

# Critic

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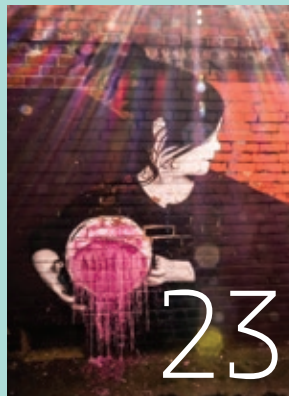
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## FEATURES

### 20 DUNEDIN'S NONE GALLERY

A short walk up Stafford, a street lined with disused-warehouses and an old furniture distributor, one will find None Gallery. It is a residential studio and gallery complex that is a mainstay of Dunedin's alternative sound subculture and independent arts.

BY **GEORGE ELLIOT**

### 23 PAINTING THE TOWN

The work on our walls is sparking more creative expression and engaging the Dunedin public. "We are consciously targeting places that are out of the way for people today, like car parks and demolished buildings. These areas used to be busy. They were once the hub of the city and things change, but there is still something special there."

BY **JESSICA THOMPSON**

### 26 NZ INTERNATIONAL FILM FEST

Films are about looking through another person's eyes, entering their life and seeing how their world operates. The NZIFF offers multiple opinions, visions and lives for us to enter — ones we wouldn't normally see with blockbuster films.

BY **MANDY TE**

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## THE ART OF *INSIDE OUT*

» FORCING US TO OPEN UP IN A PIXAR KIND OF WAY

The ever-complicated idea of emotions, and how we could, should and do deal with them, is challenging at the best of times. But good art, great art in this example, somehow helps us find a way of making things make sense.

The best piece of art I've seen lately is the movie, *Inside Out*. Yes, the Pixar movie.

In a time when each generation is interpreted as being more and more shallow, the latest Pixar movie finally decided to get to the deep stuff.

In a time when the stigma of mental illness remains, stopping us from talking about anything from slightly unstable emotions to crippling depression, the most loveable character (and the ultimate hero) was Sadness.

Going beyond the sentiment that you need the bad times to enjoy the good times — this always annoyed me as feeling sad for the sake of knowing when I was happy leads to a pretty sceptical idea of happiness — *Inside Out* pulls that whole thought apart. It explains the real reasons we have those emotions in our head.

For those who still haven't seen this creation, the movie is about a young girl, Riley, whose parents move her away from her hometown, where all her friends are, to a new city. As Riley deals with the resentment and loneliness of moving but also trying to remain happy for her parents, we gain an insight into her mind's control panel: Joy, Sadness, Fear, Anger and Disgust.

The gist of the movie is that Riley doesn't figure things out until Joy and Sadness start working together, instead of Joy constantly trying to suppress Sadness. Joy realises that Sadness helps us make good decisions, as do fear, anger and disgust. There's no reason to be happy all the time, and if sadness is telling you that you're not happy, then listen to her and make a change. When the time comes for happiness to kick in, you'll know it, but she'll never get a shot if you don't listen to all those other emotions trying to express themselves.

For me, *Inside Out* is the best piece of art I've seen in years. It's confrontational just like art is confrontational: express it and embrace it in every way you can.

**JOSIE COCHRANE**  
CRITIC EDITOR

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# Critic

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## University of Otago Foundation Trust Divests

» FUNDING FOSSIL FUELS "WRECK THE UNIVERSITY'S REPUTATION"

BY **BRIDIE BOYD**

**L**ast week, the University of Otago Foundation Trust, an entity separate to the university that holds half its investments, announced that it would be divesting from fossil fuels. The trust will now also prohibit any future investment involving the exploration for and extraction of fossil fuels.

The trust announced the divestment after a lengthy campaign by grassroots group, OtagoUniDivests.

In 2014, 24 senior academics contacted the university about the issue of divestment. Since the initial letter, the group has obtained over 1000 signatures on a petition calling for divestment.

Spokesperson for OtagoUniDivests, Annabeth Cohen, said the move is "a step in the right direction". Funding fossil fuel companies "wrecks the climate and the university's reputation. The Foundation Trust has shown that its commitment to sustainability is strong." While they are "very pleased" with the trust attempting to rid itself of fossil-fuel-related

stocks and shares, Cohen said there is still more work to be done.

"The university council ... which holds control of the other half of the uni's investments have yet to take a position. We hope to see this issue prioritised and will be more than disappointed if divestment doesn't make the agenda in the coming months," said Cohen.

However, the University's Chief Operating Officer John Patrick, said the university "does not hold any investments in companies that extract or manufacture fossil fuels, and is highly unlikely to in the future".

"By virtue of Section 203(4) of the Education Act 1989 and Sections 65(1)(1) and (2) of the Public Finance Act 1989, the university, and its wholly-owned subsidiaries, can only invest in bank deposits, public securities and other securities approved by the minister of finance," said Patrick.

"The university's investment policy has a clause relating to ethical investing which

specifies that the university has a commitment to ethical, or socially responsible, investing and any investment must necessarily consider social good as well as financial return," said Patrick.

"If there was any doubt about the social good status of an investment, then the vice-chancellor would be responsible for determining this. The policy is regularly reviewed and changes require the approval of the council of the university."

OtagoUniDivest said the divestment movement, which was brought to New Zealand by 350 Aotearoa, aims to de-legitimise the fossil fuel industry. Those involved, such as OtagoUniDivest, campaign for different organisations to remove their funds from the industry entirely.

Victoria University and the Dunedin City Council both announced plans to divest earlier this year. ○





# EXECRABLE

## We Want Hot Water Bottles

BY LAURA MUNRO

The executive meeting kicked off with talk of the possible closure of the design department. Announced earlier this month, a proposal by the Division of Sciences would get rid of Design for Technology and focus more on Clothing and Textiles. President Paul Hunt says he and Philippa Keaney of Student Support have been working with the students who have now made a submission. The students have also set up a petition which "we have been hosting at OUSA".

Hunt said the Dunedin Sleep Out went "really well" and thanked Association Secretary Donna Jones for handing out hot water bottles. Hunt said he has had "many requests" for the OUSA hot water bottles to continue to be made in future — "it could be something that goes in a [flattering] pack".

The Otago University Lazer Tag Society was affiliated to OUSA. "Lazers are really cool," said Recreation Officer Jonny Martin. Students for Justice in Palestine were disaffiliated as the club no longer exists.

Finance Officer Nina Harrap released her report for April's bottle buy-back. The executive

collected around 11,300 bottles that weighed 2940 kilograms when they were taken to the recycling plant. Leith Street saw the most bottles exchanged, with 1206 in total. Hyde Street was second with 1055, followed by Dundas Street with 1097. The largest number of bottles exchanged by a single group (four people) was 964.

The executive then heard the remaining second-quarter reports from Harrap and Colleges Officer Taotao Li.



Nina Harrap

Finance  
Officer

Harrap said in her second quarter she has been averaging 19 hours per week of her 20-hour position which she is "really proud of". She said she is "being more productive for those extra hours". Her main focus has been the bottle buy-back which has become her "baby". Her fellow

executive members said she has been in the office more than in the past, and did well with showing new executive members the ropes. Harrap was granted her full honorarium.



Taotao Li

Colleges  
Officer

Li said when the term started her main effort went into "establishing contacts and connections with colleges and their execs". She has established a college's network with college presidents on Facebook and held a college dance competition and a college self-defence course. Li was absent for five weeks of this quarter and says she completed no work while away, but averaged 10–11 hours while she was here. Li was paid full honorarium for the time she spent in Dunedin, but was not paid for the five weeks she was absent. ●

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# Professor Extinguishes Firewalking Fears

» SOLE-SCORCHING FIREWALKING: "A LITTLE BIT STINGY"

BY LAURA MUNRO

**S**parks flew outside St David's lecture theatres last week as students were invited to take part in a firewalking demonstration.

Physics expert, Dr John Campbell, hosted the event, which was preceded by a public lecture on why we're able to safely walk on the coals, which were around 900 degrees Celsius. Campbell explained that a lot of the art is down to safety precautions, organisation, an experienced pitman and timing.

"Every Kiwi who's had an open fire knows that when a spark flies out of the fire and onto the carpet, we're able to pick it up and throw it back in," explained Campbell. "We know, from what used to be everyday experience, that you can use your fingers to touch red-hot charcoal for about a second."

Campbell said the general rule is that our living tissue "mustn't reach a temperature of more than 55 degrees Celsius." With charcoal, "you have about a second of contact time" before this occurs.

The reason we can walk on coal at such temperatures is because "there's only one foot down at a time, and it's in contact with the ground for about half a second." Therefore, you can walk four paces on red-hot charcoal and you're only just getting towards the limit of the damage.

However, this only applies to the bare-end surfaces of the body where there is a lot of wear and, therefore, a very thick layer of dead skin. For example, our fingers and the soles of our feet.

Campbell, who has been hosting such events since 1989, said he began the talks around the

time when firewalkers were deemed fascinating. "It was the usual nonsense, [they'd say] 'give us \$200 and we'll train you to control your mind so that you can walk over red-hot charcoal without feeling pain'. That's all just hogwash," he said.

He and his undergraduate students then had a trial with the coals, and held their first public talk at a national skeptics conference.

Campbell has held six of the talks in Dunedin, and said he waits until there is a "new generation of students" who are yet to hear the science behind it.

University of Otago student, Levi Bourke, who walked across the coals last Monday, said it was "a little bit stingy ... but it was certainly an experience".



## Students Spark Design Intervention

» CREATIVES PRAY DEGREE WILL STAY

BY **LAURA MUNRO**

**U**niversity of Otago design students have made a submission against the proposed changes to the Applied Sciences Department. The proposal, which students became aware of earlier this month, would see the removal of Design for Technology and Clothing and Textiles as major subjects.

The 16-page document, which was submitted on 24 July, outlines "what design is,

how it is valuable, possible futures for the department, and students' expectations". The students also highlight links to the design industry, the value of Otago graduates to this industry, and how the proposed changes will affect their futures.

Addressed to the Division of Sciences pro-vice chancellor, Professor Keith Hunter, the submission says the proposal "has come as a shock" to students. "It has been presented at a

busy time of the year and has put a lot of pressure on already high workloads."

The submission highlights the success of Otago design students, with particular reference to their audit of Air New Zealand's on-board food system. In 2011, students and practitioners from the department "applied their design learning" and saved the airline NZD\$11.9m in fuel. "[This] goes to show the power that design has in the changing world around us."

Mention was also made of the Ministry of Business, Innovation and Employment reports in 2013 and 2014. These reports "show the importance of design fields in New Zealand industries and highlight the growing need for strategic design solutions both locally and internationally".

The submission urges the department to look at alternative proposals, many which have already been put forward by external parties.

These proposals, the submission says, "show a promising future for the study of design at Otago ... With the support of the university, [Otago] has the potential to become the premier tertiary educator for human-centred design in New Zealand."

Students have also created a petition against the proposal, which can be signed here: <http://bit.ly/1SeIC9n> ●

## ICT Students Can Rejoyce

» GRADUATE SCHOOL HAS "ENORMOUS POTENTIAL"

BY **AMBER ALLOTT**

**A** new information technology graduate school, which is being built in association with local IT businesses and other South Island tertiary institutions, is set to be opened in Dunedin.

From 2014 to 2018, the New Zealand government will be investing in the construction and development of several graduate schools, which were originally planned to be located in Auckland, Wellington and Christchurch. However, due to the efforts of the South Island Graduate Network and Laboratories (SIGNAL), an initiative has been proposed which has the new school located in both Dunedin and Christchurch.

University of Otago Deputy Vice-Chancellor of Research and Enterprise Richard Blaikie said the university is "delighted the SIGNAL initiative is going ahead".

"This is good for the University of Otago, Otago Polytechnic, the city and the South Island. SIGNAL will increase the pipeline of students studying ICT with us and our partners and better prepare these students for roles within industry," he said.

Samuel Mann, an Otago Polytechnic professor of information technology, said the new school has "enormous potential for Otago Polytechnic, the city and the ICT sector".

"It draws on the polytechnic's strengths in working with businesses and developing work-based learning opportunities to resolve real problems. The graduate school creates a further platform to make the most of the great talent in the city and develop our proven potential as a hub for digital innovation," he said.

Tertiary Education, Skills and Employment

Minister Steven Joyce announced the new schools earlier this month. According to Joyce, the schools will help to address the significant shortage of skilled ICT graduates within one of the country's most rapidly growing industries.

"The new ICT graduate schools will be a vital link between our fast-moving hi-tech industries and tertiary education to deliver more of the skilled ICT graduates that New Zealand needs," said Joyce in a press release. "They will provide a unique opportunity for businesses to connect with students and education providers, and help shape ICT talent and R&D."

Joyce says that from 2013 to 2020, the global ICT industry is expected to grow by US\$1.3 trillion. "For New Zealand businesses to make the most of this opportunity, they need hi-tech professionals working in their businesses."

Joyce says the biggest challenge with the growth rate is "getting enough people" trained in the field. Once completed, the planned schools are estimated to train approximately 350 students each year. ●





## Scarfie Grandma Spins a Yarn

» NANA KNITS KNOTS FOR NERDS

BY **ANGUS SHAW**

**A** Whangarei woman has become the decoy-grandmother of all Scarfies this week after her hand-knitted beanies were snatched up in seconds.

Geraldine Edwards has been sending the Otago Chaplain, Greg Hughson, regular boxes of hand-knitted beanies for the past few months. Her only request: they be given to students free of charge.

74-year-old Edwards said the idea came to her after she was concerned about her

grandson, a first-year at Arana College, and "how cold he will find the Otago winters". Edwards said her grandson "already got some use out of his beanie and scarf, it being so cold", so she thought other students "could take advantage of that too". Edwards then contacted Hughson in order to ensure the beanies make it to students.

Edwards, who works as a real estate agent, has been mass-knitting beanies since the Christchurch earthquake and was looking

for another cause to solve with wool, saying that knitting for others "helped her feel useful". Over 40 beanies have been sent in last few months, and she says there are more on the way.

One student, Whitney, initially missed out on a beanie and took it upon herself to email Edwards and request a special beanie in gold. Edwards said she was happy to oblige, "[it was] rather nice that she managed to get back to me, [it was] good to hear that she got some comfort that far away from home".

Last Tuesday a new set of beanies was given away under the Student Union building, with one student saying it was "cool to be helped out by a complete stranger ... It's good to know that there's people like that out there."

Hughson, who is also a lifetime member of OUSA, said the beanies have been a major success. "We've tried to give them to people who don't already have one, and it has been universally well received with gratitude and astonishment that someone would care," he said.

In regards to Edward's grandson, "I'm not sure if he knows what his grandma is doing," chuckled Hughson. ●

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# Prisoner Voting Ban Breaches Bill of Rights

» WHEN LAW-MAKERS BECOME LAW-BREAKERS

BY JOE HIGHAM

A judgement delivered by the High Court in the recent case of *Taylor v Attorney-General* has deemed New Zealand's blanket ban on prisoner voting a breach of the New Zealand Bill of Rights Act.

Five prisoners had taken the matter to the High Court to challenge the legitimacy of the Electoral (Disqualification of Sentenced Prisoners) Amendment Act 2010, which the plaintiffs claim "breached the right to vote set out in s 12(a) of the New Zealand Bill of Rights Act 1990".

A press release by the New Zealand High Court says the result of the case means a "declaration of inconsistency" was made when the National Party created the ban in 2010. "The legislation is both inconsistent with the Bill of Rights and unable to be justified under that Act."

Justice Heath, one of the judges presiding over the case, said in his judgment that a democracy is "built around the idea that a state is governed by elected members of a legislative body". For this reason, "the right to vote is arguably the most important civic right in a free and democratic society".

The verdict, however, does not mean prisoners can now vote in referendums, general or local elections. In New Zealand, parliament is the sole law-making body; MPs can create or abolish any laws they please, so long as they do so through due process.

Andrew Geddis, professor of law at the University of Otago, said he is skeptical any changes will be made following the decision.

"We have the full force of the judicial branch behind that finding. However, in the end it is up to parliament ... to decide what to

do about that fact," said Geddis. "If it chooses to do nothing and just ride out whatever criticism results, then there is no way to force them to act ... If I were a betting man, I'd say the law won't be changed."

Jacinda Ardern, the Labour Party spokesperson for justice, argues that the law should not be the same for all prisoners.

"There are certain liberties removed from an individual when they are imprisoned, but I do think that there is a line that can be drawn between those that are more likely to be engaging back in the community in a short time, and those who are not," said Ardern.

"[Labour] do think there is a rationale behind someone with shorter term sentences voting." ●

# Tobacco Tax Could Save \$3.87 Billion

» SMOKING, NOT OUR FUTURE

BY JOE HIGHAM

Research conducted at the University of Otago shows the continuation of yearly 10 percent tax increases on tobacco will have multiple benefits for society.

The research, directed by Professor Tony Blakely, looks at the outcome of the government's yearly 10 percent tax increase on tobacco from 2011–31. The research concludes that if the scheme continues, it will lead to "health gains, net health-system cost savings" and two to three percent reductions in "health inequalities between Māori and non-Māori".

In 2011, smoking prevalence was 35 percent for Māori and 14 percent for non-Māori.

One of the main ways the research team quantified the effect of taxation is through quality-adjusted life-years (QALY). This measures the disease burden on life, which includes both duration and quality of life. The model included 16 tobacco-related diseases.

The researchers estimated that a total of 260,000 QALYs would be gained if the annual tax increases continued, with net health-system cost savings of around NZ\$3.87 billion due to prevention of tobacco-related diseases.

"This health gain of 260,000 QALYs is 17 percent of all health gain that we estimated would occur if all smokers in 2011 quit that year, and we followed or simulated the population into the future," said Blakely.

New Zealand is one of a number of countries pledging to be tobacco free in the near future, with 2025 being the current government's goal.

Blakely said he doesn't think that a tax increase at 10 percent per year would get New Zealand to the 2025 goal. Instead, "we're encouraging policy makers to look at a whole package of things".

"One thing we are trying to get through to

policy makers is, go ahead and use tax, that is really important. But if you are interested in getting health gains soon, then we need to have policies that target middle-aged and older smokers and get them to quit."

Blakely said it has taken "several years to get this model working". Now it is working successfully, "we can run through other tobacco interventions, we can run through sweet and sugary beverages and discover the significance of policy impacts on each".

However, even with solid evidence of the positive impact such policy implementations could have, Blakely admits it is possible no changes will be made.

"The policy maker might just shrug their shoulders and say, I just need to know what reduces prevalence, I don't really need to know the qualities gained and the costs saved." ●

# Cannabis Petition Lights Up Debate

» PUFF PUFF, PASS THE BILL ALREADY

BY OLIVER GASKELL

A petition calling for the legalisation of cannabis in the United Kingdom has amassed over 150,000 signatures, making it likely to receive serious consideration in parliament.

The online petition asks the government to allow the sale, production and recreational use of marijuana, citing financial, employment and policing benefits that could result.

The petition exceeds the 100,000-signature threshold, meaning that the House of Commons Petition Committee must consider parliamentary debate of the issue. The overwhelming response also requires the government to officially respond to the petition.

James Richard Owen, the author of the petition, argues that the UK government is wasting money by keeping marijuana criminalised.

Owen says "legalising cannabis could bring in £900m in taxes every year, save £400m on policing cannabis and create over 10,000 new jobs".

According to Owen, marijuana is a "substance that is safer than alcohol and has many uses. It is believed to have been used by humans for over 4000 years, being made illegal in the UK in 1925."

"There's roughly three million adult [cannabis] smokers in the UK and I don't think it's right for the government to be criminalising such a large section of society," writes Owen.

Cannabis is a Class B drug in the UK, with prison sentences of up to 14 years for supply and production. Possession of the drug can also result in prison sentences of up to five years.

The petition's success is largely due to a worldwide social media campaign, with activists from around the world posting calls on Twitter for UK-based cannabis smokers to sign.

In the same week the petition was posted, three police commissioners said that due to budget constraints, they would not

expect police officers to prioritise the targeting of those growing cannabis plants for personal use.

Jason Reed, executive director of LEAP (Law Enforcement Against Prohibition) UK said in a statement that Owen's petition has come at an appropriate time. "It's definitely an issue that people are now taking seriously because before now people saw cannabis reform as something that was for a certain demographic," he said.

The most recent figures from the Crime Survey of England and Wales showed the number of people using cannabis has risen to a five-year high.

Global acceptance of marijuana has increased over the years, gaining momentum since Uruguay's countrywide legalisation in 2013. The US states of Washington and Colorado permitted the substance in 2012, with Alaska and Oregon doing so in 2014. ●

# Cinema Shooting Kills Two

» "THIS MAN NEVER SHOULD HAVE BEEN ABLE TO BUY A GUN"

BY INDIA LEISHMAN

The lives of two women have been cut short after a second cinema shooting took place in Lafayette, Louisiana, on 23 July.

Jillian Johnson, 33, and Mayci Breaux, 21, were fatally shot during an evening screening of *Trainwreck*. The shooting left three dead, including gunman John Russell Houser, and nine injured.

It is understood that Houser, 58, opened fire on the theatre's 100 occupants shortly before 8.30pm. Houser then took his own life when police arrived.

In an interview with ABC News, Emily Mann, a survivor seated in the same row as the shooter, described the event as terrifying.

"After hearing the first gunshot, I dropped to the ground pretty quickly ... I turned my head slightly and saw that he was standing behind

me. I saw the lights from the gun and heard the noises so I just tried to get out as quick as I could."

Mann said the attacker's hand was shaky as he fired at "easy targets" in the crowd.

Investigators are still uncovering information about Houser, and his motive has not yet been released. They have, however, described Houser as "mentally disturbed", with a long history of violent behaviour.

In 1989, he was indicted for hiring someone to burn down an attorney's office; the judge on the case then ordered Houser to undergo a psychiatric evaluation. In 2008, his family filed a protective order against him, accusing him of domestic violence. Later that year, he was treated for mental illness at an Alabama facility.

So far, police have discovered plans made by Houser that target the Grand 16 Theatre. Houser had planned the movie and screening time

where the shooting would take place.

It has also come to light that Houser, even with a long history of mental illness, was able to legally purchase the 40-calibre handgun he used in the attack.

Houser's easy access to the firearm has raised more concern about gun control, with many Americans, including President Barack Obama, calling for tighter laws.

Louisiana Governor Bobby Jindal said in a speech that every state "should strengthen their laws" and "make sure" individuals' background information is reported in the system. "This man should never have been able to buy a gun."

This is the second cinema shooting the United States has seen in the last three years. In 2012, James Eagan Holmes killed 12 and injured 90 at a midnight screening of *Batman* in Colorado. ●



# Foul Play Suspected in Sandra Bland Death

» COUNTY "ATTACKED" AFTER ARREST OF SANDRA BLAND

BY OLIVER GASKELL

**A**frican-American woman Sandra Bland, who was arrested for assault on a public servant on 10 July, has been found dead in her Texas jail cell three days after her arrest. Authorities claim the death was a suicide, but activists suspecting foul play have led to an investigation by Texas Rangers.

28-year-old Bland was pulled over by police in Waller County after failing to indicate when changing lanes. After a disagreement with an officer, Bland was arrested. The legality of her arrest is currently being debated worldwide.

Dash-cam footage of Bland's arrest shows her initially being ticketed for failing to signal. When Bland refuses to put out her cigarette, the officer asks her to step outside of the car. "I don't have to get out of the car ... you don't have the right to do that," Bland can be heard saying. The officer, now appearing extremely frustrated, says "I'm going to yank you out of here" as he pulls Bland from her car.

After Bland is removed, separate footage from a bystander shows Bland being slammed into the ground by two officers. "You just slammed my head into the ground. Do you not even care about that? I can't even hear." Bland, who is now crying, yells that she has epilepsy, to which the officer replies "good".

Online records show that Bland was admitted to the Waller County jail on 10 July and was being held at \$5000 bail. She was found hanging in her cell three days later.

An autopsy performed the following day found that the cause of death was self-inflicted asphyxiation. However, her family claim Bland was not suicidal.

Jail intake forms state that Bland told jailers she had attempted suicide last year after losing her baby. A suicide assessment form, however, says that Bland had not had suicidal thoughts in the past year and did not have suicidal thoughts at the time of her arrest.

An assistant district attorney, Warren Diepraam, has said that the autopsy found no sign of defensive injuries on Bland's hands. The only abrasions present were those on her wrist, which were consistent with the struggle while she was being handcuffed.

Diepraam also found that there were 30 cuts on Bland's wrists, with the healing suggesting that these were made between two and four weeks before the incident. Bland also had marijuana in her system, though it is not known when it was ingested.

Waller county judge Trey Duhon responded strongly in a press conference, claiming that the controversy on social media has led to the county being "literally attacked".



Bland's death has re-sparked yet another race debate in America. Multiple cases of white officers unfairly treating African-Americans have emerged in the past few years, one of which caused riots in Boston in early 2015. ●

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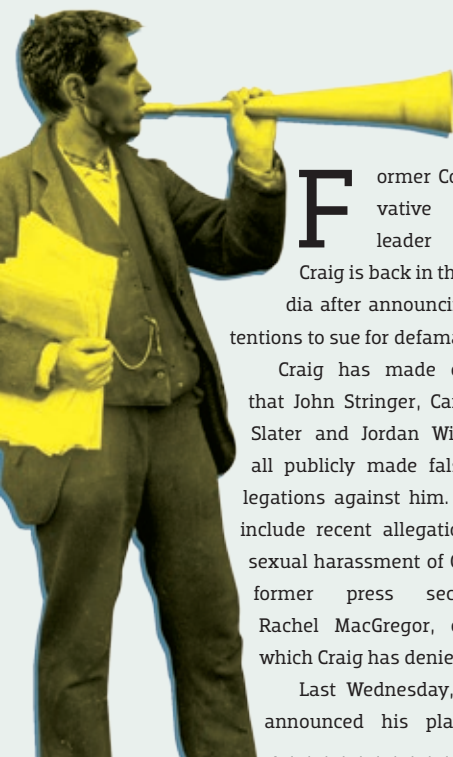
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# Craig Hands Out Accusatory Pamphlets

» FORMER PARTY LEADER EXPERT IN MICROSOFT PUBLISHER

BY POLITICS EDITOR **HENRY NAPIER**



**F**ormer Conservative Party leader Colin Craig is back in the media after announcing intentions to sue for defamation.

Craig has made claims that John Stringer, Cameron Slater and Jordan Williams all publicly made false allegations against him. These include recent allegations of sexual harassment of Craig's former press secretary Rachel MacGregor, claims which Craig has denied.

Last Wednesday, Craig announced his plans to

sue at a press conference, during which he handed out a pamphlet entitled "Dirty Politics and Hidden Agendas". The pamphlet makes a number of claims that a smear campaign was run against Craig. The pamphlet dubs Slater, Williams and Stringer as "the Dirty Politics brigade".

Craig has accused Williams of defamation, claiming he gathered and manipulated evidence against him. According to Craig, this was possible because of Williams' romantic relationship with MacGregor.

"It was [Jordan] Williams who gathered the initial information and accusations against Craig. His source was Craig's former press secretary Rachel MacGregor, with whom Williams had a romantic relationship," the pamphlet reads.

Whaleoil blogger, Cameron Slater, has refuted the allegations made by Craig, calling the legal action "laughable" in an interview

on Radio Live. Slater was previously embroiled in controversy last year over the publishing of his emails in Nicky Hager's book, *Dirty Politics*.

However, the most controversial claims made by Craig are targeted at former Conservative Party board member, John Stringer. Stringer was highly critical of Craig following media controversy surrounding MacGregor.

The pamphlet labels Stringer as "Judas" in reference to the biblical figure said to have betrayed Jesus.

Craig claims that Stringer sought to undermine Craig after he placed low on the Conservative Party list leading up to the 2014 election. Stringer is accused of targeting the party leader following the election. "It appears that it was not long after the election Stringer began his campaign to destabilise Craig," the pamphlet reads. ●

# Labour Poll Sees Little Change

» CLARK SAYS POLLS MEAN "ABSOLUTELY NOTHING"

BY **HENRY NAPIER**

**L**ast week, 3 News released a political poll showing support for the Labour Party was unchanged as a result of recent controversy surrounding Chinese house buyers. The poll showed Labour at 31.1 percent, a mere 0.7 percent increase from previous polls.

The party has come under fire in recent weeks following its release of data concerning Auckland house buyers with Chinese last names. Labour housing spokesperson Phil Twyford claimed the data proved that foreign buyers from China were prominent in the Auckland housing market. Twyford and the wider party were accused of being racist as a result.

The poll collected last week showed support from 14 to 22 July, which meant the impact of Labour's housing policy would have likely set in with voters. The risky move has proven to have had little impact.

The poll also brought bad news for the leadership, showing Andrew Little has fallen behind NZ First leader, Winston Peters, as the second most preferred prime minister. Little dropped 1.4 points to 10.2 percent.

Despite the small decrease in voter support for Little, the Labour caucus remains adamant he is the right person to lead the party. Labour MP and spokesperson for economic development David Clark said Little is "doing a fantastic job". On top of this, he said, there has been a "gradual trend" of increasing support

for Labour over the last year.

Clark rejected claims that the poll reflected poorly on Labour, saying the polls were "all within the margin of error ... the polls by themselves mean absolutely nothing".

The polls, which are collected by market research company Reid Research, have a margin of error of 3.1 percent on either side of every poll figure. Both Labour's party support increase of 0.7 percent and Andrew Little's preferred prime minister decrease of 1.4 percent were well within the 3.1 margin. ●

## PARTY STANDINGS

National	47.0%	▲ 0.6%	CONSERVATIVE	0.7%	▼ 1.2%
Labour	31.1%	▲ 0.7%	māori PARTY	0.6%	▼ 0.5%
Green	11.4%	▲ 0.3%	act	0.5%	NC
NZ	8.4%	▲ 0.3%	UnitedFuture	0.1%	NC

# Opinion: The Comeback of Judith Collins

» THE CRUSHER IS BACK

BY HENRY NAPIER /

**F**ormer minister Judith Collins' journey back to political significance is one of the most interesting undercurrents of New Zealand politics right now. It would be surprising if there was a backbench MP in history who had as much influence as Collins does today.

Last year, Collins was forced to step down as a minister. Her punishment was a result of the latest in a series of public embarrassments, accusations of undermining Serious Fraud Office (SFO) Director, Adam Feeley.

Collins had already entered into political controversy twice in the year leading up to her resignation. First, for endorsing milk export company Orivida, of which her husband is a director. Collins had a dinner with Orivida bosses in Beijing while on a tax-funded trip in October 2013. Three days later, Orivida donated \$30,000 to the National Party. The obvious conflict of interest was met with a final warning for Collins by the prime minister.

In 2014, Collins was trampled in the media once again. This time, however, she wasn't alone.

In August 2014, Nicky Hager released a book called *Dirty Politics*. The book published a series of emails between right-wing blogger Cameron Slater and National staffer Jason Ede, as well as several other conversations of importance.

As highlighted in *Dirty Politics*, Collins was known as the "Crusher". The nickname referred to her inclination to undermine, deceive and punish anyone who got in her way. However, this is a reputation that varies in reality, depending on who you talk to. Regardless, her connection to Slater was blatant

and clear. Despite this, she managed to cling to her portfolios for the initial blow. This was only possible because John Key himself was being slammed over *Dirty Politics*, and sacking Collins then and there would have given credence to the book National so desperately wanted to distance itself from.

Unfortunately for Collins, the *Dirty Politics* emails would be her end, for the time anyway. The hacker responsible released many of the emails online in response to challenges from National to prove the allegations. One particular email, written by Slater, strongly suggested Collins was planning to undermine Feeley.

The email read: "I also spoke at length with the Minister responsible today (Judith Collins). She is gunning for Feeley."

On August 30, Collins resigned, pending an inquiry.

National won the election with a landslide. All the controversies and scandals of election year were history. Collins was proven innocent of interfering with the SFO and it seemed she would be back in the inner circle now that the chips had fallen.

However, despite being exonerated, Collins was left outside in the cold. The prime minister exiled her to the backbenches.

For most electorate MPs, that would have been the end. They would have sat quietly until the next election, waiting to be told to step down and welcome in new blood.

The last six months have proven Collins is not most MPs.

Every Friday she appears on the *Paul Henry Show* in a two-part panel with deputy leader of the Labour Party, Annette King.

Take a moment to consider the

significance of that. Annette King is the deputy leader and number two on the Labour Party list. She's second in command of the opposition. Collins, on the other hand, doesn't even place on the National Party list.

Collins' presence in the media is a much larger feat than many would imagine. It's true anyone can make a splash in the media, but how many MPs can do that when they aren't responsible for anything?

Every aspect of central government is divided into ministerial portfolios. If something happens in a portfolio, the minister in charge leads any discussion in that area. This provides backbenchers with an almost impossible task, how to stay relevant without saying anything of importance. This is where Collins has defied odds.

While Collins dominates in the media, she still has a significant presence in the caucus. Most recently, Collins reportedly led a coup against the health and safety law reform in June, despite claims from the prime minister to the contrary. The bill was postponed as a result. The reported dissent in the National caucus was accompanied by claims that Michael Woodhouse, the minister in charge of the health and safety bill, was told to "sit down and shut up" in a caucus meeting by a certain backbench MP. Of course, I wouldn't speculate as to who that could have been.

Needless to say, Collins is one of the most talented members of the National caucus and I would put my money on her returning to cabinet very soon. If there was someone to keep an eye on in New Zealand politics, it's Judith Collins, aka the Crusher. ○



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# News in Briefs

BY MAGNUS WHYTE



## World Watch

### 1 TRANSYLVANIA, ROMANIA

A music festival is taking inspiration from the world's most famous vampire and offering free or discounted tickets to people who give blood. The Untold festival takes place at the end of July, and organisers are hoping their "pay with blood" campaign will encourage more donors to come forward.

### 2 WORCHESTERSHIRE, ENGLAND

A "drunk" squirrel caused more than \$700 in damage to a private members' club in Worcestershire. The secretary of the club originally thought a person had broken in as the bar was a mess of smashed bottles and beer. However, the true culprit was eventually found when a squirrel was discovered staggering around the bar.

### 3 BEIJING, CHINA

Chinese police have warned commuters against kissing and getting intimate in the subway after a video of a young couple kissing in a train evoked a strong public reaction. Shenyang police have told reporters that the incident is now under investigation.

### 4 FRANCE

France's tobacconists are protesting plans to force cigarette companies to use plain, unbranded packaging by disabling traffic speed cameras. The practice is known as hooding — where speed cameras are covered with bin liners. The protestors are aiming to deprive the government of revenue in the same way the anti-smoking legislation will reduce tobacco sales.

### 5 LOCH NESS, SCOTLAND

The world's most dedicated Loch Ness monster hunter has scotched reports that he has finally given up looking for the legendary beast after a quarter century of looking. Steve Feltham, who gave up his job, house and girlfriend 24 years ago to look for the creature full-time, says he has no intention of quitting his hunt for the prehistoric beast.

### 6 OKLAHOMA, UNITED STATES

A salmonella outbreak has prompted the Centers for Disease Control and Prevention to issue a warning about backyard poultry. More than 180 people have fallen ill in the US in recent weeks, many of whom reportedly let live poultry into their homes. It was also reported that several infected people admitted to kissing or cuddling live poultry.

### 7 GERMANY

An exhausted squirrel was captured by police after it chased a young woman. A police press release read: "A very unusual emergency reached police this morning in Bottrop. A squirrel pursued a young woman in Oak Street. Officers took the pursuer into custody and brought him to the police station where [he] showed signs of exhaustion."

### 8 LOUVAIN, BELGIUM

A NZ Scrabble player who has only been studying the French language for two months has been crowned the world champion of francophone Scrabble. The Federation Internationale de Scrabble (French-language Scrabble foundation) announced Nigel Richards had triumphed over a native French speaker from Gabon during the final in Belgium.

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# Grapevine

**"Roof conceived his goal of increasing racial tensions and seeking retribution for perceived wrongs that he believed African-Americans have committed against white people. To carry out these twin goals of fanning racial flames and exacting revenge, Roof further decided to seek out and murder African-Americans because of their race."**



**US attorney general, Loretta Lynch**

A grand jury returned a 33-count indictment against 21-year-old Dylann Storm Roof on federal hate crime and religious obstruction charges for the deadly shooting of nine black churchgoers at Charleston, South Carolina's Methodist Episcopal Church on 17 June. Roof's intentions were allegedly to "start a race war".

**"This only underscores how necessary it is to raise the wage across the board. As much as fast food workers need and deserve a raise — and we know they do — we must ensure that every worker gets a living wage."**

**New York mayor, Bill de Blasio**

Wages for New York State fast food workers will eventually rise to \$15 an hour after a state wage board unanimously recommended the increase. The move is expected to affect around 180,000 workers employed in the fast food industry in New York State. The decision follows similar minimum wage increases in other US cities, including Seattle, San Francisco and Los Angeles.



**"We've got the complete set of profiles in our DB dumps, and we'll release them soon if Ashley Madison stays online. And with over 37 million members, mostly from the US and Canada, a significant percentage of the population is about to have a very bad day, including many rich and powerful people."**



**The Impact Team**

Hackers calling themselves "The Impact Team" hacked the controversial site designed to facilitate cheating on spouses, Ashley Madison, and plan to release the names of its members unless the site is taken down. The Ashley Madison site has long been a source of controversy for its blatant promotion of adultery.

**"Many of today's problems in these countries, including the persistence and in some cases creation of racial and ethnic and religious tensions, were the direct result of the colonial experience. So there is a moral debt that needs to be paid."**

**Shashi Tharoor, Indian parliamentarian**

An Indian member of parliament has called for Britain to pay India reparations for two centuries of colonisation and the problems it created. The video went viral and triggered debate nationally in India, even receiving praise from the Indian prime minister, Narendra Modi, who said the speech reflected the "feeling of patriotic Indians".



## FACTS & FIGURES



### 38 minutes.

The length of the shortest war on record - The Anglo-Zanzibar War of 1896.

### Since 1568

The word "fucking" has been used as a curse word since this year.

### Over 88%

of the world's population lives north of the equator.

### Wrigley's gum

was the first product to have its bar-code scanned at a supermarket nearly 40 years ago.

### Around 40%

of murders occur during arguments.

### 5%

of all the potatoes grown in the US are used for making McDonald's fries.



# Opinion: The Art of Sport

» ARE ATHLETES ARTISTS?

BY SPORTS EDITOR **DANIEL LORMANS**

**W**ith the theme of this week's issue in mind, I spent some time thinking about whether or not sports can be considered as art. Art is a very subjective concept to define properly, but I see it as an expressive form of human creativity, skill and imagination that combine to produce a work/text that can be appreciated primarily for its beauty and emotional qualities. Essentially "art" exists entirely for its own sake and is a blank canvas for the consumer to attach their feelings and emotions to.

My main reason for thinking that sports and art cannot be one and the same is the fact that sports exist for more than just the reason of existing. On some level, sports are used to teach us how to interact and cooperate and, in the case of professional sports, exist

primarily to make money. Sport has some very functional characteristics that don't seem to fit in with the abstract notion of "art for art's sake".

There are no end of iconic sports moments that have spawned all manner of posters, paintings and sculptures. The sight of Muhammad Ali standing menacingly over a defeated Sonny Liston in the middle of the boxing ring is a powerful and instantly recognisable image. How about the iconic silhouette of Michael Jordan's epic free-throw line slam dunk? Marketing gurus obviously recognised the artistic appeal of this fleeting moment, and it has since become a global brand for Air Jordan. It is hard to deny that sports can produce powerful visual images that transcend into popular culture far beyond the field, court or ring in

which the original moment took place. All of these famous images have this intangible artistic quality.

So while a poem, photograph or song about a game of rugby would obviously be considered art, what of the game itself or the thousands of individual physical actions that make up the game? Is re-watching a game-winning drop-goal captured in high definition any different to staring at the infamously dull yet fascinating "Mona Lisa"? Is the medium of canvas, some oil-paints and an androgynous subject that different to the medium of a field of grass, some inflated synthetic rubber and the muscular leg of a title-winning Highlander?

On the subject of "physical" or "performance" art, do I even need to mention gymnastics, synchronised swimming or ballet to further prove my point? If you're still not convinced, then consider why "martial arts" are named as such. These are highly athletic pursuits that have an artistic presentation and also encompass the fundamentally competitive element that defines sports.

If we consider these sports as art, or at the very least "highly artistic", then does pro-wrestling go even further? By removing the unpredictable competitive element in favour of a scripted performance, wrestling becomes a highly constructed form of physical performance art that exists for no other reason than entertainment. Sounds pretty arty to me.

Athletic endeavours should be savoured for their artistic quality — whether enjoyed in the moment of action or immortalised in photographs, paintings, songs and sculptures. ○





# Premier League Clubs Pre-Season Tour

» ENGLISH PREMIER LEAGUE

BY SPORTS EDITOR **DANIEL LORMANS**



The English Premier League season is kicking off this weekend, and the teams have been busy in the transfer market in an effort to improve on their position from last season. In preparation for the 2015–16 season, many of the teams embarked on what has now become standard practice — an overseas pre-season tour to capitalise on the global appeal of the world's richest football league.

Reigning champions Chelsea headed to the United States, losing their first match 4–2 against the New York Red Bulls before they recorded a 1–1 draw against Paris Saint-Germain in Charlotte, North Carolina. Chelsea won on penalties with Colombian striker Radamel Falcao, who is still contracted to French club Monaco, on target in the shootout. Falcao joined Chelsea on loan after a difficult last season with Manchester United, where he struggled to recover from a serious knee injury. As the defending champs, Chelsea face FA Cup winners Arsenal in the FA Community Shield challenge at Wembley Stadium before a home game against Swansea to kick off their title defence.


Manchester United also headed to the United States. Their tour started in Seattle with a 1–0 win against Mexican side, Club América; new midfielder, Morgan Schneiderlin, scored in

the first few minutes of his debut for the club. Next stop was a match against the San Jose Earthquakes where another new signing, Dutch winger Memphis Depay, helped United to a 3–1 win. United then put in an impressive performance against the Spanish and European champions Barcelona with a 3–1 victory in front of 70,000 fans at the home of the San Francisco 49ers in California. A positive pre-season after being busy in the transfer department with the expectation being to immediately challenge for the Premier League. Their first match is at home against Tottenham.

United's arch-rivals Liverpool started off with a 4–0 win over a Thai Premier League XI before putting wins over A-League sides Brisbane and Adelaide with new signings James Milner and Danny Ings amongst the goals. A 1–1 draw with a Malaysian XI in Kuala Lumpur rounded off the southern leg of their tour, and they finish their pre-season preparations with friendlies in Finland and against third-tier English club, Swindon Town. Some significant transfers have taken place at Liverpool. Club legend Steven Gerrard has signed for LA Galaxy, and Raheem Sterling forced through a record-breaking transfer to Manchester City. Strikers Christian Benteke and Roberto Firmino have arrived in replacement, albeit with a hefty combined fee of £55 million.

Sterling was quick to join up with his new Manchester City squad on their trip to Australia, where they were hosted by their sister club Melbourne City in a match that ended 1–0. Sterling scored three minutes into his debut in City's next match against Roma, which ended in a 2–2 draw. However, the young winger couldn't help City to overcome Real Madrid as they lost 4–1 at the Melbourne Cricket Ground in front of 100,000 people. Sterling was back in the goals in the next game, scoring twice in their 8–1 thrashing of the Vietnam national team in Hanoi. City have a final warm-up game against German club VfB Stuttgart before their season kicks off against West Brom. The only other significant signing has been England midfielder Fabian Delph who joined shortly after publicly committing his future to Aston Villa.

Arsenal were undefeated on their pre-season tour, conceding only one goal against Everton in a 3–1 win in Singapore. Wins over Lyon and Wolfsburg in the Emirates concluded a positive build up for the Gunners, who have been typically frugal in the transfer market with the only significant signing being goalkeeper Petr Čech moving across London from Chelsea. Their season starts with a London derby against West Ham. ●



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## Street Art on Campus

» AN INTERVIEW WITH FLUKE

BY LOULOU CALLISTER-BAKER

**F**luke is a veteran Montreal graffiti artist who set up the graffiti company, A'Shop, in Montreal, Canada, in 2009. A'Shop supports artists in Montreal, setting the professional standard for artists and clients alike. OUSA has recently flown him to Dunedin and is commissioning him, along with a fellow

artist, to work on a mural on campus, set to begin this week.

Critic talked to Fluke from his two-storey office space at A'Shop to gain an insight into his street background and the inspiration behind creating a graffiti company.



**When you started out doing graffiti, what was your agenda? Or was graffiti just an activity for you?**

No, I definitely wasn't doing it as a form of activity. It's a high risk to take — you can go to jail or potentially hurt yourself, or fall off a high building. As a teenager I think I was in search of my own identity, like most teenagers are. I think graffiti was a way for me to have that second identity. Nobody knows me by my real name — everybody calls me Fluke. It's who I became at night after school. I became someone else — a superhero, I guess you could say, or a supervillain depending on what side you play on. I didn't have to ask permission, I didn't have to be rich. All I needed was a can of black and that's it, you know? You can do what you want with your city, right? Whether it's to express something or create an identity for yourself, it's a huge amount of power.

Most importantly, I had an issue with how society was portraying me. We're completely bombarded with publicity, billboards, advertisements. When I was a child, I was told that the reason why certain people had their faces on giant billboards is because they were important people. As a kid, I quickly realised if I wanted to be somebody, I had to have my face and my name on a big giant billboard. Well, I made my own billboard. I didn't have the money, I wasn't a superstar celebrity, but I definitely could climb a building and write my name on it. So I became important within my community. I created my own space, my own dialogue. Fluke was my nickname. It was my brand.

**So now you're known as a veteran of the Montreal graffiti scene.**



I'm definitely not one of the old timers, but I've contributed. Fluke was born at the age of nine, so I've definitely been involved in the scene for quite some time now. Now, with A'Shop, we're supporting the next generation.

### **How do artists afford such a great space like A'Shop?**

I pay for it. Ah, I'm actually Batman. But, no. About six years ago, I had already started as an artist in the neighbourhood. I was already getting work and hiring other graffiti artists who I had known for years to help me out with these projects. What I found out was there was a lot of talent across the country and across the province. Artists were doing great work, but they had no capability in representing themselves or often they would get straight up mistreated by clients and suckered into doing commissioned work for free. Because I was already representing myself as an artist, I took a few other artists under my wing and started sharing the knowledge that I had and the space that I had.

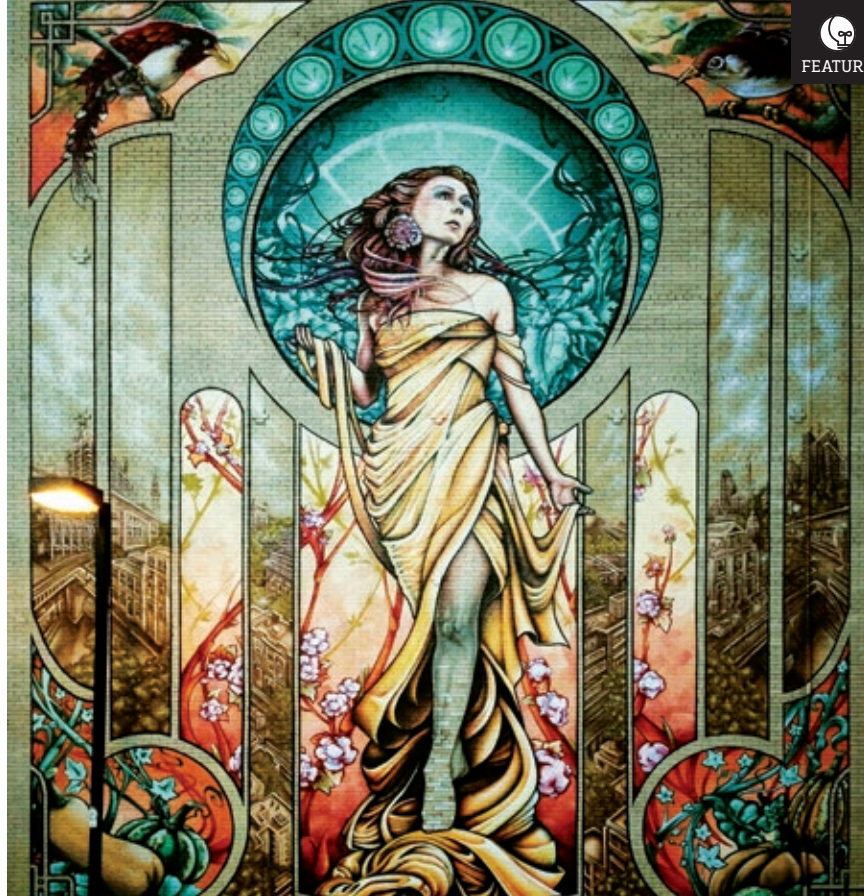
Every time someone hires our guys from A'Shop, a small percentage of the money they earn goes to financing this space. Essentially, instead of an artist having to pay for an agent or having to pay monthly fees for a studio space, I try to absorb that cost for A'Shop's artists and try to find them work — so I act as a booking agent.

### **What drives you into being so giving?**

This is what I would have wanted when I started doing this. I was raised in a big family, and I started doing graffiti when I was very young. The street culture wrapped around the graffiti culture is very crew oriented, it's very family oriented — I was raised with this mentality. There was a lack of organisation within our community. The culture was slowing dying in certain areas on the more commercial side of things. I decided to, not only for other artists but also for myself, try and standardise things.

The other problem we had and the reason for A'Shop was that there was no reference in this city. If you wanted to find a graffiti artist or a muralist, you couldn't really pick up the phonebook and find one. By having a website and having this reference point, people quickly turned to us for these kinds of things.

### **Would you say that although graffiti is an art**



### **form, it's pretty separated from the art world?**

I think graffiti is something new; it's only been around, if I'm not mistaken, since the 60s. So it's something fairly new on the timeline of art in general and it's becoming more and more mainstream and socially accepted and eventually will probably die down and be replaced by something else. I think graffiti artists would like to separate graffiti from the art world, but at the end of the day it's all blended in together.

The one thing that's really important to understand is that graffiti art or street art or whatever it's called today, is not the same thing as graffiti. Graffiti in its purest form is vandalism. And it should remain that way. Graffiti itself is not made to look pretty necessarily. It's an action. Whether you look at graffiti artists writing political messages or writing simply their name on a wall, what they're doing is creating a statement. Regardless of what the end product looks like, it's the action of doing the graffiti that is the art work and not necessarily the visual that's left behind. As for street art and graffiti art, it's very visually oriented. What the general public call graffiti art is not really graffiti anymore. At the end of the day it's closer to art than to graffiti because most of it is done in a legal setting anyway.

### **Does anyone who has known you in the past think that you're a sell out?**

It's a touchy subject. I'm sure some people might think that. Had I started doing this form of artwork without my background, I think they would. But I've paid my dues and now I give back to the community in a certain way. I'm very involved with different graffiti communities. My aesthetic has always remained the same too regardless of whether I'm getting paid now to do it or not. No one has anything against making money. What the graffiti community is afraid of is people not coming from this background or knowing the culture and the roots behind this art form and now creating murals and doing these giant things called street art when they're not.

People are trying to protect their culture, you know? To me, painting murals is a sacred thing. You should have permission, not by the building owner but by the community, because as a public artist you have a social responsibility. Whether you chose to paint something provocative or something illegally or something that's relevant to the community, I feel you have a responsibility behind that. At the end of the day, if the community doesn't accept it, then they're just going to paint right over it. ●



# THE SOUND OF DUNEDIN'S NONE GALLERY

GEORGE ELLIOTT

**A** short walk up Stafford, a street lined with disused-warehouses and an old furniture distributor, one will find None Gallery. It is a residential studio and gallery complex that is a mainstay of Dunedin's alternative sound subculture and independent arts. Often stylised as simply None, the artist-run collective has been a base of operations for local, national and international artists for twelve years and is home for a bunch of the unseen innovative and creative creatures who continue the tradition of Dunedin as a centre of rich musical talent and artistic ingenuity.

The building, where the collective began in 2003, was originally used as a pharmaceuticals factory and then a strip club. None is, as one of its longtime residents Brendan Philips puts it, simply a "building being put through its current use". The building's six massive bedrooms, several studios, L-shaped gallery, vast basement, tool-stocked workshops and storage rooms provide a space to both live and work. Its residents create, display and

distribute their art using an array of analog and digital mediums, including drawing, painting, photography, sculpture and carpentry, film, lighting, screen-printing, clothing, electrical engineering and written word. And, of course, audio: the sounds of soothing post-punk, brutal walls of noise, robotic loops, banging hammers, jumpy grumpy guitars and synths of a gloomy Sunday. None's first committee meetings decided that the space would be as undefined as possible, hence the name "None". It has seen many artists come and go, and the space has adapted accordingly. Unemployed poets, ranting activists and intrepid photojournalists have inhabited its mammoth spaces. At one point, an Infoshop was tucked into the gallery to distribute left-leaning and anarchist literature. And, more recently, a couple of fashion students have set up shop.

I recently sat down for an interview with Brendan, who has been part of None since its 2003 inception. "We house events that don't necessarily have a dollar value attached," he explains, as opposed to some of Dunedin's other venues and galleries

that operate with a more commercial bent. "There's a lot more structure and boxes to tick at other spaces around Dunedin and we wanted to have a place for those that might not otherwise find a space to do things. This was the founding idea."

The collective's continuous underlying philosophy has been its non-hierarchical structure, informal approach and ability to change with the circumstances. The gallery and its activities are as detached as possible from money and operate completely independently and with self-determination. In an essay titled *Implications and Ideals of Artist Run Initiatives as an Alternative Economy of the Arts*, Brendan says the ultimate goal of the None experiment is the practical application of a sustainable other way to run an art space, isolated from capitalist economics and in opposition to the neo-liberalisation and consumerism that are assaulting culture and the arts:

This refusal of definition and engagement with monetary concerns should not be seen as a denial of

something as much as it is the pursuit of an Other. It is an attempt to find a different method of operation in terms of art production and consumption than that of established modes of the political economy of the arts.

Throughout history, art has been important in challenging dominant powers (ie. subverting authoritarian governments) and encouraging free, pluralistic and educated societies. Art helps us understand unfamiliar concepts, and the commodification of culture poses a threat to the integrity and influence of art. Rather than asking the question "What can I create with the money I have?", artists at None operate with a do-it-yourself, zero-budget ethic. The musicians create their work using found audio tools: everyday sounds and the musical reverberations that nature emits and cities discard. The approach is at once pragmatic and idealistic. Effectively, any desire (or requirement) for profits is bypassed and the commodification of culture is resisted while, at the same time, alternative methods and theories are sought and tested.

These DIY "found sound" values are prevalent in the music produced by one of None's residents, William Henry Meung (WHM), who uses compounded layers of bite-sized ambient loops. "My music comes from ... I'm a real listener," William explains. "I listen to the texture, the structure, the dynamics ... and the emotiveness."

William's sound is minimalistic and has a simple improvised framework. The audience's tastes and expectations of genre and convention are not always accommodated. At times his avant-garde tactics (the sudden and uncomfortable changes in rhythm or the distortion of bird song or the high-pitched screeching of signals in transmission) seem to reach a climax of musical taboo for some listeners. Despite a heavy reliance on chance, William's sound is not the product of messing around and making a racket like a toddler on a sugar-high. His musical processes do have concrete aims and goals:

Pieces of sound ... I identify with how they make me feel. I enjoy the

process of trying to understand them. I try to emulate those feelings in my own music. It's quite romantic, I guess, but it's somehow empowering ... when you find it.

Brendan has been making music under the moniker Grvdggr for the past ten years. The name originates from his former graveyard shift at Radio One, an institution of Dunedin's sound. Like None's "refusal of definition", Brendan says Grvdggr does not have a defined sound and has no one particular approach. He usually uses an electric guitar and, more recently, plays around with synths and digital effects on a dodgy laptop. There is a sort of sonic unity throughout his work that depends on the unexpected or random sounds from certain instruments at a certain moment, but he doesn't deliberately dictate the similarities.

Brendan speculates that any ideological or symbolic message or meaning behind or within his music is created arbitrarily, "an instinctive process without any preconditioned form". Any meaning is an existential reaction. "It's basically making an 'I am' statement about negotiating the self and the world," he said, adding that the statements aren't imposed on his music, but are rather discovered through the music.

Unusual tools and instruments play a prominent role in Meung's recordings and live sets, including homemade rudimentary oscillators, tick-tocking metronomes, captured bites from obscure Youtube videos, a kid's toy drum machine and guitars being used in ways you didn't think were possible. He grabs things, investigates them and, if it's emotionally rewarding, goes with it, fitting the sounds in using some sort of hit-or-miss calculation. At a recent gig at the Crown Hotel on Rattray Street, Meung placed a microphone on an old portable record player, which was repeatedly skipping on the first seconds of a song by Queen. The harsh, snapping,



**"William Henry Meung (WHM)", Photo by Sally-Anne McIntyre**

primitively percussive loop acted as the driving force behind his set. At times, purely by chance alone, the record player's needle would skip a few grooves further into Freddie Mercury's tenor and Meung's set would harmoniously adjust, in what could be read as an accidental musical metaphor for how his home, None, has adapted to its different occupiers over the years and built on whatever (or whoever) comes along.

Brendan would agree with this analogy. There is a long tradition of improvisation and "making do" in Dunedin. "It's about using the resources available. It's about grabbing these building blocks and making something new," Brendan tells me, "particularly in unexpected or incorrect ways." Grvdggr has no defining sound or one exact approach, but, instead, he says his music is a "negotiation of chance" and a "practiced" improvisation. This also figures

# I TRY TO EMULATE THOSE FEELINGS IN MY OWN MUSIC. IT'S QUITE ROMANTIC, I GUESS, BUT IT'S SOMEHOW EMPOWERING WHEN YOU FIND IT.

in Brendan's painting, which he terms a "chance operation" where he'll approach dripping paint in much the same way he uses the random variables of a guitar and its amplifier. But is he still in control of the music? Is his sound regulated? "It's an intuitive kind of control, rather than imposing a form on the painting or the piece of music — it's seeing what happens with the chance elements, and then directing them somewhere."

Dunedin interconnected musical cliques and its small population mean that genres, styles and methods are frequently diversified, shared and interwoven. William, like many other locals, likens Dunedin to a village rather than a city. "You'll find totally different types and characters at every gig. You know, the punks go to the noise gig and the noise people go to the punk gigs," he says.

None resident Danny Brady's band, Death and the Maiden, is an example of converging musical styles and processes. The three-piece has been influenced by genres such as house, pop and post-punk with each member bringing a unique skill and taste to the table. The band is also undeniably influenced by its particular

milieu: None Gallery's (and Dunedin's) history and character. Hope (guitar & drums), Lucinda (bass & vocals) and Danny (synth & programming) have ingeniously injected hypnotic electronic pop and reliable rock genre structures with a dose of the city's omnipresent winter and gothic atmosphere. Named after Norwegian painter Edvard Munch's painting of the oft-depicted Renaissance motif, Death and the Maiden marries dancing innocent but also erotically striking pop norms (the maiden), with the impassioned and dark themes rooted in an artist's environment (death). At the risk of being hyperbolic or overly macabre, it is intriguing how Death and the Maiden's dreamy dance-floor bliss can also offer the sensation of a "dance with death" — cold winters, being on the dole, coming of age, heartbreaks, the tentative nature of youthful pleasures and general disillusionment.

An artist's environment undoubtedly has an impact on his or her work. "There's no way you can have [None] around you all the time [and it not] find its way into your own work," Danny said in an interview with NZ Musician. Brendan agrees that Dunedin's "aesthetic traces" can always been found in the city's music and, for his own work, the

history and character of None have been influential. In Dunedin it's much easier to survive on little money and work in big spaces such as None, "something that's not possible in Wellington or Auckland basically because real estate is so expensive there".

As some nostalgically and obsessively look back at Dunedin's heyday of sound and New Zealand's Flying Nun era, an independent DIY experimental and alternative music community is thriving beneath the surface of the southern gothic village, while still (unsentimentally) taking cues from the student city's past. None's crowd is using the environment's sounds, moods and symbols. It's co-opting pop culture as counterculture, negotiating and directing chance, and adapting and improvising as circumstances dictate. It has implemented pragmatic ideals of an alternative economy and, with any luck, the art being created will continue to resist the commodification of culture ■



Photo by Sally-Anne McIntyre





# PAINTING THE TOWN

Jessica Thompson

**B**racing the atlantic chill, tucking my hands as close to my boobs as they could go within the bounds of social acceptability, I ventured into the city. With its tumbleweed Scrumpy bottles, prison-like structures and a heavy sky that hangs, permanently grey, it's difficult to see the attraction. But there is an attraction, I swear. Otherwise I wouldn't see those awkward tourists taking photos of bus stops all the time.

Dunedin is ideal for an art tour because everything is technically within walking distance. If you need groceries, alternative music, a strip club or a church, all that's needed is a solid stroll that can draw you past many a creative image.



building a line up of artists both local and international to adorn our streets. From Pixel Pancho's machine-like horse on 373 Princes Street to Mica Still's psychedelic wolves and bears around Stafford Street, the style range is refreshing. The programme gained attention, and donations were made and raised to get a big-time artist to contribute. After extensive fundraising and more paintings, Chinese-born street artist, painter, digital artist and sculptor, DAleast, created my favourite piece of art in the city. The extinct Haast eagle on Stafford Street is fragmented, vicious and metallic. The combination of grey, blue and white lines creates a 3D effect that surprises you as you round the corner. DAleast loves his animals. He once said: "In my opinion, animals



So out I went, immediately regretting not bringing gloves, past the mall and through the Octagon, following the trail map I downloaded from the DunedinNZ website to the first piece of work, the giant tuatara painted by Belgium artist, ROA, on the wall of BandAid on Bath Street. It's amazing, it's creepy, it's like a monster from the city drains hiding among empty shops and eery cafes, trying to catch its tail in its jaws.

Tuatara was one of the first big pieces of street art commissioned for the town (and there is a nifty time-lapse video of the process online). The Dunedin Street Art Facebook page began in 2014, and the arts sector of the Dunedin City Council got onto



are like humans. We all live in the same environment; we have the same pressures, emotions and a feeling of insecurity in society. Animals are like society, but are kind of attached to humans." DAleast's work is natural and detailed, and goes beyond the use of simple stencils and tagging, with ladders and scissor ladders involved. His art is not political, but it does give a message of the fragility as well as the strength of nature when it comes in contact with a bustling industrial environment, the merging of two great powers.

Street art began with people's love for protest and symbology. First, there were simple political pictures on the walls of Europe and America during World War II. Then, the beginning of solid documentation in the 1970s/80s, mainly, of course, in America, where economic and political issues signified the downfall of the American Dream. Through the rise of youth culture, angry and rebellious art forms



were created — from punk rock to graffiti. The convergence of street art and graffiti emerged from housing projects, subway yards and bland suburban parking lots. It was fresh, hip and free for the public to consider and admire.

Today we have badass figures like Banksy, Invader, Shepard Fairey and Stinkfish alongside aesthetic cats such as Be Free, Eduardo Kobra, Hyuro and DAleast. And despite this glorious mix, there is

still controversy over street art. On my 75-minute walk from wall to wall, following the street art map, was the work of Fintan Magee called Chasing the Thin White Cloud. Spanning the side of the Scenic Hotel Southern Cross, this piece of work towers over everything. There is nothing quite like feeling insignificant under a



piece like this. Just around the corner is the next best thing — she's beautiful. Her name is When the Hunter Becomes the Hunted and Bezt, a Polish artist, created her. Like a Pre-Raphaelite woman, she lies back dramatically in a field of flowers with a fantail on her thumb. That pesky little fantail is the result of some minor controversy. Originally the woman held arrows that punctured her stomach, but it

was deemed inappropriate by the DCC and Bezt was forced to paint over them, giving her a livelier companion. The council had received complaints — one claiming the image of someone dying was offensive to Ngāi Tahu. Apparently it was the first time the council had ever made an artist alter their art. I hope it is the last.

Glen Hazelton, a member of Dunedin Street Art, told me a bit about the hopes behind the commissioning process as well as his opinions on the matter. "It started when one of the members of the council was in contact with an artist, and a building owner wanted to host a piece of work. After that success, the idea grew." By continuously contacting artists through social media, Hazelton and his colleagues managed to get a few artists interested in the city. As word of mouth spread between international artists, more arrived. "Sometimes we contacted them, then eventually, they contacted us."

When I asked why he thinks street art is so important here, he said: "There are a lot of people who won't have the chance to travel overseas. This allows the people who can't afford to travel to see amazing art in their city. Sure, you can go to the gallery. But many folks don't feel comfortable in that kind of environment for a number of reasons: it's not their vibe, a sense of snobbery perhaps, or they simply can't be



photo credits: Alan Dove, Pixel, Natalia Rak, James Lewis & Dunedin Street Art

bothered. This is free and it legitimates a form of expression I think is important for



**These areas used to be busy. They were once the hub of the city and things change, but there is still something special there.**

young people who don't get to exhibit in galleries. By seeing these images being commissioned by big buildings and businesses, suddenly a career in the arts becomes a valid way to make a living!"

Hazelton has a point. The world needs artists, but most people get put off at an early age, what with the same old, same old discouraging talk about "real careers". This follows you from high school to university, and it takes a lot of ambition for an artist to overcome it.

Hazelton explained that there's a barely a difference between street art and graffiti. "Street art comes from a place obviously slightly illegal. People are always gonna have an uncomfortable response to it. It's a spectrum, with tagging at one end, seeking to be illegal, commissioned art at the other end, and graffiti operating in a legal/semi-legal status in the middle. Many people I know claim it can't be art if it wasn't put up legally. But I disagree ... I mean, I hate giving this example because it's the first name everyone goes to when they hear the words street art, but ... what about Banksy?"

The work on our walls is sparking more creative expression and engaging the Dunedin public. "We are consciously targeting places that are out of the way for people today, like car parks and demolished buildings. These areas used to be busy. They were once the hub of the city and things change, but there is still something special there."

I talked to him about the issue residents have of art on their buildings "devaluing" the property and wondered if he believed

this was true. He said firmly: "No. Absolutely not. Most of the time it leads to more people around paying more attention to the way their building is looked after. Street art makes common things special all of a sudden, and this normally draws together a sense of community." Referring to Rattray Street, he said: "The art improved the look of the area and people called for more! I've been told it also helps businesses."

Looking towards the future of street art in Dunedin, he says "Hopefully we've opened a door that'll make people get up and do something themselves. Maybe building owners can go out and find their own artists."



David McLeod, contemporary jeweller and joint owner of Quadrant Gallery, has been trying to create a city map that lists all the art galleries and modern culture hot spots so tourists can know where to go to get a good taste of what Dunedin has to offer. He loves the street art and has many photos of old art that was painted over back in the day.

"It's important to leave the good stuff. Getting artists to come down and paint on the streets sets a standard for local artists that goes beyond vandalism and just writing your name. This will hopefully initiate more pieces that are not commissioned but still have enough variation to be valuable. I'm hoping the work the DCC is doing with street art will make kids lift their game." ■





# THE NEW ZEALAND INTERNATIONAL FILM FESTIVAL

The cinematic experience is lost when you stream a film online; for director of the New Zealand International Film Festival (NZIFF), Bill Gosden, the mere act of going to the movies plays a social role in our lives that can't be replaced.

Dunedin's Regent Theatre and Rialto Cinemas will be showcasing almost 100 films as part of this year's NZIFF. Opening on 30 July, the festival began with the Italian comedy-drama, *The Mafia Kills Only in the Summer*, and closes with two very different films — *Tale of Tales* and *Red Army*.

Films are about looking through another person's eyes, entering their life and seeing how their world operates. The NZIFF offers multiple opinions, visions and lives for us to enter — ones we wouldn't normally see with blockbuster films. From documentaries like *Amy*, which pays tribute to Amy Winehouse, to the futuristic sci-fi drama, *Ex Machina*, there are films for all of our feelings and interests — no matter how "out there" they may be.



**THE WOLFPACK, 4/5**  
**DIRECTED BY CRYSTAL MOSELLE**  
**SHOWING ON 31 JULY, 1 AUGUST,**  
**AND 4 AUGUST 2015**

Director, Crystal Moselle, has been to three continents in a span of a few days. She's now in New Zealand promoting her documentary, *The Wolfpack*. Her film was the winner of the 2015 Sundance Film Festival's US Grand Jury Prize; in Auckland, where the NZIFF is now in full swing, extra screenings have been added due to the traction it has been gaining.

The film focuses on the lives of the Angulo brothers — Mukunda, Narayana, Govinda, Bhagavan, Krisna (who now goes by Glen), and Jagadesh (now Eddie). The children are raised by a hopeful mother, Susanne, and paranoid father, Oscar — a man who was afraid that the outside world would "contaminate" his children. The brothers and their sister were kept in a four-bedroom New York apartment for most of their lives. Although they were allowed outside on monitored family trips once or twice a year, it was through movies that the siblings truly learnt about the outside world. Having seen thousands of films, the boys began to re-enact scenes from *Reservoir Dogs* and *The Dark Knight*, creating props out of cereal

boxes and spending hours writing out the script by hand.

When they began to reach their formative teenage years, the weight of their father's rules could finally be felt and, in 2010, Mukunda left the house as an act of rebellion. Despite ending up in hospital due to his strange behaviour (he was walking around New York with a Michael Myers mask on — reason enough), his tenacity encouraged all of the brothers to venture outside. Using a *cinéma-vérité* style, Moselle organically captures the family's transformation as their desires begin to exceed the walls of their sixteenth-floor apartment and lead them to explore the outside world. This is the life we all take for granted, but it's one that the brothers are only just beginning to know.

Moselle's objective approach to filming her subjects allows the audience to bond with the Angulo family. Despite their lack of social interaction, the boys are likable and quirky, and we're empathetic to their frustration when they discover life isn't quite like it is in the movies. The boys almost seem

like Holden Caulfield types as they become exposed to the more subtle and negative aspects of the outside world — something that Oscar has spent his whole life trying to keep his family away from.

It is through the director's crafted sense of objectivity that the audience can understand Oscar; while he appears somewhat antagonistic, he is not necessarily positioned as the antagonist. Giving him the opportunity to explain why he kept his family locked in for all those years doesn't mean the audience agrees with his opinions, but it does give us insight into how he thinks. *The Wolfpack* becomes a film that is not about family dysfunctionality — something it could have easily fallen into — but about one family's plight to overcome the restraints of their father's possessive rules.

With an interesting cinematic style, *The Wolfpack* not only showcases that social role Gosden spoke of, it also exudes a spirit — one that only grows stronger as the boys become more confident to step outside.



**INTERVIEW:**  
**CRYSTAL MOSELLE, DIRECTOR OF THE WOLFPACK**  
**BY MANDY TE**

**C**ystal Moselle's award-winning documentary, *The Wolfpack*, will be coming to Dunedin soon as part of the NZIFF. Mandy Te spoke to Moselle about the documentary and her relationship with the Angulo brothers.

**Critic: Meeting the Angulo brothers the way you did, what exactly drew you to them? Your meeting seems kind of serendipitous.**

Yeah, it was serendipitous. Originally, what drew me to them was the way they looked, but it was also a feeling that I can't describe. They were unique. They had long hair and they were all dressed similar, but what was really interesting to me was their openness. They were so open about life and I had never met anybody like them before. Especially in New York, where everybody is so jaded and too cool — they were super excited about life and open to things. They just had something about them that was very special and I had to figure out what it was.

**Critic: The filming process took about four and half years — what was an average day of filming like?**

There wasn't really an average day. It depends if they were doing something or if I was just coming over to their house to talk — sometimes I would get into these long conversations with them, learning about their point of view on life, and that kind of paved the way for me to step back and capture them.

**Critic: With 500 hours of footage, how did you know which footage to pick? Did you have a specific vision or message in mind that you wanted to get across?**

The way we did it was very organic. In the footage, you're looking for emotion and you're looking for stuff that moves you on screen. You can come up with an idea on paper of what you think a story should be but it's really how you see it on screen.

We would create these sequences and we would create these moments that didn't necessarily go together. We made this massive puzzle that we would constantly move around, and then we would just start stripping stuff away. Of course, there's so many scenes and moments that you want to keep but you can't. It eventually becomes the film that's an hour and a half long, which is crazy because I filmed for four and a half years. But I think it's right this way.

**Critic: It seems that the film showcases a transformation — not only of the brothers but with their mum too.**

Out of all of them, their mom had the biggest transformation. The boys were going through their rebellion stage in life and they're high-school aged, but their mom is an adult who had more rules than her kids. She is then able to be released as well, and it's all inspired by her children. Her children really helped her break free.

**Critic: As someone who is their friend and one of the first people they opened up to**

**about their lives — what was that like for you to see both in person and re-live it in film?**

It was pretty amazing. The whole process felt natural because it was happening right in front of my face. When I look back at it, it was very emotional and it wasn't easy living through it with them. It made me sad at times and I definitely questioned whether I should do the film quite a few times.

**Critic: Did you find it hard to be objective because it was personal for you?**

Yeah, I got pretty close with them during the process of the film and there I am having to tell this story. It was hard to have to present my version of their lives. They all saw the film, besides Govinda and Narayana — even their father has seen it. They all felt like it was an honest portrayal of their lives, so it was fine. It ended up being okay.

**Critic: In your interview with VICE, you said that one of the earlier questions that the brothers asked you was what was your favourite film — so what are your favourite movies?**

I always love movies that I probably wouldn't make myself. I really love *Sexy Beast* and *Fish Tank*. I like Harmony Korine's movies. I love *Hearts of Darkness*, *Crumb*, *Bombay Beach* and *Holy Motors* — I love that movie. It's a mazing. I also love *Grey Gardens* — that's obvious!

**B**elief: *The Possession of Janet Moses* is a film that will emotionally put you through the wringer, and then some. It was not easy to watch, and a few minutes in, I was already feeling queasy. By that stage, however, I was unable to turn away.

In 2007, New Zealand was shocked by the tragic death of Janet Moses, a woman who drowned in the Wellington suburb of Wainuiomata. Her family believed that she had been possessed by a malevolent entity and, undergoing a cleansing ritual known as *mākutu* lifting that took place in the family home, Moses was accidentally drowned. This documentary explores the events surrounding her death — the loss of her grandmother, relationship problems with her partner and Moses' own mental condition.

The documentary features reenactments of the ritual and the days leading up to it, which are framed by interviews with lawyers, police officers, family friends and other people who worked through the aftermath. The interviews are absorbing enough to watch on their own. Each interviewee discusses the events in a calm and even-keeled way, providing an anchor

that makes the film possible to watch, despite its harrowing content. There is also some impeccable cinematography, and the establishing shots have a haunting beauty to them — one that becomes etched in your mind.

The documentary raises issues concerning spirituality and science — when should one take precedence over the other, and where should the line be drawn? In the case of *Belief*, cultural differences are also involved. The film treats this sensitive topic in an objective and non-judgmental way. However, our perceptions of the event transform slightly as we learn the full details of what happened. At one point, the extent to which these events were based on established spiritual beliefs and practices is called into question — it is suggested that group hysteria may have played a major role in Janet's death.

Although *Belief* doesn't present any easy answers, all points of view are given a voice. Well-made and engrossing to watch, this is a powerful documentary that sensitively communicates its story.

**BELIEF: THE POSSESSION OF  
JANET MOSES, 5/5**  
**DIRECTED BY DAVID STUBBS**  
**BY ALEX CAMPBELL-HUNT**  
**SHOWING ON 16 AUGUST 2015**



**DEATHGASM, 3/5**  
**DIRECTED BY JASON LEI  
HOWDEN**  
**BY LAURA STARLING**  
**SHOWING ON 7 AUGUST 2015**

**D**eathgasm excels as a consciously typical metal comedy-horror film. Written and directed by New Zealander, Jason Lei Howden, the film doesn't waste time telling the audience what it's all about — a teenager who may have brought about the end of the world.

When his mother is institutionalised, metalhead Brodie (Milo Cawthorne) is sent to live with his religious relatives — Uncle Albert (Colin Moy), Aunt Mary (Jodie Rimmer) and psychopathic jock cousin, David (Nick Hoskins-Smith). At his new school, the only friends he makes are Dungeons & Dragons enthusiasts, Giles (Daniel Cresswell) and Dion (Sam Berkley). Feeling particularly unsatisfied with how his life is going, Brodie ends up befriending Zakk (James Blake), another metalhead, and starting a band with him.

The pair break into a house and discover that one of their idols, the reclusive metal legend Rikki Daggers, lives there. Daggers gives them a record, telling them to hide it and warning them that a satanic cult is after it. The boys bail and Daggers is killed by a member of the cult for refusing to tell them where the record is.

Zakk and Brodie are quickly disappointed when they discover that Daggers has given them a Rick Astley record, but they do find some strange Latin sheet music. Unconvinced of the music's magical power, they choose to incorporate the music into one of their songs and a demon is summoned. When hell on Earth breaks loose, the pair, alongside their bandmates and Brodie's crush, Medina (Kimberley Crossman) — an axe-wielding blonde — attempt to defeat the demon.

The film often relies on stereotypes. Seeing the same high school roles recycled — the socially inept nerds, the hot blonde, the jock bully and the misfit metalheads — feels overdone. While *Deathgasm* does go some way in challenging these roles, the characters remain fairly typical and bring predictability to the plot. However, Milo Cawthorne and James Blake work well together, giving the audience a friendship that is both entertaining and endearing.

With a fun plot, *Deathgasm* is a film that doesn't try to be anything other than what it is — a light-hearted, comedy-horror that achieves an easy-to-watch simplicity.



“I always knew my family had secrets,” says Margot Nash — a statement that extends beyonds her family and towards our own in several ways. Using her own family as a case study, Nash asks several important, unanswered questions in her personal essay compilation documentary, *The Silences*.

*The Silences* showcases an abundance of old photos of the Nash family from New Zealand and Australian archives, alongside visually stunning key scenes from her previous works. Effortlessly woven together by her narration, Nash reveals the destructive nature of her family relationships, and the history underpinning it all. The film is accompanied by original musical compositions as well as piano covers by Elizabeth Drake, which help to establish an atmosphere of reflection upon Nash's mother, Ethel, her sister, Diana, and her mentally ill father.

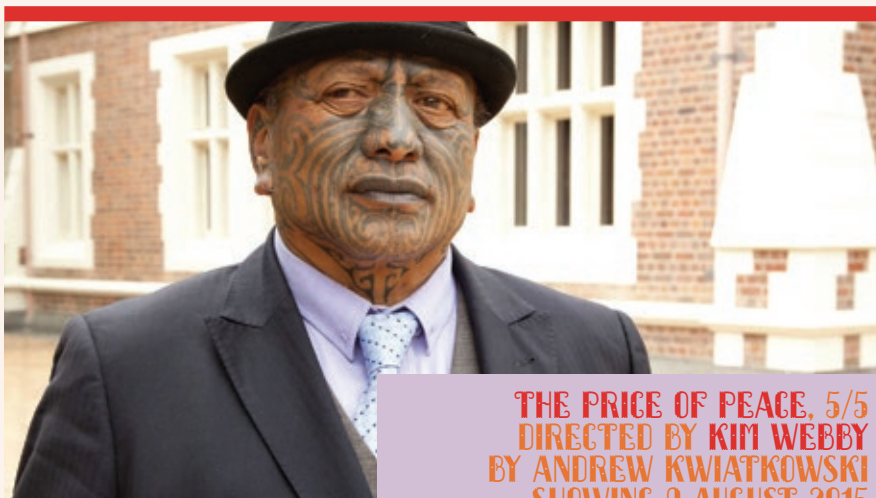
Watching the film is similar to watching a drama mystery as Nash slowly reveals everything in the fashion of a self-contained narrative, with the exception of the open-endedness that accompanies her subjectivity and speculation. It is difficult to take everything that is said as fact, but in some ways this sense of discretion adds to the documentary's intrigue. *The Silences* becomes less a matter of understanding what exactly happened in her family and more about how we, as a society, refuse to address or talk about the issues we face in our own lives, whether it be mental illness or any other “elephant in the room”.

The combination of photography, music, narration and brief motion video is an incredibly simple yet effective response to the financially independent nature of the film. Even though *The Silences* is the product of a fictitious project being reduced to a personal slideshow, the realistic aspects of the story add to the emotional weight and impact Nash has on the audience.

With a melancholic, yet cathartic revelation of information, Nash draws audiences in with *The Silences*, chronicling her late family's history and their stoic approaches to mental health.

## THE SILENCES, 4/5 DIRECTED BY MARGOT NASH BY SHAUN SWAIN SHOWING 13 AUGUST 2015

Head to [critic.co.nz](http://critic.co.nz) and search for 'Margot Nash' for an exclusive interview with the director of *The Silences*.



## THE PRICE OF PEACE, 5/5 DIRECTED BY KIM WEBBY BY ANDREW KWIATKOWSKI SHOWING 9 AUGUST 2015

**O**ppressed (adjective): subject to harsh and authoritarian treatment.

This New Zealand documentary follows Māori political activist, Tame Iti, a man labelled as a “terrorist” by the government and the media, after the 2007 Urewera police raids. Perhaps, like me — a middle-class and very white person — you didn't really understand what that kerfuffle was all about, which is why it is so incredibly, vitally important that you see *The Price of Peace*. With police footage, news archives and interviews with several significant people, Webby offers a documentary that is well-informed, carefully constructed and thoughtfully made.

At the time, the mainstream narrative promulgated was that Tame Iti and three others were running paramilitary training camps, complete with guns and explosives, and plotting some sort of violent separatist uprising against the New Zealand government and population. The police and the government, supposedly, are the heroes that saved us from the terrorists.

This premise could not be more wrong. The first-hand accounts from the men, women and children of the Ngāi Tūhoe tribe who

were interrogated by masked men in black wielding assault rifles in the raids, are very raw and painful, and show us exactly which party needs to fear being shot.

Stories shape our beliefs, our behaviour and our world. As the saying goes, “one man's terrorist is another man's freedom fighter”. So, who do you believe is the real hero of this story? Is it the police and the justice system? Or is it, rather, Tame Iti, a man who endures his prison sentence and emerges without bitterness? In *The Price of Peace*, we see a man who lives his life from his heart and soul. After watching this beautifully crafted documentary, one cannot reconcile this figure with the “terrorist” caricature created by our government and media.

There is a heart-wrenching ending to the film, in which some restorative (but not retributive) justice is offered by the Police Commissioner, Mike Bush, who takes responsibility for the pain caused to the families involved. The Urewera four are not violent terrorists. They are human beings who should be free to feel secure and understood. Let's not perpetuate a narrative of this group being anything more or less.



## La Chambre bleue/The Blue Room

» DIRECTED BY **MATHIEU AMALRIC**

REVIEWED BY **GRETA MELVIN**



**B**ased on George Simenon's novel of the same name, Mathieu Amalric's film adaptation of *La Chambre bleue* is an erotic psychological thriller with an element of crime. However, *La Chambre bleue* doesn't position itself as a whodunnit but, instead, invites the audience to follow a love affair that asks whodunnit.

The film follows Julien Gahyde (Mathieu Amalric), while he is being questioned for an unknown crime. The questions trigger

memories of his love affair with Esther Des-pierre (Stéphanie Cléau), a woman he would meet in a blue hotel room. Set on being more than his mistress, Esther's dreams are built on Julien's empty yet fatal promise that the pair will be together forever. However, as the affair continues, Julien becomes plagued with guilt and soon decides to end all contact with her. As Julien attempts to make amends with his family, Esther becomes more fixated on putting his promise into motion, which is the

catalyst for the unknown crime and Julien's current state.

This notion of two distinct worlds in *La Chambre bleue* is cleverly captured through the director's filmic choices. The cinematography provides striking yet minimalist scenes that show the attraction between Julien and Esther but also contrast those moments to Julien's day-to-day life — a life that is disatisfying and detached. As Julien is unable to keep his life in the blue room separate from his reality, the audience finally begins to unravel what actually happened.

At times, *La Chambre bleue* can be a source of frustration for the audience. Stories that involve crime usually encourage us to play detective, but in this film clues are stalled and Julien's memories of the past create a confusing perspective. His distant behaviour and his inability to separate escapism from reality leave us with an unreliable protagonist.

*La Chambre bleue* is an interesting film, which explores reality in a way that is distinct and intellectual. Although audiences are denied the role of detective, the film's denial is also what engages them, as they are left to attentively watch the thriller unfold. ●

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# Ant-Man

» DIRECTED BY **PEYTON REED**

REVIEWED BY **MAYA DODD**



**W**hile I'm a huge fan of the Marvel films, and the concept of a universe teeming with superheroes is my wildest dream come true, my expectations of Ant-Man were incredibly low. Ants, while known for their strength, are not something that I would rave about. They aren't relatable, they definitely aren't cute, and a man who can shrink to their size isn't what I would classify as "attractive". However, Paul Rudd plays the unexpectedly loveable Scott Lang

and brings to the character an edge of humour akin to that of Tony Stark (minus the wit).

After an initial attempt to remain on the straight and narrow following his release from prison, Scott decides to partake in one final heist — breaking into a rich man's safe. Unbeknown to Scott, Dr Hank Pym (Mark Douglas), the former Ant-Man, has organised this heist and it is actually a test, one that Scott easily completes.

When behind the industrial walls of the safe, Scott finds the Ant-Man suit and subsequently learns of its power to shrink the wearer while increasing their strength. Under the eventual tutelage of Hank Pym's daughter, Hope van

Dyne (Evangeline Lilly), and Dr Pym himself, Scott discovers that Darren Cross (Corey Stoll), a former student of Dr Pym, has created his own version of the Ant-Man suit, which he plans to sell to HYDRA, a criminal organisation dedicated to global domination. To stop Cross' plan from being realised, Scott must learn how to control the suit, as well as the ants, who are now his companions in the field.

The father-daughter relationship featured in Ant-Man transitions too quickly from dysfunctional to loving, which leaves the film feeling more like a family drama than a superhero movie. The film's predictability and the hastiness of its resolutions, leave the audience little time to connect with the characters.

While it may not live up to the success of the other Marvel films, Ant-Man is an easy and enjoyable film that pleasantly exceeded my expectations. •



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**Zina Swanson**  
*Wish Fingers* 2015  
Watercolour on Paper  
150mm x 210mm  
Courtesy of the artist



## Zina Swanson **For Luck**

» **DUNEDIN PUBLIC ART GALLERY** | EXHIBITED UNTIL 30 AUGUST

BY **RUBY HEYWARD**

Inside the Dunedin Public Art Gallery is an aesthetically pleasing corner that contains all the luck you need. Covered in white tiles and created with a heavenly balanced composition, sits Zina Swanson's exhibition, *For Luck*. It is meticulous and precise, a goldmine for those with OCD.

Swanson hails from Christchurch, where she completed a major in sculpture in 2003 at the University of Canterbury School of Fine Arts. Her works have been exhibited all over New Zealand, and internationally in such places as New York. Often her works unite the natural world with the unnatural and provide a critique on how humans objectify the life around them.

The exhibition consists of five paintings of "lucky" iconography evenly aligned on one wall, wishbones caught in a net with glass jars of oil hanging from each corner in the centre of another wall, and a platform that

accommodates smaller sculptures. Swanson's work focuses on the symbols and iconography of luck. From wishbones, dandelions and eyelashes to four-leaf clovers, groups of threes and acorns in pockets. This work combines the natural world and our material world — like the live bamboo that grows out of holes in the tiles, a four-leaf clover that sits in a drain, and a hair net containing New Zealand thistleweed (aka, fairies). Swanson evokes a sense of calm and naivety with undertones of possession and control.

Each of the five paintings illustrates interactions between humans and symbols of luck in nature. One painting has the artist's eyelashes stuck to it (when one finds an eyelash, they blow it from their finger and make a wish). Another is a depiction of an acorn in a pocket (considered good luck in United Kingdom). The other paintings are a fragile rendition of two hands reaching for a magic wand, a wishbone that merges with crossed fingers,

and a blue palm print with the fingers capped with green tops. It is hard not to feel nostalgic when looking at the simplistic depictions of luck and magic. There is a sense of innocence in Swanson's delicate pastel and watercolour paintings that contrasts with the probing and sterile feel of the tiled setting.

But a darker meaning underlies the pleasant aesthetic of the space: possession. Sure, the paintings have charming "lucky" features, but each of these features has been obtained and collected. Although there is a strange beauty in wishbones caught in a net or dandelions positioned innocently under a glass cover, they are caught and claimed. The plants are juxtaposed in the simplistic bathroom scape. They are incompatible. They have been taken. The three stalks of bamboo do not grow in their natural environment — they have been possessed. One of the framed paintings carries a trace of the artist's hand with about 100 of her eyelashes within circles. Swanson has meticulously and ritualistically collected her own eyelashes.

These features play on ideas of containment and ownership, but also reliance. The items do not naturally belong in a bathroom setting; they have all been drawn here by the artist. They are innocently collected, and these symbols have been ritualised in our culture. These otherwise inanimate objects have had value placed on them; they now have a meaning. In turn this gives the viewers, who are in the position of placing value, a certain power. But the objects are vessels for projection. So who or what really has the power? Perhaps the innocence in collecting lucky trinkets excuses the ignorance.

*For Luck* is a very reflexive work — it remarks on the value and meaning we give to inanimate objects. These lucky charms have been caught, but have not been emptied of their luck yet. They are anticipating use and are presented fully loaded with charm. ●



### ZINA SWANSON **FOR LUCK**

*For Luck* consists of a large site-specific tiled sculpture, reminiscent of bathroom décor, which provides the backdrop for several smaller sculptures and a series of works on paper.  
SHOWING NOW - ENDS 30 AUGUST





## Kerbal Space Program

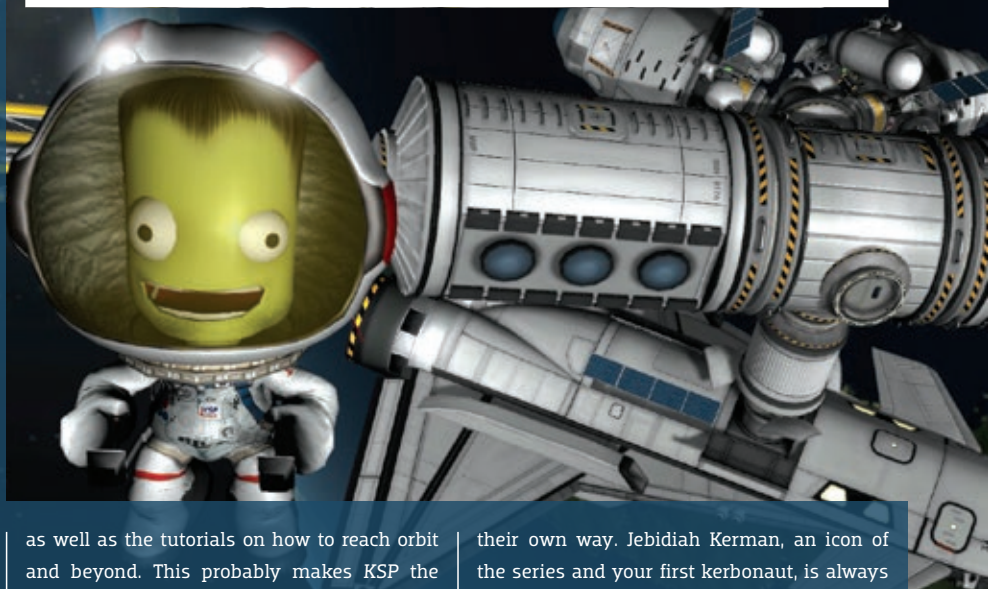
» **PS4, LINUX, PC, MAC.** | DEVELOPED & PUBLISHED BY **SQUAD**  
REVIEWED BY **CARL DINGWALL**



In space, no one can hear you scream ... Or laugh uncontrollably as your space capsule spins in a similarly uncontrollable fashion towards the planet Kerbin. Welcome to Kerbal Space Program. Half physics sandbox, half management simulator, you play this game as what appears to be an omnipotent overseer of a race of little green men called Kerbals. Their sole goal in life, it seems, is to explore their little corner of the galaxy by strapping themselves into haphazardly built rockets and hoping for the best. It's your job to make sure they succeed by building, controlling and managing rockets, spaceplanes and whatever else you can imagine to reach the edges of space. Their lives are in your hands.

Kerbal Space Program is the product of four years of early access development by indie developer, Squad. KSP has left early access and is now a full game, but Squad has pledged to continually update and add features to the game. KSP comes with three main modes: Sandbox, Science, and Career, plus tutorials and a few scenarios to jump straight into the action, including a couple made by NASA. The main game mode is Career, where you have to manage different aspects of a space program including money, your reputation, personnel and any contracts you pick up to increase your income and reputation. You will also be in charge of building the rockets and spaceplanes to fulfill these contracts using a part lists and, finally, piloting the craft. Through this, you collect Science to unlock more parts, which you can use to build more complex and bigger crafts. Science mode takes away the need for resources, allowing you to concentrate purely on collecting Science. Finally, the Sandbox mode offers you everything unlocked, and lets you experiment without the fear of losing money and reputation if your craft ends up as a crater on any of the seven planets or moons.

The challenge of the game comes in the building and flying of the crafts that transport your Kerbals and even probes. You must balance fuel and mass, as well as methods of control. There are many layers of complexity, but there are many resources online to get you started,



as well as the tutorials on how to reach orbit and beyond. This probably makes KSP the best education tool available for teaching orbital mechanics and rocket science. The game promotes trial and error as a learning method but, with a few utility mods, it's possible to preplan everything using real-life science. Just be warned, this will ruin at least half of all sci-fi movies for you. There are a few problems when it comes to the physics and building, but Squad regularly releases game patches to fix any issues.

The game doesn't look amazing, but isn't terrible either. It has a cartoony art style, which doesn't lend itself well to super-serious rocket science, but helps with the theme of trial and error. The Kerbals themselves are the most adorable little green men you will ever see and, although they don't speak a word, their expressions are more than enough to see what they are thinking. Each Kerbal has their own personality and will react to events in

their own way. Jebidiah Kerman, an icon of the series and your first kerbonaut, is always excited in every situation, which is adorable in its own way, and hilarious when you have any other Kerbal sitting next to him panicking. You will even feel bad for the poor guys as they inevitably become craters and explosions. The visuals certainly serve the game's style well, even though there is the occasional graphics glitch.

If you are at all interested in space exploration that mimics reality more than most other space-related games, KSP is a must have. Not only that, it will teach you how to get into space. It's an excellent title, but perhaps not for everyone: if you aren't prepared to wait around for things to happen in flight (even with the time skip tool), and to work through constant trial and error, you might want to look elsewhere. But if this review has sparked any interest, it's highly recommended you try the free demo available on the website. ○





## INGREDIENTS

SERVES 2

### SICHUAN CHILLI OIL

- ½ cup sunflower oil
- 2 thin slices of ginger root
- 3 cloves of garlic, peeled and thinly sliced
- 2 star anise
- 1 cinnamon stick
- 2 teaspoons red Sichuan peppercorns
- 3 tablespoons chilli flakes
- ¼ teaspoon ground cumin
- ¼ teaspoon ground coriander

### DAN-DAN MINCE AND SAUCE

- 200g beef mince
- 1 teaspoon soy sauce
- 1 teaspoon sesame oil
- 4 cloves garlic
- 1cm piece of ginger, minced
- ½ teaspoon red Sichuan peppercorns, finely crushed
- 3 tablespoons douban sauce (I used the Lee Kum Kee brand "chilli bean sauce" that comes in a small jar)
- 2 tablespoons unsweetened peanut butter (Pic's peanut butter for the win)
- 2 tablespoons Chinese cooking wine
- 3 cups chicken or vegetable stock
- squeeze of half a small lemon
- 1 teaspoon sugar
- 2 portions of dried Sichuan noodles or ramen noodles
- chopped spring onions to serve
- fresh coriander to serve
- Sriracha chilli sauce to serve



# Sichuan Dan Dan Noodles

BY SOPHIE EDMONDS

Once you have all the ingredients, assembling this noodle dish couldn't be simpler. In fact, it is a really cheap and easy mid-week dinner option. Once you have your chilli oil, it lasts for yonks in your cupboard, and the sauce is a couple of ingredients

simmered together. I recommend visiting a really good Asian supermarket and making it a one-stop shop.

Be warned that these noodles pack some punch in the heat department. I broke out in a hot sweat when I chowed these down.

## METHOD

1. To make the chilli oil (ideally the day before for optimum infusion), heat the oil in a small saucepan over a medium heat until nice and hot. Add in the ginger, garlic, star anise and cinnamon and continue to sizzle in the oil until the garlic turns a light golden brown. Tip in the chilli flakes, cumin and ground coriander and cook for another minute or so until the flakes darken in colour. Remove from the heat and leave to cool. Pour into a jar and leave to settle and infuse overnight.
2. Mix the mince with the soy sauce and

sesame oil. Heat a small frying pan with another small splash of sesame oil on a medium-high heat and brown the mince in it until it is brown and crispy. Put to one side.

3. Add a small splash of sesame oil to a small saucepan and again over a medium heat, saute the garlic, ginger and peppercorns for a minute. Add in the douban sauce and peanut butter and continue to heat while stirring until it cooks and becomes fragrant. Pour in the cooking wine and use it to deglaze the pan before

pouring in the chicken or vegetable stock. Simmer away for another five minutes to thicken slightly. Squeeze in the lemon juice and add the sugar to taste.

4. Cook the noodles to al dente and drain well. Divide between two large bowls. Divide the sauce between the bowls and do the same with the mince. Drizzle over a few teaspoonfuls of chilli oil before garnishing with the spring onion and coriander. Give it another wee squeeze of lemon to finish it off and a quick flick of sriracha sauce.



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## Foreign Gods, Inc.

» WRITTEN BY **OKEY NDIIBE**

REVIEWED BY **BRIDGET VOSBURGH**

**T**he protagonist of *Foreign Gods, Inc.* — a novel of magical realism by Okey Ndiibe — is Ike Uzundu, a Nigerian living in New York who is unable to get the high-paying work he is qualified for, due to his accent. Instead, he works as a taxi driver. When his green-card-driven marriage ends in a financially lethal divorce, Ike turns to gambling and can't even make rent. He decides to do business with the titular company, which buys and sells statues of deities from all over the world for exorbitant prices. Ike returns to his home village, Utonki, to a family who think he should have already made big money in America. There, he must steal Ngene, the war god of his people, and return to New York with that god for sale.

It's hard to define what makes Ike a sympathetic protagonist. His monetary woes are not his fault, since he's being discriminated against, but it's not as if gambling is ever a sound financial choice unless one is cheating. His ex-wife is an unpleasant person, but he knew that when he married her, and since the marriage was never supposed to be a real commitment, he probably should have made an arrangement where she couldn't take all his money. His family in Nigeria keep sending him emails asking for money, and he doesn't email back to explain that he has no money, instead he just leaves the emails unanswered. Yet something about Ike is inherently likable. It might be because of the honesty of the book's narration. It might be

that Ike's situation is somewhat relatable; not having enough money to be able to make sensible decisions is truly frustrating and all too common. Whatever it is, Ike actually has the charm that so many hapless everyman protagonists are supposed to and never do.

There's a sub-plot about Ngene's victory over a deeply unpleasant missionary that exists almost independently of the overall narrative, and therefore reads like a separate short story. However, it does illuminate Ike's bewildered half-faith in Ngene, and is an excellent and amusing piece of satire by itself.

Unfortunately, at some point it was decided the reader couldn't experience this particular sub-plot satisfactorily unless the whole thing was in italics. Italics have their uses, but anything that goes on for 27 pages should really go without them.

A lot of what happens in *Foreign Gods, Inc.* is unpleasant. Ike suffers through many social situations that are a strange mix of comedy and supremely uncomfortable. Some of humanity's worst flaws, greed and selfishness and nastiness, are presented in a way that's too real to laugh at and yet too silly to not. With a more cynical tone, *Foreign Gods Inc.* would have made a good black comedy. Ndiibe's tone is completely matter-of-fact, and the result is the uneasy emotional experience that is good satire; something so ridiculous shouldn't be so true. ○





## Chelsea Wolfe **Abyss**

» **DANCE, ELECTRONICA** | VIRGIN EMI; 2015

REVIEWED BY **BASTI MENKES**



**C**helsea Wolfe is an experimental singer-songwriter from Sacramento, California. Since her 2010 debut, *The Grime and the Glow*, she has incorporated sounds from the spheres of folk, electronica and heavy metal into her music. Drenched in gothic imagery and hinged upon her haunting voice, a Chelsea Wolfe song is the kind of thing that makes you stop whatever else you are doing and listen.

As her career has progressed, Wolfe has delved ever further into the world of metal. She has opened for pulverising bands like Sunn O))) and Swans, and even covered a song by notorious black metal artist, Burzum. Aptly titled *Abyss*, Wolfe's fifth album sees her embrace the void once and for all.

The two songs released ahead of the album, "Carrion Flowers" and "Iron Moon", saw Wolfe experimenting with heaviness in wonderful ways. "Carrion Flowers" features the kind of crushing electronics one might associate with industrial artists like Author & Punisher

or Nine Inch Nails, which contrast beautifully with Wolfe's ethereal vocals. "Iron Moon" also juxtaposes Wolfe's voice with sonic intensity, this time with a bone-shattering doom metal riff.

Delivering on those songs' promises, *Abyss* features more stunning examples of loud-meets-quiet, heaven-meets-hell experimentation. "Dragged Out" sports a stoner metal riff worthy of one of that genre's defining albums, Sleep's *Dopesmoker*. "After the Fall" alternates between tombstone-littered verses and explosive choruses.

What is frustrating, however, is that these heavier songs are all grouped together on the first half of the record. The latter five of *Abyss*' eleven songs are of a distinctly quieter nature. Don't get me wrong, the songs themselves are gorgeous. "Crazy Love" sees Wolfe return to her folk roots with newfound confidence, her voice fogging up the sonic picture as spectral violins lurk in the background. "Survive" is another lovely slice of twilight folk, all crumbling

acoustic guitar and echoing dissonance. "Survive" does reach a percussive climax, but this eventual intensity feels different to the immediate crush of a track like "Carrion Flowers". Penultimate track "Color of Blood" features heavy synthesizers, but uses them in an ambient rather than assaultive way. The grime is still there, it's just noticeably less pronounced.

Due to this odd choice of tracklisting, *Abyss* divides rather neatly into an "intense" first half and a "slow-burning" latter half. Wolfe is a woman of remarkable creative vision, so I can only assume this arrangement is deliberate. And it's not like albums with a murky second half can't be masterworks (*Dark Side of the Moon*, *Feels and Remain in Light* all spring to mind). However, I can't help but wish that *Abyss*'s ferocity were distributed a little more evenly.

Despite some iffy structuring, *Abyss* is another fantastic album from Chelsea Wolfe. It features some of her boldest songwriting yet, not to mention a lot more protein than any of her previous records. "Carrion Flowers", "Iron Moon" and spine-chilling closer "The Abyss" all rank among her finest work. ○



## Diaz Grimm

» INTERVIEW

BY DANIEL MUNRO /

**D**iaz Grimm. You may not know the name yet, but you should. Diaz Grimm has just dropped his debut album *Osiris* and is now headed on his first New Zealand tour. Following a sold-out show in Hamilton, Grimm is heading our way for the second show of the tour this Thursday.

**CRITIC:** First up, tell us a little about yourself. And what was the first album you ever purchased?

**GRIMM:** Yo! So I guess an easy intro for those that don't know me, my name's Diaz Grimm and I'm on a mission to create a career for myself as a creative. I think the first album I can really remember purchasing would have been Gorillaz' self-titled album in around 2000/2001. I remember having a lot of CDs before then, but as far as actually purchasing it myself, I'm pretty sure that's the one.

**CRITIC:** You've teamed up with electronic artists ranging from CTFD, Beat Mafia and Mount Eden. How do you think they complement your style?

**GRIMM:** I think because I got into DJing in such a big way, I became a big fan of electronic music. I originally really wanted to see my favourite rappers start collaborating with my favourite electronic producers. For me, rapping on more electronic-styled soundscapes just felt a bit more natural. I think more importantly than the sound, the fact that CTFD, Beat Mafia and Mt Eden are all just good dudes was the real reason we managed to complement each other's creations.

**CRITIC:** I see in the New Zealand hip hop scene there is a huge willingness to collaborate, and you yourself have numerous artists. What do you put that willingness down to?

**GRIMM:** New Zealand right now is in this great place where working together has become common sense. I think, back in the day, Kiwis were a bit more hostile towards others trying to chase the same dreams as there may have been a competitive vibe surrounding the scene. Nowadays, I think New Zealanders are constantly impressing each other with what they're creating, and everyone wants to merge

what they're doing with others.

It's a hard country to be a creative in as far as reaching as many people as you can, and I think everyone now knows collaborating and helping each other is the quickest means of spreading what you're doing.

**CRITIC:** You are based out of Cambridge. Is there much of a hip hop following out there? Do you find it hard coming up from a small place?

**GRIMM:** I'm actually up in the big smoke now. I'm from Cambridge but figured the place to be as a creative right now is Auckland. Cambridge never really had any hip hop following. When I first decided to start giving rapping a go, there were a couple of guys that liked the idea of it as well and we used to meet up for writing sessions, etc, but when there's only 16,000 people, it's hard to get much of a scene going for anything.

**CRITIC:** Your debut album is named *Osiris*, after the Egyptian god. What was the idea behind the title?

**GRIMM:** *Osiris* was supposedly the god of life, death and rebirth. I really attempted to re-birth old ideas that to me seem to be common sense, yet I don't hear much in music at the moment. Ideas like, you can do anything you want, be kind to other people and things will get better if you help others and work hard, etc. At one point in time, whether hip hop was dead or not was such a huge topic for discussion, and I'd like to think that regardless of what you thought, *Osiris* is the rebirth of the culture.

**CRITIC:** What's up next for you?

**GRIMM:** We're about to release the official video for "Quarterbacks", which I'll hopefully have ready to show Dunedin when we come down. I've also begun work on the next album, 2077.

To anyone that's supported me so far, I appreciate the support more than you know. ○

-----  
**Be sure to catch Diaz Grimm performing on the *As Osiris Burns* Tour this Thursday at Refuel.**  
 -----



# University Book Shop



## LETTER OF THE WEEK

The letter of the week wins a  
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### Who even buys textbooks anymore?

Dear chainsaw people,

I'm not much of a tree-hugger so I'm not too bothered about you cutting down the trees. I am however bothered that my course reader that I will probably never be used cost me \$70.

I just ask that you guys can please use the trees, which my fees paid to be cut down, to make some paper so that my books cost less. \$70 could pay for some gym classes. It could also pay for a lot of chicken nuggets. I will probably choose the latter.

Please take this into consideration because I'm really poor,

Thanks,  
**Hungry but poor**

### This is Sue's agenda people!

Dear Josie,

Now I have a gold card I live in my own time, this is my agenda. Paint Montgomery avenue till it feels like I am standing there, for it will be demolished; as part of me flood scheme, then paint round Northend.

Dive, swim, cycle, walk. Identify poisonous trends and rubbish about me and clean it away. I used to like men, they have been horrible for ages, and my next move there is to instigate a hotline for internet abuse victims and paint

police and campus watch towards the noisy shouters iphones.

You know who you are.  
That is my agenda.

Yours faithfully,  
**Susan Heap**

### The cat is alright

Dear Critic,

I feel that for those without a voice should be spoken on behalf of. Especially if such individual is being misunderstood. I speak on behalf of the Red headed, ¾ tailed feline Jay-Jay.

For those who make the daily commute down Ethel Benjamin you have no doubt encountered Jay Jay patrolling around student support often perched on the fence protecting his kingdom. He is the self-appointed head of this house and although loved dearly by all and smothered in affection, he still holds his street cat temperament and is quite likely to lash out.

Do not take it personally. I see so many disheartened students looking rejected and upset after a swipe from the king but know that he means well and is glad that you think he is pretty.

Jay Jay may seem like he doesn't want to see you but here at Student Support we sure do!

Sincerely  
**A reassuring voice that is also rejected daily.**

### We ain't posh. We ain't even bovered.

Dear Critic,

IWould you ever consider poshing up you name? Not that anything is wrong with Critic, just that change can be good.

Maybe Critique? A slight Kantian twist I know.

If your not a fan of frustrated German ethicists, how about the Criticiser? Like the Terminator, but literary?

Or, even better, 'The Decrier' to add some ye olde English flavor. You know, 'Here be Writers' type thing.

Just a few thoughts for you to ponder,

Your Friend,  
**McGee**

### Lasagne vs. Hangover vs. Fun

Dear Critic,

Sometimes being a student is hard, and I get this (being one myself). However, it would be delightful if those who make it harder for themselves owned up to their own choices.

Take, for example, the drunken student. I like you guys; from time to time I am one of you. But if you decide to spend half your food budget on alcohol every weekend, please do not complain to me about a) the lack of government funding for students, b) the lack of food you now suffer from c) that I am boring, and never party.

I love food. Whilst your perfect Saturday night includes getting 'blitzed', 'hammered' or 'absolutely gazeboed' mine includes, blue cheese and pear, gourmet nachos and toping it off with some form of desert. Don't punish me for my hedonistic loves. Just because they wind up being cheaper, and leftover lasagna makes a better Sunday morning than a hangover, does not give you the right to take away my joy.

Yours,  
**The Greedy Guzzler**

LETTERS POLICY

Letters should be 200 words or fewer. Deadline is Thursday at 5pm. Send letters to critic@critic.co.nz, post them to PO Box 1436, Dunedin, or drop into the Critic office. All letters must include full contact details, even if you don't want these printed. Letters of a serious nature directly addressing a specific person or group will not be published under a pseudonym, except in extraordinary circumstances negotiated with the Editor. Critic reserves the right to edit, abridge or decline letters without explanation. We don't fix the spelling or grammar in letters. If a writer looks stupid, it's because they are.

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# di lusso

B A R

## Love is blind

Critic's infamous blind date column brings you weekly shutdowns, hilariously mismatched pairs, and the occasional hookup. Each week, we lure two singletons to Di Lusso, ply them with food and alcohol, then wait for their reports to arrive in our inbox. If this sounds like you, email [critic@critic.co.nz](mailto:critic@critic.co.nz). But be warned – if you dine on the free food and dash without sending us a writeup, a Critic writer will write one under your name. And that won't end well for you.

### Harry

We don't know what the bathroom talk is about but the guy has a nice deck.

It was always going to be a push having a lab finishing at six and the date starting at seven, but I caught up pretty fast as my flat mate greeted me at the door with a shot of gin. As I was preparing myself mentally and physically, he was still forcing gin shots upon me. I had no idea where Di Lusso was so I headed off early, tipsier than I should have been. After a drunk version of the Amazing Race, I still arrived earlier than her. I convinced the bartender to loan me a pack of cards and began to stack the deck ready to seduce her later with my magic.

When she arrived, I was shocked – I thought had been set up (well I kind of had), and she was gorgeous – way out of my league normally! After cheeky small talk, I told her about our art project. We were challenged with drawing a portrait of the other, but because my artistic skills are far less impressive than my card tricks, I only managed to pull off a stick figure. We handed our drawings to the bartender in secret. By now, the chemistry was perfect so we proceeded to bond over the fact none of us knew anything about the rugby game behind us.

After successfully wooing her with my deck (of cards) we engaged in simultaneously sipping a steamy Hot Apple Pie cocktail, losing myself in her beautiful eyes. It was about then, I noticed my lecturer walked in. Sheepishly I panicked and hid in the bathroom hoping she hadn't seen me. I think I got away or maybe she was more embarrassed than me but thankfully that's as far as it went. We polished off our bar tab, ate what we could from the food, and hit the streets.

She had an early start the next morning so we called it a night after exchanging Facebook details [Critic notes that this merely required a name!]. It was top notch banter and her suggestive kiss on the cheek before she left was enough to leave me wanting more.

Thanks Critic and Di Lusso bartenders – highly recommend!

### Bess

Early nights are not a legit excuse but you seem polite.

After a desperate phone call from a friend, I stepped up for a last minute blind date fill in. This was not only me being a great mate, but the recent sub-zero temperatures led me on the path to finding true love.

The chemistry levels went through the roof halfway through our first drink when he whipped out his massive package ... of cards. (He latter admitted to me he had arrived early to borrow cards and rig the pack. Bless.) This seductive tactic didn't stop there with him pulling out two more card tricks throughout the night, even after staff tried to take the cards away. The dramatic finale required a change of location to a bigger table where he enlisted a volunteer from the enthralled audience at the bar.

When he said he went to Carrington last year I thought he must be a rather studious lad. This was confirmed by the (surprise?) arrival of his Pharmacology lecturerer, a friendship no doubt struck up by his role as enthusiastic class rep. In order to prevent the lecturer crashing our date we had to quickly turn to the wall behind us where a riveting five minute discussion about the quality of the wood ensued.

Our walk home led to the always problematic 'do I stay or do I go now?'. For me, unfortunately it was the latter, although he did convince me that he was 'as stubborn as an ox', promised me a cooked breakfast by his flatmates, PLUS offered a bonus 1am "no talking" curfew for our respective early mornings. It was an appealing offer and so made it a difficult choice.

Thanks to my date – you seriously are a really nice guy and I am sure you will find true love sometime soon if you keep on playing your cards right. And shots to Critic and Di Lusso for a night full of great food, drinks, banter and card tricks.



# Love is blind masterpieces



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Applications in writing should include a covering letter, CV and the names of 2-3 referees, and should be addressed to: The Administrator, Selwyn College, 560 Castle Street, North Dunedin, DUNEDIN, 9016 or to [admin.selwyn@otago.ac.nz](mailto:admin.selwyn@otago.ac.nz)



## Influenza!

BY ISA ALCHEMIST

Arriving down from Christchurch, or from other parts of the world with the beginning of the new semester, influenza is here again. Symptoms are more serious than a cold, characterised by a fever, aches and pains, fatigue (more than normal uni fatigue) and a complete inability to concentrate on studies. The Ministry of Health has recently extended the 'flu season to the end of August, in recognition of its late arrival in this part of the world. Vaccinations are still being done, from a pharmacy or from Student Health. You may qualify for a free one from Student Health if you have a special condition such as asthma. So far, we have heard of only one male fainting, and that was before the vaccination was given.

Although you cannot cure the 'flu, you can control the symptoms. If you have pain, a combination of paracetamol and ibuprofen is very effective. Dextromethorphan is a very good cough suppressant for a dry cough and comes in a liquid, or a lozenge if you prefer sucking on something. Note that it is important to distinguish between a "dry" and a "wet" cough. The former should be suppressed (especially in lecture theatres). A "wet" cough is when there is an infection, either viral, like the 'flu, or a secondary bacterial infection. In this instance, it is better to cough and clear the throat and lungs of any exudate or "phlegm" that will be preventing the lungs from operating well.

If your nose is blocked, a nasal spray is extremely effective in clearing it within minutes. In former years, pseudoephedrine or "sudomyl" was the medicine of choice for clearing blocked nasal and ear passages until the occurrence of methamphetamine and "P labs" and the subsequent reclassification of pseudoephedrine to a controlled drug.

With these sorts of symptoms, you may need to call on the trusty flattie to do an emergency run for supplies. Stay home, keep warm and drink lots of water!



## A Visit to the Proctor

BY STUDENT SUPPORT

Dear Ethel,

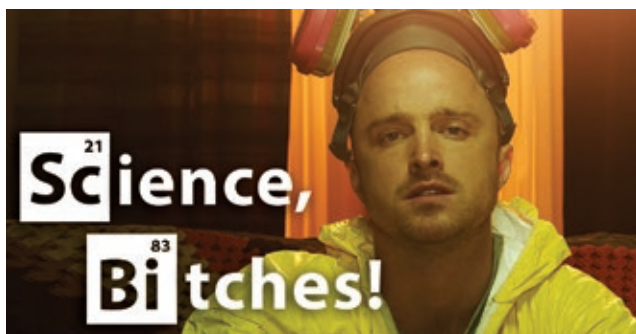
I read some stuff in **Critic** and it made me think about what happened to me last year. It didn't seem fair, but I didn't think I could do anything about it. I was out with my flatmate and got pretty wasted. Campus Watch offered me a ride home. Of course, I accepted! Home safe and feeling pretty stoked about CW. But the next morning, I get a call saying I was a "code something" and had to see the proctor. I asked what it was about, but they wouldn't tell me. I went to see him and he told me that I was there to listen to him, not talk. He then gave me a right telling off for not looking after myself. But I was looking after myself? I used the service we're told about to get home safely? And so what if I was drunk? I made a good decision and I get a grilling for it. Could it have gone any differently?

While the outcome might not have been that different, you could definitely have taken a support person, such as an OUSA advocate, with you to meet with the proctor. Unfortunately, students don't seem to be told this is an option, but it definitely is. An advocate will ask for you to be given a chance to be heard by the proctor, at the very least. With regard to being told off for doing the right thing, I hear you! It's the reason why OUSA has a very distinct programme called Are You OK? run by the Student Support Centre to ensure the wellbeing and safety of students at OUSA events. It's being looked after, a lift home if needed, and no questions asked because it's a safety service, not a discipline process. We might check up to see you're okay the next day if you were really messy, but certainly not to tell you off. It seems a bit confusing that the safety service provided by the university also crosses into policing student behaviour. My concern is that this may ultimately prevent students who are in need from engaging with the university's safety services. So, in short, it may not have gone too differently with the proctor, but we would have supported you, ensured you had a voice and raised our concerns about the process with the university if necessary.

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## Shark Attack

BY SAM FRASER

Following the "shark attack" on Mick Fanning recently at J-Bay, Bruce (the shark) has been frequenting news headlines worldwide. The media, as expected, went nuts on the incident, reporting on pretty much anything they could write about, from the attack itself to Fanning's mum's reaction. Since the film *Jaws* was released in 1964, a completely irrational fear of sharks has led to their demonisation in the media.

It's not hard to imagine why. In our corner of the world, there aren't many animals left in the wild that still have the ability to eat a person intruding on their habitat. When humans enter the ocean, we're more or less at the mercy of its residents. The idea of unexpectedly being ripped apart by a large toothy fish remains as frightening as ever. The media have tapped into this anxiety and do their best to remind the world that people still get eaten by sharks when they go to the beach.

Unfortunately, this portrayal has perpetuated a stereotype that has some pretty frightening implications. When sharks and humans interact, governments typically respond by killing the sharks. The 2013–14 Western Australia shark cull was implemented in response to a number of shark attack deaths. After nationwide protest and a number of shark experts speaking out against the cull, it was ended. Even here in Dunedin, we had shark nets at St. Clair, St. Kilda and Brighton following three fatal attacks in the 60s. After the nets were shown to be flimsy and ineffective, they were taken down.

The chances of being attacked are miniscule. To lend a bit of insight into the probability, you are 33 times more likely to be killed by a dog than a shark. Even so, humans find it ridiculously difficult to rationalise shark attacks. Fanning's incident at J-Bay was an "encounter" rather than an attack. The shark didn't bite Fanning or his board and looked like it was trying to get away as fast as it could. Sharks don't splash around like that when they attack other animals.

Like any apex predator, sharks are a good indicator of a healthy eco-system and keep prey populations in balance. Public misconceptions about sharks have created a hostility towards them that is contributing to their rapid decline in the world's oceans.



## Art

BY DR DAVID CLARK, MP

One of my favourite artists — Ewan McDougall — recently showed me one of his newly completed oil-on-canvas paintings. The painting is entitled "Pretty Relaxed Akshully". In it, a suited figure smoking a cigar reclines atop a sea of despairing faces. True to Ewan's style, he has the courage to confront controversial political issues.



Cropped from Ewan McDougall's "Pretty Relaxed Akshully".

No surprises that the figure is New Zealand prime minister, John Key. The painting symbolises, in my mind, a willingness to accept a society that is becoming so unbalanced — where the success of a few is made off the back of many who struggle each day.

Art is important, particularly political satire and cartoons. They break down issues into digestible chunks that are easy to understand. The role of cartoonists is crucial when political debate generally hinges on detail. A picture, quite simply, is worth a thousand words.

I stumbled upon a cartoon recently that summed up privilege, and the role the opportunities our backgrounds afford us — what they play in determining our success. The series depicted two children growing up. One child had a warm house, access to a good education and parents who were able to cater to the child's every need. The other did not.

You can guess which child the cartoon showed being more successful.

The artwork highlighted that growing disparities are not inevitable. Every child has potential and can succeed — if the government is willing to act to ensure opportunity for all. That is the New Zealand I believe in.



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## The Virginity Myth

BY T. ANTRIC

**S**o there's this myth right, and it goes something like "your virginity is actually a really big deal".

Do you know how much bearing your virginity has on your value as a human being? Approximately absolutely none. "Virginity" barely stands up to the weakest inspections. What exactly do people mean when they discuss virginity? Usually, a person will be talking about the first instance of penis-in-vagina sex that someone has. Which, honestly, is boring as hell.

This definition also ignores every other form of sex — and believe me, there are plenty. Oral sex? Anal sex? If you engage in those, but don't put a penis in a vagina, are you a virgin? Are queer and non-heterosexual folks virgins forever?

There is no such thing as medical virginity. Unless something has gone wrong, no doctor can tell if a penis has ever been inside a vagina, mouth or any other orifice. The "hymen" that people love to use as a factual indicator of whether a vagina-owner has had sexual intercourse is greatly exaggerated.

The hymen is simply a membrane that is stretched across the vagina — and they're all different. It's not a thick barrier that is broken when a person first has sex; if that were the case, menstrual blood wouldn't have an outlet, and tampons couldn't be inserted. Some barely exist, the opening is so large, and most tear in everyday life, long before sexual activity.

There's a weird dichotomy with our attitudes towards virginity: masculine folks are told they are weak, pathetic, "not a real man" if they don't "lose it" as soon as humanly possible. Feminine folks, however, are told that virginity is a gift they should think very hard about before "giving" it to someone.

You don't "lose" anything when you make your sexual debut. You gain a (hopefully) pleasant, if slightly awkward, experience and you learn more about yourself and your body. You can put any value you want on your virginity. It doesn't change you as a person.

When you feel you've made your sexual debut (whatever that may mean to you), you are no longer a virgin. If you feel like you haven't, then you are. It doesn't define you — you get to define it.



## Natural News

BY WEE DOUBT

**N**atural News, a "health/wellbeing website" has 1.5 million followers on Facebook. Scrolling down their page I see articles on why vaccines are harming us, how avocados can cure leukaemia, and how microwaves eliminate all nutrients from food. Any of these could be the topic of a sceptic column, but then I saw a deplorable post titled "Are We Being Chemically Altered into Homosexuality?"

The author, Sarah Barendse, begins by saying "Up until this very moment in writing this article I fully believed that people were born and on a genetic level were either inclined to be straight, gay or somewhere in-between." However, her introduction is promptly contradicted when she says "it has been shown" that a certain chemical in weedkiller, Atrazine, induces "hermaphroditism" and "chemical castration" in frogs. The frogs exhibited "noticeable demasculinisation" (no, I have no idea what a "masculine" frog is like). Barendse claims that we may be exposed to trace amounts of Atrazine in our tap water. She then announces her belief that this has led to the increase in openly queer people in the USA.

The blog's homophobia and transphobia are blatant. Being gay, trans, non-binary, or "masculine" have nothing to do with libido, the appearance or physical characteristics of your genitals, or testosterone levels. More troubling is the "concerned" tone of the following sentence: "I have wondered many times what is happening to our society, as so many men seem to be becoming more and more feminine, softer, and more and more are coming out as transgender or gay." What is "happening" in society is the gradual acceptance of non-heteronormative genders and sexualities.

Barendse believes that this plot to turn everybody gay is a conspiracy by governments and the "New World Order" to curb reproduction, because "there is no reproduction possible at all in homosexual relationships". The idiocy is palpable. Many countries have a steeply declining birth rate because of birth control. To claim that the rise in openly queer people is the result of a conspiracy to make us "unwell" rather than a progressive social change is mean, homophobic and stupid. Natural News seems to equate "natural" with heteronormative, and that's fucked.

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## Tree Huggers Unite

BY STEPH TAYLOR

Leave the uni trees alone, says student

Tree huggers unite; the university is killing living things for a new paved area.

Uber offering ice cream but that's all for now

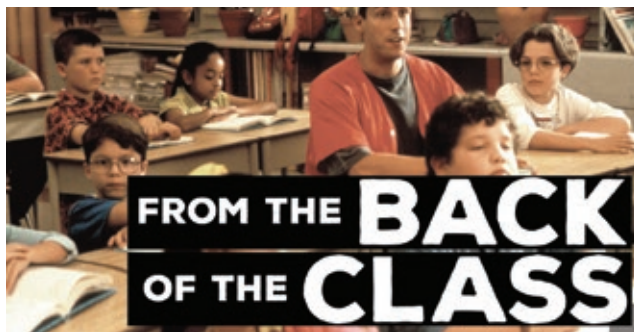
If you've been dying for Uber to hit Dunedin because that \$5 taxi ride on Saturday night is starting to hit you in the pocket, you're out of luck. But they are delivering ice cream as a promotion, so that's a good thing.

Burglar trashes house but dishes done

We all know the student area is a goldmine for burglars, but perhaps if they started washing your week-old dishes, it might make you feel better.

Hotfooting it

A firewalking demonstration happened at the university earlier in the week. It was described as being an event with "squeals of delight", which is not really how I would describe walking on fire.



## Into the Valley of Death

BY FINBARR NOBLE

Having been partly raised in Britain, I might say that we love, and are even proud of, a good defeat. The evacuation from Dunkirk evokes notions of good old British pluck in the face of adversity, the Battle of Rorke's Drift preceded by the Zulu massacre of 1700 British soldiers got made into a fucking movie starring Michael Caine, and the Crimean War (not the one in 2014 when Russia annexed it, the other one) was no different.

The short-term causes of the Crimean War (1853–56) were religious, you know, just for a change. France and Russia couldn't decide which type of Christian should have preference in the Holy Land, then under the (mis)management of the Ottoman Empire. Should it be the French Catholics with their silly hats and dresses or should it be the Russian Orthodox with their, erm, silly hats and dresses? We're not just gonna answer a question like that over a cup of tea, so Britain, France and the Ottomans went to war with Russia.

It rapidly went tits up — logistically, militarily and medically — all of which was exacerbated as the Crimean was the first mass media war ever fought. This publicity led to a demand in Britain for professionalisation, most notably championed medically by Florence "The White Angel" Nightingale. But this piece is not about successes; this is about defeat and pride. The Charge of the Light Brigade was one such defeat and general cock-up, which in true British fashion was lauded in a patriotic poem by Alfred, Lord Tennyson.

The Charge of the LB occurred at the Battle of Balaclava and was led by Lord Cardigan (the Crimean War being mainly fought on or by woolen garments). Due to a mis-communication, the British light cavalry were ordered to make a full frontal assault on the heavily fortified Russian artillery in a valley with more canons on either side. The suicidal nature of this order would have been clear to all men present, and yet such was the slavish dedication to rank and duty among the men, and Lord Cardigan's own faith in his grandma's knitted armour, that no objection was made — and so into the valley of death rode the six hundred.

The discipline and bravery of these men is not in question, but, as the French Marshal remarked, "It is magnificent, but it is not war — it is madness."

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# MY FLAT, MY CASTLE

Critic's quest for the  
best flat in Dunedin

BY **SOPSY MALONE & PETRA STRAK**



**B**eing part of the Otago story is a big thing for some of us. Unless we're a med student, smart enough for post-grad, or take five years to complete a marketing degree (you know who you are), we spend around three to four years here. It doesn't seem like long, so students attempt to make the most of it. By this, we don't mean studying as hard as you can, but instead spending \$145 on a piece-of-shit flat because the sign on the door makes us a true Scarfie.

For some, their whole experience revolves around which piss-stained shit-heap they got to spend their time in. With this being said, Critic wants to take you all on a journey to see what goes on behind the name. This week, that name is Backpackers.

It's a flat full of broke, testosterone-filled Scarfie boys who are here to party. Well, that's according to some of their neighbours. When they're not being filmed without permission and having creepy journos bombard their property (not us, we promise), most of them are studying to be doctors or lawyers. According to one future McDreamy, the others

are studying "commerce, arts and shit ... oh, and polytech".

Most of the boys are local lads, twelve of them straight out of the factory, aka John McGlashan. There were a few Arana elitists, and one token Boys' High lad to show their charitable nature.

As you're probably all aware, the boys became somewhat controversial after a party they held in Re-O-Week was featured on TV3's Sunday programme. "Yeah nah, all the boys were pretty faded, a few of us may have even got turned, but it was all goods," said the commerce kid.

When we first entered the flat, we were greeted with nothing but warmth — the boys appeared from all the nooks and crannies of the house like it was feeding time at a soup kitchen. We were ushered past a skate ramp, a grandstand, table tennis and half of a kayak, and a wood burn that OSH would have a fucking field day over. Despite this, it was homey.

According to the boys, their cooking is on par. One time, however, one of the lads attempted to cook some month-old meat in a

slowcooker ... for 48 hours. Unfortunately we didn't get to witness the dish ourselves, but were told to imagine it tasting and smelling like the back end of a urinal cake from Mac's bar on a Sunday morning.

With 17 boys all living under one roof, it's not surprising that discussion would soon turn to Tinder. One of the boys claims to have up to three girls on the go at any given time, though this may no longer be the case once Critic goes to print. The not-to-be named player of the flat refers to his Tinder account as more of an elitist trophy room than anything else. Over half of the other boys have a ball-and-chain; again, referring to them like that may end things once the gals see this.

On the whole, our judges give the flat a solid 8.1 on our rating scale. We're not sure what the scale means yet, but we'll let you know once we've made our minds up.

If you think you've got what it takes to be crowned the top flat in Dunedin, want your 15 minutes of fame and would like to be in with the chance for a sweet flat feed, email [flat@critic.co.nz](mailto:flat@critic.co.nz)! ●

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## OUSA President's Column

The Dunedin Sleep Out was a fantastic example of students supporting the wider Dunedin community. Participants slept for the night in the Octagon to raise funds for the Dunedin Night Shelter. There was some great entertainment and the weather held up to create a fantastic atmosphere. Congratulations to those who slept out, contributed funds and organised the event.

Well done to the University A rugby team who have taken out the premier club championship in a 31-15 victory against Taieri. OUSA itself was formed by a combination of clubs who got together in 1890, and the University Rugby Club was one of the main clubs involved at the beginning. It is great to see that, like OUSA, the University rugby clubs are still going strong 125 years down the track.

Design students are campaigning to be able to complete their degree at Otago University after a proposal to axe the design course. Petitions are located at OUSA's main reception, the Recreation Centre and the Student Support Centre. Please sign it so that design students can complete the degree they signed up for when first enrolling at the University.

The executive will focus on housing and alcohol issues during semester two. We are looking to deliver something practical in regards to housing at a ground level. Stay tuned for when we will visit you and your flatties. With regards to alcohol, we will be advocating for more bars on or near campus that are accessible, affordable and appealing to students.

## Art Week

Critic presents OUSA Art Week this week, and a wide range of events are on offer for you. The great part about Art Week is that it is organised for anyone to get amongst and enjoy. Sometimes

a perception exists that to enjoy art you require specialist knowledge. This should not be the case and certainly isn't for our Art Week.

It is not just about turning up to a place and looking at art either. A large social component exists to the week, particularly on the City Gallery Crawl on Thursday evening. This is just like a pub crawl, but you visit various galleries open until late, rather than pubs. On Wednesday evening there is a "speed dating" event where you can talk to others about your artistic ventures and experiences. Organisations are also embracing art to communicate with students. Critic will be celebrating 90 years of producing your weekly student magazine, and P3 will have an installation in the link raising awareness about poverty.



Paul Hunt

president@ousa.org.nz

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