

Contributors

Ien Ang is Distinguished Professor of Cultural Studies and Australian Research Council Fellow at the Centre for Cultural Research, University of Western Sydney. She is one of the leaders in cultural studies worldwide, with interdisciplinary work spanning many areas of the humanities and social sciences. Her books, including *Watching Dallas, Desperately Seeking the Audience* (1991), and *On Not Speaking Chinese* (2001), are recognised as classics in the field and her work has been translated into many languages, including Chinese, Japanese, Italian, Turkish, German, Korean, and Spanish. Her most recent book, co-authored with Gay Hawkins and Lamia Dabboussy, is *The SBS Story: The Challenge of Cultural Diversity* (2008).

Anna Edmundson is a curator and arts writer with extensive experience in the Arts and Heritage sector. Her career history has included significant positions in managerial and policy making spheres as well exhibition work. Her most recent position was as Senior Curator in the Aboriginal and Torres Strait Islander program at the National Museum of Australia. Other positions include: Co-ordinator of the MuseumLink program at the Western Australian Museum; Curator of Ethnology at the Macleay Museum; Assistant-curator of anthropology at the WA Museum; as well as consultancy work at the National Gallery of Australia, the Museum of Sydney and the Sabah State Museum, Malaysia. She has an M.Phil in Museum Ethnography and Ethnology from Oxford University, UK, and is completing her PhD on Papuan Gulf art and cultural patrimony at the Australian National University.

Claire Farago is Professor of Renaissance Art at the University of Colorado in Boulder. She earned her PhD at the University of Virginia and was the MacGeorge Fellow at the University of Melbourne in 2008. Author of more than a dozen books, she has published widely in three fields: Renaissance art theory and the writings of Leonardo da Vinci; critical museology and historiography; and Latin American art. She frequently works collaboratively, including recently *Re-Reading Leonardo: The Treatise on Painting across Europe 1550-1900* (2009), *Leonardo da Vinci and the Ethics of Style* (2008), *Transforming Images: New Mexican Santos in-between Worlds* (2006), *Grasping the World: The Idea of the Museum* (2004), co-edited with Donald Preziosi; and *Compelling Visuality: The Work of Art in and out of History* (2003). She is currently co-authoring a book with Donald Preziosi for the *Blackwells Manifesto* series, *The Idea of Art*, which will feature Australia.

Ursula Frederick is an archaeologist and scholar of art and visual culture. Her primary research interests include rock art, contemporary archaeology, Australian Indigenous art, cultural heritage and material culture studies. For the past fifteen years Ursula has worked extensively on the art and archaeology of cross-cultural

exchange. More recently, Ursula has turned her focus to the study of car cultures and is currently undertaking doctoral research at the Australian National University.

Dr **Mary Hutchison** is a public historian and visiting fellow at the Research School of Humanities, ANU. Her research and professional work concern interpretation and representation of personal and local histories, including sense of place. One of her main research interests is Australian migration history and issues of diversity.

Dr **Susan Lowish** is a Lecturer in Australian Art History at the University of Melbourne. She has a background in fine arts, with a photography/ printmaking major from the University of Tasmania. Her postgraduate study was in critical theory and cultural studies culminating in a PhD in Art History from Monash University, supervised by Dr Leigh Astbury. In 2005, Susan was appointed full time to the Art History program at the University of Melbourne where she teaches foundation subjects in Australian art history and co-ordinates subjects on contemporary Aboriginal art. An early career researcher, Susan is involved in a number of active research projects including a history and theory of exhibiting Aboriginal art in Australia - a study she hopes to expand to cover international exhibitions as well. Her most recent publications have been *Recognising Indigenous Aesthetics*, for the Art Gallery of Western Australia, and a critical essay on the intersection of Aboriginal and Australian art histories. The latter topic was developed into a symposium with Judith Ryan and held at the NGV mid-2006

Dr **Kylie Message** is senior lecturer, convenor of the Museums and Collections Program, and Graduate Coursework Coordinator for the Research School of Humanities at the Australian National University. She is author of *New Museums and the Making of Culture* (Berg, 2006) and has recently had articles published in journals including *Theory, Culture and Society*, *Space and Culture*, *Third Text*, *Social Identities*, *Museum and Society*, and *International Journal of Cultural Studies*. Her research is concerned with examining relationships between museums and cultures of citizenship in multicultural postcolonial societies and she is currently working on an Australian Research Council Discovery Project called *Assessing collaborative, community-based museum practice and changing cultures of citizenship at the National Museum of the American Indian*.

Howard Morphy is Professor of Anthropology and Director of the Research School of Humanities at the Australian National University. He has published widely in the anthropology of art, aesthetics, performance, museum anthropology, Aboriginal social organization, the history of anthropology, visual anthropology and religion. With linguistic anthropologist Frances Morphy he has conducted extensive fieldwork with the Yolngu people of Northern Australia. He has collaborated on many films with Ian Dunlop of Film Australia and has

curated many exhibitions including Yingapungapu at the National Museum of Australia. His current focus is on the use of digital media in anthropological research and publication. His books include *Ancestral Connections: Art and an Aboriginal System of Knowledge* (University of Chicago Press, 1991), *Rethinking Visual Anthropology* (Yale University Press, edited with Marcus Banks, 1997), *Aboriginal Art* (Phaidon, 1998) and *Becoming Art: Exploring Cross-Cultural Categories* (Berg 2007).

Professor **Sue O'Connor** is the Head of Archaeology and Natural History at the Research School of Pacific and Asian Studies, ANU. Her research interests include Australian and Southeast Asian archaeology; Pleistocene colonisation of Island Southeast Asia, Australia and Papua New Guinea by modern humans and the links between these regions; change and continuity across the boundary of the Neolithic transition in Island Southeast Asia; human impacts on the environment. Sue's current research projects include Indigenous rock art studies in the Kimberley and Arnhem Land regions, northern Australia, an investigation using archaeological data to assess the frequency and impact of palaeotsunamis on the WA coastline and a study of the cultural and environmental changes that took place across the Neolithic transition and into the Metal Age in East Timor.

Donald Preziosi is Emeritus Professor of Art History at UCLA and former Slade Professor of Fine Art at Oxford. In 2007 he was the MacGeorge Fellow at the University of Melbourne, and Honorary MacGeorge Fellow in 2008. He was educated in art history, classics, and linguistics at Harvard, and has lectured and conducted seminars on art history, critical theory, and museology in North America, Australia, Europe, and Egypt. He is the author of a dozen books, including *Rethinking Art History: Meditations on a Coy Science*; *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity*; *Aegean Art & Architecture*; and, with Claire Farago, *Grasping the World: The Idea of the Museum*. He is currently working on a book on relations between art and religion, *Enchanted Credulities: Art, Religion, and Amnesia*, and, with Claire Farago, a *Blackwells Manifesto* book on *The Idea of Art*.

Associate Professor **Andrea Witcomb** has been involved in the museum and heritage field for close to twenty years. Currently at Deakin University in the Institute for Citizenship and Globalisation and associated with the Cultural Heritage Centre for Asia and the Pacific, she began her professional career as a social history curator, later teaching in cultural heritage and museology at Curtin University in Perth. She is the author of *Re-Imagining the Museum: beyond the Mausoleum* (Routledge 2003) and a co-editor with Chris Healy of *South Pacific Museums: An Experiment in Culture* (Monash E-Press, 2006). She has written numerous book chapters and journal articles looking at the representation of the past in museums and heritage sites. Her current interests include the impact of multimedia on exhibition practices, the use of affective strategies in

interpreting the past and the ways in which relations between museums and communities are constructed.