

CONTRIBUTORS

Leonard Bell has taught art history at the University of Auckland since 1973. He has held research fellowships at the Smithsonian American Art Museum, Washington, D.C. and the Yale Center for British Art, and was the 2005 Daphne Mayo Visiting Professor in the School of Art History, Film and Media Studies at the University of Queensland. He is the author of several major monographs, including *Colonial Constructs: European Images of Maori 1840–1914* (AUP, 1992), *Marti Friedlander* (AUP, 2009) and most recently, *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930–1980* (AUP, 2017).

Rex Butler is Professor of Art History and Theory at Monash University. His research interests include Australian art and art criticism, Post-War American art and Critical Theory. Rex has recently completed a book, *Outside In: 10 Essays on UnAustralian Art*, with A. D. S. Donaldson, and edited a selection of Bernard Smith's writings, *Antipodean Perspective*, with Sheridan Palmer. Together with Laurence Simmons, he has co-authored a book on McCahon that is forthcoming from Monash University Press.

Martin Edmond was born in Ohakune, New Zealand and now lives in Sydney, Australia. He is the author of number of works of literary non-fiction, including *Dark Night: Walking with McCahon* (Auckland University Press, 2011), an account of the time the painter was lost in Sydney's eastern suburbs in 1984, and the recently published short introduction to McCahon's life and work, *Endless Yet Never* (McCahon House, 2020). *Bus Stops on the Moon*, an illustrated memoir of Red Mole theatre was also published this year, by Otago University Press.

Jane McCabe is a Melbourne-based historian. In 2007 Jane visited Kalimpong, a small town in northeast India, seeking information about her grandmother, and uncovered a migration scheme to New Zealand that became the subject of her PhD and two books: *Race, Tea and Colonial Resettlement* (Bloomsbury Academic, 2017) and *Kalimpong Kids: The New Zealand Story, in Pictures* (Otago University Press, 2020). From 2014 to 2020, Jane was a Lecturer in History at the University of Otago. She is currently writing the monograph from her Royal Society of New Zealand Marsden-funded project "Splitting Up the Farm? A Cross-Cultural History of Land and Inheritance in Aotearoa."

Dr. Anna Parlane is Lecturer, Art History and Theory, at Monash University. She is a founding member and regular contributor to *Memo Review*, and her work has appeared in publications including *Burlington Contemporary*, *Discipline*, *EMAJ*, *Reading Room* and *Art in Australia*. She previously worked as assistant curator, Auckland Art Gallery Toi o Tāmaki.

Laurence Simmons is Professor of Film Studies in Media and Communication at the University of Auckland. He has just co-curated the travelling exhibition *Gordon Walters: New Vision* and co-edited the accompanying catalogue.

Peter Simpson was formerly Associate Professor of English at Auckland University. The most recent of his numerous McCahon publications is a two-volume survey of McCahon's career, published by Auckland University Press. *There is Only One Direction: Volume 1: 1919–1959*, was released in 2019, and *Is This the Promised Land? Volume 2: 1960–1987* appeared in 2020. Other recent publications are *Bloomsbury South: The Arts in Christchurch 1933–1953* (AUP, 2016), and two volumes of Charles Brasch's journals (Otago University Press, 2017–18),

which he edited. In 2017 he received the Prime Minister's Award for Literary Achievement in Non-Fiction.

Matariki Williams

Matariki Williams (Ngāi Tūhoe, Ngāti Hauiti, Taranaki, Ngāti Whakaue) is Acting Senior Curator Mātauranga Māori at Te Papa. She is the co-author of *Protest Tautohetohe: Objects of Resistance, Persistence and Defiance*, and the co-editor of *ATE Journal of Māori Art*. Her writing has featured in multiple publications including *frieze*, *Art in America*, *e-Tangata*, *Pantograph Punch*, *The Spinoff*, *PhotoForum*, and *ArtZone*. She is a Trustee of Contemporary HUM.

Luke Smythe is a Lecturer in Art History and Theory at Monash University. His articles and essays on modern and contemporary art have appeared in many journals and catalogues, including *October*, *Modernism/modernity*, the *Art Journal* (US), and *Oxford Art Journal*. His book on Gretchen Albrecht, *Between Gesture and Geometry*, was published in 2019 by Massey University Press. In addition to his research and writing, he has worked on exhibitions at a number of museums and galleries, including the Chinati Foundation, Yale University Art Gallery and the Pinakothek der Moderne in Munich.

BOOK REVIEWS

Shin Takahashi teaches in the School of Languages and Cultures, Te Herenga Waka Victoria University of Wellington.

Nicola Hyland (Te Atihaunui-a-Pāpārangī, Ngāti Hauiti) teaches in the Theatre Programme, Victoria University of Wellington.

Lydia Wevers, Professor Emerita, Te Herenga Waka Victoria University Wellington, was for many years the Director of the Stout Centre.

Rachel O'Connor is completing doctoral study on Dan Davin at the University of Auckland.

C. Dimitris Gounelas is Associate Professor in the Department of Byzantine and Modern Greek Literature, Aristotle University, Thessaloniki, Greece

Ruth Parkin-Gounlas is Professor Emerita in the Department of English Literature and Culture, Aristotle University, Thessaloniki, Greece.

Kirsty Baker recently completed a PhD in Art History at Te Herenga Waka Victoria University of Wellington.

Kirsten Gibson is a PhD candidate in the Department of Sociology, Gender Studies and Criminology at the University of Otago.