

Heidi Morstang
is an artist working with moving image and photography. Her work has been exhibited widely and her films have been screened at several international film festivals. She is a lecturer in photography at Plymouth University, and is a member of the Land/Water and the Visual Arts Research Group. Her work deals with perceptions of transitional spaces, crossing boundaries within the land and ‘in-between’ states of being. Her work is rooted in the physical, and she is interested in the social, cultural, mythological and archaeological stories and histories embedded in landscapes. (hcmorstang.co.uk)

Natalie Robertson
Natalie Robertson is a photographer of Ngati Porou and Clan Donnachaidh descent. Her practice involves extensive fieldwork in Maori communities that leads to exhibitions and book publications which examine the interface between indigenous cultures and colonial and settler histories. For much of the past decade, Robertson has worked collaboratively as well as independently, founding cross-cultural artist/writer collective of four, Local Time (est. 2007) and a Maori photographers collective Nga Kaiwhakaahua (est. 2007). Robertson has work included in a major Te Papa Tongarewa exhibition of Maori art entitled *E Tu Ake – Maori Standing Strong*, that is currently touring internationally. She teaches photography at AUT University in Auckland.

Ann Shelton
was born in Timaru, New Zealand. Shelton’s internationally recognised large-scale, hyper real photographic works interrogate the unfixed histories embedded in place and located in archival collections. Operating at the nexus of conceptual & documentary modes, they investigate the social, political & historical contexts that inform readings of the landscape and its contents. Shelton’s works are nominated for awards, published and exhibited internationally. Her work is included in major survey exhibitions and publications on key themes in contemporary photographic practice. Recent curated exhibitions include *a way of calling* at Linden Centre for Contemporary Arts, Melbourne, curated by Melissa Keys, and *Dark Sky* at The Adam Art Gallery, Wellington, curated by Geoffrey Batchen with Christina Barton. Shelton is Chair of Enjoy Public Art Gallery, Wellington and Director of Undergraduate Studies in Photography at The School of Fine Arts, Massey University, Wellington.

Tim J. Veling
is a documentary and fine art photographer based in Christchurch, New Zealand. He is a lecturer at the University of Canterbury School of Fine Arts, has exhibited both domestically and internationally and been nominated for the prestigious World Press Photo, Joop Swart Masterclass. He is currently engaged in several long-term projects documenting Christchurch’s post earthquake environment with specific focus on depicting the city’s psychological, social and built landscape. In 2012 Tim undertook the S-AIR artist residency, sponsored by Asia New Zealand Foundation in Sapporo, Japan. (timjveling.com)

Professor Geoffrey Batchen
is an internationally renowned photographic historian, teacher, writer and curator. An expert in the theories and historiography of photography, he has pioneered the study of vernacular photography and is a leading contributor to thinking about photography’s dominance of contemporary visual experience and the methodological challenges this poses for the discipline of art history. Batchen’s numerous books and publications have appeared in eighteen languages to date. He is the author of *Burning with Desire: The Conception of Photography* (1997) *Each Wild Idea: Writing, Photography, History* (2001), *Forget Me Not: Photography and Remembrance* (2004), *William Henry Fox Talbot* (2008), *What of Shoes: Van Gogh and Art History* (2009), and *Suspending Time: Life, Photography, Death* (2010). He has also edited an anthology of essays titled *Photography Degree Zero: Reflections on Roland Barthes’s Camera Lucida* (2009). Geoffrey Batchen teaches the history of photography at Victoria University of Wellington.

Dr. Erika Wolf
teaches Art History and Theory at the University of Otago. A native New Yorker, she completed degrees at Princeton and the University of Michigan. Her primary field of research is Soviet visual culture. She recently published *Koretsky: The Soviet Photo Poster* (New York: The New Press, 2012) and contributed a number of essays and scholarly translations to *The Worker Photography Movement (1926–1939): Essays and Documents* (Madrid: Museo Nacional Centro de Arta Reina Sofia, 2011). Along with Angela Wanhalla, she co-edited the anthology *Early New Zealand Photography: Images and Essays* (Dunedin: OUP, 2011).

David Cook
is a Hamilton based documentary photographer and lecturer in the School of Media Arts, Wintec. His projects have explored themes of community and ecology. In 2007 his book *Lake of Coal: the disappearance of a mining township* reached the finals of the Montana NZ Book Awards. His latest publication is *River Road: Journeys Through Ecology* (David Cook, Wiremu Puke and Jonty Valentine - Rim Books, 2011). David studied ecology and botany at the University of Canterbury (B.Sc. 1984). He gained a Master of Fine Art through RMIT, Melbourne, in 1998.

Mizuho Nishioka
is currently working toward completion of her Ph.D at the Massey University College of Creative Arts where she is the recipient of the Vice-Chancellor’s Doctoral Scholarship. She has recently exhibited in the Hirschfeld Gallery in City Gallery Wellington and is working on an upcoming exhibition at Blue Oyster Gallery in Dunedin with the working title *the land show*, to open in November 2012.

Jonathan Kay
is currently studying at Massey University towards a Master of Fine Arts. Kay has exhibited in a number of group exhibitions in both, public and private galleries in New Zealand and the United States of America. (jonathan-kay.com)

Ryan McCauley
was born in Wellington New Zealand. He completed his BDes (1st class Hons, Massey Scholar) at Massey University in 2011 and is currently studying towards MFA at Massey University. His practice is engaged with ideas around social, political and historical built environments and their influence on society.

Alice Tappenden
holds a BFA/BA(Hons) from the University of Canterbury, and is currently an MA Candidate in Art History at Victoria University. In 2011, she was the Assistant Editor of the *Oculus* Postgraduate Journal for Visual Arts Research, and she currently serves as a Trustee of the Enjoy Public Art Gallery.

Making visible: Narratives of place and belonging

The symposium, *Making Visible*, is designed to provide a forum for practitioners, historians, writers and theorists to engage in dialogue about aspects of contemporary documentary photography, understood in its broadest sense to span practices underpinned by historical and humanist concerns to conceptual photography that tests the limits of the medium’s narrative and representational possibilities.

The one-day symposium on Saturday 15th September comprises a series of presentations and chaired discussions to examine the role of photography in creating, challenging, and communicating narratives of place and belonging

Making Visible 14/15 Sept 2012 will begin on Friday evening with the Peter Turner Memorial Lecture, which will be delivered by Australian artist William Yang.

Massey University Wellington, School of Fine Arts in association with the annual Peter Turner Memorial Lecture. Supported by College of Creative Arts, Massey University.



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHĀRANGI

Lecture
Friday 14 September 2012

Museum Building Theatrette, Room 10A02
Entrance D, Buckle Street
Free parking

18.00–19.30 Peter Turner Memorial Lecture
The story only I can tell: A talk with images
William Yang

William Yang
William Yang was born in North Queensland, Australia. He moved to Sydney in 1969 and worked as a freelance photographer documenting Sydney’s social life which included the glamorous, celebrity set and the hedonistic, sub-cultural, gay community

In 1989 he integrated his skills as a writer and a visual artist. He began to perform monologues with slide projection in the theatre. These slide shows have become the main expression of his work. They tell personal stories and explore issues of identity. He has done eleven full-length works and most of them have toured the world. (williamyang.com)

Symposium
Saturday 15 September 2012

The Pit, Te Ara Hihiko, Block 12
Tasman Street, Entrance E
Free parking

09.30–10.00 Registration & Coffee

10.00–11.00 Keynote speaker
Heidi Morstang
University of Plymouth, UK

11.00–11.30 Morning tea

11.30–12.50 Panel session I
3 x 20 min presentations/
20 min discussion
**Natalie Robertson,
Ann Shelton, Tim Veling**

12.50–13.30 Lunch

13.30–14.50 Panel session 2
3 x 20 min presentations/
20 min discussion
**Geoffrey Batchen,
Erika Wolf, David Cook**

14.50–15.15 Coffee break

15.15–16.10 Panel session 3
4 x 10 min presentations/
15 min discussion
Postgraduate Students
Massey University
**Mizuho Nishioka,
Jonathan Kay,
Ryan McCauley
Victoria University
Alice Tappenden**

16.10 Wrap up