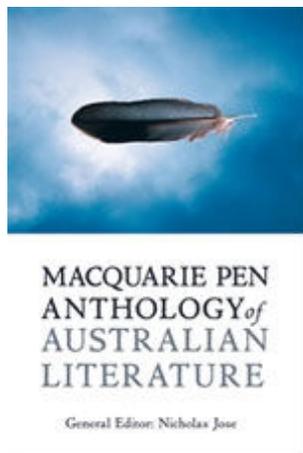


Author Nicholas Jose was born in 1952 in London, to Australian parents. The following year his parents returned to Australia with him. He grew up in Broken Hill, Traralgon, Perth and mostly Adelaide, South Australia. He studied at the Australian National University, Canberra, and Magdalen College, Oxford. From 1986 to 1990 he worked in Shanghai and Beijing, where he taught at Beijing Foreign Studies University and East China Normal University, 1986-87, and was Cultural Counsellor at the Australian Embassy, Beijing from 1987-1990. From 2002 to 2005 he was President of [Sydney PEN](#). He joined the English Department at Harvard University as Chair of Australian Studies for 2009-10, and taught there again in 2011. He was Chair in Writing with the Writing and Society Research Centre at the University of Western Sydney, 2008-11, where he continues as an Adjunct Professor. He held the Chair of [Creative Writing](#) at the University of Adelaide from 2005-08, where he is now Professor of English and Creative Writing in the School of Humanities.

His books include the novels [Original Face](#) (2005), [The Red Thread](#) (2000), [The Custodians](#) (1997), [The Rose Crossing](#) (1994), [Avenue of Eternal Peace](#) (1989; new edition 2008), the classic [Paper Nautilus](#) (1987; new edition, 2006) and [Rowena's Field](#) (1984), two collections of short stories, [The Possession of Amber](#) (1980) and [Feathers or Lead](#) (1986), and [Chinese Whispers, Cultural Essays](#) published in 1995. His acclaimed memoir [Black Sheep: Journey to Borroloola](#) appeared in 2002.



He is General Editor of the [Macquarie PEN Anthology of Australian Literature](#) and *The Literature of Australia*.

His work has appeared in *HEAT*, *Asian Literary Review*, *London Review of Books*, *The Australian's Review of Books*, *Times Literary Supplement*, *Far Eastern Economic Review*, *Daedalus*, *PEN International*, *Meanjin*, *Australian Book Review*, *Art Asia Pacific*, *Orientalism*, *Art Monthly*, *The Age*, *The Sydney Morning Herald*, *The Australian Way*, *The Australian Author*, *Postwest*, *Southerly*, *Westerly*, *Wet Ink* and elsewhere, and in many anthologies and exhibition catalogues.

Nicholas Jose co-translated [The Finish Line](#) by Sang Ye (1994) and [The Ape Herd](#) by Mang Ke (included in *Poems for the Millennium*, 1998). He co-edited [Picador New Writing 4](#) (1997).

His play, *Dead City*, was performed at Belvoir Street Theatre and the Q Theatre, Penrith in 1994. He acted as curatorial advisor to the Museum of Contemporary Art, Sydney on the exhibitions *Mao Goes Pop* (1993) and *ARTTAIWAN* (1995) and co-edited *ARTTAIWAN* (1995) with Yang Wen-i.

He has been a member of the Australia-China Council, the Literature Board of the Australia Council for the Arts, and The Big Book Club Inc., and is currently a board member of the Australian Experimental Art Foundation.