



RECOVERING LIVES
Conference

6-8 August 2008

Abstracts and Biographies

In Alphabetical order by
Speaker/Chair

THREE MOMENTS: NEGOTIATING THE SPACE BETWEEN THE DOCUMENTARY SUBJECT AND FILMMAKER

Maree Delfoski

Macquarie University

Through its investigations of contexts, people and power relations, documentary film has long played an important role in the area of human rights. The act of making documentary film, however, also involves more private arrangements, including those subtle, often covert or partly-effaced negotiations between filmmaker and subject. I am interested in the ways documentary film consciously and unconsciously reveals these power relations.

Drawing on specific instances in my recent work, I will suggest that we may think of documentary film as recovering not one life but two lives –the subject's *and* the filmmaker's. I will further examine how smaller digital recording cameras may allow an 'opening up' of the negotiation space – and will also consider some of the institutional pressures that can work against this.

IN SEARCH OF THE CONVICT WOMEN ON THE *ATWICK*: THE ARCHIVES, FAMILY HISTORIANS, AND [ancestry.com](https://www.ancestry.com)

Lucy Frost

University of Tasmania

For generations after the end of the convict era, most Australian families erased convict ancestors from their narratives of family origin. Over the past three decades, what once was imagined as a "convict stain" has become a badge of pride, and across Australia the offices of the state archives are filled with family historians meticulously trawling through nineteenth-century records on microfilm. The research they undertake into the past of a particular family often uncovers materials of crucial significance for researchers like me who are pursuing less personal topics. In my research for a collective biography of the seventy-seven women convicted in the courts of Scotland and transported to Van Diemen's Land on the *Atwick* in 1837, I have come to value highly my connections with family historians and with the websites like Ancestry.com generated in response to their interests. This paper will open discussion about the importance of non-traditional sources to enrich archival research when the descendants of families who for generations have practiced self-censorship and narrative distortion generously share their passion for recovering lives.

THE IMPRESSION OF REALITY

Ross Gibson

University of Sydney

For fifteen years now, I have been working with an extraordinary collection of crime scene photographs held by the Justice & Police Museum in Sydney. These pictures show ordinary people and places where extraordinary events have caused emphatic, often traumatic changes. Moreover, through a series of relocations, rescues and unavoidable accidents, the pictures have been detached from indexes and records that might help an interpreter come to confident, conclusive accounts of the 'meanings' in the pictures. Even so, the pictures are deeply impressed with the reality of their originating time and place. And they are also endlessly suggestive, stimulant of narrative speculations which cry out for ratification whilst lacking the evidentiary means. What to do with these powerful historical artefacts? What of the semantic, aesthetic and ethical issues humming in them? My presentation will report on some of my experience with these issues over the past decade and a half.

DIASPORIC HOMESONGS: AFFECT, ETHNICITY AND PERFORMANCE

Jacqueline Lo

The Australian National University

How does the diasporic artist relate to an ancestral land that is far removed from Australia? In this presentation, I suggest that William Yang's show, *China* (2007) is double-voiced: on one hand it appears to be essentialising Chineseness as something innate, something that "the Chinese" perform instinctively and which the diasporic can only imitate imperfectly. On the other hand, the organisation of the performance as a whole enacts a counter-logic that resembles what Raymond Williams calls the "structure of feelings " which is historically conditioned and actively embodied by human subjects. *China* enacts a journey through various emotional landscapes of intimacy, recognition, incomprehension and alienation that invokes the diasporic subject's uneasy relation to the homeland. It demonstrates that *feeling* Chinese is not innate -- it is not determined wholly by blood but also by a form of praxis. I argue that reading Yang's homesong through a framework of affect offers a more nuanced understanding of diasporic homing desires than currently offered by theories of diasporic nostalgia.

LUNATICS, LEPERS AND LEADERS – HIDDEN HISTORIES ON ROBBEN ISLAND

Adam Low

Independent Film Maker

Just a few miles off-shore from the hedonistic Cape Town suburb of Seapoint lies an inhospitable lump of rock called **Robben Island**. Named for the seals which once swarmed on its beaches, it was used, from the arrival of the Dutch in the seventeenth century, as a dumping ground for inconvenient or unruly elements – lepers, lunatics and, most famously, indigenous leaders, from the chiefs of the Xhosa nation in the 1850s to the ANC, PAC and SACP cadres in the Apartheid era.

Today the island is a wild-life sanctuary, home to 132 species of birds and 23 species of mammals, and a World Heritage Site, which includes the prison (now a museum) where **Nelson Mandela** and his ANC comrades spent more than twenty years working in the extreme heat and blinding light of the lime quarry.

Using extracts from my film *Voices from the Island* (made to mark the first democratic elections in 1994) I will examine some stories from the hidden history of Robben Island and, as Mandela's ninetieth birthday approaches and ex-inmate **Jacob Zuma** looks set to become the next President of South Africa, ask: What links these generations of patients, prisoners, and exiles?

ARENA: THE STRANGE LUCK OF V.S. NAIPAUL

Adam Low

Independent Film Maker

'No-one comes close to V.S. Naipaul. He has reached such a pitch of authority that even if you disagree with what he is saying, you have to acknowledge his intellect and astonishing mastery of style' – Philip Hensher in the Guardian's recent survey of the greatest living writers in English.

This is the first time that Sir Vidia Naipaul has agreed to a comprehensive documentary being made about his life and work. He has not been the subject of a film of any kind for almost twenty years – long before he was knighted (1992) and awarded the Nobel Prize in Literature (2001) – so this is a unique opportunity to get close to our greatest living novelist.

"I could never become vain, because I know there's been a large element of luck – but probably everyone has these bits of luck in his life, don't you think? Everyone who does something, who achieves something, has had his own stations of luck. It's not all a Calvary."

Arena: The Strange Luck of V.S. Naipaul interweaves the strands of his life in the three most significant places in his experience as a writer: Trinidad, India and Wiltshire.

Trinidad

In May 2007, Naipaul made his first visit for over a decade to Trinidad, the island where he was born and grew up, but which he has since dismissed as a "plantation society". We accompanied him, his wife Nadira, and his long-term agent Gillon Aitken to film his trip. We see the neighbourhood that inspired his first book, *Miguel Street*, the family home that he transformed into his masterpiece, *A House for Mr. Biswas*, and other significant places in and around Port-of-Spain, as well as a pugnacious encounter with local press, some of whom have never forgiven him for failing to mention Trinidad when he was awarded the Nobel Prize.

New Delhi

In October 2007, we went with Naipaul and his wife to India (the country his grandparents came from, with which he has a passionate and often turbulent relationship). He said that he might not visit India again, and wanted to see certain things of significance to him, which he felt we might like to film. We were with him in New Delhi when he visited Humayan's Tomb (the second emperor in the Mughal dynasty – about which he has controversial opinions and whom he regards as "Muslim invaders"), and when he traveled for the first time on the spanking new Metro (an example of India's recent transformation and booming economy).

Dairy Cottage Wiltshire

We have visited Naipaul at home in rural Wiltshire, charting the seasons in his beloved garden, talking to him about his life, work and inspirations – and his precious cat, Augustus. He has lived in Wiltshire for thirty years and acquired all the attributes of an English gentleman of letters. We ask: what is the source of his enormous industry and creativity, and why has he become one of the most forthright and controversial of English writers? *"The press have created a myth about me... they see me as Reactionary, Right Wing and Racial"*. We hear how Naipaul counters these accusations, and what he thinks about himself.

Sir Vidia told us that he would like the film to be 'as personal as possible'. He agreed to be filmed both in public and in private, and to be interviewed on any subject. The film has been shot over nearly a year, recording the details of his life, and allowing him to talk freely about his development as a writer. His second wife Nadira, his agent Gillon Aitken, his first editor Diana Athill, also appear in this intimate portrait, but the central character is Naipaul himself, who remains, at the age of seventy-five, as vital a presence and as incisive a mind as ever.

**THERE WAS SOMETHING NOBLE ABOUT HIM': IMPRESSIONS OF ANTHONY
MARTIN FERNANDO, AUSTRALIAN ABORIGINAL ACTIVIST, EUROPEAN
TRAVELLER AND INTERNATIONALIST (1864–1949)**

Fiona Paisley
Griffith University

This paper reflects on the limits of the archives in the recovery of indigenous lives. An Aboriginal internationalist and European traveller during the first half of last century, Anthony Martin Fernando was an outspoken protestor of Aboriginal conditions in Australia and from overseas. He demonstrated outside Australia House in the 1920s, planned to approach the League of Nations, and was an advocate of a form of direct international mandate over land reserved for Aboriginal occupation in Australia. Much is still unknown about his life, but new information shows that he was also, among other things, a labourer in Trieste, Vienna, and Rome, a manservant in London and Epsom, a civilian internee in Austria during WWI, an interviewee of the Swiss progressive press in the interwar years, and a speaker at Hyde Park Corner. Each additional piece in his life story has emerged through painstaking archival research, serendipitous web searches, and, perhaps most remarkably, through recent contact with two families that employed him in England in the interwar years. While no photographs of Fernando have yet surfaced, I argue that establishing a creative dialogue between these vastly different sources might offer ways of writing an impressionistic and embodied as well as 'factual' account of a life.

NINE PLATOON, 1918-1980

Peter Stanley

National Museum of Australia

The fighting on the Western Front in the summer of 1918 left the infantry units of the Australian Imperial Force with fewer and fewer fighting men. Platoons nominally of thirty men often numbered half that many. Nine Platoon, part of C Company of the 21st Battalion, entered the battle of Mont St Quentin just twelve strong.

Of the twelve, four were to die in the battle. One of them was Frank Roberts, a 30-year-old orchardist from Victoria. Frank's father, Garry, was so grieved by his son's death that he devoted himself over the next decade to compiling a series of massive scrapbooks documenting Frank's life, his service in the AIF and the battle in which he died. Garry's response has been analysed by several historians, including Tanja Luckins, Joy Damousi, Pat Jalland and Bart Ziino. They have all looked at the Robertses primarily as a bereaved family. I will too. But I'm also interested in what Garry Roberts's massive private archive reveals of the little group of twelve men who fought in that battle, and what their lives might suggest of both the experience of the Great War and its effects on Australia.

As the survivors of Nine Platoon returned to Australia, Garry persuaded most of them to write accounts of Frank's last days. They enable us to reconstruct in extraordinary detail the movements, interactions and actions of a small sub-unit in one short, intense, costly action. They enable us to write the biography of one Australian platoon not just in one battle, but to trace the rest of their members' lives.

Using military and recently-released Repat files, family papers and memories, I have been able to trace their lives from 1918 to the death of its last member, in 1980. The book, provisionally entitled *Between Victory and Death: Men of Mont St Quentin*, is due to be published by Scribe in late 2009.

Nine Platoon's story resembles Thornton Wilder's 1927 novel, *The Bridge of San Luis Rey*. In it, five travellers' lives converge seemingly by chance at a rope bridge in Spanish Peru in 1714. The bridge breaks and the travellers die. A priest who witnesses the accident investigates the travellers and discovers what connects their lives.

This book likewise tells the story of a group of men who came together for just a short time in 1918 and never met again. Three were wounded in the battle and two more before the war's end. The eight survivors lived in four different states at various times, and only two or three ever attended reunions or marches. They were together for a few weeks in 1918, and never again.

And yet something connects them, something profound. They were all volunteers for the Great War, and victims of it. Their service marked all of them in one way or another for the rest of their lives. I will discuss both how I've explored their lives and what they can tell us.

CHOREOGRAPHING HISTORY: RECOVERING LIVES THROUGH DANCE AND FILM IN OCEANIA

Katerina Teaiwa

The Australian National University

This multi-media presentation will explore the ways in which Pacific Islanders, particularly from Fiji and Kiribati, use dance theatre to invoke and recover from what they experience as a traumatic past. Dance is a strategy for consolidating and securing identities in the present as well as recovering lost land which in most parts of the Pacific is perceived to be one and the same as ³people² or ³body². Through still images, animation and film, I will explore the ways in which the recovery of both land and body is possible. I will link all this to three installations based on my research at the Adam Art Gallery, the Moving Image Centre and Museum of New Zealand, Te Papa Tongarewa.

TO PLEAD OUR OWN CAUSE: CONTEMPORARY SLAVE NARRATIVES AND THE ABOLITIONIST PROTEST TRADITION

Zoe Trodd
Harvard University

There are 27 million slaves in the world today, more than were taken from Africa in three centuries of the transatlantic slave trade. But now as in the 19th century, slaves and former slaves are telling their stories as part of a movement to end slavery. Drawing on dozens of new narratives by 21st-century slaves, Zoe Trodd will discuss the contemporary slave narrative in the context of today's abolitionist movement. She will also briefly set these narratives in a tradition of 19th-century abolitionist literature and of protest literature more broadly.

FICTION AS TESTIMONY: DON DELILLO'S FALLING MAN AND THE QUESTION OF TRUTH

Jen Webb
University of Canberra

The noun 'testimony' has a very strong relationship with truth, and as a mode of evidentiary discourse, is more closely associated with law and church than with the creative field. However, artists too may bear witness, or testify, to public events. One such artist, I suggest, is Don DeLillo who in writing *Falling man: a novel* (Scribner, 2007) gives an account of the 11 September 2001 disaster in New York, and its aftermath. Though it is fiction, as signalled so clearly in the title of the novel, it can be argued that, since DeLillo is a New Yorker personally affected by the events of that day, it offers testimony to at least some aspects of the disaster and its aftermath. But does this constitute evidence? Can a work of the imagination also be the statement of a witness, an account of something that is true? And what can such testimony contribute to the knowledge frameworks that delimit our understandings of events?

BIOGRAPHIES

Dr Paul Arthur Curtin University

Dr Paul Arthur is a Research Fellow at the Australia Research Institute, Curtin University of Technology, and an Adjunct Research Fellow of the Research School of Humanities, Australian National University. He has held various visiting fellowships, including to the Center for Cultural Analysis, Rutgers University, USA (forthcoming, 2008-9), the National Museum of Australia (2007), the Humanities Research Centre, Australian National University (2006), and through the Australian Academy of the Humanities (2004). In 2004 he was Helen and John S. Best Research Fellow at the American Geographical Society Library and an Associate of the Center for 21st Century Studies, at the University of Wisconsin, Milwaukee (USA). Dr Arthur's research focuses on how new technologies are transforming the way history is recorded and studied. He was drawn to the digital history field after completing a PhD in eighteenth century literary history at The University of Western Australia. Prior to taking up a position at Curtin University he was a Postdoctoral Research Fellow at Murdoch University. He has published widely on digital humanities topics and also on Australian cultural history.

Emma Christopher University of Sydney

Emma Christopher is an ARC Postdoctoral Fellow at Sydney University. She is the author of *Slave Ship Sailors and their Captive Cargoes, 1730-1808* (Cambridge University Press, 2006) and the co-editor, with Cassandra Pybus and Marcus Rediker of *Many Middle Passages: Forced Migration and the Making of the Modern World* (University of California Press, 2007). Her new book tells the story of the convicts transported to Africa and she is currently working on an ARC-funded book and documentary (with Maree Delofski) looking at Freetown, Sierra Leone and Sydney as twin cities.

Maree Delfoski Macquarie University

Maree Delofski began documentary filmmaking with the British film collective Cinema Action. In Australia she has made several award winning films that have screened both nationally and internationally including *The Trouble with Merle*, *A Calcutta Christmas* and *Philippines My Philippines*. She recently completed the feature documentary, *Tanaka-san Will Not Do Callisthenics*, her first as cinematographer/director. Maree teaches in the Department of Media at Macquarie University. Before coming to Macquarie, she taught at the Australian Film Television and Radio School where she was Head of Documentary.

Anna Edmundson

The Australian National University

Anna Edmundson is Senior Curator in the Aboriginal and Torres Strait Islander Program at the National Museum of Australia, specializing in Indigenous Australian and Pacific art and cultural heritage.

Lucy Frost

University of Tasmania

Lucy Frost is Professor of English and Director of the cross-disciplinary research Centre for Colonialism and its Aftermath at the University of Tasmania. Her current research project is a collective biography of the seventy-seven women convicted in the courts of Scotland and transported to Van Diemen's Land on the Atwick in 1837. Her most recent book, co-authored with Susan Ballyn from the University of Barcelona, is *Una Convicta Española en la Australia Colonial (1808-1877): ¿Quién fué realmente Adelaide de la Thoreza?* It will be published in Seville early in 2009.

Debjani Ganguly

Research School of Humanities, ANU

Debjani Ganguly was appointed Head of the Humanities Research Centre in February 2007. Previously she was Director, Research Development at the Centre for Cross Cultural Research. After completing her PhD in postcolonial literary studies at ANU's School of Humanities, she was a research fellow at the CCR from 2002-2004 where she wrote her book on caste and dalit lifeworlds from a postcolonial perspective. Prior to taking up her doctoral studies in Australia, Debjani completed a Masters and an MPhil in English and Comparative Literature from the University of Bombay and was a university lecturer in English in Bombay.

Her areas of specialization are postcolonial literary and historical studies and comparative/world literatures in the era of globalization. She is currently working on a world literature project on Anglophone writing in the post-Cold War period (1989-present) with a focus on transnational works dealing with the global immanence of terror, warfare and genocide. She recently wrote for and co-edited a volume on the legacy of Edward Said in which leading Australian and overseas scholars have written about the ways in which humanities and literary studies in particular can engage with the oeuvre of this leading postcolonial humanist in the 21st century. Debjani also works on the literatures and cultures of the Indian subcontinent and in 2005 published a monograph from Routledge containing an analysis of literary works of by dalits in India. Other related areas of research and publication include translation studies, diasporic fiction, vocabularies of violence and nonviolence with a special focus on the eclectic cosmopolitanism of Gandhian thought, and the globalization of Bollywood, the popular cinema from Bombay/Mumbai as creative industry. In 2007, Debjani was elected as a Fellow of the Royal Asiatic Society of Great Britain and Ireland.

Ross Gibson

University of Sydney

Ross Gibson is Professor of Contemporary Arts at the University of Sydney. As part of his research he makes books, films and art installations and he encourages postgraduate candidates in similar pursuits. His recent works include the book *Seven Versions of an Australian Badland*, the video installation *Street X-Rays*, the interactive audiovisual environment *BYSTANDER* (a collaboration with Kate Richards) and the durational work 'Conversations II', for the 2008 Biennale of Sydney.

Adam Low

Independent Filmmaker

Adam Low's documentaries have won numerous prizes in both Europe and the USA. *The Private Dirk Bogarde* - a two-part portrait of the actor and writer - for BBC ARENA won the Hugh Weldon Award for Best Arts Documentary at the British Association of Film and Television Arts Awards (BAFTA) 2002. His film about the great Italian director Luchino Visconti, *The Life and Times of Count Luchino Visconti*, won Best Arts Documentary at the 2003 International EMMY Awards in New York as well as the premier European broadcasting award THE PRIX ITALIA for Best Arts Documentary in 2004. *Bacon's Arena* - a ninety-minute portrait of the painter Francis Bacon - was awarded the Gold Plaque for Best Arts Documentary at the Chicago International Film Festival (The Hugos) 2006, and won Best Film for Television at the 24th Festival International du Film sur L'Art in Montreal in March 2006. His most recent film is *The Strange of V.S. Naipaul*, a portrait of the Nobel Prize-winning writer, for BBC Arena. He is currently working on *The Hunt for Moby-Dick* - a feature length documentary about Herman Melville's book, and the cultural significance of whales and whaling.

David MacDougall

Research School of Humanities, ANU

David MacDougall is a documentary filmmaker and writer on cinema. He was educated at Harvard University and the University of California at Los Angeles. His first feature-length film, *To Live With Herds*, filmed in Uganda, won the Grand Prix Venezia Genti at the Venice Film Festival in 1972. Soon after this, he and his wife Judith MacDougall produced the Turkana Conversations trilogy of films on semi-nomadic camel herders of northwestern Kenya. Of these, *Lorang's Way* won the prize of Cinéma du Réel in Paris in 1979, and *The Wedding Camels* the Film Prize of the Royal Anthropological Institute in 1980. With Judith MacDougall, he then co-directed a number of films on indigenous communities in Australia and, in 1991, a film on photographic practices in an Indian hill town, *Photo Wallahs*. In 1993 he made *Tempus de Baristas*, on goat herders in the mountains of Sardinia, winner of the 1995 Earthwatch Film Award. In 1997 he began conducting a film study of the Doon School in northern India. This resulted in five films: *Doon School Chronicles* (2000), *With Morning Hearts* (2001), *Karam in Jaipur* (2001), *The New Boys* (2003), and *The Age of Reason* (2004). His recent filming has been at a progressive, co-educational boarding school in South India and in a shelter for homeless children in New Delhi. His previous film, the experimental *SchoolScapes* (2007), won the Basil Wright Film Prize at the 2007 RAI International Festival of Ethnographic Film. MacDougall writes regularly on documentary and ethnographic cinema and is the author of *Transcultural Cinema* (Princeton University Press, 1998) and *The Corporeal Image: Film, Ethnography, and the*

Senses (Princeton, 2006). He lives in Australia and is presently Adjunct Professor at the Centre for Cross-Cultural Research, Australian National University, Canberra.

Kylie Message **Research School of Humanities, ANU**

Kylie Message is author of *New Museums and the Making of Culture* (Berg, 2006). She is Graduate Coursework Convenor for the College of Arts and Social Sciences and Convenor of the Museums and Collections Graduate Program, at the Research School of Humanities, Australian National University.

Fiona Paisley **Griffith University**

Fiona Paisley teaches in cultural history at Griffith University. She is the author of *Loving Protection? Australian Feminism and Aboriginal Women's Rights, 1919-1939* (2000), *Glamour in the Pacific: Cultural Internationalism and the Women's Pan-Pacific, 1928-58* (forthcoming, 2009), *Uncommon Ground: White Women in Aboriginal History* (co-edited, 2005), and numerous articles concerning gender, social justice, and settler colonial history in first half of the twentieth century.

Cassandra Pybus **University of Sydney**

Professor Cassandra Pybus is an Australian Research Council Professorial Fellow at the University of Sydney, where she completed both her Bachelor of Arts (Hons) in 1971 and her Ph. D in History in 1978.

Upon successfully completing her PhD on history and social change in the work of Robert Penn Warren and C. Vann Woodward, Pybus worked first as an academic and then as a policy advisor to government.

In 1985, she became a full-time writer and historian. Since then, she has contributed greatly to Australian publishing, first as editor of literary magazine *Island* and later, as founding editor of one of Australia's earliest online periodicals, *Australian Humanities Review*. She is a frequent contributor to many of Australia's best-known publications, such as *The Age* and *The Australian*, and is interviewed regularly on Australian and US television.

Pybus has published extensively on Australian, American and Transatlantic history. Her interests span as broadly as Australian social history, colonial history in North America, South East Asia, Africa and Australia, slavery and the history of labour, and the history of Tasmanian Aborigines. In 2008 she will be a Distinguished Visiting Professor at University of Texas in Austin.

Barbara Russell **Monash University**

Barbara Russell completed her PhD at Monash University's School of Historical Studies in 1996 with a thesis entitled "History and the Maiden: Representing Women through South Africa's Truth and Reconciliation Commission." Following work as a lecturer at Monash she is now a bookseller with a sideline in writing and editing and is researching a book on women operatives

in Umkhonto We Sizwe - the military wing of South Africa's African National Congress during the apartheid era.

Peter Stanley

National Museum of Australia

Dr Peter Stanley is the inaugural Director of the Centre for Historical Research at the National Museum of Australia. From 1980 to 2007 he worked at the Australian War Memorial, where he was Principal Historian for twenty years. Peter has published widely in the field of Australian and British military and social history. His twenty books include *Tarakan: an Australian Tragedy*, *White Mutiny: British Military Culture in India, 1825-75*, *For Fear of Pain: British Surgery 1790-1850* and *Quinn's Post, Anzac, Gallipoli*. His *Invading Australia: Japan and the Battle for Australia, 1942* and *A Stout Pair of Boots: Discovering Australia's Battlefields*, will be published in July and December 2008. His current project, *Between Victory and Death: Men of Mont St Quentin*, traces a 12-man platoon of Australian soldiers into battle and follows the eight survivors through the rest of their lives, a unique project for Australia. Having worked in museums for almost thirty years, Peter is particularly interested in the material dimensions of history.

Katerina Teaiwa

The Australian National University

Katerina Teaiwa is Pacific Studies Convener in the Faculty of Asian Studies, College of Asia and the Pacific at the ANU (CAP). Her research and teaching interests are in the history and impact of British, Australian and New Zealand phosphate mining in Oceania, popular culture and consumption, contemporary Pacific dance studies, Pacific diasporas and visual ethnography. She is a founding member of the Oceania Dance Theatre at the Oceania Centre, University of the South Pacific in Fiji and has performed in Suva, Santa Clara, Honolulu, New York and Canberra. She is currently building undergraduate and postgraduate programs in transdisciplinary Pacific Studies in CAP.

Professor Mandy Thomas

Pro Vice-Chancellor, The Australian National University

Professor Mandy Thomas has broad research and higher degree education responsibilities which include Higher Degree Research (HDR) and Research Integrity, as well as Academic Programs for residential halls and colleges.

With an oversight role for the ANU Colleges of Arts and Social Sciences, Business and Economics, Asia and the Pacific, and Law, Professor Thomas also currently holds the position of Convener of the ANU College of Arts and Social Sciences.

Professor Thomas is a member of both the University's Education and Research Committees, and works closely together with Pro Vice-Chancellor, Professor Robin Stanton, and the Deputy Vice-Chancellor, Professor Lawrence Cram, in developing the University's strategic approach to Research and Education.

Mandy Thomas took up the position of Pro Vice-Chancellor at ANU in November 2006. Prior to this she worked for the Australian Research Council as Executive Director, Humanities and Creative Arts and as the co-ordinator of the Discovery Projects scheme. An anthropologist by

training, she has published widely on Asian cultural production, migration and regional cultural traffic, and has also more recently researched Asian-Australian creative arts.

Zoe Trodd

Harvard University

Zoe Trodd is on the Tutorial Board in History and Literature at Harvard University, where she lectures on slavery and abolitionism, protest literature, and the history of radical movements. Her books include *Meteor of War: The John Brown Story* (Blackwell, 2004), *American Protest Literature* (Harvard University Press, 2006), *The Long Civil Rights Movement* (Brucoli Clark Layman, 2007), *To Plead Our Own Cause: Personal Stories by Today's Slaves* (with Kevin Bales, Cornell University Press, 2008), and *Modern Slavery* (with Kevin Bales, Oneworld, 2008). She has also published numerous articles on slavery and protest literature, and is an affiliate to the Anti-Slavery Literature Project.

Caroline Turner

Research School of Humanities, ANU

Dr Caroline Turner was Deputy Director of the Humanities Research Centre from 2000-2006. Prior to taking up this appointment in January 2000 she spent 20 years as a senior art museum professional. As Deputy Director of the Queensland Art Gallery she organised and curated over 60 international exhibitions, including *Matisse* with works from 50 collections worldwide, which toured Australia in 1995 and had audiences of over 300,000. In the mid-1980s Turner also began working in the area of contemporary Asian and Pacific art, organising the first exhibition of contemporary Japanese art for an Australian museum in 1989.

Dr Turner was co-founder and Project Director for nearly ten years for the Asia-Pacific Triennial Project which, over three exhibitions in 1993, 1996 and 1999, attracted audiences of 60,000, 120,000, and 155,000, Turner was also the scholarly editor of the three major catalogues and the book *Tradition and Change: Contemporary Art of Asia and the Pacific*, University of Queensland Press, 1993 and has written extensively on contemporary Asian art as well as lecturing on this subject internationally.

Her latest book of essays *Art and Social Change: Contemporary Art of Asia and the Pacific*, Pandanus Press 2005 is the most up to date survey of the dramatic developments in Asian and Pacific contemporary art in the last decade. She is currently heading a research project on an ARC Discovery grant entitled "The Limits of Tolerance" which explores the links between art and human rights and is also working on several projects related to museums and museology.

The Australian Government appointed Dr Turner to the Australia-China Council in the 1980s and the Australia-Indonesia Institute in the 1990's. At the HRC she has organised numerous conferences and research projects and she has also been editor of the HRC/CCR Journal *Humanities Research* since 2000. She has been recently appointed to the Board of Cultural Facilities Corporation at the ACT Government.

Dr Turner is the Convener of the Arts and Human Rights Conference.

Jonathan Walker

University of Sydney

Jonathan Walker was born near Liverpool in England in 1969, and was educated at the Universities of Glasgow and Cambridge. His interests include card games, photography, comic books, cinema and contemporary music, along with the history of Venice, which he has studied, researched, lectured and written on for ten years. In the process, he has published articles on topics such as gambling and espionage. From 2000-2002, he held a British Academy Post-doctoral Fellowship at Cambridge. In 2003, he moved to Australia to take up a fellowship at the University of Sydney, where he has recently been promoted to a position as International Research Fellow. In 2007, he was a Visiting Fellow at the Humanities Research Centre at ANU. He has also worked as a volunteer in a community for homeless men, a security guard, a postman, a census taker, a billposter, and (for one evening only) a theatre usher. His first book *Pistols! Treason! Murder!* – the illustrated biography of a Venetian spy – was published by Melbourne UP in early 2007. He has also recently completed an illustrated novel, *Five Wounds*, and a documentary photography project, *Let Us Burn the Gondolas*, the latter on the theme of Venice as a modern city. He is currently working on a comic strip 'prequel' to *Pistols!* provisionally entitled *Paper Cuts*. Website: www.jonathanwalkervernice.com

Associate Professor Jen Webb

University of Canberra

Associate Professor Jen Webb is Director of Communication Research at the University of Canberra, and co-editor of the Sage book series, *Understanding Contemporary Culture*. Her recent books include *Reading the Visual* (Allen & Unwin, 2004), the short story collection *Ways of getting by* (Ginninderra Press, 2006), and the forthcoming *Understanding Representation* (Sage, 2008).

Emeritus Professor David Williams

Research School of Humanities, ANU

Emeritus Professor David Williams is an Adjunct Professor in the Research School of Humanities and was Director, ANU School of Art, 1985–2006. His research interests are in contemporary Asian and Australian Art, and for 10 years he was a member of the National Advisory Committee for the Asia-Pacific Triennial Exhibition series at the Queensland Art Gallery. He is currently Chair of the ANU Foundation for the Visual Arts and Art Monthly Australia, and Deputy Chair of the Canberra Glassworks Board. At ANU, he is a member of the Campus Planning and Development Committee and the Drill Hall Gallery Committee. In recent years, Professor Williams has been a consultant to Art and Design Schools at Monash, Griffith, Swinburne and Sydney Universities, the University of South Australia and the Council of Humanities, Arts and Social Sciences (CHASS). He is also a regular contributor to art and design conferences and journals. Currently he is working on a history of the School of Art and exhibitions related to the Ballet Russes in Australia, a project looking at the impact the BR company tours in the 1930s had on cultural developments in Australia.