SPEAKERS (listed alphabetically)

Dr Marie-Louise Ayres
Dr Marie Louise Ayres is Director-General of the National Library of Australia. Ayres has worked in research libraries for more than 20 years, and in senior management roles at the National Library of Australia since 2002. Her career has spanned development and management of very large archival collections, and development of innovative digital services which provide access to Australia’s rich documentary heritage, including AustLit and Music Australia. More recently, Ayres has worked to increase the prominence of the National Library’s collection – and the collections of hundreds of other cultural institutions – by leading Trove, the Library’s flagship digital service. She holds a PhD in Australian Literature form the Australian National University and is a frequent presenter at national and international conferences, and has published extensively.

Professor Sue Best
Sue Best is Professor of Art Theory and Associate Dean (research and postgraduate) at Queensland College of Art, Griffith University. She is also a fellow of the Australian Academy of the Humanities. Her research focuses on modern and contemporary art with an emphasis on women’s art and Latin American art. She is the author of Reparative Aesthetics: Witnessing in Contemporary Art Photography (2016) and Visualizing Feeling: Affect and the Feminine Avant-garde (2011), which was awarded the prize for best book in 2012 by the Art Association of Australia and New Zealand. Reparative Aesthetics: Witnessing in Contemporary Art Photography won the 2017 Art Association of Australia and New Zealand prize for best book. She is currently working on a book on body art from the 1960s and 1970s until now.

Bobby Bununngurr
Bobby Bununngurr is from Ngalyindi country, central Arnhem Land and is an artist and song man. Bununngurr’s first exhibition was in 1984 entitled Objects and Representations from Ramingining, held at the Power Institute (now Museum of Contemporary Art), Sydney. Bununngurr learnt printmaking under Lawrence Leslie and completed a certificate II in Visual Art from the Charles Darwin University in 2013. He appeared in the documentary Across the Top (1967) and the film 10 Canoes (2005). As a song man for his community Bununggurr has also toured domestically and internationally with David Gulpilil, Wak Wak Jungi, and Gondwanaland.

Roy Burnyila Malibirr
Roy Burnyila Malibirr is from Ngalyindi country, central Arnhem Land and is an artist renowned for his single coloured rarrk. He learnt to paint under the tuition of his father and was first exhibited in Mulgurrum Outstation in 1983 at the Ewing Paton Gallery, Melbourne. Burnyila was also a contributing artist to The Aboriginal Memorial (1988) and created six Dupun or Hollow Logs for the work. In 1997 he learnt printmaking under Theo Tremblay and went onto complete a certificate II in Visual Arts at the Charles Darwin University in 2013. He has also appeared in the documentary Across the Top (1967) and has paintings featured in the film 12 Canoes (2008).

Wally Caruana
Wally Caruana is an independent curator, art historian, valuer and consultant, specialising in Indigenous Australian art. In 1984 he was appointed as the first curator of the Aboriginal and Torres Strait Islander art collection at the then Australian National Gallery, where he oversaw the development of the collection and co-curated several major exhibitions in Canberra and abroad, including the European tour of The Aboriginal Memorial and World of Dreamings (2000) at the State Hermitage Museum, St Petersburg. Subsequently, he was the Senior Consultant on Aboriginal Art to Sotheby’s International and a partner in Caruana and Reid Fine Art. He has also co-curated exhibitions such as Open Air; Portraits and Landscape (2008), at the National Portrait Gallery and Old Masters: Australia’s great bark artists (2013-2014) at the National Museum of Australia. Caruana has edited and contributed to several books and catalogues, most notably Aboriginal Art, published by Thames and Hudson in the World of Art series, now in its third edition.
Associate Professor Brenda L. Croft
Brenda L Croft is a member of the Gurindji/Malngin/Mudburra peoples from the Northern Territory of Australia, and Anglo-Australian/German/Irish heritage. She is Associate Professor of Indigenous Art History and Curatorship, Centre for Art History and Art Theory, College of Social Sciences, at the Australian National University. Croft has been involved in the contemporary arts and cultural sectors for three decades as an artist, arts administrator, curator, academic and consultant. She is a founding member of Boomalli Aboriginal Artists Co-operative, established in 1987. From 1999 to 2001, Croft was Curator of Indigenous Art at the Art Gallery of Western Australia. She then became Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia from 2002 -2009, during which time she established the National Indigenous Art Triennial. She is currently undertaking her PhD at University of New South Wales Art and Design.

Franchesca Cubillo
Franchesca Cubillo is Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia. She has worked in the museum and art gallery sector for the last twenty-five years in both state and national institutions throughout Australia, including the South Australia Museum, National Museum of Australia, Museum and Art Gallery of the Northern Territory and the National Gallery of Australia. She is a Winston Churchill Memorial Trust Fellow, has a Bachelor of Arts with Honours in Anthropology and is a PhD candidate with the Australian National University. Franchesca has published extensively and presented lectures and keynote addresses on subjects such as the repatriation of Australian Indigenous ancestral remains and Australian Indigenous museology and curatorship.

Dr Wulan Dirgantoro
Dr Wulan Dirgantoro is a McKenzie Postdoctoral Fellow in the School of Culture and Communication at the University of Melbourne. Her research interests are gender and feminism, and trauma and memory in Indonesian modern and contemporary art. She has a Major in Ceramics from Bandung Institute of Technology, Indonesia as well as a Master of Art Curatorship from the University of Melbourne. In 2007 she was an associate lecturer in Indonesian Studies at the University of Tasmania, where she also gained her PhD in 2014. In 2014 Wulan moved to Singapore where she lecturers in Art History and Theory at LASALLE Collage of the Arts. Her publications include Feminisms and Indonesian Contemporary Art: Defining Experiences (Amsterdam University Press, 2017) and ‘Aesthetics of Silence: Exploring Trauma in Indonesian Painting 1970-1980’ in Ambitious Alignment: New Histories of Southeast Asian Art (2018).

Dr Fiona Foley
Dr Fiona Foley is a founding member of Boomalli Aboriginal Artist Cooperative. She exhibits regularly in Australia and internationally, with recent solo exhibitions at Andrew Baker art Dealer, Brisbane, 2017 and Niagara Galleries, Melbourne in 2012. In 2017 Foley completed her PhD with Griffith University with her thesis that examined the Queensland legislation The Aboriginals Protection and Restriction of the Sale of Opium Art (1897). In 2017 she was also appointed Adjunct Professor to Gnibi College of Indigenous Australian Peoples at Southern Cross University. She is a regular keynote speaker at conferences and symposia and in 2014 convened Courting Blakness: Recalibrating Knowledge in Sandstone University at the University of Queensland, where she was Adjunct Professor (2011-2017). In 2018 she received the Windmill Trust Scholarship for Regional NSW Artists to travel to her country, Badtjala and create a series of gouache paintings.
Professor David Garneau
David Garneau (Métis) is Professor of Visual Arts at the University of Regina, Canada. His practice includes painting, curation, and critical writing. Garneau recently co-curated, with Kathleen Ash Milby, Transformer: Native Art in Light and Sound (2018) at the National Museum of the American Indian, New York; Moving Forward, Never Forgetting (2015) with Michelle LaVallee, an exhibition concerning the legacies of Indian Residential Schools, other forms of aggressive assimilation, and (re)conciliation, at the Mackenzie Art Gallery in Regina; and With Secrecy and Despatch (2016) with Tess Allas, an international exhibition about massacres of Indigenous people, and memorialization, for the Campbelltown Art Centre, Sydney, Australia. He has given keynote talks in Australia, New Zealand, the United States, and throughout Canada and his paintings are in numerous public and private collections.

Stephen Gilchrist
Stephen Gilchrist is Associate Lecturer of Art History in Indigenous art at the University of Sydney and belongs to the Yamatji people of the Inggarda language group of northwest Western Australia. He is a writer and curator who has who has worked with the Indigenous Australian collections of the National Gallery of Australia, Canberra (2003-2005), the British Museum, London (2008), the National Gallery of Victoria, Melbourne (2005-2010) and the Hood Museum of Art, Dartmouth College (2011-2013). Stephen has curated numerous exhibitions in Australia and the United States and has written extensively on Indigenous Art from Australia. He has taught Indigenous Art in Australia and in the United States and is currently completing his PhD at the University of Sydney. From 2012-2016 he was the Australian Studies Visiting Curator at the Harvard Art Museums, Harvard University where he curated the exhibition Everywhen: The Eternal Present in Indigenous Art from Australia (2016).

Susan Jenkins
Susan Jenkins is a curator, writer and editor with a focus on Aboriginal art and is an approved valuer and expert examiner. She was an arts administrator with Bula'bula Arts, Ramingining, before joining the National Gallery of Australia as a curator of Aboriginal and Torres Strait Islander art. Her curatorial work with The Aboriginal Memorial led her undertake a Masters Research degree with the Australian National University, which culminated in her thesis titled, ‘It’s a Power: An Interpretation of The Aboriginal Memorial in its Ethnographic, Museological, Art historical and Political Contexts’ (2003). She has held senior curatorial roles at the Adelaide Festival Centre and Samstag Museum of Art, University of South Australia. She teaches and supervises in Australian Indigenous Art and Curatorial and Museum Studies and is a Researching Fellow at Adelaide University. With the Art Gallery of South Australia, Jenkins convened the course Whose Afraid of Aboriginal Art? and edited the TARNANTHI 2017 publication.

Dr Greg Lehman
Greg Lehman is descended from the Trawulwuy people of Tasmania and is currently a McKenzie Postdoctoral Research Fellow at the School of School of Culture and Communication, University of Melbourne. He is an artist, curator, essayist, historian and poet. In 2017, he curated the development of First Tasmanians, the Queen Victoria Museum and Art Gallery’s first permanent Indigenous gallery. In 2018 he co-curated, with Tim Bonyhady, The National Picture: The Art of Tasmania’s Black War and wrote the libretto for the oratorio A Tasmanian Requiem. A founding member of National Museum of Australia’s Indigenous Reference Group, Lehman is also Indigenous Advisor to Museum of Old and New Art in Hobart, and was involved in the development of the Truth and Reconciliation Art Park at Hobart’s Macquarie Point. He has also worked with artist Brook Andrew on the Representation, Remembrance and the Memorial project, funded by the Australian Research Council.
Dr Catherine de Lorenzo
Dr Catherine de Lorenzo is Adjunct Associate Professor at the University of New South Wales and Adjunct Professor at Monash University. She has a PhD in art history from the University of Sydney and focuses her research on Australian art including, photography, cross-cultural art and contemporary public art. She has co-curated several exhibitions and has been on the editorial boards of History of Photography, Design and Art Australia Online and Visual Studies. She co-authored Australian Art Exhibitions: Opening our Eyes (2018) as part an ARC linkage Project with University of New South Wales, University of Melbourne and University of Adelaide in partnership with the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia and Museums Australia.

Professor Desmond Manderson
Professor Desmond Manderson, FRSC, FAAL, is Director of the Centre for Law Arts and the Humanities at the Australian National University College of Law and College of Arts & Social Sciences. He worked at McGill University in Montreal for 10 years, where he held the Canada Research Chair in Law and Discourse and was founding Director of the Institute for the Public Life of Arts and Ideas. His work has led to essays, books, and lectures around the world in the fields of English literature, philosophy, ethics, history, cultural studies, music, human geography, and anthropology, as well as in law and legal theory. Throughout this work Manderson has articulated a vision in which law’s connection to these humanist disciplines is critical to its functioning, its justice, and its social relevance. His recent books include Law and the Visual: Representations, Technologies and Critique (Toronto 2018) and Danse Macabre: Temporalities of Law in the Visual Arts (Cambridge forthcoming).

Nick Mitzevich
Nick Mitzevich is Director of the National Gallery of Australia. From 2010-2018 he was Director of the Art Gallery of South Australia in Adelaide. Prior to his role in Adelaide, he was the director of the University of Queensland Art Museum in Brisbane. In 2009 he received the Museum and Gallery Services Queensland Outstanding Achievement Award. His first role as a gallery director was at the Newcastle Region Art Gallery in New South Wales. He has held various other roles in the arts sector, including Coordinator of the artist-run space 249 Gallery in Newcastle in the early 1990s. He holds a Bachelor of Arts in Fine Art and Graduate Diplomas in Education and Fine Art from the University of Newcastle. Nick has curated notable exhibitions such as the Adelaide Biennial of Australian Art: Dark Heart at the Art Gallery of South Australia, 2014.

Djon Mundine OAM
Djon Mundine OAM is a member of the Bandjalung people of northern New South Wales and was the conceptual producer for The Aboriginal Memorial. He is a curator, writer, artist and activist and has held prominent curatorial positions at the Art Gallery of New South Wales, Museum of Contemporary Art, Sydney and Queensland Art Gallery. In 1979 Djon was the art and craft advisor at Milingimbi and then curator at Bula’bula Arts in Ramingining, Arnhem Land for 16 years. In 1993 he received the Medal of the Order of Australia for service to the promotion and development of Aboriginal arts and culture. In 2005-2006 he was Research Professor at the National Museum of Ethnology in Osaka, Japan. He is currently an independent curator of contemporary Indigenous art.

Bernice Murphy
As first Curator of Contemporary Art at the Art Gallery of New South Wales, Sydney, 1979–1983, Bernice Murphy inaugurated the Australian Perspecta exhibitions, where she focused on Aboriginal art. Later as Curator, Chief Curator, and finally Director of the Museum of Contemporary Art, Sydney, she worked collaboratively over a 15-year period to develop the Museum of Contemporary Art from the single-room Power Gallery of Contemporary Art (University of Sydney, 1984) into Australia’s first museum of contemporary art (opened at Circular Quay, 1991). As Chief Curator she led the securing of 3 important collections of Aboriginal art, the Ramingining collection (curated by Djon Mundine in 1984), contemporary Maningrida weaving and Arnott’s Arnhem Land collections. These gave the Museum of Contemporary Art the largest gathering of Indigenous arts within its collection of any contemporary art museum worldwide.
Craig Ritchie
Craig Ritchie is a Dhunghutti and Biripi man and is the Chief Executive Officer at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Prior to AIATSIS he was Branch Manager of International Mobility and Access and Participation in the Department of Education. As a senior Public Servant Ritchie has had responsibility for major systemic reform initiatives including remote primary health care for Aboriginal people through the Remote Service Delivery National Partnership. Ritchie was awarded a Churchill Fellowship in 2006. In 1988 he received a bachelor’s degree from the University of Newcastle, after which he taught secondary English and History in Gosford. He has post-graduate qualifications in Management and is a PhD scholar at the University of Sydney. He holds adjunct appointments at the University of Sydney and the University of Technology Sydney.

Dr Matthew Trinca
Dr Matthew Trinca is Director of the National Museum of Australia. He holds a PhD from the University of Sydney and is also a graduate of the University of Western Australia. Trinca joined the National Museum as a senior curator in 2003, after working as a history curator and manager of the MuseumLink program at the Western Australian Museum in Perth. He previously worked as a consultant for public history projects including conservation plans, exhibition developments and short documentary films. Mathew has published papers on the history of Australian travel to London, on museums and their meaning, and has co-edited two books, Country: Visions of Land and People in Western Australia and Under Suspicion: Citizenship and Internment in Australia during World War II. He is also presently the Secretary of Museums Australia’s National Council Executive.