

Contributors

Tony Birch is a lecturer in creative writing at the University of Melbourne. He has published widely in the areas of short fiction, poetry and creative non-fiction, including the collection of stories *Shadowboxing* (Scribe Publications, 2006). He has worked as a writer and curator in collaboration with photographers, film-makers and artists. He was the senior curator on the 'Koori Voices' exhibition at Melbourne Museum's Bunjilaka Centre.

Therese Davis is a senior lecturer in Film and Cultural Studies at the University of Newcastle. She is the author of *The face on the screen: death recognition and spectatorship* (Intellect, 2004) and co-author with Felicity Collins of *Australian cinema after Mabo* (Cambridge University Press, 2004). She is currently working with Nancy Wright and Brooke Collins-Gearing on a cultural history of collaborations between Indigenous and non-Indigenous filmmakers and writers, funded by an Australian Research Council Discovery grant.

John Docker is Adjunct Senior Research Fellow in the Humanities Research Centre at The Australian National University. He writes on a wide range of topics in cultural theory, including most recently genocide in relation to both the Enlightenment and settler colonialism. His books include *Postmodernism and popular culture: a cultural history* (1994); *1492: the poetics of diaspora* (2001), and, with Ann Curthoys, *Is history fiction?* (2005). He is currently writing a book entitled *The origins of violence*.

Françoise Dussart is a Professor in the Department of Anthropology and the Women's Studies Program at the University of Connecticut (USA), and the associate Director of the University of Connecticut Humanities Institute. She is the author of *La Peinture des Aborigènes d'Australie* (1993, *Parenthèses* and *Réunion des Musées Nationaux*), and *The politics of ritual in an aboriginal settlement: kinship, gender and the currency of knowledge* (2000, Smithsonian Institution Press). She recently edited a special volume of *Visual Anthropology Review* titled 'Media matters: representations of the social in Aboriginal Australia' (2006).

Faye Ginsburg directs the Center for Media, Culture and History at New York University where she is also the David B Kriser Professor of Anthropology. Her most recent book is *Media worlds: anthropology on new terrain*, edited with Lila Abu-Lughod and Brian Larkin.

Heather Goodall is Professor of History in the Trans/forming Cultures Research Centre at the University of Technology, Sydney. She has researched and published on Indigenous histories and relationships in Australia, environmental histories, and oral history and memory. Her most recent publications are the co-authored life story *Isabel Flick: the many lives of an extraordinary Aboriginal woman* (Allen and Unwin, 2004) and a volume on oral history and environment, *Echoes from the poisoned well: global memories of environmental injustice* (Lexington, 2006), edited with Sylvia Washington and Paul Rosier.

Melinda Hinkson teaches social anthropology at the Australian National University, Canberra.

Sylvia Kleinert is Associate Professor of Australian Indigenous Art at Charles Darwin University, Northern Territory. She has written extensively on the Hermannsburg School, Aboriginal art in south-eastern Australia, Indigenous prison art and cultural heritage. She is co-editor (with Margo Neale) of the prize-winning reference book *The Oxford Companion to Aboriginal Art and Culture* (2000).

Sylvia Lawson writes history, journalism and fiction. Her most recent books are *The outside story* (Hardie Grant, 2003), a novel centered on the Sydney Opera House, and *How Simone de Beauvoir died in Australia* (UNSW Press, 2002).

Ingereth Macfarlane has been the Managing Editor of *Aboriginal History* journal since 2001. She is currently completing research for a PhD on the long term history of the interactions of people and places in the western Simpson Desert, South Australia in the Australian Centre for Indigenous History, The Australian National University.

Ann McGrath is the inaugural Director of the Australian Centre for Indigenous History, The Australian National University. She has worked for many years in the field of Indigenous Australian history and the history of gender and colonialism. Her best-known publications are *'Born in the cattle': Aborigines in cattle country* (1987) and the edited volumes *Contested ground: Australian Aborigines under the British Crown* (1994) and (with Kay Saunders and Jackie Huggins) *Aboriginal workers* (1995). She has also worked on significant public enquiries and legal cases.

Kim Mahood is a freelance writer and visual artist. She exhibits with the Helen Maxwell Gallery in Canberra and is the author of *Craft for a Dry Lake*, which won several non-fiction awards. She has had articles and essays published in *Meanjin*, *Island*, *Eureka Street*, *Best Australian Essays* and *Best Australian Stories*, and has an essay in the February 2007 issue of the *Griffith Review*. She is currently working on a long-term cultural mapping project with Aboriginal traditional owners in the southeast Kimberley.

Tony Mitchell is a senior lecturer in Cultural Studies at the University of Technology, Sydney. He is the author of *Popular music and local identity: rock, pop and rap in Europe and Oceania* (University of Leicester Press, 1996), editor of *Global noise: rap and hip hop outside the USA* (Wesleyan University Press, 2001), and has written numerous articles and book chapters on global hip hop, film, and popular music in Australia, New Zealand, Italy, Singapore, China and Hong Kong. He is currently researching a book about Australasian hip hop on an Australian Research Council grant. He also writes reviews and articles about hip hop and jazz for *Music Forum* magazine.

Fred Myers is Silver Professor and Chair of the Department of Anthropology at New York University. He is the author of *Painting culture: the making of an aboriginal high art* (2002) and *Pintupi country, Pintupi self* (1986), editor of *The empire of things: regimes of value and material culture* (2001) and co-editor of *The traffic in culture: refiguring art and anthropology* (1995).

Heidi Norman is a Senior Lecturer at the Jumbunna Indigenous House of Learning, University of Technology, Sydney. She teaches and researches in the areas of Australian Indigenous social, political and economic history. In 2005 she was awarded the UTS Vice Chancellor's Team Teaching award. In 2006 she was granted the NSW Premier's History Fellowship to study changes in the economy and their social effects for Aboriginal families in Redfern and Waterloo. She is from the Gamilaroi nation in north-western New South Wales.

Maria Nugent is a Postdoctoral Research Fellow in the School of Historical Studies, Monash University. She is the author of the award-winning book, *Botany Bay: where histories meet* (Allen and Unwin, 2005).

Janice Peacock is a descendant of Erub (Darnley Island) of the village of Isem and the Samsep tribe, Meriam Mir language group. She was born in North Queensland and grew up in Brisbane. Her art practice includes printmaking, painting, sculpture, installation and new media, and her work is held in the Art Gallery of South Australia and in private collections. She was selected to attend an international Indigenous media and visual arts residency in Canada in 2003. Janice was awarded a Doctorate in Visual Arts from Griffith University in 2006. She is currently studying for a Bachelor of Teaching at the Institute of Koori Education, Deakin University.

June Perkins is a freelance writer, a tutor, and avid blogger and flickr participant who administers some photo-sharing groups. She currently serves as secretary of a local arts council. June gained a doctorate from the University of Sydney in 2004 studying the empowerment of Indigenous women through writing. Her work can be found in many journals and magazines including *SideWalk*, *Talking Ink From Ochre*, *New England Review* and Baha'i publications in Australia, New Zealand and the United States. She recently won a poetry competition at the Mission Beach Aquatic Festival for a Cyclone Larry poem. More of her work may be found at the blog www.pearlzo creativity.wordpress.com, which includes links to her installation projects such as *gumboots4peace* and her photographic sites.

Frances Peters-Little is a Kamilaroi/Uralarai woman and Deputy Director of the Australian Centre for Indigenous History, The Australian National University. She was a filmmaker for the ABC until 1995, working on more than 18 documentaries as researcher, producer and director. Films she is best known for are *Tent Embassy*, *Oceans Apart* and, as Series Coordinator, the international documentary co-production *The Storytellers of the Pacific* series. Frances is currently working on a book 'The return of the noble savage' and on an official biography of her father, Jimmy Little, and is the writer/director of a documentary for SBS TV about the 40th anniversary of the 1967 Referendum.

Tim Rowse works in the History Program, Research School of Social Sciences, The Australian National University. He has written extensively on policies towards Indigenous Australians. Indigenous autobiography has been one of his teaching interests since 2004. His recent publications include an edited book of essays about the 'assimilation era', *Contesting assimilation* (2005), and (with Murray Goot) a study of public opinion polling about Indigenous issues, to be published in May 2007.