Art Ethics and Indigeneity: A Symposium
Federation Hall VCA and MCM, Grant Street Southbank
Wednesday 1st June 2016
9.00 – 5.30pm

Presenters Biographies (in order of presentation)

Still image from _lament_ (2013), a three channel video installation by Genevieve Grieves, featuring performer, Yaraan Bundle.

Speaker’s biographies

**Richard Frankland (UoM)**
Richard Frankland is Gunditjmara man from Portland in south-west Victoria, Mr Frankland has an extensive background as a writer, filmmaker and musician. He has also worked as a soldier, fisherman and Field Officer during the 1988 Royal Commission on Aboriginal Deaths in Custody. Richard has written, directed and produced over 50 film projects including the documentary _No Way To Forget_ for which he became the first Indigenous director to win an AFI Award in 1996. His 2014 stage production at the Malthouse Theatre, _Walking into the Bigness_, was nominated for three Green Room Awards for production, writing/adaptation and ensemble work. He is also an acclaimed musician—his music features on the soundtracks to many of his films and in 1991 his first band Djaambi supported Prince on his Australian Tour.

**Genevieve Grieves (UoM)**
Genevieve Grieves is an artist, educator, curator, filmmaker and oral historian. She is Worimi from New South Wales but has lived and worked on Kulin Country in Melbourne for many years; she is currently based in Larrakia Country in Darwin. Her projects include the documentary, _Lani’s Story_, the website _Mission Voices_ and she was lead curator on the Melbourne Museum exhibition _First Peoples_. Genevieve occasionally teaches at the University of Melbourne and is currently undertaking her PhD there in Indigenous Studies focusing on Aboriginal art, frontier violence and memorialisation.
**Ngardarb Riches**  
My name is Francine Riches. My tribal name is Ngardarb which I prefer to use, especially on all my artworks. I am a descendant of the Bardi/Jawi and Karijarri people from the West Kimberley coast. I am a practicing Visual Artist with a Masters of Fine Arts who has also been inducted into the Victorian Women’s Honour Roll in 2015. I was previously an Arts Facilitator at Co-Health Arts Generator and am currently undertaking a PhD at the Victorian College of the Arts looking at the connection between art and culture, health and wellbeing. Artwork is an important expression of our culture and insight into the landscape and how we pass on our stories to our children. Sharing this traditional knowledge inspires me to continue to grow as an artist and community leader. I have published children’s books, received scholarships and grants, conducted residencies and exhibited in the state of Victoria, nationally and internationally. I was awarded the 'Citizen of the Year' in 2014 for the City of Maribyrnong for my work in the community.

**Brian Martin, (IKE Deakin)**  
Brian Martin is professor and Deputy Director and Head of Research at the Institute of Koorie Education at Deakin University Australia. Brian commenced at the Institute of Koorie Education in July 2013. Born in Redfern Sydney, he is from Muruwari, Bundjalung and Kamilaroi ancestry. His academic qualifications include a Bachelor of Visual Arts with Honours from the University of Sydney, a Graduate Diploma of Vocational Education and Training from Charles Sturt University and a PhD by research from Deakin University. As a practising artist for twenty-five years, Brian has been exhibiting his work for approximately seventeen years, both nationally and internationally. His work is in various private and public collections including the National Gallery of Victoria. His artwork and research has focused on the traditions of western painting and drawing however it has materialised his cultural background by its conceptual basis. His publication history has investigated the relationship of materialism in the arts to an Indigenous worldview and Aboriginal knowledge framework and epistemology. He has further reconfigured understandings of culture and visual practice from an Aboriginal perspective.

**Janis Koolmatrie (IKE Deakin)**  
Janis Koolmatrie is a Ngarrindjeri woman and a PHD student at the Institute of Koorie Education, Deakin University. She has taught for many years from preschool to post graduate levels. Her major interest is the education and research associated with gambling studies, especially the impacts within Indigenous communities.

**Lilly Brown (UoM)**  
Lilly is currently a PhD candidate with the Youth Research Centre at the University of Melbourne, where she also teaches into the Australian Indigenous Studies program. Her research intends to build on her experience working with Torres Strait Islander and Aboriginal young people across the country. As a former Charlie Perkins Scholar, in 2013 she completed an MPhil in Politics, Development and Democratic Education at the University of Cambridge. Her interests lie in knowledge production and transfer, the link between knowledge and power, and the value of education as a tool to effect positive social change.

**Rona (Googninda) Charles (Ngarinyin, Nyigina)**  
Rona (Googninda) Charles (Ngarinyin, Nyigina) from the Mowanjum Art and Culture Centre and Wilinggin Aboriginal Corporation is a cultural, natural resource, and research consultant and advisor based in the Kimberley region of northwest Australia. Rona has worked extensively on The Junba Project — an initiative of the Mowanjum Art and Culture Centre in
Dr Sally Treloyn (UoM)
Sally Treloyn is Senior Lecturer in Ethnomusicology and Intercultural Research at the University of Melbourne with expertise in the song traditions of the Kimberley and Pilbara, applied ethnomusicologies, and collaborative intercultural research methodologies. Sally currently leads three ARC-funded projects discovering ways to sustain the vitality of song traditions in northwestern Australia.

Tirik Onus (UoM)
Tiriki Onus is a Yorta Yorta man, the son of celebrated artist and Indigenous activist Lin Onus and a champion of Indigenous art in Victoria. Tiriki is an opera singer, multi-media, performance and visual artist who lectures in the Wilin Centre at the VCA. He was awarded the inaugural Hutchinson Indigenous Fellowship in 2014 to research the traditional role of the Koori possum skin cloak and its capacity for relevance in the contemporary context by focusing on identity and narratives.

Wilton Foster OAM
Born in Irrunytju WA in around 1945 or 46, Wilton Wilitjiiri Foster is a Pitjantjatjara speaking man, from Ngintaka (Perentie Lizard) heritage. In 1951 his family walked to Ernabella Mission where Wilton attended school and became literate and numerate in Pitjantjatjara and English. 1974 Wilton and Ushma set up an Arts centre with the Amata people, which became later Maruku Arts. Wilton is an expert at wood carving and has experimented with painting acrylic on canvas at Wanarn, marketed through Warakurna Artists. He recently retired as Chairman of the Pitjantjatjara Council (2005 – 2015). Wilton is a founding member of Aṟa Irititja.

John Dallwitz (Aṟa Irititja Project)
John Dallwitz originally studied architecture and art teaching in Adelaide, South Australia, before concentrating on photography and heritage conservation. Since 1986 he has worked exclusively on Aboriginal community heritage projects. In 1994 he was engaged by the Pitjantjatjara Council to work with Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara people to develop their acclaimed Aṟa Irititja project. He is now employed by the South Australian Museum as Manager of Aṟa Irititja and continues to work on the archival project, to ensure that it is maintained for future generations of Anangu.

Dora Dallwitz (Aṟa Irititja Project)
Dora Dallwitz started working with John on the Aṟa Irititja project in 2000 and since that time she has travelled extensively throughout the Pitjantjatjara Yankunytjatjara Lands. In her sixteen years at Aṟa Irititja, she has overseen the digitization and archival management of thousands of fragile documents, artworks, historic films, photographs, and sound recordings, and participated actively in discussions about how to shape archival practices to be culturally relevant. Dora has a background in Visual Arts and a Masters degree in sculpture. She sees Aṟa Irititja as a repository not only for at risk archival materials, but also for Indigenous narratives of the past and present.

Linda Rive (Aṟa Irititja Project)
Linda Rive has been a member of the Aṟa Irititja team for seven years, and brings to it a passion for language and culture. Linda is an accredited interpreter and translator of Pitjantjatjara and Yankunytjatjara and has a very good knowledge of Ngaanyatjarra, as well as the numerous dialects that are represented by the Aṟa Irititja digital archive. She is a facilitator of communication between Anangu and the wider world, and has been focusing her work on the collection of oral histories, local stories, folklore and anecdotes of life in the central desert tri-state region of NT, SA and WA.
Susan Lowish (UoM)
Susan Lowish is from Launceston, Tasmania. She has a PhD and MA from Monash University. She writes, teaches and researches in the general field of Australian art history and has been a long-time supporter of Ara Irititja. She is inspired by the potential of this software for recording Aboriginal art history for Indigenous communities. Currently, she tours undergraduate students through remote art centres of Australia, and is working on a cultural material repatriation project with Museum Victoria.

Sandy O’Sullivan
Dr Sandy O’Sullivan is a Wiradjuri woman, a Senior Aboriginal Researcher, and has been appointed as the Director of the Centre for Collaborative First Nations’ Research at Batchelor Institute in the Northern Territory. The Centre focuses on Creative Arts, Education and Livelihoods across the national and international sphere, using the culturally enriching Both-Ways process embedded in the work of the Institute. Her ongoing research concerns the representation and engagement of First Nations’ Peoples across museums and galleries, and she has recently completed the review of 450 museums, through an Australian Research Council Discovery Indigenous grant. She also works in practice-research contexts to explore the ways that we may better work with, and deliver research findings back to our communities, particularly through art, performance, music and creative forms of dissemination. Sandy has a PhD in Fine Art and Performance, has presented and published extensively, and is an enduring Australian Learning and Teaching Fellow. As a practicing artist for more than 30 years and an academic for over 20, Sandy has a commitment to extending the relationship between the arts and research through CCFNR, with a continuing postgraduate and research program facilitating the development of Aboriginal and Torres Strait Islander artists, curators and arts practice.

Estelle Barrett

Philip Morrissey
Philip Morrissey coordinates the Australian Indigenous Studies major in the Faculty of Arts at the University of Melbourne. He is the Director of the Aboriginal Humanities Project and has published on Aboriginal fine arts, film, literature, and oral tradition. He is of Kalkadoon and colonial Irish heritage.

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