Contributors

Katherine Bode

Katherine Bode is a senior lecturer in literary and textual studies in the Digital Humanities Hub at The Australian National University. Her research focuses on contemporary Australian literature, book and publishing history, and the critical possibilities of exploring using both digital and quantitative methods.

Maggie Brady

Maggie Brady is a social anthropologist with long-term interests in Indigenous health, and alcohol and other drug use. She has published several books including her ethnographic study of petrol sniffing (*Heavy Metal*, 1992); a community action manual on alcohol (*The Grog Book*, 1998, 2005); and an analysis of alcohol policy and practice (*Indigenous Australia and Alcohol Policy*, 2004). She has also worked on land tenure for the Northern Land Council, and on the social and environmental impacts of the Maralinga atomic tests in South Australia. Maggie is currently an Australian Research Council Queen Elizabeth II Fellow at the Centre for Aboriginal Economic Policy Research at The Australian National University.

Georgine Clarsen

Georgine Clarsen is a senior lecturer in the History and Politics Program at the University of Wollongong. Her major research interest has been the history of women and motoring, and her *Eat My Dust: Early women motorists* (Johns Hopkins Press, 2008) explores women’s active roles in shaping automobile culture in Australia, Britain, the United States and British colonial Africa. Her current research is early around-Australia automobile journeys and explores the role of automobility in shaping ideas of Australian landscape and national identity. She is an Associate Editor of the new mobility journal *Transfers: Interdisciplinary Journal of Mobility Studies*.

Ursula Frederick

Ursula Frederick is a visual artist and archaeologist based in Canberra. She is currently completing her doctoral project, on art and car cultures, at the School of Art, Australian National University. She is also an Adjunct Research Associate at Flinders University. Ursula’s attention to cars flows out of a broader
research interest in material and visual culture. Ursula is especially drawn to investigating the ways that people make their presence felt in the physical world, as well as examining how their worlds shape them. This line of inquiry has led to publications on rock art, graffiti, historical inscriptions and tourist souveniring. As a related research pursuit, Ursula’s art practice is influenced by re-imagining ‘lost’ meanings and discarded things. The majority of Ursula’s art making is photographic and print-media based, and she is a founder and curator of the online gallery *Light Journeys: Exhibiting Australian Women Photographers*. She drives a 1981 Datsun Bluebird manual station wagon, affectionately known as Marilyn.

**Pamela Lofts**

Pamela Lofts is a visual artist living in Alice Springs in Central Australia where she moved to after attaining her BA at Sydney College of the Arts, in 1989. She established Watch this Space Artist-run Initiative in 1994 and the following year won the twenty-sixth Alice Prize. Pam has exhibited and participated in residencies nationally and overseas. She is represented in State and regional gallery collections including at the National Gallery of Australia, and was awarded a Master of Philosophy at the School of Art, Australian National University, in 2008. Pam’s sculpture, photographic and recent video works are grounded in the narratives, emotions and material substance of Central Australia. She also moonlights as a children’s book illustrator, which has led to a rediscovery of the joy and immediacy of drawing as another way to express her ideas within contemporary practice.

**Anthony Redmond**

Before studying anthropology, Anthony Redmond practised as a visual artist for many years, working in the fields of painting, sculpture and print making. Since 1994, he has worked in the northern Kimberley region with Ngarinyin people and their neighbours, then in Central Australia since 2002, and in Cape York Peninsula since 2005. During this time, he has conducted ethnographic research (into transformations in local economies, Indigenous relationships with pastoralists, traditional cosmology, sung traditions and bodily experiences of time and country) as well as conducting applied native title and lands rights research. His most recent work has been focused on death and grieving, the comic in everyday Ngarinyin life, the social and ritual importance of body fat, and a phenomenology of travelling in community trucks. Anthony is currently a Visiting Research Fellow at the Centre for Aboriginal Economic Policy Research
at The Australian National University where he is Australian Research Council partner working on a pan-Australian project on Aboriginal involvements in frontier and intercultural economies.

Lisa Stefanoff

Lisa Stefanoff is a cultural anthropologist and media producer who has lived and worked in Central Australia for almost a decade following her graduate studies in the New York University Program in Culture and Media (Anthropology/Cinema Studies). Her doctoral work was based at the Central Australian Aboriginal Media Association (CAAMA) where she worked as a production and distribution manager and researcher for more than five years. Lisa was Coordinating Editor at IAD Press (National Indigenous Publishing) before taking up a University of South Australia Postdoctoral Research Fellowship on the Aboriginal and Torres Strait Islander Art Economies Project at the Cooperative Research Centre for Remote Economic Participation in Alice Springs in 2011. She is also currently a Visiting Research Fellow at the UNSW COFA Centre for Contemporary Art and Politics, working on a book about the film ‘Samson & Delilah’, and an Associate Member of the ANU Centre for Visual Anthropology. Local kids used to call her first desert car—a 1970s red Hondamatic Accord—‘tomato’ and ‘cockroach’. She was last seen driving an old black Magna sedan with sunburnt duco.

Catherine Summerhayes

Catherine Summerhayes is a lecturer at The Australian National University in Film and New Media Studies. Her doctoral thesis, ‘Film as cultural performance’ (Film Studies, ANU, 2002), focused on the concept and practice of theatrical performance in relation to film. Her major research areas are in documentary film studies and new media theory and performance. In 2004, she convened and directed AD—Art of the Documentary, a combined international conference, film competition for emerging filmmakers and film festival at the National Museum of Australia, ScreenSound and the National Gallery of Australia. Her work has recently been published in several national and international journals and anthologies, including a major piece, ‘Haunting secrets—Tracey Moffatt’s beDevil’, which was published in the Fall 2004 issue of the University of California’s film studies journal, Film Quarterly (vol. 58, no. 1). Her monograph on Moffatt’s films, The Moving Images of Tracey Moffatt, was published by Charta Edizione, Milan, in September 2007.