



Indigenous Photographic Histories

George Crummer (photographer), Family group, c. 1910, Cook Islands, B.028290, Te Papa Tongarewa/Museum of New Zealand.



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5 November 2015 | The National Library of New Zealand

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About this event

Indigenous Photographic Histories is a one-day research symposium that brings together practitioners, scholars, writers, curators, archivists, and librarians to discuss the diverse ways in which Indigenous peoples have engaged with, used, resisted, or repudiated photography in the past and the present.

While a rich scholarship now exists on how photography has been deployed to document colonial places and peoples, contributed to the development of Victorian scientific knowledge, particularly anthropology, and the widespread commercial trade in images of Indigenous peoples, very little of this work pays attention to Indigenous perspectives, knowledges, or practitioners. This research symposium, therefore, has three key aims:

- To prioritize Indigenous perspectives and engagement with photography, paying particular attention to Indigenous involvement in photography as both subjects of the camera and as active consumers of the medium in the nineteenth century and beyond;
- In placing Indigenous perspectives, scholarship, and practice at the centre of the symposium we hope to draw attention less well-known collections, and/or new perspectives on more familiar ones;
- In drawing connections between a range of colonial societies through the research and practice of individuals working in different national histories, traditions and professions, we hope to encourage conversation within and across national/colonial histories and professional boundaries.

How to Register

This is a free event, but spaces are limited, so we encourage those interested in attending to contact the Centre for Research on Colonial Culture in order to formerly register. Registration closes on 1 October 2015. To register, email crocc@otago.ac.nz. You will be then sent a link to the registration portal.

Indigenous Photographic Histories
5 November 2015
National Library of New Zealand, Wellington

*Co-sponsored by the Centre for Research on Colonial Culture, University of Otago;
Wesfarmers Chair in History, University of Western Australia, Perth; Alexander Turnbull
Library, National Library of New Zealand, Wellington.*

DRAFT SCHEDULE

- 8.45-9: Mihi
- 9-10.30: **Opening keynotes**
Sherry Farrell Racette, *Indigenous Photography as Voice and Witness*

Jane Lydon, *Aboriginal transformations of the photographic archive*
- 10.30-11: morning tea
- 11-1: **Collections Panel**
Speakers: Edith Amituanui, Brook Andrew, Yuki Kihara, Paul McNamara, Nina Tonga, and Jeanette Wikaira
- 1-1.45: lunch
- 1.45-3.45: **People, Place, Country**
Natalie Robertson, *Siting Mauri through living film and photography*

Helen Brown, *William Teira and his Māori Friends*

Karen Hughes and Ellen Trevorrow, *Ngarrindjeri photographic interventions in archiving and recovering community histories*

Chanel Clarke, *Dressing the Part: Queen Victoria's Māori subjects*
- 3.45-4.15: afternoon tea
- 4.15-4.45: **wrap up and reflections**
Jo Smith, Tina Makereti, and Damon Salesa

Participants

Sherry Farrell Racette is an interdisciplinary scholar with an active arts and curatorial practice and teaches in the Departments of Native Studies and Women and Gender Studies at the University of Manitoba. Her scholarly interests include Indigenous art history and art criticism, First Nations and Métis women's history, museology, and revitalizing and decolonizing art practices. Recent contributions include curating *Resistance/Resilience: Métis Art, 1880-2011* (2011); editing the exhibition catalogue *Close Encounters: The Next 500 Years* (2012); and contributing essays to *Changing Hands: Art Without Reservation 3* (2012), *Rethinking Professionalism* (2012), *Manifestations: New Native Art Criticism* (2011), *The Cultural Work of Photography in Canada* (2011), and *Art in Our Lives* (2010). Farrell Racette's arts practice includes beadwork, painting, and textile-based works. She has illustrated children's books by noted authors such as Maria Campbell (Métis), Freda Ahenakew (Cree), and Ruby Slipperjack (Anishinaabe). She was the 2009–2010 Anne Ray Fellow at the School for Advanced Research, Santa Fe, New Mexico. She is a member of Timiskaming First Nation in eastern Quebec, but was born and currently resides in western Canada.

Jane Lydon is the Wesfarmers Chair of Australian History and an Australian Research Council Future Fellow at the University of Western Australia. Her most recent book *The Flash of Recognition: Photography and the emergence of Indigenous rights* (NewSouth, 2012) won the 2013 Queensland Literary Awards' History Book Award. She is currently working with four European museums (the University of Oxford's Pitt Rivers Museum, the Cambridge University Museum of Archaeology and Anthropology, the Musée de Quai Branly in Paris and the Museum Volkenkunde in Leiden) to research their collections of historical photographs and return them to Aboriginal relatives. *Photography, Humanitarianism, Empire* will be published by Bloomsbury in 2016.

Jeanette Wikaira (Ngāpuhi, Ngāti Pukenga, Ngāti Tamatera) has a role in the Hocken Library, Dunedin, as Kaituitui Ratonga Māori and has a long connection with Māori archival collections and Libraries, as an Archivist and Librarian; a research practitioner and through working with iwi communities in developing cultural heritage plans and managing cultural heritage collections. Jeanette holds postgraduate qualifications in Māori Studies and Museum Studies and is interested in exploring the development of tribal collections and the intersection of cultural heritage with traditional Māori knowledge through the use of digital technologies.

Paul McNamara attended Auckland [B.Sc. [Hons] and Otago [MB. Ch.B.] Universities. In 2002 he opened McNamara Gallery photography, a dealer gallery exhibiting a single medium. Following five years as a gallerist, he was admitted as a member to the Association of International Photography Art Dealers [AIPAD]. He is working with many N.Z. [& some international] photographers and covers N.Z.

and beyond. He also conducts original research, producing small publications, and to date has staged 30 out-reach exhibitions in a number of public galleries. He has been involved with tertiary institutions, and has presented several lectures over the last thirteen years. Our gallery website News page features photography exhibitions in public galleries in New Zealand, Australia and further afield. We also list recent photography publications, including links to reviews. At the foot of this News page is a discussion paper on the multiple nature of photography including editioning, and estate issues.

Brook Andrew (Wiradjuri) examines dominant Western narratives, specifically relating to colonialism, placing Australia at the centre of a global inquisition. Apart from drawing inspiration from vernacular objects and the archive Andrew travels internationally to work with communities and various private and public collections. Creating interdisciplinary works and immersive installations Andrew presents viewers with alternative choices for interpreting the world, both individually and collectively, by intervening, expanding and re-framing history and our inheritance. He has worked with collections from significant museums including Museo Nacional Centro de Arte - Reina Sofia, Museo de América, Museo Nacional de Antropología, Madrid; Musée d'Aquitaine, Bordeaux; Museum of Contemporary Art, Sydney; Museum of Applied Arts and Sciences, Sydney; Royal Anthropological Institute, London; Museum of Archeology and Anthropology, Cambridge; and the Anthropology Department of the University of Vienna. He has exhibited in solo and group exhibitions at major institutions including the Museum of Contemporary Art, Seoul; National Gallery of Victoria, Melbourne; Künstlerhaus, Vienna; Smithsonian Institute, National Museum of Natural History, Washington D.C; Museum of Contemporary Art, Sydney; and the Jewish Museum, Berlin.

Brook is currently planning a presentation of work for Artist and Empire, Tate Britain, London; Global Imaginations, Museum de Lakenhal, The Netherlands; and an immersive installation for the 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and Gallery of Modern Art, Brisbane. Recent exhibitions include Sanctuary: Tombs of the Outcasts, the Ian Potter Museum of Art, the University of Melbourne, 2015; Un saber realmente útil (Really Useful Knowledge), Museo Nacional Centro de Arte, Reina Sofia, Madrid 2014/15; Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2014; and The Floating Eye, Sydney Pavilion, the 9th Shanghai Biennale, 2012. In 2012/13 Andrew was commissioned to create the groundbreaking exhibition, titled TABOO at the Museum of Contemporary Art, Sydney. He has received numerous fellowships and awards, and his work is held in public and private collections throughout Australia and internationally.

Brook Andrew is represented by Tolarno Galleries, Melbourne, and Galerie Nathalie Obadia, Paris and Brussels. He is a lecturer at MADA (Monash Art, Design and Architecture), Monash University, Australia.

Nina Tonga, Curator Pacific Cultures, Te Papa Tongarewa Museum of New Zealand, is an art historian and curator who specialises in Pacific art. Her current research focuses on contemporary Pacific art in New Zealand and the Pacific with a particular interest in internet art from 2000 to present. In addition to her work at Te Papa, Nina is also a doctoral candidate in the Department of Art History at the University of Auckland.

Edith Amituanai has been described as a, “chronicler of her cultural milieu.” Her photographic work has developed from unusual attentiveness to her immediate social world. She has made photographs within homes of the New Zealand Samoan community in Auckland, Christchurch, Samoa, Alaska, France and Italy. In 2010 she made a series following the relocation of a family from Myanmar to Massey. Since then she has focused on her Ranui, West Auckland community. Amituanai graduated from Unitec with a Bachelor of Design in Photography in 2005. Two years later she was inaugural recipient of the Marti Friedlander Photographic Award. In 2008 she was a finalist in the Walters Prize for her exhibition, *Dejeuner*.

A native of Samoa, Interdisciplinary artist **Yuki Kihara**'s work engages with a variety of social, political and cultural issues. Often referencing Pacific history, her work explores the varying relationships between gender, race, culture and politics. In 2008, the Metropolitan Museum of Art in New York presented a solo exhibition of Kihara's work entitled 'Living Photographs' followed by an acquisition of her works by the museum for their permanent collection. Kihara has presented her works and performances at the Asia Pacific Triennial (2002 & 2015), Auckland Triennial (2009), SakaHàn Quinquennial (2013) and Daegu Photo Biennial (2014). Kihara's works has also been presented, among others, at the Shanghai Zendai Museum of Modern Art; Kaohsiung Museum of Fine Arts, Taiwan; Singapore Art Museum; Bozar Centre for Fine Arts, Brussels; Haus der Kulturen der Welt, Berlin; Musée du Quai Branly, Paris; Trondheim Kunstmuseum, Norway; Utah Museum of Fine Arts, USA; de Young Fine Art Museum of San Francisco, USA; Jean-Marie Tjibaou Cultural Centre, New Caledonia; Museum of Contemporary Art Australia, Sydney and Art Gallery of New South Wales, Sydney.

In 2013 Kihara's practice was the subject of a mid-career survey exhibition entitled *Undressing the Pacific*, organized and presented at the Hocken Collections, University of Otago. *Undressing the Pacific* has toured nationally at Wallace Arts Center (2013); Te Manawa Museum (2014) and currently presented at the Waikato Museum till February 2016.

Kihara's works are also held in permanent collections internationally, among others, at Te Papa Tongarewa Museum of New Zealand, Los Angeles County Museum of Art, and Queensland Art Gallery | Gallery of Modern Art.

Natalie Robertson (Ngāti Porou, Clan Donnachaidh) is an established exhibiting photographic artist, making photographic and moving image works that explore Māori knowledge practices and cultural landscapes. Robertson's practice engages with conflicting settler and indigenous relationships to land and place. She also writes on photography in Te Ao Māori. Much of her practice is based in Te Tai Rawhiti, the East Cape region of her tribal homelands. A Senior Lecturer at AUT University, Auckland, New Zealand, she received an MFA (First Class Hons) from the University of Auckland. She has exhibited extensively in public institutions throughout New Zealand and internationally (including China, USA, England, France, Germany, Lithuania, Denmark, Brazil, Rarotonga, Australia).

Karen Hughes is a Lecturer in Indigenous Studies at Swinburne University of Technology. She has formerly taught at Monash University and the University of South Australia, and in 2011 was a Visiting Fellow at University Paris 13. She is finishing a book, titled *My Grandmother On the Other Side of the Lake*, based on her PhD research, which weaves a cross-cultural history of intimate and domestic spaces around Lake Alexandrina, from the perspectives of Ngarrindjeri and settler-descended women's stories and lived experiences in the late nineteenth and early twentieth century.

Ellen Trevorrow is a Ngarrindjeri weaver and educator who has exhibited widely throughout Australia. She regards herself as a 'cultural weaver' and is dedicated to sharing her knowledge of the practice, and Ngarrindjeri culture and ecology. She was born at Point McLeay (Raukkan) in 1955 and raised near Tailem Bend, a small town in the Murraylands region of South Australia. Trevorrow spent her childhood in fringe dwellers camps just outside of the town with her grandmother, Ellen Brown, from whom she gets her name. She attended primary school in Tailem Bend, and moved South to Bonney Reserve near Meningie when she was 11 and went on to complete high school. She met her husband to be, Tom Trevorrow, when she was fourteen. They were married in 1976 and went on to have seven children. They have remained in or near Meningie ever since. She and her husband have been foundation members of Camp Coorong Race Relations Cultural Education Centre since 1985. Camp Cooring is located close to Meningie, adjacent to the site of Bonney Reserve. It is situated within the Coorong, a coastal ecosystem of estuaries, lakes and lagoons where the Murray River meets the sea. Trevorrow has a deep sense of attachment to the Murray River, which constitutes part of her Ngarrindjeri Clan Group's Traditional Country.

Helen Brown (Ngāi Tahu) is a heritage professional with expertise in Māori heritage research, advocacy and management. Helen works with Ngāi Tahu iwi, hapū, whānau and Kaitiaki Papatipu Rūnanga, on Māori heritage projects including historical research, oral histories, archaeology, conservation plans, management plans, exhibitions and heritage site interpretation. She is currently part of the Te Taumatua Archives Team at Te Rūnanga o Ngāi Tahu where she is working on the Ngāi Tahu Cultural Mapping Project. Her research on W.A. Taylor is supported by Te Rūnanga o Ngāi Tahu and the Ngāi Tahu Research Centre.

Chanel Clarke (Ngāpuhi, Te Rarawa, Ngāti Porou and Waikato-Tainui) is currently the Curator Maori at Auckland War Memorial Museum and previous to that was the Ethnology Curator at the Waikato Museum of Art and History in Hamilton. She is a graduate of Waikato and Massey Universities and is currently undertaking her PhD in Clothing and Textiles Sciences at the University of Otago. Her specific collection interests include the social and cultural aspects of Māori dress in both traditional and contemporary contexts.

Jo Smith (Kāi Tahu, Kāti Māmoe and Waitaha) is a Senior Lecturer in the Media Studies Programme at Victoria University of Wellington. Her published work examines the socio-political power of media technologies with a primary focus on how colonial histories inform contemporary media practices. She is currently completing a book about Māori Television.

Tina Makereti is a novelist, essayist and author of short stories. Her first novel, *Where the Rēkohu Bone Sings* (Vintage, 2014) is a book that 'spans generations of Moriori, Māori and Pākehā descendants as they grapple with a legacy of pacifism, violent domination and cross-cultural dilemmas.' It recently won the 2014 Ngā Kupu Ora Aotearoa Māori Book Award for Fiction. Her short story collection, *Once Upon a Time in Aotearoa* (Huia Publishers, 2010), which combines mythological and contemporary stories, also won the Ngā Kupu Ora Māori Book Award for Fiction in 2011. In 2009 she was the recipient of the Royal Society of New Zealand Manhire Prize for Creative Science Writing (non-fiction), and in the same year received the Pikihiua Award for Best Short Story Written in English. Makereti is Curator Māori for Museums Wellington and convenes a Māori & Pasifika Creative Writing Workshop at Victoria University. She is of Ngāti Tūwharetoa, Te Ati Awa, Ngāti Rangatahi, Pākehā and, according to family stories, Moriori descent.

Damon Salesa is a prizewinning historian and academic, who specialises in the study of colonialism, empire, government and race. With a particular interest in the Pacific Islands, he also works on education, economics and development in the Pacific region, as well as in New Zealand and Australia. He is currently Associate Professor of Pacific Studies at the Centre for Pacific Studies, University of Auckland, where he is also Academic Head. Previously he was Associate Professor of History, American Culture, and Asian/Pacific Islander American Studies at the University of Michigan, Ann Arbor. His next book examines globalization and empire in nineteenth and early twentieth century Samoa.

Organisers

Paul Diamond (Ngāti Hauā, Te Rarawa and Ngāpuhi) was appointed Curator, Māori at the Alexander Turnbull Library in 2011. He worked as an accountant for seven years, before switching to journalism in 1997. Paul is the author of two books (*A Fire in Your Belly*, Huia, 2003; and *Makereti: taking Māori to the World*, Random House, 2007), and has also worked as an oral historian and broadcaster. From 2007 to 2009 Paul managed the Vietnam War Oral History Project for the Ministry for Culture and Heritage.

Angela Wanhalla (Kāi Tahu) is a Senior Lecturer in the Department of History and Art History, University of Otago. She edited, with Erika Wolf, *Early New Zealand Photography: Images and Essays* (Otago University Press, 2011). Her interest in photography arose out of her doctoral research, which examined community, kinship and intermarriage at the Taieri Native Reserve, during which she encountered a rich visual archive held by families that challenged the published histories about Māori and photography in New Zealand. Rather than Māori as subjects, they revealed an active pursuit of self-representation through the photographic studio and with the camera at home.

Jane Lydon (University of Western Australia) holds the Westfarmers Chair in History.

The organizers have had the support and advice of the following experts from the National Library of New Zealand:

John Sullivan (Curatorial Services Leader)
Joan McCracken (Outreach Services Leader)
Ariana Tikao (Research Librarian, Māori)
Kirsty Willis (Assistant Curator, Photographic Archive)
Natalie Marshall (Curator, Photographic Archive)
Mark Strange (Senior Conservator Photographs)
Vicki-Anne Heikell (Field Conservator)

We are also grateful to Nina Tonga, Museum of New Zealand Te Papa Tongarewa, who has provided essential support for this symposium, including providing the image that adorns our poster and cover.