—who together create films using an 'improvisational realism' that opens a space beyond binaries of the fictional and the documentary, the past and the present. Meaning 'low tide' in the Emmiyengal language, karrabing refers to a form of collectivity outside of government-imposed strictures of clanship or land ownership. Shot on handheld cameras and phones, most of Karrabing's films dramatise and satirise the daily scenarios and obstacles that members face in their various interactions with corporate and state entities. Composing webs of nonlinear narratives that touch on cultural memory, place, and ancestry by freely jumping in time and place, Karrabing exposes and intervenes in the longstanding facets of colonial violence that impact members directly, such as environmental devastation, land restrictions, and economic exploitation.

The Karrabing Film Collective has presented its work at IMA Brisbane; Van Abbemuseum, Eindhoven; Al Ma'Mal for Contemporary Art, Jerusalem (for Qalandiya International 2016); Institut für Auslandsbeziehungen, Berlin; Jakarta Biennale; Centre Pompidou, Paris; e-flux, New York; Wexner Center for the Arts, Columbus, Ohio; Tate Modern, London; Documenta 14, Kassel; the Melbourne International Film Festival; Berlinale, Forum Expanded; and Biennale of Sydney; among others.

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