

Uni NEWS

August 2018



THE UNIVERSITY OF
AUCKLAND
Te Whare Wānanga o Tāmaki Makaurau
NEW ZEALAND

GLITTERING PRIZES

Walters Prize finalists
on show

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LEADING EDUCATOR RETIRES

The Faculty of Education and Social Work paid tribute to Distinguished Professor Viviane Robinson's exceptional 42-year career at her recent retirement party.

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PUNCHY IMAGE TAKES AWARD

A striking image of two boxers after a fight won University research engineer Nick Depree the top prize in the 2018 Nikon Photo Day competition.

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REFUGEE FOCUS

Six stories of success in the face of adversity are at the heart of a photographic exhibition on display in the Quad for a week in August.

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SNAPSHOTS

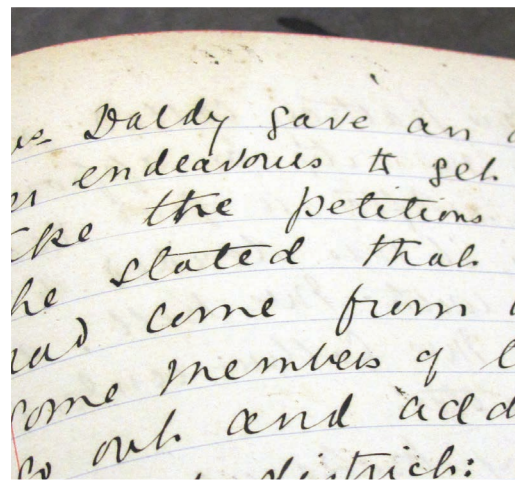
FRUIT MYSTERY SOLVED

A passing student discovered a strange pumpkin-like fruit on the spiky tree beside the walkway to Arts 1 recently. With the help of Grounds and Precincts Manager, Stanley Jones, *UniNews* has solved the mystery. The 20cm long capsule-shaped fruit is from the silk floss tree, *Ceiba speciosa*, a species of deciduous tree native to the tropical and subtropical forests of South America. Stanley says he's never seen another one like it in New Zealand and suspects the tree is at least 20 years old.



THE POWER OF PETITIONS

A minute book describing how members of the Auckland Women's Franchise League collected signatures for the 1893 suffrage petition features in the latest Special Collections display, *We, the undersigned*. Marking 125 years since New Zealand women gained the right to vote, the display examines the role of petitioning in the democratic process and considers some issues which attracted petitions and counter petitions, including suffrage, proposed prohibition in 1911 and the fight for the decriminalisation of homosexuality from the 1960s to the 1980s.



OTHER WORLDS

Visitors to Wellington can experience the sculpture of senior lecturer Dr Ruth Watson from Elam School of Fine Arts, which is currently installed at Te Papa's forecourt. Entitled *Other Worlds*, the work comprises four dramatic reinterpretations of the planets Earth and Mars, commissioned by the Wellington Sculpture Trust for their 4 Plinths Sculpture Award. The internationally recognised artist, known for her work which re-orientates maps and mapping processes, offers planetary models which are both challenging and alluring.



MATARIKI AT EPSOM

Matariki was welcomed at the Epsom Campus with a pre-dawn ceremony attended by staff, students and whānau. The event began with lighting of the Matariki lights along the Marae Avenue before sunrise and a ceremony of karakia/whakamoemiti and himene/waiata (prayers and songs). A celebratory parakuihi (breakfast) was followed by performances of waiata, with staff on ukeles and guitars. Rereata Makiha from the Māori Astronomy Society led a kauhau (seminar) and shared his knowledge on the significance of Matariki.



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Cover photo: From *The Making of Mississippi Grind 2017* by Jacqueline Fraser, a finalist in this year's Walters Prize, on display at the Auckland Art Gallery from 18 August.

EDITOR: Julianne Evans
 julianne.evans@auckland.ac.nz
 PHOTOGRAPHY: Godfrey Boehnke, Craig Berry
 DESIGN: Ashley Marshall
 PRODUCTION: The University of Auckland

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 Communications
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Nosia Fogogo, student and founder of the University's Student from a Refugee Background club.

FOCUS ON SUCCESS IN REFUGEE EXHIBITION

The moving stories of six current University of Auckland students from refugee backgrounds are at the heart of a photographic exhibition on Campus this month.

The exhibition, which celebrates our students from refugee backgrounds, can be viewed in the Student Quad on City Campus from 13 to 17 August.

The students' stories have common threads of persistence and self-belief leading to success, often in the face of extreme adversity.

And they have plenty of advice for other students from similar backgrounds, and suggestions about how staff and students can be an ally to them.

"Just be approachable, be a friend. Being a friend can change someone's life," says Nosia Fogogo, student and founder of the University's Student from a Refugee Background club.

Nosia arrived in New Zealand from the Central African Republic of Burundi 12 years ago.

She also has some useful advice on how to make the most of your time at the University.

"If you are a refugee student, big congratulations.

It's an amazing achievement to get here. Don't forget to get involved with University activities, join clubs; don't think you have to do this on your own. Know who you are and don't give up until you achieve what you want to."

The exhibition was arranged by the University's Equity Office to celebrate and support these students, and acknowledge that they're likely to have experienced barriers to access and success at university.



Above: Jean-Paul Bizoza from the Central African Republic of Burundi.

SIR PETER TO LEAD NEW GLOBAL COUNCIL

University of Auckland Distinguished Professor Sir Peter Gluckman has been chosen to head a new international body of influential science institutions.

Sir Peter was elected President-Elect of the International Science Council (ISC) at its inaugural General Assembly in Paris on 4 July. The Council is a new global body that combines two well-established and highly respected scientific organisations: the International Council for Science (ICSU) and the International Social Science Council (ISSC).

The merger, which has a combined membership of more than 180 organisations, gives the Council

a strong and unique voice on increasingly complex issues that require an approach that cuts across different scientific fields.

Sir Peter will hold the role of President-elect of the Council until 2021 and then will succeed to three years as President until 2024.



Right: Sir Peter Gluckman with Prime Minister Jacinda Ardern at the handover of the role of PM's Chief Science Advisor in June.

WHAT'S NEW

FIRST VIRTUAL REALITY FIELD TRIP

In a first for the University's Business School, virtual reality (VR) field trips will be used to teach students about construction and leaky homes.

Bachelor of Property students in the stage one course 'Introduction to Property' are being given Google Cardboard headsets – low-cost virtual reality headsets that resemble cardboard Viewfinders from the 1980s – with a place to insert a smartphone.

When photos and videos are captured on a special 360 degree camera and played on a smartphone, they appear in 3D, creating an immersive experience. As part of their coursework, students will take a virtual tour of the construction site at Parnell Terraces, a former leaky building in Auckland which is being remediated.

Through VR, students will also explore the hidden working organs of the home of the Business School, the Sir Owen G Glenn Building, including the heating and cooling equipment on the roof and plant rooms in the basement.

Senior lecturer Dr Michael Rehm, who drove the VR initiative, says it will allow students to see places that would be difficult, if not impossible, to see in real life.



"We have about 225 students in this course alone. It would be impracticable to take them all into a construction site at once, and the recent changes to health and safety regulations would make it even more cumbersome, if not impossible. VR is the next best thing to being there. And they can do it from wherever; their home, a café. It really takes learning out of the classroom."

INFLUENTIAL EDUCATOR RETIRES

Distinguished Professor Viviane Robinson's exceptional 42-year career at the University was celebrated by the Faculty of Education and Social Work at party for her retirement at the end of June.

Viviane was a Distinguished Professor in the School of Learning, Development and Professional Practice as well as academic director of the Centre for Educational Leadership. The centre has delivered the national induction programme for new school leaders for the last ten years.

Viviane also led the Leadership Research Group at the faculty, whose research covers a broad range of issues in school leadership, educational policy and leadership skills, particularly interpersonal skills. She specialised in school improvement, leadership and the relationship between research and the improvement of practice.



Appointed as a lecturer in 1976, she was promoted to senior lecturer in 1981, associate professor in 1995 and professor in 2002. In 2012, the University recognised the importance of her scholarly work by awarding her the title of Distinguished Professor.

Viviane has received many national and international awards, including election as Fellow of the Royal Society of New Zealand Te Apārangi

in 2017 and Fellow of the American Educational Research Association in 2011. She was appointed as an Officer of the New Zealand Order of Merit in 2014 for services to education. The University wishes her all the best for a long and happy retirement.

Above: Distinguished Professor Viviane Robinson and her husband David at her retirement party.

HOOD FELLOW ON OCEAN-GOING VOYAGE

Professor Andrew Jeffs from the Institute of Marine Science, School of Biological Sciences, is this year's outgoing Hood Fellow.

Andrew, left, will use his fellowship to join the research vessel *RV Investigator* on a four-week intensive research voyage with 40 other leading ocean scientists. He'll contribute research on the pelagic food chain process, with a strong focus on pelagic larval fish and crustaceans which develop in the offshore waters of the Indian Ocean. In particular, he plans to research the southern bluefin tuna, which breed in the Indian Ocean and migrate to New Zealand waters, where they are intensively fished.



MINISTER ENDORSES INCLUSIVE EDUCATION

A project to give disabled young people a strong voice in decisions about their education was launched by Associate Minister of Education Tracey Martin in July. Led by the Faculty of Education and Social Work, the Inclusive Education Action Group Voices Project features short films of ten young people talking about their own school experiences, and provides resources to help educators create inclusive school communities.

The project has been supported by Professor and Head of School (Psychology) Suzanne Purdy and Professor of Disability Studies and Inclusive Education, Missy Morton.

ENGINEERING LAUNCHES GRADUATE SCHOOL

The Faculty of Engineering has launched the country's first Graduate School of Engineering.

Currently over 500 postgraduate students are enrolled in more than 20 taught masters programmes, covering all engineering disciplines from civil, electrical and computer to chemical and materials and mechanical.

The new school, launched on 9 July, will

provide flexible learning through one-year programmes and team-based learning. Students will also have regular opportunities to meet and work with New Zealand's top professional engineers.

Employability will be built into the school's curriculum with new programmes that meet the needs of both students and industry.

Right: Dean of Engineering Professor Nic Smith



WINNING IMAGE PACKS A PUNCH

Described by judges as a 'gritty subculture portrait', a hard-fought moment of triumph at a local boxing tournament was the winning image in the 2018 Nikon Auckland Photo Day Competition.

Chosen from around 1000 entries, the black-and-white photo was taken by University research engineer Nick Depree who works in Chemical and Materials Engineering and the Light Metals Research Centre.

As well as being a full time staff member, Nick is a professional wedding and event photographer at weekends, with a personal interest in landscape and travel images.

He says he'd entered the competition, whose criteria is images taken in Auckland within a 24-hour period on a particular Saturday in June, once or twice before, but this is his first win. His image was taken at an Auckland Boxing Association event.

"Just this year I happened to be photographing at an interesting event on the right day," he says.

And the picture doesn't tell the whole story.

"It was a reasonably hard fought match, but I think they were clearly friends outside the ring. It was a points decision so they had already removed their gloves and the winner on the right did a bit of a haka/dance/pose, not sure what to call it, when it was announced that he won, and the loser actually joined in with him afterwards as well. So he looks



a bit sad to have lost in my photo, but he took it in good spirits and celebrated the other guy's victory."

Judges commented on the feeling of the viewer being placed "in the ring, close to the action".

Judges commented on the feeling of the viewer being placed "in the ring, close to the action".

"I was the only one shooting it," says Nick. "I don't usually shoot sport at all but I enjoy getting up close and I used a wide angle lens."

And he isn't particularly interested in boxing.

"I don't really watch or know anything about it, but a friend has recently started writing about combat sports and I've been helping him out by taking some photos for his website. I've done a couple of portraits of boxers he interviewed at their training gyms, but this was the first event I've been to with him."

He's been taking photographs as a hobby for around 12 years, but a lot more seriously in the last four.

"My personal photography is mostly travel-based, and when I'm in New Zealand, I like doing some landscapes. I also help out with some fashion and portrait photography with a friend, and am getting into video and short films with another friend. Every year, we enter the 48 Hour Film competition."

He says the person who probably got him really interested in photography was Henri Cartier-Bresson.

"But that's a very cliched answer. For a long time my favourite was Robert Capa, and his biography

Slightly out of Focus was a fantastic read. The most relevant to my photos though is probably Steve McCurry, an American photographer, freelancer and photojournalist most famous for his photo *Afghan Girl*, the girl with the startling green eyes.

"He's had some criticisms recently regarding Photoshopping, but I think it's still safe to like him. I think he invented a genre, and probably has already taken all the good photos from anywhere I'm likely to visit."

Nick's next overseas trip will involve a safari in Kenya and Tanzania with his dad for his dad's 60th birthday. After that, he's going alone to Madagascar, a place, he says, is a nature photographer's dream.

■ Julianne Evans



*Top: The winning image of the 2018 Nikon Auckland Photo Day competition by Nick Depree
Left: A scene in Trinidad by Nick Depree
Above: Nick Depree, left, receiving his prize from Auckland Photo Day judge Blair Quax, Nikon New Zealand professional support manager*



Alison Talmage leads the CeleBRation Choir

Where did you grow up?

I'm from the UK, half English and half Welsh. I grew up in Cornwall in a farming area near the sea where both my parents were teachers.

What did you love doing as a child?

My life was full of music. I played the violin and the piano and was always in the school orchestra and in choirs throughout my childhood and adolescence. But I loved the outdoors as well, and spent a lot of time at the seaside. It's always been important to me to live near the sea.

Did you have a favourite teacher?

I was fortunate in having a lot of good teachers but was very fond of one from my primary school who coached our netball team and supervised my sewing club. I wasn't in her class and she wasn't a music teacher but she had exactly the qualities I needed. She was calm, warm and friendly, had a strong belief in us and encouraged us to do what we really wanted to. She's living in Glastonbury now and I visited her there last year after making contact through Facebook. It was good to reminisce with her and to let her know how important her influence had been for me.

What was your first job?

Although I later became a teacher, specialising in music and then a music therapist, my first job

had nothing to do with music at all. As a student I worked in a café called the Copper Kettle, which was wonderful because I was a very shy teenager and it encouraged me to talk to people and to become more outgoing.

What do you do at the University?

I lead a neurological research choir, CeleBRation (*the capital 'BR' in the name stands for 'brain research'*). The choir is for people living with a neurological condition, to increase their quality of life and support their voice, speech and language recovery. I'm also a doctoral student in the School of Music.

What do you most like about it?

I like the fact that singing can bring people together and can lift our spirits, whatever our life condition.

Music is really closely related to our emotions and memories, which makes it a powerful force in our lives. Hearing is the first sense that comes in the womb and the last sense that leaves us at the end. People can often still respond to music even when they are no longer able to participate. I'm also very pleased to be part of an eclectic music therapy profession, which gives the chance to work in different ways with different populations, and being part of an interdisciplinary network of professionals and researchers, all working to support people with communication difficulties.

What are you especially proud of?

What I'm most proud of is my Kiwi citizenship. I'd been living here for a long time with my husband but when we gained our citizenship, it gave me a real sense of belonging. I'm also proud of the writing I did for a recent book on music therapy (originally published as *Only Connect*, but about to come out in a new edition, *Tales from the Music Therapy Room: Creative Connections*). The book gave me a chance to write not just for academics but also in a way that appeals to a much wider audience.

As editor of the *New Zealand Journal of Music Therapy*, you must also be very involved with what others write?

Yes, I especially enjoy encouraging new writers, who might be doing wonderful work but find the idea of writing an academic article quite daunting.

What do you like doing in your spare time?

Do I ever have any? I play in St Matthew's chamber orchestra, I walk on the beach, I do quilting. And I do a lot of writing, some work-focused but also, of course, based on my own interests.



Top left: Alison Talmage in full swing
Above: Members of the CeleBRation Choir singing at a dinner for the Centre for Brain Research.

PLASTIC-FREE FANTASTIC

What's your most wasteful habit and how did you change it? An awareness campaign led by Sustainability to promote Plastic Free July asked exactly that question, and attracted a range of great responses from staff. This month, we feature a selection of them.

Victoria Lynds

Role: Assessment team leader, Admissions
Habit: Using make-up wipes
Solution: "I've sewn my own reusable make-up removal pads out of flannel which can just be chucked in the washing machine after use and reused."

Ashleigh Fox

Role: Technical officer, Anthropology
Habit: Not being strict about taking reusables
Solution: "I always have my keep-cup, reusable container and cutlery in my office; if I forget to take it with me at lunch, I'm very strict with myself and either go back and get it, or just don't buy the food – this means I learn my lesson faster."

Steff Werman

Role: Student Learning Services coordinator
Habit: Using unsustainable personal care and cleaning products
Solution: "I make homemade house-cleaning products and personal cosmetics. It is so easy to make these at home from common items and it saves a bunch of money and plastic packaging."

Linda Fotherby

Role: Publishing systems coordinator, Academic Programmes
Habit: Using plastic bags for shopping
Solution: "I make my own tote bags out of old sheets and duvet covers - any tightly woven, light-to-medium weight fabric will work."

Erica Hill

Role: Group financial controller, Financial Services
Problem: Unsustainable nappies and baby wipes
Solution: "We use cloth nappies 90 percent of the time with our little one and I have always made my own reusable baby wipes for both my children."

Alice Barry

Role: Manager, Applications and Admissions, Admissions office
Habit: Buying store bread with plastic packaging
Solution: "Bread baking. We now make all of our own bread - not only does it taste better, but the house is also filled with the smell of baking bread, and we no longer have all of the related plastic bags and bag tags to throw away."

Melanie Johnson

Role: Copyright officer, Corporate Services
Habit: Buying yoghurt in plastic containers
Solution: "Milk kefir. I'm making my own milk kefir and having this for breakfast, instead of buying yoghurt in plastic containers. I'm also buying the organic milk to make the kefir directly from the supplier at the farmers' market, who fills up my recycled glass bottle."

Joanna Putterill

Role: Professor, Biological Sciences
Habit: Not getting rid of organic waste in a sustainable way
Solution: "Bokashi. For over a year, I've been following the lead of composters who use Bokashi bins, an unfussy, smell-free, rat-proof method of pre-fermenting organic waste like fruit and vegetable peelings, egg shells, but also occasional meat and cheese offerings too. The vinegary liquid produced can be used diluted to feed plants, or poured down the drain as an unblocker, while the compost can be added to a compost bin, or to your garden."

Geneisa Tay

Role: Content writer and coordinator, Faculty of Engineering
Problem: What to do with coffee grounds?
Solution: "Coffee scrub. I've started turning my coffee grounds into a scrub. Mix coffee grounds, scoops of either coconut oil (much cheaper and readily available) or cocoa butter, and leave it hanging around at room temperature. It lasts at least a couple of weeks in a glass jar – it's also a reusable product."

The ratio is a matter of personal preference and depends on how much exfoliation you want."

Lynette Herrero Torres

Role: Centre manager, Centre for Learning and Research in Higher Education (CLear)
Problem: Unsustainable cups in the office
Solution: "Reusable cups. This year at CLear we replaced our disposable cups with recycled plastic cups branded with our name. The NZ-made cups are stackable, lightweight, microwave and dishwasher safe and have all been well-received by our staff and course participants who appreciate the effort to reuse and reduce waste."

Russell Baillie

Role: Energy manager, Facilities Management
Problem: Building a sustainable house
Solution: "Eco house building. We built an entire house without a single rubbish skip going to landfill. We set up multiple recyclable material bins on site and had a dedicated skip for treated timber off-cuts as well as a compost bin for the workers' food scraps. The treated timber off-cuts went to Green Gorilla, where it was chipped up to become fuel-stock for the cement kilns up north. "The recyclable materials were taken to various recycling depots around Auckland. Some suppliers and subbies were told that they needed to take their own waste back with them to their depots for re-use or their own disposal. Waste to landfill was contained to a maximum of a single 120 litre wheelie bin per week throughout the entire construction project."



Copyright officer Melanie Johnson with her own milk kefir.

STAFF FILMS AMONG FESTIVAL'S BEST

"Be warned, this is scary stuff," is the billing for one of three films by Faculty of Arts staff that were selected as 'New Zealand's Best (short films) 2018' in the current New Zealand International Film Festival.

Two were on the 'selling fast' list two weeks out from screening, and all three have been supported by Faculty Research Development Grants.

No Shame by Brendan Donovan, senior lecturer in Screen, is based on Carl Shuker's novel *The Lazy Boys*, and is sharply focused on defeated Otago University student Richey as he returns home to Timaru – in his own words: "to hide". Fractured by past relationships and unable to communicate with his parents, Richey is haunted by shame – a real option, he says, when you "wake up drunk and can't remember what you did at the party to that girl, only it might've been really bad".

No Shame is a cautionary tale of how teenage boys become alienated, says Brendan, whose feature *Hopes & Dreams of Gazza Snell* premiered at the New Zealand International Film Festival in 2010.

My Brother Mitchell, a film by Todd Karehana, one of Brendan's 2017 Masters students, screened in the festival's Ngā Whanaunga Māori Pasifika Shorts 2018.

Meanwhile, associate professor of Screen, Dr Shuchi Kothari's short film *Shit One Carries* takes viewers to another continent.

Directed and written by Shuchi, the film deals with Avi, a middle-aged Silicon Valley engineer who returns briefly to his childhood home in India to care for his bedridden father Amrutdada.

One afternoon, everything goes out of kilter when Amrutdada has diarrhoea and his carer is not there. Avi panics and tries desperately to get someone – anyone – to clean up after his father. "When forced to perform the unpleasant task

himself, Avi realises that to clean his father's shit, he must let go of his own crap," says Shuchi.

Cul de Sac is directed by Associate Professor Jake Mahaffy. The film is about a father bringing stress home from work.

"It centres on a single, long take as a father teaches his kids a lesson about (not) bullying," says Jake.

In early August, there is still time to see at least two features by alumni: *The Heart Dances* – the

journey of *The Piano: the ballet*, directed by Rebecca Tansley, and *Mega Time Squad*, directed by Tim van Dammen, whose past credits include the wonderfully creative and refreshing *Romeo and Juliet: a love song*, set on a west coast beach.

Main image: Senior lecturer in Screen, Brendan Donovan, director of No Shame.

Top: scene between father and son in Dr Shuchi Kothari's short film Shit One Carries.

Above: A still from Brendan Donovan's film No Shame.



Ray Meyer 1931 – 5 July 2018

Professor Raymond Francis Meyer was a fine man in all respects. A good family man and friend with wonderful personal qualities. He was kind and generous, always trying to help others, fun to work with and had a good sense of humour with excellent leadership and organisational skills.

After completing his undergraduate degree in engineering at Canterbury, Ray was accepted into the Defence Scientific Corps, becoming a flying officer in the RNZAF.

He later did a PhD at the University of Manchester in high speed aeronautics, and it was en route to the UK that he met wife-to-be Dorothy. They were to make a great team, with Ray accompanying Dorothy all over the world to meetings of the International Federation of University Women, where she was an active participant and he a strong supporter.

After Manchester, his professional life took him to Canada, where he spent 11 years in defence research, particularly hypersonics, which is where I first met him. Ray later applied for the Chair of Mechanical Engineering at the University of Auckland and by 1971, when I became Vice-Chancellor, he was well established in the Engineering School, where he made a remarkable contribution to both the School and the University.

He was Head of Department for five years and Dean of the Faculty for 18 years. He also oversaw the expansion of the school to include women students and increased staffing and research activity. He lifted

standards and reputation and helped many students; one being accomplished sailor Russell Courtts.

After stepping down as Dean, Ray became Assistant Vice-Chancellor Tamaki, responsible for the development of the Tamaki Campus, and it's most appropriate that the main building at the Newmarket Campus should be named in his honour. Another of his major contributions was to the development of Auckland UniServices Limited from the early 1970s.

He was its chairman for 18 years and can be given credit for much of its significant success. Among his numerous other activities, he served as director or chair of numerous boards, including the Forest Research Institute and Watercare Services.

Ray also established the Ray Meyer Medal, awarded annually for the most innovative student project at New Zealand engineering schools. Ray made a major contribution to the wellbeing of this country and will be sadly missed.

■ Sir Colin Maiden

A full obituary can be found on the University's website at www.auckland.ac.nz

Gary Bold 1938 – 3 July 2018

Associate Professor Gary Bold was a fantastic physicist and one of the country's most influential science educators. He leaves a massive legacy. He spent over 45 years with the Department of Physics at the University of Auckland, and some current department members have known Gary throughout their entire careers.

He was already on the lecturing staff at Auckland during his PhD studies, which he finished in 1970. Gary's PhD was in the field of Radio Science, a topic supported by the Radio Research Centre. After graduating, Gary moved from radio waves to the field of underwater acoustics, and spent a post-doctoral year with his wife Rosemary and children Michael, Anna and Geoff, at Weymouth in the UK.

When Gary and family returned to Auckland, the new acoustics group was cooperating with the defence scientific establishment to study underwater

sound propagation, working off the Navy ship *HMNZS Tui* in the Hauraki Gulf. Gary's expertise in electronics made him a key member of the team.

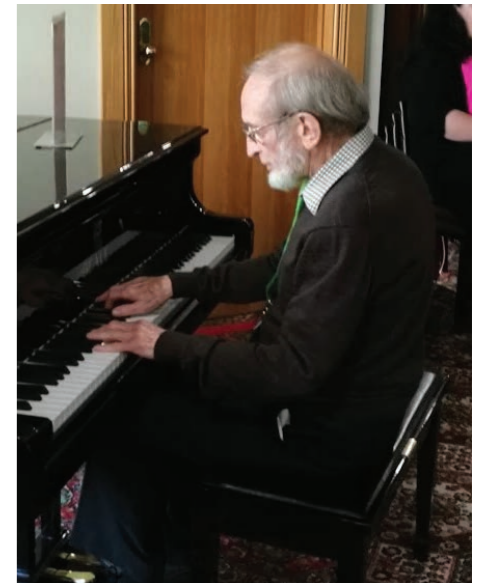
One of Gary's career highlights was his involvement with the ATOC project, which looked at sounds propagating underwater over trans-oceanic distances. But perhaps Gary's most remarkable contribution was through his teaching.

Thanks to the huge number of students he taught and inspired at this University, and his record as a teacher of teachers, Gary is likely to be one of the most influential physicists to ever work in New Zealand. Beyond being a gifted physicist, Gary was a natural showman, a talent honed via his involvement with amateur theatre.

He was known for lecture demonstrations that on at least one occasion, included lighting his pipe with a laser, a feat that would violate both laser safety and smoke-free policies today.

Gary participated actively in all aspects of University life and touched those he met with his humility, insight and mischievous sense of humour.

He was a superb colleague, a fantastic teacher and a humane and decent man who will be sorely missed.



WHAT'S ON

2018 WINTER LECTURES

What: Aotearoa in 2030

When: Wednesdays until 22 August

Where: 12.30-1.30pm, Lecture Theatre 342, Building 423, 22 Symonds Street.

Aotearoa in 2030 is the theme of the six-lecture series, presented by local and international experts.

The series delves into the pressing social and environmental challenges the country faces.

Visit www.winterlectures.ac.nz for more information.

RAISING THE BAR

What: 20 talks, ten bars, one night

When: Tuesday 28 August

Where: In bars around central Auckland

Coming back for round two after a successful event in 2017, Raising the Bar will feature some of the University's leading academics on a range of topics at ten bars around the city. Each bar will host two talks, one at 6.30pm and another at 8pm. All events are free, but registrations are essential. Go to www.rtbvent.com/auckland

LAW CONFERENCE

What: New Horizons for Torrens: Current Reforms

When: 29-31 August 2018

Where: Owen G Glenn Building

12 Grafton Road, City Campus
Hear in-depth presentations by leading New Zealand and international experts on current land law issues, including the reforms in the new Land Transfer Act 2017.

For more information and to register go to: landlaw2018.org/

WALTERS PRIZE-
BEST IN SHOW

The Walters Prize is a biennial event hosted by Auckland Art Gallery and styled as a presentation of the most outstanding contributions to contemporary art in New Zealand over the past two years.

The four-person jury includes Elam School of Fine Arts senior lecturer Allan Smith, and two of the four artists shortlisted for the \$50,000 prize in 2018 are graduates from Elam.

Alumna Jacqueline Fraser, who completed her Bachelor of Fine Arts in 1977, is nominated for the glitzy installation *The Making of Mississippi Grind* which was on show at the Auckland Art Gallery in 2017.

Fellow alumna Ruth Buchanan, who finished her BFA in 2002, gets in for *BAD VISUAL SYSTEMS*, a 2016 installation and performance she staged at the Adam Art Gallery at Victoria University in Wellington in 2016.

The 2015 road movie and gambling addiction drama *Mississippi Grind* was the inspiration for Fraser's installation, where she faked up the set for a fictional documentary on the making of the movie.

Casino-style, there is a spangly chandelier suspended from a glorious gold ceiling and walls of metallic pink and gold tinsel, illuminated by a projector showing the movie itself.

Every five minutes, the movie's soundtrack is



Clockwise from left: Ruth Buchanan, *BAD VISUAL SYSTEMS*, 2016, Jacqueline Fraser, *The Making of Mississippi Grind* 2017, 2017, Jess Johnson and Simon Ward, *Whol Why Wurd*, 2017 and Pati Solomona Tyrell, *Fāgogo*, 2016.

interrupted for one of 19 pop songs from the likes of Rihanna or hip hop trio Migos. Three collages based on film history saturate the installation with pop and image culture references.

Ruth Buchanan's *BAD VISUAL SYSTEMS* excavates feminist art histories and, eschewing the usual practice for a solo show, combines her sculptural design elements with lens-based media produced by two older German female artists Ruth invited to participate in her exhibition.

In this way she muddles up her role as an artist with that of an artist, designer, curator and

choreographer.

In her exhibition, which she has adapted to the new site of the Auckland Art Gallery, visitors will be introduced by a gallery attendant to the pre-existing display based on the Feminist Art Network's archive.

Also on show will be short films by Ruth's neighbour in Berlin Judith Hopf, professor and vice-rector of fine arts at the influential Städelschule art academy in Frankfurt. The space is divided by large modernist panels, on which is displayed the work of Marianne Wex, who

visited New Zealand in the 1980s. She is known for the series of black and white photographic images she made in the 1970s, which contrasted representations of women and men in the media.

These were combined with her own photographs documenting 'manspreading' (the practice of men sitting in public transport with legs wide apart, thereby covering more than one seat) and female body language. Motion-activated speakers provide a commentary.

New York-based Jess Johnson's optically complex five-channel video installation *Whol Why Wurd*, projects digital versions of her hand-drawn images which have been brought to life with the assistance of Wellington-based animator Simon Ward and complemented with sound by Andrew Clarke and computer graphics by Luke Rowell.

Pati Solomona Tyrell's video work *Fāgogo* is based on the Samoan tradition of storytelling but premised in queer theory, where identity is a site of perpetual becoming, and not a static given. Tyrell is one of the founders of FAF SWAG, an LGBT Pacific arts collective based out of South Auckland, with his partner Tanu Gago.

The Walters Prize exhibition opens to the public on Saturday 18 August 2018, and will continue until Sunday 20 January 2019. An international judge will choose the winner at a gala dinner in November this year.

■ Linda Tyler

Convenor, Museums and Cultural Heritage

CLASSIFIEDS

ACCOMMODATION AVAILABLE

ROOM TO RENT, SUNNY ST HELIERS, AUCKLAND: Large fully furnished bedroom in cosy three-bed, 1 bath peaceful home. Ten mins to beach. 30 mins. drive or bus, along Tamaki Drive to CBD, Tamaki Campus. Share with mature professional woman. Suit academic or professional, \$250 weekly plus electricity. Contact Penny: pkstar@gmail.com

TWO BEDROOM, TWO BATHROOM FURNISHED HOME IN REMUERA/MEADOWBANK: Spacious feel with high ceilings and patio garden. Walk to bus stop for direct bus to Medical School or University or park car in the driveway. Suitable for visiting academics or professional couple. Available late May through November. Email: john@metronz.co.nz or text 021308800.

FULLY-FURNISHED CHARACTER BUNGALOW: 2 bedrooms, open plan kitchen/lounge/dining. Central heating, quiet, private north-facing deck. Sub-tropical gardens, 10 min. bus to University, one min walk to shopping mall. \$850 p.w. incl. water, internet, excl. electricity/gas. Available for 7-10 months. Email: anita@levering.co.nz

WAIHEKE ISLAND: Characterful, sunny and compact cottage. Perfect for sabbatical, writing retreat or holiday. Coastal views and walks to beaches. Bus stop right outside property. Fully-equipped kitchen. WiFi provided. Maximum four guests. Minimum one week. Shorter stays by arrangement. For information, rates and photos email: pat.neuwelt@gmail.com

SIX-MONTH RENTAL: 4 bedroom, 3.5 bathroom home on 3 levels, available mid-July 2018 to mid-January 2019. Quiet, private, spacious, & located in St Heliers/Glendowie (5-10 minutes to Tamaki, 25+ minutes to city/Grafton). Negotiable furnished or unfurnished, & with or without car. \$980 week. Email: j.wiles@auckland.ac.nz

BRIGHTON ROAD, PARNELL, LARGE 2 BEDROOM APARTMENT: in elegant heritage building. Recently redecorated including new kitchen. Secure garage, sea views, all day sun, and deck. Ultra fast broadband and Sky connection available by arrangement. Suit visiting academics close to University and Medical school. Contact by text: 021 415 770.

BUCKLANDS BEACH, 5-BED HOUSE FOR RENT, 4 WEEKS OVER CHRISTMAS: Large, sunny, well equipped, coastal views. 5min walk to two different beaches, 15mins to Half Moon Bay ferry. Available 15 December 2018 - 11 January 2019, \$800 a week or \$700 if you're happy to feed our cat. f.boermans@auckland.ac.nz

COMING TO AUCKLAND FOR LONG STAY OR TO LIVE? Need an exceptional living environment for a few weeks or months? Self-contained one bed furnished apartment annexed to main house in Waitakere Ranges with view of bush and beach. Short drive to Swanson train station, 45 mins to the CBD, and easy walk to Uni or 45 minutes by car. Interested? Email: www.bushsandandsea@gmail.com or call Lyn on 6498109584.

FULLY FURNISHED 3 BEDROOM HOME IN EAST AUCKLAND FOR LONG TERM RENT: Stunning views over Auckland from deck and lounge, also overlooking swimming pool and garden. Large

family home in Pakuranga, close to schools and short walk to local shopping mall. Easy commute to university, motorway 5 minutes away. Rental available for 1-2 years from Dec 2018 \$650 per week. Contact melissabaily@gmail.com

LOVELY PRIVATE ROOM FRESHLY RENOVATED TO A HIGH STANDARD: large and sunny overlooking garden with own deck. Although part of our house the room does have a separate entrance and ensuite and can be locked from the rest of the house. Also available is a lounge/sunroom with a single day bed TV arm chairs and books to enjoy. Centrally located in the heart of Parnell. Contact Christine on: 0274 430006.

PARNELL - FULLY FURNISHED TWO BEDROOM HOUSE: Available 15 May to 25 October. Short, easy walk to University and city. \$285 per week. Contact: jmgee1@gmail.com, phone or text: 021 0409 499.

FULLY-FURNISHED HOUSE IN BELMONT, NORTH SHORE: 3-bedrooms, 1-bathroom, sunny, nice outlook, private back and front gardens. Close to schools, parks and beaches. Ferry or bus to University. Available from May-June till mid-November. \$600 per week. Contact: j.laurie@auckland.ac.nz

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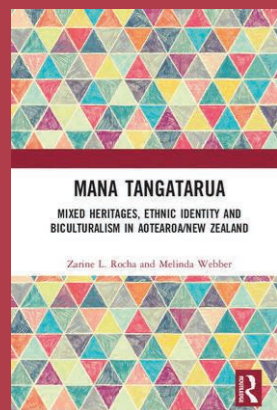
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WHAT'S COMING OUT



EXPLORING IDENTITIES

Mana Tangatarua by Associate Professor Melinda Webber (Te Puna Wānanga - the School of Māori and Indigenous Studies) and Dr Zarine Rocha, looks at mixed race and mixed ethnic identities from a distinctively Aotearoa New Zealand perspective.

The title is a Māori phrase that refers to an individual or people standing with mana (pride/status/positive self-concept) in two worlds. It is used as a metaphor in the book to emphasise

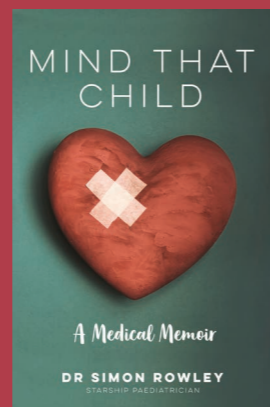
the idea that an individual can develop a secure ethnic identity and sense of belonging as a member of two or more ethnic groups. New Zealand provides a particularly interesting national context for an exploration of mixed ethnic identities because of the country's diverse population, long history of racial and ethnic boundary crossing and, quite uniquely, official and institutional recognition of "mixedness" and mixed ethnic identity, which has been in place for over two decades.

Mana Tangatarua encourages us to explore and understand our mixed histories, our diverse present and our collective futures. The book was published this year by Routledge.

PROFOUND RESPONSIBILITIES

Leading paediatrician Dr Simon Rowley has committed almost all of his working life to the care and wellbeing of children.

In his memoir, *Mind That Child*, published by Penguin in 2018, he provides a rare glimpse into what it means to be entrusted with the responsibility of a young human life. Charting his decades of medical experience, he touches on an array of issues, from the high-stakes management of tiny pre-term babies to



the serious impacts of drugs, alcohol and technology on developing minds. Real-life cases and practical advice are interwoven throughout a candid,

compassionate narrative, offering a humane holistic view into the high-pressure world of medicine.

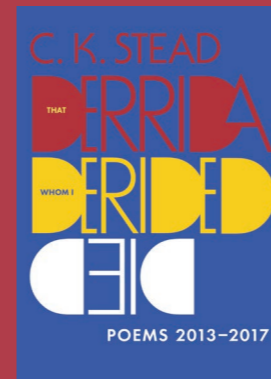
DERRIDA DERIDED

I was the one who believed in poetry - that it could capture the gull in flight and the opening flower and in the blink of an eye a knock on the door of death.

These are the words of Emeritus Professor C. K. Stead, whose new collection leads us deeply inside his life. In *That Derrida Whom I Derided Died: Poems 2013-2017* he looks back at his younger self, remembering old loves and cringing

at his 'lugubrious rhyming'. He writes most often of those who have gone (Jacques Derrida and Allen Curnow, Colin McCahon and Maurice Shadbolt, Lauris Edmond and Ted Hughes) but also of those still with us (Kevin Ireland, Fleur Adcock, Bill Manhire). The collection includes a series of poems written while the author was Laureate, including a sequence on World War I in which 'the Ministry' requests poems from our reluctant and

sometimes defiant laureate. The book is published by Auckland University Press, and released in September.





WHEN GREEN ISN'T GREEN

With the rise in 'greening' activities, so too the public debate about the notion of 'greenwashing' is on the increase. Joya Kemper, a lecturer in Marketing in the Faculty of Business and Economics, looks at this growing global issue.

We can't continue to consume, pillage and pollute the earth. Put simply, if everyone consumed like the United States, we'd need four more planets to sustain ourselves.

The good news is that the public is becoming increasingly aware of the crisis we face. Companies know this and have responded. Further good news according to TerraChoice is the huge increase in green products – up 75 percent in 2009 to 2010 alone. The not so good news is that up to 95 percent may not be as 'green' as they claim.

Coined in 1984 by Jay Westervelt, 'greenwashing' now stands for the negligible, misleading or false environmental claims, and more recently, social impacts of business activities.

It is based on a business ideology run on short-term profits, negative effects on human and natural life, with a thirst for continual and perpetual (economic) growth, while at the same time seeing the need, for reasons of either reputation or profit, to 'sell' themselves as green. Most green activities are often negligible.

Indeed businesses frequently spend more money on advertising their green impacts than they actually spend on helping society.

According to Greenpeace, other tactics include loudly voicing proactive environmental and social stances when in actual fact these activities are regulated by law, or emphasising environmental activities while continuing to implement a business model focused on non-sustainable activities or products.

Businesses might even use labels such as 'natural' or 'green', or create their own 'sustainable' labels, when these are not backed up by any evidence. There are also companies advertising a pro-environmental stance while lobbying and funding politicians to oppose environmental regulation.

Greenwashing is a rational and logical way of dealing with environmental and social impacts from the perspective of a profit-centric ideology. The premise which underpins greenwashing stems from two mainstream but flawed ideas.

Contrary to most business rhetoric, climate change and our rapidly depleting ecosystem mean we can't consume our way out of the problem.

We need products that are truly designed cradle-to-cradle, rather than cradle-to-grave, whereby products (and the various components of products) are either able to decompose into soil or are made from synthetic materials which can be continuously reused in the same products.

If we don't have a mentality which revolves around zero waste for all products, then producing 'green' shampoo or 'green' clothing while generic, unsustainable products are still available hardly responds to the call for real action.

It also places sole responsibility (and blame) on consumers to buy green. The reality is that despite polls which demonstrate the majority of

consumers would buy green, this is usually not translated into action.

This is understandable given most green products are more expensive than their counterparts, especially in an environment where our wages, especially in New Zealand, have been stagnating for years, and consumers presume performance trade-offs still exist.

Change starts with everyone taking equal responsibility and that includes consumers. We must take responsibility to consume less (another idea rarely translated in the mainstream sustainable consumption discourse), to consume more sustainably and responsibly, and to buy only from companies which hold these values in place.

Governments must take real action to demand sustainable practices from companies and to put in place infrastructure to incentivise sustainable production and consumption.

Greenwashing is a rational and logical way of dealing with environmental and social impacts from the perspective of a profit-centric ideology.

And corporations must take real action to confront their impacts on society, on people and the planet, beyond the 'business-case' for sustainability; profit, reputation or seeing climate change as a business opportunity.

However, this calls for a change in thinking, in ideology and in business models. As Einstein wisely said, "We can't solve problems by using the same kind of thinking we used to create them."

It's not all bad news. We are seeing an increased uptake of new business models such as social enterprise and B-Corps which have values and the objective of solving environmental and social problems at their core.

For example, in New Zealand, Eat My Lunch has a social mission to provide a child with free lunch with each lunch purchase. Making a profit, providing jobs, products and contributing to the economy does not have to come at the expense of anyone or anything.

Not all traditional businesses are big, evil corporations set on a path to destroy the planet. But we must evolve past the self-interested, self-centred, money-hungry producer and consumer. We must move beyond the *homo economicus*. Hollywood star Julia Roberts as Mother Nature in a clip from 'The Nature is Speaking' initiative beautifully and succinctly says, "I am prepared to evolve.

Are you?"

■ Joya Kemper