

Contributors

Malcolm Allbrook is employed in the School of History at The Australian National University as Managing Editor of the Australian Dictionary of Biography. He was previously (2011 – January 2014) Research Associate to Professor Ann McGrath on her ARC Discovery Project ‘Australia’s Ancient and Modern Pasts: A History of Lake Mungo’. His interests include British colonial histories and family biographies in the Indian Ocean region, and Indigenous community histories. He has recently published *Henry Prinsep’s Empire: Framing a Distant Colony* through ANU Press. He has previously collaborated with prominent Kimberley elder John Darraga Watson to produce *Never Stand Still: Stories of Life, Land and Politics in the Kimberley* (2012) and in 2012 co-curated a historical exhibition ‘Burlganyja Wanggaya’ in Carnarvon, Western Australia, which was awarded the MAGNA prize for best permanent exhibition.

Harry Allen is a Research Fellow in the Department of Anthropology at the University of Auckland, and a Research Associate at Melbourne Museum and in the Archaeology Programme at La Trobe University. His archaeological research began at ANU with his doctoral studies of Lake Mungo and the Willandra Lakes carried out between 1969 and 1972. Since that time he has conducted research in western Arnhem Land, Central Java and New Zealand. More recently he has embarked on a material culture study of Australian Aboriginal spears. His publications include two edited volumes, *Australia: William Blandowski’s Illustrated Encyclopaedia of Aboriginal Australia* (2010) and, with Caroline Phillips, *Bridging the Divide: Indigenous Communities and Archaeology into the 21st Century* (2010).

Karen Hughes is a Senior Lecturer in Indigenous Studies at Swinburne University of Technology. She formerly taught at Monash University and the University of South Australia, and in 2011 was a Visiting Fellow at University of Paris 13. Her research focuses on intimate and gendered histories of the contact zone in New World settler-colonial societies, incorporating transnational perspectives. She is currently working with Victoria Grieves and Catriona Elder on the ARC-funded project ‘Children of War’. Her research pursues decolonising methodologies through a partnership approach to ethnography. She is also involved in an intergenerational study with the Ngukurr community of south-east Arnhem Land and a cross-cultural collaborative project with Indigenous communities in south-eastern Australia and the United States.

Diana James is a Senior Research Associate in the School of Archaeology and Anthropology at The Australian National University. She has worked as an anthropologist and bilingual interpreter in the areas of philosophy, art and culture since 1975. Her research focus is on the dynamic visual and auditory performance space of the art, song and story of the Western Desert peoples of central and western Australia. Increasingly the multimedia tools of recording available to ethnographic and visual anthropological research have enabled a more dynamic exploration of the many cultural expressions of Indigenous kinship to country and holistic sense of place.

Her publications include *Painting the Song* (2009) and *Ngintaka* (2014). She is currently a lead investigator and coordinator of the ARC Linkage Project 'Songlines of the Western Desert'. This collaborative research project initiated by elders, artists, dancers and singers of the Anangu Pitjantjatjara Yankunytjatjara, Ngaanyatjarra and Martu Lands is investigating Aboriginal peoples' oral song-poem tradition; the *songlines* that are the foundational cultural routes of Australia.

Mary Anne Jebb is a Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies. Previously, she was the Research Associate and Project Manager for the ARC Linkage project 'Deepening Histories of Place' at The Australian National University. She researches and writes in areas of Australian history, medical history, women's history and Indigenous history. She has particular interest in the recording and use of spoken histories and sound for increasing understanding and participation in Australian history. Her books, sound productions and exhibitions include 'Across The Great Divide; Gender Relations On Australian Frontiers' with Anna Haebich (1992), *Emerarra: A Man of Merarra* (1996), *Blood Sweat and Welfare* (2002), *Mowanjum* (2008), 'Noongar Voices' with Bill Bunbury (2010), 'Burlganyja Wanggaya' (2012) and 'Singing The Train' (2014). She is working on a monograph biography and analysis of the visual narrative artworks of deceased Aboriginal artist and historian Jack Wherra.

Jeanine Leane is a Wiradjuri scholar from south-west New South Wales. Formerly a Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies, she is currently a research fellow in the Australian Centre for Indigenous History at The Australian National University. She is an award-winning poet and novelist. In 2013 Jeanine received a Discovery Indigenous Award to examine the way the David Unaipon Award for Indigenous writing impacts on Australian literary history and culture.

Ann McGrath is Professor of History and Director of the Australian Centre for Indigenous History at The Australian National University. She is a Fellow of the Academy of Social Sciences and was awarded an Order of Australia Medal for services to history, especially Indigenous history. She has published widely on the history of gender and colonialism in Australia and North America. She was awarded an Honorary Doctorate at Linneaus University in Sweden, has advised various government enquiries and produced two documentary films, *Frontier Conversation* (2006) and *Message from Mungo* (2014). Her publications include *Born in the Cattle: Aborigines in Cattle Country* (1987) and *Contested Ground: Aborigines under the British Crown* (1994). She wrote, with Ann Curthoys, *How to Write History that People Want to Read* (2011). She was a Member of the Institute for Advanced Study, Princeton, 2013–14, and was awarded a Bellagio Residency for 2014. She serves on the board of the journal *Aboriginal History*.

Bruce Pascoe is a Bunurong/Tasmanian Yuin man and winner of the Australian Literature Award 1999 (*Shark*), Radio National Short Story 1998, FAW Short Story 2010, Prime Minister's Award for Literature (Young Adult) 2013 (*Fog a Dox*) and published and edited *Australian Short Stories* magazine 1982–99. His books include *Night Animals*, *Fox*, *Ruby Eyed Coucal*, *Shark*, *Ocean*, *Earth*, *Cape Otway*, *Convincing Ground*, *The Little Red Yellow and Black Book*. His most recent books are *Bloke* (2009), *Chainsaw File* (2010), *Fog a Dox* (2012) and *Dark Emu*. *Dark Emu*, a the history of Aboriginal agriculture, was published in 2014 (reprinted four times since March) and shortlisted in the Victorian Premiers' Literary awards in 2014. He is a board member of the Aboriginal Corporation for Languages and First Languages Australia, and past Secretary of the Bidwell-Maap Aboriginal Nation. Bruce lives in Gipsy Point, Far East Gippsland, with his wife, Lyn Harwood, and their two children and three grandchildren.

Rob Paton has been a professional archaeologist for 30 years, working throughout Australia and overseas, for museums, government agencies, universities and as a consultant. Rob has been published in books, journals and written reports in the disciplines of archaeology, anthropology and history. He is also a long time board member for the journal *Aboriginal History* (since 1992) where he holds the positions of Public Officer and Treasurer. Presently he is a doctoral scholar with the ARC Linkage project 'Deepening Histories of Place', in the Australian Centre for Indigenous History at The Australian National University. Rob is researching Aboriginal trade and exchange networks in the Top End of the Northern Territory. His research shows how Aboriginal people can shape their histories through elegant mechanisms that leave material traces dating back several thousand years.

Martin Porr is Associate Professor in Archaeology at the University of Western Australia and a member of the Centre for Rock Art Research Management. He has published widely on Palaeolithic art and archaeology as well as general theoretical aspects of archaeological research. He is co-editor of *The Hominid Individual in Context: Archaeological Investigations of Lower and Middle Palaeolithic Landscapes, Locales and Artefacts* (with CS Gamble, 2005) and *Southern Asia, Australia and the Search for Human Origins* (with R Dennell, 2014). He is currently engaged in research projects into the Indigenous art of the Kimberley, north-west Australia, the Early Upper Palaeolithic art of Central Europe and the impact of postcolonial approaches on the understanding of human origins.

Peter Read is Adjunct Professor, Australian Centre for Indigenous History, at The Australian National University. From 2009–13 he was Australian Research Professor, Department of History, University of Sydney and Director of the website historyofaboriginalsydney.edu.au. He was also a Chief Investigator on the 'Deepening Histories of Place' team. He is the author of several books on the history of Aboriginal Australia, including *Charles Perkins: A Biography* (1990) and *Tripping Over Feathers: Scenes from the Life of Joy Janaka Wiradjuri Williams* (2009).

Peter J. Riggs is a Visiting Fellow in the Research School of Physics and Engineering at The Australian National University. He has held teaching and research positions at a number of Australian universities, including the Universities of Melbourne, La Trobe, Adelaide and Queensland. His research currently focuses on the nature of time and the foundations of physics. Dr Riggs's publications include *Quantum Causality: Conceptual Issues in the Causal Theory of Quantum Mechanics* (2009), *Whys and Ways of Science: Introducing Philosophical and Sociological Theories of Science* (1992), and the edited volume *Natural Kinds, Laws of Nature and Scientific Methodology* (1996).

Nicola Stern is a Senior Lecturer in Archaeology in the Department of Archaeology, Environment and Community Planning at La Trobe University, with a long-standing interest in the contribution that archaeology makes to our understanding of the narrative and dynamics of human evolution. She has studied the earliest archaeological traces in East Africa and the late Pleistocene record in Australia with a view to understanding the way in which time and site formation processes structure the archaeological record and the behavioural information that can be generated from it. She currently leads an interdisciplinary research project in the Willandra Lakes region.

Luke Taylor is currently an Adjunct Professor with the Research School of Humanities and the Arts at The Australian National University. Until recently he was Deputy Principal at AIATSIS. He has published his research with Aboriginal artists in *Seeing the Inside: Bark Painting in Western Arnhem Land* (1996), with Peter Veth edited *Aboriginal Art and Identity* (a special volume of the AIATSIS Journal, 2008), edited *Painting the Land Story* (1999), and is co-editor with Jon Altman of *Marketing Aboriginal Art in the 1990s* (1990). As a Visiting Research Fellow at the Institute in 1987–89, he prepared the first edition of the National Aboriginal and Torres Strait Islander Visual Artists Database (electronically published by Discovery Media). He is a Chief Investigator on the ARC Linkage project ‘Deepening Histories of Place’ at The Australian National University.

Julia Torpey Hurst is completing her PhD, ‘History in the Making: Re-imagining Heritage, Identity and Place across Darug and Gundungurra Lands’, at the University of Sydney. She is a member of the ARC Linkage project ‘Deepening Histories of Place’. Growing up in Ocean Grove, Victoria, Julia’s Indigenous family heritage is from the Sydney region. She has completed a Bachelor of Arts from the University of Melbourne majoring in Indigenous and Development Studies and a Masters of Urban Planning also from Melbourne. She has worked as a social and cultural planner and social researcher. Her interests lie in storytelling, social justice and the arts, and she has successfully merged these projects over the years on main stage and community theatre projects, including *Urgent* – first a book (Random House, 2004) and then a theatre production developed for young people to learn about, and engage with, the living stories of young Aboriginal women. This production was a joint initiative of the Courthouse Arts Centre and Wathaurong Aboriginal Co-operative and was performed in Geelong and La Mama Theatre in 2008 as part of the Next Wave Festival. Most recently she produced the ‘Our Music, Performing Place, Listening to Sydney’ Aboriginal Music Day at the Sydney Conservatorium of Music.

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