Notes on Contributors

**Esther Anderson** is a PhD candidate at the University of Southern Queensland. Her research focuses on transient migrant labour populations and a sense of place in regional Australia. Her previous research in digital anthropology explored how the self gives meaning to online space.

**Abigail Bernal** is an Assistant Curator at the Queensland Art Gallery/Gallery of Modern Art, and works in the Asian and Pacific Department. She has recently been involved in researching Indigenous and vernacular art from India, and has contributed essays on this subject to the upcoming APT8 catalogue and to the *TAASA Review*.

**Sally Butler** is a Senior Lecturer in art history at the University of Queensland. She was formerly Associate Editor of *Australian Art Collector* magazine, and a member of the *Australian and New Zealand Journal of Art* Board of Editors. Her books and curated exhibitions include *Our way: Contemporary Aboriginal art from Lockhart River* (UQP 2007); *Before time today: Reinventing tradition in Aurukun Aboriginal art* (UQP 2010); and *Cross pose: Body language against the grain* (UQ Art Museum 2015).

**Stuart Cooke** is a Lecturer in Creative Writing and Literary Studies at Griffith University, and the author of *Speaking the earth’s languages: A theory for Australian–Chilean postcolonial poetics* (Rodopi 2013).

**Mark Emmerson** is a sessional lecturer in history and international relations at the University of Southern Queensland. His PhD focused on Scandinavian-Australian migrant communities in Australasia, 1850–1945. Mark’s wider research interests focus on themes of migration and ethnicity, including transnational histories, belonging and identity, as well as the impacts of racial ideologies and cultural homogenisation upon marginalised communities.

**Christine Feldman-Barrett** is a Lecturer in Sociology at Griffith University. Her scholarship focuses on the histories of youth culture and popular music, both locally and internationally. Her first book *‘We are the Mods’: A transnational history of a youth subculture* (Peter Lang, 2009), examined Mod culture in Britain, Germany, the United States and Japan from the 1960s to the early 2000s. She is also the editor of and a contributing author to *Lost Histories of Youth Culture* (Peter Lang 2015).

**Emma Felton** is a Senior Lecturer in the Creative Industries Faculty at Queensland University of Technology. Her research and writing is concerned with the cultural sociology of cities, with a focus on the experience of urbanism. Emma has published...
in many journals and books, and is co-editor of and contributor to the book *Design and ethics: Reflections on practice* (Routledge 2012).

**Nigel Featherstone** is a writer of contemporary adult fiction. His most recent work is *The beach volcano* (Blemish Books 2014). In 2013, Nigel was a Creative Fellow at the University of New South Wales Canberra/Australian Defence Force Academy. He lives on the Southern Tablelands in New South Wales. For more information, visit [www.opentopublic.com.au](http://www.opentopublic.com.au).

**Karen Hands** is a doctoral candidate at Griffith University. Her research interests include arts leadership, arts and cultural policy, and sociology of the arts. Her thesis investigates the artistic leadership of Australia’s subsidised theatre companies within a Bourdiesien framework. This article comes from that research.

**William Hatherell** is an independent scholar and the holder of the 2013 Fryer Library Award at the University of Queensland. His 2007 book, *The third metropolis: Imagining Brisbane through art and literature 1940–70*, was the first published book-length cultural history of Brisbane. He has also published on Australian and British literature and cultural history. He lives in Canada.


**Rohan Lloyd** is a PhD student at James Cook University, Townsville. His thesis examines the history of European perceptions of the Great Barrier Reef, in particular the approaches of exploitation and preservation.

**Phillip Manning** is Curator at the Museum of Brisbane, dedicated to researching and delivering exhibitions that discover and show all that is Brisbane. His current research focuses on the diversity of individual experiences that have contributed to a shared future and identity of the city, represented by the name Brisbane as a symbol of collective unity. With a particular interest in cultural identity and contemporary museum storytelling, Phillip has curated exhibitions at the Museum of Brisbane, National Wool Museum, Australian Football League and South Australian Museum.

**Roger Osborne** is a scholarly editor, book historian and literary scholar, working at the intersection of traditional archival research and digital humanities. His edition of Joseph Conrad’s *Under Western eyes* was published in 2013, and his Joseph Furphy Digital Archive was launched in July 2015. Roger is an Honorary Senior Research Fellow in the School of Communication and Arts at the University of Queensland.
Queensland Review

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