

# In the hold

## Decolonising Cook in art, performance and text

### PARTICIPANT BIOGRAPHIES

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**Ali Gumillya Baker** is a Mirning woman from the west coast of South Australia and multidisciplinary artist and educator. She was awarded a PhD in Cultural Studies and Creative Arts with Flinders University in 2018 and is currently a Senior Lecturer in the College of Humanities, Arts and Social Sciences at the same institution. Baker's research, concerned with colonial archives, memory, and the intergenerational transmission of knowledge, informs her work as an academic, independent artist, and member of *Unbound Collective*.

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**Drew Kahu'āina Broderick** is an artist, independent curator, and educator from Mōkapu, Kailua, Ko'olaupoko, O'ahu. He completed an MA at the Center for Curatorial Studies, Bard College, New York, in 2019 and currently serves as director of Koa Gallery at Kapi'olani Community College. Previously, he worked in the Hawai'i-based art collective PARADISE COVE (2015–2018), operated an artist-run initiative SPF PROJECTS (2012–2016), and co-founded an annual open-call, thematic exhibition, CONTACT (2014–2019), with community arts organizer Maile Meyer.

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**Gaye Chan** is a conceptual artist and educator in Hawai'i recognized for her solo and collaborative work. She is co-founder of *Eating in Public*, an anti-capitalism project nudging space outside of the state and commodity systems in order to reclaim the "commons." Following the path of pirates and nomads, hunters and gathers, diggers and levelers, they gather at people's homes, plant free food gardens on private and public land, and set up free stores, all without permission.

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**Sean Connelly** is a Pacific Islander American architect, artist, and urban ecologist living in Hawai'i. His practice moves seamlessly between sculpture, installation, and digital formats including projects such as *Hawai'i Futures*, a virtual intervention for island urbanism, and *Hydraulic Islands*, an architectural history and theory of Ahupua'a. Connelly holds a Doctorate of Architecture from the University of Hawai'i and a Master of Design in Landscape, Urbanism, and Ecology from Harvard University.

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**Caine Chennatt** is currently Associate Director of Cultural Collections at the University of Tasmania where he is focused on the transformative capacity of collections in teaching. A Churchill Fellow on inclusion, he has previously curated, produced or delivered programs and exhibitions at Lawrence Wilson Art Gallery, Mowanjum Aboriginal Art & Culture Centre, TEDx, and the School of Life.

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**Kate Darian-Smith** is a Professor of Australian Studies and History. Passionate about understanding the social and cultural changes that have shaped Australian peoples and places, she publishes in Australian and imperial histories; memory studies and oral history; histories of childhood, war, media, and migration; and public history and cultural heritage. Kate worked for many years at the University of Melbourne prior to taking up the position of Executive Dean and Pro Vice Chancellor, College of Arts, Law and Education at the University of Tasmania. Kate recently contributed to *The Conversation's* series on Cook's 250<sup>th</sup> anniversary. See <https://theconversation.com/au/topics/captain-james-cook-64162>

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**Penny Edmonds** is a Matthew Flinders Professor and Dean (Research) in the College of Humanities, Arts and Social Sciences at Flinders University. She is passionate about creative and interdisciplinary work in the areas of empire and colonialism, transnational Australian and Pacific-region histories, performance, gender, and visual culture. Penny has a professional background in museums and heritage, and a PhD in History from the University of Melbourne. She recently wrote on Cook's 250<sup>th</sup> anniversary for *Island* magazine: 'The View from the Shore: Cook 250, the Killora Medal and Pacific Sovereignty Performances', 2019.

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Multidisciplinary artist **Fiona Foley** is a Badtjala woman from K'Gari (Fraser Island), Queensland. She co-founded the Boomalli Aboriginal Artists Co-operative in 1987, the same year she completed a Diploma of Education at the University of Sydney. Foley's PhD thesis, completed with Griffith University in 2017, examined Queensland's legislation, *The Aboriginals Protection and Restriction of the Sale of Opium Act, 1897*. Her art practice – encompassing photography, public art, installation, and, recently, film – is often focused on decolonizing images of Aboriginal people and of reasserting Indigenous cultural identity and sovereignty.

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**Julie Gough** is an installation, sound, and video artist, writer, and curator who lives in Hobart, Tasmania. She is a Trawlwoolway woman whose traditional homeland is Tebrikunna in the far northeastern region of the state. Gough's research and art practice involves uncovering and re-presenting subsumed and often conflicting histories, and frequently draws on her own and her family's experiences as Tasmanian Aboriginal people. She completed a PhD with the University of Tasmania in 2001.

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**Natalie Harkin** is a Narungga woman and activist-poet in Adelaide. She is a Senior Research Fellow at Flinders University with an interest in decolonizing state archives, currently engaging archival-poetic methods to research and document Aboriginal women's domestic service and labor histories in South Australia. Her words have been installed and projected in exhibitions comprising text-object-video projection, including creative-arts research collaboration with the *Unbound Collective*. Harkin has worked in the Aboriginal higher education sector since 1995. She completed her PhD in 2016 with the University of South Australia.

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**Cory Kamehanaokalā Holt Taum** is an artist and practitioner from Hawai'i. His multidisciplinary practice is influenced by his ancestors, the mo'olelo of his home, and the value systems of the communities he is part of. Drawing on cultural knowledge, Cory often incorporates pattern and ritual into his work, which takes the form of public murals, paintings on canvas, large-scale installation, and tattoo. His approach has been honed by mentors including 'Imaikalani Kalāhele and Keone Nunes.

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**Healoha Johnston** lives in Kaiwiki, Hawai'i and is Curator of Asian Pacific American Women's Cultural History at the Smithsonian Institution. Her research explores connections between historic visual culture and contemporary art with a particular focus on the sociopolitical underpinnings that inform those relationships. As an art historian, Johnston has worked in contemporary art galleries, non-profit arts-and-cultures organizations, NOAA's Pacific National Monument program, and the Honolulu Museum of Art before joining the Smithsonian Institution.

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**Catherine Kevin** is an Associate Professor in the College of Humanities, Arts and Social Sciences at Flinders University where she teaches Australian histories of colonialism, gender and sexualities. She has published articles and book chapters that address cultural histories of colonialism, domestic violence, reproductive politics, and migration. Her recent book is *Dispossession and the Making of Jedda: Hollywood in Ngunnawal Country* (Anthem, 2020). Kevin was awarded a PhD in History from the University of Sydney in 2004.

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Professor **Greg Lehman** is an art historian and Pro Vice Chancellor of Aboriginal Leadership at the University of Tasmania. He recently curated *The National Picture: Art of Tasmania's Black War* at the National Gallery of Australia with Tim Bonyhady. Greg is a descendent of the Trawlwoolway people of northeast Tasmania and writes extensively on Tasmanian colonial history and visual representation of Aboriginal people.

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**Faye Rosas Blanch** is a Murri woman from the Atherton Tablelands of Yidniji/Mbarbarm descent. Her MA thesis, 'Nunga Rappin, Talkin the Talk n Walkin the Walk: Young Nunga Males and Education', was completed in 2009 with Flinders University where she is currently Senior Lecturer in the College of Humanities, Arts and Social Sciences. Rosas Blanch is committed to Indigenous education and decolonizing and collaborative research methodologies. She is also a rapper and member of *Unbound Collective*.

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**Rachael Rose** holds a Bachelor of Fine Arts and a Master of Fine Art and Design (Printmaking) from the University of Tasmania. She is the Registrar and Keeper of the University's Fine Art Collection, and maintains her art practice from a private studio.

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**Fiona Salmon** is a curator, educator, and arts administrator who has worked in the public sector since 1995 including for an extended period with Aboriginal communities in Arnhem Land (1997–2002). Currently the director of Flinders University Museum of Art, she is interested in the power of visual language in teaching and learning, and role of university art collections in cultivating cross-disciplinary thinking. Salmon holds a BA (Hons) and MA from the University of Melbourne and Grad. Dip. (Museum Studies) from Deakin University.

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**Katrina Schlunke** researches and writes across the areas of cultural history, fictocriticism, and material cultures within diverse sites including colonial Australia and Indigenous art. Schlunke has recently published on art in the anthropocene in a special issue of *Australian Humanities Review* (2019) and is co-investigator on the ARC Discovery project “Beyond Extinction: Reconstructing the Thylacine (Tasmanian Tiger) Archive (2020).” She is an Adjunct Associate Professor at the Universities of Tasmania and Sydney.

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**Lawrence Seward** is an artist and organizer living in Hawai‘i. His understated work, whether drawings, paintings, sculptures, installations, or videos, often deploys tropical kitsch aesthetics against themselves in order to earnestly and playfully interrogate Euro-American desires for “Paradise.” His work has been exhibited and collected nationally and internationally. Seward received a BFA from the University of Hawai‘i and an MFA from New York University.

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**Darren Siwes** is an artist and educator based in Adelaide who is descended from the Dalabon people of Arnhem Land. He completed a BA (Hons) in 1996, a Grad. Dip. in Education in 1997 at the University of South Australia, and an MA at the Chelsea School of Art, London, in 2003. As a self-described “hypothetical realist,” in his photographic practice Siwes blurs the boundaries between “true” and imagined worlds to interrogate colonial narratives, cultural stereotypes, and racial hierarchies.

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**Simone Ulalka Tur** is an Associate Professor and Pro Vice Chancellor (Indigenous) in the Office of Indigenous Strategy and Engagement at Flinders University. She is from the Antikirinya/Yankunytjatjara community on the Anangu Pitjantjatjara Yankunytjatjara (APY) lands. Tur was previously director of Yunggoendi, First Nations Centre for Higher Education and Research at Flinders University, where she began working in 1998 and later completed her PhD. She publishes in Indigenous Education and Indigenous Knowledge and is also trained as a singer and performs as a member of *Unbound Collective*.

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**Teila Watson** is a Birri Gubba and Kungalu Murri woman born and raised in Brisbane. An established performing artist – singer, poet, and lyricist (known as “Ancestress”), Teila is also a writer, actor, and youth arts professional. Her respect for and understanding of Murri knowledges, First Nations self-determination, and the preservation of culture informs her artistic endeavors and fuels her many passions.

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