

CURRICULUM VITAE

CHRISTINA JOY BARTON, DLitt, MNZM

Current position

Independent writer, curator, editor and educator
Adjunct Professor, Te Herenga Waka – Victoria University of Wellington

Academic record

1979	BA, University of Canterbury, Christchurch, Senior Scholar
1988	MA (1st Class Hons) in Art History, University of Auckland, Auckland
2022	DLitt, Te Herenga Waka Victoria University of Wellington, Wellington

Professional experience

1979	Temporary Assistant Curator, Robert McDougall Art Gallery, Christchurch
1985–87	0.5FTE Assistant Lecturer, Department of Art History, University of Auckland
1986, 87	Summer Research Assistant, Research Library, Auckland City Art Gallery
1988–90	Assistant Curator, Research Collections, Auckland City Art Gallery
1990–92	Assistant (then) Curator, Collections, Auckland City Art Gallery
1993–95	Curator Contemporary New Zealand Art, Museum of New Zealand Te Papa Tongarewa
1995–2001	Lecturer, Art History, Victoria University of Wellington
2002–2007	Senior Lecturer, Art History, Victoria University of Wellington
2002, 2004–07	Programme Director, Art History, Victoria University of Wellington
2007–2023	Director, Te Pātaka Toi, Adam Art Gallery, Victoria University of Wellington
2019–2023	Associate Professor, Victoria University of Wellington

Appointments

1990	Selector, Moët & Chandon New Zealand Art Foundation Award
1995–2000	Visual Arts Assessor and Panel Member, Creative New Zealand
1996, 99	Judge, Telecom Art Award (Wellington Region)
1997	Judge, Visa Gold Art Award
1999	Judge, Seppelts Art Award, Museum of Contemporary Art, Sydney
2001	Session convenor with Dr Charles Green (University of Melbourne), Art Association of Australia and Aotearoa New Zealand Annual Conference, Melbourne
2002	Selector New Zealand representative, Biennale of Venice 2003
2004	Art History Representative, Adam Art Gallery Advisory Board
	Member of Advisory Board, Show Gallery, Wellington
	Selector, New Zealand representative, Biennale of Venice 2005
	Juror, Walters Prize, 2004, Auckland Art Gallery Toi o Tāmaki
2005	Member of selection panel, Wellington City Gateway Project (administered by Wellington Sculpture Trust for Wellington City Council)
2005–07	Member of Advisory Board, Litmus, Massey University, Wellington
2005–09	Inaugural member of Public Art Panel, Wellington City Council
2006	Juror, Walters Prize, 2006, Auckland Art Gallery Toi o Tamaki

2007	Reference group member, International Arts Marketing Strategy, Creative New Zealand
2007–08	Peer review panel member, ST PAUL St Gallery, AUT, Auckland Arts advisor, Four Plinths Sculpture Project, Wellington Sculpture Trust Editorial board member, Te Papa Press Monographs Series
2009	Selection panel member, Rita Angus Residency, Wellington Institute of Technology and Thorndon Trust, Wellington
2009–13	Editorial advisory member, Govett-Brewster Art Gallery history publication
2011	Selector, New Zealand representative, Biennale of Venice 2013
2012	Juror, Walters Prize, 2014, Auckland Art Gallery Toi o Tāmaki
2013	Selector, Venice Architecture Biennale 2014
2014–	Trustee, CIRCUIT Artist Moving Image Aotearoa New Zealand Visual Arts Focus Group member, Visual Arts Review, Creative New Zealand
2017–19	Selector, New Zealand representative, Biennale of Venice, 2018 and 2020/2
2019	Curatorial mentor, <i>These Times We Are In</i> , Hastings City Art Gallery, Havelock North Convenor, 'The Future of Art' panel discussion series, Auckland Art Fair
2019–23	Member of the Aotearoa Public Gallery Directors' Network
2019–24	Selector, Auckland Art Fair/Aotearoa Art Fair
2019–	Public Art Heritage assessment panel member
2020–24	Chair, Editorial Advisory, ArtNow Essays platform
2021	Coordinator, Emerging Artists, Writers, Curators Workshop, Auckland Art Fair
2022	Coordinator, Emerging Writers' Workshop, Aotearoa Art Fair
2023	Organiser and chair, <i>Art Talk Series</i> at Aotearoa Art Fair, Auckland
2024	Member of AFELL (Artist's Foundations and Estate Leaders' List, USA)
2025	Chair, CIRCUIT Artist Moving Image Trust Trustee, Office of Contemporary Art Aotearoa (OCAA) Board Member, Te Papa Tongarewa Museum of New Zealand

Awards

1978	Senior Scholar, University of Canterbury
1985	Art History Prize, University of Auckland
2003	Victoria University of Wellington Innovation in Teaching Award
2008	Fulbright Travel Award
2015	Art Association of Australia and Aotearoa New Zealand Arts Writing and Publishing Awards, joint winner, best anthology, <i>The Critic's Part: Wystan Curnow Art Writings 1971–2013</i> , Adam Art Gallery and Victoria University Press, 2014.
2021	Best Book Prize, Art Association of Australia and Aotearoa New Zealand Arts Writing and Publishing Awards, <i>Billy Apple Life/Work</i> , Auckland University Press, 2020.
2021	Member of the New Zealand Order of Merit for services to art history and curation (MNZM)
2024	Visiting Curator Programme, Te Uru, Auckland & UNSW Galleries, Sydney (one of two New Zealand curators selected)

Curated exhibitions

1989	<i>After McCahon: Some Configurations in Recent Art</i> , Auckland City Art Gallery, Auckland, 25 May – 9 July 1989
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1990 *In the Forest of Dream*, co-curated with Wystan Curnow and Gregory Burke, Dunedin Public Art Gallery, Dunedin; Artspace, Auckland; Suter Gallery, Nelson, exhibition organised and toured by the Moët & Chandon NZ Art Foundation

1991 *Louise Henderson: The Cubist Years 1946–1958*, Auckland City Art Gallery, Auckland, 29 August – 13 October 1991

1992 *Surface Tension: Ten Artists in the '90s*, Auckland City Art Gallery, Auckland, 3 September – 25 October 1992

1993 *Sculpture by Marie Shannon*, Museum of New Zealand Te Papa Tongarewa, 17 November – 30 January 1994
Alter/Image: Feminism and Representation in Recent New Zealand Art 1973–1993, co-curated with Deborah Lawler-Dormer, City Gallery, Wellington, 1 August – 21 November 1993, and Auckland City Art Gallery, Auckland, 17 December 1993 – 20 February 1994

1994 *Art Now: First Biennial Review of Contemporary Art*, Museum of New Zealand Te Papa Tongarewa (and public venues around Wellington), 11 June – 18 Sept 1994

1998 *Close Quarters: Contemporary Art from Australia and New Zealand*, co-curated with Zara Stanhope and Clare Williamson, Monash University Gallery and Australian Centre for Contemporary Art, Melbourne, 9 October – 22 November 1998. Touring to Institute of Modern Art, Brisbane, 5–27 March 1999, Canberra School of Art Gallery, Canberra, 2 July – 29 August 1999; Govett-Brewster Art Gallery, New Plymouth, 16 September – 6 November 1999; Auckland City Art Gallery, Auckland, 18 December 1999 – 27 February 2000; and Dunedin Public Art Gallery, Dunedin, 19 August – 15 October 2000.
Action Replay: Post Object Art, co-curated with Wystan Curnow, John Hurrell and Robert Leonard, Artspace and Auckland Art Gallery, Auckland, and Govett-Brewster Art Gallery, New Plymouth, 7 October – 28 November 1998

1999 *Manufacturing Meaning: The Victoria University of Wellington Art Collection in Context*, concept and coordinating curator for ten projects developed around ten works from the Collection, inaugural exhibition, Adam Art Gallery, Wellington, 22 September 1999 – 31 January 2000

2000 *Language Matters*, Adam Art Gallery, Wellington, 11 February – 26 March 2000
Joseph Kosuth: Guests and Foreigners, Rules and Meanings (Te Kore), Adam Art Gallery, Wellington, 2 March – 30 April 2000

2002 *Pauline Rhodes: Conduits and Containers: Leakage from the Text*, Adam Art Gallery, Wellington, 22 June – 18 August 2002

2004 *The Expatriates: Barrie Bates and Frances Hodgkins*, Adam Art Gallery, Wellington, 23 October 2004 – 5 February 2005, touring to Gus Fisher Gallery, University of Auckland, Auckland, 28 September – 6 December 2005

2007 *Four Times Painting*, Adam Art Gallery, Wellington, 2 June – 29 July 2007
Primary Products, Adam Art Gallery, Wellington, 11 August – 7 October 2007

2008 *Hydraulics of Solids: João Maria Gusmão and Pedro Paiva*, Adam Art Gallery, Wellington, 15 February – 20 April 2008
The Subject Now, Adam Art Gallery, Wellington, 26 July – 5 October 2008
I, HERE, NOW Vivian Lynn, Adam Art Gallery, Wellington, 25 October 2008 – 15 March 2009

2009 *Billy Apple New York 1969–1973*, Adam Art Gallery, Wellington, 28 March – 17 May 2009
Wall Works, Adam Art Gallery, Wellington, 8 September – 4 October 2009
Gavin Hipkins: Bible Studies (New Testament), Adam Art Gallery, Wellington, 16 October 2009 – 7 February 2010

2010 *Anthony McCall: Drawing with Light*, Adam Art Gallery, Wellington, 24 February – 25 April 2010

2011 *Play On*, Adam Art Gallery, Wellington, 8 May – 25 July 2010
Behind Closed Doors: New Zealand Art from Private Collections in Wellington, Adam Art Gallery, Wellington, 4 June – 18 December 2011

2012 *Dark Sky*, co-curated with Geoffrey Batchen, Adam Art Gallery, Wellington, 1 May – 8 July 2012

2013 *Beautiful Creatures: Jack Smith/Bill Henson/Jacqueline Fraser*, Adam Art Gallery, Wellington, 4 May – 7 July 2013
Paul Johns: Mum, a commissioned installation for *All There Is Left*, Adam Art Gallery, Wellington, 21 July – 29 September 2013
Peter Robinson: Cuts and Juncutures, Adam Art Gallery, Wellington, 12 October – 20 December 2013

2014 *RELOAD: Kirk Gallery Series 2014*, with Hito Steyerl, Eddie Clemens, Shannon Te Ao, Adam Art Gallery, Wellington, 27 May – 21 September 2014
What is a Life? Kim Pieters, Adam Art Gallery, Wellington, 27 May – 21 September 2014
Simon Denny: The Personal Effects of Kim Dotcom, Adam Art Gallery, Wellington, 4 October – 19 December 2014

2015 *Billy Apple® The Artist Has to Live Like Everybody Else*, Auckland Art Gallery, Auckland, 14 March – 21 June 2015
The Specious Present: Andrew Beck, David Claerbout, Colin McCahon, Keith Tyson, Adam Art Gallery, Wellington, 11 July – 20 September 2015

2016 *Walker Evans: Magazine Work; Sherrie Levine: African Masks After Walker Evans; Patrick Pound: Documentary Intersect; Sonya Lacey: Newspaper for Vignelli*, Adam Art Gallery, Wellington, 30 July – 18 September 2016
Bad Visual Systems: Ruth Buchanan, Judith Hopf, Marianne Wex, Adam Art Gallery, Wellington, 2 October – 22 December 2016

2017 *The Tomorrow People*, co-curated with Stephen Cleland and Simon Gennard, Adam Art Gallery, Wellington, 22 July – 1 October 2017
What Remains: The Karori Commission. *Gavin Hipkins, Anna Sanderson, Philip Kelly*, Adam Art Gallery, 14 October – 21 December 2017

2018 *Elizabeth Price: A Restoration*, Adam Art Gallery, Wellington, 28 April – 24 June 2018
Billy Apple. Six Decades 1962–2018, Rossi & Rossi gallery, Hong Kong, 9 June – 28 July 2018
The earth looks upon us Ko Papatūānuku te matua o te tangata: Ngahuia Harrison, Ana Iti, Nova Paul, Raukura Turei, Adam Art Gallery, Wellington, 7 July – 23 September 2018
Vivian Lynn: Extricating Form 1969–1984, Bowerbank Ninow gallery, Auckland, 12 September – 13 October 2018

2019 *Looking for a New Country?: Christopher Perkins in New Zealand*, curated with Lachlan Taylor, Adam Art Gallery, Wellington, 6 November 2019 – 22 March 2020
The Live Feed: Fiona Clark's Egmontiana, Adam Art Gallery, Wellington, 6 November 2019 – 22 March 2020

2020 *Dane Mitchell: Letters and Documents*, Adam Art Gallery, Wellington, 2 June – 16 August 2020
Billy Apple®: A Brand Looking for a Product, MTG Hawke's Bay, Napier, 26 September 2020 – 31 October 2021

2021 *Kate Newby YES TOMORROW*, Adam Art Gallery, Wellington, 20 February – 30 May 2021

	<i>Crossings (a group show about intimacies and distances)</i> , co-curated with Millie Riddell and Sophie Thorn, Adam Art Gallery, 19 June – 22 August 2021
	<i>Image Processors. Artists in the Medium – A Short History 1968–2020</i> , Adam Art Gallery, Wellington, 14 September – 7 November 2021
2022	<i>Tēnei Ao Tūroa: This Enduring World. Mark Adams, Chris Corson-Scott, Natalie Robertson</i> , Adam Art Gallery, Wellington, 9 April – 26 June 2022
	<i>Energy Work: Kathy Barry/Sarah Smuts-Kennedy</i> , Adam Art Gallery, Wellington, 13 July – 2 October 2022
	<i>Billy Apple® Rainbows 1965</i> , The Mayor Gallery, London, 18 May – 27 July 2022
2023	<i>In Relation: Performance Works by Peter Roche & Linda Buis 1979–1985</i> , co-curated with Gregory Burke, Adam Art Gallery, Wellington, 13 May – 30 July 2023
2024	<i>Billy Apple® Progressives and Other Self-Portraits</i> , Starkwhite, Auckland, co-organised with Mary Morrison for the Billy Apple® Archive, 31 August – 12 October 2024
	<i>From the Archive: The Making of Futuna Chapel</i> , co-curated with Nick Bevin and Gregory O'Brien, Futuna Chapel, Wellington, 29 October – 17 November 2024
2025	<i>'The Odour of Smoke'</i> , Treadler, Auckland, 12 December 2025 – 17 January 2026

Keynote addresses/Named lectures

2017	'Towards a History of the Contemporary', 16th Gordon H. Brown Annual Art History Lecture, City Gallery Wellington
2019	'Writing Billy Apple', Inaugural Margaret Plant Annual Art History Lecture, Monash University, Melbourne

Invited speaker (selected)

1989	Panel discussant, <i>Occupied Zone</i> forum, Artspace, Auckland
	Panel discussant, <i>Outcrop</i> forum, Govett-Brewster Art Gallery, New Plymouth
1990	Invited speaker, 'Critical Writing and the Visual Arts' panel, <i>Now See Hear!</i> Symposium, Wellington
1993	Invited speaker, 'Women, Art: Feminism and Postmodernism', Sarjeant Gallery, Whanganui
	Invited speaker, 'Recent Practices: Women and the Visual Arts', Stout Winter Lecture Series, NZ Academy of Fine Arts, Inverlockie House, Wellington
1996	Invited speaker, 'Establishing a Tradition: Homage and Quotation in Recent New Zealand Art', Friends of Te Papa, Te Papa, Wellington
1998	Panel discussant, <i>Close Quarters</i> forum, Australian Centre for Contemporary Art, Melbourne
	Panel discussant, <i>Action Replay</i> forum, Auckland Art Gallery, Auckland
	Gallery talk, <i>Vivian Lynn: Versor Versari</i> exhibition, City Gallery, Wellington
	Gallery talk, <i>Bill Culbert: Light Works</i> exhibition, City Gallery, Wellington
1999	Invited speaker, 'Feminism and the Institutions of Art', Feminism and Art Herstory Conference, Art History Department, University of Canterbury, Christchurch
2000	Panel discussant, 'The Legacy of Fluxus', Govett-Brewster Art Gallery, New Plymouth
2001	Chair, 'Bad Press' panel, <i>Art Forum</i> series, Adam Art Gallery, Victoria University of Wellington
	Session chair, 'Video Topos: Space, Site, Architecture, Installation, Video in the Visual Regime', Massey University conference, City Gallery, Wellington

2002	Invited speaker, 'Public Sculpture' panel, <i>Henry Moore</i> exhibition, Te Papa, Wellington Panel discussant, <i>Feature, Art, Life and Cinema</i> exhibition, Govett-Brewster Art Gallery, New Plymouth
2003	Invited speaker, 'After McCahon Again', <i>Colin McCahon: A Question of Faith</i> exhibition, City Gallery, Wellington
2004	Panel discussant, <i>Break</i> exhibition, Govett-Brewster Art Gallery, New Plymouth
2005	Juror's panel, Walters Prize, Auckland Art Gallery (with other selectors)
2006	Invited speaker, Joseph Kosuth, Govett Brewster Art Gallery, New Plymouth Invited speaker, 'et al', Dunedin Public Art Gallery, Dunedin Panel discussant, 'Bill Culbert and Ralph Hotere's <i>Void</i> ', Art after Dark Series, Te Papa, Wellington Juror's panel, Walter's Prize, Auckland Art Gallery (with other selectors)
2007	Opening Speaker, <i>5,4,3,2,1, Artists' Projects</i> , Auckland Art Gallery Invited Speaker, Jim Allen, Govett-Brewster Art Gallery, New Plymouth Opening address, Graduating Student Exhibition, School of Fine Arts, Massey University, Wellington Invited speaker, <i>David Hatcher: Semantic Bliss</i> , Govett-Brewster Art Gallery, New Plymouth Invited speaker, 'Framing the View: Prospect in Context', Seminar Series, City Gallery Wellington
2008	Panel discussant, 'Contemporary Art Practices in the Public Realm', Scape Symposium, Scape 2008 Christchurch Biennial of Art in Public Space, Christchurch
2009	Panel discussant, One Day Sculpture Symposium, Te Papa
2010	Invited speaker, Alicia Frankovich, Dunedin Public Art Gallery, Dunedin
2011	Panel respondent, Auckland Triennial Symposium, Auckland Art Gallery
2012	Monica Brewster Lecture, Govett-Brewster Art Gallery, New Plymouth, Invited lecture, 'Over and Over Again: The Legacy of Gordon Walters', Frankfurter Kunstverein, Frankfurt-am-Main
2013	Invited speaker, 'Painted Anyway: Christina Barton and Abby Cunnane Discuss Two Painting Exhibitions', City Gallery Wellington Chair, 'What Could an Exhibition Be for its Public', panel discussion, 5 th Auckland Triennial, Auckland Art Gallery Toi o Tāmaki
2014	'Billy Apple—A Model Artist: Billy Apple in Conversation with Christina Barton', keynote address, Aotearoa New Zealand Association of Art Educators (ANZAAE) 2014 Conference
2015	Jim Allen Icon Award Citation, Arts Foundation of New Zealand, Auckland Chair, Venice Biennale Discussion, Auckland, Wellington, Christchurch
2017	Guest speaker, Annual Conference of the University Art Museums of Australia, Launceston, Tasmania
2018	Guest lecture, 'Curating and Critical Art History (From the Periphery)', MA in Curating Course, Goldsmiths College, University of London Session chair, 'Contemporary Art from the Pacific', Oceania Symposium, Royal Academy of Arts, London
2019	Invited speaker, 'New World/Old World: Producing Art History in Aotearoa New Zealand', NZ University Graduates Association, New Zealand House Eulogy, Denis Adam Memorial Concert, Victoria University of Wellington Guest lecture, 'Space and Place: Curatorial Practice on the Periphery', MA in Curating Course, Goldsmiths College, University of London 'Thinking About Jacqueline Fahey', New Zealand Portrait Gallery, Wellington

2020	Exhibition tour, <i>Billy Apple®: A Brand Looking for a Product</i> , MTG Hawke's Bay, Napier
2021	Invited speaker, with Peter Brunt and Anna-Marie White, <i>Brett Graham, Tai Moana Tai Tangata</i> exhibition, Govett-Brewster Art Gallery, New Plymouth 'Head Height and Other Self-portraits', talk with Billy Apple, Hamish McKay gallery, Wellington, as part of Face to Face Portrait Festival, Wellington
2022	'Ruth Asawa: Citizen of the Universe', <i>Reflecting on Practice</i> , a day workshop organised by Adam Art Gallery on the occasion of <i>Energy Work: Kathy Barry/Sarah Smuts-Kennedy</i> , Victoria University of Wellington, 3 September 2022
2023	Graduate Address, Victoria University of Wellington Graduation Ceremony, 18 May 2023 (on receiving DLitt) Panel discussion with Gregory O'Brien, Elizabeth Thomson, Philip Dadson and Tim Barlowe about Jim Allen, Futuna Chapel, 11 November 2023 Chair, panel discussion, <i>The XX Factor 3.0</i> , Trish Clark Gallery, with Nina Dyer, Stella Brennan, Marie Shannon and Heather Straka, 2 December 2023 Gallery talk with Kirsty Baker (Curator, City Gallery Wellington) as part of <i>Archive: alter/image</i> exhibition, City Gallery Wellington, 10 December 2023
2024	'The Long Game (Art without Artists: The Doing of Art History)', lecture, The In and the Out of It Symposium, Artspace Aotearoa, 9 March 2024, transcript published https://artspace-aotearoa.nz/events/the-in-and-the-out-of-it Invited speaker, <i>Kirsty Baker: Sightlines</i> , book launch, Unity Books, Wellington, 11 July 2024 Guest lecture, 'A Path Followed: A Curatorial Practice in Aotearoa New Zealand', UNSW Galleries, Sydney, 25 July 2024 Guest lecture, 'Finding the Pre-History of Post-Object Art in Futuna Chapel', Futuna Chapel Heritage Week Lecture Series, 3 November 2024 Invited speaker, Art Today Perpetuals, 'From Raw to Cooked: Working with Artists' Archives', Te Tuhi, Auckland, 13 November 2024 Panel chair, 'Women in Art in New Zealand', with Kirsty Baker, Lissa Mitchell, Jade Townsend & Jill Trevelyan, Edith Collier Weekend, Sarjeant Gallery, Whanganui, 23 November 2024
2025	Public talk, W.D. Hammond at McLeavey Gallery, Wellington, 4 October
2026	Public talk, Pip Culbert at Fox Jensen McCrory, Auckland, 31 January Public talk, Julian Dashper at Michael Lett, Auckland, 28 February Conversation with Mickey Smith, Arts Trust, Pah Homestead, 6 March

Conference papers

1998	'The Archive and the Arrangements of History', <i>Sacred and Profane</i> , Visual Arts Conference, Artists' Week, Adelaide Festival, 9–13 March, 1998.
2000	'Traces and Boundaries: The Photographic Legacy of Post-object Art', <i>Symposium 2000</i> , University of Canterbury, December 2000.
2001	'Making Claims: Maori and Media in Aotearoa New Zealand 1975-1983', Art Association of Australia and Aotearoa New Zealand, University of Melbourne, October 2001.
2004	'Split Vision: Figuring the Pacific in New Zealand in the 1970s', College Art Association Annual Conference, Seattle, USA, 21 February 2004. 'Between Art and Action: Te Matakite o Aotearoa', <i>Seventies Conference</i> , Te Papa and Stout Research Centre, Wellington, 3 December 2004.

2005 ' (Re)locating Pop Art – The Case of Billy Apple', *Eye/site: Situating Theory and Practice in the Visual Arts*, Art Association of Australia and Aotearoa New Zealand Annual Conference, Sydney, 1 December 2005.

2006 'In and Out of Sight/Site: Jim Allen and the World Picture', Santiago Gathering, South Project, Santiago, Chile, 3 October 2006.

2007 'What Happened? Performance's New Subjects', *Aftermath Symposium*, Artspace, Sydney, 18 August, 2007.

2008 'Action/Event/Document: Reconsidering the Monument', *Between Moments and Monuments: Considering the Future of Contemporary Sculpture in the Public Realm*, One Day Sculpture Project Forum, Wellington, 8 March 2008.

2011 'Selling Out/Buying In: The Rematerialisation of Art, 1981', *Contact*, Art Association of Australia and Aotearoa New Zealand Annual Conference, Wellington, December 2011.

2014 'Painting and the Post-Object', *Geocritical*, Art Association of Australia and Aotearoa New Zealand Annual Conference, University of Tasmania, Launceston, Tasmania, 7 December 2014.

2015 'Jim Allen's News', with Mark Harvey and Mark Williams, *A Genealogy of Moving Image Practice*, Symposium Circuit Artist Film and Video Aotearoa New Zealand, Elam School of Fine Arts, University of Auckland, Auckland, 15 August 2015.

Edited publications

1988–90 [with Susan Davis, Elizabeth Eastmond and Priscilla Pitts] *Antic magazine*, 1986–1990. [Co-editor, Numbers 4–8, 1988–90]

1998 Harper, Jenny, *Boyd Webb*, Auckland Art Gallery and Museums Aotearoa, Auckland and Wellington, 1998.

1999 Various authors, *Manufacturing Meaning: The Victoria University of Wellington Art Collection in Context*, Adam Art Gallery, Wellington, 1999.

2003–12 *Gordon H. Brown Annual Art History Lecture Series 1–6, 9–10*, Art History, Victoria University of Wellington, 2003–2012.

2007–18 [with Natasha Conland and Wystan Curnow] *Reading Room: A Journal of Art and Culture*, E. H. McCormick Research Library, Auckland Art Gallery, Auckland, 2007–18.

2010 Blackley, Roger, *Te Mata: The Ethnological Portrait*, Adam Art Gallery and Victoria University Press, Wellington, 2010.

2011 Pardington, Neil and Lara Strongman, *Behind Closed Doors*, Adam Art Gallery, Wellington, 2011.

2012 [with Tyler Cann and Mercedes Vicente] *Points of Contact: Jim Allen, Len Lye, Helio Oiticica*, Adam Art Gallery and Govett-Brewster Art Gallery, Wellington and New Plymouth, 2012.

Moore, Marcus, *Peripheral Relations: Marcel Duchamp and New Zealand Art 1969–2011*, Adam Art Gallery, Wellington, 2012.

2013 Jacqueline Fraser: *THE MAKING OF THE CIAO MANHATTAN TAPES 2013*, Adam Art Gallery, Wellington, 2013 .

2014 [with Robert Leonard and Thomasin Sleigh] *The Critic's Part: Wystan Curnow Art Writings 1971–2013*, Adam Art Gallery and Institute of Modern Art, with Victoria University Press, Wellington & Brisbane, 2014.

2016 Simon Ingram, *Painting Machines 2005-2014*, Kerber, Bielefeld/Berlin, 2014.

[with Jonathan Bywater and Wystan Curnow] *Now Showing: The Govett Brewster Art Gallery*, Govett-Brewster Art Gallery, New Plymouth, 2016.

Patrick Pound: *Documentary Intersect*, Adam Art Gallery, Wellington, 2016.

2017 *BAD VISUAL SYSTEMS Ruth Buchanan, Judith Hopf, Marianne Wex, Adam Art Gallery, Wellington, 2017.*
Walking the Ridge: Writings from the 2017 Adam Art Gallery Summer Intensive, Adam Art Gallery, Wellington, 2017.

2019 *Edith Amituanai: Double Take, Adam Art Gallery, Wellington, 2019.*
On the Last Afternoon: Disrupted Ecologies and the Work of Joyce Campbell, edited by John C. Welchman, Adam Art Gallery and Sternberg Press, Wellington and Berlin, 2019. [Commissioned, compiled artist's biography and wrote foreword for 320-page artist publication]

2020 [with Priscilla Pitts] *'Looking for a New Country' – Christopher Perkins in New Zealand, Adam Art Gallery, Wellington, 2020.*

2022 [with Anna Miles] *Barbara Tuck – Delirium Crossing, Adam Art Gallery, Anna Miles Gallery, Ramp Gallery, Wellington, Auckland, Hamilton, 2022.*

2025 *Shaun Waugh: Subject Failure, Rim Books, Auckland, 2025.*

Unpublished

1988 'Post-object Art in New Zealand 1969–1979: Experiments in Art and Life', 2 vols, unpublished MA Thesis, University of Auckland, Auckland, 1987

Professional advice

1986 Consultant to National Library of New Zealand, commissioned to draft a contemporary art acquisition policy for the National Library Gallery

1997 *New Vision: A Critical View of the Visual Arts Infrastructure*, report commissioned by Creative New Zealand and Chartwell Trust, co-authored with Jenny Harper and Michael Volkerling, McDermott Miller, Wellington

2007 Consultant to *Being Billy Apple*, directed and produced by Leanne Pooley, Spacific Films for TVNZ

2009 Consultant to Athfield Architects and Willis Bond Developers on a commissioned public art project for Chews Lane, Wellington

2018– Advisor to the Vivian Lynn Estate, Wellington

2022– Advisor to the Billy Apple® Archive, Auckland

2023– Writing mentor, Ocula Magazine, www.ocula.com

Courses developed, coordinated and taught

ARTH 103 Introduction to Art History and Theory (1996–2001)

ARTH 112 Art History after 1800 (2002)

ARTH 113 Understanding Art (2003–2007)

ARTH 213 Art in Aotearoa New Zealand (1997–2020)

ARTH 226 Special Topic: Māori Art (2005)

ARTH 226 Special Topic: Art and Place (2015)

ARTH 311 Topics in Contemporary New Zealand Art (2001–2013)

ARTH 401 Art History Methodology (1997–2008)

ARTH 411 Topics in Contemporary New Zealand Art (2005)

2017 Adam Art Gallery Summer Intensive (four-week, invitation only full-time course designed to introduce emerging professionals and students to art research, writing and curating, 2017)

2024 Writing Workshop for Creative Arts Research, Toi Rauwharangi College of Creative Arts, Massey University, Wellington (half-day workshop)

Academic contributions (selected, excluding supervision/examination)

1998	Advisory committee member, Hutt Valley Polytechnic Visual Arts Diploma
1998–1999	Co-author (with Jenny Harper) of university art gallery proposal, then member of the art gallery project team leading to establishment of the Adam Art Gallery at Victoria University of Wellington
1999	Member, organising committee for Art Association of Australia and Aotearoa New Zealand annual conference hosted by Victoria University of Wellington
1999–2001	External Assessor MA programme, Department of Art History, University of Auckland
2001	Art History Programme Postgraduate Coordinator
2002	Research Committee, School of Art History, Classics and Religious Studies Authored Art History Programme Strategic Plan
	Member of organising committee for Loaded Canons Conference, Stout Research Centre, Victoria University of Wellington
2003	Authored Art History Programme Research Plan
	Member of the PBRF School Advisory Group
2004	Member of organising committee for Seventies Conference, Stout Research Centre, Victoria University of Wellington and Te Papa, Wellington
2007	External assessor, Fourth Year, Elam School of Fine Arts, University of Auckland External assessor, Fourth Year Studio, Manukau School of Visual Arts, Manukau Institute of Technology, Manukau, November 2007
2012	External assessor, Elam School of Fine Arts, University of Auckland, MFA
2013	External assessor, Massey University College of Creative Arts, MFA
2015	External assessor, Elam School of Fine Arts, University of Auckland, MFA
2016–2017	Member, Cultivating Creative Capital steering group, Victoria University of Wellington
2017	Invited judge, <i>Select '17</i> , Graduating student exhibition, Ilam Campus Gallery, School of Fine Arts, University of Canterbury, 16 November 2017
2020	Member, working group, Creative Fields project, Victoria University of Wellington
2024	Writing Workshop for Creative Arts Research, Massey University, Wellington, 20 November
2025	Writing Workshop for Creative Arts Research, Massey University, Wellington, 27 November

Publications

1985
'Claudia Pond Eyley: A Question of Representation', *Art New Zealand*, Issue 36, Spring 1985, pp. 46–49.

1986
'Maria Olsen', *Art New Zealand*, Issue 40, Spring 1986, pp. 34–37.
'Some Responses to the Sixth Biennale of Sydney', *Art New Zealand*, Issue 41, Summer 1986–87, pp. 81–83, 95.

1987
'Peter Roche and Linda Buis: Recent Drawings and Sculptures', *Art New Zealand*, Issue 42, Autumn 1987, pp. 72–73.

1988

‘Drawing Analogies’, *Drawing Analogies: Recent Dimensions in New Zealand Drawing*, curated by Gregory Burke, Wellington City Art Gallery, Wellington, 1988, pp. 9–13.

‘Maria Olsen’, *NZ XI*, Auckland City Art Gallery, Auckland, 1988, pp. 70–76.

‘New Moves – Physical Statements: Five Sculptors in Hamilton’, *Art New Zealand*, Issue 48, Spring 1988, pp. 80–83.

1989

‘After-words: Conversation around McCahon’, *After McCahon: Some Configurations in Recent Art*, Auckland City Art Gallery, Auckland, 1989, pp. 7–17.

‘Terra Informis – Known Ground’, *Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography*, Wellington City Art Gallery, Wellington, 1989, pp. 30–31.

Reprinted in *Photosynthesisers: Women and the Lens: Reader*, edited by James Gatt, Te Uru Waitākere Contemporary Gallery, 2025, pp. 43–44.

[with Priscilla Pitts] ‘Unearthing Nature: Land Projects by Four Artists 1969–1980’, *Antic*, Number 5, June 1989, pp. 75–96.

1990

‘Entries’, *Now See Hear! Art, Language and Translation*, edited by Gregory Burke and Ian Wedde, Wellington City Art Gallery, Wellington, 1990, pp. 215–222.

[with Wystan Curnow & Gregory Burke] ‘In the Forest of Dream: A Miscellany’, *In the Forest of Dream*, Moët & Chandon New Zealand Art Foundation, Auckland, 1990, pp. 3–5.

1991

‘In Transit’, *Original Copies: International Fax Art, Auckland, New Zealand*, Murray Lazelle Gallery, Auckland, 1991, not paginated.

‘Louise Henderson, Cubism and Modernism’, *Louise Henderson: The Cubist Years 1946–1958*, Auckland City Art Gallery, Auckland, 1991, pp. 17–36.

‘A Place for Popular Memory’, *Pleasures and Dangers: Artists in the '90s*, edited by Trish Clark and Wystan Curnow, Longmans and Moët & Chandon New Zealand Art Foundation, Auckland, 1991, pp. 150–157.

1992

‘At the Surface: An Introduction’, *Surface Tension: Ten Artists in the '90s*, Auckland City Art Gallery, Auckland, 1992, pp. 3 – 6.

‘Framing the Real: Postmodern Discourses in Recent New Zealand Art’, *Headlands: Thinking Through New Zealand Art*, edited by Mary Barr, Museum of Contemporary Art, Sydney, 1992, pp. 173–184.

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