

The ARC Centre of Excellence for the History of Emotions (Europe 1100-1800) presents:

FIRE STORIES

Dates: 5-6 December 2013
Location: The University of Melbourne

Image: Fire, by Giuseppe Arcimboldi (1527 ca. - 1593), oil on panel, © The British Library Board (1048399).

THURSDAY 5 DECEMBER 2013

With the exception of Professor Bill Gammage's lecture, which will be held in the Elisabeth Murdoch Theatre 1, all plenary events will take place in Lecture Theatre Two, the Alan Gilbert Building.

TIME	Alan Gilbert Building, Lecture Theatre Two	Alan Gilbert Building, Lecture Theatre 4
9:00-9:30	Registration and Coffee	
9:30-10:00	Opening Remarks, Murnong Fire Song, Mandy Nicholson	
10:00-11:00	KEYNOTE LECTURE Chair: Grace Moore	
	<ul style="list-style-type: none"> DR. DANIELLE CLODE, Flinders University- Fire, fear and flames: emotion and evolution in our bushfire history 	
11:00-11:30	MORNING TEA	
11:30-12:30	PANEL ONE: PLAYING WITH FIRE, SEARCHING THROUGH FLAMES: WRITING THE BUSHFIRE Chair: Grace Moore	PANEL TWO: ANGER, APOCALYPSE, DIFFERENCE Chair: Susan Pyke
	<ul style="list-style-type: none"> MICHELLE SMITH, "A very sea of blood": Fire in Children's Fictions of Colonial Australia, 1889-1910 KATE RIGBY, 'Encountering Fire: Discerning distributed agency in Colin Thiele's <i>February Dragon</i>' JOHN SCHAUBLE, 'Lost in Flames? The Missing Great Australian Bushfire Novel' 	<ul style="list-style-type: none"> GIOVANNI TARANTINO, 'Cultural Firefighting Encounters in Mid-Tokugawa Japan' RICHARD READ, 'Apocalyptic Skies and the Decay of Public Meaning' CHARLES ZIKA, 'Heavenly Portents and Divine Anger: the Emotional Intensity of Fire From the Sky in the later Sixteenth Century'
12.30-2.00	LUNCH includes a visit to a pop-up display of selected works from the Bushfire collection of The Dax Centre. Floor talk at 1:00 p.m. by Penelope Lee [Co-curator of the Bushfire Exhibition, 2015, and Education and Outreach Officer, CHE, Melbourne]	
2:00-3:00	PANEL ONE: 'ILLUMINATED BY FIRE: INSTRUCTIVE STORIES FROM A BROAD-RANGING ARTS PROJECT, PROMOTING IMAGINATIVE ENGAGEMENT AROUND COMPLEX ISSUES' Chair: Alanna Myers	PANEL TWO: AFFECTIVE SPACES AND PLACES Chair: Linda Williams
	<ul style="list-style-type: none"> MALCOLM MCKINNON, LINDY ALLEN, DONNA JACKSON 	<ul style="list-style-type: none"> JOSHUA COMYN, 'Trial by Fire in Cormac McCarthy's <i>Blood Meridian</i>' TOM BRISTOW, 'John Kinsella's <i>Lyrical 'I</i>: Fire-Haunted Space in <i>Jam Tree Gully</i>'
3.00 - 3.30	AFTERNOON TEA	
3:30-4:30	PANEL ONE: ART OUT OF THE ASHES Chair: Julia Alessandrini	PANEL TWO: FIRE, PASSION, ZEAL Chair: Jack Tan
	<ul style="list-style-type: none"> JOHN KEAN, 'Firestick and Furnace: the incendiary paintings of Johnny Warangula Tjupurrula and Clifford Possum Tjapaltjarri' IRENA ZDANOWICZ, 'Ash Wednesday 1983 and the art of Bea Maddock' ERIC RIDDLER, 'The Fireman's Funeral: Remembering Edward Charles Brown' 	<ul style="list-style-type: none"> JESSICA SUN, 'Burn me, O Lord, with a fiery zeal: John Donne's Fires of Sin and Purgation' JANE SOUTHWOOD, <i>Mors ignea</i>: fire in Marguerite Yourcenar's <i>L'Œuvre au Noir</i> ALEKSONDRA HULTQUIST, '"Fire Enough to Inspire": Metaphors of Flame and Character Development in Aphra Behn's Fiction'
4:30-5:30	FIRE, LANDSCAPE, TRADITION AND INDIGENEITY Chair: Odette Kelada	
	<ul style="list-style-type: none"> CHRISTINE HANSEN, 'All Gone Dead: fire and history in the Yarra Valley' JUSTICE NELSON, AMANDA REYNOLDS, Museum Victoria, '<i>Jimbyer Waa</i> (learning Waa): honouring the Creation Ancestor in the new First Peoples exhibition at Museum Victoria' 	
6:30-7:30	KEYNOTE LECTURE: Chair: Charles Zika Venue: Elisabeth Murdoch, Theatre A	
	<ul style="list-style-type: none"> PROFESSOR BILL GAMMAGE, The Australian National University, 'Fire in 1788' 	
TO BE FOLLOWED BY THE CONFERENCE DINNER AT IL VICOLO, 50 GRATTAN STREET		



Louise Foletta

FRIDAY 6 DECEMBER 2013

TIME	Alan Gilbert Building, Lecture Theatre Two	Alan Gilbert Building, Lecture Theatre Four
10:00-11:00	KEYNOTE LECTURE Chair: Richard Read	
	<ul style="list-style-type: none"> ASSOCIATE PROFESSOR ALAN KRELL, the College of Fine Arts, UNSW- 'Small Fires, Big Meanings: Imagining the Beacon Fire' 	
11:00-11:30	MORNING TEA	
11:30-12:30	PANEL ONE: SMOKE, EMOTION AND LANDSCAPES Chair: Tom Bristow	PANEL TWO: FIRE DANCES: EMBODYING DESTRUCTION AND REGENERATION Chair: Aleksandra Hultquist
	<ul style="list-style-type: none"> LAUREN RICKARDS, 'Swirling all around: tracing smoke through the climate change imaginary' TERENCE TWOMEY, 'Domestic fire, domestic selves: how keeping fire facilitated the development of emotional control'. JANA-AXINJA PASCHEN, 'Bushfire Landscapes – a concept for policy change?' 	<ul style="list-style-type: none"> RACHEL FENSHAM, 'Fire Dances: the corporeal archive of Australian bushfires' ANDRISH ST. CLAIRE, 'Fire, Fire Burning Bright'
12.30-2.00	LUNCH to be preceded by a dance demonstration and a brief discussion, led by Professor Rachel Fensham. Dancer: Ellen Davies, Pianist: Jack Tan	
2:00-3:00	PANEL ONE: CREATIVE AND EMOTIONAL RESPONSES TO DISASTER Chair: Penelope Lee	PANEL TWO: FIRE AND SYMBOLIC REALISM Chair: Emily Direen
	<ul style="list-style-type: none"> DARYL TAYLOR, 'My Emotions and Our Emotioning in the wake of disaster and in the face of climate change'. KATRIN OLIVER, Nature as Nurturer: A person-as-environment approach to disaster recovery LOUISE FOLETTA, 'Observing the Landscape: the emotional and physical experience of the Black Saturday Fire'. 	<ul style="list-style-type: none"> JULIA ALESSANDRINI, 'A Smoke Story: or, how the smoke-fed London fog came to symbolize empire' CHRISTINE CHOI-WILLIAMS, "'The Red Light in the Sky": Fire and Modernity in Lady Audley's Secret' JACK TAN, 'Refashioning the Dickensian Hearth'.
3.00 - 3.30	AFTERNOON TEA	
3:30-4:30	PANEL ONE: SURVIVING, PRESERVING AND COMMEMORATING Chair: Sarah Randles	PANEL TWO: 'FIRE: A COLLECTION OF STORIES, POEMS AND VISUAL IMAGES' Chair: Stephanie Trigg
	<ul style="list-style-type: none"> KATE LAWRENCE, 'From Hearth to Holocaust, and Back Again' JANINE BROPHY-DIXON, 'Community Arts and Health Projects assisting those affected by Australian bushfires'. CHRIS MCAULIFFE, 'Bushfire as a Colonial Heritage' 	<ul style="list-style-type: none"> CARMEL MACDONALD GRAHAME, KATE RIZETTI & KAREN THROSSSELL <p>These speakers will discuss the inspirations and experiences leading to their contributions to the 'Fire' anthology, edited by Delys Bird.</p>
4:30-5:30	KEYNOTE LECTURE: Chair: Chris McAuliffe	
	<ul style="list-style-type: none"> PROFESSOR PATRICIA SIMONS, the University of Michigan, 'Performing Fire in Material Culture, From the Heavens to the Hearth' 	
	POST-CONFERENCE DRINKS AT TSUBU BAR	

ABSTRACTS AND BIOGRAPHIES

Keynote Speakers:

Dr Danielle Clode

Flinders University

FIRE, FEAR AND FLAMES: EMOTION AND EVOLUTION IN OUR BUSHFIRE HISTORY

Why is it that our bushfire history is filled with stories of people being taken by surprise by fires? How can our history be seared with the scars of past bushfire disasters and yet we still seem to have learnt so little? We certainly have an ambivalent relationship with fire. Fire has kept us warm, cooked our food, lit the dark and cleared the land throughout human evolution. Fire also regularly wreaks unimaginable destruction and death on our communities, threatening our safety within our own homes in a way that has profound psychological consequences for survivors. Yet despite our long history with the destructive force of fire, we remain perpetually underprepared for disaster.

Understanding our fear of fire and how fear has evolved within the human brain provides a powerful insight into the way we respond to fire and why some people respond effectively while others respond in a way that seems quite counter-productive. Understanding fear explains how we prepare, respond and recover from fire. Overcoming that fear provides a path for a future of living safely with the flames.

Danielle Clode is a writer who teaches creative, professional and scientific writing. She studied psychology and politics at Adelaide University, before completing a doctorate in zoology at Oxford in 1993. Since then she has worked as a freelance author, researcher and editor across a wide variety of science and humanities disciplines, publishing in fields as diverse as aged care, portraiture, genetics, drug addiction and history. She taught writing at The University of Melbourne and creative non-fiction at the Victorian Writers Centre before moving to Flinders in 2011. Her recent books include Voyages to the South Seas and A Future in Flames. She is currently working on her seventh book, which is about marine reptiles of Australia's ancient inland sea.

Professor Bill Gammage

The Australian National University

FIRE IN 1788

This talk describes how Aboriginal people used fire and no fire to manage land at the time Europeans arrived ("1788"). People allied with fire to locate plants and therefore animals, making their resources abundant, convenient and predictable. They enforced this in Law, so that the landscape was not natural in 1788, but made. In three particular respects - fire control, species protection, and Aboriginal expertise - we can learn from 1788.

Bill Gammage is an adjunct professor in the Humanities Research Centre at the Australian National University (ANU), researching Aboriginal land management at the time of contact ("1788"). He grew up in Wagga and went to Wagga High School, and was an ANU undergraduate and postgraduate before teaching history at the Universities of Papua New Guinea (1966, 1972-6) and Adelaide (1977-96). He wrote The Broken Years on Australian soldiers in the Great War (1974+), An Australian in the First World War (1976), Narrandera



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Shire (1986), The Sky Travellers on the 1938-39 Hagen-Sepik Patrol in New Guinea (1998), and The Biggest Estate on Earth: How Aborigines made Australia (2011). Most of these books have won prizes. He co-edited the Australians 1938 volume of the Bicentennial History of Australia (1988), and three books about Australians in World War 1. He was historical adviser to Peter Weir's film Gallipoli and to several documentaries. He served the National Museum of Australia for three years as Council member, deputy chair and acting chair. He was made a Freeman of the Shire of Narrandera in 1987, a fellow of the Australian Academy of Social Sciences in 1991, and an AM in 2005.

Associate Professor Alan Krell

The College of Fine Arts, UNSW

SMALL FIRES, BIG MEANINGS: IMAGINING THE BEACON FIRE

Functioning variously as guidance, warning and inspiration, the Beacon Fire may also be turned to ill use. Embodying fire's paradoxical character, the beacon fire lends itself to multiple representations in text and image, the subject of this paper. From the lingering evocations of the Greek tragedian, Aeschylus, describing the progress of the beacon fires that carried news of the fall of Troy, to the thrilling spectacle provided by the film director, Peter Jackson, who describes another type of 'progress' in his Lord of the Rings: The Return of the King (2003), the beacon fire flares triumphantly. These grand scenarios are countered by the prosaically patriotic lighting of over 4000 beacons (around the globe) to celebrate the British Queen's 60 years on the throne (2012). By contrast, the celebrated English artist, Turner, offers an unusually intimate visualization of a beacon fire in his little known painting from c. 1840, The Beacon Light. The signal fire in William Golding's book, Lord of the Flies (1954) is a barometer of the emotions and hopes of the boys on the island, while the so-called seventh wonder of the World, Pharos Lighthouse of Alexandria (destroyed), has given rise to countless images verging on the monumental sublime.

Dr Alan Krell is an Associate Professor in Art History and Theory at the College of Fine Arts (COFA), The University of New South Wales, Sydney, and co-ordinator of COFA's Bachelor of Art Theory program which he helped design some 20 years ago. Alan has also taught overseas in Cape Town, Bristol and Staffordshire. His books include 'Manet and the Painters of Contemporary Life' (Thames and Hudson, London, 2002); 'The Devil's Rope: A Cultural History of Barbed Wire' (Reaktion, London, 2002); and, most recently, 'Burning Issues: Fire in Art and the Social Imagination' (Reaktion, London, 2011). Alan is currently working on a book on 'Feet and their Imaginative promise', also to be published by Reaktion.

Mandy Nicholson

MIRNONG SONG

Born in 1975, Mandy was raised in Healesville and belongs to the Wurundjeri-willam (Wurundjeri-baluk patriline) clan of Melbourne and surrounds and currently lives in the South Eastern Suburbs.

Mandy has always been interested in all art forms, especially drawing. This developed her preference for painting which has incorporated these skills. Throughout the last 18 years she has also produced carvings, etchings, prints, ceramic pieces (carved, painted and produced), murals, corporate logos, children's clothing and public art works.

Today she specializes in painting which she began studying at high school, and pursued at TAFE, University and through experimentation. More recently she has begun work on collaborative pieces and larger scale public artworks. These include the Manchester and Melbourne Commonwealth Games Opening and Closing Ceremonies respectively, Common Ground (Birrarung Marr) and Kirrip Wurrung Biik (Wyndham City Council) and 'In The Flow' Community Mural (North Yarra Community Health Service).

Mandy's style consists of traditional motifs of south-eastern Australia, blended with her own contemporary interpretation. These comprise both symmetrical lines and fine linear works. The stories behind her designs all revolve around nature, animals, stories of my people, personal experience and her family. She always incorporates traditional imagery into her pieces, with a detailed story for each.

Mandy also holds a Bachelor of Arts Honours degree, specializing in Indigenous Archaeology and Geology.

Professor Patricia Simons

University of Michigan

PERFORMING FIRE IN MATERIAL CULTURE, FROM THE HEAVENS TO THE HEARTH

The hearth is the locus of sociability and of decoration in a home's chief room, as witnessed by numerous items of material culture. Two related themes are my primary focus, one amorous, one physiological, each connecting actual fire with heated bodies. Narratives of sexual encounter and fiery passion were a favorite theme for Renaissance and Baroque fireplaces, from their carved pairs of lovers to amorous couplings in paintings displayed above.

Decoration also addressed fire's menace, making of the narrative a virtual apotropaic episode. Medieval and Renaissance aeolipiles, which blew steam onto fires to fan the flames, were usually male figures with exaggerated features accentuating their masculinity, their servile status or their African race. Features like dark skin or male genital arousal were associated with physiological heat and masculine *spiritus* (spirit or breath), and thus were particularly appropriate for objects that produced or exacerbated fire. The performance of fire in material artifacts thus tells stories imbued with contemporary notions regarding key aspects of human nature such as creativity, power, physiology and passion.

Patricia Simons is a Professor in the Department of History of Art at the University of Michigan, Ann Arbor. She is author of *The Sex of Men in Premodern Europe: A Cultural History* (Cambridge University Press, 2011) and co-editor with Bill Kent of *Patronage, Art, and Society in Renaissance Italy* (Clarendon Press, 1987). Her numerous essays analyzing the visual and material culture of Early Modern Europe have been published in anthologies and peer-review journals such as *Art History*, *I Tatti Studies*, *Journal of Medieval and Early Modern Studies*, *Renaissance Quarterly* and *Renaissance Studies*, ranging over such subjects as *female homoeroticism*, *the visual role of humour and the visual dynamics of secrecy and of scandal*. Her interest in the contemporary art of her homeland has, most recently, led to an essay on the activist Australian artist Deborah Kelly.

Speakers

Julia Alessandrini

A SMOKE STORY: OR, HOW THE SMOKE-FED LONDON FOG CAME TO SYMBOLIZE EMPIRE

In its basic form, smoke is a simple index of fire. But, when manifest in the sooty guise of the complex and capricious London fog (which was, to a large degree, a product of the energetic combustion of thousands of industrial and domestic fires) it can be understood as a supple, capacious, and highly emotive symbol of London, the city that, over the centuries, became increasingly identified as the heart of an ever-expanding empire.

Through an exploration of selected artworks and literature that take seventeenth-, eighteenth-, and nineteenth-century London as their subject, this art historical paper charts the symbolic and emotional responses of artists and writers to the smoke-fed London fog. The paper begins in 1661 when London's smoky atmosphere first became the worrying subject of scholarly attention and closes with the end of the nineteenth century when the famous London fog, and the city it came to define, had both reached their apogees as symbols of a powerful and magnificent empire.

Ranging from loathing and fear, through awe and fascination, to pride, affection and even delight, the emotional responses invoked by the smoke-fed London fog reveal its enormous symbolic capacity, and help explain its ability to so effectively and lastingly stand for the imperial city of London, as well as for the idea and practice of empire generally.

Julia Alessandrini is an art historian whose interest in representation, aesthetics and materiality began during the years she spent as a practicing visual artist. The use of smoke, mist and fog as a material in her practice, and her interest in the capacity of such materiality to hold and convey meaning, eventually drove Julia's research deep into the territory of smog-ridden nineteenth century London, the heart of empire. Julia's current art historical research interests include the visual representation of empire, and the Imperial Aesthetic.

Lindy Allen, Donna Jackson, Malcolm McKinnon

ILLUMINATED BY FIRE – STORIES OF A MULTIFARIOUS CREATIVE ENDEAVOUR

This three-handed presentation will present instructive stories from *Illuminated by Fire*, an ambitious and broad ranging arts project produced by Regional Arts Victoria throughout 2010 and 2011. (See: <http://www.rav.net.au/storyboard/>) Encompassing activity in all corners of Victoria and culminating in a week-long residency at Melbourne's Federation Square, *Illuminated by Fire* sought to stimulate community engagement and understanding of the role of fire in one of the most flammable regions on earth. The project approached its theme from diverse, lateral and sometimes unlikely directions, prompting a high level of imaginative engagement around complex issues and presenting a valuable extension upon more orthodox government sponsored initiatives to promote community engagement around the theme of 'living with fire'.

Through a series of regional community and public art projects and events, a series of short films, a program of symposia and a week-long exhibition and performance event for a metropolitan audience,



Louise Foletta

Illuminated by Fire addressed a range of themes:

- resilience and recovery (at both the personal and community levels);
- understanding fire as an essential ecological agent and driver within Australian natural environments;
- understanding fire as a “tool for living”;
- appreciating the role of fire within ceremony and ritual;
- appreciating the story and history of fire within particular landscapes;
- celebrating community efforts to manage fire risk and fire suppression.

Producer Lindy Allen, Artistic Director Donna Jackson and Curator and Filmmaker Malcolm McKinnon will critique the project's capacity to shift attitudes in the wake of the cataclysmic events of the Victorian Black Saturday fires and to promote holistic thinking and appreciation of fire as an element with creative potential.

Lindy Allen has recently completed work for the Centenary of Canberra unit of the ACT government as Executive Producer of the One River project. Prior to this she was Director of Regional Arts Victoria. She has had much experience developing and delivering arts projects in regional areas, often with an aim to use creative processes to shift thinking around critical contemporary issues.

Donna Jackson is an artist working mainly in theatre and as a director of large-scale public events. She is motivated by a desire to tell unusual stories in interesting places. Donna is currently a PhD candidate whose topic is 'large scale art projects outside mainstream institutions'.

Malcolm McKinnon is an Australian artist, filmmaker and ghost-wrangler working mainly in the realms of social history and multi-media. His work characteristically mines residues of living memory and celebrates distinct local vernacular.

Tom Bristow

JOHN KINSELLA'S LYRICAL 'I': FIRE-HAUNTED SPACE IN JAM TREE GULLY

The winner of the Prime Minister's Literature Award for Poetry (2013), *Jam Tree Gully* (2012) acknowledges subject positions that look towards the 'happening' of nature (after Auden); their reading of fire in the landscape is a phenomenon of the differentiation of the world into discrete bodies within locations, bodies that 'speak' for themselves. Barbara York Main writes of destructive storm and its attendant fire, as part of the cycle of the place (germinating seed, renewing life); as counterpoint, Kinsella's lyricism enquires whether fire distances subjects from the more-than human world, and whether such subsequent suffering is fated. In *Jam Tree Gully* clichés of drought and fire are implied and real; flora and fauna,

moreover have acquired integrated and environmentally responsive bodies, which are at risk due to the impact of climate change and its disturbance upon symbiotically related organisms.

This paper addresses the poetic imagination, its provision of images that are sufficiently new in their nuance of being, to furnish lessons (for us) in ontological amplification. The eco-poetic imagination in *Jam Tree Gully* extends this to include human responses to elemental life present in landscapes; this expansive poiesis instances Kinsella's interest in soundscapes and attributes of 'location' wherein the potential for fire signifies a horrible 'inside-outside' of silence, that is symbolic of the world that is reduced to nothing: 'The hum of being in rumours' that 'continues both in time and space' (Bachelard, *Poetics of Space*, 1964, 217).

*Tom Bristow sits on the board of the Australasian Consortium of Humanities Research Centres (ACHRC), and is President of the Association for the Study of Literature, Environment and Culture – Australia and New Zealand (ASLEC-ANZ). His monograph, *Lyricism in the Anthropocene*, will be published by Palgrave in 2014; Tom will convene 'Affective Habitus: New Environmental Histories of Botany, Zoology and Emotions' at ANU's Humanities Research Centre, 19-21 June, 2014.*

Janine Brophy-Dixon

COMMUNITY ARTS AND HEALTH PROJECTS ASSISTING THOSE AFFECTED BY AUSTRALIAN BUSHFIRES

This paper presents three community art-based projects developed and implemented in 2013. The projects were designed to engage and assist those affected by the tragic 2009 bush-fires in Victorian, Australian. It has been four years since these fires which took 173 lives, seriously injured over 500 people, destroyed thousands of homes and burnt 1.1 million acres. Many rural communities still struggle to regain stability and a number of individuals suffer from post traumatic stress disorder. A natural disaster can cause shock and psychological trauma. Individual responses to a natural disaster can be different, what may deeply traumatize one person can have an inconsequential effect on another person (DSM-IV, 1994; Perry, 2008; Perry & Szalavitz, 2010).

These three projects were funded through Berry Street, Morwell, as part of the Victorian Bushfire Recovery Program. The first project involved creating a website called, in the heat of the moment... for people to anonymously present their feelings, thoughts and actions on postcards relating to their fire experiences. The aim of this project was to provide those who had been affected by bushfires, an anonymous and creative method of sharing and expressing their, in the heat of the moment... thoughts and feelings. Individuals could engage in the project anonymously and share experiences in a non-threatening manner.

The second project called, messages of encouragement, linked 30 artists and craftspeople in country Victoria with those who lost their homes and studios in the 2013 fires in Tasmania. This project linked two Australian states. Rural Victorians, who had been severely affected by the 2009 bush-fires reached out to offer their understanding and support to another state that had experienced recent loss through bush-fires. Each Victorian participant created handmade postcards along with written messages of encouragement and these were taken to

Tasmanian and distributed amongst the artists and craftspeople of Dunalley Tasmania. Some of the Victorian participants have received replies from the Tasmanians who received their postcard and thus a postcard conversation has been created.

A third project involved 280 students and teachers from a rural Victorian community making postcards that were sent to 250 students and teachers at the Dunalley primary school in Tasmania that was burnt down in the 2013 fires. The aim was to allow the students and teachers to reach out and offer support to other students who had experienced a similar natural disaster. This concept of supporting others who have experienced similar bush fire trauma is a method of assisting people in their different stages of recovery.

These projects have had a positive impact on individuals and communities by bringing people together to share their experiences in a creative non-threatening way. White (2009) has devoted his career to initiating, developing, undertaking and evaluating arts and health projects. When reflecting on his community arts and health projects White (2009) comments: 'what had resonated for me ... is that there is a fundamental social connectivity in the application of participatory arts to the promotion of community health' (p.13).

'Art as therapy' is a constituent of the arts and health theory. Art as therapy supports the belief that any art making has therapeutic benefits and that the art making process itself is emotionally and psychologically enhancing (McNiff, 1992, 2004, Moon, 2004). Art as therapy can have a range of benefits for individuals and communities.

These concepts aim to assist both individuals and communities. Professor Ian Hickle (2013) from the Arts and Health Foundation believes, 'the arts play a critical role in people's sense of wellbeing and to their connection with each other'. Based on previous community arts and health projects and my experiences using art making and postcards as tools in therapeutic settings, I believe these projects are worthy models and ones that can be of substantial benefit to many people who have lost their voices.

Janine Brophy-Dixon holds a PhD in art therapy from the Faculty of Health Sciences at La Trobe University. She is an artist, art therapist and researcher. Her interest is in developing arts and health projects. Janine has a varied history of practical art therapy experiences. She recently worked in Alice Springs assisting traumatised aboriginal families and at the Fulham Correctional Centre in Gippsland. Janine presently works at Berry Street assisting people affected by the 2009 bushfires.

Joshua Comyn

TRIAL BY FIRE IN CORMAC MCCARTHY'S *BLOOD MERIDIAN*

In the opening pages of Cormac McCarthy's *Blood Meridian*, the novel's ostensible protagonist, the kid, falls under the sign of fire, for the night of his birth is that of the Leonids, a meteor shower that took place around 12 November 1833—a night on which "...it rained fire" (Sepich, *Notes on Blood Meridian* 51).

The novel closes with fire too: in the epilogue we encounter a solitary figure progressing over a plain by means of holes he is making in the ground, and 'striking the fire out of the rock which God has put there' (McCarthy 337). The novel is thus framed by fire, and ends with a scene in which fire is the mark by which the human subject is seen either to have efficacy in shaping their world, or merely falling victim to its vicissitudes.

What complicates this theme in the novel is that while the protagonist is born under the sign of fire, his chief antagonist, the judge, is a figure closely associated with fire as well. If both these figures of enmity are associated with fire, what account can we give of their difference, of the murderous opposition that exists between them? How does this affect the status of fire in *Blood Meridian*? And to what extent does the supreme violence of this novel—a novel in which the judge proclaims that 'War is God' (McCarthy 249)—achieve a readerly affect that renders us simultaneously witness, jury, and participant?

It is with these questions in mind that I propose to read *Blood Meridian* in the context of its publication. In particular, I propose to elaborate the theme of fire in the novel in relation to the Strategic Defense Initiative announced in 1984 by the Reagan administration. The SDI was a plan for global military defence against intercontinental ballistic missiles (ICBMs) armed with nuclear warheads; a plan in which satellites armed with high powered lasers would intercept enemy rockets and which, together with several other hi-tech proposals, constituted a scenario in which fire would, quite literally, be fought with fire. Rather than a guarantor of world peace, the SDI was a proposal that on several occasions inched the United States and the Soviet Union closer towards nuclear holocaust; a situation in which (the fire of) war is god indeed.

Joshua Comyn is a PhD student at the University of Melbourne. His research interests are late Twentieth Century American fiction, and the philosophical work of Alain Badiou.

Louise Foletta

OBSERVING THE LANDSCAPE: THE EMOTIONAL AND PHYSICAL EXPERIENCE OF THE BLACK SATURDAY FIRE

This presentation will show images of Louise's paintings illustrating her changing experiences after the Murrindindi Fire on her farm.

From painting the smoke cloud rising over the Black Range on the 7/2/09, to images of regrowth, she will illustrate how being an artist has influenced her response to the fire.

The paintings record both literal and emotional journeys. Exploration of found burnt materials, charcoals, tree stumps, barks and other objects, has led to discovering exciting relationship in recreating images from the fire.

This experience has intensified her understanding of the Australian Bush, involved her in community art related activities, and fine-tuned how she interprets and appreciates the landscape.

Fire : a collection of stories, poems and visual images.

Edited by Delys Bird

The twenty-eight works in this publication were selected from 300 submissions received from all around Australia. The anthology contains rich and diverse range of responses to fire contained in the poetry, fiction and visual material. Some refer to contemporary events and are often realistic; others use legend, history and memory in their work.

Realistic, domestic reactions to the threat of fire is presented in Kate Rizzetti's 'Cool Change' in which she portrays a couple on the eve of their fiftieth wedding anniversary, after days of stifling heat and monitoring a fire that is coming closer to their home, disagreeing about what to do. Pat (the wife) wants to go but Keith won't leave, and his stubbornness, even in the face of CFA directions to leave is very familiar to Pat. Her story was inspired by a radio interview she heard by Jon Faine with a fire survivor. She was struck by the number of similar stories that emerged from the fire survivors. The fight over staying or going was indeed split by gender. Women wanted to leave, men wanted to defend.

Carmel Macdonald Grahame's 'Coming Down to Earth' is poised between the witty reconstruction of the experience of shopping for all the things our houses contain as a 'quest through unsettling displays/of life's minutiae' and the serious, poignant purpose of this particular shopping, which is 'guided by necessity,' to replace the contents of a house that has 'subsid[ed] into an ash-bed.' She wrote the poem a year after the Black Saturday fires which were terribly close to her home in Warrandyte.

Karen Throssell uses extracts from public fire warnings and CFA checklists among her poetic fragments in 'Alert Message (North Warrandyte Feb. 7th 2009)', presenting an idea of the chaos experienced by those in a fire-threatened area, as they must 'Learn[ing] a new language': "Ember attacks" "Alert messages. Her poem "Alert Message" was inspired by the way she spent black Saturday - pacing around the house and listening to the frequent alert messages on the radio. Kate, Carmel and Karen will discuss the inspirations, their experiences and the process of writing for the collection.

Carmel Macdonald Grahame has had her work published in Westerly, Southerly, and Quadrant among other literary journals — short fiction, essays and poetry.

Kate Rizzetti writes and lives in Melbourne. In 2011 her short story, Cool Change, won the Southern Cross literary award. She has had a number of other works highly commended and published since 2009.

Karen Throssell has had three collections of poetry published—The Old King and other poems (2003), Remembering how to cry (2004) and Chain of Hearts (2012). Her poetry has been published in Overland, Quadrant, POAM and Artstreams, and her poems appear monthly in her local Warrandyte paper, The Warrandyte Diary.

Christine Hansen

TOURNEYBUAN, ALL GONE DEAD: FIRE AND HISTORY IN THE YARRA VALLEY

As Kurburra named the rises enfolding the Yarra Valley, Assistant Protector of Tungluarakin, Burrumbal, Mownda, Kullarro, Tarrarwarra; the drawing depicts thirteen of the folds pleating the edge of the Great Divide as it circles the Yarra River flats. This entry in Thomas's 1839 notebook is remarkable not just as a record of names but for its inclusion of Kurburra's annotation; below the copperplate script naming ten of the thirteen hills is the repeated refrain 'all gone dead'.

In an echo of this disturbing roll call, Dave stood at his kitchen window in May 2009, gesturing to the suddenly visible ridge line which runs south between the Kinglake National Park and Christmas Hills, named by Kurburra as Wyenondable. The view was bare earth save for the prickles of blackened stumps. Dave pointed to patches of collapsed rubble interrupting the monochrome landscape as he listed the names of his neighbours for the researchers. After each of the six names he added an addendum: Gone. Dead. From four houses on four adjoining properties, he was the only survivor.

As Dave had just found out, the Yarra Valley is one of the most dangerous fire zones on the planet. It is the centre of a biological, geographical and meteorological conjunction which ensures it will burn and when it does, it is likely to be in a firestorm of unimaginable intensity. In the context of Dave's loss, what Kurburra's heart-breaking observation reminds us is that as his associates 'went dead', so too did the deep, rich local lineages of fire knowledge they held.

The 170 years which stretches between the laments of these two Yarra Valley men is full of the troubles of our colonial past - arrogance, murder, theft, corruption, betrayal and inattention. And through that 170 years we've been scrabbling to find fire stories that might help us to understand how to live in this dangerous place. Perhaps Kurburra's brief encounter with William Thomas left a clue. Perhaps Dave's loss will allow us to find it. This paper will follow the trail of fire stories that weaves between these two historical points as a way of discussing the resilient, reproducing and not always appropriate cultural associations through which we seek to understand fire, and will explore the possibility for finding new fire stories in the past.

Christine Hansen is a Swedish Research Council scholar in the Department of History, Gothenburg University. She is currently working on the environmental/social history project 'People of the flume: adapting for fire in southeastern Australia.' Her previous research with the Centre for Environmental History at the Australian National University, resulted in the co-authored book with Tom Griffiths: Living with Fire: People, Nature and History in Steels Creek.

Aleksandra Hultquist

"FIRE ENOUGH TO INSPIRE": METAPHORS OF FLAME AND CHARACTER DEVELOPMENT IN APHRA BEHN'S FICTION"

As a literary metaphor, the idea of fire is often associated with desire and love and, has been at least since Petrarch. Images of fire are poetically invoked to describe the destructive, consuming, burning passion and the dangers associated with such feelings. This paper examines the metaphor of fire and flame as related to thwarted love and character development in Aphra Behn's prose fiction, *The Fair Jilt* (1689). Behn's protagonist, Miranda, is consumed in metaphors of flame. Images of fire consistently act as a synecdoche to explain her passions, her reactions, her actions, her love, and her penchant to destroy hearts and lives

Metaphors of fire are one way for late seventeenth century writers to examine forbidden passions, and to comment on the destruction caused by sexual desire. To say the least, "desire" and "sexual desire" are problematic concepts in western culture; the terms are slippery and have multiple implications depending on the cultural and literary context, as critics such as Catherine Belsey have shown (*Desire: Love Stories in Western Culture*). Literary critics of the eighteenth-century novel have noted the powerful influence of desire in the early novel, such as Nancy Armstrong's influential *Desire and Domestic Fiction* and Patricia Meyers Spacks' *Desire and Truth*. These studies, however, focus on desire in three ways, which is limiting to the study of late-seventeenth century fiction by women with desiring main characters—characters not set up as foils to "good girls," but protagonists with morally and ethically questionable feelings and actions. First, most of the work on desire and the novel has concentrated on the latter half of the eighteenth century, as in the critics noted above.

Secondly, many of the examinations of desire in the novel rely heavily on post-eighteenth century psychoanalytic models, which privilege male desire over female, and modern understandings of the passion rather than early modern ones.

Finally, much of the work on the concept of desire in early fiction focuses in the desirability of women—how and why they are attractive to men, and how their attraction manifests in masculine vocabularies. This paper fills these gaps, examining how a late seventeenth-century writer explored complications of desire in women, who theorized it in her early modern poetry and novels. My definition of desire comes from Behn's poetry, and I examine the ways in which her "truths" of desire manifest in her prose; her need to write prolifically and nearly continuously on the passion of desire has produced documents that conceptualize early modern amatory desire for women. As a test case, I read the character of Miranda in Behn's *The Fair Jilt*, a character developed through the metaphor of fire, which in turn emphasizes feminine subjectivity through sexual passion. In essence, in Behn's *The Fair Jilt*, desire creates character, and character is formed through metaphors of fire and flame.

Aleksondra Hultquist is an Associate Investigator for the ARC Centre of Excellence for the History of Emotions. She has worked as an Assistant Professor in the United States and a Lecturer in Australia. Her work focuses on the literature and culture of the long eighteenth-century, especially women writers. Her most recent publication, "Creole Space: Jamaica, Fallen Women, and British Literature" can be found in the edited collection Gender and Space in British Literature, 1660-1820 (Ashgate, 2014). She is a Managing Editor of ABO: Interactive Journal for Women and the Arts 1640-1830 and is currently finishing her monograph, which explores the role of desire in the development of character in the early novel.

John Kean

FIRESTICK AND FURNACE: THE INCENDIARY PAINTINGS OF JOHNNY WARANGULA TJUPURRULA AND CLIFFORD POSSUM TJAPALTJARRI

This paper will examine two contrasting aspects of the use of fire in Central Australia through a multidisciplinary analysis of several paintings by Johnny Warangula Tjupurrula and Clifford Possum Tjapaltjarri. It will commence with an examination of a series by Johnny Warangula that show the artist's ancestors 'patch-burning' spinifex country to hunt Mala (Rufus Hare Wallaby). It will be demonstrated that these paintings vividly illustrate the regenerative effects of 'fire-stick farming'. In contrast, Clifford Possum, who grew up in fire-sensitive mulga country adjacent to the MacDonnell Ranges, tells a story of the malevolent use of fire. Possum's celebrated depictions of Warlugulong (belonging to fire) narrate the epic account of Lungkata (Blue-tongue Lizard) and his 'retribution by fire'. The destructive effect of Lungkata's fire of revenge will be discussed to reveal the application of differing fire regimes according to land type. The paper will draw on visual anthropology, social history, environmental history and formal art analysis to identify the narrative, ceremonial and environmental levels at which these paintings operate. While recounting episodes from Tjukurrpa (the Dreaming), it will be shown that these paintings also illustrate customary fire use within the artists living memory, and the ephemeral effect that such fires have on the contemporary landscape. Further, it will be established that indigenous knowledge is embedded in epic fire narratives that endure to inform contemporary land management practices. The presenter, (who witnessed the painting's creation) will discuss the poetics of these depictions of the artist's country. The paper will identify how these founders of the desert art movement seized on the expressive potential of acrylic paint and canvas, in conjunction with their inherited iconography to create compelling fire stories.

John Kean is an independent writer and curator. He was Art Advisor at Papunya Tula Artists Pty Ltd, (1977-9). He was the inaugural Exhibition Coordinator at Tandanya: the National Aboriginal Cultural Institute (1989-92) where he curated East to West: land in

Papunya Tula painting. He was Exhibition Coordinator at Fremantle Arts Centre (1993-6). From 1996-2010 John was a Producer with Museum Victoria, where he worked in a multi disciplinary capacity with a range of curators, designers and multimedia practitioners. John was the museum's Thomas Ramsay Science and Humanities Fellow 2004.

He is currently a PhD candidate in Art History at the University of Melbourne, where his focus is on the work of four founding Papunya Tula Artists in the period 1971-81. John has published extensively on Indigenous art and the representation of nature in Australian museums. His most recent publication is The art of science: remarkable natural history illustration from Museum Victoria, a book to accompany the travelling exhibition he curated of the same name.

Kate Lawrence

FROM HEARTH TO HOLOCAUST, AND BACK AGAIN

One minute the bush nourishes my soul in the deepest way, and the next it taunts me with imagined red-hot, 'steal your life away' eyes.

As we evacuate our house my child asks 'Where we will live? Who will look after the sheep?' - but there's no fire anywhere.

Speaking with a Christchurch person I realise my relationship with the earth is rock solid, but the wind, that hot relentless wind.... And yet it is the Earth with a heart of fire that I rest upon. Whether we like it or not, at the moment of disaster impact the baton of responsibility passes from government to citizen and modern democracy struggles to know its place. Unlike other natural threats, bushfires can often be stopped. This changes everything.

Ash Wednesday in 1983 was marked by widespread public amnesia. Black Saturday in 2009 was marked by an outpouring of reflection.

Scratch the surface in my town and you will find hearts and minds seared by memories transmuted into positions, and an army fighting a war that never ends. These and other thoughts will be explored in a presentation, part story and part reflection.

Kate Lawrence lives in Macedon with her partner and three children. Macedon was destroyed by bushfire in 1983. Kate became intrigued by the fire history of the town she adopted and has since been on an adventure of discovery and learning. This has involved her taking up a number of challenges including working as a casual community bushfire educator for the CFA, a bushfire recovery officer for local government, as well as developing a community program bringing women together to prepare for all hazards. She is an activist for a national community led disaster organisation, a storyteller and a group facilitator.

Chris McAuliffe

BUSHFIRE AS A COLONIAL HERITAGE: EMOTION AND MEMORY IN WILLIAM STRUTT'S *BLACK THURSDAY*, FEBRUARY 6, 1851, (1864)

English artist William Strutt (1825–1915) painted his monumental work, *Black Thursday*, February 6, 1851, (1864)* in London, thirteen years after the devastating Victorian bushfires depicted in the panoramic, 3.5 metre-wide canvas. The painting combined the factual, the rhetorical, the entrepreneurial and, eventually, the commemorative.

Strutt was living in Melbourne at the time of the bushfire; he noted its immediate impact in his diary and visited devastated regions. Years later, in his London studio, he deployed a variety of painterly conventions in his pictorial reconstruction of the disaster; the work echoes the apocalyptic effects of Victorian artists such as John Martin, while also adhering to conventions for the representation of emotion established in eighteenth-century studio manuals. Painting for a London audience, Strutt

styled himself as an expert on matters colonial; his efforts to market *Black Thursday* as a significant document in Australian history can be seen in his participation in a public campaign for the acquisition of the work by an Australian museum. For colonial audiences, Strutt's painting was an act of commemoration, managing a transition between a pioneering past and a national future.

These aspects of the painting's production, promotion and interpretation make *Black Thursday* a case study in the representation and remembrance of bushfires. Strutt's initial response was to allegorise fire as an omen; he noted in his diary that *Black Thursday's* ashes blew through his studio window, landing on the lithographic stone on which he was designing a crest for the Anti-Transportation League. He then characterised himself as a reportorial witness, transmitting the facts of events and emotions through field observations. In his ambitious painting, he spoke of the bushfire through academic conventions, rendering it properly monumental and moral for a curious British audience. Finally, in publically advocating acquisition of *Black Thursday* by an Australian museum in 1883, Strutt sought to capitalise on the colonies' increasingly self-conscious distinction between past, present and future.

In this passage from event, to political allegory, to painterly document and locus of colonial memory, Strutt's *Black Thursday* shows how colonial culture managed emotion and transformed catastrophe into heritage.

- [William Strutt, *Black Thursday*, February 6, 1851, (1864) is held in the collection of the State Library of Victoria. <http://www.slv.vic.gov.au/our-collections/treasures-curios/black-thursday>]

Chris McAuliffe is an independent scholar and curator, and is currently an honorary fellow in the Australian Centre, School of Culture and Communications, University of Melbourne. Dr McAuliffe took a BA Hons and an MA at the University of Melbourne and a PhD at Harvard University. Dr McAuliffe taught art history and theory at the University of Melbourne, 1988-2000. From 2000-2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. In 2011-12, he was the Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University. Dr McAuliffe's publications include Art and Suburbia (1996), Linda Marrinon: let her try (2007) and Jon Cattapan: possible histories (2008). He is currently researching the memic afterlife of Jackson Pollock, Peter Blake's Elvis paintings and a collection of essays on nineteenth century Australian art. He is also a curatorial consultant to the forthcoming exhibition, America; painting a nation at the Art Gallery of NSW.

Justice Nelson and Amanda Jane Reynolds

JIMBAYER WAA (LEARNING WAA): HONOURING THE CREATION ANCESTOR IN THE NEW FIRST PEOPLES EXHIBITION AT MUSEUM VICTORIA

Waa (sometimes known as 'Crow') is an important Creation Ancestor for many nations across Victoria. Indeed, stories and songs of crow/raven are found across Australia and in many cultures across the world. Waa travels and is omnipresent, had an eventful life during Creation and remains active in human time as an Ancestor and guide. Although there are many stories of Waa and different nations carry different stories or aspects of Waa's teachings, Jaara people carry the story of Waa's gift of fire.

When developing the new First Peoples exhibition we were very keen to find meaningful ways to honour Waa and in doing so, opened ourselves to *Jimbayer Waa*. Our panel presentation will include perspectives from both Waa custodians and museum

staff including Justice Nelson (Jaara woman and member of Yulendji Aboriginal Group) and Amanda Jane Reynolds (Senior Curator, *Our Story*).

Amanda Jane Reynolds runs an independent curatorial and creative arts business Stella Stories and was contracted as Senior Curator Our Story for the newly opened First Peoples exhibition at Melbourne Museum. Prior to establishing Stella Stories, Amanda was Manager Cultural Collections and Community Engagement at the Australian Museum 2009-10; Curator of Living Democracy at the Museum of Australian Democracy in 2008-09; and Curator/Senior Curator at the National Museum of Australia (1999 - 2008). Amanda has curated national and international touring exhibitions and published several books including Keeping Culture: Aboriginal Tasmania (2006) and Wrapped in a possum skin cloak (2005). She has a particular passion for collaborative curatorial models and the rich diversity of cultures from south-eastern Australia.

Katrin Oliver

NATURE AS NURTURER: A PERSON-AS-ENVIRONMENT APPROACH TO DISASTER RECOVERY.

Katrin Oliver is a Melbourne-based social worker who has worked extensively in bushfire recovery since 2009. She took a creative approach to trauma recovery by encouraging survivors of Black Saturday to see themselves as an interconnected whole, intimately connected to the natural world that, while having great capacity to destroy, also holds the key to physical, psychological and spiritual regeneration. Her presentation provides a narrative of the experiences of solastalgia and its remedy, soliphilia, post bushfire.

Jana-Axinja Paschen

BUSHFIRE LANDSCAPES – A CONCEPT FOR POLICY CHANGE?

'Landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock. [...] But [...] once a certain idea of landscape, a myth, a vision, establishes itself in an actual place, it has a peculiar way of muddling categories, of making metaphors more real than their referents; of becoming, in fact, part of the scenery' (Simon Schama, 1995, p. 61).

The concept of a Risk Landscape is the new strategic management unit for a reformed bushfire landscape management program developed by the Department of the Environment and Primary Industries. Using Simon Schama's insight on the metaphorical character of landscape as a point of departure, this paper explores the dimensions of a 'new' landscape narrative in the bushfire policy arena and its potential for alternative ways of living with fire in Victoria.

Jana-Axinja Paschen received her PhD from the University of Melbourne in 2010. As a cultural geographer, her research brings social science and humanities perspectives to questions of landscape management and the governance of socio-ecological systems, with an emphasis on collaborative and narrative research strategies. Having previously worked as a Research Fellow with Monash University and the Victorian Centre for Climate Change Adaptation (VCCCAR), Jana-Axinja is currently a Postdoctoral Research Fellow in A/Prof Ruth Beilin's Landscape Sociology group and the primary researcher on the ARC Linkage project 'Defining bushfire risk and resilience in the everyday landscape: knowledge, communication, practice' that is conducted in partnership with the Department of Environment and Primary Industries (formerly Sustainability and Environment) and the Office of the Fire Services Commissioner.

Richard Read

APOCALYPTIC SUNLIGHT, FIERY SKIES AND THE DECAY OF PUBLIC MEANING

This paper charts the advent of global warming by tracking changes in the representation of sunny skies through epistemic changes in

public modes of visual representation. It centres on the extinction of allegorical meaning in the compositional resemblance but contrast of meaning between William Hogarth's last work, *The tailpiece*, or *The Bathos*, 1764, representing the extinction of all his ambitions and achievements at the end of his life, and Russell Drysdale's painting *Emus in a landscape*, 1950, that is largely free of publically articulated meaning in its depiction of searing sunlight beating on the tangled metal of abandoned dwellings in the Australian bush.

A broadly held view in the history of art is that a widely intelligible public symbolism in Western architecture and visual art progressively broke down in the seventeenth-century as scientific empiricism and commercial privatization severed vision from the divine ordinance of public signs. In Foucault's words, the 'profound kinship of language with the world was thus dissolved' and 'things and words were to be separated from each other.' One symptom of this dissolution was the decline in the eighteenth-century of a publically shared and international language of allegory associated with Cesare Ripa's sixteenth-century emblem book *Iconologia* (1593). If Drysdale's image represents an existentially meaningless sky compared to Hogarth's, its apocalyptic overtones are taken up in recent installation art and allegorical revivals in such contemporary films as Lars Von Trier's *Melancholia* 2011, with its self-conscious visual debts to Brueghel, Durer, Girodet, Jacek Malczewski and others. The paper ends by suggesting that the relative consensus regarding the existence of global warning has the regrettable consequence of creating a new publically shared (or suffered) visual language in which, however, the narratives of human history are no longer divorced from the narratives of natural history. This is because, as Dipesh Chakrabarty has argued in *Critical Inquiry*, the collective actions of mankind (beneath increasingly fiery and apocalyptic skies) can now be held responsible for catastrophic failures in the natural domain.

Winthrop Professor Richard Read has published in major journals on Cubism (in The Cambridge Quarterly) the relationship between literature and the visual arts, nineteenth and twentieth-century European and Australian art history, contemporary film, and complex images in global contexts. His book Art and Its Discontents: the Early Life of Adrian Stokes (2003) was joint winner of the AAANZ best book prize for 2003. Professor Read was Benjamin Meaker Visiting Professor at the Institute of Advanced Studies, University of Bristol in 2010; Senior Research Fellow at the Sainsbury Institute of Art, UEA, in 2011 and last year he lectured at the National Gallery of Art in Washington. In 2013 he won a three-month Institute of Advanced Studies Fellowship for 2015 at the University of Durham, lectured at Tate Britain and won a UWA Award for Excellence in Research Supervision. In 2013 he is publishing long chapters on the history paintings of Samuel B. Morse [the inventor of the electromagnetic], Rembrandt and Descartes and Pseudo-Giotto at Assisi in anthologies of essays by the Terra Foundation of America, Springer and Brepols, respectively.

Lauren Rickards

SWIRLING ALL AROUND: TRACING SMOKE THROUGH THE CLIMATE CHANGE IMAGINARY

Hot city residents pause as the smell of burning bush fills the air, connecting them momentarily to the disasters unfolding beyond the City boundary and crowding their mind with unwelcome apocalyptic images of the future. Like urban pollution, clouds of ash slowly disperse, disappearing from satellite images but settling within greenhouse gas inventories as a recorded spike in emissions and within scientific models as a data point in our great natural experiment with the atmosphere. In the frigid cold of the Arctic, scientists puzzle at the darkness of the snow around them and the unexpectedly high measures of ice melt their instruments are recording; a research agenda into the role of soot in speeding ice melt is born. Deliberate fires are lit in Australia in newly erected pyroclis chambers as farmers make charcoal to dig into their soils, providing habitat for the microorganisms they hope will help their struggling crops, reviving an ancient practice, and ushering them into the new carbon economy. In the blogosphere, tobacco company

strategists are brought on board by climate sceptics to help hide climate science truths behind a so-called smokescreen of misinformation.

Like fire itself, the by-products of fire – smoke, ash and charcoal – are key players in emerging experiences and narratives of climate change. Tracing the role of these materials takes us on a journey across disciplines, activities, ideologies, space and time, connecting immediate senses with universalised knowledges, causes with effects, anticipation with loss, and Humans with Nature. This paper will use a series of vignettes about smoke, ash and charcoal to illustrate the deeply systemic nature of the climate change issue and the many fronts on which it is approaching.

Lauren Rickards is a Research Fellow at the University of Melbourne. She is working on a range of climate change related projects with the Melbourne Sustainable Society Institute, Victorian Centre for Climate Change Adaptation Research and the Primary Industries Adaptation Research Network within the Melbourne School of Land and Environment. A Rhodes Scholar, Lauren has a cultural geography and ecology background, including an M.Sc. and D.Phil. from the Oxford University Centre for the Environment where she is now a Visiting Research Associate. Prior to joining academia, she was an Associate Partner at RM Consulting Group where she consulted to mainly public sector clients, and was inaugural Chair of the Centre for Sustainability Leadership.

Eric Riddler

THE FIREMAN'S FUNERAL: REMEMBERING EDWARD CHARLES BROWN 1851-1894

One of the treasures of the Art Gallery of New South Wales's 19th century Australian art collection is a small painting by Sir Arthur Streeton, painted in 1894. It is a view of a massive crowd standing in George Street, Sydney, on a rainy September afternoon, as seen by Streeton from his friend Tom Roberts's studio. The work is, in aesthetic terms and the sombre mood of farewell, reminiscent of an earlier work by the two artists' mutual friend, Charles Conder, *Departure of the S.S. Orient*. But the title of this painting, *The Fireman's funeral*, reveals the personal tragedy behind this scene.

A few days earlier, only a few doors south of Roberts's studio, a furniture store caught fire. What happened over the next few hours would have lasting consequences. A family in Croydon lost a father. A fire station in Newtown lost a foreman. A political movement gained a hero. Seen at close range, Streeton's painting illustrates the impact which the losses from fire can have on an entire community.

Eric Riddler is Image Librarian, Art Gallery of New South Wales. He has also worked on database projects including Design & Art Australia Online and a series of databases maintained by the Edmund and Joanna Capon Research Library, Art Gallery of New South Wales, documenting the exhibition history of the Gallery, the history of the Archibald, Wynne and Sulman Prizes and the digitisation of the Library's early twentieth-century press clippings.

Kate Rigby

ENCOUNTERING FIRE: DISCERNING DISTRIBUTED AGENCY IN COLIN THIELE'S FEBRUARY DRAGON

This paper brings a material ecocritical perspective to the literature of bushfire in Australia. The discussion will focus on Colin Thiele's *February Dragon*, first published in 1965 with the support of the Bushfire Research Council of South Australia and one of surprisingly few Australian works of fiction centred around fire, which is endemic to Australian eucalypt forests. As a work of children's literature (8+), this story by one of Australia's best-known authors of children's literature, affords consideration of

the educational potential of narratives of eco-catastrophe for young readers. In particular, the paper will address the ways in which this text discloses the complex inter- and intra-action of human and nonhuman actors and factors in the aetiology, unfolding and aftermath of bushfire disasters, while appealing to its child readers' presumed propensity for biophilia in its representation of their affective impact.

Kate Rigby is Professor of Environmental Humanities in the School of Languages, Literatures, Cultures and Linguistics at Monash University. She is a Fellow of the Australian Academy of the Humanities and of the Alexander von Humboldt Foundation. Her research ranges across German Studies, European philosophy, literature and religion, and culture and ecology. Among her publications are Transgressions of the Feminine: Tragedy, Enlightenment and the Figure of Woman in German Classical Drama (1996), Gender, Ecology and the Sacred (co-edited, 1999), Topographies of the Sacred: The Poetics of Place in European Romanticism (2004), and Ecocritical Theory: New European Approaches (co-edited, 2011). She is a founding co-editor of the ecological humanities journal, Philosophy Activism Nature (<http://www.panjournal.net/>), and was the founding President of the Australia-New Zealand Association for the Study of Literature, Environment and Culture (<http://www.aslec-anz.asn.au/>) and founding Director of the Forum on Religion and Ecology@Monash (<http://artsonline.monash.edu.au/fore/>).

John Schauble

LOST IN THE FLAMES? THE MISSING GREAT AUSTRALIAN BUSHFIRE NOVEL

Bushfire might have been expected to produce a great Australian storyteller, but curiously it has not. While this quintessentially Australian disaster looms large in the popular imagination, bushfires are largely absent from the nation's fictional narrative. Fire finds expression in the visual arts, poetry and particularly in children's literature, but novels and even short fiction in which bushfire is central to the narrative are a rarity. Even cataclysmic events such as Ash Wednesday and Black Saturday – that triggered a flurry of other literary activity – have largely failed to ignite the imagination of fiction writers. Fiction has largely been eclipsed by factual accounts, while other forms of literary expression of fire have flourished. A strong tradition of juvenile literature as not translated into adult genres. Why is this and should we be surprised? Is the absence of the Great Australian Bushfire Novel simply the product of the environment and the communities in which such events occur? This paper traces the history of Australian bushfire fiction since the early 19th century and its influence on community understanding of fire in the landscape. Some early novels served to set the tone for community understanding of bushfire in the Australian landscape. This early storytelling focussed on tragedy and disaster, tempered with tales of heroism and romance. Despite greater awareness of the realities, many of the myths and erroneous beliefs associated with the passage of bushfires have persisted in bushfire fiction into the 21st century, reinforcing stereotypes and potentially even contributing to poor survival strategies within the community.

John Schauble is a senior advisor to Victoria's Fire Services Commissioner and a CFA brigade Captain in a high bushfire risk area on Melbourne's outskirts. A former journalist, he has written extensively about bushfire and emergency management. His Masters thesis examined the influence of the visual arts, juvenile and adult fiction on Australian perceptions of bushfire.

Michelle Smith

"A VERY SEA OF BLOOD": FIRE IN CHILDREN'S FICTIONS OF COLONIAL AUSTRALIA, 1889-1910

The natural environments of British colonies in Africa, Canada and Australia provided thrilling backdrops for children's adventure novels in the second half of the nineteenth century. In these

comparatively untouched spaces, child protagonists of both sexes could be freed from the conventional restrictions placed upon them in England because of their age. However, the colonial settings of these novels also drew out fears about the dangers posed by uncultivated environments to children. As the local publishing industry developed at the turn of the twentieth century, these anxieties about nature were also reproduced in Australian authored fiction, notably through the trope of the "lost child".

In both British and Australian children's fiction of the period, fire could be depicted as the most threatening element of Australia's hostile landscape. This paper will consider children's novels and short stories that engage with fears about fire, specifically of bushfires and the ceremonial fires associated with Indigenous Australians. It will contrast two British authored novels, Molly E. Jamieson's *Ruby: A Story of the Australian Bush* (1898) and W.H. Timperley's *Harry Treverton— His Tramps and Travels: Told by Himself* (1889) with three Australian examples, Ethel Pedley's *Dot and the Kangaroo* (1899), Olga D.A. Ernst's *Fairy Tales from the Land of the Wattle* (1904), and Mary Grant Bruce's *A Little Bush Maid* (1910).

While Jamieson's and Timperley's novels linger on the horror and loss of bushfires for colonial settlers, this paper will argue that Australian authored children's fictions constitute more complicated attempts both to understand and experience the Australian environment. In the bush fantasy *Dot and the Kangaroo*, fire is firmly associated with Indigenous Australians and native practices and brings with it the threatening connotations common to British depictions of the Australian landscape. Later Australian children's texts present bushfires as explainable and conquerable. In her fairy tales, Ernst presents the child reader with a more empathetic understanding of bushfires: she emphasises the vital role of fire in the growth of native vegetation and personifies fire embers in the less threatening guise of elves. Grant Bruce's first novel in the long-running 'Billabong' series depicts the girl heroine, Norah, bravely out-riding a bushfire to save sheep on her family's property. The paper will propose that this represents a transition from colonial narratives exhibiting fears about the dangers of the bush to children to those that depict children's mastery over nature.

Michelle Smith is an ARC Postdoctoral Fellow in the Centre for Memory, Imagination and Invention at Deakin University. She is currently working on the Discovery Project "From Colonial to Modern: Transnational Girlhood in Australian, Canadian and New Zealand Print Cultures, 1840-1940" with Professor Clare Bradford and Dr Kristine Moruzi. She is the author of Empire in British Girls' Literature and Culture, 1880-1915 (Palgrave, 2011), and co-editor of Girls' School Stories, 1749-1929 (Routledge, 2013) and Colonial Girlhood in Literature, Culture and History, 1840-1950 (Palgrave, forthcoming 2014).

Jane Southwood

MORS IGNEA: FIRE IN MARGUERITE YOURCENAR'S L'ŒUVRE AU NOIR (1968)

L'Œuvre au Noir, the award-winning novel of French writer, Marguerite Yourcenar (1903-1987), was first published in France in the tumultuous year of 1968—a period reflecting the historical setting of her work. It has as its protagonist an illegitimate alchemist/philosopher/physician, Zénon Ligre, exercising his trade in the Low Countries, torn apart by religious conflict, under the dominion of Philip II of Spain.

An amalgam of many radical early-modern thinkers, such as Leonardo da Vinci, Paracelsus, Campanella, Etienne Dolet, Giordano Bruno, Erasmus, Copernicus, Ambroise Paré, Michael Servetus and others, Zénon leads a dangerous life—comparable to that of many of his models—and is often forced to flee and, at times, to assume a false name.

Condemned by the authorities for writings considered heretical, Zénon is sentenced to be burned at the stake. Throughout the novel he is closely associated with fire: as alchemist; as witness to the terrible plight of his fellows in Flanders, including that of a group of novice monks, who call themselves the 'Angels', with whom he associates; as traveller across the globe. Early-modern commonplaces about fire colour, too, his conception.

This paper will examine the role of fire in this powerful novel, which contributed to Marguerite Yourcenar's election in 1981 to the French Academy, the first woman to hold that distinguished post since the inception of the Academy in 1635.

*Jane Southwood has taught and carried out research at five universities in Australia and France. She has also been a guest lecturer at two other tertiary institutions in France and has run workshops in translation for groups of University students drawn from several universities. Her training in language teaching began in France at the Centre de Linguistique Appliquée, University of Besançon (now University of Franche-Comté). It was there she discovered her passion for teaching and learned much about an interactive approach under the guidance of the late Dr Marilyn Gill. Jane Southwood's research for her Master of Arts thesis on the *Délie* (1544) of the poet, Maurice Scève, supervised by Associate Professor Beverley Ormerod of the Department of French Studies, University of Western Australia, gave her a grounding in the complex and fascinating world of Renaissance France, what is now called the Early Modern Era. This area had begun to interest her when she was exposed to the repertoire of sixteenth-century composers while singing with the University of Besançon choir and a small group uniquely devoted to composers such as Jannequin, Josquin Desprez and Orlando de Lassus.*

FIRE DANCES: EMBODYING DESTRUCTION AND REGENERATION- A PANEL

ANDRISH ST CLAIRE

FIRE, FIRE BURNING BRIGHT

Sometime back I was asked to create a stage work with Gija and Mirrawong people from the east Kimberly on the basis of some oral history on the subject of a historical massacre, where some Aboriginal men were murdered and their bodies incinerated. As the ghosts of these people were leaving the site of the killing, they looked back to see their bodies burning... there is a song about this called "Marnem, Marnem, Dililib Benuwarrenji", which begins with describing the sparks flying as the bodies burn.

Naming this work was particularly difficult and finally the title, which I had picked for both ironic reasons and a desire to get at the essence of the "horror" of the story, was Fire Fire Burning Bright. This production, performed at the Perth and Melbourne Festivals in 2002, generated some controversy because it orchestrated a dramaturgy for this complex historical narrative, and because it involved untrained actors from the Kimberley communities who constructed a sense of time and duration that did not accord with non-Indigenous understandings of performance.

This paper will however reflect upon the role that fire played in the dramaturgy and scenic design of the show, which included small atmospheric cooking fires to meters high flames and even 'Juwarrri' in the guise of the fire spirit. At the Perth Festival in an outdoor setting, a burning man sat up atop a pile of flaming spinifex, while in the more august indoor stage of the State Theatre in the Victorian Arts Centre, a whole pile of motorised sculpted bodies writhed in the fire. This gruesome scene was to work like an aria, a bold opening statement designed to grab the audience's attention and present the central theme of colonial power as a raging destructive passion as embodied by fire.

RACHEL FENSHAM

FIRE DANCES: THE CORPOREAL ARCHIVE OF AUSTRALIAN BUSHFIRES

Modern dance has been associated with the gestural expression of powerful emotions and with the choreography of collective experience (Franko, 1995; Manning 1993). In this paper I intend to discuss dance-works that have responded directly to the experience and news of two of Australia's worst bush fires – those of Black Sunday on February 14, 1926, which involved 31 deaths, and large areas across Gippsland; and Ash Wednesday on 16 February in 1983, leading to 47 deaths and the burning of 210,000 hectares of land. It will contrast the early modern choreography of *Spirit of the Bush Fire*, created by Madge Atkinson in 1927 in Manchester, with that of the postmodern dance of Nanette Hassall in her work *Pyralis*, choreographed in 1984 in Melbourne as part of a larger work called *Four Wend Ways*.

Through close analysis of both these works in relation to images, film and reconstruction of the dances, the paper will examine how the movements and structures appropriate and embody the rhythmic dynamics of fire in order to shape a transformative purgative performance. Both these works also harnessed the phenomenological effects of fire in order to calibrate an acute social awareness of the destructiveness of fire. Because of their abstract modernity, however, they contradict the narrative of loss, suffering and anger that is often precipitated by fire's logic as a disastrous event in the modern imagination. As such, they further discussion of the ways in which an ecological consciousness becomes active in modern dance.

Jessica Sun

"BURN ME, O LORD, WITH A FIERY ZEAL": JOHN DONNE'S FIRES OF SIN AND PURGATION

The seventeenth-century world in which John Donne lived was a society filled with the imagery and reality of fire. Heretics were burnt at the stake, and the threat of Hell's everlasting flames was constantly being invoked during this time of great religious and political upheaval. Writing in an age all too familiar with the devastation fire wrought, it is unsurprising that fire – whether it be the flames of lust, fires of punishment, or God's refining fire – is a powerful recurring motif in the language of Donne, that most extreme of Metaphysical poets. This paper seeks to examine the use of fire across Donne's sacred and secular poetry as a symbol of punishment, transformation, passion and purification. Amidst the complex webs of imagery in his violent and extreme addresses to God, Donne conjures the image of fire to express the depths of his wretchedness, or the earnestness with which he seeks purgation. "Burn off my rusts and my deformity, / Restore thine image", he implores his creator (Good Friday, 1613. Riding Westward), invoking the sacred flames of the Holy Spirit to burn away all that is not God's original creation. In "Batter my heart", Donne evokes the noisy, arduous work of the blacksmith ("knock, breathe, shine, and seek to mend"), portraying fire in a commonplace context as a tool for shaping metal, showing its familiar, everyday ability to transform and create. Contrast this devout sensibility with Donne's secular use of the poetics of fire – flames of desire, heat of passion, and as euphemisms for sexual consummation – and the variety and ingenuity of his fiery metaphors becomes apparent. I propose to explore these many uses of the motif and how they interact within Donne's corpus of poetry, as a means to illustrate more generally the complexity of fire as a potent symbol in this turbulent, theocentric seventeenth-century age.

Jessica Sun is now in the second year of a PhD in English at the University of Sydney, where she also completed her BA Honours in 2011. Her thesis looks at the relationship between music and language in the opera of the seventeenth-century, and she is currently tutoring a course on the Metaphysical poets.

Jack Tan

REFASHIONING THE DICKENSIAN HEARTH

The Dickensian hearth has often been associated with familial harmony and warmth. Robert Patten has written of this domestic space, most frequently linked to the blissful endings of his Christmas stories, as a 'locus of goodness' and a 'model of renewal', capable of positively transforming characters such as Scrooge. In this paper, I read the Dickensian hearth as a space for solitary reverie within the act of fire watching. For three Dickens' characters – the ragged man in *The Old Curiosity Shop* (1840-1), Louisa Gradgrind in *Hard Times* (1854) and Lizzie Hexam in *Our Mutual Friend* (1865), reading the fire like a book becomes an access point to their memories, a substitute for maternal warmth and a compensation for neglected education and actual book-reading. I argue that these solitary attempts at fire-reading is akin to nostalgia, as both activities involve looking back, imaginatively constructing the past, and more uncomfortably, they also result in stagnation and an unwillingness to forge ahead. I also argue that given the presence of these fire-watching characters in three of Dickens' major writing decades, and the parallel of their fire-reading for survival with Dickens' own childhood-reading 'as if for life', there is a consistent autobiographical strain in his portrayal of these characters. I assert that given the both comforting and regressive solace these characters and their author seek in the fire, Dickens has refashioned the domestic hearth in a brand new light.

Jack Tan is a PhD candidate at the University of Melbourne, working on a thesis entitled *Dickens and his imaginative evolution of memory*. He is a resident tutor at Janet Clarke Hall, a residential college of the university and he also tutors *Literature and Creative Writing for the arts faculty and the Melbourne colleges (JCH, Trinity, Whitley and St Mary's)*.

Giovanni Tarantino

CULTURAL FIREFIGHTING ENCOUNTERS IN MID-TOKUGAWA JAPAN

In the preface to his 1731 English translation of Bernard and Picart's *Cérémonies et coutumes religieuses des tous les peuples du monde*, John Lockman stressed the potentially self-critical dimension inherent in drawing comparisons between 'the genius, policy, manner and arts' of other peoples and one's own. He aptly noted that 'many men otherwise of good understanding, who have never travelled themselves [...] have conceived contemptible notions of the rest of the world, and consequently flatter themselves in the highest strain for the chimerical excellence they and their own nation have above all others'. This paper discusses how different attempts to extinguish a fire consuming a multi-storey pagoda as represented in a late 18th-century Japanese hanging silk scroll recently added to the Minneapolis Institute of Arts permanent collection reveal how cultural differences and cultural encounters deeply affected the early modern emotional (and technical) responses to burning cityscapes.

Giovanni Tarantino (PhD, University of Florence) is a Research Fellow in the ARC Centre of Excellence for the History of Emotions (1100–1800) at the University of Melbourne. He is a former Resident Fellow of the School of Historical Studies at the Institute for Advanced Study in Princeton and Research Fellow of the Käte Hamburger Kolleg "Dynamics in the History of Religions between Asia and Europe" at Ruhr-Universität Bochum. In 2012 he was awarded a Balzan research fellowship at the Scuola Normale di Pisa. Main publications include: 'Collins's Cicero, Freethinker', forthcoming in *Atheism and Deism Revalued: Heterodox Religious Identities in Britain, 1650-1800*, edited by W. Hudson, D. Lucci, and J.R. Wigelsworth (Ashgate 2014); *Republicanism, Sinophilia and Historical Writing: Thomas Gordon (1691–1750) and his 'History of England' (Turnhout: Brepols, 2012)*; *Alternative Hierarchies: Manhood and Unbelief in Early Modern Europe, 1660–1750*, in *Governing Masculinities: Regulating Selves and Others in the Early Modern Period*, ed. by S Broomhall and J van Gent (Aldershot: Ashgate, 2011), pp. 209–25; *Lo scrittoio di Anthony Collins (1676–1729): i libri e i tempi di un libero pensatore (Milan: FrancoAngeli, 2007)*; *Martin Clifford, 1624–1677. Deismo e tolleranza nell'Inghilterra della Restaurazione (Florence: Olschki, 2000)*.

Daryl Taylor

EMOTIONS AND EMOTIONING IN THE WAKE OF DISASTERS AND IN THE FACE OF CLIMATE CHANGE.

Daryl Taylor is a Kinglake resident and survivor of the Black Saturday bushfires. He is interested in how critical theory, myth and social constructivism inform and assist us make sense of the Australian Bushfire experience. Personal and collective experiences of emotions and emotioning in the wake of mega-disasters and in the face of unprecedented climate disruption are of interest. Notions such as percepticide, dissociation, compartmentalisation, insularity and denial will be introduced along with examples of emotioning from a post-bushfire experiences.

Terrence Twomey

DOMESTIC FIRE, DOMESTIC SELVES: HOW KEEPING FIRE FACILITATED THE DEVELOPMENT OF EMOTIONAL CONTROL

This presentation outlines how domesticating fire demanded increased emotional control in early human societies. To benefit from fire our ancestors had to overcome the ecological and social constraints that fire keeping imposed. This involved controlling impulsive behaviours and regulating emotions that were not conducive to keeping a domestic fire. A campfire provides mainly delayed returns and is open to public access. This means inclinations to pursue immediate rewards often had to be regulated or overcome. Individuals would often have needed to inhibit impulses to satiate immediate desires or avoid arduous fire keeping tasks. A domestic fire is also open to public access, and so would have been subject to free riding. Therefore, selfish desires to avoid fire-keeping costs, or steal food brought back to camp for cooking, had to be regulated. These conditions made fire a challenging resource to master from an emotional perspective and would have fostered the development of sensibilities that define our humanity. Fire use by early humans facilitated the development of our capacity to control and regulate emotions in complex social contexts. By domesticating fire they domesticated themselves. This presentation tells their story.

Christine Choi Williams

"THE RED LIGHT IN THE SKY": FIRE AND MODERNITY IN LADY AUDLEY'S SECRET

At once tenderly fascinating and tantalizingly dangerous, fire is an apt symbol for the character of Lady Audley. Mary Elizabeth Braddon's dichotomous heroine is clearly a sensational reworking

of a “modern” woman, who, unlike her precursor Jane Eyre, has a shadowy past and a ruthless hand to destroy her male oppressors. When discussing the symbolism of fire in Lady Audley’s Secret, most critics comment on the fiery depiction of Lady Audley in her Pre-Raphaelite portrait, or her act of arson in the final volume, reading both instances as a feminist statement against conventional attitudes towards marriage and gender roles. However, in this paper I will trace the progression of fire imagery throughout the text to demonstrate how the novel also engages questions of modernity, particularly through the detective hero Robert Audley’s relationship to images of fire.

If Lady Audley, who constantly appears enveloped in firelight, is representative of the “modern” woman, then Robert is decidedly the “traditional” male, as reinforced by Braddon’s repeated depictions of him near “disused” (39), “empty” (40) or at best feebly lit fireplaces (54). Moreover, he employs Mrs. Maloney to light fires for him, is repelled by his cousin Alicia, whom he calls a “spitfire” (223) and certainly will not “go through fire and water for the girl he loves” (119). At the same time, however, Robert is also strangely attracted to his uncle’s new wife, whose fiery portrait he cannot help but relish in. From a psychological perspective, I argue Robert’s fascination is both instinctive and symptomatic of modernity, as evolution requires that he be interested in Lady Audley, whose predatory nature threatens patriarchy. Paradoxically, however, those same patriarchal structures are what fuel her existence, forcing Robert to grapple with the forces of modernity, with which he both engages (frequently traveling by railway to acquire place-bound evidence against Lady Audley) and resists (retreating in the end to a remote and rustic cottage, reminiscent of Ferndean). With her blazing nature, Lady Audley adds fuel to the fire of the once cozy domestic hearth, and Robert must either learn how to maintain or extinguish her flames for his survival.

Braddon’s symbolic use of fire therefore invites us to further reconsider our readings of her seminal sensation text as an expression of anxiety about modernity, while also demonstrating its possible assimilation.

Christine Choi Williams is a Ph.D. candidate in English at the Graduate Center, City University of New York. She is currently teaching English in Hong Kong, while she is also working on her dissertation on the comic disruptions in Victorian sensation fiction.

Irena Zdanowicz

ASH WEDNESDAY 1983 AND THE ART OF BEA MADDOCK

Bea Maddock (b.1934, Hobart), one of Australia’s most eminent artists came to prominence in the 1970s with her photo-etchings based on contemporary newspaper photographs. Her art has been strongly influenced by both her Christian upbringing – her father was an Anglican minister – and her subsequent espousal of existentialist philosophy, and it has always had a strong conceptual framework. Maddock’s art is an art of ideas, but also of deeply felt emotion, tempered in its outward form by stoical detachment. This applies to her self-portraiture, her socio-political commentary and her most recent works dealing with Australian Aboriginal subject matter. A fine collection-based exhibition of work was held at the NGV in early 2013.

In 1983, Maddock lost her home and studio to the Ash Wednesday bushfires that raged through Macedon township on 16th February. She was left with only the clothes on her back, her dog, and her car. The entire contents of her studio were destroyed as were her diaries, journals and notebooks. Maddock responded stoically, embracing the tabula rasa that faced her. Yet the experience was profoundly affective and became one of the touchstones of her life. It was also subsequently incorporated into her art. In this paper I will examine Maddock’s art after the fire, focussing on the the works that deal with that event and its aftermath, in particular her series of 16 collages, called Ash Wednesday Remains, 1985–86 (QVMAG, Launceston). These collages incorporate charred fragments of burnt books that Maddock salvaged from the ruins of her house; they have never been exhibited.

Irena Zdanowicz, formerly Senior Curator in the Department of Prints and Drawings (1981–2001), National Gallery of Victoria, now works as an independent curator and art historian. In 2006 she organized the exhibition Masters of Emotion for Mornington Peninsula Regional Gallery and is currently working on the second volume of the Bea Maddock catalogue raisonné (Vol I, edited by Daniel Thomas was published in 2010) and on a catalogue raisonné of Rick Amor’s prints.

Charles Zika

HEAVENLY PORTENTS AND DIVINE ANGER: THE EMOTIONAL INTENSITY OF FIRE FROM THE SKY IN THE LATER SIXTEENTH CENTURY

Responses to fire in early modern Europe were complex, and uncontrolled fire was frequently experienced as a destructive force in an environment primarily built from wood. Fire that originated in the sky, however, took on added meanings associated with that super-terrestrial realm, and especially at times of social tension and crisis.

This paper will explore the meaning of ‘fire from the sky’ in the form of lightning strikes, auroras and comets, as documented in the huge collection of reports and pamphlets compiled by the Zurich pastor Johann Jakob Wick in the later sixteenth century. Such manifestations of fire were frequently understood as the boiling over of God’s anger and signs of apocalyptic destruction and punishment; while the extinguishing of fires could become a metaphor for the tears required to dissipate divine anger. One notable incident to be considered will be the lightning that struck and consumed the tower of the Grossmünster, the leading Protestant church in Zurich, in May 1572. Responses to such fires were primarily attempts to make sense of their apparently random impact, to locate them within a broader web of communal understanding, and to limit and shape the emotional responses they generated.

Charles Zika is a Professorial Fellow in the School of Historical and Philosophical Studies, and a Chief Investigator in the ARC Centre of Excellence for the History of Emotions, at the University of Melbourne. His research interests lie in the intersection of religion, emotion and visual culture in German-speaking Europe between the 15th and 18th centuries, and focus on pilgrimage, natural disaster and witchcraft. He is the author of The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-Century Europe (Routledge, 2007). His recent books, The Four Horsemen: Apocalypse, Death & Disaster (edited with Catherine Leahy & Jennifer Spinks, 2012), and Celebrating Word and Image 1250–1600 (with Margaret Manion, 2013), relate to recent exhibitions.



Fire by Felix Robinson.

ACKNOWLEDGEMENTS

This conference could not have taken place without the financial assistance of the ARC Centre of Excellence for the History of Emotions (CHE) and the University of Melbourne's Arts Faculty Conference Fund. The Arts Faculty has provided additional and welcome support through its Indigenous Cadetship scheme.

I am grateful to my colleagues in the School of Culture and Communication, especially those in the English and Theatre programme. My CHE colleagues Stephanie Downes, Penelope Lee, Sarah Randles, Jessica Scott, Giovanni Tarantino, Stephanie Trigg and Charles Zika have been extremely supportive of this event. I owe especial thanks to Jessica Scott, whose creative thinking broadened the scope of this conference. I am equally grateful to Penelope Lee for her work on the pop-up exhibition at the Dax Centre. Hamish Carr came on board in the final days before the conference and has offered much-needed assistance with room bookings and technical matters. Additional gratitude goes to Erika Von Kaschke (CHE) for designing this programme booklet, and to Louise Foletta for kindly allowing us to use some of her images.

Thanks to Ken Gelder, Jolanta Nowak and Denise Varney for allowing 'Fire Stories' to combine with 'On Species' in ecological harmony. Thanks to my postgraduate students Jo Croci, Emily Direen, Susan Pyke, Jack Tan and also to James Milner. Finally, thanks to Tom Bristow for providing lots of behind-the-scenes support.

Grace Moore

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