Acknowledgements

This book had its origins in an international symposium hosted in July 2010 by Australia’s National Portrait Gallery, the year it opened its new premises in Canberra. The idea for a conference exploring intersections between portraiture and identity in the digital age came about in conversations with the inaugural director of the Gallery, the late Andrew Sayers. Pamela Clelland Gray was an enthusiastic co-convenor of the symposium. We enjoyed additional support from ANU colleagues Caroline Turner and Howard Morphy, and from Louise Doyle and Michael Desmond of the National Portrait Gallery, who curated the temporary exhibition ‘Present Tense’ to coincide with the symposium.

I thank all contributors for their patience in watching this book come to fruition. I am particularly grateful to the artists who have generously allowed their works to be reproduced in the pages that follow—Micky Allan, Vanessa Barbay, Lindy Lee, Jude Rae—as well as to Roslyn Oxley9 Gallery and the Rijksmuseum, Amsterdam. I also thank those contributors whose own creative works are included in this volume—Michele Barker and Anna Munster, John Conomos, Jennifer Deger and the Miyarrka Media collective, and Gali Weiss. Special thanks are given to John Conomos for permission to reproduce a photographic still from his Autumn Song (1998) as the book’s cover image.

Alison Caddick has brought her characteristic sharp eye and thoughtful way with words to the process of copyediting. Staff at ANU Press have been efficient and supportive in dealing with images, design and production issues.

Finally, production of this book has benefited from the support of an ANU Press publication subsidy as well as a research dissemination grant from the Alfred Deakin Institute, Deakin University.
This text is taken from Imaging Identity: Media, memory and portraiture in the digital age, edited by Melinda Hinkson, published 2016 by ANU Press, The Australian National University, Canberra, Australia.