Biographical Details

EDITOR

Anthony Lambert
Anthony Lambert is a lecturer in cultural studies in the newly formed Department of Media, Music and Cultural Studies. He has a special interest in critical research methodologies and from 2004 to 2009 convened the Higher Degree Research program in cultural studies. For the same period he served as an active member of the Higher Degree Research Committee in the Division of Society, Culture, Media and Philosophy, as well as on subcommittees for thesis examination, funding and student support. In 2008 he convened the SCMP HDR and Honours Conference (with assistance from co-convenor Kristina Everett and administrator Ammy Kwong). Recent publications include the journals Crime, Media, Culture and M/C, as well as the edited book Diasporas of Australian Cinema (with Catherine Simpson and Renata Murawska) to be released by Intellectbooks in May 2009.

CONTRIBUTORS

Stephanie Betz
Stephanie Betz received First Class Honours in Anthropology at Macquarie University for her 2008 fieldwork-based thesis titled ‘Of Witches and Women, Incense and Tea: Community and Belonging in Violet Cottage’. Her thesis explores how New Age community is created in Violet Cottage through shared bodily knowledge and gendered practices. Her areas of interest include phenomenology and embodiment, birthing practices and technologies, gender, music, and time.

Agnes Bosanquet
Agnes Bosanquet is completing a PhD in the Critical and Cultural Studies Department of Macquarie University, exploring carnal transcendence as a problematic in the work of Luce Irigaray. Carnal transcendence is a speculative philosophy that imagines a world where the sexual has the weight and value of transcendence, and that the divine is as live-able and as readily evoked as the sexual. Her thesis not only explicates a theoretical model for carnal transcendence; it also attempts to put into practice a poetics of carnal transcendence in order to demonstrate that its philosophical inconsistencies and ambiguities might be creative and meaningful.

Wilson Cooper
Wilson Cooper is a PhD candidate in philosophy at Macquarie University. His interests include: Philosophy of Mind, Metaphysics of Mind, and the Ontology of Physicalism. His research focuses on the critical analysis of accounts of mental causation within the ontology of physicalism. Wilson holds a BA (Hons) in philosophy (2002) and a MA (Hons) in philosophy (2007). He has published in the journals Kritike and Cogito.

Matthew Asprey Gear
Matthew Asprey Gear is a PhD candidate in the Department of Media, Music, and Cultural Studies at Macquarie University. His fiction has appeared in Island,
Extempore, Total Cardboard and various small magazines. His short story ‘Gut Bucket Blues’ was awarded 2nd prize in the 2008 National Jazz Writing Competition at the Melbourne Writers' Festival.

Joel Gilberthorpe
Joel Gilberthorpe graduated from Macquarie University with a Bachelor of International Communications in 2007 and with a Bachelor of Media (Honours) in 2008. He is currently completing a PhD. in Cultural Studies at Macquarie University.

Elle Hummell
Elle Hummell’s article is drawn from her Honours thesis entitled Sorry: The National Apology to the Stolen Generations, completed in 2008 with the department of Indigenous Studies under the supervision of Dr Kristina Everett. Elle has a Bachelor of Social Science from Macquarie University and her areas of research interest include Indigenous peoples and minority groups, women’s studies, and the social and political structures that influence lived experience.

Duncan McLean
Duncan McLean is a Media PhD candidate in the department of Media, Music and Cultural Studies at Macquarie University. After the Bachelor of Media in Film Production in 2006, Duncan graduated with First Class Honours for his thesis ‘What Happened to the New Hollywood?’ which re-examined the decline of the New Hollywood movement of the late 1960s and 1970s. Duncan was then awarded a Macquarie Research Excellence Scholarship and in 2008 commenced his doctoral thesis on the influence of the Hollywood Renaissance on post-1980 American cinema.