

the centre for cross-cultural research

AN AUSTRALIAN RESEARCH COUNCIL SPECIAL RESEARCH CENTRE

A N N U A L R E P O R T

2005

## ANNUAL REPORT 2005

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### COVER IMAGES

Excerpts from photographs by Ursula Frederick. Clouds and barbed wire images as  
used, respectively, to illustrate two of the CCR's 2005 events the symposium *Cruising  
Country* and the conference *Pain and Death: Politics, Aesthetics, and Legalities*

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## LIST OF ACRONYMS

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AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
ANU	Australian National University
APAI	Australian Postgraduate Award Industry
ARC	Australian Research Council
CAAMA	Central Australian Aboriginal Media Association
CASS	College of Arts and Social Sciences
CCR	Centre for Cross-Cultural Research
CDU	Charles Darwin University
CRIO	Consortium for Research and Information Outreach
HRC	Humanities Research Centre
MPhil	Master of Philosophy
NLA	National Library of Australia
NMA	National Museum of Australia
PhD	Doctor of Philosophy
RUGVAAH	Research Unit on Globalisation, the Visual Arts and Art History
SBS	Special Broadcasting Service
UC	University of Canberra
UMelb	University of Melbourne
UNESCO	United Nations Educational, Scientific and Cultural Organization
USyd	University of Sydney
UTS	University of Technology, Sydney
VSP	Visiting Scholars Program

# 1. DIRECTOR'S REPORT

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This is the Centre for Cross-Cultural Research's (CCR) last Annual Report as an Australian Research Council (ARC) Special Research Centre. I thought it might be a good opportunity to briefly highlight our achievements over the last nine years and to present some of our plans for the future.

Undoubtedly our greatest successes have been achieved in graduate training. The Centre has established itself as one of the most desirable locations within Australia for students working in interdisciplinary and multi-formatted research. Students are encouraged to advance and present their research without the constraints of traditional disciplinary boundaries and practices. Many of them work with film, photography, performance and exhibitions and engage in innovative forms of research presentation. The graduate program, which formally commenced in 2001, now supports over thirty students and we have seen a steady flow of PhD completions over the last two years. In response to the interest shown in the Centre's training programs we are now developing a number of masters coursework degrees in key areas.

Our other major success has been in providing opportunities for early career researchers. The number of postdoctoral fellowships available in Australia is limited and it has been incredibly rewarding to be able to offer at least two new fellowships each year over the last nine years. Twenty postdoctoral fellows have passed through the Centre and to date we are able to report close to a 100-per cent success rate in their moving on to other research or teaching appointments. At present we are unable to continue this program due to lack of funds but we hope that as our longer term position is clarified by the Australian National University (ANU) we will be able to resume the program.

Achievements in research are too numerous to list. Every researcher that has been associated with the Centre has contributed to our overall success. Some highlights include: David MacDougall's internationally acclaimed film series based on his study of the Doon School in Northern India; the massive task undertaken by Sylvia Kleinert, Margo Neale and the project team

that produced *The Oxford Companion to Aboriginal Art and Culture* published in 2000; the Fusion year of activities in 2003, a major collaborative venture that delivered a program of interdisciplinary events including exhibitions, symposia and music; multimedia projects undertaken by the Centre's Consortium for Research and Information Outreach, including films by Kim McKenzie and multimedia projects developed by Pip Deveson and Katie Hayne; the huge body of research contributed by staff and students working in Indigenous studies covering art, history, environment, native title, biography and music and in Asia-Pacific studies in the areas of migration, postcolonialism and globalisation; and most recently, our successes in relation to e-research within the humanities.

I have been very proud to head this Centre for the last six years and I very much hope that the ARC recognises the significance of its decision in 1996 to fund the Centre for Cross-Cultural Research as the first Special Research Centre in the humanities. We are grateful to the ARC for the support it has provided and trust it shares in our sense of achievement.

Returning to 2005 ...

Late in 2004, Debjani Ganguly was appointed Director, Research Development – a position she commenced early in 2005. Debjani undertook a review of the Centre's research and seminar programs and worked with staff and students in developing one of the Centre's busiest programs to date. Debjani's appointment, along with that of Carolyn Strange, Director, Graduate Studies, in 2004, means that we have achieved a strong and effective leadership group within the Centre.

Two new postdoctoral fellows commenced in 2005: Kylie Message is working on the representation of cultural identity by museums and other exhibitionary sites, and Diana Young's work focusses on material culture, particularly the role of material colours – in clothing, food, paints and cars – in the creation and transmission of social values and practices. We also farewelled a number of staff: Rodney Harrison completed his two-year Postdoctoral Fellowship; and Peter Read and Vivien Johnson completed their ARC Professorial Fellowships. I would like to thank all of

them for their contributions, but particularly Peter and Vivien, who over many years at the Centre have not only engaged in ground-breaking research but made significant contributions to postgraduate supervision and the Centre's public profile. I wish them well with their new appointments.

In 2005 the ANU embarked on a major restructuring program, creating seven Colleges within the University, and following a recommendation made by the 2004 ANU Review Committee, announced the establishment of a Research School of the Humanities. The Centre will be a key unit within this School, which will be formally launched in 2006. Our future now rests within this new structure.

A handwritten signature in black ink, appearing to read 'H Morphy'.

Howard Morphy  
March 2006

## 2. RESEARCH STRATEGIES

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### VISION

The CCR is dedicated to the enrichment of scholarly and public understandings of cross-cultural relations and histories.

### OBJECTIVES

- To undertake a new mode of innovative comparative and cross-disciplinary research.
- To widely disseminate the results of our research in accessible and innovative forms such as publications, exhibitions, films and new media.
- To develop the interface between academic research and public education.
- To exchange knowledge with other scholars, communities, organisations and governments.
- To provide a uniquely stimulating environment for postgraduate research.
- To initiate and further develop national and international linkages.

### RESEARCH PROGRAMS

Research undertaken within the Centre is primarily concerned with the following five areas of scholarship:

- i. Interrogating concepts of the cross-cultural
- ii. Postcolonialism and cultural history
- iii. The cultural impact of transnational migrations and mobilities
- iv. Visual and new media research across cultures
- v. Cross-cultural perspectives on contemporary art and society.

### 3. GOVERNANCE AND STRUCTURE

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#### NATIONAL ADVISORY BOARD

The National Advisory Board advises the ANU's Vice-Chancellor and the Director of the Centre on all matters relating to the CCR. Specifically, the board is responsible for promoting the work and interests of the Centre within the wider community, developing initiatives to attract funds, advising and promoting collaborative research activities with other universities and cultural institutions, and advising the Director on external reviews. In 2005 the National Advisory Board comprised the following members:

**Professor Jaynie Anderson**

Head, Department of Fine Arts  
School of Fine Arts, Classical Studies and Archaeology  
University of Melbourne

**Ms Margy Burn**

Nominee of the Director-General  
National Library of Australia

**Ms Betty Churcher (Chair)**

Adjunct Professor  
Centre for Cross-Cultural Research  
The Australian National University

**Professor Lawrence Cram**

Deputy Vice-Chancellor (Research)  
The Australian National University

**Mr Paolo Cherchi Usai**

Director  
The National Film and Sound Archive

**Professor Ian Donaldson**

Director  
Humanities Research Centre  
The Australian National University

**Dr Debjani Ganguly**

Director, Research Development  
Centre for Cross-Cultural Research  
The Australian National University

**Dr Anna Gray**

Nominee of the Director  
National Gallery of Australia

**Dr Tom Griffiths**

Senior Fellow  
History Program  
Research School of Social Sciences  
The Australian National University

**Mr Steve Larkin**

Principal  
Australian Institute of Aboriginal and Torres Strait  
Islander Studies

**Dr Jacqueline Lo**

School of Humanities  
The Australian National University

**Ms Doreen Mellor**

Collections Management  
National Library of Australia

**Dr Kylie Message**

Postdoctoral Fellow  
Centre for Cross-Cultural Research  
The Australian National University

**Professor Howard Morphy**

Director  
Centre for Cross-Cultural Research  
The Australian National University

**Mr Craddock Morton**

Director  
National Museum of Australia

**Professor Nicolas Peterson**

School of Archaeology and Anthropology  
Faculty of Arts  
The Australian National University

**Mr Andrew Pike**

Managing Director  
Ronin Films

**Ms Glenys Rowe**

General Manager  
SBS Independent

**Mr Andrew Sayers**

Director  
National Portrait Gallery

**Dr Carolyn Strange**  
Director, Graduate Studies  
Centre for Cross-Cultural Research  
The Australian National University

**Professor David Williams**  
Director, School of Art  
Faculty of Arts  
The Australian National University

## MANAGEMENT GROUP

This Group meets monthly and provides advice to the Director on the management of the Centre, including allocation of resources and planning. The Group includes the Director, the Deputy Director, the Executive Officer, senior academic staff (Levels C-E) and a representative at Level A or B. In 2005, the Group comprised the following members:

**Dr Mary Edmunds**  
Fellow

**Dr Debjani Ganguly**  
Director, Research Development

**Professor Vivien Johnson**  
ARC Australian Professorial Fellow (until June 2005)

**Professor David MacDougall**  
ARC Australian Professorial Fellow

**Professor Iain McCalman**  
ARC Federation Fellow

**Mr Kim McKenzie**  
Director, Consortium for Research and  
Information Outreach

**Professor Howard Morphy**  
Director

**Ms Anne-Maree O'Brien**  
Executive Officer

**Dr Monique Skidmore**  
ARC Postdoctoral Research Fellow / Research Fellow

**Dr Carolyn Strange**  
Director, Graduate Studies

## STAFF MEMBERS

During 2005 the CCR staff consisted of the following individuals:

### RESEARCH STAFF

**Mr Ian Anderson**  
Director, ANU Centre for UNESCO

**Associate Professor Bain Attwood**  
Adjunct Professor (home institution: Monash  
University)

**Dr Laurence Brown**  
Research Fellow

**Dr Adam Chapman**  
Postdoctoral Fellow

**Ms Betty Churcher**  
Adjunct Professor (joint with HRC)

**Ms Robyn Davidson**  
2005 HC Coombs Creative Arts Fellow (from February  
until July 2005)

**Emeritus Professor Greg Dening**  
Adjunct Professor

**Dr Mary Edmunds**  
Fellow

**Dr Penny Edwards**  
ARC Postdoctoral Fellow

**Dr Stephen Foster**  
Adjunct Professor (from November 2005)

**Dr Debjani Ganguly**  
Director, Research Development

**Dr Rodney Harrison**  
Research Fellow (until November 2005)

**Dr Mary Hutchison**  
ARC Research Associate (from May 2005)

**Professor Vivien Johnson**  
ARC Australian Professorial Fellow (until June 2005)

**Professor David MacDougall**  
ARC Australian Professorial Fellow

**Professor Iain McCalman**  
ARC Federation Fellow (joint with HRC)

**Mr Kim McKenzie**  
Director, Consortium for Research and Information  
Outreach

**Dr Kylie Message**  
Postdoctoral Fellow

**Professor Howard Morphy**  
Director

**Professor Peter Read**  
ARC Australian Professorial Fellow (until March 2005)

**Dr Monique Skidmore**  
ARC Postdoctoral Fellow / Research Fellow

**Dr Luke Taylor**  
Adjunct Professor (home institution: Australian  
Institute of Aboriginal and Torres Strait Islander  
Studies)

**Professor Paul Turnbull**  
Adjunct Professor (home institution: Griffith  
University)

**Dr Diana Young**  
Postdoctoral Fellow (from July 2005)

#### **ADMINISTRATIVE AND RESEARCH SUPPORT STAFF**

**Ms Pip Deveson**  
Project Officer, Consortium for Research and  
Information Outreach

**Dr Maria Suzette Fernandes-Dias**  
Executive Support Officer

**Ms Anna Foxcroft**  
IT Support Officer (fractional)  
(on maternity leave from Feb 2005)

**Ms Ursula Frederick**  
Project Officer

**Ms Suzanne Groves**  
Administrative Assistant (fractional)

**Ms Katie Hayne**  
Digital and New Media Officer, Consortium for  
Research and Information Outreach

**Ms Anne-Maree O'Brien**  
Executive Officer

**Mr Glenn Schultz**  
IT Support Officer (fractional)

**Ms Celia Vuckovic**  
Project Officer (until September 2005)

**Dr Karen Westmacott**  
Project Officer

**Mr Michael Wood**  
IT Support Officer (fractional)

**Mr Alan Wyburn**  
Finance and Resources Officer

#### **VISITING FELLOWS**

**Dr Avril Bell**  
School of Sociology, Social Policy and Social Work  
Massey University  
05/12/05 – 09/12/05

**Dr Rebecca Bishop**  
Department of Anthropology  
Macquarie University  
01/08/05 – 31/07/06

**Dr Lissant Bolton**  
Department of Africa, Oceania and the Americas  
British Museum  
21/07/05 – 12/08/05

**Professor Dipesh Chakrabarty**  
Department of South Asian Languages and  
Civilisations  
Committee for History of Culture  
University of Chicago  
Ongoing

**Mr Peter I. Crawford**  
Anthropologist and Filmmaker  
Danish Research Council for Culture and  
Communication  
01/09/05 – 16/12/05

**Ms Robyn Davidson**  
Independent Scholar  
31/10/05 – 31/05/06

**Professor Sophie Elias-Varotsis**  
Université Paris XII  
09/04/05 – 09/06/05

**Professor Itamar Even-Zohar**  
Tel Aviv University  
08/08/05 – 16/08/05

**Dr Rachel Fensham**  
Centre for Drama and Theatre Studies  
Monash University  
19/09/05 – 09/12/05

**Ms Judith MacDougall**  
Independent Filmmaker  
Ongoing

**Associate Professor Donna Merwick**  
Independent Scholar (joint with HRC)  
Ongoing

**Dr Angela O'Brien-Malone**  
School of Psychology  
Murdoch University  
01/08/04 – 31/12/06

**Dr Rakefet Sela-Sheffy**  
Tel Aviv University  
08/08/05 – 16/08/05

## VISITING SCHOLARS

**Ms Antje Denner**  
PhD Candidate  
University of Basel  
01/10/05 – 01/10/06

**Ms Marita Hyman**  
PhD Candidate  
Cornell University  
01/06/05 – 31/08/06

**Ms Lisa Stefanoff**  
PhD Candidate  
New York University  
01/03/02 – 01/06/06

**Ms Muriel Swijghuisen Reigersberg**  
PhD Candidate  
Surrey University  
15/07/04 – 14/07/05

## STUDENTS

The following students were located in the CCR in 2005:

**Ms Silke Andris**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Olwen Beazley**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Dr Rebecca Bishop**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research  
Doctorate conferred in July 2005

**Ms Cath Bowdler**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Gordon Bull**  
PhD (part time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr John Carty**  
PhD (full time)  
Field: Anthropology

**Mr Simon Choo**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Gregory Dvorak (joint with RSPAS)**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Mary Eagle**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Angelique Edmonds**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Anna Edmundson**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Kitty Eggerking**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Zoe Ellerman**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Manuel Flores-Videla**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Alison French**  
PhD, ARC APAI (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Kirsty Gillespie**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Lee-Anne Hall**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Mark Hannah**  
PhD (full time)  
Field: History

**Ms Rosemary Hollow**  
PhD (part time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Gokcen Karanfil**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Christiane Keller**  
PhD (full time)  
Field: Anthropology

**Ms Anna Lawrenson**  
PhD (full time)  
Field: Australian Studies

**Ms Sally May**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Dianne McGowan**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Nancy Michaelis**  
PhD (part time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Daphne Nash**  
PhD, ARC APAI (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Peter Naumann**  
PhD (part time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Kaye Price**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Lancia Roselya**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Dominique Sweeney**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Jillian Walliss**  
PhD (part time)  
Field: Interdisciplinary Cross-Cultural Research

**Ms Sandra Welkerling**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Josh Wodak**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Nathan Woolley**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

**Mr Stephen Zagala**  
PhD (full time)  
Field: Interdisciplinary Cross-Cultural Research

The following students were supervised by CCR staff during 2005 and were located in other areas of the University:

**Mr Timothy Amos**  
PhD  
Field: Asian History  
Research School of Pacific and Asian Studies

**Ms Michelle Antoinette**  
PhD  
Field: Interdisciplinary Cross-Cultural Research  
Humanities Research Centre

**Ms Lisa Chandler**  
PhD  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Mr Christopher Chapman**  
PhD  
Field: Culture, Gender and Sexuality  
Faculty of Arts

**Ms Rozalind Drummond**  
PhD  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Ms Jacqueline Gould**  
PhD  
Field: Anthropology  
School of Archaeology and Anthropology

**Ms Jacqueline Gropp**  
MPhil  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Mr Darrell Lewis**  
PhD  
Field: History  
Research School of Social Sciences

**Ms Pam Lofts**  
MPhil  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Ms Noelene Lucas**  
PhD  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Mr George Main**  
PhD  
Field: Australian Studies  
Centre for Resource and Environmental Studies

**Ms Zoe Marr**  
PhD  
Field: Art History, Curatorship & Film Studies  
Faculty of Arts

**Mr Warren Mayes**  
PhD  
Field: Anthropology  
Research School of Pacific and Asian Studies

**Ms Dawn Mirapuri**  
PhD  
Field: Literature, Screen & Theatre Studies  
Faculty of Arts

**Ms Usha Natarajan**  
PhD  
Field: Law  
Faculty of Law

**Ms Larissa Sandy**  
PhD  
Field: Anthropology  
Research School of Pacific and Asian Studies

**Ms Jinki Trevillian**  
PhD  
Field: History  
Faculty of Arts

## **SUMMER SCHOLAR**

**Mr Oliver Wilson**  
University of Otago

## 4. CENTRE ACTIVITIES

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### RESEARCH PROGRAMS

Throughout 2005 the Centre continued research across its five key programs:

#### 1. INTERROGATING CONCEPTS OF THE CROSS-CULTURAL

Through this program, the CCR provides intellectual leadership in the area of cross-cultural research, an area of increasing significance across various disciplines. The term 'cross-cultural' has been widely used across the humanities and social sciences for a number of years without ever undergoing rigorous interrogation that would make it an evolved analytical and theoretical concept for interdisciplinary research. By 'cross-cultural research' we mean scholarship that is oriented towards tracing patterns of transaction and translation between cultures. Methodologically, such scholarship transcends conventional national and area studies frames of reference by recognising the increasing porousness of cultural boundaries. This program examines both the disciplinary and interdisciplinary ramifications of the term 'cross-cultural' in humanities research. It does so by exploring the theoretical links between the notion of the 'cross-cultural' as it has emerged in the disciplinary fields of anthropology, history, literary studies and linguistics, and contemporary conceptualisations of 'cultural difference' in the transdisciplinary fields of postcolonial, migration and globalisation studies.

Ethnomusicologist, Adam Chapman, continued his work on Laotian popular music, and PhD student, Kirsty Gillespie, commenced fieldwork in Papua New Guinea for her project involving a musical ethnography of Duna people living in the Southern Highlands Province. The Centre collaborated with the National Museum of Australia (NMA) in presenting the conference *The Meanings and Values of Repatriation* which explored the cross-cultural sensitivities involved in the repatriation of human and cultural remains of Indigenous communities from Western museums. A semiotics lecture series dealing with language and cross-cultural meaning was convened by Howard Morphy and Anne-Marguerite Hénault, Université Paris Sorbonne, and David MacDougall

convened the Visiting Scholars Program (VSP) *Cross-Cultural Documentary: An Empirical Art* for filmmakers and students. Debjani Ganguly continued research on her comparative literature project, a cross-cultural analysis of contemporary Anglophone literatures across the globe, and Mary Edmunds worked on her book manuscript, *A Good Life: Cross-Cultural Perspectives on Modernisation and Meaning*, a cross-cultural investigation of the notion of what constitutes a 'good life'.

#### 2. POSTCOLONIALISM AND CULTURAL HISTORY

This program builds on the interdisciplinary energies of a vast body of scholarship that falls under the rubric of postcolonialism – a project devoted to the intellectual task of revisiting, remembering and crucially interrogating the modern European colonial experience and its aftermath. It aims to take into account the political, historical, cultural and epistemological fallout of not just old imperial structures, but also new forms of transnational empire building and networks of repressive and even fundamentalist modes of power. The program pays particular attention to forms of knowledge and practice regarding race, caste and gender that emerged during modern colonial encounters. It examines ways in which discourses and disciplines such as the natural sciences, history, anthropology, literature and art have conceptualised and privileged a particular sense of time and place in various institutional sites of a nation, such as museums. Under this program, the CCR has also developed projects dealing with histories and cultures of Indigenous peoples of former settler colonies such as Australia, Canada and Latin America. It has explored ways in which postcolonial and Indigenous cultures have challenged and resisted imperial/colonial forms of knowledge and power. In particular it has sought to examine the role both memory and history have played as subaltern groups countered imperial and/or colonial domination and modernity by asserting different senses of time and place and imagining different political, social and cultural futures. In the context of recent neoliberal forms of imperialism, this program seeks to attract projects on cross-cultural understanding and representations of late modern

religio-ethnic conflicts, and especially the impact of non-state forms of religious and cultural terrorism on global public spheres.

A number of conferences were held under this rubric during 2005. *Partisan Histories: Conflicted Pasts and Public Lives*, convened by two of the Centre's adjunct professors, Dipesh Chakrabarty (University of Chicago) and Bain Attwood (Monash University), examined in depth several national and transnational sites of public debate on colonial pasts – Australia, New Zealand, India, South Africa, the US – that have seen the active involvement of professional historians; Carolyn Strange convened a conference on *Pain and Death: Politics, Aesthetics, Legacies*, a cross-disciplinary investigation of state-inflicted and state-sanctioned violence and its representation in this era of the 'War on Terror'; and Maria Suzette Fernandes-Dias convened *Legacies of Slavery: Comparative Perspectives*, which brought together scholars from history, literature, anthropology, art history and cultural studies to examine the indelible mark left by slavery on societies, cultures and peoples all over the world. Debjani Ganguly's book *Caste, Colonialism and Counter-Modernity: Notes on a Postcolonial Hermeneutics of Caste*, published by Routledge, was launched in November. This work provides a postcolonial critique of social-scientific representations of caste in South Asia. Monique Skidmore's edited volume *Burma at the Turn of the Twenty-First Century* was published by Hawaii University Press.

Kylie Message commenced a two-year postdoctoral fellowship that aims to explore the representation of cultural identity by museums and other exhibitionary sites. She also worked on a book manuscript for Berg, entitled *New Museums and the Making of Culture*. Two new students with very diverse projects commenced their PhDs. Zoe Ellerman is researching contact history in the Wimmera region of Victoria and Nathan Woolley is examining the social context of Daoism in China. Another student, Mark Hannah, submitted his PhD thesis on Indigenous and inter-cultural marriage for examination.

### 3. THE CULTURAL IMPACT OF TRANSNATIONAL MIGRATIONS AND MOBILITIES

The purpose of this program is to document and analyse the cultural impact of migration in the modern era, both on changing notions of national identity and

on transnational public spheres around the globe. The program aims to document and interpret embodied cultural histories of vast movements of people around the globe and especially across the Australasia region in modern history. Such movements can be traced from the period of intensive European colonisation which included trade in slave and indentured labour, to late capitalist hypermobile population shifts encompassing the globe. Under this program, greater emphasis will be given to projects that focus on the impact of migration on Australian public culture. Considering that Australia has been transformed through a continuous flow of people from diverse cultural backgrounds, documenting the full range of histories of cross-cultural interaction would be an enormous task. For this reason the program aims to focus on contemporary issues of immediate relevance and topicality. These include debates on forms of cultural mixing and emerging racial tensions, tracing repercussions of previous policies of cultural assimilation, critiquing statist multiculturalism through advanced new technology research on intensive intercultural contacts that defy state-defined ethnic boundedness, and documenting public agonism surrounding refugees and so-called 'illegal immigrants' through research into cultural art forms that represent refugee and detention issues. Rather than directing attention to specific ethnic communities and writing particularistic ethnographies, the program aims to explore intercultural patterns of relations and exchange. A key objective of this program is to advance scholarship on migration and diaspora by building a team of scholars involved in both documenting and conceptualising the cross-cultural processes involved in evolving social phenomena such as transnationalism and temporary migration.

Howard Morphy's ARC Linkage Project Migration Memories, being undertaken in conjunction with the National Museum of Australia, commenced with the appointment of Dr Mary Hutchison as the project's research associate. This project is an investigation of ways of representing Australian migration histories, ranging from 1788 to the present, in museum settings. The research focuses on how individuals remember personally significant migration experiences and the material culture that embodies these memories. It will include the creation and analysis of exhibitions in three specific locations.

Postdoctoral fellows Laurence Brown and Adam Chapman worked on various aspects of global

migration histories. Laurence continued work on his book manuscript on *Caribbean Migration in the Modern Atlantic World* which examines the changing interaction of African, European and Asian diasporas from the 1500s to the present. Laurence plans to extend this work at the CCR by exploring the interconnections between migration currents in the tropical world during the nineteenth century. He is particularly interested in comparing the political debates and cultural interactions generated by indentured migration in the Caribbean and Pacific. Adam's research for the year extended his interest in Lao music to the transnational production and consumption of music across the Lao diaspora. PhD student Simon Choo returned from the field to write up his thesis on the place and role of Malaysian food in Australia and the intersection between Malaysian and Australian food experiences and identities. His work uses food as a lens through which to explore and conceptualise the social and cultural transformations that take place through the migration process. Another PhD student, Gokcen Karanfil, continued to draft his thesis on the impact of satellite television on the Turkish diaspora in Australia.

#### 4. VISUAL AND NEW MEDIA RESEARCH ACROSS CULTURES

The focus of this program is on visual anthropology, film studies and new media research in contemporary and historical contexts. This program employs a broad conception of visual culture, embracing a wide range of audio and visual material forms that include ethnographic films, iconographies, digitised

music forms, multimedia art exhibitions, and music, dance and theatrical performances. The program explores the cultural impact of new media and digital technologies on everyday life and on society at large. It also nurtures research engaged in tracing networks of cross-cultural digital contact and exchange. Vision and the visual lie at the heart of the program, both as a way of exploring social and cultural experience, and as cultural expression itself. Researchers under this program are encouraged to explore the visual, not so much as an adjunct to primarily written work, but as a distinct experiential mode that demands interpretational skills of a different order from that of analytical written/verbal exposition. Our planning for the next three to five years involves several interrelated areas of research and a variety of operational strategies, bearing in mind that we also wish to remain open to unforeseen, innovative projects proposed by incoming fellows.

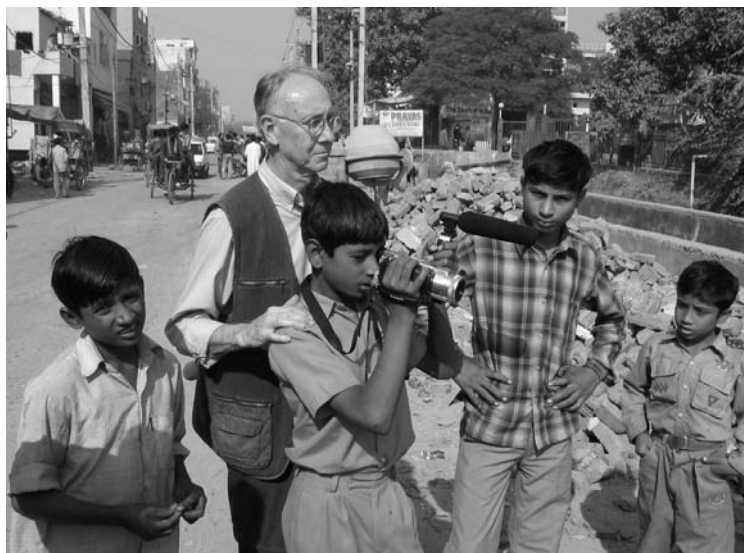
David MacDougall completed his series of five documentaries on the Doon School in India and commenced a new film project at the Rishi Valley School in south India. He also convened the VSP *Cross-Cultural Documentary: An Empirical Art* in September. This program brought together leading ethnographic filmmakers from around the world to work with a small group of graduate students who are using film in their research. Several other films were completed, including Kim McKenzie's *Fragments of the Owl's Egg* and Judith MacDougall's *The Art of Regret*. Judith continued to run the Visual Culture Group's screenings through the year. Ursula Frederick and Silke Andris convened the one-day workshop *Women Willing to Fight*, dealing with cinematic representations of 'fighting' women, and Adam Chapman convened a *Six-pack Seminar Series* on *Technocultures of Knowledge*, an exploration of how systems and types of knowledge interact with, and relate to, the cultural uses of technology. A new PhD student, Sandra Welkerling, began work on her project *The Queen of Kokoda—Tourism, Cross-Cultural Encounters and Concepts of Identity in the Village of Kokoda, Papua New Guinea* which will result in a thesis



*Simon Choo exploring culture vitality and innovation through nasi kandar in Penang, Malaysia. Photo: Jean Duruz.*

incorporating both film and text. Josh Wodak continued research on his PhD project which aims to interrogate both the theoretical and practical dimensions of interactive interfaces in new media art.

Several researchers were successful in obtaining funding from the ARC under its Special Research Initiatives E-Research Support program. Details of these projects are included in the CCR Film and New Media section.



David MacDougall with participants in the Video Workshop, New Delhi.

## 5. CROSS-CULTURAL PERSPECTIVES ON CONTEMPORARY ART AND SOCIETY

This program is a continuation of the CCR's long-term and distinctive research interest in the relationship between art and society, especially in the Australasian region. By drawing on methodologies from art history, anthropology, philosophy of art and literary-critical studies, this program pays particular attention to both aesthetic and communicative dimensions of art in cross-cultural exchanges. Topics so far covered in this field include the dialogue between regional arts in the Asia-Pacific region, Indigenous arts, and Australian multiculturalism and art. The projects under this program cross boundaries between art theory and art practice. There is also a strong orientation towards projects focused on biographical approaches to Australian and Asia-Pacific artists. Taking into consideration creative and aesthetic transformations wrought by current cross-cultural artistic and performative exchanges in this era of globalisation, the CCR has recently developed within this program a Research Unit on Globalisation, the Visual Arts and Art History (RUGVAAH) with a focus on research projects engaged in various forms of re-worlding the creative arts.

Howard Morphy's major ARC Project, the *The Art of Narritjin Maymuru* CD-ROM, was launched in July by National Portrait Gallery Director, Andrew Sayers. This CD-ROM explores themes and meanings of the key set of paintings that Narritjin, a prominent Arnhem Land artist, produced over his life-time. Howard Morphy also presented the public lecture 'Portraits of Nyapililngu' at the launch. Conferences

included *Cruising Country: A Symposium Exploring Automobilities in Non-Urban Australia*, convened by Ursula Frederick (CCR) and Lisa Stefanoff (New York University) and *Blasphemy and Sacrilege in the Arts*, convened by Maria-Suzette Fernandes Dias (CCR) and Elizabeth Burns Coleman (La Trobe University). Louise Hamby's magnificent book *Twined Together: Kanmagii Njalebnjaleken* was published by Injalak Arts and Crafts and received outstanding reviews. The Centre's new research initiative, RUGVAAH, led by Charles Merewether, Debjani Ganguly and Howard Morphy, was launched with a one-day workshop in May. The workshop was attended by several of Australia's leading art historians.

Diana Young commenced her two-year postdoctoral fellowship. Diana's research project, *The Desire for Colour*, traces the ways in which Anangu, as new consumers of colonial goods, particularly chose highly coloured things and media to remake their world after the establishment of the Ernabella Mission. Two graduate students, Sally May and Mary Eagle, both researching Australian art, submitted their theses – *Karrikadjurren: Creating Community with an Art Centre in Indigenous Australia*, and *A History of Australian Art 1830-1930*, respectively.

## CCR FILM AND NEW MEDIA

New media continues to be one of the CCR's major research platforms and is an area the Centre is keen to expand, primarily through the Consortium for



*The Yirrkala launch of the Art of Narritjin Maymuru CD-Rom. Photo: Siddhartha Kumar.*

Research and Information Outreach (CRIO) – the CCR and Humanities Research Centre's (HRC) new media unit. In 2005, three major projects were completed: *The Art of Narritjin Maymuru* CD-ROM, the <abstractions> online exhibition and the *Fragments of the Owl's Egg* film. The Centre also ran a six-week seminar series, *Technocultures of Knowledge*, inviting international and national speakers, and a one-week international round table seminar, *Cross-Cultural Documentary: An Empirical Art*. Throughout the year Judith MacDougall convened the Visual Culture Group, which regularly met for film screenings and discussions.

New media technologies are used at the CCR primarily by visual culture researchers and ethnomusicologists. Digital video, DVD formats, digital audio recordings and image databases are becoming standard tools in these areas.

Digital video is used as an analytical tool in the research process. It also serves as a means of communicating research to others and as archival material for communities. Digital video has been crucial to David MacDougall's research since 1997, when he began using it in replacement of film, to study schools and child welfare institutions in India, and the lives of children in them. David says:

*It is safe to say that without the use of this technology I would have come to a very different set of conclusions in my research. Digital video has given me an ideal tool for exploring the social and physical environments created by these institutions, and also a way of communicating these findings to others.*

Judith MacDougall's new film, *The Art of Regret*, is about how the digital revolution is affecting photographic practices in Kunming, China. It explores the ambivalence people feel about whether photography should be employed as a medium of documentation and evidence or whether to employ digital technology to make it one of fantasy and empowerment. Sandra Welkerling started her PhD with the CCR, joining Dominique Sweeney and Silke Andris in making films as an assessable part of their doctoral research. Sandra's project will interrogate the nature of large-scale trekking tourism, cross-cultural interaction and identity in the village of Kokoda in Papua New Guinea.

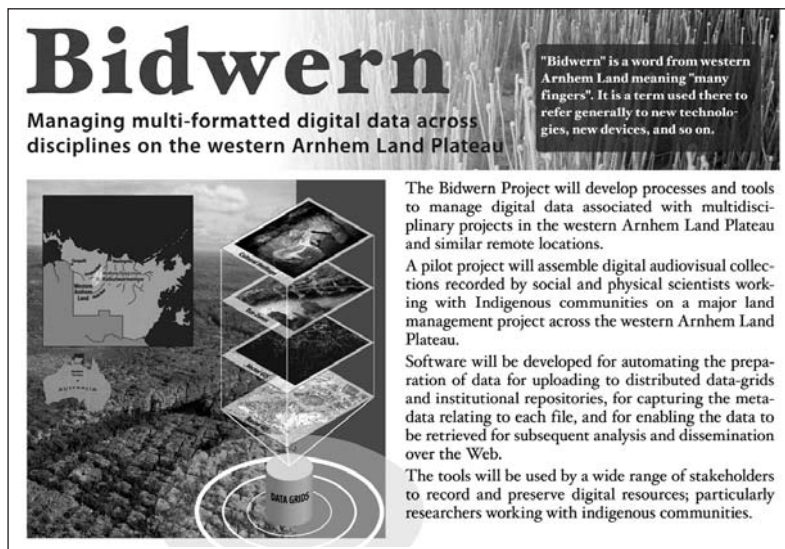
DVD technology is a popular format to disseminate visual research. The ease and affordability of DVD production allows films at various stages of development to be sent to communities to receive feedback, gain approvals and obtain language translations. In 2005 Pip Deveson produced two DVDs of Djuwin Women's Lore Council workshops as community records and potential resources for the Indigenous Knowledge and Science ARC Linkage Project. Christiane Keller completed nine short films on art practices in central Arnhem Land to complement her PhD. These will be given to the Maningrida Art Centre.

Image databases are another new media technology proving to be an invaluable tool in visual culture research for many students and staff at the CCR. The use of digital images and documentation has been critical to John Carty's research on Indigenous acrylic painting practices at Balgo, in the Great Sandy

Desert, Western Australia. Over two and a half years, John used one of the CCR's digital cameras to document the production and finished product of approximately 2000 paintings. He also recorded deteriorating historically significant older paintings and used a minidisc recorder to document local songs and stories related to paintings. Post-fieldwork, John consulted extensively with CRIO staff in exploring ways to manage his primary data: catalogue records of approximately 16,000 paintings produced by the Warlayirti artists since the inception of the organisation in 1987. This array of visual, textual and statistical data is now being consolidated into a significant searchable database, which will form the cornerstone of his analysis of social patterns in painting practices for people in the Kutjungka region.

Other students working with new media include PhD candidates Josh Wodak and Kirsty Gillespie. Josh is interrogating interactivity in electronic installation art, and the way in which it affects artist-audience relations. Alongside a written component, the project will involve producing and staging an interactive installation in Canberra. The multimedia installation will offer audiences the opportunity to explore power and politics in interactive new media art. For Kirsty, sound recording is an integral part of her study of the music of the Duna people of Papua New Guinea. In the field she records in digital format and, on returning, edits the material for a CD of excerpts to accompany her thesis. This year she presented her recordings at the *International Council for Traditional Music – 38th World Conference* in Sheffield, England.

2005 culminated with the CCR winning two ARC Special Research Initiative grants in the area of E-Research. Howard Morphy will lead one of these grants to develop a prototype multi-institutional search engine for Australian Indigenous collections. The project involves collaboration with Museum Victoria and the Berndt Museum of Anthropology at the University of Western Australia. The prototype search engine aims to link selected materials from the



Detail from the Bidwern project poster. Image: Chris Blackall.

collections of these two museums and demonstrate the potential for a more comprehensive linking of Indigenous collections in the future. The intersection of technical and cultural issues will be investigated in order to identify an optimal model.

The other E-Research grant is being led jointly by Kim McKenzie (CCR), Peter Cooke, (Northern Land Council) and Peter Raftos (Division of Information, ANU). The project is named Bidwern, a term from the Bininj Kunwok languages of western Arnhem Land used to describe innovative ways of doing things. The Bidwern project aims to explore and create means by which multi-formatted research information can be collated, archived and accessed using e-research infrastructures such as digital repositories. The main source of this digital information is the very remote location of Kabulwarnamyo on the Arnhem Plateau where multi-disciplinary research is being conducted as part of an ongoing land management project. That project is creating records in fields as diverse as botany, fire-behaviour, anthropology and social history. The recording of the area's extraordinary rock art is also an aspect of the work there, as can be seen in the film *Fragments of the Owl's Egg* directed by Kim McKenzie. Chris Blackall, from the Division of Information, and Kim McKenzie visited Kabulwarnamyo late in 2005 for discussions to advance plans for the Bidwern project in 2006. Through links to Linda Barwick at the University of Sydney (USyd), and Kevin Bradley at the National Library of Australia (NLA), the Bidwern project is also contributing to the technical development of the National Recording Project for Indigenous Performance in Australia.

## SEMINARS

Along with the successful *20/20/20 Seminar Series*, which ran throughout the year, the Centre held several other series during 2005. These, together with conferences, workshops and symposia made for a very busy and intellectually engaging calendar.

### CCR AUTUMN SEMINAR SERIES

19 April – 31 May

The *Autumn Seminar Series* was convened by Gokcen Karanfil and Karen Westmacott. The series began with Kim McKenzie presenting his film *Fragments of the Owl's Egg*, which follows a search for a rock art site in western Arnhem Land called Wirlarrk Mukmuk – the Owl's Egg – remembered as a place of exceptional paintings. Maria Suzette Fernandes-Dias explored the historical life narrative of the prisoner referred to as the 'mad monk' in *The Count of Monte Cristo* in her paper 'The enigmatic Abbé Faria' and Kylie Message presented a paper on identity and diversity and the new museum, focusing on the Tjibaou Cultural Centre in New Caledonia. Gordon Bull gave a paper drawing on his doctoral research into Indigenous art in the context of contemporary art exhibitions, and Silke Andris presented an aspect of her PhD research into women's boxing in her paper 'Hollywood's Queensberry Rules for female and male fighters'. The series finished with Dianne McGowan's paper, also based on research for her PhD, 'Art museums: whose culture are they representing?'

### CCR WINTER SEMINAR SERIES

28 June – 30 August

The *Winter Seminar Series*, convened by Laurence Brown and Daphne Nash, introduced an exciting range of topics from ten speakers. To begin the series, Robyn Davidson read from her book *Desert Places*, and spoke about writing within the confines of the travel-writing genre. Howard Morphy gave his perspective on the value of anthropological evidence to native title and land rights court cases and Mary Edmunds explored the concept of the cross-cultural in the context of her work on native title claims with the Aboriginal community of Yarrabah in Far North Queensland. Denise Green, an acclaimed Sydney-based artist, presented a new paradigm formulated in her latest book *Metonymy in Contemporary Art*. Thomas Heyd (University of Victoria, Canada) visited the Centre briefly and gave a paper on the interpretation of rock art, emphasising the aesthetic context. In

her paper entitled 'The smell of green-ness' Diana Young interrogated the notion of synaesthesia and its possible role in ethnographic research.

As well as being a convenor of the series, Laurence took this opportunity to speak on aspects of definition in relation to Caribbean history, his major area of study. Simon During (John Hopkins University), also an historian, presented an interpretation of the influence of Samuel Butler on the literary history of colonial New Zealand. Focussing on yet another part of the world, Ben Penny discussed the phenomenon of the Falun Gong in contemporary China. In the final seminar, Rosemary Hollow led a visual tour of the atrocity sites of Oklahoma City, Port Arthur and Bali illustrating differing community responses to these tragedies. Altogether a diverse series!

### CCR SPRING SEMINAR SERIES

20 September – 22 November

The *CCR Spring Seminar Series* was chaired by Diana Young (CCR) and Anna Garretson (HRC). The series had predominantly a postcolonial theme, with a number of seminars discussing issues of globalisation, decolonisation, Indigenous culture and/or colonial pasts. Debjani Ganguly began the series with a paper that discussed globalisation and postcolonialism, 'From empire to empire: Writing the transnational Anglo-Indian self in Australia'. Following Debjani, Ned Curthoys (University of Technology, Sydney (UTS)) presented 'Recuperating Indigenous and metropolitan perspectives on the Algerian War'. In October, Bob Reece (Murdoch University) was in Canberra to conduct research at the NLA on a Harold White Fellowship; he presented this work in his paper 'Daisy Bates from her letters'. There was a high turnout for long-term CCR visiting fellow Dipesh Chakrabarty's (University of Chicago) talk on 'Decolonisation and the politics of culture'. The seminar also included the work of ANU doctoral students. CCR PhD candidate Dianne McGowan gave a seminar that surveyed early attitudes towards Tibetan Buddhist ritual objects as they were handled by three museum spaces in New York City in the early twentieth century. In November, Georgina Fitzpatrick (Research School of Social Sciences, ANU) presented 'Interned for transgressions – Moral or political? The case of Nancy Krakouer, 1942–45'. Postdoctoral scholar Laurence Brown gave a paper on 'Slavery and the enlightenment', which examined how images and interpretations of ancient Greece and Rome were claimed by both abolitionists

and their opponents in Scotland, England and France. David Kaus (NMA) began the November seminars with an illuminating presentation about Aboriginal breast plates, complete with multiple examples projected onscreen. Judith MacDougall concluded the series with her paper advocating an alliance between academic research and film which was complemented by clips from her new film, *The Art of Regret*.

### SEMIOTICS SEMINAR SERIES

30 May – 10 August

The *Semiotics Seminar Series*, convened by Howard Morphy (CCR) and Anne-Marguerite Hénault (Université Paris Sorbonne) focused on the analysis of visual systems with a particular emphasis on art. This series brought together students, anthropologists and art historians and theorists who discussed the application of semiotic theory to Aboriginal art. The first few lectures delivered by Anne-Marguerite were dedicated to semiotic theory. Howard then spoke about the application of semiotic theory to Aboriginal art. Gordon Bull, Mary Eagle, Nigel Lendon, David MacDougall and Luke Taylor also presented semiotic analyses of visual images.

The concluding workshop held on 10 August was well attended. Howard and Anne-Marguerite presented the core issues in the semiotic analysis of Aboriginal art. This presentation was followed by papers delivered by doctoral candidates Kitty Eggerking presenting 'Signs and wonders', Alison French with 'Points of view: Interpretative and spatial perspectives on Western Arrarnta landscape paintings', Bernice Murphy speaking on 'Indigenous art's multiple engagements: Notes on a semiotics of context' and postdoctoral fellow, Diana Young on 'The colour of things'. The series will continue in 2006 convened by John Carty and Mary Eagle.

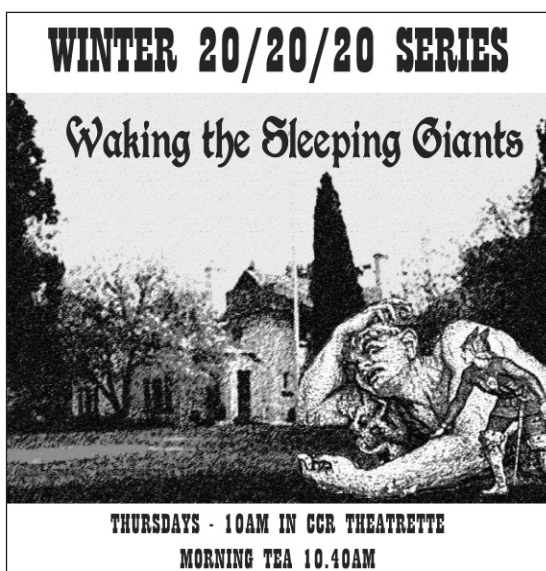
### 20/20/20 SEMINAR SERIES

This is a fortnightly informal seminar series consisting of 20 minutes presentation, 20 minutes discussion and then adjournment to morning tea for 20 minutes (or longer!) The series is designed to be an informal arena for CCR and HRC staff, students and visiting fellows to share particular aspects of their research with colleagues in an open environment. It provides an ideal format for experimenting with alternative presentations, such as musical or dramatic performance, video material or workshopping an idea.

In the first half of the year convenors Celia Vuckovic and Dom Sweeney brought together an intriguing and diverse set of papers. Beginning the series, Angela O'Brien-Malone presented 'On martians, art and psychology'. Jillian Wallis gave a paper on issues of interpretation and design in 'From bus driver dreaming to Tjukurpa: The Uluru-Kata Tjuta Cultural Centre'. Guest speaker Jonathan Bollen (Flinders University) presented film and images in his paper 'New adventures in cosmetics: Race, men and make-up in four theatrical productions from outback Australia, 1947-1963'. In this presentation Howard Morphy and Pip Deveson were excited to see archival footage they hadn't previously seen, of particular Yolngu people. Christiane Keller screened and discussed 'Making a Yawkyawk', the film component of her PhD research.

Other papers in the series included: Sunita Peacock with 'Landscape of memory'; Laurence Brown's 'Biography as a medium for global history: The case of Sir Arthur Gordon'. Adam Chapman gave a reprise multimedia version of his paper 'Going global: Lao music in transnational spaces'. Monique Skidmore spoke on 'Mengla: Citizenship and sovereignty in the 21st century', while the collaborative efforts of Carolyn Strange, Celia Vuckovic, Ursula Frederick and Manuel Flores-Videla provided a multimedia performance on the process of 'Advertising *Pain and Death*' (the conference). Elizabeth Landford spoke about the research she had conducted as a summer scholar at the CCR, and visiting scholar Muriel Swijghuisen Reigersberg gave the last presentation – talking and singing about her experiences conducting the choir at Hopevale.

The spring 20/20/20 Seminar Series was titled *Waking the Sleeping Giants*. It was an opportunity for senior members of the CCR community to lead the way and demonstrate what can be done with this style of format – the audience was not disappointed. Ethnomusicologist, Adam Chapman, was the first 'giant' to speak. He rehearsed a paper on the influences on Indigenous Laotian music, which he planned to present later in the year to an international conference. The following fortnight Howard Morphy took the audience out of the theaterette on a guided tour of the outstanding Aboriginal art that adorns Old Canberra House and its grounds. Kitty Eggerking presented a wonderful semiotic paper on Aboriginal art. In August the CCR welcomed back Peter Read, who, with two colleagues, performed a dialogue



Poster for the CCR 20/20/20 Seminar Series  
*'Waking the Sleeping Giants'*. Image: Dianne McGowan.

between a father and daughter as they recalled the old family house, since demolished.

An extra 20/20/20 seminar was scheduled for 1 September, when Mary Hutchison introduced us to her project on migration memories. Ralph Elliot, of CCR-HRC library fame, entertained us with stories from his family tree. This tree included such luminaries as Martin Luther and Ben Elton. After hearing snippets of Ralph's tale, we hope his biography appears soon. The last giant of the series, Ursula Frederick, presented her paper in September. This was another fascinating installment of her research into Canberra car culture. This segment focused on the social context and mark-making aspects of burnouts.

Due to its popularity, the 20/20/20 Seminar Series will return next year with a weekly time slot, so we can expect twice the fun!

**CCR SIX-PACK SEMINAR SERIES:  
 TECHNOCULTURES OF KNOWLEDGE**  
 24 February – 21 March

The *Six Pack Seminar Series, Technocultures of Knowledge* was convened by Adam Chapman and Katie Hayne. The aim of the series was to highlight how systems and types of knowledge interact with, and relate to, the cultural uses of technology. Invited speakers were given a broad brief that asked them to consider the complex intersections of technologies, culture and knowledge that characterise the media-scapes, sound-scapes and computer-scapes that

characterise the first decade of the twenty-first century.

Adam Chapman explored the parallel development of audio recording technology and the discipline of comparative ethnomusicology, noting that the discipline is unique in having its methodologies shaped by a single technology from the outset. Ross Gibson (UTS) spoke about individuals' aesthetic responses to technological and social change. Linda Barwick (USyd) drew from her on-going work with digital archives to show how distributed archives (as opposed to a central repository) can better serve the needs of remote Indigenous communities. Michael Christie (Charles Darwin University) continued this theme by discussing aspects of his ARC-funded project in Arnhem Land that seeks ways to adapt computer technology to Indigenous ways of encoding and storing knowledge. Chris Blackall (HRC) gave many in his audience new insights with his in-depth explanation of the increasing interest of internet giant Google with the world of research, education, and publishing. The series' final speaker was Rene Lysloff (University of California-Riverside), who explored aspects of contemporary Indonesian music and the post-colonial dilemma faced by composers as they use technology to both embrace and reject Western cultural domination.

## CONFERENCES AND SYMPOSIA

*CRUISING COUNTRY: A SYMPOSIUM EXPLORING  
 AUTOMOBILITIES IN NON-URBAN AUSTRALIA*  
 26–28 May

*Cruising Country* was an extravaganza of film, art and scholarly writing designed to explore the influences and impacts of automobility in non-urban Australia. Since the early twentieth century, motor vehicles of all descriptions have been central characters in the settlement, governance and representation of non-urban Australia. Convenors Ursula Frederick and Lisa Stefanoff set out to bring together a network of scholars, artists, filmmakers and others to creatively consider the topic. Speakers from all over Australia, flew, walked and drove their way to Canberra to engage in lively discussions and displays concerning the role of the motor car. Presentations from a range of disciplinary contexts explored such topics as the social significance of vehicles and roads, the varied experiences of cross-country cruising, and the nexus of art and cars. In conjunction with the CCR, the



*Lisa Steffanoff  
and Katie Hayne taking  
down the exhibition rust,  
dust ... and other places.  
Photo:  
Ursula Frederick.*

symposium was generously supported by the Centre for Aboriginal Economic Policy Research. The *Cruising Country* journey continues and an online artspace is one of the roads it will be travelling in 2006.

#### *THE MEANINGS AND VALUES OF REPATRIATION* 8–10 July

For many years, Indigenous peoples in various parts of the world have sought the return of ancestral human remains and artefacts of great cultural significance from western museums and scientific institutions. A collaborative venture between the CCR, the NMA, Griffith University and the World Archaeological Congress was convened by Howard Morphy (CCR), Michael Pickering (NMA) and Paul Turnbull (CCR/Griffith University). This important conference aimed to re-evaluate the position of repatriation in the light of recent developments and changing perceptions regarding the rights of Indigenous peoples and the functions of the museum. The conference explored a number of questions: what have been the benefits of repatriation? What have been the problems? And how well have the concerns of Indigenous people, scientists and educators been met?

Amongst others, the conference involved museum personnel, researchers, and Indigenous community representatives and knowledge custodians charged with the responsibility of reclaiming remains and culturally significant items. Speakers addressed a range of topics including: the ongoing concerns of communities for the proper disposition of their

ancestors, as well as the legitimate concerns of science and education; the kinds of new partnerships that have been established between cultural and scientific institutions and Indigenous communities; as well as the role certain individuals, institutions and nation states have played in histories of removal and repatriation. A number of case studies explored the particular trajectories of removal/repatriation that have occurred, including the examples of the Kennewick remains and the Ghost Dance Shirt from Wounded Knee. Other speakers addressed the political dimensions and legal issues of repatriation, citing ongoing controversies and unresolved situations concerning specific institutions, remains or cultural property, such as the Elgin Marbles.

The conference was well attended and the strong presence of international guests raised the significant point that repatriation is a global issue that nonetheless requires well-informed and locally constituted sensitivities regarding community values and concerns.

#### *LEGACIES OF SLAVERY: COMPARATIVE PERSPECTIVES*

11 July

This was a one-day conference convened by Maria Suzette Fernandes-Dias. It was opened by Howard Morphy and the keynote address was delivered by Patrick Manning (Northeast University, Boston). Patrick referred to the links between Atlantic slavery and slavery in Asia and the Pacific, proposing

observations about slavery as a world wide system of labour. Patrick's presentation set the scene for a series of papers which explored the global implications of slavery.

Many speakers explored the contemporary ramifications and representations of slavery and particularly how histories of slavery are remembered and retold. Laurence Brown discussed the fate of the Statue to the Empress Josephine in the Caribbean Island of Martinique. Maria Suzette Fernandes-Dias discussed the *Amistad* incident, involving a mutiny by African slaves travelling to North America, later made into a Hollywood film. Clare Corbould (USyd) cited the example of the Harlem Renaissance, while Elizabeth Landford (ANU) discussed the work of seventeenth-century author Aphra Behn and specifically her landmark novella *Oroonoko*.

Other speakers included Peter Read (ANU) who discussed the parallels between slavery and unpaid Aboriginal workers on far northern pastoral stations in Australia in the nineteen thirties. Bill Ashcroft (University of New South Wales), in a second keynote address, presented 'White and deadly: Colonialism, sugar and slavery', on the role that cane sugar crops played in the New World slave trade. Hamish Maxwell-Stewart (University of Tasmania) and Emma Christopher (Monash University) noted links between convicts and the slave trade. Jennifer Gaynor (ANU) focussed on the kidnapping of women by ethnic others. During the lunch break, Manuel Flores-Videla performed South American music which bears strong elements of the African slave past. The proceedings of the conference will be published in late 2006 by Cambridge Scholars Press.

#### *PARTISAN HISTORIES: CONFLICTED PASTS AND PUBLIC LIVES*

15–16 September

Convened by CCR visiting and adjunct professors Dipesh Chakrabarty and Bain Attwood, this conference aimed at examining several public debates on the past that have seen the active involvement of professional historians. International and local speakers shared their experiences of particular debates with a view to discerning emergent general patterns that may be suggestive for the future of the discipline. The conference addressed themes and problems evident in the following areas: Aboriginal history in Australia; legal cases involving gay history in the United States; debates on history textbooks; the

work of truth commissions such as the South African Truth and Reconciliation Commission; the conflict over 'Hindu' history in India in the last two decades; the controversy over the *Enola Gay* exhibition in the United States; the work of the Treaty of Waitangi Tribunal in New Zealand; and Israeli archaeology.

Dipesh opened the conference by discussing 'The public life of history: Pasts in a post-liberal condition', and this was followed by a series of papers: Bill Schwarz (Queen Mary College, University of London), 'Barbarism and the historical imagination', Paula Hamilton (University of Technology Sydney), 'Sharing authority?: Memory and the historians', Neeladri Bhattacharya (Jawaharlal Nehru University, New Delhi), 'Predicaments of secular histories', Claudio Lomnitz (New School, New York University), 'Historical narrative and the stakes of history in Mexico's era of trade liberalisation', Laurence Brown (CCR), 'Agency, identity and the academy: Debating slave resistance in the Caribbean', David Thelen (University of Indiana, Bloomington), 'Revisiting the *Enola Gay* debate and rethinking history', Klaus Neumann (Swinburne University), 'Perpetrator memorials', George Chauncey (University of Chicago), 'The uses of history: Sodomy law and marriage reform in the United States', Keith Sorrenson (University of Auckland), 'The role of the Waitangi Tribunal', Deborah Posel (University of Witwatersrand), 'History as confession: Thoughts on the South African Truth and Reconciliation Commission', and Bain Attwood (CCR/Monash University), 'Time's arrow: The stolen generations and the work of history'.

The conference concluded with a panel discussion involving Adrian Carton (Macquarie University), Dipesh Chakrabarty, Claudio Lomnitz, Peter Read (ANU) and Susannah Radstone (University of East London). During the conference, Klaus Neumann gave a performance of his radio documentary, *McCuskey's Invention*; and Dipesh Chakrabarty and Neeladri Bhattacharya appeared on ABC Radio National's *Late Night Live*. *Partisan Histories* was co-sponsored by the HRC, the School of Historical Studies, Monash University, the School of Philosophical and Historical Inquiry, USyd and the Department of History, University of Melbourne (UMelb).

#### *BLASPHEMY AND SACRILEGE IN THE ARTS*

3–4 November

Convened by Elizabeth Burns Coleman (LaTrobe University) and Maria Suzette Fernandes-Dias (CCR),

this conference, the second in the series *Negotiating the Sacred* (conceptualised and co-ordinated by Elizabeth) aimed to highlight and explore the various ways in which debates about blasphemy and sacrilege in the arts arise and operate. Speakers at the conference explored the differences between the sincere but transgressive expression of ideas about religiosity and spirituality, attacks on dogmatism, and religious vilification. Presenters also examined how accusations of blasphemy are used in postcolonial political battles as well as in the protection of the sacred.

The focus of the conference was on the concept of negotiation. It endeavoured to move beyond 'simplistic' points about the rights to freedom of expression and sacrosanctity, to explore how differences between conceptions of the sacred can be negotiated. Negotiation could mean the avoidance of certain kinds of problems, for example through Aboriginal use of strategies such as 'silence', the use of framing devices in Iranian cinema, or the development of protocols for the management of objects in museums. Through focussing on negotiation, the conference identified practical examples of conflict resolution, and ideas for the development of policy on the issue within public institutions. The keynote speakers Jeremy Shearmur (ANU) and David Nash (Oxford Brookes University) were joined by other scholars, professionals and arts practitioners from eight nations.

Participants discussed Jewish, Christian, Islamic, Hindu and Aboriginal faiths and their reactions to, and negotiations of, blasphemy and sacrilege, as well as the secular-sacred, such as the ANZAC commemorations in Australia and New Zealand. The disciplines involved included History, Philosophy, Linguistics, Anthropology, Literature and Drama, Film and Media Studies, and Fine Arts. Following the success of the series to date, the third conference in the series, *Religion, Medicine and the Body*, will be convened by Elizabeth and Maria Suzette in late 2006.

**PAIN AND DEATH: POLITICS, AESTHETICS AND LEGALITIES**

8–10 December

In early December, an internationally attended conference on *Pain and Death: Politics, Aesthetics and Legalities* was held at Old Canberra House. Convened by Carolyn Strange and administered by Karen



*Excerpt from the web commercial for Pain and Death.  
Photo: Ursula Frederick and Celia Vuckovic.*

Westmacott, the conference received support from the CCR, as well as the National Institute for Social Sciences and Law and the Canadian High Commission. Keynote speakers included British historian Joanna Bourke (Birkbeck College), Spanish philosopher Javier Moscoso (University of Madrid), and US literary scholar Jonathan Lamb (Princeton University). The ACT Chief Minister, Jon Stanhope, delivered a stirring public address on the politics of the death penalty and ARC Federation Fellow Hilary Charlesworth (ANU) delivered an incisive critique of terror's legal rationalisations. Selected papers delivered at the conference will be published in a special issue of *Humanities Research*.

One of the conference's objectives was to integrate arts into the event's program. Many of the papers, such as Betty Churcher's presentation on the contrasts between war art produced in the First and Second World Wars, and Tom Fitzgerald's electric violin performance of his secular requiem both employed and analysed artistic representations of pain and death. With the assistance of the Drill Hall Gallery's staff, Carolyn curated an art exhibition, which drew on the ANU's art collection, and Karen conducted biographical research on the artists whose work was displayed. Tuza Afutu and his Ghanaian drumming and dancing troupe performed their show 'Salaka' (managing to induce all but two conference participants to dance). Theatre arts students from Narrabundah College premiered an original play (co-produced by Carolyn Strange and Peter Wilkins of Narrabundah College) on the ethical dilemmas of the war against terror. Many members of the local community attended the play and participated in a lively question and answer period with the students.

## *JOINT SEMINAR ON THE ANTHROPOLOGY OF VIOLENCE*

20 July

In collaboration with Kathy Robinson (ANU), Carolyn Strange (CCR) co-convened a special seminar for graduate students on 'The Geertzian legacy and the ethnography of violence in Indonesia'. The guest presenter was Ken George (University of Wisconsin), an anthropologist who has worked extensively in regions marred by violent conflict. Well known for his path-breaking work on the study of violence, Ken has more recently studied Acehnese history and identity through the work of Acehnese artist Pirous. The seminar consisted of a presentation followed by a discussion and workshop attended by approximately forty participants from across the ANU.

## **WORKSHOPS AND MASTERCLASSES**

### *WOMEN WILLING TO FIGHT*

29 April

This one-day workshop, convened by Silke Andris and Ursula Frederick was designed as an intensive yet informal exploration of the role of the fighting woman in cinema. Along with Silke and Ursula, presentations from Barbara Creed (UMelb), Catherine Driscoll (USyd), Alison MacGregor (ANU), Carolyn Strange (CCR) and Catherine Summerhayes (ANU), incorporated analyses of a range of contemporary films such as *Monster*, *Kill Bill*, and *Girlfight*. The day closed with a long and lively discussion led by Jill Matthews (ANU). A collection of essays based on the central themes of the workshop and comprising Australian and international scholars will be published by Cambridge Scholars Press late in 2006.

### *RECIPES FOR SUCCESS IN DOCTORAL RESEARCH, INTER-UNIVERSITY WORKSHOP*

12 July

In July 2005, convenors Carolyn Strange (CCR) and David Tait (University of Canberra (UC)) met with seven students (from the ANU, UC, and the Australian Catholic University) at the NMA to undertake a one-day workshop which used a 'cooking' model to help students imagine the key ingredients and most effective presentation styles for their doctoral research. Participants visited the museum's permanent exhibits and analysed *Horizons* and *Nation*, applying this model. Senior curator

Martha Sear met with the students to receive their assessments of the Museum's 'dishes' and she provided critical insight into the similarities and differences between academic and public museum presentation modes. Working in groups and on a peer-review model students completed the day by preparing a brief account of their research in recipe form.

### *NATURE, CULTURE, AND HERITAGE: TOWARD A CULTURE OF NATURE*

27 July

To coincide with the visit of Canadian philosopher Thomas Heyd, the Centre, in conjunction with UC, held a one-day workshop with the aim of investigating a number of key heritage concepts. Convened by Olwen Beazley (CCR), Brian Egloff (UC), Ursula Frederick (CCR), Thomas Heyd (University of Victoria, Canada) and Howard Morphy (CCR) the workshop specifically interrogated the notion of nature and culture as a framework for interpreting, managing and communicating heritage.

The format of the workshop was designed as a participatory exercise in which the very concepts of nature, culture and heritage were challenged. Thomas, Howard and Brian each presented a talk which was followed by discussion, lunch and group workshops. Thomas presented a history of the nature culture divide by exploring the philosophical application of the terms and their meanings. Howard and Brian followed with case studies that contextualised Thomas' propositions. The intangible, wilderness, world heritage and other important ideas concerning heritage were considered through a set of key questions that were discussed and presented in group exercises. The workshop proved extremely popular, with participants from state and federal heritage organisations as well as students, community representatives and private sector heritage practitioners attending.

### *THINKING AND WORKING IN THE FIELDS OF HISTORY AND MEMORY*

14 September

Carolyn Strange convened a masterclass that took advantage of Susannah Radstone's (University of East London) visiting fellowship at the HRC. Susannah, an international expert in the study of history and memory, generously agreed. Rather than ask her to lecture, Carolyn suggested that all potential

participants read selections of Susannah's work and submit questions for her to address. This proved a popular format, attracting twenty-five students and faculty members from the ANU and UC.

#### *SPEED RESEARCH DAY*

31 October

Based on the model of 'speed dating', this event, organised by Carolyn Strange, attracted members of the CCR who presented brief outlines of their research, and listened to other members' current research interests and activities. Participants gathered afterwards to enjoy wine and cheese. It is likely to become an annual event.

#### *VIDEO WORKSHOP, PRAYAS CHILDREN'S HOME FOR BOYS, JAHANGIRPURI, NEW DELHI*

7 November – 18 December

The workshop was conducted by David MacDougall in conjunction with his filming at the Prayas Children's Home for Boys, part of his continuing research on educational institutions in India. Five boys from the home aged eleven to thirteen were chosen to participate in the workshop, which took place over six weeks. They first practised technical skills in the use of the video camera, emphasising the observation of everyday objects and activities at the home. This was followed by a group project on the theme of water and its various uses. The group produced five hours of material which will be edited into a short film. David was assisted by Siddhartha Kumar, a postgraduate student in Sociology at Delhi University.

### **PUBLIC LECTURES, EXHIBITIONS AND SCREENINGS**

#### *CCR VISUAL CULTURE & VIDEO MAKERS GROUPS*

The CCR Visual Culture Group lunch-time film screenings, convened by Judith MacDougall, continued in 2005. These were attended by fellows, staff, and the general public. Screenings included the American poetic documentary films made by Joris Ivens and Pare Lorentz, and documentaries by Peter Forgacs, David Hockney, and Geremie Barmé. Comments and questions after the screenings encouraged some lively discussion. In April, a special screening of five short experimental Indonesian films, *Tales of Two Cities: Jakarta/Canberra* was presented by Lulu Ratna, and followed by work made by Photo Media students from the School of Art. Special

screenings of films by Rahul Roy and Jouko Aaltonen were well attended.

The Video Makers Group comprising staff and students and convened by Judith met to discuss work in progress, technical issues, and new filmmaking concepts. The meetings are intended to engage practitioners in practical and theoretical issues.

#### **CRUISING COUNTRY PUBLIC EVENTS & EXHIBITIONS**

One of the key aims of *Cruising Country* was to provide a variety of contexts within which scholars, artists, filmmakers and the general public could engage with ideas and images of automobility in non-urban Australia. Two exhibitions were developed by Ursula Frederick and Lisa Stefanoff to coincide with the *Cruising Country* symposium. These exhibitions are the basis for an online artspace currently being developed as part of the broader Cruising Country project. As an important adjunct to the symposium event, Cruising Country incorporated three nights of film screenings and discussions. These were open to the public and held at the NMA. They were generously supported by the ANU's National Institute of Humanities and the Creative Arts (ANU), Central Australia Aboriginal Media Association (CAAMA) Golden Seahorse Productions, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and Ronin Films.

#### *RUST, DUST AND ... OTHER PLACES*

Foyer Gallery, Canberra School of Art, Australian National University and Foyer of Old Canberra House, The Australian National University

23–29 May

Incorporating the work of Australian artists working in photographic media and watercolour, *rust, dust and ... other places* was an exhibition of artworks that explore the transient relationships between cars, people and place. From the electrochemical landscape of the body's surface to a landmark of longing and remembered fragments, motor vehicles and their rusting remains re-inscribe our roadways and our countryside. Heat, dust, wind and light – cars and movement alter and amplify our sensory engagement with the environment. This exhibition was both a visual record and re-enactment of encountering automobility, and as such expressed the conflation of the material and intangible, time and space.



James Warden and Francis Jupurrula Kelly with the Bush Mechanics car, NMA. Photo: Ursula Frederick.

### *COUNTRY LOVE (DAY ONE)*

Photospace, Canberra School of Art,  
The Australian National University  
23–27 May

*Country love (day one)* is one of a series of artworks produced by Pamela Lofts that explores the post-abandonment afterlife of a particular car in outback central Australia. A mixed-media installation incorporating photographs, found objects, sound and text, the work captures the moment of the car's rediscovery in forensic detail. Evocatively reconstituted in the austerity of the white cube, the piece works to almost memorialise the affective colours and textures of a particular time and place. Yet, translocated and floating untethered out of place, the scene provokes a mysterious and open-ended narrative of space.

### *CULTURE ON THE ROAD*

National Museum of Australia  
26 May

*Culture on the Road* combined the screening of the landmark Australian road movie, *Wrong Side of the Road* and the short film production *Cold Turkey*. In each film the narrative function of the road trip also serves to illustrate the significant networks of mobility, past, future, family and country within Indigenous Australia. Filmmakers Steven McGregor, Graeme Isaacs and actor/musician Bart Willoughby participated in a discussion and performance following the film.

### *THE FREEDOM RIDES INTO TEXT AND ON SCREEN*

National Museum of Australia  
27 May

*The Freedom Rides into Text and on Screen* was an evening of conversation between Ann Curthoys and Frances Peters-Little and incorporated the world premiere of *Our Community*, and film excerpts from Rachel Perkins' *Freedom Ride*. Ann and Frances gave important insights into their personal experiences of the Freedom Ride and the Walgett community, respectively, as well as reflecting upon how they have both chosen to communicate their experiences in text and film. The screen event was followed by dinner at the Shalimar restaurant, where a musical performance by James Henry was enjoyed by all.

### *JOURNEYS AND JUSTICE*

National Museum of Australia  
28 May

The final evening of *Cruising Country* films and discussions explored the role of cars in the stories of the Stolen Generations. Two short films, *No Way to Forget* and *Confessions of a Headhunter* were followed by excerpts from the documentary *Link Up Diary*. A common thread shared by these films is 'the drive' as an experience and metaphor of personal journeying that was integral to both removal and return to so many of the Stolen Generations. This was conveyed most powerfully by a letter from Sharon Condren who

shared with us her personal experience as a member of the Stolen Generations. Peter Read and David MacDougall provided an engaging commentary of what it was like to film the *Link Up Diary* and to reflect upon that experience today.

#### *PORTRAITS OF NYAPILILNGU*

National Portrait Gallery

7 July

Howard Morphy's public lecture, held in association with the National Portrait Gallery, provided a formal occasion for the Canberra launch of *The Art of Narritjin Maymuru* CD-ROM. Titled 'Portraits of Nyapililngu', the lecture argued that some forms of Indigenous art can be seen as centrally concerned with identity and therefore as a kind of portraiture. The lecture demonstrated the way in which Narritjin's paintings of Nyapililngu, a major ancestor of his Manggalili clan, comprise an iconography of elements that interplay to reveal different aspects of the ancestral woman's presence.

#### *THE CITY BEAUTIFUL BY RAHUL ROY*

Coombs Lecture Theatre, Australian National University

11 September

Rahul Roy, one of India's leading documentary filmmakers presented his film *The City Beautiful* and answered questions from the audience afterwards. *Sunder Nagri* (beautiful city) is a small working class colony on the margins of India's capital city, Delhi. Most families come from a community of weavers, but globalisation has brought about a gradual disintegration of their handloom tradition, and they must reinvent themselves to eke out a living. *The City Beautiful* is the story of two families struggling to make sense of a world which keeps pushing them to the margins. Radha and Bal Krishan are at a critical point in their relationship and are in disagreement about Radha going out to work, yet they always retain their ability to laugh. Shakuntla and Hira Lal hardly communicate, locked in their own sense of personal tragedies.

#### *VOTIVE: SACRED & ECSTATIC BODIES*

Old Canberra House, Australian National University

3 November

This was a public lecture presented by Chris Braddock, Auckland University of Technology, and chaired by

Elizabeth Burns Coleman. The lecture concerned issues of blasphemy in artworks that engage with collisions between sacred imagery and the body. As an artist and curator Chris recently co-ordinated the exhibition *Votive: Sacred & Ecstatic Bodies*, including the works of Ian Breakwell and Cathy de Monchaux (Britian), Pierre Gilles (France), and Megan Jenkinson (New Zealand). The exhibition responded to controversy surrounding Tania Kovats exhibit *Virgin in a Condom* at the Museum of New Zealand Te Papa Tongarewa in 1998. Braddock also addressed the work of Andres Serrano to illustrate complex relationships in the artworks between, on the one hand, attitudes of devotion, and on the other, severe critique of the Church.

#### *BEYOND MULTICULTURALISM: HOW AN ILLUSION TURNED INTO A NIGHTMARE*

Old Canberra House, Australian National University

21 November

This public lecture was presented by Professor Paul Schnabel in association with the Royal Netherlands Embassy. Professor Schnabel is the General Director of the Social and Cultural Planning Office of the Netherlands and is also a Professor of Sociology at Utrecht University. The lecture addressed the problems arising from Netherland's transition over a very short time to a multicultural society. Professor Schnabel discussed how the social tensions arising from a problematic immigrant integration gave way to an uprising of the electorate in 2002, and how the murder of Theo van Gough by a Muslim extremist in 2004 forced the Cabinet to embark on a more restrictive policy. He also considered how the uncovering of 2005 terrorist plans to attack strategic targets and to kill leading politicians destroyed the illusion of a peaceful multiculturalism.

#### **PAIN AND DEATH: PUBLIC EVENTS**

A number of public events were developed as part of the *Pain and Death: Politics, Aesthetics and Legalities* conference including:

#### *OPPOSING THE DEATH PENALTY*

Old Canberra House, Australian National University  
8 December

ACT Chief Minister Jon Stanhope gave an address on the death penalty.

## SALAKA

Old Canberra House, Australian National University  
8 December

A performance of West African drumming and dance led by Ghanaian master drummer Tuza Afutu.

## COUNTER MEMORY AND THE IRISH LINEN MEMORIAL: (RE)IMAGINING NORTHERN IRELAND AFTER THE TROUBLES, 1969–1998.

Old Canberra House, Australian National University  
9 December

Artwork/sound-scape by artists Lycia Trouton and Monique Van-Nieuwland with musician-composer Tom Fitzgerald (who held the ABC Radio Residency in 2004).

## MALICE IN BLUNDERLAND: A POLITICAL SATIRE

Old Canberra House, Australian National University  
10 December

An original one-act play from a collaboration between the CCR and the Narrabundah College Theatre Arts program. Based on the Senate testimony of weapons inspector Rod Barton, the play explored the linguistic, political, and ethical dimensions of counter-terrorism and invited us to ponder: is the war on terror a word game?

## LAUNCHES

<abstractions> online art exhibition/website, an online initiative and production of the CCR. This website is a companion to the <abstractions> art exhibition which was held at the ANU Drill Hall Gallery as part of the 2003 *Fusion* series of events. The online exhibition was launched by Mandy Thomas (ARC) at Old Canberra House, ANU, 31 March. Mandy gave an engaging talk on the nature of the project by exploring the theme of the labyrinth.

*Aboriginal Religions in Australia: An Anthology of Recent Writings*, edited by Max Charlesworth, Françoise Dussart and Howard Morphy, launched by Mick Dodson, Director, National Centre for Indigenous Studies, ANU, 5 May, Old Canberra House, ANU.

Two Launches of *The Art of Narritjin Maymuru* CD-ROM, by Howard Morphy, Pip Deveson and Katie Hayne. *The Art of Narritjin Maymuru* CD-Rom was



Pip Deveson, Howard Morphy and Katie Hayne at the Canberra launch of *The Art of Narritjin Maymuru* CD-Rom.  
Photo: Ursula Frederick.

launched at Yirrkala in May. This celebration involved a large gathering at the Buku-Larrngay Mulka Art Centre for a demonstration of the multimedia biography, followed by lunch. All of Narritjin's family were present, along with many other relatives and friends. After lunch a meeting of family members was held to discuss arrangements for receiving money that will come from sales. This was also an opportunity for Narritjin's daughters, Galuma and Naminapu Maymuru, to thank the authors for all the work they had put into producing this CD-Rom of their father's art. A second launch in July, at the National Portrait Gallery in Canberra, was marked with a public lecture by author Howard Morphy.

*Caste, Colonialism and Counter-Modernity*, by Debjani Ganguly, 10 November, launched by Professor Howard Morphy, Director, CCR, ANU.

## VISITING SCHOLARS PROGRAM

### CROSS-CULTURAL DOCUMENTARY: AN EMPIRICAL ART

Round-Table Seminar & Visiting Scholars Program  
8–14 September

This event, a combined international Round Table Seminar and Visiting Scholars Program (VSP), was organised and convened by David MacDougall and Judith MacDougall. The seminar was an informal gathering of seven leading documentary filmmakers and four postgraduate students whose research involved film or video. It was designed to make possible

a creative interchange between these two groups. It involved intensive all-day discussions over seven days, combined with screenings of the films under discussion, each of which had been made by one of the participants. These included Jouko Aaltonen from Finland, Bjorn Arntsen from Norway, Peter I. Crawford from Denmark, Rahul Roy from India, Silke Andris and Sandra Welkerling from Germany, and Gary Kildea, Aurora Scheelings, Dominique Sweeney, Judith MacDougall, and David MacDougall from Australia. The event also included public screenings of the film *Kusum* by Jouko Aaltonen and *The City Beautiful* by Rahul Roy. Rahul Roy's participation was made possible by a grant from the Australia-India Council.

The aim of the seminar was to explore the creative aspects of cross-cultural documentary, which are all too often displaced in public discussion by an exclusive focus on film content or the social, historical and industrial aspects of documentary filmmaking. Instead participants discussed some of the principles that guide the creative choices made by documentary filmmakers working in cross-cultural contexts, from the moment of filming through the process of editing. The discussions therefore focused on such topics as nuances of framing, sound, rhythm, and language, among many others. Cross-cultural documentary was defined as any film cutting across differing perspectives of ethnicity, culture, class, age or a number of other human categories. Such films raise specific questions for filmmakers that are not encountered in other forms of non-fiction filmmaking, including issues of cultural bias, cultural understanding, ethics, aesthetics, and interpretation. All of these topics received attention during the course of the seminar.

## NEW INITIATIVE

### RESEARCH UNIT ON GLOBALISATION, THE VISUAL ARTS AND ART HISTORY

In 2005 the Centre established RUGVAAH. Since its inception the CCR has devoted its energies towards developing an innovative research program that has transcended national and area-studies frames of reference. This has provided new insights into the interrelations between European, Anglo-American, Asian and Pacific societies, and Indigenous cultures as well as transnational, migrant and diasporic communities. These kinds of interrelations suggest a practice of 'relational thinking' that proceeds under the sign of

difference and plurality. In seeking methods through which to explore these interrelations, the concept of a global culture or of homogenous universals is challenged.

The purpose of this Research Unit is to develop a centre for dialogue and research on the ways in which these forms of cultural change may lead to a recasting of art historical practice. In particular, we are interested in exploring a practice that does not simply decentre a centrist orientation by virtue of shifting the object of study or casting the discussion in terms of counterpoint or opposition. Rather, it would take up the idea of a 'worlding' of art and art history in which concepts such as the trans-, cross- or inter-cultural, as much as notions of convergence and entanglement or the method of comparativism, can become the conceptual ground on which a new art history may be shaped. This would entail a discussion of such ideas as whether a common language, the notion of artistic canon, the terms of evaluation and the protocols and conventions in the writing of art history can be shared across cultures. Further, it would envision an art historical practice that can account for the entangled and disparate histories of modernism and the complex character of contemporary art as it has emerged since World War II. In such terms, a differentiated art history would be conceived as a practice of thinking the 'world' through a sustained and ongoing encounter with local points and global forms.

The CCR hosted a preliminary one-day meeting on 27 May to launch the idea of an ongoing forum of dialogue and research in the field. Participants included a group of distinguished scholars representing varied disciplines and interests, including art history, anthropology, museum studies, literary studies, and cultural heritage. Participants presented fifteen-minute position papers followed by a general discussion. Papers identified ways in which their work may contribute to the kinds of questions and issues proposed. It is our wish that RUGVAAH serve as a platform from which to develop future events around issues deemed of significance to the group.

In his role as Artistic Director of the Biennale of Sydney 2006, Charles Merewether hopes that RUGVAAH can make a major contribution to shaping an international symposium on the subject in tandem with the Biennale, whose organising concept is 'zones of contact.' It is envisaged that the outcome of this

meeting can identify potential fields of inquiry for the forthcoming congress of the Comité International d'Histoire de l'Art in 2008, convened by Professor Jaynie Anderson, Chair of Fine Arts at the University of Melbourne.

## COLLABORATIVE PARTNERS

Australian Institute of Aboriginal and Torres Strait Islander Studies, ACT

Australian National Maritime Museum, NSW

Berndt Museum, University of Western Australia, WA

British Museum, UK

Film Australia, NSW

Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, USA

La Trobe University, VIC

Monash University, VIC

Museum and Art Gallery of the Northern Territory, NT

Museum Victoria, VIC

Narrabundah College, ACT

National Film and Sound Archive Australia, ACT

National Gallery of Australia, ACT

National Library of Australia, ACT

National Museum of Australia, ACT

National Portrait Gallery, ACT

Ngurratjuta/Pmara Ntjarra Aboriginal Corporation, NT

Northern Land Council, NT

NSW Department of Education and Training, NSW

Pitt Rivers Museum, University of Oxford, UK

Ronin Films, ACT

SBS Independent, NSW

Sydney University, NSW

University of Chicago, USA

University of New South Wales, NSW

University of Queensland, QLD

University of Western Australia, WA

Yirrkala Community Education Centre, NT

## WITHIN THE ANU

Centre for Aboriginal Economic Policy Research

Division of Information

Faculty of Arts

Research School of Pacific and Asian Studies

Research School of Social Sciences

Humanities Research Centre

National Centre for Indigenous Studies

National Institute for the Humanities and Creative Arts

## GRADUATE TRAINING

2005 marked the first year in the CCR's new, more intensive approach to graduate training, under the direction of the Director of Graduate Studies, Carolyn Strange (who also assumed the convenorship of the Interdisciplinary Cross-Cultural Research field of study in January 2005) in co-operation with Paul Pickering, the Director of the HRC's graduate program.

The principal innovation was the introduction of an introductory seminar in interdisciplinary humanities research. This ten-week seminar series introduced first-year students to methods and theories that scholars working in a variety of disciplines apply in their research. It exposed students, most of whom arrived with training in a single discipline, to a wide range of possible approaches to their empirical research. Carolyn Strange convened the series with postdoctoral fellow Kylie Message. Guest seminar leaders were recruited from among the CCR's postdoctoral fellows and senior fellows, as well as faculty members of the HRC and several other departments at the ANU. Each week featured a different leader, who provided in advance one of their own writings as well as key readings that inform their analyses. Students faithfully participated in weekly tutorial-style meetings and posted comments and questions on the WebCT discussion board. In addition to first-year students, the seminar attracted several upper-year students, a student from another department and one from another university.

The second component of the first-year program was the conference preparation module, in which students worked in peer review fashion to craft papers for the *CCR First-Year Student Conference*, held at Old Canberra House at the beginning of September. From composing paper titles and abstracts to working on oral presentation techniques, the module developed communication skills, built confidence and helped students to outline their PhD projects.



*The Hiroshima Peace Memorial (Genbaku Dome), the only structure left standing after the explosion of the first atomic bomb, now a World Heritage site. Photo: Olwen Beazley.*

The student conference was a great success. Six students presented thoughtful, well-delivered papers. For the first time, upper-year students acted as chairs and discussants, both helping to animate discussion and to develop their public critical capacities. Healthy attendance by CCR and HRC students and staff, as well as visitors from other departments provided the presenters with helpful feedback at an early stage in students' graduate studies.

The final component of the first-year program was a workshop on proposal writing. This was implemented in part to conform to the University's new requirement that first-year students submit a thesis proposal review by the eighth month of their (full time) candidature. Like the conference paper module, this series of workshops focused on the improvement of generic skills (in this case, the conceptual and generic challenges of constructing persuasive, well-researched proposals at an early stage in research). Again, upper-year students from within and beyond the CCR participated along with the first-year students.

Progress in the program is now monitored in Annual Reports (reviews of progress and identification of challenges) and Annual Plans (anticipated progress and the flagging of possible impediments). This measure is particularly important in helping advisors to identify possible research or resource problems and allowing students to raise concerns about their progress. As a result of regular reviews, several students made changes to their supervisory panel, either removing or

adding members who were more appropriate in light of shifts in interests.

For the first time, an induction day for second-year students was instituted to complement the first-year induction program. This mini-workshop addressed issues that typically confront researchers moving toward the mid-point of their degrees (loss of focus, fieldwork challenges, initiating writing etc.). It also reminded students of their institutional rights and obligations and the University's reciprocal duties and services.

The third-year students were again served by Paul Pickering, who continued to shepherd the thesis writing group for HRC and CCR students. Research fellow Monique Skidmore also assisted during the year. Together they helped to encourage students to keep to a draft-writing schedule and to offer and accept criticism intended to improve their work. This remains a critical component of the CCR's success in assisting students to complete their theses.

In addition to the CCR's program of conferences, seminars and VSPs, several one-off events also attracted student attendance. On 14 September, Carolyn Strange convened a masterclass for students on the topic of 'history and memory', led by one of the leading scholars in the field, Susannah Radstone. The class attracted a large number of students (from the CCR, ANU and UC), who submitted 'ask the expert' questions inspired by Susannah's publications (and received stimulating responses). One student



*Sandra Welkerling in the original car of the 1991 PNG road movie Tinpis Run. Photo: Martin Maden.*

attended the *Speed Research Day*, at which members of the CCR exchanged brief accounts of their current research.

One of the highlights of the PhD program at the CCR was the submission of four theses for examination in 2005. Of these successful students, Rebecca Bishop received her doctoral degree. Mary Eagle, Sally May and Mark Hannah will be awarded their doctorates in 2006.

Students continue to play an integral role in the intellectual and social life of the CCR, attending conferences, VSPs, and the regular Thursday morning

tea get-togethers. Dianne McGowan served selflessly as the student representative for the CCR. This is an important voluntary position as the student representative provides a confidential conduit between the student body and the administration.

Funding for graduate studies was fortunately maintained and the program benefited enormously through Maria Suzette Fernandes-Dias' thorough administrative service and support. One of her many contributions has been the maintenance of the CCR grants database, one section of which Carolyn Strange updates on a weekly basis with information about external funding for graduate research. In 2005, Dominique Sweeney and Daphne Nash received funding from AIATSIS and Kirsty Gillespie was awarded a travel grant from the Musicological Society of Australia to attend and present at its national conference *Music and Social Justice* in Sydney.

The recruitment process and the screening of potential graduate students was streamlined in 2005 with the full implementation of the graduate studies section of the CCR's website, which provides step-by-step instruction on application procedures and full details about the structure of the new training program. After a rigorous screening process, three students were offered admission to the PhD program in 2006.

## 5. INDIVIDUAL RESEARCH

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### RESEARCH

**IAN ANDERSON** accepted an invitation to make a presentation about UNESCO and the UNESCO Centre to staff and students of the CCR and HRC. He suggested that the ANU might look at ways to develop closer links with UNESCO, such as through the establishment of networks on campus and the hosting of an Asia Pacific Conference in the next biennium on Culture and Development. Ian participated in the National Commission's National Symposium in Melbourne on the UN Decade of Education for Sustainable Development and he was a member of the Australian Delegation to the recent UNESCO Pacific Consultation held in Fiji. The Australian Delegation was influential in raising the implications of the increasing privatisation of education as an issue for UNESCO to consider. He attended *Legacies of Slavery: Comparative Perspectives*, of relevance to UNESCO, and wrote a summary report which appears on the CCR web page. In November, Ian was invited to speak about UNESCO to a community group in Mallacoota, part of the Croajingolong Biosphere Reserve.

**SILKE ANDRIS** returned to Perth for a short fieldtrip and concluded all of her doctoral research. She is now in the last year of her PhD and intends to submit in early 2006. Together with Ursula Frederick, she organised the workshop *Women Willing to Fight*, held at the CCR. The subject of the workshop gained great interest from a publisher and Ursula and Silke are currently editing a volume of essays on representations of the fighting female in film. Silke presented parts of her documentary on women's boxing at the conference *Cross-Cultural Documentary: An Empirical Art*, a week-long workshop for documentary filmmakers, held at the CCR in September 2005.

**BAIN ATTWOOD** gave a series of seminar papers throughout the year. In July he co-organised (with Donald Denoon and Isabelle Merle) one of the thematic sessions – Reshaping Indigenous worlds: a comparative study of settler societies in the South Pacific: Australia, New Zealand and New Caledonia – at the sixth conference of *the European Society for Oceanists*. The conference was hosted by the Centre de Recherche et de Documentation sur l'Océanie in

Marseille, and attracted presenters from Australia, New Zealand, Canada and France. In September Bain and Dipesh Chakrabarty convened a conference for the Centre, *Partisan Histories: Contested Pasts and Public Life*. In the same month his book on Aboriginal history and the so-called 'history wars', *Telling the Truth about Aboriginal History*, was released by Allen & Unwin. An ARC grant provided for teaching replacement in the second semester, which enabled him to prepare the first part of a book on Batman's treaty, a collaborative project with two of his Monash colleagues which he hopes to complete in 2006.

**OLWEN BEAZLEY** continued with the work of writing her PhD thesis *Drawing a Line Around a Shadow?: The World Heritage Convention and Intangible Cultural Heritage Value*. Her research considers how places with solely non-material, intangible heritage values are recognised and included on UNESCO's World Heritage List. It concerns the criteria and policies that the World Heritage Committee has developed to allow these places to be inscribed on the List. In following these developments, it is particularly about key sites, which themselves fall into a specific subset of places on the List. These key sites represent dark events in human history, places where memories and ghosts reside in the sometimes ephemeral, and always ordinary, material remains; they are what Nora (1989) has called *lieux de memoire* or places of memory. They are the Island of Goree, Senegal, Auschwitz-Birkenau, Poland, the Hiroshima Peace Memorial (Genbaku Dome), Japan and Robben Island, South Africa. Good progress was made and, by December, all but the Epilogue of the thesis was completed. During the reporting period, she also continued working on a book chapter on The Hiroshima Peace Memorial (Genbaku Dome) as an icon of the beginning of the Cold War, and two journal articles on other aspects of her research for publication.

**REBECCA BISHOP** submitted her dissertation in December 2004 and was awarded her doctorate in April 2005. In addition to becoming a Visiting Fellow at the CCR, she spent the year teaching courses in New Media and Visual Culture at Macquarie University, as well as in the Department of Social Inquiry at UTS. She continued to work on transforming her dissertation

into a book and began a new research project examining the relationship between embodiment and the representation of gendered 'madness' in Australian and New Zealand literature and visual arts.

**CATH BOWDLER** spent most of 2005 in the Northern Territory, working in Darwin and doing two stints of fieldwork at Ngukurr in South East Arnhem Land, where her research is based. During that time she further developed a database of art works from Ngukurr and conducted archival research and interviews with artists and others involved in the development of art from the Roper region. Cath presented a paper on aspects of her research at the *Crossing Cultures* conference at the Museum and Art Gallery of the NT in November. Earlier in the year she was guest editor for the 'Remote' issue of the journal *Artlink*, which concentrated on cross-cultural issues in art from the NT. She had three articles and reviews about Indigenous visual art published in art journals including *Australian Art Review* and *Artlink*. She was also a panellist and chair of sessions at *Wordstorm* (Darwin Writer's Festival), pre-selection judge for the *Alice Prize*, 2006 and inaugural panel member for Major Organisations Grants, Arts NT. She is currently supervising three postgraduate students at the School of Art and Design at Charles Darwin University (CDU), and is looking forward to coming to Canberra to concentrate on writing up and nothing else.

**LAURENCE BROWN** worked on completing his manuscript on *Caribbean Migrants in the Modern Atlantic World* through research trips to London, Manchester, Paris, Melbourne and Sydney. He co-convoked the *CCR Winter Seminar Series* and gave several papers at international conferences in Australia and overseas. With support from the CCR, he undertook a National Centre for Epidemiology and Population Health short course on Spatial Analysis in Environmental Epidemiology in early September that will help him develop his research by using Graphic Information Systems to map migrant cultures and experiences. He is currently applying some of the approaches he learnt at this workshop to an article on Melanesian migration to Fiji in the 1880s.

**GORDON BULL** is the head of the Art Theory Workshop at the ANU School of Art. In 2005 he continued to work part time on his doctoral thesis *Present Objects: Indigenous Art in Contemporary Art Exhibitions*. His thesis deals with Indigenous Australian art in the context of contemporary art exhibitions over the

past twenty-five years, with a particular emphasis on a series of exhibitions held at the Museum of Contemporary Art in Sydney from 1992 to 1997. It traces the ways in which the history of the display of Aboriginal art is attended by, and interacts with, theoretical discourse on Aboriginal art. Gordon also supervised three PhD and two MPhil students in the Visual Arts Graduate Program, and another PhD student in Art History, Curatorship and Film Studies.

In 2005, whilst still suspending his PhD studies, **JOHN CARTY** continued as Cultural Health Coordinator for the Palyalatju Maparnpa Aboriginal Health Committee in Balgo, Western Australia. His role was to work with local Indigenous people on collaborative research projects exploring Indigenous knowledge, practices and values related to community and clinical health issues such as bush medicines and customary healing practices, and the disjuncture between clinical practice and Indigenous values in the Kutjungka region. His major focus in 2005 involved working with local men to build a Men's Health Committee and develop programs dedicated specifically to men's health issues in the desert. In June, John worked as a consultant anthropologist on the project, *Paruku: The Cultural Mapping of Lake Gregory*, organised by Kim Mahood and the Walmajarri custodians of Lake Gregory in the Great Sandy Desert, WA. This collaborative research project involved traditional owners working with linguists, a geomorphologist, anthropologists, filmmakers and other specialists. The project resulted in an exhibition of the cultural, geographical, historical and familial connections that constitute Paruku Country. The exhibition opened in September as part of the Kutjuwarraku Festival at the Warlayirti Culture Centre in Balgo. In 2005 John also completed the *Fieldwork Guide*, commissioned by the CCR, for students and researchers working in remote Australian Indigenous communities. In between he did a bit of research for his PhD. After two and a half years in the WA desert, John finally returned from Balgo in October to begin writing his PhD thesis on the contemporary acrylic painting practices of the Balgo artists.

**DIPESH CHAKRABARTY** continued as a long-term visiting fellow of the Centre in 2005. For most of the year he was based in the United States where he is Lawrence A. Kimpton Distinguished Service Professor of History, South Asian Languages and Civilizations at the University of Chicago. Dipesh visited the Centre in September to co-convene, with Bain Atwood,

the conference *Partisan Histories: Conflicted Pasts and Public Life*, where his paper 'Disciplinary authority, history and democracy' examined Australian and Indian debates on Aboriginal history and the history of the Dalit caste – to put forward some provisional arguments about how the disciplinary authority of historians and anthropologists function differently in the two rather different democracies.

Dipesh's research interests include modern South Asian history and historiography, postcolonial theory and its impact on history-writing, and comparative studies of modernity. He is a founding member of the series *Subaltern Studies*, a co-editor of *Critical Inquiry* and a founding editor of the journal *Postcolonial Studies*.

During 2005 **ADAM CHAPMAN** completed his research project into the transnational dimensions of Lao migrant music. Having spent much of 2004 and the first half of 2005 undertaking ethnographic field research among Lao communities in Sydney, Melbourne and Los Angeles and with the online Lao community, Adam spent the second half of 2005 working this research into journal articles. Conference presentations to national and international audiences in Australia, the United States and the United Kingdom provided opportunities to gain feedback and refine the research findings and three academic articles have been submitted to journals concerned with issues of musical cultures and migration. The *First International Conference on Lao Studies* held at Northern Illinois University presented a unique opportunity for Adam to present some of his findings to a diverse audience consisting of academics and non-academics, the majority of whom were Lao migrants. The positive response to his innovative multimedia presentation was encouraging and provided additional valuable insights into the Lao community that would not have emerged from conventional field research. Adam was also busy within the Centre co-convening the *Six Pack Seminar Series, Technocultures of Knowledge* with Katie Hayne. Featuring invited speakers from Sydney, Darwin and the United States, the series explored the interactions between systems of knowledge and the cultural adaptation of technology. Topics covered included the compatibility and incompatibility of Indigenous knowledge with information technology;



*The Day of the Spidermen, Balgo, WA. Photo: John Carty.*

the expansion of Google into research and education; and the parallel development of recording technology and the discipline of comparative/ethnomusicology. Adam also continued to work on his monograph *Regional Traditions of Lao Vocal Music*, a revision of his doctoral thesis for which Ashgate is currently considering a proposal for publication through their School of Oriental and African Studies Musicology Series.

**SIMON CHOO** commenced the year in Melbourne continuing the Australian component of his fieldwork with Malaysian migrants on the production and consumption of 'Malaysian' food within Australia. The month of May saw him return to Penang, where he took off from where he left at the end of 2004: exploring food, taste, memory and global flows in Malaysia. He was fortunate enough to be in Malaysia for the *Bak Chang* (glutinous rice dumpling) Festival and the Mid-Autumn Mooncake Festival and then returned to Australia at the conclusion of the Hungry Ghost celebrations. He has now returned to Canberra and will move onto the next stage of his PhD research, which will focus more on the writing than the eating.

In 2005 **BETTY CHURCHER'S** four-part television series, *The Art of War*, aired on SBS during the Anzac Day weekend. She received the NSW Premier's Award for script writing. She spent most of the year researching and writing the fifteen-part series *Hidden Treasures of the National Gallery of Australia* for the ABC. The 'hidden treasures' are works that are either too fragile or too light sensitive to be on open



Two Tubuan masks performing at a commemorative ceremony, Anir Island, New Ireland Province, PNG.  
Photo: Antje Denner.

display. The series will be filmed and televised in 2006. Betty also presented papers at various conferences, addressed gatherings and chaired sessions. She was the judge for several art festivals including the Port Headland Art Prize, the Perth Art Prize and the Gold Coast Art Prize.

**PETER I. CRAWFORD** was a visiting fellow at the CCR from 1 September to 16 December 2005. He took part in two seminars, 'Cross-Cultural Documentary: An Empirical Art' (held in September) and 'Telling Pacific Lives' (held in December). In addition, he held several sessions with PhD students at the CCR, focusing on the field of Visual Anthropology, particularly his experiences from the Visual Anthropology program at the University of Tromsø in northern Norway, where he is part-time Associate Professor. This was Peter's second term as a visiting fellow at the CCR, the first being in 1998 (together with Jens Pinholt), working on a long-term film project.

Writer and documentary maker, **ROBYN DAVIDSON** was based at the CCR as the 2005 ANU HC Coombs Creative Arts Fellow. She worked on her current major project examining nomadism both from the perspective of its classical meaning and its more contemporary evocations, encompassing refugees, labourers following capital flows, intercontinental

commuting executives and tourism. She presented her research at several public lectures and talks on and off campus.

In 2005 **ANTJE DENNER** held a teaching position at the Institute of Social Anthropology at the University of Basel, Switzerland, and was a guest lecturer at the University of Heidelberg, Germany. In mid-October she joined the CCR as a visiting fellow, supported by grants from two Swiss foundations, the Freiwillige Akademische Gesellschaft and the Tomcik Stiftung. During her stay in Canberra – which will last until September 2006 – she is writing up her doctoral thesis in Anthropology on expressions of art and aesthetics in the context of ritual and social practice. The thesis is based on three periods of fieldwork on the Anir Islands (New Ireland Province, Papua New Guinea). In the first half of the year Antje contributed eight texts for the catalogue of a forthcoming exhibition *New Ireland – Arts of the South Pacific*, which will open in 2006 at the St. Louis Art Museum, USA, then travel on to the Musée du Quai Branly, Paris, France, and to the Ethnologisches Museum, Berlin, Germany. Shortly after her arrival at the CCR, Antje gave a paper at the conference *Blasphemy and Sacrilege in the Arts*, presenting some of her research findings on art practices on Anir.

In 2005, **PIP DEVESON** completed, with Katie Hayne and Howard Morphy, *The Art of Narritjin Maymuru* CD-ROM. It was published by ANU E-Press and launched first at Yirrkala, in May, then in Canberra, in July. During the first part of the year Pip also continued working on *The Djungguwan Ceremony of North-East Arnhem Land*, a DVD being produced by Film Australia. In August Pip travelled to Yirrkala to document film of a school workshop on the renewal of a traditional fishtrap that she and Katie Hayne shot the previous year for the Centre's ARC Linkage Project on Indigenous Knowledge and Science Pedagogy. Pip continued this work in Canberra with Raymattja Marika, the Indigenous consultant on the project, to finish the film *Remaking the Yambirra*. As a result of this work, Pip produced a paper titled 'Where's the Science in This? – The problem with attempting to isolate aspects of Indigenous practice and thinking as examples of "Indigenous Science" ' that has been published on the project's *Living Knowledge* website. She is hoping that Raymattja will produce a companion paper, setting out her perspective on the fishtrap workshop. In November, Pip accompanied Daphne Nash, the project's PhD student, on a Djuwin's Women's Lore Council culture camp at Potato Point on the NSW South Coast. She filmed several educational activities and subsequently produced DVDs of these activities for delivery back to participants. Throughout 2005 Pip continued working with Katie Hayne, developing the *Living Knowledge* website and writing educational modules for inclusion in it. In 2006 they plan to complete the development of these trial online learning modules in collaboration with the NSW Department of Education and Training.

**GREG DVORAK** spent 2005 away from Australia, conducting extensive fieldwork, documentary filmmaking, and archival research between the Republic of the Marshall Islands, the Federated States of Micronesia, Hawai'i and Japan. Between January and June, he was based primarily in his childhood hometown of Kwajalein Atoll in the Marshall Islands, the site around which his historical and ethnographic thesis revolves. During this time, Greg interviewed both American civilian and military workers on the US Army missile testing base there; Indigenous Marshallese workers, landowners, and elders who remembered the pre-war Japanese era; and a number of chiefs and political leaders. His main focus was to study the ways in which different groups make meaning about their home and how they each

construct variant narratives of memory and place amidst the contradictory discourses of weapons testing, pre-war Japanese and postwar US colonialism, and contemporary problems of self-sufficiency. In conjunction with this, he collected nearly fifty hours of footage for the documentary film component of his project, gathered hundreds of old photographs, music, memoirs, and other ephemera, and presented two seminars about the pre-war Marshall Islands – one to the Americans on Kwajalein Island and another to the Marshallese community of nearby Ebeye Island. In July, Greg moved on to Japan, where he was hosted by Tokyo University to continue his research, exploring Japanese national archives and private collections of former colonists, soldiers, and others related to the pre-war Japanese presence in Micronesia. Along with this, he has been continuing his filming and gathering old footage and music from the 1930s related to the Marshall Islands. Together with the Marshall Islands Embassy in Tokyo, he has also been working to help locate the Japanese relatives of several Islanders. The highlight of this period has been connecting with the Marshall Islands Japanese War Bereaved Families Association, and while working with these families to learn more about Japanese perspectives of Kwajalein Atoll, he was invited to escort twenty elderly Japanese back to Kwajalein and participate in their memorial services. His field research will continue through mid-2006 and will involve a brief return to the Marshall Islands for follow-up work.

In May, **MARY EAGLE** submitted her thesis, *A History of Australian Art 1830-1930*, told through the lives of the objects, for which she was awarded a PhD (conferred in absentia) in February 2006. During the year she gave papers on subjects related to the thesis at two conferences and was invited by *Art Monthly Australia* to publish one of the papers. She wrote several book and exhibition reviews, participated in a stimulating series of seminars at the CCR led by Anne-Marguerite Hénault, and wrote an essay for a forthcoming exhibition about the play of cross-cultural forms and ideas in the work of Matsuo Bashō, Ian Fairweather, Robin Best and Helen Fuller. Most of the seven months after submitting the thesis were occupied with assisting Martin Gascoigne in his work of researching and writing a book *New Zealand Lives* (published in December). Ostensibly about the family histories of astronomer S.C.B. Gascoigne and his wife, the artist Rosalie Gascoigne, the story gave a fresh profile to the history of European settlement in New

Zealand. As in past years, Mary served as an expert advisor to Sotheby's Australia, and on the Philatelic Board of Australia Post.

In 2005, **ANGELIQUE EDMONDS** was based in Darwin at the ANU North Australia Research Unit and began the process of writing up her thesis after a year of fieldwork in 2004. Several separate periods of numerous weeks were also spent following up material in the Northern Territory Archives in Darwin. She undertook one trip back to Ngukurr during this time for funeral business. In April, she attended a conference at the University of Western Australia called *Universal Relationships and Responsibilities*. In September, she convened a session at the Australian Anthropological Society's annual conference, called 'Compelling encounters: Ethnographic encounters with space, place and power'. At the beginning of December, she travelled to the UK, to engage with her former MPhil supervisor to develop further aspects of her thesis draft.

In the last year of her Fellowship, **MARY EDMUNDS'** principal research focus was on completing the manuscript for her monograph, *A Good Life: Cross-Cultural Perspectives on Modernisation and Meaning*. The book reflects on more than three decades of ethnographic analysis across a range of non-colonised, colonised, and rapidly globalising societies. Mary's aim in drawing on this material is to explore what it is that humans see as having a good life. On the basis of this deceptively simple premise, she delves through turbulent, violent social upheaval and change as different societies struggle to come to grips with the assault of modernisation and modernity on deeply held beliefs and practices. The research on which the book is based was carried out in different geographic regions, specifically Thailand (1975-77), Spain (1981-84), and Aboriginal Australia (1987-2003). In addition to this work (and to becoming a grandmother), Mary undertook two consultancies. In January, she was commissioned by the Victorian Justice Department to undertake a review of the Victorian government's native title policies and procedures. In April, she facilitated, for the Australian Government's Office of Indigenous Policy Coordination, the annual meeting of the executive directors of Native Title Representative Bodies. In June, she presented a paper, 'The cross-cultural cringe', at the Fifth International Conference on *Diversity in Organisations, Communities, and Nations* in Beijing. She continued as a member of

the advisory committee for the AIATSIS Indigenous Facilitation and Mediation Project.

**PENNY EDWARDS** completed work on her book on Cambodian nationalism and French colonialism, *Cambodge: The Cultivation of a Nation, 1860-1945*, to be published in July 2006 by Hawai'i University Press; published an article 'Taj Angkor: Enshrining l'Inde in le Cambodge', exploring colonial constructions of the Cambodian monument as compensation for France's loss of India, and completed a further five journal articles and volume chapters on aspects of Cambodian and Burmese history and heritage, now in press. Her ARC project on the history of mixed race took her to the National Archives of Cambodia. In Cambodia, Penny convened a conference on *Buddhism, Cultural History and Research, 1930-2005*, at the Buddhist Institute in Phnom Penh, directed, edited and translated a bilingual history of the Buddhist Institute by a new generation of Cambodian historians (*The Buddhist Institute: A Short History*, Phnom Penh, 2005), and narrated a series of Khmer television programs on modern Buddhist history. She also visited the Sri Auribindo Ashram in Pondicherry to gather material for her next book, which explores the role of three French women and their Cambodian, Tibetan and Indian interlocutors and mentors in the spread of Buddhism and other Asian spiritualities to Europe. Together with Debjani Ganguly and Jacqueline Lo, convenors of the November 2004 VSP *Pigments of the Imagination*, Penny continued preparations for an edited volume on mixed race. In August 2005, she was appointed Visiting Fellow at the Centre for Khmer Studies, Phnom Penh.

In 2005, **KITTY EGGERKING** continued to work on her PhD project *Landmarks: Living in Language, Law and Land*, which considers the events leading up to and including the decision in the first land rights case, popularly known as the Gove case. This case presents a unique opportunity to inspect the clash between Western and non-Western knowledges and institutions. During the year, Kitty participated in the *Semiotics Seminar Series*, and gave two papers about maps – one for the semiotics series and one for the *CCR 20/20/20 Seminar Series*. In the latter part of the year, she changed to part-time studies.

**SOPHIE ELIAS-VAROTSIS**, Professor in Cultural Studies, University Paris XII-Val de Marne, was a visiting fellow at the CCR from April to June, researching on mobility patterns and cultural change. She spent this

time optimising the use of the documents available both in the well-stocked database of the libraries at ANU and at the NMA; participating in all seminars held by both the CCR and the HRC, and liaising with scholars of these centres in an effort to identify and cross-research interests and methodologies. The documentary sources and data she was able to collect have been a valuable asset in completing and complementing the data base she had previously established in Paris and in cross referencing French and Australian data and research methods. The proximity of the NMA and AIATSIS in particular allowed her to investigate via the exhibitions, displays and library contents, the theme of cultural representations and interpretations *in situ*. The highlight of her stay was the *Cruising Country* symposium. Not only was this directly connected to her own research interests but it also allowed her to establish a number of contacts with other researchers with the hope of consolidating these links in the longer term. Finally, Sophie presented a paper on her last day at the Centre summarising the main lines of the publication she had set out to complete during her leave. Clearly, its contents were largely enhanced by this experience and since her return to Paris, she has organised two seminars further exploring the extensive data gathered during her stay.

Throughout 2005, **ZOE ELLERMAN** undertook research on her PhD project, which analyses the use of 'cultural defences' in Australian criminal law, in order to identify patterns in the response of the legal system, legal commentaries and the community to the use of cultural evidence. Zoe is using an extended case study method to examine the use of cultural defences in Australian criminal law in relation to offences including homicide, assault, rape and other sexual offences. Zoe presented a paper on her PhD research at the *HRC and CCR First-Year Student Conference* in August.

**RACHEL FENSHAM** worked on an ARC Discovery Project, *Transnational and Crosscultural Choreographies: A Cultural History of Australian Dance, 1970–2000*, during September to November 2005. During her time at the CCR, she was working mostly in various archives in Canberra that have video or print materials on dance, such as the National Film and Sound Archive, the AIATSIS collection, and the NLA. As a result of the *Keep Dancing* project, the National Film and Sound Archive has a unique collection of choreographic

works which she spent many hours notating and analysing. In addition, Rachel met with Elizabeth Cameron Dalman of Mirramu Dance Theatre and discussed with her the possibility of co-ordinating a workshop there in 2006 within the project as well as laying plans for a research seminar for local researchers in cross-cultural dance to be held at the CCR in December 2006. The opportunity to focus on writing also led to the completion of a book chapter, a journal article (for *Australian Historical Studies*) and another for *Dance Research*. Rachel enjoyed the different rooms in which she worked, the friendly conversation and the great coffee and cakes. She would love to have had a full six months in order to do more, and looks forward to returning and sharing her work in one of the seminars in 2006.

In July 2005, **MARIA SUZETTE FERNANDES-DIAS** convened a successful one-day conference, *Legacies of Slavery: Comparative Perspectives*. The event received coverage from *UNESCO News* and proceedings of the conference will be published in an edited book by Cambridge Scholars Press. She also received a small grant from the Australia-India Council for research on sex slavery and tourism related paedophilia. In November 2005, she co-convened *Negotiating the Sacred II: Blasphemy and Sacrilege in the Arts* with Elizabeth Burns Coleman (La Trobe University). She also handled the administration and planning for the *Partisan Histories: Conflicted Pasts and Public Lives* conference and assisted Karen Westmacott and Carolyn Strange with some of the administrative tasks for the *Pain and Death* conference. With support and encouragement from Howard Morphy and Anne-Maree O'Brien, she pursued her own research and presented papers at five different interdisciplinary conferences. In addition to assisting Carolyn Strange with the management of the Interdisciplinary Cross-Cultural Research Program and with other postgraduate student administration, she continued to support the executive team of the CCR with administrative and financial activities. She participated in workshops organised by the International Education Office, a workshop organised by the Research Office for the establishment of Ethics Sub Committees, and also completed the advanced course in Contract Management conducted by the Legal Office of the ANU. Maria also worked as part of the student administration working group of the College of Arts and Social Sciences (CASS), which was asked to review the current situation across



Some burnout marks recorded in Canberra's streets.  
Photo: Ursula Frederick.

the College in relation to student matters, to make an assessment of opportunities and risks/potential weaknesses and to make some recommendations and strategies for possible operational improvements.

During 2005, **MANUEL FLORES-VIDELA** conducted fieldwork research for four months on the topic of memory and history in a post-dictatorship condition in South America, thanks to the funding of the CCR. He contributed a musical piece on the creation of the website for the conference *Pain and Death: Politics, Aesthetics and Legalities*, a conference and associated exhibits and performances. At the conference, *Legacies of Slavery: Comparative Perspectives*, he performed music focusing on cultural resistance in the Hispanic Caribbean, and how the themes have travelled through the times, reinventing themselves according to the political changes. He filmed and edited two experimental short films. One is called *Sur*, (South) and is about images, poetry and music (music by Astor Piazzola, texts by Manuel Flores-Videla). The other is *Imaging the Past*, with music by Osvaldo Rodriguez.

Throughout 2005, **URSULA FREDERICK** convened, co-ordinated and participated in a variety of conferences, workshops and symposia within and outside Canberra. She worked with a dedicated group of people in developing this diverse set of events. The beginning of the year heralded the completion of *<abstractions>*, an online art exhibition which she designed, developed and produced with the assistance of her colleagues Celia Vuckovic, Katie Hayne and Karen Westmacott. Ursula also assisted with design work and marketing for the *Pain and Death: Politics, Aesthetics and Legalities* conference and *Cruising Country: Automobilities in Non-Urban Australia* symposium,

and the administration of other events including the *WEH Stanner* symposium. Ursula and her colleague Silke Andris acquired a publishing contract for a book based on their *Women Willing to Fight* workshop, due for publication in early 2007. With Katie Hayne, she filmed and edited two performances by Dadang Christanto. One of these, *Searching Displaces Bones*, was exhibited at *Future Tense: Security and Human Rights*, Queensland College of Art. Ursula enjoyed continuing her research, film and art practice and commenced work on a number of exciting projects for 2006.

During 2005, **ALISON FRENCH** continued to work as the PhD student on the ARC-funded research project *The Art of Albert Namatjira (1902–1958): Cultural Legacy And Artistic Mediation*. This three-year project, which commenced in late 2003, is an interdisciplinary, cross-cultural study that will assess the impact of Aboriginal artist, Albert Namatjira. It examines the nexus between art and life and their ideological constructions in specific cross-cultural encounters. The Chief Investigator is Howard Morphy and the main outcomes will include a doctoral dissertation, publications, exhibitions and a digital archive. Alison undertook fieldwork in Central Australia to continue liaison with the Namatjira family, and to hold meetings with Industry Partner members (Ngurratjuta Ntjarra Pmara Aboriginal Corporation) and relevant community members. She inspected art and archival collections and painting sites at Hermannsburg. She also visited Ltyentye Apurte (Santa Teresa) and undertook archival and collection based research at the Araluen Centre for Arts and Entertainment, the NT Archives Service (Southern Region Branch) and private collections in Alice Springs. Travel to Sydney and Melbourne, to inspect private art collections, was also undertaken.

2005 marked **DEBJANI GANGULY'S** transition from Research Fellow at the CCR to its Director of Research Development, a position she assumed from January. Her responsibilities for the year entailed co-ordinating the postdoctoral and visiting fellowship programs and other research activities of the Centre – conferences, workshops, seminar series – in collaboration with other research fellows. Her other responsibilities included memberships on the ANU Divisional Research Committee, the CASS Research Committee, two Boards of Studies, the CCR National Advisory Board, the CCR Management Committee the *Humanities Research Publications Committee* and the



*Kirsty Gillespie during fieldwork in Papua New Guinea.  
Photo: Tim Scott.*

editorial board of Humanities and Creative Arts at ANU E-Press. She also occasionally deputised in the Director's absence and undertook substantial graduate supervision. On the research front, she published a monograph on caste and postcolonialism, and worked with colleagues on two edited academic volumes that are due to be published in 2006. She also finalised drafts of her own essays for these volumes. In addition, she continued research on her next project – *Anglophone Literatures in a New World Order: 1990-2005* – that aims to map the global production of literatures in English since the fall of the Berlin Wall from 1990-2005. Its specific focus is the representation in such writing of late 20th century shifts in global geopolitics such as the end of the Cold War, the aggressive rise of US neo-conservative imperialism, upheavals in the Middle East and Central Asia, the end of apartheid in South Africa and genocidal horrors in Central Africa, and political and religious fundamentalisms. Debjani made many seminar and conference presentations based on this research. Towards the end of the year she travelled to India for conferences, research and fieldwork.

**KIRSTY GILLESPIE** dedicated the first half of 2005 to preparing for, conducting, and recovering from her first extensive bout of fieldwork at Kopyago in Papua New Guinea. Ultimately it was a successful

journey, establishing good relationships, learning the languages of Tok Pisin and Duna, researching musical practices through observation and interview, recording approximately twenty hours of songs and translating most of this material. She also conducted her first radio interview on the topic of her research, which occurred on PNG's national radio station FM100 during her stay in Mt Hagen in May. The second half of the year was spent writing up this material, and presenting this work at several conferences. In addition to funding generously provided from the CCR to attend the International Council for Traditional Music conference, she received a travel grant from the Musicological Society of Australia to attend and present at their national conference *Music and Social Justice* in Sydney. She also published her first academic reviews.

**LEE-ANNE HALL** spent much of 2005 at home in Sydney working towards completion of case study chapters. During the first half of the year she made regular trips to the CCR to participate in the postgraduate thesis writing seminars, presenting work on two occasions. Two field trips to Adelaide were made (May and October), with visits and associated research centred upon case studies; Adelaide Gaol and the Art Gallery of South Australia. In August she gave a paper at the joint CCR-HRC postgraduate seminar

*Indigenous Issues and Museums*. The year ended as it began, at her desk, although by December completion of the thesis looked to be in sight.

**LOUISE HAMBY'S** principal research focus in 2005 was on body adornment in the Donald Thomson Arnhem Land collection. Several trips to Arnhem Land were made in conjunction with her ARC Linkage Project working with people from Gapuwiyak, Djilwirrii, Dhalinybuy, Maningrida, Ramingining and Gunbalanya. In addition, Yolngu people visited Melbourne Museum to examine the collection. Her exhibition and book, *Twined Together: Kunmadj Njalehnjaleken*, about western Arnhem Land fibre was launched in Melbourne at Museum Victoria in May. The show will be travelling for three years around Australia. Louise was part of the curatorium for *Woven Forms: Contemporary basket making in Australia* and one of the authors of the catalogue. As part of the events surrounding the exhibition she was asked to give a lecture at the Australian Museum on *Woven Forms* and *Six Strands*, an exhibition of basket forms from the collection of the Australian Museum. She is also on the organising committee for the conference *Selling Yarns* to be held in August 2006.

**MARK HANNAH** completed his doctorate in 2005. Titled *Constituting Marriage: Indigenous and Intercultural Marriage and the Power of 'Protectors'*, his thesis explored the Australian settler-state's intervention into Aboriginal marriage practices during the policy epoch commonly referred to as protection, when the government had the right to arbitrate women's marital choices. Concentrating on Queensland in the early decades of the twentieth century, Mark used contemporary kinship theory to explain the differences between policies and practices. His research encompassed approximately 800 case files retained by Queensland's Chief Protector of Aboriginals. Mark discovered that colonisation profoundly affected Indigenous marriage regimes, by undermining Aboriginal men's customary interests in marriage and by introducing new stakeholders: reserve and mission superintendents, private employers, a state sponsored constabulary and other state operatives. Men representing almost fifty different 'nationalities' married into the Aboriginal populations in Queensland in that era. At the reserves and missions marriages also traversed social boundaries, forging links between previously unrelated cultural groups. Although colonial authorities had a highly significant impact on Indigenous relatedness during these years,

it was evident that many couples lived together as if married. Even though the state reserved the right to prosecute couples for contravening the law of protection as it related to marriage, the government appeared to abandon this recourse, which suggests that the state's colonisation of Aboriginal marriage practices was ultimately an incomplete process. Mark is editing his dissertation for publication this year and preparing to undertake study in Britain.

**KATIE HAYNE**, with Pip Deveson and Howard Morphy, completed *The Art of Narrjitiin Maymuru* CD-ROM in 2005, which was launched in Yirrkala and Canberra. Katie continued work on the ARC Linkage Project Indigenous Knowledge and Science Pedagogy: A Comparative Analysis, developing content for the *Living Knowledge* website. She assisted with the *Cruising Country* symposium and exhibited in *rust, dust ... and other places* at the ANU Foyer Gallery. Katie continued work on a joint film project with Ursula Frederick on car culture in Canberra. This research was presented at the HRC *Urban Imaginaries* round table in July. Katie and Ursula also filmed and edited two performances by Dadang Christanto. One of these, *Searching Displaces Bones*, was exhibited at *Future Tense: Security and Human Rights*, Queensland College of Art.

In January 2005, **RODNEY HARRISON** attended the *Society for Historical Archaeology Conference* in York, England where he co-organised and chaired, with Steve Silliman (University of Massachusetts, Boston) a session on 'International perspectives on the archaeology of Indigenous engagements with colonial/settler pastoralism', after which he delivered a series of papers at Oxford University, University of Southampton and University College London. Returning to Australia, Rodney undertook fieldwork in Sydney for his primary research topic, *Archaeologies of Remembering: Heritage as Memorywork in Aboriginal Australia*, and worked on a consultancy in the western desert for the Goldfields Aboriginal Land and Sea Council. Much of the second half of the year was spent in London as an honorary research fellow at University College London where he worked with colleagues from English Heritage on *The Transient Past: A Cultural Heritage Reader* (Graham Fairclough, Rodney Harrison, John Jameson Jnr and John Schofield eds, 2006) and undertook preliminary research for a new project titled *Collecting Colonialism: Souvenir Objects and Indigenous Agency in Oceania*. In September,

Rodney presented at the *European Association of Archaeologists Annual Conference* in Cork, Ireland.

The highlight for **ROSEMARY HOLLOW** in 2005 was four weeks' fieldwork in the USA. She was in Oklahoma City for the 10th anniversary of that city's bombing in April, and interviewed survivors, family members and staff of the Oklahoma City Memorial and Museum, and the Memorial for the Institute for the Prevention of Terrorism. Rosemary interviewed US National Park Service staff in Washington who manage the Vietnam Veterans Memorial and the Memorial Collection. In Washington, she gave a seminar to students in the Graduate Program in Historic Preservation at the School of Architecture, Planning and Preservation at the University of Maryland on 'Three tragedies in three countries – Oklahoma City, Port Arthur and Bali – how communities responded'. In New York Rosemary visited the World Trade Centre site, and interviewed staff from the New York Historical Society and Citylore on how they responded to September 11, in particular the collection of items left at the site. Rosemary presented the paper she gave in Washington in the *CCR Winter Seminar Series* on August 30. She gave a number of seminars on her research to students in the School of Environmental and Information Sciences at Charles Sturt University in Albury. She acted as discussant at the *HRC and CCR First-Year Student Conference* and the HRC conference on *Commemoration, Monuments and Public Memory*, both in August. In December, Rosemary presented a paper titled 'What's in a name: Memorialisation, punishment and the perpetrators of crime' at the CCR conference, *Pain and Death: Politics, Aesthetics and Legalities*.

In May 2005, **MARY HUTCHISON** began work on an ARC Linkage Project with the NMA: Migration Memories – Creating and Analysing Collaborative Museum Representations of Australian Migration Histories. She is interested in both the representation of migration history and methodologies of representation and has a particular interest in exploring two areas of great current concern in museums – storytelling and audience engagement. To this end, the research process involves the creation of three small exhibitions in distinct regional locations: Lightning Ridge, Robinvale and Canberra. Each exhibition will include individual representations of the experience of migration from colonisation to the present. Individual storytellers will be closely involved in the process of making their story for display and will be invited to reflect on the experience at distinct stages of the process. Discussion

with audience members will also be a critical aspect of the research process, as will keeping track of the roles of curator and designer in interpreting the material.

**MARITA HYMAN'S** research this past year has focused on two central and overlapping projects: uncovering the multiple representations of Australian Aboriginality as expressed by the national Parliament House in Canberra and exploring embedded Yolngu mathematical imaginaries in Yirrkala, Northern Territory. Both projects bring into tension the conflicting and emerging notions of Aboriginal knowledge and identities within the wider context of Western institutions, such as the academy itself, and the Australian nation-state. The Wenner-Gren Foundation awarded her project, *Mathematics and the Aboriginal Imagination: Correspondences and Conflicts* in northeastern Arnhem Land, an individual dissertation research grant in November 2005. She presented a portion of this work at two conferences last year, one at the ANU and the other at the *American Anthropological Association Annual Meetings* in Washington, DC.

**VIVIEN JOHNSON'S** work as curator of the *Clifford Possum Tjapaltjarri* national touring exhibition was finally done as the show came down for the fifth and last time in Alice Springs, March 2005. The manuscript of *Lives of the Papunya Tula Artists* was delivered to IAD Press in Alice Springs in April 2005, with over 300 accompanying images of the artists and their works. Development work continued with the NMA on the *Title Deeds* exhibition of 1970s Papunya Tula Canvases and with the Department of the Environment and Heritage on the Export Permits process for early Papunya boards. The Clifford Possum Project on forgery in Indigenous art, is a collaboration with a senior paintings conservator and a curator of Indigenous art at the Art Gallery of NSW. The Clifford Possum Project has been vetting public collections for fake Clifford Possums and developing a database to store and manage material coming in for verification and study. In June, Vivien took her leave from the CCR, with regret and fond memories of a time of rare freedom and productivity in her academic life. She took up a New South Global Professorship in Humanities and Social Sciences, Law and Fine Arts, and is based at the College of Fine Arts, University of NSW. Among her responsibilities is the role of Editor-in-Chief with the *Dictionary of Australian Artists Online*, a project which she hopes will help maintain her links with the CCR's Indigenous art historians.

**GOKCEN KARANFIL** worked on his PhD thesis researching the impact of satellite television consumption on the cultural identities and migratory experiences of Turkish-Australians. Throughout the year he continued to visit Sydney and conduct interviews with Turkish migrants from the Turkish community established in Auburn as part of this research. During the year, Gokcen worked as a tutor in the ANU School of Archaeology and Anthropology, and guest lectured for Ashley Carruthers. Gokcen plans to submit his thesis in mid 2006.

**CHRISTIANE KELLER** is writing a thesis about Aboriginal sculpture made by Rembarrnga artists in Maningrida. Her research focuses on the self-perception of Aboriginal artists in a remote Aboriginal community and their culturally defined aesthetic criteria for appreciation of their own art. She is investigating the ways in which Rembarrnga artists use contemporary sculpture as a medium to express their identity, social status and life experience. Of central concern is the range in choice of processes, materials and subject matters used in Rembarrnga sculpture making, how they continue already existing practices and allow for creativity and innovation in intra- and cross-cultural contexts. To complement her thesis she has edited a set of nine short films visualising the processes of sculpture making and introducing the viewer to a Rembarrnga interpretation of the produced art. Christiane participated in the conference *Crossing Cultures* in Darwin, and presented a paper on the authenticity of metal sculptures made by Rembarrnga artists.

In 2005, **ANNA LAWRENSON** transferred her PhD studies to part time in order to manage an art gallery in Sydney supporting contemporary Australian artists. Concurrent to this she continued to work on her thesis examining how narratives of colonial history have been portrayed in contemporary Australian art. Anna also continued to participate in university life despite her change to part time status. She involved herself in the *HRC and CCR Thesis Writing Workshop* in the first half of the year, where she presented a chapter for review. She was also invited to present a paper in the Power Institute's (USyd) seminar series in April which was based on a chapter of her thesis and generated a very positive response. Anna worked on her thesis consistently throughout the year and produced a full draft by October. In November she presented a paper at the *Crossing Cultures* conference held at the Museum

and Art Gallery, Northern Territory. While in Darwin Anna met with Sylvia Kleinert, a supervisor on her panel, in order to discuss her completed draft. Anna will continue to work part time on her thesis, revising her draft in preparation for submission.

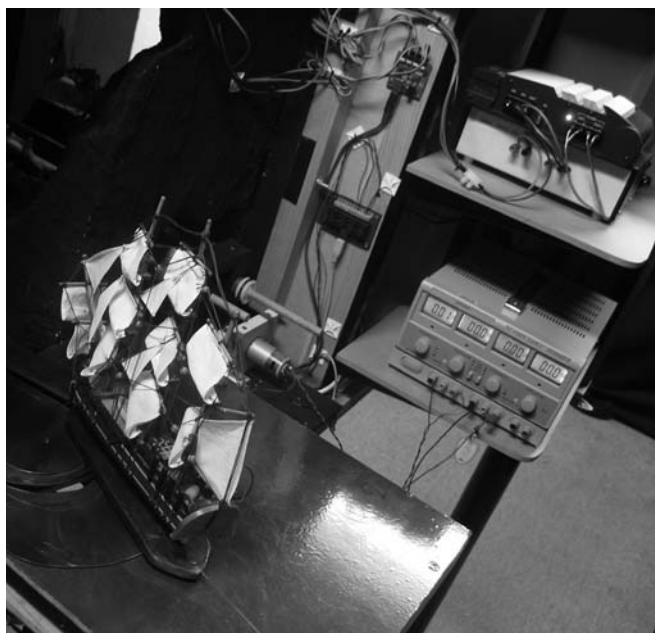
**DAVID MACDOUGALL** carried out two film projects during the year connected with his research on social aesthetics, supported by an ARC Professorial Fellowship and an ARC Discovery grant. During February–April, he filmed at Rishi Valley School in south India and assisted students with their film projects. In November–December he filmed at a shelter for abandoned and neglected children operated by Prayas in Jahangirpuri, one of the poorer quarters of New Delhi. While there, he also conducted a video workshop with a group of children from the shelter. Part of the year was spent in editing material filmed earlier at Rishi Valley. One long film resulted from this – *Some Alien Creatures* – and two shorter experimental films made in collaboration with Rishi Valley students – *Motion and Emotion* and *Of Kites and Films*. In September, he was co-convenor, with Judith MacDougall, of the week-long Round Table Seminar and VSP at the CCR, *Cross-Cultural Documentary: An Empirical Art*. This brought together seven leading documentary filmmakers from Europe, Asia, and Australia, and four graduate students who were using film in their PhD research. Later in September he was a member of the jury at the Royal Anthropological Institute Film Festival in Oxford and participated in the festival workshop, *Revisiting the History of Visual Anthropology*. In September, he also presented his film *The Age of Reason* at Viscult 2005, the Festival of Visual Culture in Joensuu, Finland. Toward the end of October, he spent two weeks as a visiting fellow in the Department of Sociology at Delhi University. December saw the publication of his new book *The Corporeal Image: Film, Ethnography, and the Senses* by Princeton University Press.

**JUDITH MACDOUGALL** continued the CCR Visual Culture group lunch-time film screenings for fellows and staff, and anyone with an interest in film and culture. Screenings included the American poetic documentary films made by Joris Ivens and Pare Lorentz, also documentaries by Peter Forgacs, David Hockney, and Rahul Roy. In April, a special screening of five short experimental Indonesian films, *Tales of Two Cities: Jakarta/Canberra*, was presented by Lulu Ratna, followed by films made by photo media students from the School of Art. The VideoMakers

group met to discuss work in progress, technical issues, and new film-making concepts. The meetings are intended to engage practitioners in practical and theoretical issues. The VSP *Cross-Cultural Documentary: an Empirical Art* held in September, involved six internationally known documentary filmmakers and five postgraduate students in intensive discussions about some of the principles that guide the creative choices made by filmmakers working in cross-cultural contexts. The program was chaired by David and Judith MacDougall who also participated as filmmakers. Judith presented a retrospective of three of her films at the Taiwan International Ethnographic Film Festival in Taipei. She also presented a short paper, 'Film-making is research: New ways of knowing'. In November, she was invited to attend the Queensland Art Gallery Cinematheque's premiere film program, *Kiss of the Beast* and to present two early documentary films by Merian C. Cooper and Ernest B. Schoedsack, who went on to produce the famous feature film *King Kong* in 1933. Judith edited a rough cut of her film *The Art of Regret*, about current photographic practices in Kunming, China. The film explores the tensions between using photography as a medium of truth and memory or employing new digital technology as a medium of fantasy and empowerment. The film will be completed early in 2006, pending translation for subtitles.

In 2005, **SALLY MAY** completed her PhD with the CCR and took up a lecturing position with the Department of Archaeology at Flinders University in South Australia. Her thesis was titled *Karrikadjurren: Creating Community with an Art Centre in Indigenous Australia*. In 2005, Sally also became Director of the Global Libraries Project which aims to develop the archaeological literature of around fifty libraries in low-income countries. Sally continued work on her book *Collecting Indigenous Cultures* and her edited book *Rock Art and Social Identity*, with co-editors Ines Domingo and Danae Fiore. Sally was involved with the *Twined Together* exhibition and book relating to women's fibre art from western Arnhem Land.

**IAIN McCALMAN** was appointed to the Prime Minister's Science, Engineering and Innovation Council (PMSEIC) in February 2005 for a three-



Equipment used in the production of Iain McCalman's *Eidophusikon* project.  
Photo: Darran Edmundson

year period. He chaired the PMSEIC Committee of Inquiry into 'Creativity and the Innovation Economy', presenting its report to the Department of the Prime Minister and Cabinet on 2 December 2005. Earlier in the year, he spent five months as Mellon Visiting Professor in History at the California Institute of Technology. In August, he completed his appointment on the Council of the NLA. Memberships of boards, councils and committees include the Australian Academy of Humanities Council, the Harold White Fellowship Selection Committee for the NLA, the Biography Institute Board, Humanities Research Centre and the Advisory Board for the Centre of Cultural Research, University of Western Sydney. In between, he continued working on his ARC Federation Fellowship project on Philippe-Jacques de Louterbourg, including supervising the building of a desktop prototype of de Louterbourg's *Eidophusikon*.

**JO McDONALD'S** research in 2005 involved fieldwork in the Western Desert. This was in part to undertake sample collection for pigment dating of rock art. The work also involved an exercise to inspect and record a new rock art province in the Mungulu Ranges. The research was partially funded by an AIATSIS Research Grant. Also present on this expedition were Peter Veth (AIATSIS, ANU) and Karen Steelman (University Arkansas, USA), Bill Kruse (Ngaanyatjarra Aboriginal Council) and Jeffery Stewart, Jimmy (M.D.) Morgan,

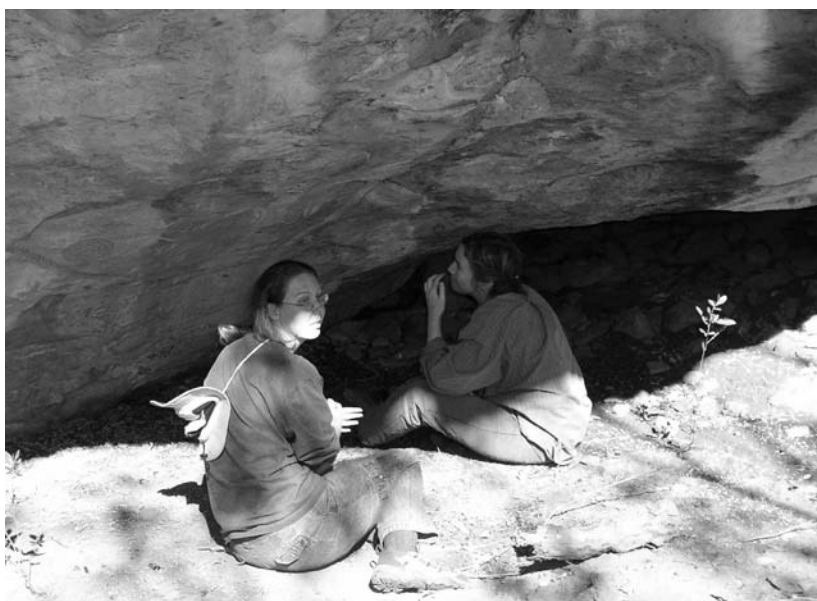
Nyaberu (Billy) Patch, Timmy Paterson, and Joshua Booth (Martu traditional owners). As part of a consultancy to the Department of Environment & Heritage – assessing the scientific values of the Dampier Archipelago, WA – she also undertook a detailed rock art analysis of the engraving assemblage.

2005 was another eventful year for **DIANNE MCGOWAN**. The first few months were spent writing and attending a series of internal skills courses, such as how to deal with long papers. In May, Dianne gave a paper in the *CCR Winter Seminar Series*. In early June, she attended the *Meanings and Values of Repatriation* conference hosted by the NMA and then travelled to New York City in mid July. Dianne spent many hours at the American Museum of Natural History Library, the Metropolitan Museum of Art Library and the New York City Library. The time in between was spent either meeting with Tibetan art colleagues or visiting museum exhibitions. At the end of July she returned to Cambridge where she gave a paper at the *New Directions in the Humanities* conference. Dianne attended a weekend *thangka* (Tibetan painting) conservation course at Melbourne University in mid September. During July-September Dianne and Adam Chapman co-convoked the spring *CCR 20/20/20 Seminar Series, Waking the Sleeping Giants*. The last event for the 2005 calendar was the presentation of a paper at the *Negotiating the Sacred II* conference in early November. Dianne plans to finish her thesis in late 2006.

During the year, **KIM MCKENZIE** completed *Fragments of the Owl's Egg*, the first of the intended trilogy of

films from his work at Kabulwarnamyo on the western Arnhem Land plateau. The films will explore aspects of the history of the plateau and the land-management work now being undertaken there, through observation of some of the people involved. *Fragments of the Owl's Egg* has already had initial screenings in Australia and at a conference on re-enactment in history at the Huntington Museum in California. The second film, to be called *Fire in the Land of Honey*, is now in the process of translation and editing. Kim's work is being supported by a number of organisations, including the Northern Land Council, The Tropical Savannas CRC and The Christensen Fund. Kim's involvement on the Arnhem Land plateau led to his participation in the ARC E-Research project Bidwern. (See the Film and New Media section in this report.) Towards the end of the year, Kim also documented the development of a computer-based model of the eighteenth-century theatrical device, the Eidophusikon, as another part of his ongoing collaboration with ARC Federation Fellow, Iain McCalman.

Over the course of 2005, **CHARLES MEREWETHER** continued to work on his book project concerning the cultural history of looting, participated in the Management Committee of the CCR, worked with Monique Skidmore on a CCR edited volume and supervised PhD students. In September, he took leave of absence to dedicate his time to being Artistic Director & Curator of the forthcoming Biennale of Sydney, opening in June 2006. The Biennale will include eighty-five artists from more than forty countries, including those in South-East Asia, the Indian continent, Middle East, the Balkan and Eastern



Jo McDonald and Karen Steelman sampling rock art for dating. Photo: Bill Kruse.



An excerpt from *Fragments of the Owl's Egg* (l-r) Lofty Bardayal Nadjamerrek and Peter Cook.  
Image: Kim McKenzie.

Europe and held across sixteen venues in Sydney. He is also organising, in collaboration with universities and art schools, a parallel public program that will be composed of three major symposiums on International Exhibitions and curating, *Art History and Art Practice* as well as lectures, workshops and round-table discussions. There will be a further interstate program, including one to be held in collaboration with the CCR and the ANU's School of Art.

**KYLIE MESSAGE** commenced as a Research Fellow at the CCR in January 2005. During the year she completed a book, *New Museums and the Making of Culture*, which will be published by Berg in 2006. This monograph examines how new museums aim to embody concepts of cultural diversity, different models of pedagogy, and various kinds of technological and artistic attraction in order to offer an experience and revised framework for knowledge. Analysis of the relationship between new museums and cultural politics has also been the focus of essays Kylie has published in various international academic journals, and of the papers she has presented throughout the year. Kylie co-convoked (with Carolyn Strange) the Graduate Program in Interdisciplinary Cross-Cultural Research at the CCR and prepared for her role as Convenor of the Museums and Collections Program in 2006.

Much of 2005 for **NANCY MICHAELIS** was devoted to work with her thesis material, the Aboriginal children's art collection at the NMA, where she continues to act as a curator in the Aboriginal and Torres Strait Islander Program. In this role she presented the Aboriginal

Arts Board of the Australia Council module for the *Captivating and Curious: Celebrating the Collections of the National Museum of Australia* exhibition, which opened on 14 December 2005 and contributed two essays 'A treasury of children's drawings' and 'The lightning man' to the exhibition catalogue. Nancy also presented at *Imagining Childhood: Children, Culture and Community*, part of the Charles Darwin Symposium Series 2005, establishing valuable ties for her with international scholars working in the area of childhood, especially the creativity of children. In September and October, Nancy worked with Professor Shirley Brice Heath and Winifred Hilliard on Winifred's collection of children's art held in the NMA. In October, she was granted a National Museum of Australia Staff Fellowship for Collections Research; an award for field research to concentrate on children's art from the 1970s. The artists were former pupils at the Mission Schools in Nguuu, Bathurst Island. In preparation for this fieldwork she has completed research on the original commission and the concept documents of this art, held in the files of the Aboriginal Arts Board of the Australia Council in Surry Hills.

In 2005, **HOWARD MORPHY** was involved in the planning processes for important structural change at the ANU – the development of the College system and planning for the establishment of the Research School of the Humanities. He chaired the Research Committee of the newly created CASS and worked collaboratively with other members to define research priorities for the College. Howard continued in his role of auxiliary member of the Comité International

d'Histoire de l'Art for the third consecutive year. He also established, with Charles Merewether, RUGVAAH at the CCR to develop a centre for dialogue and research on the ways in which cultural change may lead to a recasting of art historical practice. RUGVAAH will make a major contribution to shaping an international symposium on the subject in tandem with the Sydney Biennale in June 2006. 2005 was an intellectually rewarding year for Howard – he received an E-Research grant under the ARC's Special Research Initiatives Program to develop tools to manage digital data associated with multidisciplinary projects across institutions. This project will be carried out in collaboration with the ANU's Division of Information, the Buku Larrngay Mulka Art Centre, Museum Victoria and the Berndt Museum. He was invited by various universities in Australia, Europe and America as the keynote speaker for conferences. He also launched his multimedia biography of Narritjin Maymuru, jointly produced with Pip Deveson and Katie Hayne, and published several scholarly articles and books. He continues to supervise a number of PhD scholars, two of whom received their doctorates in 2005 and three of whom submitted their theses. He also convened the *Semiotics Seminar Series* with Anne-Marguerite Hénault (University of Sorbonne) in June-August 2005, and was a resource person for the *Introductory Seminars Series* organised for the first-year PhD students.

**DAPHNE NASH** continued her research on the south coast of NSW documenting Indigenous environmental knowledge as part of the ARC Linkage Project, Indigenous Knowledge and Science Pedagogy. With frequent trips to various locations from Mogo to Eden, she talked with many Aboriginal people about their life experiences, coastal knowledge and their visions for incorporating Koori culture in education. In May, Daphne gave a paper on her preliminary findings at the *Society of Ethnobiology Conference* in Anchorage, Alaska and visited Indigenous communities and schools in north and south Alaska. In July, she reported to the ARC Industry Partner meeting in Sydney as well as continuing to work with CRIO on the content and shape of the final project. While in Canberra, Daphne spent most of her research time accessing archival and library resources at AIATSIS and ANU libraries and published three book reviews. Back at the CCR, she co-convened the *Winter Seminar Series* and continued her involvement in the Centre's activities particularly the postgraduate program.

**PETER NAUMANN** continued work towards his PhD about Aboriginal cultural material in European museums. At the beginning of the year, he gave a paper at the CCR on his doctoral research. In February, he returned to Europe where he continued research at three museums with significant Aboriginal holdings. In April 2005, he presented a paper at the Pacific Arts Association European division at the Ethnologisches Museum, Berlin, 'Optical matter: Art and museums'. In May he attended the *Museum Ethnographers Group Annual Conference* at The Manchester Museum, University of Manchester and presented a paper to be published in 2006, 'What's in the box: Linnaeus' Legacy'. Also during 2005, he studied collections and archival material in museums in Paris, London and Berlin.

During 2005, **ANGELA O'BRIEN MALONE** was a visiting fellow at the CCR, where she worked on the second paper in a series entitled Alien Studies. Angela's main research interest is in methodology in psychology and this series of papers is largely concerned with extending the 'arts-based methodology' debate currently running in education (mostly in Canada) and psychology. The first paper was called 'An introduction to alien studies: How do we do "human" in psychology?', and the second paper has the working title, 'On Martians, art and psychology. Alien studies II: How to "do" knowing people? Psychology's problem with knowledge, methodology and rhetoric'. As part of her work towards this second paper, Angela gave a paper in the *CCR 20/20/20 Seminar Series* with the title 'On Martians, art and psychology'. In addition to her main focus, Angela continued to work on a number of additional projects, including a paper on negligence in clinical psychology practice and a paper presenting an analysis of the psychological and other ramifications of the law in various Australian jurisdictions regarding sexual activities by and with persons who have intellectual disabilities.

**KAYE PRICE** began the year with the aim of completing her work, a study of seven Tasmanian Aboriginal people and education, by year's end. The first five chapters were already in draft form, while more interviews for chapters six and seven were carried out. She was able to have three sessions throughout the first part of the year with Lennah Newson in Hobart, who sadly passed away in July. There was also the opportunity to spend time with Karel Williams in Perth, discussing her chapter of the study, and talking with the next generation. Kaye

continued archival research in Hobart at the Archives Office of Tasmania and the University of Tasmania Archives, and at the Mitchell Library, Sydney. AIATSIS and the NLA yielded both primary and secondary sources. She was an invited speaker at the Asian Council for People's Culture Third National Assembly of Indigenous Educators in Manila at the Cultural Centre of the Philippines. The Assembly continued its tradition of cross-cultural reflective interactions, with delegates, including Indigenous children from Luzon and Mindanao, representing Indigenous communities from throughout the Philippines. In March 2006, the Education Department of Tasmania will be publishing *Our Land Our Living History*, a revision of an earlier publication called 'Living with the land: Aborigines in Tasmania'.

**PETER READ'S** ARC Professorial Fellowship expired in January 2005 but Howard Morphy generously allowed him to remain working at CCR until he took up a new post as Senior Research Fellow, National Centre for Indigenous Studies, ANU. Between January and April he published, with his collaborator, Debbie Rose, a special edition of *Australian Cultural Review* on the theme of Desecration. This contained his article 'And the dead remain behind' in which he had earlier thoroughly frightened his *CCR 20/20/20 Seminar Series* audience (and himself) by taking them on a tour of the deteriorating or desecrated graves of exiles in Cementerio Colón, Havana. He also continued editing, with Bob Reece and Gary Myers, a monograph to be published by *Aboriginal History* on the proposed Treaty between Aboriginal and non-Aboriginal Australians. He remained Chairperson of Aboriginal History Inc, and outside the ANU, the Company Secretary of Stolen Generations Link Up (NSW).

In 2005, **LANCIA ROSELYA** evaluated, photocopied and hand transcribed material from 429 manuscripts in Sydney at the Australian Jewish Historical Society Archive and the Mitchell Library. This included all the surviving correspondence, birth, death and marriage records from Sydney Synagogues between 1862 and 1901. This material was then entered into a database, along with other biographical details and general article titles found in 3,964 issues of the Australian and London Jewish press that she had previously microfilmed. The work for the issues published between 1841-1897 is now completed. The digital photos of the Keesing family photo albums were also catalogued. As part of her mid-term review chapter on Jewish mobility and displacement, an additional



*Peter Read and David MacDougall discussing their involvement in the LinkUp Diary. Photo: Katie Hayne.*

database was created that related specifically to the mobility of Sydney's Jewish women. Throughout the year, she read secondary literature related to thesis chapters. She also prepared a journal article and chapter about Anti-Semitism in England, which coincided with a letter to Portland State University's *Vanguard* newspaper after they printed an anti-semitic article. In preparation for 2006, she created a syllabus for a course she would like to teach, titled Race, Gender and Religion in Colonial Australia.

In 2005, **MONIQUE SKIDMORE** continued to work on her ARC project, making several fieldwork trips to Burma, and particularly conducting research in the Wa State. At the Faculty of Asian Studies she taught the course Burma/Myanmar: A Country in Crisis to second- and third-year students. She was awarded two senior visiting fellowships at Cambridge University and the National University of Singapore and received a small research grant from the CCR. Her edited book, *Burma at the Turn of the Twenty-First Century* was published, while another, *Women and the Contested State*, went into press. Four book chapters also went into press, and Monique submitted two articles to international journals (co-authored with Carolyn Nordstrom and Mary Edmunds). With Charles Merewether she began work on an edited volume entitled *Cross-Cultural Research*. She was also kept busy as a regular reviewer for *American*

*Ethnologist, Sexual Health, The Australian Journal of Anthropology* and the University of California Press, and was an editorial advisor to *Humanities Research*. She participated in the CCR graduate induction, gave a lecture to first-year graduate students at the HRC and CCR, and presented a research methodology seminar with Ashley Carruthers to Anthropology graduate students and staff at the Anthropology annual retreat. With Paul Pickering she co-convened the *HRC and CCR Thesis Writing Workshop*. She co-supervised the PhD projects of Nelia Hyndman-Rizik, Kumako Kowashi and Manuel Flores-Videla, and continued as a supervisory panel member for Karl Dorning. Outside the ANU, Monique was invited to lecture on her book *Karaoke Fascism* to the Canberra Ladies Book Club and in August appeared on SBS World News.

**LISA STEFANOFF** continued to research, write and work as a producer at CAAMA in Alice Springs. Amongst her projects at CAAMA were the design and installation of a permanent history display tracing the development of the organisation over twenty-five years, and the management of a global festival and educational distribution circuit for CAAMA films. With colleague Ursula Frederick, Lisa co-convened the *Cruising Country: Automobilities in Non-Urban Australia* symposium, from which a publication is in progress, as well as NMA film screening series and exhibitions. Lisa presented a paper and screened a short film she made with Alice Springs kids – *Snake Dreaming: Stolen children and the mediation of historical trauma and imagination on screen* – at the CDU Symposium, *Imagining Childhood*. Lisa currently has research interviews in preparation for publication in a special New Indigenous Culture edition of *Meanjin* and is a slated contributor to the *Journal of Aboriginal History*. Throughout the year Lisa continued to produce and present the weekly 'Arts Show' on Alice Springs Radio 8CCC, and also served as a member of the NT Arts Grants Board and Chair of InCite Youth Arts Central Australia. Having completed the production of an archaeologist's one-hour ethnographic documentary, *Renewing Women's Business*, she currently has two documentary films of her own in development and is producing a session of the *2006 Australian International Documentary Conference*, about the past, present and future of historical documentary media-making in the Northern Territory. In March 2006, Lisa will return to the CCR to complete her PhD thesis.

In 2005, **CAROLYN STRANGE** focused primarily on establishing the CCR's new graduate training program and convening the *Pain and Death: Politics, Aesthetics, Legalities* conference. She conducted research that connected breaking revelations about the use of torture in the 'war against terror' to historical scholarship on the use of pain in sanctioned punishment. This will lead to two publications in 2006. Carolyn maintained several other strands of research she was conducting prior to joining the CCR. She prepared the first comprehensive fully searchable (and soon publicly available) database of Canadian capital cases (1867-1962) and completed research on the televised 're-trial' of one of those cases. She continued to conduct research on the Walworth murder of 1873, applying a life history approach to the crime, its repercussions and its memorialisation. Carolyn's new research concerns Australian geographer Griffith Taylor (1880-1963), whose fields of study included geology, meteorology, and ethnology. As a scientist on the Scott Antarctic expedition and an eccentric visualiser of 'man and nature,' as well as a prolific writer and self-publicist he makes an intriguing biographical subject. With two collaborators (Alison Bashford of the USyd, and Tina Loo of the University of British Columbia) Carolyn received an ARC Discovery Grant to study Taylor's life and work. She was also fortunate to receive a Harold White Fellowship from the NLA.

In February/March 2005 at Timber Creek, **DOMINIQUE SWEENEY** videoed corroboree creator Alan Griffiths during his Native Title Court case against the NT Government and the Amateur Fishing Association. Gary Kildea assisted Dominique with advice on his film project and as a result, a substantial part of 2005 was spent consolidating the video for editing. He was also fortunate to be part of the VSP on cross-cultural documentary organised by David and Judith MacDougall. Dominique was successful in gaining a second AIATSIS grant to finish his groundwork research in the Kimberley. He will make a five-week visit in early 2006 to show the rough cut of his video to, and discuss with, the corroboree owners in further detail how he is constructing the PhD. At the end of 2006 Dominique will make a final visit to sign off with all the co-owners on the completed work.

**MURIEL SWIJGHUISEN REIGERSBERG** was a visiting fellow at the CCR from July 2004 to July 2005. Whilst in Canberra, she conducted archival

research at the NLA and AIATSIS as part of her PhD research in ethnomusicology for the University of Roehampton, UK. Her research is on the effects of choral singing on the construction of identity in the Lutheran Aboriginal community of Hopevale. During September 2004 to June 2005, she conducted fieldwork in Hopevale, Northern Queensland. She resided there and worked as a music facilitator. She predominantly fulfilled the function of the community choral mistress at the community's specific request whilst completing her research in collaboration with the Hopevale people.

**LUKE TAYLOR** is Deputy Principal, Research and Information at AIATSIS and Adjunct Professor at the CCR. In the latter half of 2005 he conducted research in Maningrida with Kuninjku artists. During the year he also jointly edited the volume *The Power of Knowledge, The Resonance of Tradition* (Aboriginal Studies Press) with Graeme Ward, Graham Henderson, Richard Davis and Lynley Wallis. The book develops the themes of an earlier AIATSIS conference and is a ground-breaking critique of the concept of 'tradition' in the Aboriginal and Torres Strait Islander context. He also supervised a number of PhD students at the CCR.

During the first half of 2005, **PAUL TURNBULL** was an Australian Senior Fulbright Scholar visiting various US centres for history and heritage in digital media. He spent three months at the Matrix Centre for Humanities Online at Michigan State University as a Distinguished Visiting Professor. On his return to Australia in late June, Paul was co-convenor, with Howard Morphy (CCR) and Mike Pickering (NMA), of *Meanings and Values of Repatriation*, a three-day conference co-sponsored by the CCR, NMA and Griffith University, in association with the World Archaeological Congress. During the course of the year, he worked with Pat Hoffie of the Queensland College of the Arts on developing a new research project exploring innovation and tradition in Pacific Art. He also completed two book chapters on his research into the procurement and scientific uses of Indigenous Australian remains, which are scheduled to appear in late 2006.

In 2005, **PETER VETH** completed four major manuscripts, three of which have been published by AIATSIS, ANU and Blackwell, with the last in press with the WA Museum (a monograph on the Montebello Islands). The other volumes covered the emergence of desert global societies, native title and

the archaeology of the Aru Islands, Maluku Province. These represented significant collaborative research with ANU scholars and co-workers from the Western Desert of Australia and from Indonesia. Collaborative fieldwork was carried out on the Canning Stock Route with claimants, Ngaanyatjarra Land Council, rock art dating specialists from the US and colleagues in Australia. This first-ever attempt to date both recent (pigment) contact and ancient (engraved) art is being carried out in the context of larger totemic and domestic landscapes with full representative body and native title body research support. Some of the claimants came out from these lands in the mid-1970s. Preliminary results have been presented to the Australian Archaeological Association's Annual General Meeting. Other significant research outputs included overseeing the completion of a study into



*Peter Veth and Mark Rawson, on fieldwork along the Canning Stock Route, WA. Photo: Bill Kruse.*

Illicit Drug Use by Aboriginal and Torres Strait Islander Peoples in Rural and Remote Communities, funded by the National Drug Law Enforcement Research Fund, supervising reports with the Intellectual Property Institute of Australia (UMelb) and the development of the Australian Collaboration Project, which profiles success in local Indigenous organisations. Groundwork was also laid for the preparation of an ARC Linkage application (through CCR) entitled *Aboriginal Cultural Landscapes, Art and Site Management on the Canning Stock Route*.

**CELIA VUCKOVIC** was a Project Officer at the CCR until the end of August 2005. During the first half of the year she co-convened the *CCR 20/20/20 Seminar Series* with Dominique Sweeney and administered the *Meanings and Values of Repatriation* conference, which was held in July. She also spent time working



An excerpt from *Emergence*, a multimedia performance involving Josh Wodak. Photo: Mark Bolotin.

with Ursula Frederick, Carolyn Strange and Manuel Flores-Videla on the web commercial for the *Pain and Death* conference. During July and August she undertook a secondment to the Public Programs area at the NMA. At the end of August she regretfully left the CCR after being offered the position of VIP Visits Officer at the ANU.

For the first half of 2005, **JILLIAN WALLISS** was on study leave from Victoria University, Wellington, remaining at the CCR to continue her PhD studies. In April, she presented a paper at the *InsideOut* conference at RMIT University, an inter-disciplinary conference encouraging new thinking, research and teaching into intersections between interior and landscape discourse and practice. Her paper exploring the development of the Uluru-Kata Tjuta Cultural Centre within the spatial history of the national park was invited for publication in the *IDEA Journal*. In July 2005, Jillian returned to New Zealand to teach landscape architecture at Victoria University.

**SANDRA WELKERLING** began her PhD at the CCR in March 2005. Her research project, titled *The Queen of Kokoda: Trekking Tourism, Contested Discourses and Identities in the Village of Kokoda, Papua New Guinea*, investigates local discourses of resistance to mass trekking tourism and the particular role of female leaders in Kokoda. Her thesis will consist of a film and a text component. During her first year at the CCR Sandra participated in the introductory seminars, presented a paper at the *CCR First-Year Student Conference* and submitted her thesis proposal in December 2005. In July and August 2005, she went on a four-week pre-fieldwork trip to Papua New Guinea to prepare her long-term fieldwork in

2006. In September she attended *Cross-Cultural Documentary: An Empirical Art* and launched her film *Minister Without Money* which tells the story of former Papua New Guinean politician, John Waiko, and his quest for justice after losing the election in 2002. Screenings were held in Sydney and Canberra. The film will be distributed by Ronin Films. She also filmed the theatrical performance at the *Pain and Death: Politics, Aesthetics, Legalities* conference.

In 2005, **KAREN WESTMACOTT** co-convoked the *CCR Autumn Seminar Series* with Gokcen Karanfil, organised the launch of the <abstractions> online art exhibition and, in collaboration with the National Portrait Gallery, helped arrange the launch of the multimedia biography, *The Art of Narritjin Maymuru*. Throughout the year, she was involved in planning and administration for the conference *Pain and Death: Politics, Aesthetics and Legalities*, held in December. This conference included a play by Narrabundah College Theatre Arts students, an address by ACT Chief Minister Jon Stanhope, a performance by West African drummer Tuza Afutu and a visual and musical performance featuring composer and violinist Tom Fitzgerald. Karen co-ordinated a successful application for ARC funding to develop a prototype search engine for Australian Indigenous collections – in collaboration with Museum Victoria and the Berndt Museum of Anthropology at the University of Western Australia. She also worked with Howard Morphy and Charles Merewether on a preliminary approach to the Getty Foundation to fund a project on the de-centering of art history. During the year, Karen worked on a number of papers and a book for Howard Morphy and completed an index for Debjani Ganguly's book *Caste, Class and Counter-Modernity*. In July, after completing courses in Dreamweaver and HTML, she took on maintenance of the CCR and ANU Centre for UNESCO websites. Karen also completed a Project Management course, did some film editing for a project on Aboriginal art production and wrote a report on potential linkages between the CCR and the ANU's Global Alliance partner universities.

**JOSH WODAK** faced the challenge of revising his research direction in 2005 after encountering difficulties in gaining clearances to do fieldwork in India. Originally planning to write about pilgrimage, conservation and development in the region of India that borders Tibet and Western Nepal, Josh began developing a new topic which focuses instead on emerging forms of new media art, and in particular on

interactivity in contemporary electronic installation art. Although a thematic departure, Josh's new topic continues his original methodological aim of producing a thesis as a multimedia project comprising film, DVD, a website and text. Accordingly, and as a means of exploring his new topic, Josh started work on an experimental text/artwork project in 2005. Over the year he presented conference papers on his project at the CCR, Centre for New Media Arts and the School of Music. He also produced multimedia performances at the NMA, Australian Centre for Choreography, Sydney Festival, and staged installations at a festival on an industrial wasteland island in Sydney Harbour, and at the Sydney Opera House. In December Josh also provided substantial technical planning and support for the CCR conference *Pain and Death: Politics, Aesthetics and Legalities*.

After several years working and studying in East Asia, **NATHAN WOOLLEY** returned to Australia in March 2005 to start his PhD research. His work concerns popular religion in medieval China and he spent most of 2005 working with Chinese materials in ANU libraries and in the NLA. In addition to attending conferences in Chinese studies, during the year he also assisted Benjamin Penny in the translation of an article for a forthcoming volume on Daoism.

**DIANA YOUNG** relocated from the UK to take up an appointment at the end of July 2005. She has continued to develop her research on the material culture of colour and the senses in the context of her fieldwork with Pitjantjatjara and Yankunytjatjara people in central Australia and in a more general theoretical way. She has worked on her book manuscript *The Desire for Colour*. She returned to Ernabella for a period of fieldwork in December to prepare for the curation of a further exhibition in collaboration with Ernabella Arts. She has been developing further comparative work on material colour and the social construction of space. She also co-ordinated the *CCR Spring Seminar Series* with Anna Garretson.

Throughout 2005, **STEPHEN ZAGALA** was writing up his doctoral thesis on Vanuatu sand drawing. During this time he also taught in the Art Theory program at the ANU School of Art, sat on the board of management at the Canberra Contemporary Art Space, and assisted in establishing the Australian Association for the Advancement of Pacific Studies. In February, he participated in a special session on Vanuatu research at the annual meeting of the

Association of Social Anthropology in Oceania, and he is currently involved in organising another meeting of Vanuatu scholars to be held in Vanuatu in November 2006. In June, he became a father for the first time.

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#### NANCY MICHAELIS

'A treasury of children's drawings', in *Captivating and Curious: Celebrating the Collections of the National Museum of Australia*, National Museum of Australia Press, Canberra: 86–87.

'The lightning man', in *Captivating and Curious: Celebrating the Collections of the National Museum of Australia*, National Museum of Australia Press, Canberra: 88–89.

#### HOWARD MORPHY

with P. Deveson and K. Hayne, *The Art of Narritjin Maymuru* (CD-Rom), ANU E-Press in association with Buku Larrngay Mulka and Film Australia.

'Style and meaning: Abelam art through Yolngu eyes', *RES: Anthropology and Aesthetics*, 47:209–230.

'Yolngu art and the creativity of the inside', in *Australian Aboriginal Religions*, M. Charlesworth, F. Dussart and H. Morphy (eds), Ashgate, Aldershot: 159–170.

'Seeing Indigenous Australian art', in *Anthropologies of Art*, M. Westermann (ed), Yale University Press, New Haven: 124–142.

'The diversity of tradition', in *Luminous: Contemporary Art from the Australian Desert* (catalogue), Manly Art Gallery and Museum Exhibition.

with Luker, Hempenstall, Kuklick, Digim'rina and Young, 'Malinowski: odyssey of an anthropologist', *The Journal of Pacific History*, XL(2): 237–254.

with M. Charlesworth and F. Dussart (eds), *Australian Aboriginal Religions*, Ashgate, Aldershot.

with U. Frederick, K. Hayne, C. Vuckovic and K. Westmacott, <abstractions> website, <<http://www.anu.edu.au/culture/abstractions>>.

'Indigenous Art as Economy', in *Culture, Economy and Governance in Aboriginal Australia*, D. Austin-Broos and G. Macdonald (eds), Sydney University Press, Sydney: 19–28.

'Spencer and Gillen's Photography and the Evaluation of Anthropological Method', in *The Photographs of Baldwin Spencer*, P. Batty, L. Allen, J. Morton (eds), Miegunyah Press at Melbourne University Press, Melbourne: 74–77.

'The Diversity of Tradition', in *Luminous: Contemporary Art from the Australian Desert*, T. Kenyon (ed), Beaver Press, Sydney: 4–6.

#### ANGELA O'BRIEN-MALONE

with J.P. Beven and G. Hall, 'The frequency and accuracy of offenders' perspective taking: Are we measuring the right thing?', *Journal of Interpersonal Violence*.

with T. Djoon-tah And-tah, 'An introduction to alien studies: How do we 'do human' in psychology?', *International Journal of the Humanities*, 1: 241–252.

#### KAYE PRICE

*What Works: The Work Program Improving Outcomes for Indigenous Students Guidebook and Workbook* (2nd ed.), Department of Education, Science and Training, Canberra.

#### PETER READ

with D.B. Rose, 'Introduction', *Australian Cultural Review*, 11(1): 89–91.

'And the dead remain behind', *Australian Cultural Review*, 11(1): 110–121.

#### MONIQUE SKIDMORE

'The Future of Burma: Children Are Like Jewels' in *Burma at the Turn of the Twenty-First Century*, M. Skidmore (ed), University of Hawai'i Press, Honolulu: 249–270.

'Introduction', in *Burma at the Turn of the Twenty-First Century*, M. Skidmore (ed) University of Hawai'i Press, Honolulu: 1–18.

*Burma at the Turn of the Twenty-First Century*, M. Skidmore (ed), University of Hawai'i Press, Honolulu.

#### LISA STEFANOFF

with U. Frederick and K. Hayne, *Cruising Country* website, <<http://www.anu.edu.au/culture/cruising>>.

## CAROLYN STRANGE

with M. Flores-Videla, U. Frederick and C. Vuckovic, *Pain and Death* 30 second conference commercial, <<http://www.anu.edu.au/culture/painanddeath/commercial.php>>.

co-produced original play with the Narrabundah College Players, *Malice in Blunderland – a political satire*, staged on 10 December in Canberra.

## LUKE TAYLOR

'Fire in the water: Inspiration from country', in *Crossing Country*, H. Perkins (ed), Art Gallery of New South Wales, Sydney: 115–130.

'Manifestations of the *Mimi*', in *The Power of Knowledge: The Resonance of Tradition*, L. Taylor, G. Ward, G. Henderson, R. Davis and L. Walliss (eds), Aboriginal Studies Press, Canberra: 182–198.

with G. Ward, G. Henderson, R. Davis and L. Walliss (eds), *The Power of Knowledge: The Resonance of Tradition*, Aboriginal Studies Press, Canberra.

## PETER VETH

with S. O'Connor, 'Early Holocene shell fish-hooks from Lene Hara Cave, East Timor establish complex fishing technology was in use in Island Southeast Asia five thousand years before Austronesian settlement', *Antiquity*, 79: 249–256.

with M. A. Smith, P. Hiscock, and L. Wallis, 'Introduction: Global deserts in perspective' in *Desert People: Archaeological Perspectives*, P. Veth, M.A. Smith and P. Hiscock (eds), Blackwell, Oxford: 1–14.

with M. Spriggs and S. O'Connor, 'Introduction to the archaeology of the Aru Islands', in *The Archaeology of The Aru Islands, Maluku Province. Terra Australis*, S. O'Connor, M. Spriggs, and P. Veth (eds), The Research School of Pacific and Asian Studies, The Australian National University, Canberra: 1-24.

'Between the desert and the sea: Archaeologies of the Western Desert and Pilbara regions, Australia' in *23 Degrees South: The Archaeology and Environmental History of Southern Hemisphere Deserts*, M.A. Smith, and P. Hesse (eds), National Museum of Australia, Canberra: 132-141.

'Cycles of aridity and human mobility: Risk-minimization amongst late Pleistocene foragers of the Western Desert, Australia', in *Desert Peoples: Archaeological Perspectives*, M. A. Smith and P. Hiscock (eds), Blackwell Publishing, Oxford: 100-115.

'Conclusion – major themes and future research directions', in P. Veth, M. A. Smith and P. Hiscock (eds), *Desert Peoples: Archaeological Perspectives*, Blackwell Publishing, Oxford: 293–300.

with S. O'Connor, 'Through the looking glass: Transitional Aboriginal glass technologies following European contact' in *Native title and archaeology*, P. Veth and R. Harrison (eds), *Australian Aboriginal Studies*, Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, 1: 2–15.

with M. Spriggs and S. O'Connor, 'Conclusion', in *The Archaeology of The Aru Islands, Maluku Province. Terra Australis*, S. O'Connor, M. Spriggs, and P. Veth (eds), The Research School of Pacific and Asian Studies, The Australian National University, Canberra: 293-300.

with S. O'Connor, M. Spriggs, W. Nayati, A. Jatmiko, and H. Mohammad, 'The Ujir site: an early historic maritime settlement in northwestern Aru', in *The Archaeology of The Aru Islands, Maluku Province. Terra Australis*, S. O'Connor, M. Spriggs, and P. Veth (eds), The Research School of Pacific and Asian Studies, The Australian National University, Canberra: 171-204.

with M. Spriggs, A. Dinasti, and S. O'Connor, 'The Wangil midden of Pulau Wokam, Aru Islands', in *The Archaeology of The Aru Islands, Maluku Province. Terra Australis*, S. O'Connor, M. Spriggs, and P. Veth (eds), The Research School of Pacific and Asian Studies, The Australian National University, Canberra: 95-124.

with M. Spriggs and S. O'Connor, 'The continuity of cave use in the tropics: Examples from East Timor and the Aru Islands, Maluku', in *Asian Perspectives*, Barker (ed), 44(1): 180–192.

with R. Harrison and J. McDonald, *Native Title and Archaeology*, Australian Aboriginal Studies Series, Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, 2005/1.

with S. O'Connor and M. Spriggs, *The Archaeology of The Aru Islands, Maluku Province. Terra Australis*, The Research School of Pacific and Asian Studies, The Australian National University, Canberra.

with M. Smith and P. Hiscock, *Desert Peoples: Archaeological Perspectives*, Blackwell Publishing, Oxford.

with J. McDonald, 'Statement on the Archaeological Significance of the Dampier Archipelago with Recommendations for National and World Heritage Listing' (report), Department of Environment and Heritage, Canberra.

#### **CELIA VUCKOVIC**

with U. Frederick, M. Flores-Videla and C. Strange, 'Pain and Death 30 second conference commercial', <<http://www.anu.edu.au/culture/painanddeath/commercial.php>>.

with U. Frederick, K. Hayne, H. Morphy and K. Westmacott, <abstractions> website, <<http://www.anu.edu.au/culture/abstractions>>.

#### **JILLIAN WALLISS**

'From bus driver dreaming to Tjurkapa: the Uluru-Kata Tjuta Cultural Centre' in *Idea 2005: Insideout*, S. Attiwill and G. Lee (eds), Brisbane: 163-172.

#### **SANDRA WELKERLING**

co-produced/co-directed with B. Waiko, *Minister without Money* (film), distributed by Ronin Films, Canberra.

#### **KAREN WESTMACOTT**

with U. Frederick, K. Hayne, H. Morphy and C. Vuckovic, <abstractions> website, <<http://www.anu.edu.au/culture/abstractions>>.

#### **DIANA YOUNG**

'The smell of green-ness: Cultural synaesthesia in the Western Desert', in *The Senses*, R. Bendix and D. Brenneis (eds), *Etnofoor XVIII*(1): 61-77.

#### **STEPHEN ZAGALA**

'There's history here', *Into the Quadrangle*, RMIT Project Space, Melbourne, <<http://mams.rmit.edu.au/j4d641sq63hg.pdf>>.

'"Why can't I be you?": The difference between you and me', *Aftermath*, Ian Potter Museum, Melbourne and Sutton Gallery, Melbourne: 7-14.

## **CONFERENCES, SEMINARS AND LECTURES**

#### **BAIN ATTWOOD**

'The problem with 'Genocide': Revisionists and colonisation in Australia', History Program, The Australian National University, 11 March.

'Too many Captain Cooks, how many Captain Cooks?: Nation, history and perspective in settler Australia', *Museums Australia Conference*, 2 May.

'Too much law, too little history?: Telling stories about rights to land', *Canadian Law and Society Conference*, British Columbia, 25-29 June.

'Telling the truth about Aboriginal history', Institute for Public History, Monash University, 7 September.

with D. Chakrabarty, co-convenor *Partisan Histories: Conflicted Pasts and Public Life* conference, Centre for Cross-Cultural Research, The Australian National University, 15-16 September.

'Time's arrow: Past, present and the end of history?', *Partisan Histories: Conflicted Pasts and Public Life* conference, Centre for Cross-Cultural Research, The Australian National University, 15-16 September.

'Conflicting pasts, conflicting histories: Aboriginal history talk in contemporary Australia', Australian Studies Centre, University of Queensland, 6 October.

#### **OLWEN BEAZLEY**

with B. Egloff, U. Frederick, T. Heyd and H. Morphy, co-convenor, *Towards a Culture of Nature*, one-day heritage workshop, Centre for Cross-Cultural Research, The Australian National University, 26 July.

#### **REBECCA BISHOP**

'The animal that I once was: Ape language experiments and the search for the Simian self', *Thinking With Animals: Fables of Thought*, Symposium,

Department of English, University of New South Wales, 29 November.

#### **CATH BOWDLER**

'God is love": Representations of Christianity in Indigenous Art from Ngukurr, South East Arnhem Land', *Crossing Cultures* conference, Museum and Art Galleries of the Northern Territory, 12 November.

#### **LAURENCE BROWN**

'Tropical Bonapartism & Creole identity', *Australian Association for Caribbean Studies* conference, Perth, 10 February.

'Biography as a medium for global history', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 24 February.

'Elite & subaltern migrations', *Beyond Imperial Centre and Colonial Periphery* conference, Centre for Research in the Arts, Social Sciences and Humanities, Cambridge, 11 March.

'Refugees and revolutionaries in the eighteenth century Atlantic world', History Department seminar, University of New South Wales, 30 March.

'Collective memory', *Interdisciplinary Introductory Graduate Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 14 April.

'Atlantic abolition and regional migration in the Lesser Antilles, 1808-1838' in UNESCO Session on the *Caribbean – Multiculturalism and Diasporas, International Congress of Historical Sciences*, Sydney, 6 July.

'Images of slavery in post-emancipation society: Martinique's statue to the Empress Josephine', *Legacies of Slavery: Comparative Perspectives* conference, Centre for Cross-Cultural Research, The Australian National University, 11 July.

'Final passages', *Middle Passages: The Oceanic Voyage as a Social Process* conference, Fremantle, 14 July.

'Defining diaspora in the Atlantic world', *CCR Winter Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 19 July.

'Agency, identity and the academy: Debating slave resistance in the Caribbean', *Partisan Histories: Conflicted Pasts and Public Life* conference, Centre for Cross-Cultural Research, The Australian National University, 15 September.

'Slavery and the Enlightenment: Classical scholarship, colonialism and the politics of abolition', *CCR Spring Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 25 October.

#### **GORDON BULL**

'Exhibiting Indigenous art', *CCR Autumn Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 17 May.

'Form and formlessness in the work of Richard Wilson', *CCR Semiotics Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 1 August.

#### **JOHN CARTY**

with G. Lee, G. Mosquito and B. McCoy, 'Kanyininpa: Approaching men's health in the Kutjungka region', *2005 National Men's Health Conference*, Melbourne, 10 October.

#### **DIPESH CHAKRABARTY**

B. N. Pandey Memorial lecture, University of Toronto, March.

Keynote lecture, *Bandung and beyond: Rethinking Afro-Asian connections during the twentieth century* conference, Stanford University, 12 May.

with B. Attwood, co-convener *Partisan Histories: Conflicted Pasts and Public Life* conference, Centre for Cross-Cultural Research, The Australian National University, 15-16 September.

'Disciplinary authority, history and democracy', *Partisan Histories: Conflicted Pasts and Public Life* conference, Centre for Cross-Cultural Research, The Australian National University, 15-16 September.

#### **ADAM CHAPMAN**

'Ethnomusicology: The technological discipline', *Technocultures of Knowledge* seminar series, Centre for Cross-Cultural Research, Australian National University, 24 February.

'Going 'glocal': Lao music in transnational spaces – multimedia version', *First International Conference on Lao Studies*, Northern Illinois University, De Kalb, 20 May.

'Singing for the party, singing for the King: War, revolution and Lao vocal music', *International Council for Traditional Music 38th World Conference*, Sheffield, England, 3–10 August.

'Lao and clear: Making global genres local', *Sound in Translation*, The Australian National University, 16 September.

'Rock, hip-hop and techno: Harbingers of social change in Laos', *National Conference of the Musicological Society of Australia*, Sydney Conservatorium of Music, Sydney, 30 September.

'Reliving the liberation of Laos: Death and music karaoke', *Pain and Death: Politics, Aesthetics, Legalities* conference, Centre for Cross-Cultural Research, The Australian National University, 10 December.

#### BETTY CHURCHER

Address, *Australian Woman of the Year Annual Luncheon*, Parliament House, 22 October.

Address, *Cairns Regional Gallery's 10th Anniversary*, Cairns, 11 November.

'*WWII artists confront the horrors of war*', *Pain and Death: Politics, Aesthetics and Legalities* conference, The Centre for Cross-Cultural Research, The Australian National University, 9 December.

#### ROBYN DAVIDSON

'Shelter, House, Home', *Fifth Canberra Weekend of Ideas*, Manning Clark House, 11 March.

'*Writing the Desert*', Public Lecture in conjunction with *Extremes: Survival in the Great Deserts of the Southern Hemisphere* exhibition, National Museum of Australia, 8 May.

'Inside Landscape', National Institutes Public Lecture Series, National Gallery of Australia, 1 June.

'Continuing the Great Conversations', The First of Winter Dinners, Manning House Clark, Canberra, 21 June.

'Return of the nomad: Robyn Davidson in conversation with Andrea Stretton', National Institute of

Humanities and Creative Arts, Public Lecture, National Library of Australia, 30 June.

'All Points North', special guest appearance, Radio National, 12 August.

with Julianne Schultz, 'Return of the Camel Lady', Literary Lunch, Brisbane Writers' Festival, Rydges, Brisbane, 30 September.

with Estelle Pinney, Ian Townsend, Robyn Davidson, Phil Brown, and Julianne Schultz, 'Narrating the North', Brisbane Writers' Festival, Rooftop Terrace, QPAC, 2 October.

#### ANTJE DENNER

'Rituelles System und *kastam* auf Anir, Neuirland, PNG', University of Basel, Switzerland, 11 January.

'Künstler der australischen Aborigines im Spannungsfeld von lokaler Gemeinschaft und globaler Welt', *Kulturzentrum NAIRS, art in engiadina bassa*, Scuol, Switzerland, 4 June.

'Inviting the devil to dance in the church: Mediation through sacrilege. A case from New Ireland', *Negotiating the Sacred II: Blasphemy and Sacrilege in the Arts* conference, Centre for Cross-Cultural Research, The Australian National University, 4 November.

'Inviting the devil to dance in the church: Mediation through sacrilege. A case from New Ireland', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 1 December.

#### GREGORY DVORAK

'Bubu's hands: Stringing kwajalein together', *University of Hawai'i at Manoa Center for Pacific Islands Studies Seminar*, Honolulu, 18 February.

'Kwajalein before the war', *Marshallese Cultural Society Symposium/Public Lecture*, Kwajalein Island, Republic of the Marshall Islands, 7 May.

'The Marshall Islands In Japanese times', *Marshallese Cultural Society Public Lecture*, Ebeye Island, Republic of the Marshall Islands, 12 October.

'Nagareru tane, kansho no hana' (Drifting Seeds and Reef Flowers), *Tokyo University Seminar*, Tokyo, Japan, 27 October.

'Tricksters, testing and tuna: Man/making the postcolonial Marshall Islands', *Moving Masculinities* conference, The Australian National University, 30 November.

'Sango to konkurito: Furusato no Masharu Shoto' (Coral and Concrete: Home in the Marshall Islands) *Double Lecture/Seminar*, Tenri University Department of Archaeology, Nara, Japan, 18 January.

#### MARY EAGLE

'Under cover of flowers', keynote address, *Art and Life*, National Gallery of Australia / National Portrait Gallery Joint Symposium in association with exhibitions of Grace Cossington Smith, Margaret Preston (prints) and Thea Proctor, 8 April.

'Margaret Preston's Aboriginality and the Timeless Land', *CCR Semiotics Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 25 July.

'Margaret Preston's Aboriginality and the Timeless Land', *Margaret Preston: Art and Life* symposium in association with the retrospective exhibition, *Margaret Preston*, Art Gallery of New South Wales, 6 August.

#### ANGELIQUE EDMONDS

Session convenor 'Compelling encounters: Ethnographic encounters with space, place and power', Australian Anthropological Society's Annual Conference, University of Adelaide, 28 September.

#### MARY EDMUNDS

'The cross-cultural cringe', *Fifth International Conference on Diversity in Organisations, Communities, and Nations*, Beijing, 30 June.

#### PENNY EDWARDS

Convenor International Colloquium, *Researching Buddhism and Culture in Cambodia, 1930-2005*, The Buddhist Institute, Phnom Penh, 17 June.

'Structuring morality, menace and merit in contemporary Cambodia', international workshop on *Power, Religion and Moral Order in Cambodia*, University of Varburg, Sweden, 27 October.

#### ZOE ELLERMAN

'Murderer in the family: Turning towards frontier violence in the Wimmera', *CCR First-Year Student Conference*, 29 August.

#### MARIA SUZETTE FERNANDES-DIAS

Convenor *Français de Spécialité, Français à Grande Vitesse and Conversational French* for the ACT Community Education Program at Lake Ginninderra College, Canberra, January–December.

'The Enigmatic Abbé Faria', *CCR Autumn Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 26 April.

'La parole aux exclus: analyse bakhtinienne des oeuvres de Ben Jelloun', *Inclusions/Exclusions*, conference organised by Australian Society of French Studies, University of Western Australia, 6 July.

'Legacies of the *Amistad*', *Legacies of Slavery: Comparative Perspectives* conference, Centre for Cross-Cultural Research, The Australian National University, 11 July.

Convenor *Legacies of Slavery: Comparative Perspectives* conference, Centre for Cross-Cultural Research, The Australian National University, 11 July.

with Elizabeth Burns Coleman, co-convenor *Negotiating the Sacred II: Blasphemy and Sacrilege in the Arts* conference, Centre for Cross-Cultural Research, The Australian National University, 3–4 November.

'Les fees ont soif: Feminist, iconoclastic or blasphemous?', *Blasphemy and Sacrilege in the Arts* conference, Centre for Cross-Cultural Research, The Australian National University, 3 November.

'In the name of honour: Viewing honour killings beyond the cultural and gendered divide', *Pain and Death: Politics, Aesthetics and Legalities* conference, Centre for Cross-Cultural Research, The Australian National University, 8 December.

#### URSULA FREDERICK

with M. Flores-Videla, C. Strange and C. Vuckovic, Advertising Pain and Death, *CCR 20/20/20 Seminar Series*, 24 March.

'Living with Lara', *Women Willing to Fight* workshop, Centre for Cross-Cultural Research, The Australian National University, 29 April.

with S. Andris, co-convenor and chair *Women Willing to Fight* workshop, Centre for Cross-Cultural Research, The Australian National University, 29 April.

with L. Stefanoff, co-convenor *Cruising Country: Automobilities in Non-Urban Australia* conference, Centre for Cross-Cultural Research, The Australian National University, 27–29 May.

with L. Stefanoff, co-curator *rust, dust and ... other places*, art exhibition, Foyer Gallery, Canberra School of Art, and Foyer of Old Canberra House, The Australian National University, 23–29 May.

with L. Stefanoff, co-producer *Culture on the Road* film event, National Museum of Australia, Canberra, 26 May.

with L. Stefanoff, co-producer *The Freedom Rides into Text and on Screen*, film event, National Museum of Australia, Canberra, 27 May.

with L. Stefanoff, co-producer *Journeys and Justice* film event, National Museum of Australia, Canberra, 28 May.

with K. Hayne, co-exhibited, 'Bonnets', 'Metalskin', and 'Silverlinings', *rust, dust and ... other places*, Foyer Gallery, Canberra School of Art, The Australian National University, 23–29 May.

with K. Hayne, co-exhibited, *One Leaf Left*, Canberra's Soul, rarified gallery, Canberra, May–June.

with K. Hayne, 'On Being in Braddon', *Asian Cities and Cultural Change, Urban Imaginaries* round-table workshop, Humanities Research Centre, The Australian National University, 2 July.

with O. Beazley, B. Egloff, H. Morphy and T. Heyd, co-convenor *Towards a Culture of Nature*, one day heritage workshop, Centre for Cross-Cultural Research, The Australian National University, 26 July.

with K. Hayne, film screening, 'Lost in Suburbia', *In the Bin*, Currumbin Short Film Festival, September.

'Inscribing circles in the street: Some affective and archaeological dimensions of the "burnout"', *CCR 20/20/20 Seminar Series: Waking the Sleeping*

*Giants*, Centre for Cross-Cultural Research, The Australian National University, 22 September.

with D. Ganguly, co-convenor *CCR 20/20/20 Seminar Series*, October–December.

'Staying still and moving on: The dynamics of landscape in rock art research', *The Archaeology of Trade & Exchange: The joint Australian Archaeological Association and Australasian Institute for Maritime Archaeology Conference 2005*, Fremantle, 8 December.

with J. McDonald, co-convenor and chair 'Contact, mobility, encounter and exchange: rock art in its social context' session of the *Australian Maritime Association/Australian Archaeological Association Annual Conference*, Fremantle, 8–10 December.

exhibited, Megalo Print Studio Members Show, Canberra, December–January.

#### ALISON FRENCH

'Points of view: Interpretative and spatial perspectives on Western Arranta landscape paintings', *CCR Semiotics Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 10 August.

'From camel boy to flash dodge driver?: Albert Namatjira, cars, country and cultural constructs', *Cruising Country: Automobilities in Non-Urban Australia* conference, Centre for Cross-Cultural Research, The Australian National University, 26–28 May.

#### DEBJANI GANGULY

'Postcolonialism and interdisciplinarity', *Interdisciplinary Cross-Cultural Research Introductory Graduate Seminar*, Centre for Cross-Cultural Research, The Australian National University, 7 April.

'Globalisation and world literatures', *Research Unit on Globalisation, the Visual Arts and Art History* workshop, Centre for Cross-Cultural Research, The Australian National University, 27 May.

'Spectres of connectivity: Late modern urban interfaces in David Mitchell's *Ghostwritten*', *Urban Imaginaries* research round-table, Humanities Research Centre, The Australian National University and Lingnan University, Hong Kong, July.

'Writing the transnational Anglo-Indian self in Australia', *CCR Spring Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 20 September.

Introduction, *2005 Annual PEN Lecture*, National Library of Australia, Canberra, 15 November.

'100 Days in Rwanda: Choreographed killings in image, text and real time', *Pain and Death: Aesthetics, Politics, Legalities* conference, Centre for Cross-Cultural Research, The Australian National University, 8–10 December.

#### KIRSTY GILLESPIE

'Kopiago is the last place': Music and social change in a Highland Papua New Guinea community', *Musicological Society of Australia National Conference*, Sydney Conservatorium of Music, 28 September – 1 October.

'*Traim na wokim tasol*: Translating songs in a Papua New Guinean community', *Sounds in Translation: intersections of sounds, science and society* graduate research symposium, School of Music, The Australian National University, 15–17 September.

'*Singsing i go we?*: The revival of traditional musical practices in a Highlands Papua New Guinea community', *International Council for Traditional Music 38th World Conference*, Sheffield, England, 3–10 August.

#### LEE-ANNE HALL

'Coming Into View – Indigenous representation at the Art Gallery of SA', *Indigenous Issues and Museums*, joint CCR–HRC postgraduate seminar, The Australian National University, 12 August.

#### LOUISE HAMBY

*Twined Together: Kunmadj Njalehnjaleken* exhibition, Museum Victoria, May.

co-curated, *Woven Forms: Contemporary basket making in Australia* exhibition, Object Gallery, Sydney, September.

'Photographs in the Donald Thomson Collection', Australian Anthropological Society Victoria meeting, Melbourne Museum, 17 March.

'Twined together: Kunmadj Njalehnjaleken', The Kluge-Ruhe Aboriginal Art Collection of the University of Virginia Charlottesville, Virginia, 17 June.

'Twined Together: Kunmadj Njalehnjaleken', Smithsonian Institute held at the Australian Embassy, Washington, DC, 23 June.

'Baskets steal the show', Object Gallery and Australian Museum, Sydney, 17 October.

'Baskets steal the show, more than once', National Museum of Australia, Canberra, 8 December.

#### RODNEY HARRISON

'Materiality, 'ambiguity' and the unfamiliar in the archaeology of inter-societal confrontations: A case study from northwest Australia', *European Association of Archaeologists Annual Conference*, Cork, Ireland, 5–12 September.

'Historical archaeology in the land of the Black Stump: A review paper', *20th International Congress of Historical Sciences*, University of New South Wales, Sydney, 5 July.

'Prehistories of the Australian Aboriginal art-culture market? Kimberley points and the technology of enchantment', *University of Sydney Archaeology Departmental Seminar Series*, 6 May.

'Where the cattle went, they went: Towards a phenomenological archaeology of mustering in the Kunderang Ravines', *University of Oxford Landscape Archaeology Seminar Series*, 19 January.

'Community archaeology at the former Dennawan Reserve, NSW', *University of Southampton Department of Archaeology Seminar Series*, 13 January.

'It will always be set in your heart: Ruin, ancestors and place and the former Dennawan Reserve, NSW', *Combined material culture and social anthropology seminar series*, University College London, 12 January.

'Dreaming tracks and mustering trails: A shared approach to the historical archaeology of Indigenous engagements with settler pastoralists in Australia', *Society for Historical Archaeology Conference*, York, 5–10 January.

with S. Silliman, co-convenor and chair *International perspectives on the archaeology of Indigenous engagements with colonial/settler pastoralism* symposium, *Society for Historical Archaeology Conference*, York, 5–10 January.

'Contact archaeology' (guest lecture), *Global Historical Archaeology Course*, University of Sydney, May.

#### KATIE HAYNE

with U. Frederick, 'On being in Braddon: Intersections in the public sphere of Canberra car culture', *Urban Imaginaries* round-table workshop, Humanities Research Centre, The Australian National University, 2 July.

with K. Hayne, co-exhibited, *One Leaf Left*, Canberra's Soul, rarified gallery, Canberra, May-June.

with K. Hayne, co-exhibited, 'Bonnets', 'Metalskin', and 'Silverlinings', *rust, dust and ... other places*, Foyer Gallery, Canberra School of Art, The Australian National University, 23-29 May.

#### ROSEMARY HOLLOW

'Interpreting sensitive sites: The issues and community responses', School of Environmental and Information Sciences, Charles Sturt University, 5 April.

'Three tragedies In three countries – Oklahoma City, Port Arthur and Bali – how communities responded', *Material Culture/Visual Culture Lecture Series*, School of Architecture, Planning and Preservation, University of Maryland, Washington, 2 May.

'Three tragedies in three countries – Oklahoma City, Port Arthur and Bali – how communities responded', *CCR Winter Seminar Series*, Centre for Cross Cultural Research, The Australian National University, 30 August.

'Interpreting sensitive sites: The issues and community responses', School of Environmental and Information Sciences, Charles Sturt University, 27 September.

'What's in a name: Memorialisation, punishment and the perpetrators of crime', *Pain and Death: Politics, Aesthetics and Legalities* conference, Centre for Cross Cultural Research, The Australian National University, 8–10 December.

#### MARY HUTCHISON

'Subjects and stories: An introduction to the Migration Memories Project', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 1 September.

#### MARITA HYMAN

'Architectural imagination and the dreaming: Constructions of Western and Aboriginal notions of art and time in the spaces of the Australian Parliament House', *Art and Time* conference, School of the Humanities, The Australian National University, 3 November.

'Walk on: Constructing identity, projecting Aboriginality in the spaces of the Australian Parliament House', *American Anthropological Association Annual Meetings*, Washington, DC, 30 November.

#### VIVIEN JOHNSON

'Seeing the desert' (forum participant), *Western Desert Art*, National Museum of Australia, Canberra, 13 March.

'Magic, money and myth' and 'The Dictionary of Australian Artists Online', *OzeCulture* conference, Byron Bay, 8 April.

'Copyright and Indigenous art', *Contemporary Aboriginal Art*, Department of Fine Arts, Sydney University, 24 May.

with J. Long, 'Standing Truck and Running Trees', *Cruising Country: Automobilities in Non-Urban Australia* conference, Centre for Cross-Cultural Research, The Australian National University, 26–28 May.

'Buried treasures: Big Papunya Tula canvasses from the collection of the National Museum of Australia', National Museum of Australia, Canberra, 7 June.

'Culture mix: Writing about art' forum and 'Wordstorm', *2005 Northern Territory Writer's Festival*, Museums and Art Galleries of the Northern Territory, 17 June.

'Indigenous cultural livelihoods', art documentation panel, *Garma Festival*, North-East Arnhem Land, 7 August.

'The Clifford Possum Project', University of Melbourne Graduate Certificate in *Art Authentication History and Theory of Authentication*, Ian Potter Museum of Art, 27 September.

'Blakatak: A program of thought', panel discussant, *Historical Amnesia, Cultural Ownership and Respect*, Museum of Contemporary Art, Sydney, 12 November.

#### ANNA LAWRENSEN

'Flesh + Blood: Exhibiting contemporary Australian histories', *History and Theory Research Seminar Series*, Power Institute, Department of Art, University of Sydney, 21 April.

'Crossing cultures/crossing times: Impersonation, appropriation and portraiture in postcolonial Australian Art', *Crossing Cultures Conference*, Museum and Art Gallery of the Northern Territory, 13 November.

#### DAVID MACDOUGALL

*Photo Wallahs*, film presentation, Centre for Contemporary Studies, Indian Institute of Science, Bangalore, 1 April.

*Tempus de Baristas*, film presentation at a public screening at Melbourne University, 29 August.

with J. MacDougall, co-convenor *Cross-Cultural Documentary: An Empirical Art* round-table seminar and visiting scholars program, Centre for Cross-Cultural Research, The Australian National University, 8-14 September.

'Anthropology and the cinematic imagination' workshop, *Revisiting the History of Visual Anthropology*, Royal Anthropological Institute, Oxford, 18 September.

*The New Boys*, film presentation as a Master Class, Royal Anthropological Institute Festival of Ethnographic Film, Oxford, 19 September.

*Photo Wallahs*, film presentation with accompanying lecture at The Gallery of Photography, Dublin, 26 September.

*The Age of Reason*, film presentation with accompanying lecture at *Intimacy*, the 5th Festival of Visual Culture, Joensuu, Finland, 30 September.

Convenor *Video Workshop*, Prayas Children's Home for Boys, Jahangirpuri, New Delhi, 7 November - 18 December.

*Photo Wallahs*, film presentation, *Film Sociology* conference, Delhi University, New Delhi, 30 November.

#### SALLY MAY

'Revisiting the removal of the Kunbarlanja (Oenpelli) human remains 1948 2005', *The Uses and Abuses of Archaeology for Indigenous Peoples*, World Archaeology Congress 2nd Intercongress, Auckland, New Zealand, 8 November.

'Karrikadjurren', *Archaeology Seminar Series 2005*, Flinders University, Adelaide, 27 October.

#### IAIN MCCALMAN

'A virtual Saturnalia: Philippe de Louthembourg, William Beckford and the spectacle of the sublime' at *The Guises of Reason: Taste and the Aesthetic, 1660-1830* conference, California Institute of Technology, Pasadena, 6-7 May.

'De Louthembourg's re-enactments' at *Re-Enactment and the Question of Realism* workshop, California Institute of Technology, Pasadena, 9-10 May.

'De Louthembourg's spectacles: Re-enactment, simulation and realism in late Georgian Britain', *Extreme and Sentimental History*, Huntington Library, 13-14 May.

'The East African middle passage: David Livingstone, the Zambesi Expedition and Lake Nyassa, 1858-1866', *Middle Passages: The Oceanic Voyage as Social Process* conference, Fremantle Maritime Museum, 12-16 July.

'De Louthembourg's re-enactments', *Re-Enactment and the Question of Realism* graduate workshop, Humanities Research Centre, The Australian National University, 5 August.

'De Louthembourg's re-enactments', *Re-Enactment and the Question of Realism* graduate workshop, The Australian National University House, Melbourne, 8-9 August.

'Failing with David Livingstone: Retracing a voyage on Lake Nyassa', at *Settlers, Creoles, and the Re-*

*Enactment of History* conference, Vanderbilt University, Tennessee, 11–12 November.

'A virtual Saturnalia: William Beckford, Philippe de Louthembourg and the spectacle of sexuality in the late eighteenth-century Britain' keynote paper, *Enlightenment and Reform in Modern British Culture*, 14th conference of the Australasian Modern British History Association, Launceston, 12–14 December.

'The little ship of horrors: Re-enacting Cook's voyage up the East coast of Australia', *WA Maritime Museum Public Lecture*, Perth, 15 July.

Co-convenor *Re-Enactment and the Question of Realism* graduate workshop held at California Institute of Technology, Pasadena, 9–10 May.

Co-convenor *Re-Enactment and the Question of Realism* graduate workshop, Humanities Research Centre, The Australian National University, 5 August.

Co-convenor *Settlers, Creoles, and the Re-Enactment of History* conference, Vanderbilt University, Tennessee, 11–12 November.

#### JO McDONALD

with U. Frederick, co-convenor and chair 'Contact, mobility, encounter and exchange: Rock art in its social context' session of the *Australian Maritime Association/Australian Archaeological Association Annual Conference*, Fremantle, 8–10 December.

with B. Kruse and P. Veth, 'Western Desert rock art: Contemporary evidence for exchange and transformation', *Australian Maritime Association/Australian Archaeological Association Annual Conference*, Fremantle, 8–10 December.

with D. Donlon, J. Field and R. Fullagar, 'The slaying of Octavia–Man: Human skeletal remains found with archaeological evidence implicating use of a death spear', *Australian Maritime Association/Australian Archaeological Association Annual Conference*, Fremantle, 8–10 December.

#### DIANNE MCGOWAN

'Art museums: Whose culture are they representing?', *CCR Autumn Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 31 May.

'Art museums: Whose culture are they representing?', *The Third International Conference on New Directions in the Humanities*, University of Cambridge, 2 August.

'New York City: One art, three spaces' *CCR Winter Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 18 October.

'Materializing the sacred', *Negotiating the Sacred II: Blasphemy and Sacrilege in the Arts* conference, Centre for Cross-Cultural Research, The Australian National University, 4 November.

#### CHARLES MEREWETHER

'In the waiting room', *Biennales/Triennales*, New Delhi, 16 January.

'Models of development and a disjunctural world picture', *Symposium on Biennales, ARCO '06 (Arte Contemporaneo)*, Madrid, 12 February.

'New directions in contemporary art in Asia' panel member, *Symposium on Biennales, ARCO '06 (Arte Contemporaneo)*, Madrid, 12 February.

'Prestige and value: The case of looting', guest lecture, University of Melbourne, 24 March.

'Comparative biennialities', *International Exhibitions and Biennales*, Sharjah Biennale, Dubai, 7 April.

'Legacies of colonialism in contemporary art', lecture, National College of Art and Beaconhouse and National University, Lahore, 12 April.

'The geo-politics of memory', National Art School, University of Istanbul, Istanbul, 10 May.

'Zones of contact and the Biennale of Sydney', School of Art, The Australian National University, 24 May.

'Looking to the future: The afterlife of monuments in the wake of communism', *Art and Commemoration* symposium, Humanities Research Centre, The Australian National University, 1 August.

#### KYLIE MESSAGE

'Contested sites of identity and the cult of the new: The Tjibaou Cultural Centre and the constitution of culture in New Caledonia', *CCR Autumn Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 3 May.

'Representing cultural diversity in a global context', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 16 June.

'Diversity, cosmopolitanism and new museums: Shifting architectures of representation and engagement within a global context', *Sites of Cosmopolitanism: Citizenship, Aesthetics, Culture* conference, Centre for Public Culture and Ideas, Griffith University and the Brisbane Museum, Brisbane, 6 July.

'Are we there yet?: Natalie Robertson's road signs and the redirection of cultural memory', *Art and Commemoration* symposium, Humanities Research Centre, The Australian National University, 1 August.

'Cosmopolitan new museums: Representing cultural diversity in a global context', *Biculturalism or Multiculturalism?* conference, School of Culture, Literature and Society, University of Canterbury, Christchurch, 2 September.

Invited guest speaker for Graduate Teaching Program, Centre for Educational Development and Academic Method, Australian National University, 18 October.

#### HOWARD MORPHY

'Tasting the waters: Discriminating identities in the waters of Blue Mud Bay', *Landscape, Heritage and Identity*, one-day conference in honour of Barbara Bender, University College London, 21 March.

'The aesthetics of communication and the communication of cultural aesthetics: A perspective on Ian Dunlop's films of Aboriginal Australia', *Media Matters* conference, University of Virginia, Charlottesville, 16 April.

'The practice of an expert: An anthropologist's view', *Native Title Conference 2005*, Coffs Harbour, 1-3 June.

with O. Beazley, B. Egloff, U. Frederick and T. Heyd, co-convenor *Towards a Culture of Nature*, one-day heritage workshop, Centre for Cross-Cultural Research, The Australian National University, 26 July.

'Anthropological theory and the multiple determinacy of the present', *Anthropology at*

*Oxford, 1905-2005: a Centenary Conference*, Oxford, 15-18 September.

'Innovation in the work of Narritjin Maymuru-East Arnhem Land', *Intercultural Symposium on Aboriginal Art in an Interdisciplinary Perspective-John Mawurndjul: Image-World-Landscape*, Museum Tinguely, Basel, 22-24 September.

#### DAPHNE NASH

with L. Brown, co-convenor *CCR Winter Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 28 June - 30 August.

'Passing on Indigenous knowledge on the south coast of New South Wales', *28th Annual conference of the Society of Ethnobiology*, University of Alaska, Anchorage, 11-14 May.

#### PETER NAUMANN

'What's in the box: Linnaeus' legacy', *Museum Ethnographers Group Annual Conference*, The Manchester Museum, University of Manchester, May.

#### ANGELA O'BRIEN-MALONE

'On martians, art and psychology', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 21 April.

#### KAYE PRICE

'Ramblings of a historian', *Writing Indigenous Historical Narratives* seminar series, Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, 14 November.

'Indigenous Education: What works', *Asian Council for People's Culture Third National Assembly of Indigenous Educators*, Cultural Centre of the Philippines, Manila, 22 April.

#### PETER READ

with D. MacDougall, co-presenter 'The long road home', *Journeys and Justice*, National Museum of Australia, Canberra, 28 May.

'A translation from terror', *Exiles, Landscape, Home*, New Norcia, 14 June.

'Be true to me and my story', *Emotions and Oral History*, University of London, 28 June.

'Slavery at home', *Legacies of Slavery: Comparative Perspectives* conference, Centre for Cross-Cultural Research, The Australian National University, 11 July.

'Animals, soldiers and the Boer War', *Animals and Society* conference, University of Western Australia, 13 July.

'Translations from terror', *Pain and Death: Aesthetics, Politics and Legalities* conference, Centre for Cross-Cultural Research, The Australian National University, 8 December.

#### LANCIA ROSELYA

'The travelling Jewess in Sydney: 1862-1901', *Mid Term Review Seminar*, Centre for Cross-Cultural Research, The Australian National University, 1 June.

#### MONIQUE SKIDMORE

'Conducting ethnographic research on fear and violence', *School of Archaeology and Anthropology Seminar Series*, The Australian National University, 30 May.

'Methodology, analysis, presentation', *Introductory Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 2 June.

'Karaoke fascism: Burma and the politics of fear', Canberra Ladies' Book Club, Canberra.

'Mengla: Citizenship and sovereignty in the twenty-first century', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 5 May.

'Implications of a possible coup in Burma (Myanmar)', SBS World News, 24 August.

#### CAROLYN STRANGE

'Nagging pain,' Department of History, Birkbeck College, London, 26 January.

'Shocked and appalled: Historiographical complicity in the West's surprise over torture,' Regulation Network, The Australian National University, 8 March.

with U. Frederick, M. Flores-Videla and C. Vuckovic, 'Advertising Pain and Death', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 24 March.

'Schlock, Doc's and Blockbusters: Filmic interpretations of Aileen Wuornos', *Women Willing to Fight* workshop, Centre for Cross-Cultural Research, The Australian National University, 29 April.

'New logo: A SARS-free Toronto', School of Creative Communication, University of Canberra, 25 April.

'Murder most respectable,' Department of History, University of Sydney, 23 May.

'Gender and Mercy' panel discussant, *Berkshire Conference on the History of Women*, Scripps College, Claremont, California, 3 June.

'Life history and the historiography of murder,' *New Directions in the Humanities* conference, Cambridge, 3 August.

'Recipes for success', *Graduate Workshop*, National Museum of Australia, Canberra, 12 July.

#### MURIEL SWIJGHUISEN REIGERSBERG

'Research and work with the Hopevale Community Choir', live interview, ABC Cairns, 20 April.

'Reconstructing and reviving a choral tradition in the Lutheran Aboriginal Community of Hopevale, Australia', *CCR 20/20/20 Seminar Series*, Centre for Cross-Cultural Research, the Australian National University, 7 July.

'Reconstructing and reviving a choral tradition in the Lutheran Aboriginal Community of Hopevale, Australia', *International Council for Traditional Music 38th World Conference*, Sheffield, England, 3-10 August.

#### PAUL TURNBULL

'Digital humanities: The evolution and challenges of representing knowledge in the networked digital environment', *Australian Studies Professional Development Day*, University of Queensland, 2 September.

'Darwin's body-snatchers?: The meanings of Indigenous Australian bodies in British scientific thought, 1860-1880', *School of Social Science Research Seminar*, University of Queensland, 17 October.

'South seas', *Australia-New Zealand Digital Encyclopedias Conference*, Te Manatu Taonga, Aotearoa/Ministry for Culture and Heritage, Wellington, 8 December.

## PETER VETH

with J. Dodson, convenor *International Quaternary Association Node*, Bateman's Bay to set thematics for the African-Australian Diaspora Session for the International Union for Quaternary Research 2007 Congress, 8–9 December.

'Archaeology and Native Title', Centre for Archaeological Research.

## CELIA VUCKOVIC

with U.Frederick, C. Strange and M. Flores-Vida, 'Advertising Pain and Death', *CCR 20/20/20 Seminar Series*, 24 March.

with D. Sweeney, co-convenor *CCR 20/20/20 Seminar Series*.

## JILLIAN WALLISS

'From bus driver dreaming to Tjurkapa: The Uluru-Kata Tjuta Cultural Centre', *Inside Outside* conference, RMIT University, Melbourne, 22-24 April.

## SANDRA WELKERLING

'The Queen of Kokoda' – tourism, cross-cultural encounters and concepts of identity in the village of Kokoda, Papua New Guinea', *CCR First-Year Student Conference*, 29 August.

## KAREN WESTMACOTT

With G. Karanfil, co-convenor, *CCR Autumn Seminar Series*.

## JOSH WODAK

'Interrogating interactive interfaces: Performance, politics, and power in new media art', *CCR First-Year Student Conference*, 29 August.

'Visual-audio and audio-visual: Intermediary translation of a motion picture soundtrack', *Sounds in Translation* conference, School of Music, The Australian National University, 15 October.

'Interrogating interactive interfaces: Performance, politics, and power in new media art', *Centre for New Media Arts Postgraduate Conference*, The Australian National University, 2 November.

'Reflection', an interactive multimedia installation, *Cockatoo Island Festival*, Sydney, 24 March.

'ABACADABA', multimedia performance, *Amnesty International Freedom Festival*, Canberra, 22 September.

*Free Association*, multimedia performance at *Electrofringe New Media Arts Festival*, Newcastle, 2 October.

*Emergence*, an interactive multimedia installation, *The Studio*, Sydney Opera House, 11-12 October.

*Free Radicals*, multimedia performance, Toast Nightclub, Canberra, 22 November.

*Gadget*, multimedia performance, The Australian Choreography Centre, Canberra, 7 December.

*Dust*, multimedia performance, *The ANU Centre for New Media Arts Annual Showcase*, National Museum of Australia, Canberra, 1 December.

## NATHAN WOOLLEY

'Talisman, texts and mountain temples: Identifying a social context for Daoism in the late Tang Dynasty', *HRC and CCR First-Year Student Conference*, 29 August.

## DIANA YOUNG

'The colours of things', *CCR Semiotics Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 10 August.

'The smell of green-ness: Cultural synaesthesia in the Western Desert', *CCR Winter Seminar Series*, Centre for Cross-Cultural Research, The Australian National University, 9 August.

## STEPHEN ZAGALA

'The earth moves: Vanuatu sand drawing and the vitality of dust', *Association of Social Anthropology in Oceania Annual Meeting*, Lihu'e, Hawaii, 3 February.

'The significance of artistically elaborated surfaces', International Literacy Day, Public Programs, National Gallery of Australia, Canberra, 8 September.

'Revitalising sand drawing at the Vanuatu Cultural Centre', the fourth biennial *International Museum Theatre Alliance Conference on Performance in Cultural Institutions*, National Museum of Australia, Canberra, 16 October.

## 6. PROFESSIONAL ACTIVITIES AND ACHIEVEMENTS

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### PRIZES, HONOURS, AWARDS AND ACTIVITIES

#### BETTY CHURCHER

NSW Premier's Literary Award for Script Writing

Judge, Port Headland Art Prize, 16 September

Judge, Perth Art Prize, 18 November

Judge, Gold Coast Art Prize, 2 December

#### MARY EAGLE

Expert Advisor to Sotheby's Australia

Expert Advisor to the Philatelic Board of Australia Post

#### PENNY EDWARDS

Academic Advisor and Visiting Fellow, Centre for Khmer Studies, Phnom Penh

#### URSULA FREDERICK AND KATIE HAYNE

*Lost in Suburbia*, selected for screening at *In the Bin*, Currumbin Short Film Festival, Currumbin Qld

*One Leaf Left*, first prize 'Canberra's Soul' photographic competition, rarified gallery, Canberra

#### ALISON FRENCH

Curatorial adviser, exhibition development, *Desert Mob 2005*, Araluen Centre, Alice Springs, NT

#### DEBJANI GANGULY

President, International PEN, Canberra

#### DAVID MACDOUGALL

Member of panel of judges, 9th Royal Anthropological Institute Festival of Ethnographic Film, Oxford, 18–21 September

Visiting Fellow, Sociology Department, Delhi University, 23 October – 6 November

#### KAYE PRICE

Interim Chair of the ACT Ministerial Indigenous Education Consultative Body, May

Member of the Canberra Institute of Technology's Yurauna Advisory Committee

Member of the Hindmarsh Education Centre Board

#### PETER VETH

Elected as a Fellow of the Australian Academy of the Humanities

#### STEPHEN ZAGALA

Administrative Board, Canberra Contemporary Art Space

Steering Committee, Australian Association for the Advancement of Pacific Studies

### GRANTS AND CONSULTANCIES

#### GRANTS

AIATSIS, Research Grant, Daphne Nash, for Indigenous Knowledge and Science on the NSW South Coast – \$5,213

AIATSIS, Research Grant, Dominique Sweeney, for Masked Corroborees of the Wuman – \$10,000

AIATSIS, Research Grant, Jo McDonald, for Rock Art Dating Project: Canning Stock Route, Western Desert, Western Australia – \$36,659

ANU, HC Coombs Creative Arts Fellowship, Robyn Davidson – \$21,500

ARC, Special Research Initiatives E-Research Support, Howard Morphy and Katie Hayne, for Developing a Prototype Multi-Institutional Search Engine for Australian Indigenous Collections – \$81,105

ARC, Special Research Initiatives E-Research Support, Kim McKenzie (with Peter Raftos, Division of Information, ANU), for Bidwern: Managing Multi-

formatted Digital Data Across Disciplines on the Western Arnhem Land Plateau – \$97,086

ARC, Discovery Projects, Edward Curthoys, Hannah Arendt, for *Émigré Intellectuals, and the Ethos of World Literature* – \$233,580

ARC, Discovery Projects, Carolyn Strange (with Alison Bashford, Sydney University and Tina Loo, University of British Columbia), for Thomas Griffith Taylor (1880-1963): A Geographer's Vision of 'Man and Nature' in the Twentieth Century – \$162,000

Australia-India Council, Grant, David MacDougall, for *Ethnographic Film: An Empirical Art*, Roundtable Conference – \$4,000

Australia-India Council, Grant, Maria Suzette Fernandes-Dias, for *Globalisation and Sex Slavery* – \$2,000

Musicological Society of Australia, Kirsty Gillespie, for attendance at the Society's national conference *Music and Social Justice* – \$100

NT Quick Response Grant, Ursula Frederick, Lisa Stefanoff and Steven MacGregor, for *Culture on the Road* – \$700

Queensland Arts Council, Muriel Swijghuisen Reigersberg, for Hopevale Community Choir Tour

## CONSULTANCIES

Department of Immigration and Multicultural Affairs, Mary Edmunds, Facilitation of the Native Title Representative Bodies Chief Executive Officers Forum – \$3,125

National Museum of Australia, Howard Morphy, *Repatriation of Secret Sacred Objects and Human Remains* – \$49,248

Northern Land Council, Howard Morphy, *Blue Mud Bay* – \$16,335

Northern Land Council, Kim McKenzie, *Fragments of the Owl's Egg/Indigenous Knowledge of High Country Burning* – \$23,636

Victorian Department of Justice, Mary Edmunds, *Review Policy and Procedures in Native Title* – \$25,000

## 7. EQUAL OPPORTUNITY STATEMENT

### ACADEMIC STAFF

During 2005, three new academic appointments were made to the Centre. Three academic staff concluded their appointments—one took up another appointment at the ANU, one took up an appointment at another Australian university, and one moved overseas to continue his research.

- All staff are encouraged to undertake training to enhance their professional and personal skills. In-house IT training is available to all staff and students in the Centre. In addition, general staff are encouraged to pursue their own research interests and work collaboratively with academic staff on research projects and events.

### GENERAL STAFF

One general staff member resigned to take up another position at the ANU. No new general staff appointments were made in 2005.

### GENDER EQUITY

GENDER	NO. (EFTs)	PERCENT	NO. (people)	PERCENT
Females	15.06	64	18	62
Males	8.29	36	11	38
TOTAL	23.35	100	29	100
<b>CLASSIFICATION</b>				
Academic	15.19	65	18	62
Administration & research support	8.16	35	11	38
TOTAL	23.35	100	29	100

NOTE: the ANU's nomenclature excludes staff on casual appointments, adjunct appointments, visiting fellows and Centre visitors. In 2005 the Centre hosted 6 adjuncts and 13 visiting fellows.

### PROGRESS TOWARDS THE OBJECTIVES OF THE ANU'S EQUITY AND DIVERSITY PRINCIPLES

- All academic and administrative staff positions advertised require an understanding of and/or achievements in equal opportunity as essential selection criteria.
- The CCR strives to provide an environment where staff are given the opportunity to work flexible hours and vary their hours of work to accommodate work and family responsibilities.

## 8. FINANCIAL STATEMENT

The CCR receives funds from a variety of sources, the ARC Special Research Centres program, the ANU and other granting agencies and donors.

The ANU provides an operating grant together with accommodation and infrastructure. Funds from the ARC grant are used primarily for salaries, projects and events such as conferences. Funds supporting infrastructure and operating costs are largely taken from the ANU operating grant.

### STATEMENT OF INCOME AND EXPENDITURE FOR THE PERIOD 1 JANUARY 2005 TO 31 DECEMBER 2005

	\$
Accumulated surplus as at 1 January 2005	2,382,755.88
<b>INCOME</b>	
ARC Centre grant	967,979.00
Other ARC programs	509,576.00
Host Institution support	1,279,084.00
Australia-India Council	4,000.00
Australian Institute of Aboriginal & Torres Strait Islander Studies	22,850.00
Monash University	2,000.00
National Maritime Museum	20,000.00
National Museum of Australia	45,624.00
Ngurratjuta Pmara Ntjarra Aboriginal Corporation	5,000.00
NSW Department of Education and Training	15,000.00
University of Sydney	2,000.00
Yirrkala Community Education Centre	5,000.00
Student Fees	35,699.46
Internal Sales	1,562.27
Conference/course registration fees	38,924.03
Interest earnings and exchange gains	59,096.65
Consultancy income	60,453.17
Grants transferred from other ANU departments	96,116.00
Recoveries/sundry income	17,178.26
Royalties	3,262.23
<b>Total income</b>	<b>3,190,405.87</b>
<b>EXPENDITURE ARC GRANT</b>	
Salaries	711,998.48
Equipment	319.50
Travel	115,962.88
Other expenditure	100,157.39
<b>Total ARC grant expenditure</b>	<b>928,438.25</b>
<b>OTHER EXPENDITURE</b>	
Salaries	1,412,781.80
Equipment	88,608.87
Travel	117,561.12
Consumables	34,304.41
Internal contribution	49,349.00
Other expenditure	199,700.00
Scholars expenses	167,134.17
<b>Total Other Expenditure</b>	<b>2,069,439.37</b>
<b>TOTAL EXPENDITURE</b>	<b>2,997,877.62</b>
Operating result	192,528.25
Add accumulated surplus from 1 January 2005	2,382,755.88
Plus investment	78,375.25
<b>Unspent funds plus investment as at 31 December 2005</b>	<b>2,653,659.38</b>

<b>ARC SPECIAL RESEARCH CENTRE GRANT</b>		\$
Unspent Funds as at 1 January 2005		138,851.86
<b>INCOME</b>		
Grant		967,979.00
		<u>1,106,830.86</u>
<b>EXPENDITURE</b>		
Salaries		711,998.48
Equipment		319.50
Travel		115,962.88
Other expenditure		100,157.39
		<u>928,438.25</u>
Unspent Funds as at 31 December 2005		<u>178,392.61</u>

## OFF THE RECORD – CCR SOCIAL ACTIVITIES

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*Ricky Vuckovic and Celia Bridgewater celebrating their engagement with the CCR.  
Photo: Ursula Frederick.*



*At the launch of Country Love (day one).  
Photo: Katie Hayne.*



*Enjoying the Christmas lucky dip.  
Photo: Katie Hayne.*



*Celia Vuckovic and Ursula Frederick at Celia's farewell BBQ.  
Photo: Pip Deveson.*

