

## Foreword to the *JEASA* Special Issue—*Alter/Native Spaces 2*

This special issue follows *JEASA* volume 10, number 2 (2019), also titled *Alter/Native Spaces*. It is guest-edited by Vanessa Castejon who co-organised, together with Salhia Ben Messahel, the European Association for Studies of Australia conference of the same title in Toulon, France, in 2019. As mentioned in the foreword to the first special issue, the articles collected here manifest an interest in exploring the ways in which decentering and alter/Native spaces converge with the study of Indigeneity on the one hand, and with juxtaposing the local and the global on the other. All five articles elaborate and comment on the notions of identity, belonging and places/spaces.

**Angela Giovanangeli's** article "Creating the Cultural Interface through Encounter in Contemporary Indigenous Australian Art Practices: Engaging with Invisible Histories" explores how contemporary Indigenous art engages with historical and political contexts, providing *alter/Natives* to them. Through employing the notions of 'encounter' and 'cultural interface' and applying them to the example of the exhibition *Defying Empire* from 2017, the article demonstrates how these art practices help sustain a dialogue in Australia about previously invisible histories.

In "The Museum, from a Colonial Institution to an Alter/Native Space: The Construction of the Globalised Subject," **Laura Singeot** also looks at contemporary Indigenous art, this time in the space of a museum, showing how the artists have gradually reclaimed Indigeneity and helped redefine the role of, particularly, ethnographic museums in the 21<sup>st</sup> century. Focusing on the art of Michael Cook as a case study, the article makes a claim for the shift in our perception of 'authenticity' from exoticized and romanticized representations to that of Indigenous empowerment which is based on dialogic and performative practices.

The third exploration of contemporary Indigenous art is from the realm of literature. In "The 'Weight' of Words in Alexis Wright's Works," **Françoise Palleau-Papin** provides a detailed, close-reading analysis of Alexis Wright's unique literary style which builds on the strategies of appropriating English in complex ways, particularly in the form of reactivating common metaphors and combining literal and figurative meanings. The article argues that through these strategies, Wright's fiction manages, among other things, to displace a Eurocentric worldview while offering an *alter/Native* vision of Indigenous community and Country.

Next, **Virginie Bernard** provides yet another context for contemporary Indigeneity. Her article "A Treaty that Dares Not Speak its Name: The Noongar Settlement in the Australian South West" details the history of negotiating the Noongar Settlement in WA. Bernard shows that this negotiation was successful because rather than insisting on negotiating a treaty with the state of Western Australia, the majority of Noongar community strategically opted for an *alter/Native*—a concept of the Noongar Nation which allowed for articulating a form of internal sovereignty.

Finally, the last article by **Jean Page** does not discuss Indigenous art or politics but instead focuses on the figure of the tourist in Murray Bail's postmodern novel *Homesickness* (1980).

A detailed analysis of the novel's depiction of the many tourist encounters with the Otherness (embedded in landscapes as well as people) reveals that Bail, while foregrounding various acts of naming, identifying, postcard writing and photographing, comments not only on the nature of global tourism but also on the notion of belonging in settler colony such as Australia.

Enjoy reading the new issue of *JEASA*!

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