

College of Creative Arts
Toi Rauwharangi



MASSEY
UNIVERSITY
TE KUNENGA KI PŪREHUROA

UNIVERSITY OF NEW ZEALAND

Postgrad Prospect

2017

Wellington/Manawatū,
New Zealand



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Please note: the information in this publication is accurate at the time of printing. Please check our website for any updates: creative.massey.ac.nz



Massey University

College of Creative Arts

Toi Rauwharangi

Established in 1886 as the Wellington School of Design, the College is part of Massey University of New Zealand. It offers degrees in Design, Fine Art, Māori Visual Arts, Creative Media Production and Commercial Music.

Rankings

- › Ranked **2nd in Australasia** (top in Australia/New Zealand) for design concept by global design agency Red Dot.
en.red-dot.org
- › Ranked **1st in New Zealand** for design and visual art research, according to the 2013 New Zealand Government Performance Based Research Funding round.
www.tec.govt.nz

› Substantial Equivalency

status, awarded by the US accreditation body NASAD (National Association of Schools of Art and Design). This means that, in NASAD's view, the College's programmes are 'substantially equivalent' to those offered by NASAD-accredited US schools, such as Rhode Island School of Design, California Institute of the Arts and Cranbrook Academy of Art. Massey is the only university in Australasia to receive NASAD Substantial Equivalency.
nasad.arts-accredit.org



Postgraduate experience

Postgraduate study at the College of Creative Arts provides you with an opportunity to broaden your horizon; to deepen and extend your problem-solving abilities; to further your knowledge and expertise; to build connections with external partners; and to position yourself within the rhetoric and discourse surrounding contemporary arts and culture.

Postgraduate study is focused on high level practice that is thoroughly grounded in research methodologies and theories. It will allow you to independently interrogate your work as an artist or designer within the broader cultural, academic and societal contexts. At Massey, our world leading artists and designers provide you with the opportunity to consolidate your thinking and making as a critical design practitioner or artist. They enable you to make a significant contribution to fields of knowledge; to new and sustainable technologies; environments; communities; and to economies.

Postgraduate students in the College support and challenge each other to deepen, stretch, disrupt and transform their creative practice. The atmosphere is friendly and high-achieving.

The College seeks to foster five attributes in students at all levels:

Toi – creativity

Mohio – virtuosity

Matauranga – understanding

Mana – autonomy

Whanaungatanga – connectedness

The College also runs regular international study tours, and benefits from many visiting artists, designers, curators and critics. Previous visitors include Jonathan Barnbrook (graphic design, filmmaking, typography), Robin Hammond (documentary photographer), Katja Gruijters (food design), Frances Whitehead (Art/Sustainability), Kate Fletcher (sustainable fashion), Justin Ferrell (human-centred design) and Ute Meta Bauer (Fine Art/Curation).

National and International Residencies at the College

Sasha Huber, Te Whare
Hēra Resident 2015,
Agassiz Down Under.
The Agassiz statue,
Stanford University,
California, April 1906.
San Francisco earthquake
of 1906. Credit: ID.
Mendenhall, 715. Image
courtesy of the U.S.
Geological Survey.

Te Whare Hēra Wellington International Artist Residency

This programme is run by Whiti
o Rehua – The School of Art at
Massey, in partnership with the
Wellington City Council. Residents
are based in an elegant waterfront
studio on Clyde Quay.

2014: Christian Thompson
(inaugural)

2015: Sasha Huber

2016: Louise Hervé and Chloé
Maillet; Claire Healy
and Sean Cordeiro;
Etienne de France

2017: Soraya Rhofir



Pasifika Residency

Hosted by the College, invited Pasifika artists and designers are based on the Wellington campus.

2012: Siliga Setoga (inaugural),
Janet Lilo, John Pule

2013: Shigeyuki Kihara,
Taupou Tatau

2014: Sheyne Tuffery

2015: Sima Urale

2016: Lonnie Hutchison

Tohunga Mahi Toi: Māori Artist and Designer in Residence

Hosted by the College on the Wellington campus.

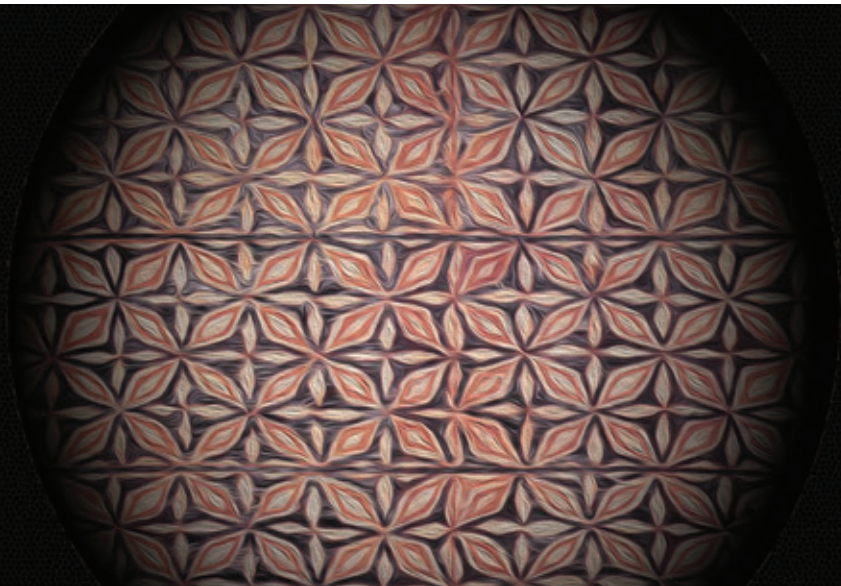
2014: Jacob Scott (inaugural)

Matairangi Mahi Toi Government House Artist in Residence

A programme focused on Pasifika, Māori and special project collaborations. Residents are based in a cottage setting within the beautiful grounds of Government House, adjacent to the College.

2016: Professor Ross Hemera

Sheyne Tuffery,
Pasifika Resident 2014,
Satellite 01.



Studios and Facilities

Masters students receive their own space within a shared studio environment.

Students can access all College facilities, including Fab Lab Wgtn, Australasia's first digital fabrication laboratory, affiliated to the Massachusetts Institute of Technology (MIT); industry-scale green screen and lighting studios; audio mixing suite; motion capture rig; photographic darkrooms and digital processing resources; print workshop; and well equipped textiles and fashion workrooms.

3D Workshop,
Wellington campus.



The Engine Room gallery on the Wellington campus has a programme of curated shows by students, staff and visiting artists of national and international renown throughout the year. There are also extensive off-campus exhibition and presentation opportunities across a diverse range of galleries, spaces and media. In Manawātū the Māori Visual Arts programme has a strong association with galleries at Te Manawa.

theengineroom.org.nz
www.temanawa.co.nz

Robbie Handcock, MFA
2016, *Erotic positions
for two consenting
males*, (detail).







*It's the beginning
of a New Age, curated
by Dr Martin Patrick,
Engine Room 2016.*

Master of Fine Arts

in Fine Arts/Design or un-endorsed

The Master of Fine Arts (MFA) programme is a dynamic research community that explores what it means to be a practising artist and designer today, and how the dialogue between convention and tradition can transform culture. The Massey MFA is open to diverse media practices and transdisciplinarity.

Prerequisites

Honours degree or equivalent
(eg. US four-year Bachelor degree).

Duration

The MFA is delivered in two modes; two years full time, or up to four years part time (Low Residency mode).

Location

Wellington, New Zealand.

Application deadline

15 November (March start)

International applications

It is recommended international students apply at least three months before the start date to allow for processing.

Massey is the only New Zealand university to run a transdisciplinary MFA programme across art and design. The advanced two year MFA is relatively new to New Zealand. With a terminal degree status that is equivalent to an MFA in the United States, this degree is an intensive commitment designed to facilitate a fully realised body of creative work.

The programme is generated by self-negotiated practice supported by academic staff from the College of Creative Arts and international visitors. Seminars, group critiques, workshops, tutorials, supervision meetings, field trips and practice retreats punctuate the comprehensive two year research period.

Each year begins with Grad Camp – an intensive retreat in regional

New Zealand, with one or more international thinkers-in-residence. Previous thinkers include Mick Wilson, Laurene Vaughan, David Haines and Sasha Huber.

Grad Camp forms one of four Wiki Hui (week long retreats) across the programme. MFA students are offered many other opportunities to engage with College research initiatives, including the Wellington LUX light festival, Te Whare Hēra Wellington and the International Artist Residency.

The first year enables students to probe extensively into research areas of interest, with emphasis given to testing the perceived boundaries of their practice. Year two is focused on their work to cultural completion and firm analysis.

Structure of the MFA

Full Time

Part One (Year one)

Consists of two Taught Papers

Semester One

- › Postgraduate Studio and Seminar (60 credits)

Semester Two

- › Thesis Proposal Preparation (60 credits)

Part Two (Year two)

Consists of an in-depth Supervised Research Project

Semester One and Two

- › Thesis Project (120 credits)

Low Residency Mode

Part One (Year one and two)

Consists of two Taught Papers

Year One

- › Postgraduate Studio and Seminar (60 credits)

Year Two

- › Thesis proposal Preparation (60 credits)

Part Two (Year three)

Consists of an in-depth Supervised Research Project

- › Thesis Project (120 credits)

While completing the Thesis Project in a single year is the preferred option, a two year time frame can be negotiated.

Contact

Eugene Hansen

Postgraduate Coordinator – MFA

creative.postgrad@massey.ac.nz





Christopher Ulutupu,
MFA 2016. Camera: Kevin
P Cartwright. Actors: Katie
Chadwick, Josephine
Chadwick, Moana Ete,
Dominic Schmitz, Ursa
Kolaric, James De'Souza,
and Jeff Wong.

Master of Design

With a Master of Design from Massey, you have demonstrated that you can develop design solutions that not merely meet but exceed your clients' expectations. We support you to deliver original designs that are masterfully researched and executed.

Prerequisites

Attainment of a Bachelor of Design or equivalent with a grade average of at least B.

Duration

Part One (Coursework): 12 weeks

Part Two (Thesis): 12 months

Location

Wellington, New Zealand.

Research may be undertaken elsewhere.

Application deadline

15 May (June start)

15 August (September start)

15 November (March start)

International applications

It is recommended international students apply at least three months before the start date to allow for processing.

The Master of Design is a highly concentrated programme that involves a focused design research project that takes a challenging real-world design problem through to an innovative and well-resolved solution.

Past industry clients have ranged from carpet manufacturers to coding designers to regional councils and the agricultural industry. The College is actively expanding its pool of business relationships to facilitate continuing and future opportunities for Master of Design candidates.

The Masters programme is largely driven by individual conversations with supervisors and clients, with students required to make progress presentations to staff, fellow students and clients at key milestones.

Scholarships are available for some projects.

Structure of the MDes

Part One

Part One is for candidates with a BDes or equivalent non-Honours degree.

Creative Research Practices, is the core preparation for the MDes thesis, and takes up half of Part One (30 credits). Through a critical focus on creative research, this compulsory course will facilitate the development of your thesis project proposal.

Options for the two 15 credit courses include a digital fabrication path through Fab Lab Wellington, which will set you up to use open design and digital fabrication approaches in your thesis. Alternatively there is an Independent Study option, where you can negotiate one-on-one or small group supervision with a lecturer on a research field of mutual interest.

The College offers a range of Honours-level courses in textiles, fashion, visual communication, photography, industrial and spatial design.

Candidates who pass Part One but do not progress to the design thesis will receive a Postgraduate Certificate in Creative Arts.

Part Two


Candidates with a BDes (Hons) or equivalent and a suitable thesis proposal start here, and do not need to do Part One.

Other candidates must achieve at least a B grade average across their courses in Part One, and have their thesis proposal approved.

For the thesis, you have a full 12 months to focus on a single design research project, to enable you to 'master' your project brief and deliver a well resolved solution. Starting the year with a clear project brief and developing strong relationships with an external 'client' from the outset will facilitate the best results. Maintaining this relationship, including being located in the business of interest for periods of time, may be required.

Contact

Dr Caroline Campbell
Postgraduate Coordinator – MDes
creative.postgrad@massey.ac.nz



Amy Blackmore,
Annabelle Fitzgerald,
and Avara Moody, MDes
2015, *Llana Bag for Wool
Fresh*. Photo: Bonny
Stewart MacDonald.

Bo Moore, MDes 2015,
Cornered by Soldiers,
a sci-fi visual novel.

Geoffrey Desborough,
MDes 2016,
*Ready Steady Go —
Protective, Stabillising
Camera Gimbal*.



Master of Māori Visual Arts & Postgraduate Diploma

Massey University's Māori Visual Arts programme was established in 1995, encouraging students to ground their practice within a kaupapa Māori paradigm. Many of its alumni are now well-established and respected artists, with more recent graduates attracting recognition as emerging talent both on and off-shore.

Prerequisites:

Degree or diploma in Māori Visual Arts or substantial background in Māori visual arts.

Duration:

One year full-time for each qualification; may be done part-time.

Location:

Manawatū campus,
Palmerston North, New Zealand.

Applications:

These remain open until the March start. Toioho ki Āpiti welcomes all indigenous artists by encouraging engagement in research and applied practices relevant to individual cultural contexts. It is recommended that international students apply at least three months in advance.

Each year begins with a wānanga to help students become part of the Toioho ki Āpiti Māori Visual Arts whānau. This is further fostered with a mid-year wānanga where postgraduate students share and critique their practice as a cohort. Students can enrol either internally or extramurally. Studio space is available.

Students pursue an individually designed programme of advanced studio practice in Māori or indigenous visual culture development related to their personal strengths and interests. The objective is to realise an individually conceived body of work that allows for the design and/or coordination of an exhibition.

The current expertise of Māori faculty spans a wide range of practice from painting to moving image. A particular strength of the programme is that the degree structure and delivery embraces customary practices from carving to weaving.

Students have two options for their programme of study, although at postgraduate diploma level, students must have over 10 years of exhibition practice to be eligible for the studio-only option.

Structure of the programme

Postgraduate Diploma in Māori Visual Arts

Option One: mixed studio/theory

- › Te Wahapu Matatau, advanced studio practice (90 credits)
- › One paper from Māori Studies or Museum Studies (30 credits)

or

Option Two: studio-only

- › Ngā Miro Whakaaturanga, pre-thesis practicum (120 credits)

Master of Māori Visual Arts

Option One: studio-only. This includes a written exhibition report.

- › Ngā Miro Whakaaturanga: Master of Māori Visual Arts, thesis practicum (120 credits)

or

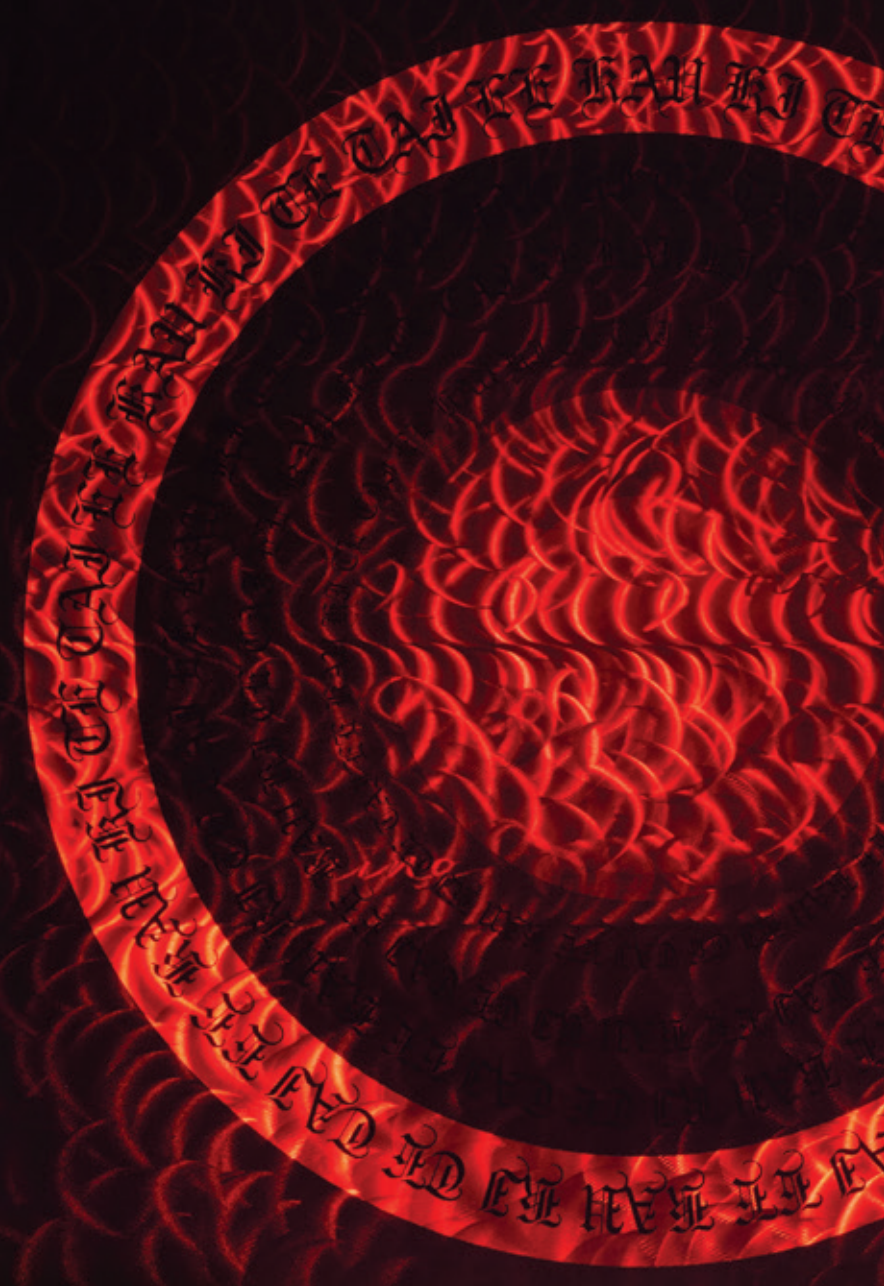
Option Two: mixed studio/theory

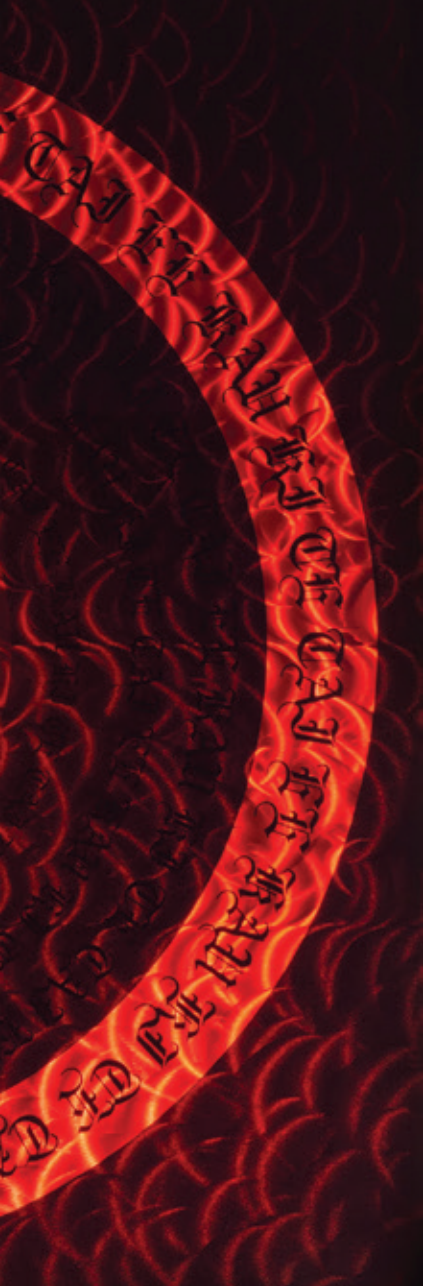
- › Te Wahapu Matatau, advanced studio practice (90 credits)
- › One paper from Māori Studies and/or Museum Studies (30 credits)

Contact

Associate Professor
Kura Te Waru Rewiri
Postgraduate Coordinator
– Māori Visual Arts

creative.postgrad@massey.ac.nz





Israel Tangaroa Birch
(Ngāpuhi, Ngāti
Kahungunu), MMVA,
E kau ki te tai e (2012),
lacquer on stainless
steel. From Whakawhiti
Āria: Transmission,
collaborative show with
Professor Robert Jahnke
and Shane Cotton.

PhD

The Doctor of Philosophy (PhD) is the highest supervised degree offered at Massey University.

Prerequisites:

Equivalent or better of a relevant Bachelor (Hons) or Masters degree with first or second class honours, division one. International candidates for whom English is not their first language will need a minimum IELTS score of 6.5 (with no band less than 6.0).

Duration:

Minimum three years full-time; part-time available.

Location:

Wellington, Manawatū (Toioho ki Āpiti, Māori Visual Arts). Research may be undertaken elsewhere.

Application date:

Ongoing

At the College of Creative Arts a PhD candidate is expected to produce a sustained piece of advanced research work in design, fine arts, photography, visual and material culture, music, creative media production or across disciplinary areas.

In addition to our Wellington campus offerings, we offer the Toioho Ki Āpiti PhD programme in Palmerston North. This programme especially welcomes national and international indigenous artists by encouraging engagement in research and applied practices relevant to individual cultural contexts.

The PhD requires a contribution to the chosen field through creative work with supporting documentation. The doctoral thesis may involve either creative practice work with a substantial

piece of academic writing (approx. 30,000 words), or a wholly written dissertation (80,000 – 100,000 words).

Selected PhD theses

- › Mizuho Nishioka, *A String of Data: disrupting, altering and generating the photographic image* (photography)
- › Emily Clark, *'Only the darkness knows who I am.'* Discourses on x rays in the 'shadow clinic' (visual material culture – written)
- › John Di Stefano, *'Moving Images of Home'* (film)
- › Daniel James, *'Untitled'* 2011: performance in mashup practice (performance)
- › Paul Melser, *'Pictures of the Body': Painting as Praxis* (painting)
- › Patricia Thomas, *'Large letter'd as with thundering shout: an analysis of typographic posters advertising emigration to New Zealand, 1839 – 1875* (design history – written)
- › Peter Trevelyan, *Orthogonal Orthodoxy* (sculpture)
- › Johnson Witehira, *Tarai Kōrero Toi: articulating a Māori design language* (Māori visual art)
- › Areta Wilkinson, *Jewellery as Pepeha: contemporary jewellery informed by Māori inquiry* (Māori visual art)
- › Elizabeth Grant, *Bronze as a non-customary intervention in the interpretation of insects from the natural world of Māori* (Māori visual art)

Contact

Distinguished Professor
Sally J Morgan
Director of Doctoral Research
creative.Phd@massey.ac.nz

For Māori Visual Arts PhDs:

Professor Robert Jahnke
Doctoral Studies and Research
Leader for Toioho ki Āpiti
R.H.Jahnke@massey.ac.nz



Susanna Bauer,
PhD Candidate,
Sprayograph, 2016.



Research

The College of Creative Arts has the largest number of internationally ranked researchers in visual art and design of any New Zealand university.

Massey University's College of Creative Arts is New Zealand's premier research-led creative arts tertiary provider. The College's world-class standing has grown through the quality and reputation of its faculty and the achievements of its students.

The College's researchers engage in individual, group and collaborative work across a broad range of fine art, design and visual and material culture areas. Through its networks and connections, the College's world-class researchers work with industry, professional groups, government and the cultural sector both in New Zealand and internationally. This vibrant nurturing environment supports researchers at all stages of their career and offers a rich context and transformative experience for our growing numbers of postgraduate students.

All academic staff teaching into postgraduate programmes have significant research profiles. The following pages introduce our postgraduate supervisory staff.

For a full staff list, and descriptions of expertise, visit: creative.massey.ac.nz



Kingsley Baird

Professor

Available to supervise:
Masters and PhD

Professor Kingsley Baird is an artist and writer whose primary research platform is memory and memorialisation. His sustained investigation of these fields is undertaken through the design of commissioned public memorials such as the *Tomb of the Unknown Warrior* (New Zealand, 2004) and *The Cloak of Peace* (Japan, 2006); making artefacts that investigate new conceptual, aesthetic, and material ways of creating memory forms; and published textual outputs.

www.kingsleybaird.com



Dr Cassandra Barnett

Ngati Raukawa

Lecturer

Available to supervise:
Masters and PhD

Dr Cassandra Barnett is a writer and art theorist raised in Auckland but with roots in the Waikato (Raukawa ki Wharepuhunga). She writes about contemporary art from Aotearoa and beyond, especially art exploring cultural multiplicity and minoritised identities. Her work responds performatively to the art in question, and to questions of place and whakapapa – weaving together Māori cosmologies, fictive practices, and molecular, rhizomatic and decolonising Western philosophies. Barnett holds an MA (Continental Philosophy, Warwick) and a PhD (Media, Film and Television, Auckland).



Wayne Barrar

Associate Professor

Available to supervise:
Masters and PhD

Associate Professor Wayne Barrar is a photography-based, visual arts researcher. His international exhibition and publication work principally investigates issues related to landscape change and the cultural redefinition of nature. For example, in *An Expanding Subterra* (2011), Barrar's photographs analysed the commodification of underground space in four countries. Recent projects have investigated the effect of species change on landscape formation and the richness of biological archives. He additionally has an interest in photographic history and imaging technologies.

Wayne Barrar, *Group of diatomaceae, various*, 2014.
From the project, *The Glass Archive*. Circular arranged slide of 278 diatoms from Oamaru, by Watson and Sons, c1890.



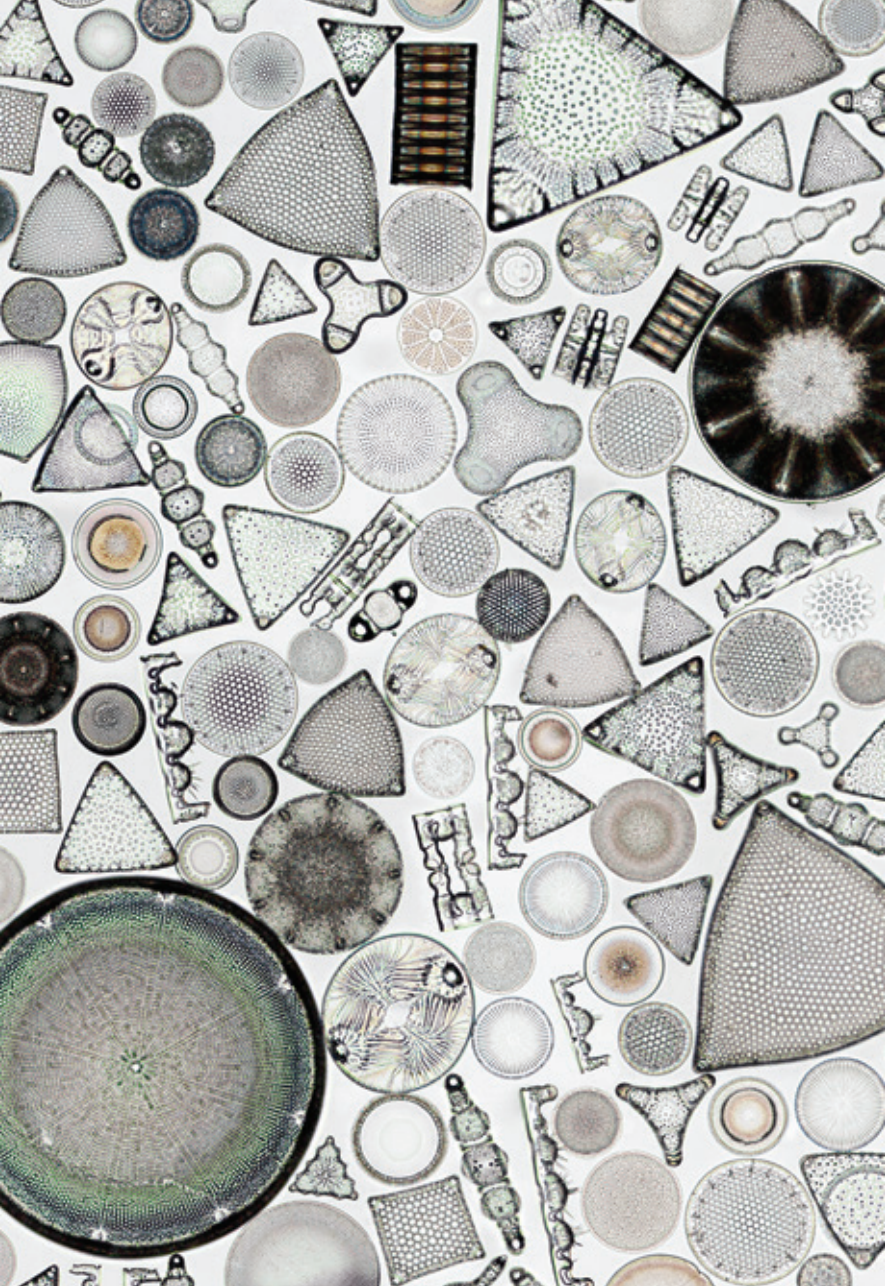
Tim Brennan

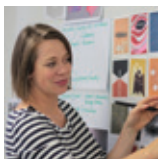
Professor of Fine Art
Director Pre-Doctoral research

Available to supervise:
Masters and PhD

Professor Tim Brennan is a contemporary artist, poet and historian whose research includes performance art, photography, painting and artist books. His work with place and text emerges as performance, photographs, painting, writing and curating.

Notable moments in Brennan's practice include work being presented at; the 50th and 54th Venice Biennales; ICA, British Museum in London; the Arnolfini in Bristol; AV Festival in Newcastle; FRAC in Dunkirk, France; and Le Lieu, Interzone Performance Biennale, Quebec, Canada. Brennan has 17 monograph publications and has contributed chapters to academic journals. In 2007 he was shortlisted for the UK's Northern Art Prize.





Anna Brown

Senior Lecturer

Available to supervise:
Masters

Anna Brown is a design educator and book designer. In educating about design, her focus is on creative leadership, collaboration and design-led innovation. Key areas of interest are design thinking, user-driven design, design for and with government, citizen engagement, experience design and service design. In her practice, Brown comes from an established discipline of book design, and explores the book as an embodied object, a re-presentation device, a cultural artefact and in non-linear forms.



Dr Caroline Campbell

Lecturer

Available to supervise:
Masters and PhD

Dr Caroline Campbell is an illustrator and multimodal storyteller. Her sustained scholarly and design research explores the mediation of powerful environmental issues via print and the digital platform. Campbell's internationally award-winning design research, *Josie and the Whales*, centres on non-linguistic, multi-modal storytelling. Her current screened book exploration investigates semiotic modes image and embedded sound, and the haptics of touch to communicate the importance of the ecological self to young digital age readers aged 8–12 years old.



Heather Galbraith

Associate Professor

Available to supervise:
Masters and PhD

Associate Professor Heather Galbraith is a curator and writer in modern and contemporary New Zealand and international art. She is Managing Curator for SCAPE Public Art in Ōtautahi Christchurch 2016-2018. She was Commissioner for New Zealand's 2015 Venice Biennale project (Simon Denny: *Secret Power*), Deputy Commissioner in 2013 and 2009 (Bill Culbert: *Front Door Out Back*); Francis Upritchard: *Save Yourself*, which she co-curated). Galbraith has held senior curatorial positions including at the Museum of New Zealand Te Papa Tongarewa and City Gallery Wellington, and is regularly invited to sit on advisory boards and selection committees.



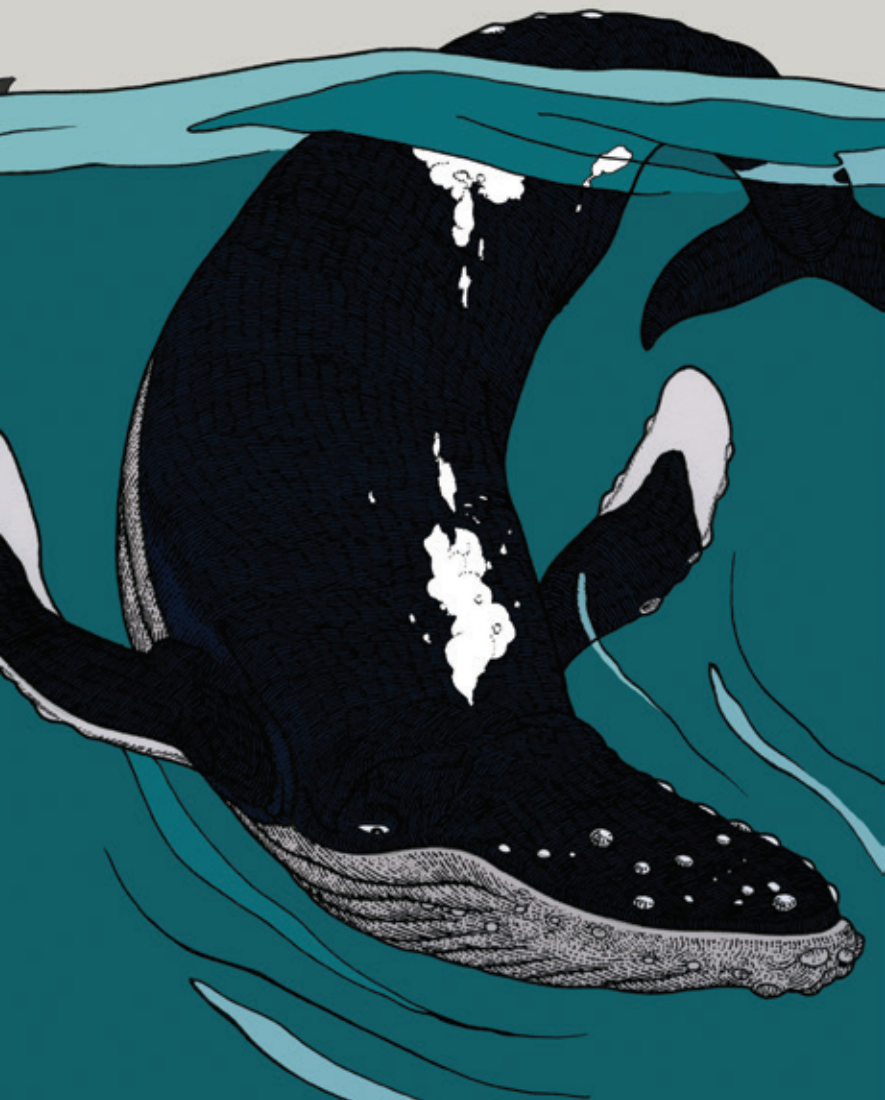
Robert (Bob) Jahnke

*Ngai Taharora, Te Whanau a Iritekura,
Te Whanau a Rakairoa o Ngati Porou*

Professor of Māori Visual Arts
Doctoral Studies and Research Leader
for Toioho ki Āpiti

Available to supervise:
Masters and PhD

Professor Bob Jahnke is considered one of New Zealand's leading contemporary Māori artists. Primarily a sculptor, he works with a range of media including found objects, wood, steel, lead and neon although he also has a MFA in Graphic Design from the Elam School of Fine Arts and a MFA in experimental animation from California Institute of the Arts. He also has a PhD in Māori Studies from Massey University. Jahnke's work asks what it means to be a Māori artist, often exploring the role and ubiquity of Christian symbolism in Māori visual culture.





Dr Caroline
Campbell, *Josie and
the Whales*, 2015.

Tony Parker, *M10,000i
Electric Fence i Series
Energizer System*,
2011–2015, for
Gallagher Industries.

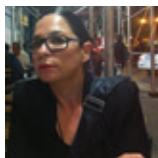


Dr Faith Kane

Lecturer

Available to supervise:
Masters and PhD

Dr Faith Kane's core knowledge and experience is in textile design research and practice. Specifically woven textiles, digital practices and sustainable design. She gained her PhD in 2007 *Designing Nonwovens – Industrial and Craft Perspectives* and has since developed her research in the area of sustainable textiles and materials design, with particular interest in the role and value of craft knowledge within this area. Kane's research over the last few years has focused on establishing and managing multi-disciplinary/ multi-stakeholder projects.



Vicki Karaminas

Professor of Fashion
Deputy Director of Doctoral Research

Available to supervise:
Masters and PhD

Professor Vicki Karaminas examines the relationship between contemporary fashion and culture as a barometer of social change. Her area of expertise is in gender and sexuality, the nexus between fashion and art and philosophies of the body. She is the co-creator of the niche fashion label OPUS 9, with Justine Taylor. Karaminas holds editorial positions with several international peer-reviewed journals, with her most recent book being *Fashions Double: Representations of fashion in Photography, Painting and Film*, London. Bloomsbury, with Adam Geczy, 2015.

www.opus9.com.au



Andre Ktori

Associate Professor
Head of Te Rewa o Puanga – the School
of Music and Creative Media Production

Available to supervise:
Masters

Associate Professor Andre Ktori is best known for interactive music for which he has won BAFTA, Milia d'Or and Millennium Product awards. He has exhibited at The Tate Britain, Museu d'Art Contemporani de Barcelona, Musée du Louvre, ISEA and Fuse, and performed at FCMM Montreal and NEMO Amsterdam. Ktori has worked in convergence media developing cross-platform opportunities for organisations such as the BBC, Sky, Open, V2 and Nokia. His current research is in design and composition for generative, interactive and reactive music application.



Brian Lucid

Associate Professor
Head of Nga Pae Mahutonga School of Design

Available to supervise:
Masters

Associate Professor Brian Lucid is an interaction designer guided by questions that address the relations among visual design, complex information and the ability of people to learn and adapt to unfamiliar processes. His practice-led research envisions, defines and implements innovative, functional and engaging human-computer interfaces for government agencies, Fortune 500 companies, design studios, cultural institutions, and emerging startups. Lucid teaches across undergraduate and postgraduate programmes.



Sally J Morgan

Distinguished Professor of Fine Arts
Director of Doctoral Research

Available to supervise:
Masters and PhD

Distinguished Professor Sally J Morgan studied at the Royal Academy of Fine Arts in Antwerp and was later European Fellow at the Städel Schule, Frankfurt. Her artwork has been exhibited in France, Belgium, Switzerland, the Netherlands, Germany, Bulgaria, Brazil, Japan, UK, USA, and New Zealand. Morgan has had works shown in the ICA, London; the Arnolfini, Bristol; the National Review of Live Art, UK; Buelluard Bollwerk, Switzerland; and more recently at Deep Anatomies in The Bahamas and at the Chicago IN TIME performance art festival, 2016.

Sally J Morgan, from
*The Solution of the
Bomb Aimer's Daughter*,
Performance Arcade
2015. Photo: Jess Chubb.



Simon Morris

Senior Lecturer

Available to supervise:
Masters

Simon Morris is an artist who focuses on painting, site-responsive wall drawing and installation. He explores abstraction and the possibilities that surface from self-imposed restraints on structure, materials and process. Morris's 64-metre *Rainscreen*, developed in collaboration with Athfield Architects and Fraser Engineering, provides a centerpiece façade for the Dowse Art Museum. Recent work includes wall drawings in response to the specific architectural qualities of the Frankfurter Kunstverein during the 2012 book fair, and Mexico City's MUCA ROMA in 2011, and his *Yellow Ochre Room* at the Christchurch City Art Gallery, 2015.





Anne Noble

Distinguished Professor
of Fine Arts (Photography)

Available to supervise:
Masters and PhD

Distinguished Professor Anne Noble's work engages with contemporary environmental issues and our relationship to land and place. She produces books and installations that incorporate still and moving images. Noble was made an Officer of the New Zealand Order of Merit for services to photography in 2003, a New Zealand Arts Laureate in 2009, and received a Fulbright Senior Scholar Award in 2014. Widely known for her work on Antarctica, current projects are concerned with the decline of the honeybee and human impacts on natural biological systems. Distinguished Professor Noble represented Australia and New Zealand as curator for the Musée du quai Branly Photoquai Biennale of 2009, 2011 and 2013.



Raul Ortega Ayala

Lecturer

Available to supervise:
Masters

Raul Ortega Ayala is a British/Mexican artist/lecturer who studied Painting in Mexico City and then travelled to Glasgow to do a Master in Fine Arts at the Glasgow School of Art (in combination with Hunter College in New York). His art practice is strongly linked with Anthropology and is developed through extensive research into specific topics for long periods of time. Ortega Ayala uses the ethnographic methods of participant observation and embodiment of knowledge in his investigations, and has developed a series of works about the office world, gardening and food. He is currently working on a project that explores Social Amnesia and the detritus of history.



Tony Parker

Professor of Industrial Design
Associate Pro Vice-Chancellor,
Strategic Relations
Director of Research

Available to supervise:
Masters

Professor Tony Parker is an industrial designer who works across design for agriculture, security and automotive design. His primary focus is aesthetically driven affective product design, which includes product desirability, usability, experience and innovation for improved user satisfaction. This approach is exemplified by Parker's long-standing association with leading manufacturer Gallagher Industries (NZ) creating innovative commercialised designs for agribusiness, and the experimental research-led design for the Hulme Supercar.



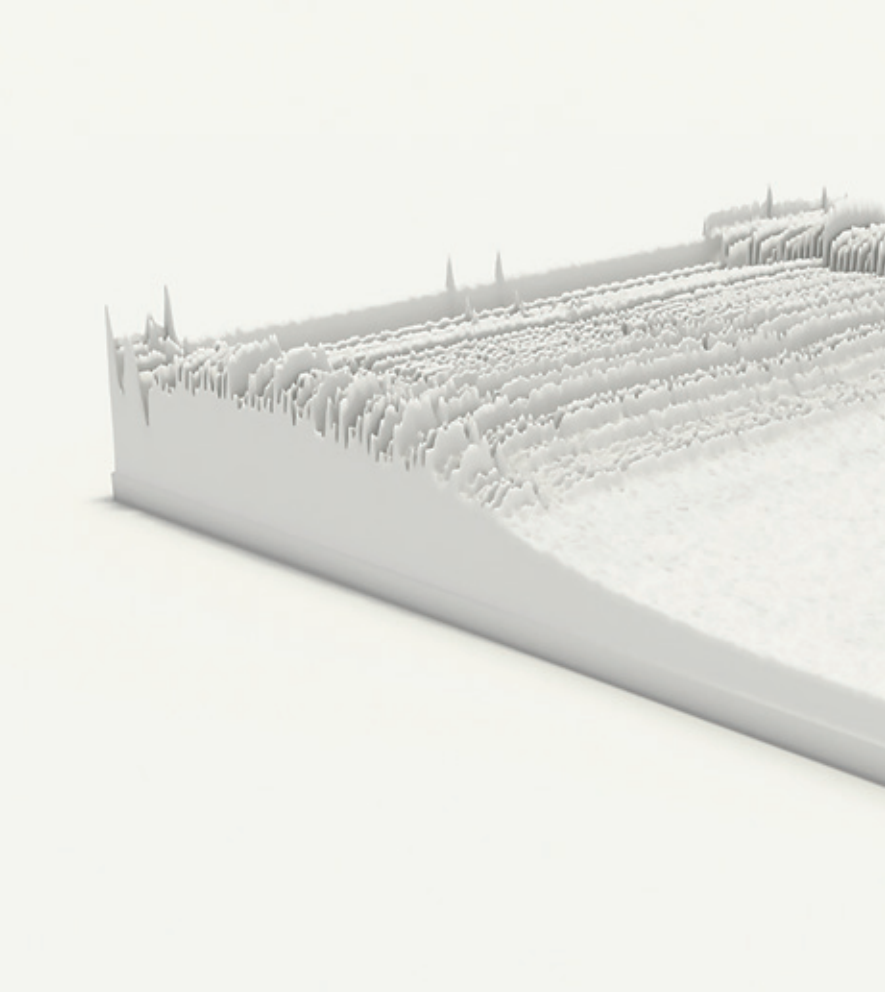
Dr Martin Patrick

Senior Lecturer

Available to supervise:
Masters and PhD

Dr Martin Patrick is an art critic, historian, writer, and regular contributor to a wide variety of national and international publications, including *Art Monthly*, *Afterimage*, and the *New Zealand Listener*. His research specifically involves critical writing on interdisciplinary practices and experimental uses of media in modern and contemporary visual art. Patrick teaches into both the theory and studio components of undergraduate and postgraduate art programmes.

www.martinpatrick.net





Raul Ortega Ayala,
*Untitled (Study for 18
and half minutes)*. From
the series: *From the Pit
of Et Cetera*. Visualization
of 3D model of sound
spectrum, 2014.



Julieanna Preston

Professor of Spatial Practice

Available to supervise:
Masters and PhD

Professor Julieanna Preston is a spatial artist, interior and architectural designer, theorist, and writer researching across feminist philosophy, new materialism and spatial politics. Her work often incorporates performative installation, such as the two-day *moving stuff* (2013) at the Auckland Arts Festival, questioning the boundary between industrial economies and environmental ecologies. Preston's most recent book is *Performing Matter: interior surface and feminist actions* (2014: Spurbuchverlag, Germany) in which she inquires into the material constitution of interiors as sites of political protest and ethical exchange.



Rachael Rakena

Senior Lecturer
Ngāi Tahu, Ngā Puhi

Available to supervise:
Masters

Rachael Rakena's innovative use of digital and electronic media immersed in Māori tradition, culture and values, prompted a new term – *toi rerehiko*; a play on *rorohiko*, the Māori word for computer (literally 'electric brain'). She has exhibited in New Zealand, Australia, China, Italy, Germany, Poland, Lithuania, France, Britain and the United States, including works at the Sydney Biennale, Venice Biennale (collateral events programme), and Busan Biennale.

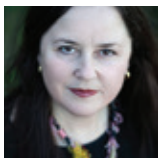


Dr Claire Robinson

Professor of Communication Design
Pro Vice-Chancellor, Toi Rauwharangi
College of Creative Arts

Available to supervise:
Masters and PhD

Dr Claire Robinson's research interest is the visual communication of political messages in the context of election campaigning and political leadership. Her research has been disseminated through international peer reviewed journal articles, book chapters, international conferences and designs. Professor Robinson is a frequent media commentator on New Zealand politics. Current research interests include visual bias in election campaign coverage.



Ann Shelton

Associate Professor

Available to supervise:
Masters and PhD

Ann Shelton's research comprises large-scale, hyper-real photographic artworks that operate at the nexus of conceptual and documentary modes. Shelton is the winner of New Zealand Contemporary Art Awards (2006 and 2010). Recent international award nominations include the Asia Pacific Breweries Foundation Signature Art Prize 2014 and Prix Pictet 2012. Her work is widely exhibited, including in Australia, Germany, Spain, New Zealand and the UK.

www.annshelton.com



Dr Huhana Smith

Ngati Tukorehe, Ngati Raukawa

Head of Whiti o Rehua School of Art

Available to supervise:
Masters and PhD

Dr Huhana Smith holds a PhD in Māori Studies from Massey University and was Senior Curator Māori at the Museum of New Zealand Te Papa Tongarewa. Prior to taking up her current position, Smith was Research Leader Māori for Manaaki Taha Moana: Enhancing Coastal Ecosystems for Māori research project, funded by Ministry for Business, Innovation and Employment. She is currently leading another Vision Mātauranga project on climate change adaptations for (and with) coastal Māori communities, and with landscape architects, architects, interior architects, contemporary artists, a climate change scientist and geomorphologist.



Ngataiharuru Taepa

Te Arawa, Te Āti Awa

Kaihautu Toi Māori: Director of Māori Arts

Available to supervise:
Masters

Ngatai Taepa's work is held in numerous public and private collections, including the Museum of New Zealand Te Papa Tongarewa. His current practice includes installation works looking at contemporary issues in New Zealand society, and paintings that investigate the Māori practice of kowhaiwhai (traditional Māori painting). When describing his approach to mātauranga Māori Taepa states; "My personal wish for Māori knowledge is that it is fluid and remains a living thing, so people are living according to that tikanga, that knowledge. That's important to me."

Ngatai Taepa, WW1 Remembered Light and Sound Show, 2016.
Pukeahu National War Memorial Park, Wellington. Still image from animated artwork. Transmit Director & Creative Producer: Sarah Hunter.

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Dr Oli Wilson

Associate Head of School
Music Programme Leader
Te Rewa o Puanga – School of Music
and Creative Media Production

Available to supervise:
Masters and PhD

Dr Oli Wilson's academic research draws on his creative practice in popular music, and explores concepts relating to fandom, nostalgia, and community through his involvement as keyboard player in the iconic band The Chills.

Dr Wilson has also studied NZ popular music, and has conducted extensive ethnographic research on the impact that new media technologies are having on local cultures in Papua New Guinea. He has published findings from this research in leading international journals, has supervised a number of Doctoral and Masters students, and is currently acting editor of the popular music journal Perfect Beat.

Music Programme leader
Dr Oli Wilson in 2015.



Scholarships

- › **College of Creative Arts Scholarships MFA**
Full tuition payment (up to \$10,000 for international students) for full time students enrolled in the 1st year of the MFA. One per annum.
- › **College of Creative Arts Scholarships MDes**
Full tuition payment (up to \$10,000 for international students) for full time students enrolled in the MDes. One per annum.
- › **Massey Scholarship Creative Arts (Massey Scholar)**
\$4,000 fees remission for full or part time PG study for students identified as completing in the top 5% of undergraduate programmes at CoCA.
- › **Massey University Masterate Scholarships**
Up to \$15,000. Awarded by Massey University in support of outstanding Thesis Projects. Tenable with other awards if total not greater than \$22,000.
- › **Masterate Scholarships for Māori Students**
Up to \$15,000. Awarded by Massey University in support of outstanding Thesis Projects. Tenable with other awards if total not greater than \$22,000.
- › **Sir Alan Stewart Postgraduate Scholarships**
\$4,000 for full-time students and pro-rated for part-time students for study at any Massey University campus. Up to ten awarded per annum.
- › **Tropical Lab award**
\$1000 for an MFA student towards attendance at the annual Tropical Lab Symposium in Singapore. One per annum.

- › **Peter Turner Scholarship in Documentary Photography**
\$5000 awarded to the highest quality Masters project proposal, (includes digital portfolio of photographic work). One per annum.

- › **Massey University Doctoral Scholarship**
\$25,000 per annum for 3 years (fees not included). Offered to encourage full time doctoral studies. Applicants must be eligible to enrol in a 120 credit doctoral research paper, and have a GPA of 7.5 or more.

The College of Creative Arts offers a variety of hardship and material grants to students enrolled in a Masters programme.

Exterior of Te Ara Hihiko creative arts building, Massey University Wellington.





About Wellington

The College of Creative Arts is based in Wellington, so most postgraduate courses are delivered from there. Toioho ki Āpiti Māori Visual Arts is based on the University's Manawatū campus, 140kms north of Wellington.

Wellington is the centre of government in New Zealand. It is the country's cultural capital – a compact, lively city of about 500,000 people, fringed by bush and beaches.

Wellington is the only capital city in the world to be awarded 'Safe City' status by the World Health Organisation and has just been ranked in sixth place in a study of green cities (Sustainable Cities Index 2016).

Digital businesses in the city are developing rapidly; Wellington has more companies in the Deloitte Technology Fast 500 Asia Pacific index than anywhere else in New Zealand. Globally successful creative firms include screen industry leaders Park Road Post, Weta Workshop and Weta Digital as well as global account software developers Xero, Whittakers chocolate, Icebreaker Merino

clothing, Phil&Teds children's equipment and Frasers Engineering (their firetrucks are world renowned).

Wellington has a culturally rich and varied arts scene. It is home to the Museum of New Zealand Te Papa Tongarewa, New Zealand Symphony Orchestra, New Zealand Ballet, New Zealand International Festival of the Arts, Wellington LUX light festival and numerous galleries, venues, artist spaces and creative ventures.

Wellingtonians, 25% of whom were born overseas, are diverse, educated, globally aware and proud of their city. Nine out of ten of them rate it as a great place to live!

Wellington has 50,000 hectares of regional parks and forests. There are 102 parks and playgrounds in Wellington city alone so there is bound to be one close by, wherever you choose to live.



Graduating cohort 2016.

Back: Chris Ulutupu,
Robbie Handcock,
Yeu Yen Song, Phoebe
Smith and Greta Menzies.

Middle: Geoffrey
Desborough, Hannah
McDougall, Scott
Morrison, Amy Sio-Atoa,
and Thomas Le Bas.

Front: Bo Moore and
Shuman Wang.

Missing: Annabelle
Fitzgerald, Vaughn
Flanagan, Tyree Gunn,
Tom Hoyle, Franco Lora,
Holly Manning, Daniel
Rose and Thomas Slade.

Exposure Graduate
Exhibition, 2016.

How to apply

To apply to study for a Masters or PhD at the College, students must submit a portfolio and research proposal in the prescribed format and attend an interview, either in person or by Skype.

The research proposal requirement is particularly rigorous at doctoral level, whereas the MFA has a very open, exploratory first year so it is accepted that students' initial ideas may change radically. In all cases, however, the first step is to contact us. We will discuss your research interests, alert you to any scholarship opportunities and explain the application process in detail.

Massey University welcomes more than 4,500 international students from 100 countries each year.

Applications from International students are welcomed. All postgraduate courses have minimum English language proficiency requirements; 6.5 IELTS score with no band lower than 6.0/TOEFL iBT with 90 overall (and a minimum of 20 in Writing).

Massey University offers programmes in Intensive English Language Studies, as well as a Direct Entry English Pathway (DEEP), for students requiring English language prior to programme start dates.

For information about International applications, please visit:

creative.massey.ac.nz/study/how-to-apply/international-applications/

Masters enquiries

creative.postgrad@massey.ac.nz

PhD enquiries

creative.PhD@massey.ac.nz

International enquiries

+64 6 350 5701

international@massey.ac.nz

Studying a Massey postgraduate programme enables you to apply your research in meaningful ways to our fast changing world. As an artist, designer, professional, or academic, Massey gives you the opportunity and support to innovate and explore ideas in your chosen field and to formulate and apply eloquent conclusions.

Tim Brennan, Professor (PhD)
Director of Postgraduate Pre-Doctoral Studies
College of Creative Arts, Toi Rauwharangi

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