

BIOGRAPHIES

Dr. Susan Ballard is the co-editor of *Junctures*. She teaches Electronic Arts, Photography, and Art History at the Dunedin School of Art. Her current research circles around utopia, the art gallery, noise, machines, accidents and the politics of art in digital times.

Dr. Cameron Bishop, a Melbourne based artist and academic, lectures at Deakin University, Melbourne, Australia. Cameron has exhibited his work (solo and in collaboration) extensively, and has published his writing in artist catalogues, journals and book chapters. His research is focused on using new and old media technologies to disrupt identity and national narratives.

Jenny Harper is Director of Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand. She is an art historian and arts administrator and has also worked at Victoria University of Wellington, the former National Art Gallery and the Queensland Art Gallery. She was Commissioner for New Zealand at the Venice Biennale in 2009 and 2011.

Johannes Heidema is emeritus professor of Mathematics in the Department of Mathematical Sciences of the University of South Africa. His research interests include the history and philosophy of logic, mathematics, and science.

Brendan Hokowhitu is Ngāti Pukenga. Currently, he is an Associate Professor in Te Tumu, the School of Māori, Pacific and Indigenous Studies at the University of Otago, Dunedin, New Zealand. Brendan's research interests include indigenous and critical theory, masculinity, media and sport.

Willem Labuschagne is a senior lecturer in the Department of Computer Science at the University of Otago and a member of its Artificial Intelligence Research Laboratory. His research is concerned with nonmonotonic logic, belief change theory, and the philosophy of logic.

Bridie Lonie is the co-editor of *Junctures*. She teaches Art History and Theory at the Dunedin School of Art. Her interests lie in the ways that art engages with other areas of public and private life, and the ways that institutions of art reflect these changes.

Gilbert May is the editor of *CROP MAGAZINE*, a Dunedin based arts and culture bimonthly, and has served as the Arts Editor and Producer for the DPAG Late Breakfast on Radio One since 2007. He is also a member of the 'rice and beans' gallery collective, and a supporter of samizdat publishing and 'free' education. He is currently precariously employed in the Art History and Theory section at the Dunedin School of Art.

Heather McPherson. Born Tauranga 1942. Educated Auckland/Canterbury University. First published poem 1963; four books and fairly consistent readings since. Worked life-support jobs from teacher to kiwifruit picker, school bus driver, men's group educator etc. Son born 1973; Women's Lib and lesbian feminist activism born 1974; *Spiral* (women's arts magazine) born 1975. Still somewhat issues driven.

Tiffany Page is a PhD student in the Centre for Cultural Studies at Goldsmiths, University of London. Her research focuses on indigenous alterity and the self's relation to itself during the construction of identity.

Dr. Dorothee Pauli is a senior lecturer in Contextual Studies at the School of Art and Design at CPIT, Christchurch. She has published widely on different aspects of 20th century New Zealand art and architecture and is currently pursuing her interest in the art of dissent in Western visual culture.

Mark Stocker comes from a lengthy line of lawyers and broke with family tradition to study Art History at university. He is an Associate Professor at the Department of History & Art History at the University of Otago. His areas of interest include nineteenth and earlier twentieth-century sculpture, British art, New Zealand art and Art Deco. He has been editor of the *Journal of New Zealand Art History* since 2002.