Professor Robert Dixon Curriculum vitae Updated 19.9.2014

Sole-authored books

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- Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian Popular Fiction (Cambridge: Cambridge University Press, 1995; republished, 2009).
- Prosthetic Gods: Travel, representation and colonial governance (St Lucia: University of Queensland Press, 2001).
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Reviews: Chris Ballard, *Journal of Pacific History* 47.4 (2012): 527-28; Prue Ahrens, *Journal of Australian Studies* 37.1 (2013): 130-31; Anne Maxwell, *History of Photography* 37.4 (2013): 466-468; Jane Lydon, *Australian Historical Studies* 44.2 (2013): 293-94; Andrew Pike, *Visual Anthropology* 27.1-2 (2014): 210-12.

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- Australian Literature and the Public Sphere (with Alison Bartlett and Christopher Lee) (Canberra: ASAL, 1998).
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Reviews

What the critics said about *The Course of Empire* (1986)

'a major contribution to the history of ideas in their relation to European settlement in this country'. Bernard Smith, *The Age*.

'a profound reinterpretation of the art and literature of Australia's early years ... it opens up vistas which historians will be exploring in more detail for many years to come'. Peter Timms, *ABC Radio*.

'Dixon has shifted the ground of cultural debate about the nineteenth century quite decisively ... His argument in the core chapters is a revelation'. Richard White, *The Age Monthly Review*.

'Elegance, scholarship, and delicacy of judgement all combine to make this an important study in Australian intellectual history'. Michael Roe, *Australian Historical Studies*.

'Recent scholarship [of Australian nineteenth-century art history of which we have had the benefit] has tended increasingly to look at art within a wider cultural framework. In this, the work of such cultural historians as Paul Carter, in his *The Road to Botany Bay* (1987), and Robert Dixon, in his *The Course of Empire* (1986), has provided important cultural underpinnings to this exhibition'. Elizabeth Johns, et al, *New Worlds from Old: Nineteenth-Century Australian and American Landscapes* (NGA, Canberra and Wadsworth Athenaeum, Hartford, Conn., 1998), p.11.

What the critics said about Writing the Colonial Adventure (1995)

'a major contribution to Australian literary and cultural studies'. Graeme Turner.

'a landmark book, an exemplary work'. Elizabeth Webby.

'a substantial, original work of literary analysis and cultural history'. David Carter, *Australian Literary Studies*.

'a sophisticated account of Anglo-Australian culture'. Vanessa Smith, *Times Literary Supplement*

'Edward Said in his discussion of Kipling's India, and Robert Dixon in his analysis of the colonial adventure narrative in Australia, have demonstrated that it is possible – indeed essential – to give complex readings to conservative authors whose fictional

territory is concerned with the cultural articulations of empire'. Terry Sturm, *Unsettled Spirit: The Life & Frontier Fiction of Edith Lyttleton (GB Lancaster)*. Auckland: Auckland University Press, 2003), p.7.

'Writing the Colonial Adventure is in many respects a model deconstruction of colonialist narrative. ... One of the most impressive aspects of this book is the extremely diverse nature of the material held within the one theoretical frame. ... the very possibility that this heterogeneous spread might yet all hold together inspires one's admiration for Dixon's theoretical prowess'. Anthony Pym, Comparative Literature (Summer 1997).

What the critics said about Prosthetic Gods (2001)

'complex ... with ideas that are enormously stimulating'. Debra Adelaide, *Sydney Morning Herald*

'Robert Dixon's rich study of Australia's relationship with Melanesia in the first half of the twentieth century ... the meticulous grounding of his argument about colonialism and culture ... [makes this] an important contribution to the cultural history of Australian colonialism'. Kate Darien-Smith, *Australian Book Review*

'This is an important and original book, a major contribution to Australian studies by a leading expert in literary analysis and cultural history ... Compelling, readable, and well-researched ...'. Deirdre Coleman, *Southerly*

"... stunning ... a path-breaking book ... Dixon invites us to rethink the relationship between culture and colonial governance ... and in doing so establishes a research agenda that will keep scholars busy for a long time to come". Andrew McCann, *JASAL*

'This is a book that I would like to have written myself'. Julian Croft, *Journal of Colonial History*

'The poise of the writing at work in *Prosthetic Gods* is impressive, as is Dixon's comfortable deployment of structuralist and post-structuralist theory in the construction of his arguments. ... It would be difficult to find a better example of the technique of writing cultural history than this.' Lindsay Barrett, *Australian Literary Studies*

What the critics said about Authority and Influence

- "... impressively exhaustive and comprehensive ..." Teranglia
- "... a breakthrough assembling of many of the crucial documents of the past 50 years. ... A must for the student of Australian writing". Matt Condon, *Australian*
- '... intelligent and judicious ... fair and perceptive ... a handy work of reference ...' Peter Pierce, *Canberra Times*
- '... a comprehensive survey of the most important tendencies in the development of Australian literary criticism.' Jaroslav Kusnir, *Journal of Australian Studies*

- "... allows us to examine and ... to reanimate significant shifts and movements in Australian literary criticism ... helps to dispel the myth that criticism coming prior to 1980 was without theory." Tony Hughes D'Aeth, Westerly
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Photography, Early Cinema and Colonial Modernity is a consummate demonstration of the complex web of modernity, traced through exhaustive empirical research, and makes a valuable contribution to the fields of cultural studies, early cinema and photographic history. (Prue Ahrens, *Journal of Australian Studies*)

The book offers enormous insights into the work of one of the worlds most idiosyncratic figures in what as already a constantly evolving entertainment industry. ... Dixon has a lot to offer in terms of a deeper understanding of Hurley's work. ... In developing this overview of Hurley's position internationally as a colonial modernist, Dixon simultaneously offers a meticulously researched study of the minutiae and mechanics of the development of Hurley's public person - The wealth of information ... contributes greatly to our understanding of Hurley the man and Hurley the public figure. (Andrew Pike, *Visual Anthropology*).