# Table of Contents

List of Illustrations vii

Introduction ix

**Sharing Across Boundaries**

From Drill to Dance
**Kim Scott**  3

The Great Tradition: Translating Durrudiya’s Songs
**Stephen Muecke**  23

Aboriginal Families, Knowledge, and the Archives: A Case Study
**Anna Haebich**  37

Decolonizing Methodology in an Arnhem Land Garden
**Michael Christie**  57

The ‘Cultural Design’ of Western Desert Art
**Eleonore Wildburger**  71

**Ethical and Other Encounters**

Modernism, Antipòderism, and Australian Aboriginality
**Ian Henderson**  89

Material Resonance: Knowing Before Meaning
**Bill Ashcroft**  107

Waiting at the Border: White Filmmaking on the Ground of Aboriginal Sovereignty
**Lisa Slater**  129
Wounded Spaces/Geographies of Connectivity:
Stephen Muecke's *No Road* (*bitumen all the way*),
Margaret Somerville's *Body/Landscape Journals*,
and Katrina Schlunke's *Bluff Rock: Autobiography of a Massacre*

**Kay Schaffer** 149

Recovering the Past: Entangled Histories
in Kim Scott's *That Deadman Dance*

**Sue Kossew** 169

**Reading Transformations**

The Geopolitical Underground: Alexis
Wright's *Carpentaria*, Mining, and the Sacred

**Philip Mead** 185

Identity and the Re-Assertion of Aboriginal Knowledge
in Sam Watson's *The Kadaicha Sung*

**Heinz Antor** 207

Gallows Humour and Stereotyping in the Nyungar Writer
Alf Taylor's Short Fiction: A White Cross-Racial Reading

**Anne Brewster** 233

"And in my dreaming I can let go of the spirits
of the past": Gothicizing the Common Law
in Richard Frankland’s *No Way to Forget*

**Katrin Althans** 255

and Deborah Mailman, *The Seven Stages of Grieving*, and Richard
Frankland, *Conversations with the Dead*

**Beate Neumeier** 275

Notes on Contributors 293