

## Contributors

**Michele Barker** is an artist and academic who works in the field of new media. She has developed still image, video and interactive projects addressing processes of perception, embodiment and scientific/medical visualisation. Her work has been exhibited widely in Australia and internationally, including at Vidarte, the Mexican Biennale of Video Art, MOCA Taipei and the Art Gallery of New South Wales. She regularly collaborates with artist and new media theorist Anna Munster. Arising out of a residency at Eyebeam, New York, they developed the award-winning multichannel work *Struck*, which has been exhibited in Australia, the US, China and Taiwan. Also in collaboration with Munster, Barker created *évasion* (2014), a responsive installation working between dance, performance and the moving image; and *HokusPokus* (2011), which explores the relationships between perception, magic and early moving-image technologies and techniques. This work was chosen to represent Australasia at the International Festival of Digital Art as part of the London Cultural Olympiad and London 2012 Festival. Michele is a senior lecturer at UNSW Art & Design.

**John Conomos** is an associate professor and principal fellow at Victorian College of the Arts, University of Melbourne. An artist and writer who works across a number of media forms—video, film, installation, photography and radiophonic art—he has exhibited widely in Australia, and overseas in the US, the UK, France, Germany, Latin America, Canada and Greece. John is a New Media Fellow of the Australia Council for the Arts and a prolific contributor to art, film and cultural theory journals. He is the author and co-editor of numerous books. His most recent co-edited book, with Brad Buckley, *Erasure: The spectre of cultural memory* (Libri Publishing, UK) was published in 2015. At present John is working on a new collection

with Brad Buckley, *A companion to curation* (Wiley-Blackwell, forthcoming), and a mixed-media exhibition, *Paging Mr Hitchcock*, for the Mosman Art Gallery, Sydney.

Jennifer Deger is an anthropologist, a filmmaker and research leader at the Cairns Institute, James Cook University. Her practice-led research explores the role of digital technologies in social transformation. Jennifer has published widely on Aboriginal visual culture, experimental ethnography and the anthropology of art and Indigenous aesthetics. Her creative projects with the collective Miyarrka Media include the films *Manapanmirr, in Christmas spirit* (2012) and *Ringtone* (2014); video artworks *My red Yolngu heart* (2011) and *Christmas with Wawa* (2008); and the exhibition projects *Christmas Birrimbirr (Christmas spirit)* (2011) and *Gapuwiyak calling: Phone-made media from Arnhem Land* (2014). She is currently co-authoring a book with Miyarrka Media about mobile phones and the Aboriginal art of connection.

Melinda Hinkson is an associate professor of anthropology and Australian Research Council Future Fellow in the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, and visiting fellow in the School of Archaeology and Anthropology, The Australian National University. She has published widely on Warlpiri engagements with visual media, on the life work of Australian anthropologist WEH Stanner, on the contested cultural politics of the Northern Territory Intervention, and on the broader field of contemporary cultural attitudes to images. Her most recent publications are *Remembering the future: Warlpiri life through the prism of drawing* (Aboriginal Studies Press, 2014), and an associated exhibition, *Warlpiri drawings: Remembering the future*, at the National Museum of Australia, August 2014 – June 2015, and Charles Darwin University Gallery, August–October 2015.

Didier Maleuvre is professor of Comparative Literature at the University of California, Santa Barbara. He has been a visiting professor in Holland and Argentina, and has lectured widely in Europe, the Americas and Australia. Didier's area of research is the history of ideas, art and literature. He is the author of three books, the most recent being *The horizon: A history of our infinite longing* (California University Press, 2011). His forthcoming book is titled *The art of civilization: A bourgeois history* (Springer Palgrave Macmillan),

which argues that art has served a demystifying function in western civilisation, advancing a rationalised (some would say disenchanted, others bourgeois) view of existence.

**Anna Munster** is an associate professor at UNSW Art & Design. Her recent book, *An aesthesia of networks: Conjunctive experience in art and technology* (Technologies of lived abstraction series, MIT Press, 2013) explores new expressions of networks beyond the 'link-node' image and new understandings of experience that account for the complexity of contemporary assemblages between humans and non-human technics. She is also the author of *Materializing new media: Embodiment in information aesthetics* (Dartmouth College Press, 2006). She is a founding member of the online, peer-reviewed journal *The Fibreculture Journal*, and has published in *Inflexions*, *CTheory*, *Culture Machine* and *Theory, Culture and Society*. Anna is a practising media artist, regularly collaborating with Michele Barker. Anna is particularly interested in the relation of sound, vision and movement in perception. Her recent artworks are listed in Michele Barker's biographical notes.

**Gali Weiss** is a Melbourne artist. Her past practice has centred on drawing installations and the artist's book. Currently it is focused on multimedia work, comprising drawing, printmaking and photomedia, and sound. She has a PhD from Victoria University for her practice-led research on portraiture and diaspora. Her work is represented in various public collections, including the National Gallery of Australia, the state libraries of Victoria and Queensland, the University of Melbourne and the Israel Museum.

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