

May 2021



# BRIGHT SPARKS

## THE CREATIVITY ISSUE

Cover Story – Light, Love and Community with artist Emma McIntyre



*Also In This Issue:* Fulbright in the News | In Memoriam | In Publication | Alumni Spotlight: Interview with Sam Trubridge, Director of The Performance Arcade | Alumni Spotlight: Silver Linings in a Grey Year with US Fulbright Distinguished Teacher alumna Shahnaz Sahnaw | Fulbright NZ Events | Awards and Appointments of Note

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## FROM THE EXECUTIVE DIRECTOR

Welcome to the first issue of Bright Sparks for 2021! In this issue, we are delighted to celebrate the creativity of some of our Fulbright alumni across a variety of different mediums.

We showcase some of the recent work of 2019 Fulbright NZ Graduate, visual artist Emma McIntyre, whose solo show at Chris Sharp Gallery in Los Angeles received a glowing review in Frieze magazine. Emma talks about some of the surprising pleasures of making art in a pandemic and the sense of connection and comradery she feels with her fellow studio artists.

Sam Trubridge, the Director of The Performance Arcade discusses the remarkable programme of events he staged in Wellington called, *WHAT IF THE CITY WAS A THEATRE?*

We also hear from Shahnaz Sahnou, a US Fulbright Distinguished teacher alumna from Oregon who has adopted a creative approach to hybrid teaching, employing techniques she learnt while she was on award in New Zealand.

At the time of printing, myself and the Fulbright NZ Programme Managers Pip Climo and Magnolia Wilson, are on the road with our Outreach tour. Outreach is one of the highlights of our year, giving us the opportunity to visit universities and wānanga around the country and share information with students and staff about the wonderful

opportunities afforded by a Fulbright award. Covid prevented us from organising Outreach last year, so we feel particularly grateful for the in-person visits this May.

Whenever I speak to groups about Senator Fulbright's original mission to foster people to people connections between nations to ensure peace and mutual understanding, I am struck by how insightful this idea was and how relevant it remains today.

The Fulbright mission continues to be a beacon of inspiration. It is a mission not just focused on academic rigour, but empathy, understanding and the global advancement of public good.

This year, the global Fulbright Programme celebrates its 75th anniversary. In honour of this, in October Fulbright NZ will present a special event that showcases the work of several NZ alumni arts practitioners. Keep an eye out for details on our social media.

We hope you enjoy this issue of Bright Sparks and the continued good work of our extraordinary alumni.

## SHARE YOUR STORY – CONTRIBUTE TO BRIGHT SPARKS

We love hearing about what Fulbright alumni are up to. Help us to celebrate your achievements and milestones, your research and experiences, travel adventures, and more.

Send us your articles, blog posts, photo essays or anything you'd like shared with the Fulbright community. We email Bright Sparks to over 2500 Fulbright New Zealand alumni around the world, plus friends of Fulbright in various sectors across New Zealand.

Email your ideas to [comms@fulbright.org.nz](mailto:comms@fulbright.org.nz)

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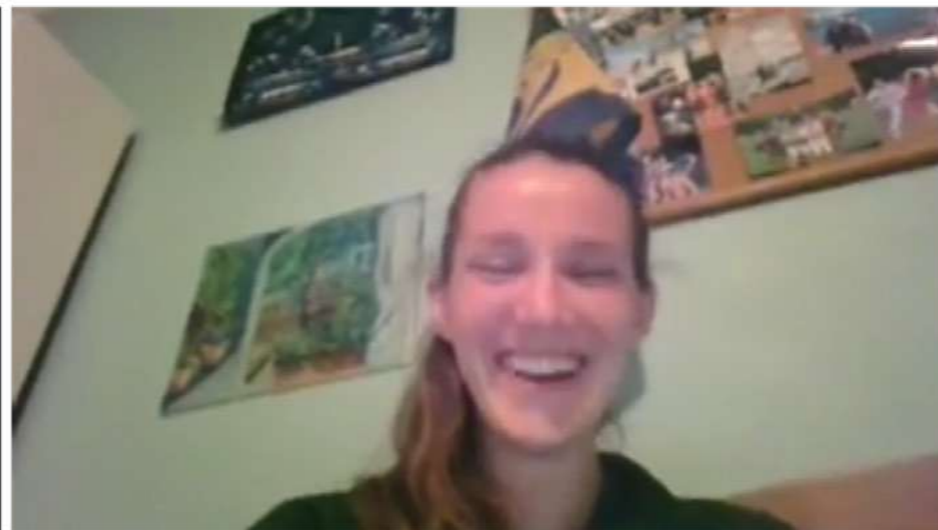
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## EDITOR'S NOTE

While every effort is made to ensure the accuracy of material in this newsletter, Fulbright New Zealand does not accept liability for any errors or omissions. Opinions expressed are not necessarily those of Fulbright New Zealand.

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*We love this image sent by US Fulbright alumnus Oscar Yip who says:*

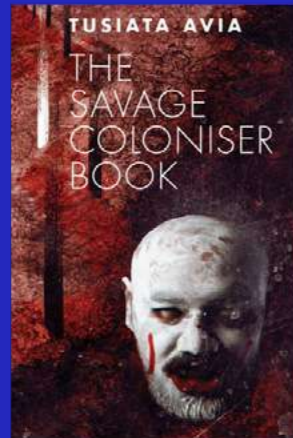
*"Some of the 2018/19 US Fulbright graduate students got together via Zoom to catch up tonight and thought it would be nice to share a picture of the occasion with the Fulbright NZ office. The friendships and connections we made during our time in NZ is for life, and we continue to be grateful for the opportunity to be part of the Fulbright family."*

*From top left: Cara Lembo, Oscar Yip, Erin Houlihan, Jorlyn Le Garrec, Ziibiins Alexandra-Johnson, Mallory Sea.*

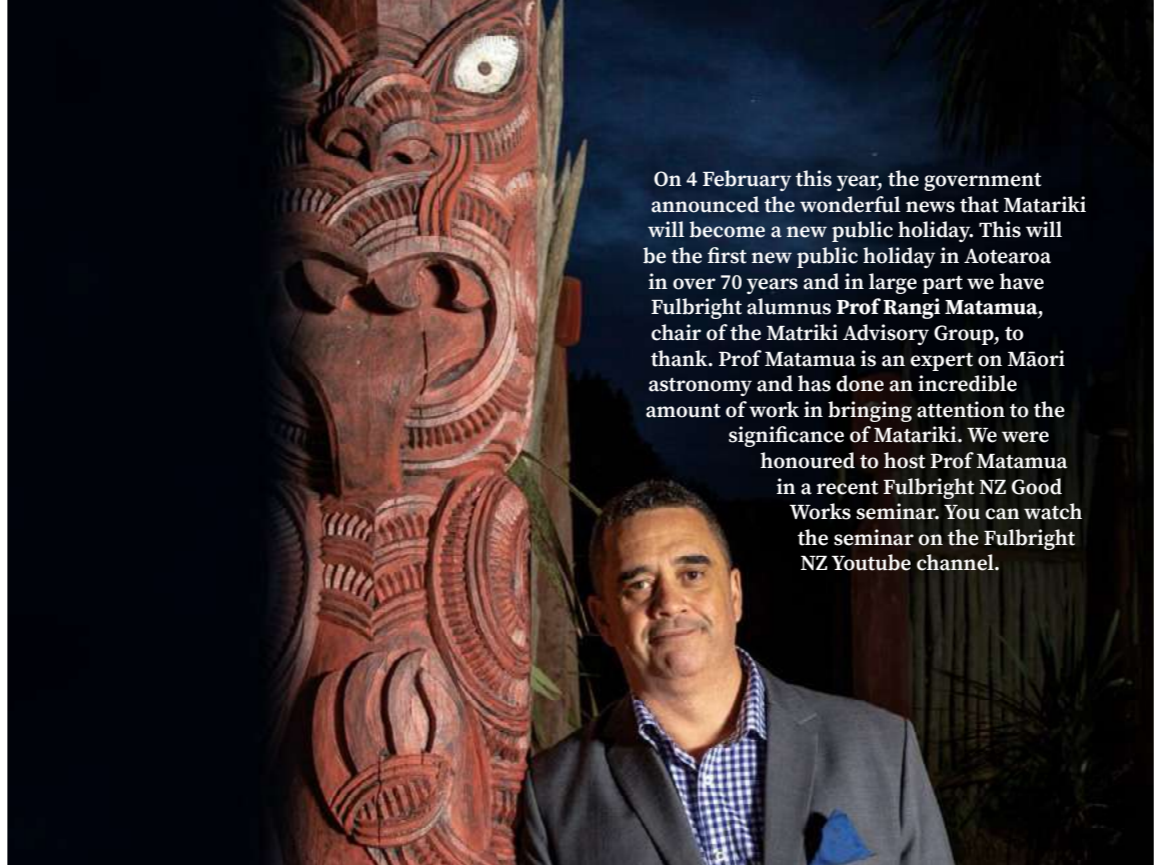


# Mary and Peter Biggs Award for Poetry

## 2021 Winner



Tusiata Avia has won the Mary and Peter Biggs Award for Poetry at the 2021 Ockham NZ Book Awards for her collection *The Savage Coloniser Book*. Congratulations Tusiata! Huge congrats goes to Fulbright alumna, Hinemoana Baker, who was also shortlisted for the award.



On 4 February this year, the government announced the wonderful news that Matariki will become a new public holiday. This will be the first new public holiday in Aotearoa in over 70 years and in large part we have Fulbright alumnus **Prof Rangī Matamua**, chair of the Matriki Advisory Group, to thank. Prof Matamua is an expert on Māori astronomy and has done an incredible amount of work in bringing attention to the significance of Matariki. We were honoured to host Prof Matamua in a recent Fulbright NZ Good Works seminar. You can watch the seminar on the Fulbright NZ Youtube channel.

## ALUMNI FUNDING AVAILABLE

The Fulbright New Zealand Alumni Seminar grant allows for Fulbright alumni based in NZ to apply for a grant of up to \$1,150.00 towards the planning and delivery of a seminar/presentation in New Zealand on a topic related to their specialist field.

This grant will support you to share your research, build and grow connections, and contribute to the wider NZ community through your mahi.

**TO FIND OUT MORE, OR TO RECEIVE AN APPLICATION FORM, EMAIL ALUMNI@FULBRIGHT.ORG.NZ**



Fulbrighter **Riz Nurmuhamed** is working incredibly hard to see her brother freed from unlawful detainment in China. Riz is Uighur and it is thanks to her determination and perseverance that the topic of the Chinese government's treatment of Uighurs is being discussed more openly in Parliament. Riz recently featured in a six-part series on Suff called *The Disappeared*. Your Fulbright whanau are behind you 100% Riz.



## THE DISAPPEARED

UIGHUR NEW ZEALANDERS TERRIFIED FOR MISSING LOVED ONES IN XINJIANG, CHINA.



The cover star of this issue of Bright Sparks, visual artist **Emma McIntyre**, is creating some incredible work on her Fulbright Award in the US. Her first solo show in LA received a glowing review in Frieze magazine: "A consummate painter and historian, McIntyre deftly manoeuvres the centuries of painting, adding arrows to her quiver when they serve." To read the full review go to <https://www.frieze.com/article/emma-mcintyre-pour-plenty-on-the-worlds-2021-review>. To read more about Emma's Fulbright experience, check out her story on page 10.



## OBITUARY MAURICE K SMITH

*The following obituary was written by Sir Bob Harvey and published in Architecture Now in March of this year. Maurice K. Smith was a Fulbright Graduate from the University of Auckland who took up his award at MIT in 1952. We hope to bring you more stories about Maurice's incredible architectural legacy in the next issue of Bright Sparks.*

*Gratefully reprinted with permission.*



When I heard that Maurice Smith (September 1926 – December 2020) had died at his home on Cleaves Hill Road, Harvard, at the age of 94, I was filled with a deep sadness for this remarkable architect and his rich life in the USA, teaching generations of young architects while hardly known in his birth country of New Zealand.

As a young college student in the summer of 1955, I passed out programmes at his remarkable geodesic dome at the Auckland Birthday Carnival at Western Springs. I listened as Maurice and a group of architects talked about how this was the forerunner of the way we would live in the 21st century and beyond. I never thought that, just over a decade later, I would be the owner of the house that he and his brother had crafted in the foothills of the Waitākere Ranges and would spend the next 52 years enjoying it.

Maurice's dome inspired me, as did Maurice and his enthusiasm for this remarkable 60-foot hemisphere of beautiful wooden hexagons and pentagons sheathed in plywood and fibreglass. It brought to New Zealand American design technology and futuristic thinking of the yet-to-be-recognised scientist, philosopher and architect Richard Buckminster Fuller.

It was Fuller who came up with the brilliant geodesic dome idea, saying it would revolutionise life on this planet, based on the mathematical division of a sphere's surface into triangles. The Western Springs Dome followed the Woods Hole, Massachusetts, prototype, on which Maurice had

worked as a Fulbright Scholar. Maurice had been working on the Western Springs Dome for over a year with associate Ivan Tarulevčz and it was erected with the help of friends and architectural students. It was pre-cut in clear Oregon timber using only two sizes and I remember it to be beautifully light, airy and smelling of cut grass. The 60 hexagon panels, each 10 feet across, allowed the light to stream through as cathedral windows would.

Inside, were platforms with futuristic furniture settings – Scandinavian-style couches and lamps – and a profusion of plants and some simply bizarre concrete dinosaurs. The dome attracted 250,000 visitors over three years and would later host the visiting Harlem Globetrotters basketball team.

My first job after leaving school was with Kerridge Odeon in Queen Street, where I became a projectionist in 1957. In my lunch breaks, I would watch Maurice supervising the most beautiful mosaic feature wall at the Odeon Theatre, which was joined to the St James and would become a showcase for that organisation. This glorious wall of small, multicoloured Italian tiles echoed his remarkable design and artistic skills that went beyond architecture. He remembered me from the dome and this came together in 1968 when, upon the recommendation of an architectural friend, I drove up a rickety drive to meet him again in the Waitkere house.

He welcomed me in to a very dilapidated and sadly unloved house that he had built in 1952 for

his brother. We talked about the dome, his work and his belief that being part of architecture was a living, exciting and totally absorbing experience. He told me that the house was an experimental barn and asked if I would be comfortable in a structure with few walls, no decks and minimal heating. I couldn't think of any place I'd rather live and Maurice agreed to sell me the house, taking \$25 as a deposit and warning that I would pay \$25 a week for the rest of my life. I married a year later and have lived there with my wife and five children ever since.

The house has linked my life with Maurice. It may not be a dome but its sense of space and light are characteristic of this remarkable mind.



## PAMELA HALL



The Fulbright team were saddened to hear that Fulbright alumna Pamela Hall passed away on January 30, aged 93. Pamela was a Fulbright Scholar at the University of America in Washington DC from 1957 to 1959 and was a key early figure in setting up the National Archives in Wellington. You can read a first-hand account of Pamela's Fulbright experience on our website at <https://www.fulbright.org.nz/news/news-articles/the-making-of-the-nz-archives/> As was noted in her obituary on

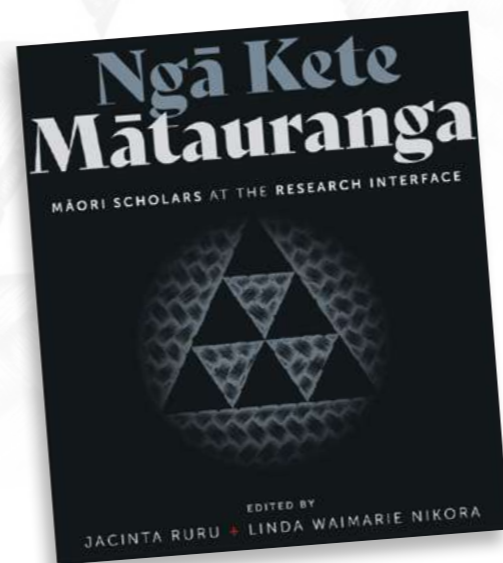
Stuff: "Archives and historical records are generally unappreciated and undervalued until they are needed, at which point their value becomes immeasurable. Pam Hall, who died last month at the age of 93, knew that, and the nation is better for it."

## WHAT'S NEW IN PRINT FROM FULBRIGHT ALUMNI



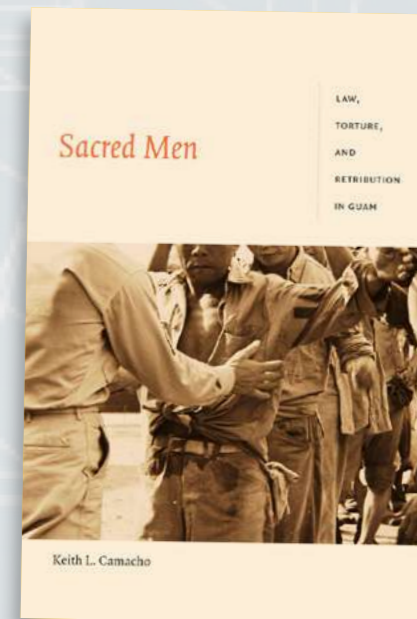
Congratulations to Fulbright-Creative New Zealand Pacific Writers alumnus **Daren Kamali** who recently published a new poetry collection *Yunimaqo and Me* (Kete Books). Daren's book was spotted with some VIP company.

Director of Ngā Pae o Te Māramatanga and Fulbright-Ngā Pae o Te Māramatanga alumni **Jacinta Ruru** recently published a book on Māori scholarship with NPM co-director Linda Waimarie Nikora. *Ngā Kete Mātauranga: Māori Scholars at the Research Interface* is a vital work that aims to demonstrate how mātauranga (Māori knowledge) can positively influence Western-dominated disciplines of knowledge.

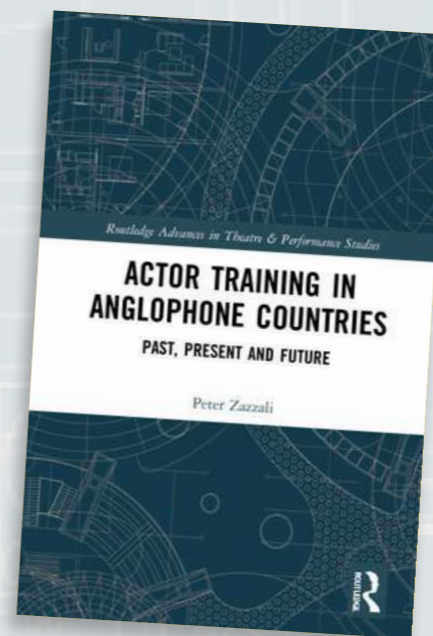


US Fulbright grad **Lindsey Pointer's** new book is the result of some of her PhD research undertaken when she was on award at Victoria University of Wellington in 2016. Congratulations Lindsey!

**Keith Camacho's** time in New Zealand as a 2020 US Fulbright Scholar may have been cut short due to Covid, but we can still celebrate his many successes, one of which is the recent publication of *Sacred Men: Law, Torture, and Retribution in Guam*.



US 2019 Fulbright Scholar **Peter Zazzali** has recently published a fascinating book about various acting programmes around the world; it is the only work of its kind that studies the history of actor training from an international perspective. Peter was a visiting scholar at Toi Whakaari, an experience he describes as 'transformational'.



### HAVE YOU JOINED FULBRIGHTER?

Fulbrighter was launched in 2019 and is an exclusive online networking platform specifically designed for Fulbright alumni and grantees. It is a space where you can share your news and events, build relationships, or collaborate on projects. To register for Fulbrighter visit <https://fulbrighternetwork.com/signup>

Fulbrighter is also available as an app for iOS and Android.



## LIGHT, LOVE AND COMMUNITY

*Visual artist Emma McIntyre received a Fulbright NZ Graduate Award in 2019 and is currently completing her Masters of Fine Arts in painting at ArtCenter College of Design in Los Angeles, California. Emma shares with us her experience of making art in lockdown and tapping into a newfound 'wild and unfiltered energy'.*

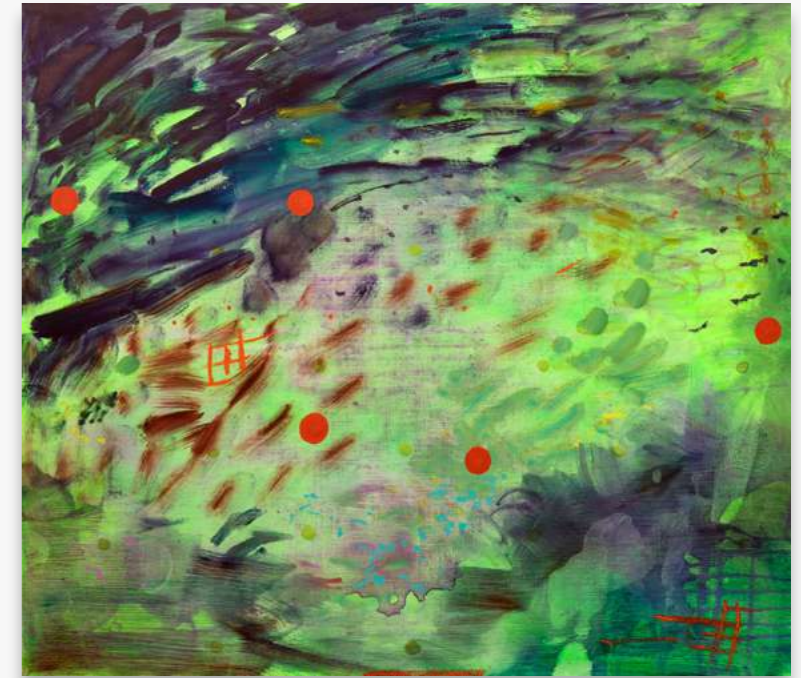
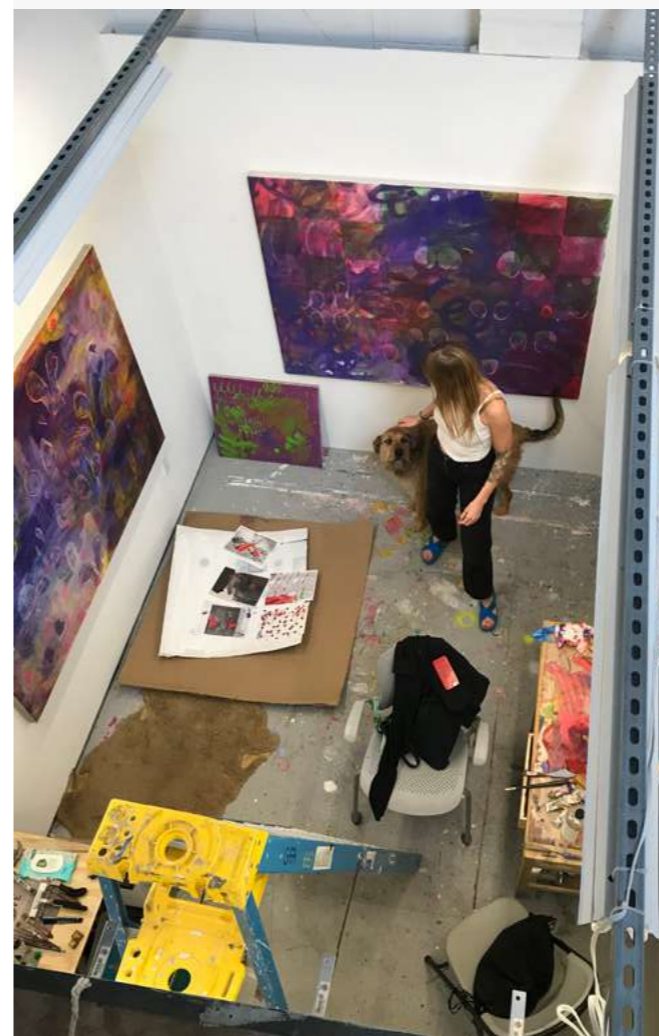
In April 2020 I found myself in my shared backyard, standing in front of a large painting that leaned up against the wall outside my bedroom window; an island of canvas in the sea of beige peeling paint covering my house. The painting was propped up on a wobbly child's desk found on the side of the road, and my paint trolley stood beside me, rescued hours before the ArtCenter on-campus studios closed down indefinitely. The painting itself was a mess of ideas and emotions; it was some months before I figured out how to work with, and work through, the intensity of the pandemic moment. At that same moment uprisings were happening across L.A., U.S.

and the world; I yearned to go and show my support, but Pip's [Pip Climo, Fulbright Programme Manager] words about avoiding arrest at all costs rung in my head. All I could do was occupy that back yard and deal with the painting problems at hand.

With the Californian light that had drawn me to L.A. shining on me relentlessly, I made paintings that contained embryonic versions of the ideas I have gone on to explore in my work over the course of the pandemic. It hasn't been easy, but there has been a wild unfiltered energy to tap into in the last year, which has taken my painting places I could have never imagined in an ordinary year. With nothing to do but paint, with no social life to speak of other than studio, I concerned myself with imagining other worlds than this one and building them in paint. In the face of the pandemic, everything has become more intimate; my relationship, my friendships, my connection to my tools, materials and work.

In September 2020 my cohort was gifted by a generous ArtCenter donor a large building in Chinatown, one of my favorite L.A. neighborhoods, to rent for the mere price of \$1 a month. The front windows are hung with red lanterns and face Broadway. On one side is one of the best Vietnamese spots in East L.A., serving delicious bowls of steaming Pho for \$7, on the other side a popular Boba tea shop. On my coffee breaks, Kahu and I make a pilgrimage to the former site of China Art Objects, the legendary gallery opened by fellow Kiwi Fulbrighter and ArtCenter MFA alum, the late Giovanni Intra. On the way back I might swing past the 'Mike Kelley' fountain, an other-worldly fountain well-known in the artworld after the inimitable

Mike Kelley, a famed ArtCenter teacher and artist, recreated it and stuck it in a gallery. The artworld/ArtCenter ties to this part of town run deep; I am only one of a long line of artists drawn





to Chinatown's eccentric architecture and colorful history, variety of incredible food, festive plazas, and streets recognizable from iconic Hollywood flicks such as its namesake 'Chinatown', and 'Rush Hour'. The decorative architecture and colorful palette of the neighborhood has made sly inroads in studio, and my latest paintings are unmistakably infused by my surroundings.

Most importantly though, is the community I regained after months of only Zoom for connection. In our studio bubble, we recognize the intensity and vitality our respective practices have gained during the pandemic. Our studio chats are uplifting; whether encouragement, therapy, gossip, practical advice, or deep conversations about art making. As more of the faculty get vaccinated, they've been making trips to visit us, and we revel in seeing them, us second years laughing when the first years are shocked by the height

of (or lack of) some of the teachers, and on seeing their footwear for the first time since starting Zoom school. I wouldn't have wished to be in any other MFA program over this time, having felt the deep support and care of the faculty throughout the pandemic. As faculty become friends, my world gets smaller in the best possible way; I see what a small caring community the L.A. art scene really is, and I recognize the interconnectedness of the ArtCenter program with the wider international art world; and my dreams of having an international career are starting to become a reality. It's been a hell of a year, but I have no regrets about sticking it out in L.A. through the apocalypse. I am seeing the light at the end of the tunnel, and next year I will have exhibition opportunities in L.A., Paris, and in my hometown Auckland.

I can't imagine getting through this year in L.A. without my big furry pup Kahu, and my endlessly supportive partner Elliott who always brings the fun, and who has picked me up off the floor many a time in the past year. Crucially, it has been the support of Fulbright that has brought me here, allowed me to stick it out, and has opened the doors to the rest of my life.

## AN INTERVIEW WITH SAM TRUBRIDGE

*To celebrate the tenth anniversary of The Performance Arcade, its director and Fulbright alumnus, Sam Trubridge, pulled off an extraordinary feat. Working with 26 businesses in Wellington, he created a city-wide programme of performance art featuring approximately 1500 performers, artists and technicians lasting for seven weeks. WHAT IF THE CITY WAS A THEATRE? was on a scale unlike anything Wellington had seen before. We talked to Sam about the success and longevity of The Performance Arcade, and just what was required to put on a programme of this scale.*







**What was the driving impulse for you to establish The Performance Arcade 10 years ago?**

New Zealand had no dedicated venue or festival for artists working in experimental performance and installation work. Instead, we would try to fit our work into conventional theatres and galleries or adapt found spaces to suit our purposes. There wasn't an understanding of this work in the general public either. I remember trying to explain contemporary dance to someone working at a clothing store on Willis Street, and realised that we needed more visible and memorable opportunities for audience to engage with these art forms.

There was a larger, more global scope for this initiative as well. I had been trying to find platforms for my work overseas and was struck by the limited opportunities and lack of imagination that there was for presenting performance art and live art practices worldwide.

As a result, we have this event [The Performance Arcade] in Wellington now, which has no equivalent anywhere in the world—a free public platform for performance art, presented in a highly visible public environment, on the waterfront, in shipping containers. Around 60,000-90,000 people are exposed to the event each year, which is incredibly high for an event of this kind.

**Have you noticed a change in general amongst NZ audiences over the last 10 years for their appetite for performance art?**

People know what The Performance Arcade is now. The salesperson at the supermarket knows what the event is, has been there, and has a rela-

tionship with performance art through it. Wellington has developed this reputation too, as a city of live art with a number of platforms and venues for artists working in this field such as Performance Art Week Aotearoa, PlayStation, and Meanwhile.

An appetite for performance art has grown, and this is as much a result of the work that The Performance Arcade has done as it is the relevance of the art form in our contemporary lifestyles and paradigms.

These days we spend so much more time in front of screens and in the digital space. So engaging embodied relationships and experiences in shared physical space is becoming a stronger social and cultural need within our society. Performance art provides a much-needed antidote and means of reflecting on our modern experience, which is becoming more mediated, distanced, and intangible with each technological development.

**Tell me about the logistics of putting on the ten-year anniversary of The Performance Arcade and WHAT IF THE CITY WAS A THEATRE?**

I have been exploring how creative communities work together since the very first Performance Arcade, through our NZ New Performance festival in New York in 2015, and right up to this ten-year celebration. This year was very special because we worked with 26 other creative organisations from Wellington to create a city-wide programme called *WHAT IF THE CITY WAS A THEATRE?* It was a massive undertaking with 582 individual performances, and around 1500 performers, artists, and technicians involved over seven weeks.

This project was possible because we engaged all these companies to look after their own parts of the programme. In this way each of them got to try out bold new ideas that they had been itching to do such as a ballet of Flamingo scooters, projecting onto landmark buildings and structures, doing aerial performance on historic cranes, dancing in alleyways across the city, singing from balconies, singing to the ferries as they came and went, or breaking out 15 second performances at pedestrian crossings. With this shared ownership of the programme and the incredible contributions from these artists it was possible to realise this ambitious vision for a 'creative takeover' of city environments for such an extended period.

The audiences loved it too. Over 240,000 people were exposed to a performance in Wellington City over this period, and social stories spread the experience in wider circles to colleagues across Aotearoa NZ and the world. A TikTok video of the Crosswalk Theatre work by Hugo Grrrl was seen by 1.2 million people.

**How did your Fulbright Travel Award contribute to your ongoing work in the sphere of performance art?**

With my 2015 Fulbright Travel Award I was able to bring my work SLEEP/WAKE to La MaMa theatre in New York, along with eight other performance works by Wellington artists in the NZ New Performance Festival. It was a real watershed moment that has spawned further collaborations with this remarkable venue as well as new creative relationships with US artists as well as plans for exciting new projects.

In 2017 I travelled to La MaMa's summer workshops in Umbria, Italy to run a masterclass on performance design and public space with directors from around the world. On the final day we brought our work to the streets of the medieval town of Spoleto. I met the brilliant cabaret artist John Jarboe from The Bearded Ladies there and have since brought this company's work to The Performance Arcade on two occasions. We were planning to present a new festival of NZ work in New York last year, but COVID19 has put that on hold for the time being.

**What are you working on currently?**

Over the next few months, I am preparing a book publication that celebrates and documents our *WHAT IF THE CITY WAS A THEATRE?* programme, as well as planning towards The Performance Arcade 2021.

I am also looking at touring the piece that was meant to go to New York last year. Ecology in Fiftths premiered in Wellington last year and travelled to the Hawkes Bay Arts Festival in October. It is a dance work that investigates the troubled relationship that pakeha have with the landscape of Aotearoa New Zealand, examining the myth of a clean green landscape, and the hidden traumas of our paddocks and pastureland. It's an incredibly beautiful and powerful work that I am really proud to have developed with an amazing team of creatives including: choreographer Sean Macdonald, lighting designer Marcus McShane, composer Bevan Smith, and four dancers—Brydie Colquhoun, Luke Hana, Emmanuel Reynaud, and Hannah Tasker-Poland.

From the opening image of a solitary tree in a paddock of grass to the final moments it is a work that tries to explore a complicated mix of sadness, wonder and joy in our relationship with this landscape. I hope to have some further opportunities to share this work with audiences in NZ and abroad.



## SILVER LININGS IN A GREY YEAR

By Shahnaz Sahnaw

*US Fulbright Alumna Shahnaz Sahnaw came to New Zealand on a Distinguished Teachers Award in 2015 where she participated in a professional development programme at Victoria University of Wellington. During this time, Shahnaz completed a capstone research project on instruction and interventions for closing the early literacy gap for children in poverty. Here she shares with us the struggles and triumphs of teaching during a pandemic, and how she has applied the key learnings from her time in Aotearoa to a new model of hybrid teaching where she works at Corvallis School in Oregon.*

Sitting in my primary school classroom on March 12, 2020, I received a surprising email announcing that all schools in my state would close for two and a half weeks due to the recently declared global COVID-19 pandemic. My mind flooded with thoughts, but not a single one included the possibility that fifty-one weeks later our students would not yet be back on campus.

As the year progressed, COVID cases skyrocketed, and the hopes of summer with its flatter curve quickly faded. We found ourselves beginning the new school semester continuing to teach and learn at a distance. Months passed with no indication that our community would ever meet the required metrics for returning students to our

school buildings.

Nevertheless, teams worked tirelessly to figure out a hybrid model for whenever the green light came for returning students to schools. We understood that pivoting our in-person practice of assessing student literacy and math skills and differentiating instruction to an online platform was not going to be possible. So we procured two adaptive and individualized computer-based learning tools. These programs allow students to begin at their current level and progress at their own pace. Teachers monitor usage and progress and provide teacher support. What has evolved is a system that quickly and fluidly responds to individual needs. Interventions range from a Zoom

room where students merely have an adult present while they work, to supplemental lessons on specific skills. Many students experience more success in this system than they had at school in person, despite fewer total minutes and days of instruction.

In early January 2021, the district administrator in charge of primary teaching and learning, Amy Lesan, reached out to see if I would collaborate on designing the in-person part of hybrid school, particularly for early primary.

Like a flash of lightning illuminating a stormy sky, I realized the answers lay in my Fulbright capstone project, studying the New Zealand curriculum as a model to bridge and align early childhood education with primary school in a way that holistically nurtures the development of children's well-being while they also acquire academic skills. My thoughts boiled down to two words: Te Whariki.

Over several weeks there was much brainstorming. I began with the metaphor of Te Whariki as a conceptual model for creating a primary school experience that would be holistic, relationship-based, and focused on the social and emotional well-being of kids. From there, I incorporated two key actionable components: curiosity/play-based learning, and Learning Stories.

It was a huge paradigm shift for teachers to let go of strictly regimented schedules centered around a prescribed number of instructional minutes, and to instead adopt a less structured schedule allowing for choice, exploration, and curiosity. As for Learning Stories, I had many teachers respond with comments like, "I remember you teaching us about these when you first came back from New Zealand, but I never had the time to actually try it. I am excited to have the opportunity to finally do this!"

We are now in our second month of hybrid school, and now the principle and structure I dreamed for our earliest primary grades has expanded to all six years of primary school. This was Amy's idea and one that I had never thought of but quickly embraced.

Somehow, over the past half-century, we have allowed the pendulum of primary school to swing too far toward academic standards, losing sight of holistic social and emotional development. The irony is that this shift has not yielded any better academic achievement outcomes! I hope this year of distance learning serves as a wakeup call and disruptor of the accepted education system. This can be the opportunity that becomes the catalyst to finally interrupt a system that has hardly evolved in its more than 200 years of existence.

The way I see it, the worst outcome in the post-pandemic education world would be if we endure and gain insights throughout a year of remote school, learning invaluable lessons along the way, and then simply return to default mode next school year. I hope the greatest silver lining of the pandemic turns out to be that we finally reimagine and recreate a new way of doing school—one that holistically and simultaneously nurtures children's social and emotional well-being, and that creates the space for them to gain the skills and knowledge necessary to be competent, confident, contributing members of their communities and world.

# HELLOS AND GOODBYES

## FAREWELLING PROF HARLENE HAYNE

Prof Harlene Hayne has been a vital part of Fulbright NZ since she was first elected to the Fulbright Board in 2011. Harlene was Chair of the board for just over four of those years. While we will miss her, we know she will bring her characteristic energy and passion to her new role as VC at Curtin University in Perth and we wish her all the very best. We also warmly welcome Prof Wendy Lerner, Provost of Victoria University of Wellington, as the new Fulbright NZ chair.



## WELCOMING DR NICK MCKAY

With Covid interfering with so many aspects of our daily lives, we were thrilled to be able to welcome US Fulbright Scholar Dr Nick McKay to Wellington. Associate Professor Dr Nick McKay from Northern Arizona University is here on a Fulbright award and with support from GNS Science to work as part of the team on the Lakes380 project. This is a hugely important and scientifically significant study and is the largest of its kind in New Zealand's history. Sediment cores taken from 380 lakes will tell scientists critical information about the lakes' histories including how they have been impacted by environmental factors such as volcanic eruption, the arrival of humans, and the intensification of farming practices. For more information about Lake380 visit [www.lakes380.com](http://www.lakes380.com).



# GOOD WORKS

Fulbright NZ Good Works is proving to be a wonderful success! Each month we feature a different NZ or US alumni who presents on their recent scholarship in their field of expertise. These events are either in person or online.

In February we featured US alumnus Dr Christopher Bellitto who discussed his work on humility and how the connotations of the word have changed throughout history. In March we heard recent poetry by members of the extraordinary slew of Fulbright NZ alumni poets. In April we heard from the inimitable Prof Rangī Matamua who shared some of his deep knowledge of Matarki, and its significance to Māori. All these events are available to view on the Fulbright NZ Youtube channel. Essential viewing!

TOP: Pictured from left: Pip Climo (Fulbright NZ Programme Manager), Julie Williams (Fulbright Corporate Services Manager), Prof Wendy Lerner (Victoria University Provost, new Chair of Fulbright NZ), Jocelyn Woodley (Ministry of Foreign Affairs and Trade), Penelope Borland (Fulbright NZ Executive Director), Prof Harlene Hayne (departing Fulbright NZ Chair), Prof Anne Noble (Massey University), Katelyn Choe (US Embassy), Leslie Núñez Goodman (US Embassy)

MIDDLE: Marcus Vandergoes (GNS Science), Jamie Howarth (GNS Science), Eric Walton, Nick McKay

MIDDLE RIGHT: Nick McKay and family.

**GOOD WORKS**

FULBRIGHT New Zealand  
TE TŌRŌPAPA MĀTARANGA  
O AOTEAROA ME AMERIKA

Fulbright New Zealand presents  
**DR CHRISTOPHER BELLITTO** on his latest project:  
**Humility: A Biography of a Lost Virtue**

Wednesday  
17 February  
1pm-2pm  
NZ Time

Please email  
[alumni@fulbright.org.nz](mailto:alumni@fulbright.org.nz) to be  
sent the Zoom link

Fulbright Good Works is a series of monthly virtual and in-person seminars by Fulbright alumni highlighting their current research projects.

If you would like to be involved, please email  
[alumni@fulbright.org.nz](mailto:alumni@fulbright.org.nz)

**GOOD WORKS**

FULBRIGHT New Zealand  
TE TŌRŌPAPA MĀTARANGA  
O AOTEAROA ME AMERIKA

**Fulbright NZ Alumni Poetry Reading**

Wednesday  
17 March 7pm

Click or copy the meeting link below  
Starts at 7pm  
<https://us02web.zoom.us/j/85982305919>

Join us to celebrate International Poetry Day with a line up of Fulbright poetry stars!

Featuring readings by Karlo Mila, Cilla McQueen, David Eggleton, Selina Tusitala Marsh, and Tusiata Avia.

**GOOD WORKS**

FULBRIGHT New Zealand  
TE TŌRŌPAPA MĀTARANGA  
O AOTEAROA ME AMERIKA

**PROF RANGI MATAMUA**  
**Matariki - Living by the Stars**

Thursday  
22 April  
2pm-3pm

click here  
to attend

Fulbright New Zealand  
Level 8, 120 Featherston Street  
Wellington 6140

We are honoured to present this seminar by Fulbright Ngā Pae o te Māramatanga alumnus Professor Rangī Matamua. Prof Matamua (Tūhoo) is a fifth generation Māori astronomer with extensive knowledge about our skies, star clusters, galaxies and planets. Please join us for this fascinating presentation as Prof Matamua shares with us some of his knowledge and stories of the star cluster Matariki (also known as Pleiades).

## NOTABLE FULBRIGHTERS



**Susan Snively** came to New Zealand on a Fulbright scholarship from the US to study economics at Victoria University of Wellington in 1972 and she loved Aotearoa so much she never left. Earlier this year she was named as an honorary dame in the New Zealand Honours List. Over the last 50 years, Dame Snively has made an enormous contribution to business and economics, including leading crucial studies into the economic cost of child abuse and domestic violence in this country. Congratulations Dame Snively!



The Fulbright team were delighted to hear that US Fulbright Scholar **Keith Camacho** was recently named as a 2021 recipient of a prestigious Guggenheim Award in the field of Anthropology and Cultural Studies. Guggenheim fellowships are offered to exceptional individuals to pursue scholarship in any field of knowledge and creation in any art form under the freest possible conditions. Congratulations Keith!



Congratulations to **Victor Rodger** who won the Arts category at the 2020 Welly Awards. The Welly Awards is now in its 32nd year and recognises people who make a positive contribution to the Wellington region.



2020 was the International Year of the Nurse and the Midwife, and it was wonderful to see Fulbright alumna **Dr Frances Hughes** selected in the top 100 Women in Global Health's Outstanding Nurses and Midwives. Dr Hughes was a Fulbright NZ Scholar in 2012 who took up her award at Rutgers University in New Jersey.

### WANT TO JOIN US?

EMAIL [ALUMNI@FULBRIGHT.ORG.NZ](mailto:ALUMNI@FULBRIGHT.ORG.NZ)

We always welcome those in the neighbourhood to drop by and join us for a morning cuppa and the Dom Post quiz. Drop us an email at [alumni@fulbright.org.nz](mailto:alumni@fulbright.org.nz) if you plan on stopping by and we'll make sure there's enough coffee in the pot.

Fulbright Good Works is series of monthly seminars that showcase the ongoing research and achievements of Fulbright NZ and US alumni.

We welcome seminars of any nature, such as lectures, Pecha Kucha, panel discussions, multimedia, storytelling, or performance. Seminars can be up to 60 minutes long and can be held in person or virtually. To register your interest, please email [comms@fulbright.org.nz](mailto:comms@fulbright.org.nz) with a brief summary of what your presentation will be about and when you would ideally like to present. Please also include the year and title of your Fulbright award.



# KNOW A FUTURE FULBRIGHTER?

Fulbright New Zealand offers a range of exchange awards for New Zealand and United States citizens wanting to study, research, teach or present their work in each other's country. We love for our alumni and contacts to share their experiences, and spread the word about our programme to potential applicants.

## AWARD TYPE

Fulbright New Zealand General Graduate Awards  
Fulbright Science & Innovation Graduate Awards  
Fulbright-EQC Graduate Award in Natural Disaster Research  
Fulbright-Ngā Pae o te Māramatanga Graduate Award  
Fulbright Specialist Awards  
Fulbright US Scholar Awards  
Fulbright New Zealand Scholar Awards  
Fulbright-Ngā Pae o te Māramatanga Scholar Award  
Fulbright US Graduate Awards  
Fulbright-Scholar in Residence Program  
Fulbright Distinguished Awards in Teaching Programme for US Teachers  
Fulbright Distinguished Awards in Teaching Programme for NZ Teachers  
John F. Kennedy Memorial Fellowship

## APPLICATION DEADLINE

1 August annually  
1 August annually  
1 August annually  
1 August annually  
1 August and 1 April annually  
16 September annually  
1 October annually  
1 October annually  
9 October annually  
14 October annually  
20 January annually  
15 March annually  
By appointment only

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