

ROVING WOMAN

the same year, Bob Dylan moved to Greenwich Village and met instant success.

Critic

15 August, 2016

ISSUE 19

Folk music, fortune & the art of disappearing
by Ceri Giddens

her debut album
released in 2009.

ROVING WOMAN

Folk music, fortune & the art of disappearing
by Ceri Giddens



one of whom was New Hampshire musician Elizabeth Converse.

Greenwich Village was a magnet for the decade's disenfranchised artists

Converse played her songs for small groups of friends



She took the structure of folk songs and turned them into discussions of anxiety.

While her contemporaries played bars and cafes, Connie Converse played her songs for small groups of friends.

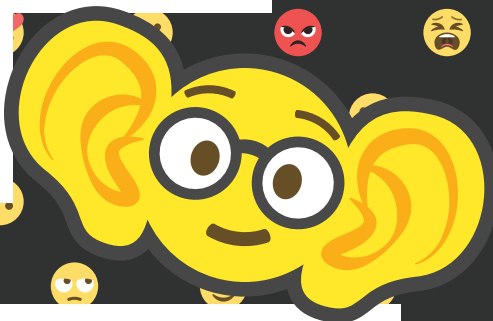
The fantasies and fairy tales she sang about were rooted in her own life.

Mary featured a haunting mood to music. Mary still displayed a persistent loneliness.

helps she laugh herself heard

Conni

**GOT FEEDBACK
FOR OUSA?**



WE'RE ALL EARS.

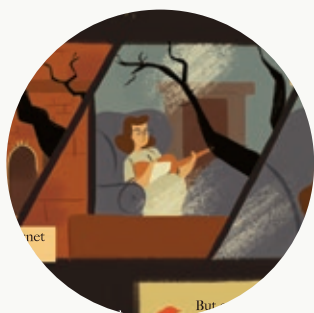
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20

OUSA City Gallery
Crawl—Critic team



26

Roving Woman
—Ceri Giddens



30

A Space To Create
—Lucy Hunter

Review

Film & TV

16 Art

38 Technology

40 Books

41 Food

42 Music

43 Games

06 Execrable

07 Campus News

09 News

10 News in Briefs

12 Politics

15 Sports

Columns

13 Clark V Woodhouse

34 Letters to the Editor

36 Matters of Debate

37 Love is Blind

44 Sexcellent

44 Science, Bitches

45 Tinderesting Stories

45 ODT Watch



39

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Hey gang, it's art week time

Art is scary.

I have some good news though. That drawing you did? It's not a doodle, it's not "oh it's nothing, really", it's art. Great job!

We grow up thinking certain things about art: that it relies on technical skill; that it has to have a deep poignant meaning that has to have just the right level of vagueness; that it has to come with emotional and physical suffering. More good news for you: that's garbage. We have garbage opinions about art. What's worse, those trash opinions can actively stop more art from being created. It's as though we're expected to be meek about what we've made (and that goes doubly if you're a woman or queer or not white), because it doesn't fit into this narrow Warhol-or-bust ideals.

That gremlin in your head who tells you that what you're making is bad is wrong. You drew your favourite celebrity? Fanart of a show you like? You wrote some fanfiction? A slam poem about a dream you had the other night? A 100k word novel about an elaborate sci fi universe you think is too geeky to show people? Congrats! You've made a thing. Think about that. You MADE a THING. It exists now, and it will never not exist. It's like a precious little baby. Congrats.

Make things you care about. Care about the things you make. They're so, so good.

Also, the Critic Crew drew some of their favourite things (except Joe, but I think I have a fair idea of what he likes so I did it for him). Check out their sick drawings.

XO
your best friend and
features designer,
Ceri Giddens



Art WEEK

15 - 19 AUGUST

STUDENT ART EXHIBITION + SALE

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CRITIC CREATIVE COLLISION

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FULL LIST OF EVENTS AND ALL THE DETAILS

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otago uni **students'** association

Critic by EDC

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Execrable

Pro-Vice Chancellor for the Division of Humanities, Tony Ballantyne, attended this week's executive meeting in order to provide answers to the student representatives in relation to the 'Management of Change' process taking place in the division, in which redundancies are certain to occur.

Of these redundancies, he noted that "there is no other way" of balancing the division's expenditure and income. The costs, he said, were fixed and "increasing by millions of dollars a year." He assured students that he has "to live with what we're doing" and hoped students would understand that they are responding to huge pressure and have no other options.

A working party will be established with the goal of reforming the Bachelor of Arts as a degree, which is increasingly being devalued as a

qualification. It may struggle to retain its value among employers and future students alike as it is now with these redundancies, despite its already devalued status. Additionally, plans have been made to create a stronger path to post-graduate study through attempting to develop a division-wide coursework masters programme. This is a direct attempt at quelling the 60 percent decline in honours students since 2011, a trend that is increasingly reducing PHD student numbers alike.

Following Ballantyne's statements and a brief question and answer session, the executive moved onto issues on the agenda. Admin VP, Jarred Griffiths, noted the "extraordinarily successful" project of increasing student enrollments for the upcoming local body elections, with 750 student enrollments in that week alone.

Griffiths did however, complain of a "communication lapse once again", before noting that those who are "not readily available to assist [other executive members' projects] are the first to question it." He also mentioned President Laura Harris had not been to any halls of residence in the last three weeks, before Harris noted she had been in China during that entire period. Griffiths then said, "it's not that things aren't happening but that it's the same conversation every week", a reference to the lapses of communication plaguing the 2016 Executive from the beginning of the year. Harris brought that segment of the meeting to an end by assuring the group that "if it is simply a communicative issue it will be easy to address."

By Joe Higham

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Funnily enough Dunedin does need students

The annual University of Otago Economic Impact Report was released last week at the latest University Council meeting.

The report, which was compiled by the office of the Vice-Chancellor reported on the economic impact that the University had on the local economy, through expenditure of the University itself, its staff and students.

The University, which is one of the 50 largest employers in the country inject an estimated \$881.1 million into the local economy, through direct spending by the University, staff and students. However, an economic model which calculates the trickle down effect of this spending predicts the total impact of a campus in Dunedin at \$1.55 billion to the city's \$5.8 billion GDP, also adding 13,902 jobs both directly and indirectly.

University Planning and Funding Director David Thompson said that "expenditure by the University and its students has a direct influence on local economic development." He added that "the impacts are far reaching across many sectors of the economy, with the institution, its staff and students spending widely in local businesses."

**total impact of
Dunedin campus:
\$1.55 billion to the
city's \$5.8 billion
GDP and 13,902
jobs**

Although 88 percent of staff and 93 percent of students call Dunedin home, the University was also making large impacts in other cities with campuses. Both Wellington and Christchurch added \$51.9 million and \$50.5 million to their local economies respectively, while Invercargill contributed \$2.4 million. **By Hugh Baird**



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Image by Sam Harrison



Viability of computerised exams investigated

Otago University has revealed it is investigating whether widespread use of computer-based examinations (CBE) is a possibility.

A Working Group set up by the University includes representatives from the Divisions of Humanities, Health Science, Science, Commerce, and also OUSA, among others. The group will determine whether the use of computers in exams is a viable alternative to current the current method of handwritten exams.

The University uses computer-based examinations, although it is only done on an ad-hoc basis, according to Associate Professor Selene Mize, who is convenor of the working group.

Mize also noted that other Australasian universities are also investigating the same possibility, noting; "we have a responsibility to look into the possibilities of, and support for, technological change. However, there will be a thorough investigation and consultation before any changes are made here."

In the press release given to Critic from the University, it revealed the importance of student consultation throughout this process, specifying that doing so is extremely important.

Surveys of current Otago students having been conducted already to ascertain current attitudes towards computer-based exams. Cochrane, stated that "from analysis of the results, I believe we should continue to ensure students have ways of providing feedback throughout the entirety of this process and that we are pacing ourselves so that we are able to address all of the concerns expressed." Everyone involved has consistently remained coy about which way the University was leaning at this stage.

The working group will compile a report, although it does not have any completion date. The University was prepared to say that: "Any changes recommended will be well signalled to the University community in advance of any implementation, and any implementation will be a gradual process over a number of years."

By Joe Higham

Gender equality takes a hit as pay gap widens

The gender pay gap widened last quarter from 12.9 percent to 13.2 percent, a seemingly small change, yet one that highlights a step away from gender equality in New Zealand's workplaces.

The Pay Equality Coalition's spokesperson Angela McLeod spoke of how it is "time for action from the government."

At the turn of the millennium, the pay gap was 14 percent, and dropped year on year until 2004, where it was just 12.7 percent, before increasing to 14 percent again by 2005. By 2012, it had dropped to just 9.1 percent, and even in 2014 the figure was at 9.9 percent. The increase of 3.3 percent goes some way in highlighting the lack of efficacy by the National Government on this issue since their latest election victory in late 2012.

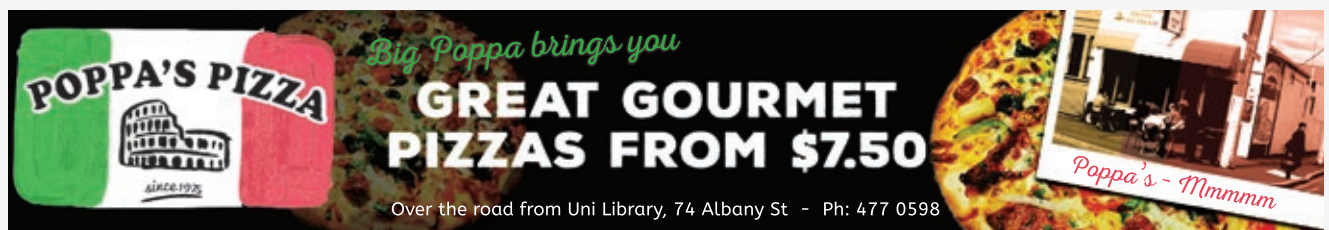
McLeod considers this a trend that must be addressed through the legislature, and finds it striking that nothing significant has been done by the current administration on this issue despite the benefits that pay equality would bring to New Zealand.

She said, "This is symptomatic of the government not doing anything on the issue. It seems to me that it's simply a lack of political will for change."

Goldman Sachs revealed in a 2007 research paper entitled "Gender inequality, Growth and Global Ageing" that pay equality would actually boost the female employment rate significantly. The same reported outlined that it would raise U.S gross domestic product (GDP) by 9 percent, the Eurozone GDP by 13 percent and Japanese GDP by as much as 16 percent.

Nordic countries, unsurprisingly, are the global leaders in pay equality, with the top four being Iceland, Norway, Finland, and Sweden respectively. However, globally, women are only earning the equivalent of what men did in 2006, and the World Economic Forum has stated that if we carry on at the current rate, it will take until 2133, or 117 years, until women are paid equally on a global scale.

By Joe Higham



Sleepy second semester students seek secure study space

OUSA is hoping to ensure the return of the 24 Hour Study Space for second semester exam time this year.

The initiative, which saw the Clubs and Socs building on Albany Street extend its opening hours past its usual 10:30pm closing time, was hugely popular among students, who packed out the available rooms after dark. Keen observers would witness a nightly mass exodus of tired students lugging bags across the road each night as the alarms screamed for them to get out of Central Library, setting up shop in the Study Space and smashing shitty instant coffee in a frantic attempt to scrape a passing grade. This reporter credits the 24 Hour Study Space as entirely responsible for getting me through Labour Law.

The facility proved so popular that OUSA opted to extend its initial 10 day run to a full 14 days including weekends, though the cost of the extra security personnel required to keep the building open put a strain on the OUSA Budget, requiring money to be funnelled from both the Campaigns and Recreation departments. As such, it was not considered financially viable for the student's association to operate a similar program in Semester two.

However, OUSA President Laura Harris says that the Study Space was never meant to be an ongoing service by the student's association, but rather was intended as an attempt to prove to the University the need and demand for more all-hours study areas on campus.

While nothing is confirmed yet, Harris says she has been working closely with University staff to explore the possibility of the Study Space returning with backing of Library Services. A Study Space run by the University would be a slightly different affair, with free coffee and noodles unlikely to return. Surveys of students who frequented the centre found that numbers decreased significantly after 3am, so a Semester two centre could end up being more of a late-night facility than a true all-hours space.

Also under consideration are proposals for the University to open up more on-campus buildings for access after 11pm, with St David's being a likely prospect.

By Joel McManus

Real Change' remains unchanged: Exec elects to say 'bye' to by-Elections

2016 is shaping up to be the first year in over two decades in which no OUSA by-elections have taken place. According to records of meeting minutes and annual reports, the last Executive group to make it through an entire year without a by-election was the group from 1994. The last year in which no member of the executive resigned was 1996, but a by-election was held after the tragic death of Treasurer Craig Radka.

By-elections have been a constant reality for student unions across the country, simply because of the changing circumstances and unexpected realities of the job and the people involved.

Many students underestimate the degree of difficulty the job entails, and leave because they find it too difficult to balance their work and study, for personal reasons, or as a result of getting into an honours or exchange programme.

Probably the main reason for the lack of resignations is the rise of candidate tickets. Real Change, a ticket led by Laura Harris and Jarred Griffiths in the 2015 election, won eight of the nine races they contested and now hold all but two of the positions on the Exec.

The group is no longer particularly united and has devolved into petty infighting over a number of issues. However, the leadership of Harris and Griffiths, whom the candidates lovingly referred to as "Mum and Dad" during the election, has reportedly been responsible for convincing some executive members who were considering resigning their position to stay on.

Griffiths credits the lack of resignations to a "strong, united front," and says the organisation welcomes internal disagreements, calling them "a strength, not a flaw."

With entries opening for the next election at the start of September, it is all but a certainty that the Union will make it a full year with the same committee, although it's not likely that will continue on to 2017. While Welfare officer Bryn Jenkins and Financial Officer Jesse Hall have both expressed an intent to run for re-election or seek higher office, none of the eight 'Real Change' members currently appear interested in returning.

By Joel McManus

World Watch

Washington D.C., United States

Evan McMullin, a little-known former CIA operative, is launching a third-party bid for president as a conservative alternative to Donald Trump. McMullin was recently employed as the chief policy director of the House Republican Conference, and said that his campaign could be a spoiler in certain GOP-leaning states where Trump has lost ground in recent polls. McMullin's candidacy is being pushed by backers of the "Never Trump" movement.

Culiacan, Mexico

The director of Miss World Mexico was shot dead after crowning the regional winner for the Northwestern state of Sinaloa. The director named Melissa Carolina Lizarraga as Miss Sinaloa in the state capital of Culiacan and was then found dead only hours later in the back of a stolen black Jeep. Beauty pageants in Mexico have long had a connection to the drug world.

Italy

Authorities in Italy are cracking down on holiday makers who seek to reserve prime beach territory by leaving their gear out overnight. Tourists caught saving prime space on the beach can face fines of 200 Euros. The forces behind operation 'Safe Sea' say the use of deckchairs and umbrellas by tourists who want to stake optimal spots is widespread and unfair to those that follow the rules.

Banja Luka, Bosnian Serb Republic

A footwear manufacturer in the Balkans has pledged to craft two pairs of shoes for Melania Trump as a long-distance show of support for her husband's presidential campaign. Marinko Umicevic, technical director at the Bema factory, said he wanted to counter a "dirty campaign" against the Trumps in the US election battle. Mrs Trump was born in Slovenia and speaks Serbian.

Quetta, Pakistan

A suicide bombing in the emergency department of a hospital in Quetta, Pakistan has left 63 dead and more than 50 injured. More than 100 mourners had gathered in the hospital to pay their dues to a prominent lawyer who was shot dead by armed men earlier that day. The militant group Jamaat-ur-Ahrar, a splinter faction of the Pakistani Taliban, claimed responsibility for the attack in an email to local journalists.

By Magnus Whyte

FACTS and figures

St Petersburg, Russia

Vladimir Putin and Recep Tayyip Erdogan are due to meet face to face for the first time since the Turkish air force shot down a Russian plane last November. Erdogan will take a day trip to St Petersburg, which will double as his first foreign trip since the failed coup in Turkey last month. Putin may see an opportunity to rekindle the Russia-Turkey relationship after Erdogan last week accused the US of supporting terrorism in Turkey.

Guangzhou, China

Chinese officials have confused a man with a similarly named criminal who's been dead for 10 years when he applied for a certificate to show he had no criminal convictions for his new job. Police refused his application as they said records showed he was convicted and executed in 2006 for kidnapping.

Niue

Niue's government is offering people cash bonuses to encourage them to make more babies. Aimed at boosting the Pacific island's dwindling population, the newborn bonuses of NZ\$2,000 will be paid in four instalments during the early months of a child's life. Niue is currently home to fewer than 1,500 people. However, about 24,000 Niuean citizens live in New Zealand.

Honey does not spoil. You could
feasibly eat **3000** year
old honey

Dead people can get
GOOSE BUMPS

There are more possible iterations
of a game of chess than there are
atoms in the known universe

It would take **1.2 MILLION**
mosquitoes, each sucking once,
to completely drain the average
human of blood

The critically endangered Kakapo
has a strong, pleasant, musty
odour which allows predators to
easily locate it. Hence, it is
CRITICALLY ENDANGERED

If you eat a **POLAR BEAR LIVER**,
you will die. Humans can't handle
that much vitamin A

The word '**facetiously**'
contains all 5 vowels and "y" in
alphabetical order

It's not looking good for Aunty Helen, **according to leaked UN Security Council** **straw poll**

Despite a worldwide media campaign, a celebrated televised debate performance and a refreshing message, Helen Clark's bid for the United Nation's top job could be coming to an end

Clark is in seventh place, according to the results of an informal straw poll conducted by the Security Council and leaked last week. In a tweet, Clark said that she was "disappointed" and would be "discussing this over coming days." Meanwhile, Foreign Minister Murray McCully says we shouldn't count her out too soon and New Zealand, a non-permanent member on the Security Council (UNSC), will continue to support her campaign to become Secretary General.

Journalists and commentators covering the United Nations in New York have long reported that Clark was seen as the favourite by top diplomats. It was widely speculated that she could possibly get the backing of the United States, one of the five permanent members on the UNSC, due to the fact that Clark has worked hard to cut budget fat during her time as UN Development Programme administrator. It is unknown which countries on the 15-member council are supporting or not supporting Aunty Helen. In the informal straw poll she got six 'encourage' votes, eight 'discourage' votes and one 'no opinion' vote.

Talking on Paul Henry's television show last week, Prime Minister John Key said, "What you've got is this block of votes that are piling up against her deliberately because they want the rotation system to be preserved and they want an Eastern European. It's not too much more complicated than that." Helen Clark falls under the Western European and other geographical categories at the United Nations. Despite some top diplomats saying they wish to see someone from Eastern Europe take over the role after Ban Ki-Moon leaves at the end of the year, a former Portuguese Prime Minister overwhelmingly won last week's straw poll with eleven voting for him, two against and two abstaining.

In related news, Clark has been criticised for failing to uphold the rights and interests of Maori during her tenure as Prime Minister. The Maori Party, last week, said they will not endorse her campaign for Secretary General, drawing cries of 'traitor' from some media personalities, such as Paul Henry



"What you've got is this block of votes that are piling up against her deliberately because they want the rotation system to be preserved and they want an Eastern European. It's not too much more complicated than that"

and Duncan Garner. Also, in New York, indigenous rights activist Tina Ngata made a submission to the UN's Permanent Forum for Indigenous Issues in which she said the top job should be occupied by someone "who understands indigenous rights and indigenous rights abuses, and is able to be a champion for them". Ngata and the Maori Party have said the 2007 'anti-terrorism' raids in Urewera and the Foreshore and Seabed Act in 2005 were examples of Clark's bad record on the rights of indigenous people. **By George Elliott**

DUNEDIN SCARFIE CULTURE



by David Clark

Some see scarfie culture as something that is quite clear cut. Alcohol, adventure, and living in cold flats are characteristics that spring to mind for a lot of people. But these three ingredients exist at Scott Base and in countless other countries around the world. For me, scarfie culture embraces so much more. Dunedin students have been called scarfies for longer than I remember. The face of that culture has changed throughout time.

It almost goes without saying that the experience of living in Dunedin is what scarfies have in common. That iconic kiwi experience is with several thousand others who find themselves in the same boat: fresh out of school, away from home and living in a densely populated student area. This comes with a particular set of common obstacles—making friends, flattening with others for the first time, joining clubs, and all the while knuckling down and doing well with studies. It's the "work hard, play hard" mentality of Otago students that defines the scarfie culture.

And being a student here isn't always easy. It requires people to forge strong and enduring relationships with others. Winter is cold, 'schoolwork' is often stressful, and the scarfie community helps all students get through and enjoy their studies.

The scarfie culture is least impressive when it tries too hard. This comes in the form of striving to repeat and relive the experience of an imagined golden era that never was. The culture is what students at the time make of it, and at the moment it's as good a time as ever to be a scarfie. Otago graduates are sought by New Zealand employers, academics and business partners. They achieve excellence, have fun, and they're willing to try new things.

Scarfie culture is sometimes maligned, and can become a negative thing when it becomes a caricature of itself. Fortunately, it has developed strategies to laugh at itself in the cause of reinvention. Think of the capping show, a tradition passed from one bunch of scarfies to the next. The characters that work best in that show are contemporary scarfie stereotypes. Students find themselves laughing at the strengths and weaknesses of their own cohort in its various colourful incarnations. The next lot will be different.

It's difficult to nail down exactly what scarfie culture is. But to me it involves a spirit of adventure, never giving up, and not accepting the phrase: it can't be done.



by Michael Woodhouse

We celebrate it, we trade on both the positive and less savoury aspects of it, we even make movies about it (Robert Sarkies' low budget comedy/thriller Scarfies, compulsory viewing for every undergrad!). But what actually is scarfie culture?

I reckon there are three distinct aspects to Otago Uni's scarfie culture. First there is the initiation rituals that newbies experience when they first arrive at Otago. This takes the form of the various Orientation events and gigs. Plus, if you are also enrolled at a University hostel, the various "fresher" rituals that leave first years drunk, wet, egged or otherwise ritually embarrassed. Mostly harmless stuff but with the occasional negative aspect.

The second aspect is the business as usual stuff that is the experience of the Otago student. This includes some of the 'brand Otago' experiences that includes grabbing the overalls and heading to the Zoo to cheer the Highlanders, life in the freezing North Dunedin flat eating two minute noodles and New World sausages, and the endless hours studying (for most of us cramming at the end of semester) in one of the many nooks and crannies around the campus before getting whatever academic result our efforts warrant.

The third aspect of scarfie culture is one most readers won't yet have experienced. It is the amazing experience of being the member of the club as an Otago alumnus. I'm constantly amazed at the reach and reputation of Otago University. Graduates have gone on to do amazing things. Mention internationally that you are an Otago graduate almost always brings recognition, admiration and quite often a door or two opening professionally.

As we reflect on scarfie culture it is important not to over-emphasise the negative aspects of it, but to also recognise the brilliant culture we have. As with all things in life it is about keeping things in balance. On balance I reckon our culture is something to be really proud of.

International scientists reveal **2015 worst on record for global** **warming indicators**

Findings in a major international report indicate that 2015 was the worst year in modern history across a range of key climatic indicators with the "toppling of several symbolic mileposts", international scientists have said. The report noted record highs in the average global temperature, global sea levels and the concentration of greenhouse gases.

atmospheric CO₂ concentrations was 2.2ppm above 2014 data at 399.4ppm.

Measurements at the Mauna Loa research station in Hawaii recorded concentrations of CO₂ at 400.8ppm surpassing the largely regarded symbolic threshold of 400ppm.

Global sea levels rose to record levels in 2015 to 70mm

Greenhouse gas concentrations measured in as the highest in recorded history



WE'RE FUCKED

Deemed the Earth's "annual physical" by Thomas R. Karl, director of the National Oceanic and Atmospheric Administration (NOAA) division, the peer reviewed 'State of the Climate' report is published annually by the American Meteorological Society and led by NOAA. Over 450 scientists from 62 countries contributed to the comprehensive 300-page report addressing independent data collected from land, water, ice and space.

14 The results from the record-breaking year were exacerbated by some of the strongest El Niño conditions experienced on the planet since 1950, as well as "longer-term global warming trends" according to Karl.

Global surface temperatures surpassed the previous record set in 2014 by more than 0.1°C and for the first time exceeded pre-industrial conditions by more than 1°C. The UN predicts that 2016 will be hotter yet, with June 2016 being the fourteenth consecutive month of record highs recorded on land and oceans.

Greenhouse gas concentrations also measured in as the highest in recorded history. The global average for

above the 1993 levels, which is considered to be the start in accurate measurements achieved by satellites.

The study noted the correlation between the records and a proliferation in extreme weather events, which has worrying implications for humans and other species.

The interaction between El Niño and an increased water cycle lead to a 14 percent rise in "extreme drought" in some areas and above normal precipitation resulting in flooding in others.

India was afflicted with a major heat wave in May 2015 where temperatures soared to 47°C in some locations. Over 2,500 fatalities were attributed to the extreme conditions.

Maximum sea ice levels in the Arctic were the lowest in the 37-year record, at seven percent below the 1981-2010 average. This raised concern among scientists for the impact on Arctic species.

Tropical cyclones were also more prominent, with 101 recorded across all ocean basins in 2015. The annual average from 1981-2010 was 82.

By Sally Wilkins



Williamson coming of age

During the second test against Zimbabwe last week, New Zealand skipper Kane Williamson became the youngest ever batsmen to score a century against every test-playing nation. Not only was he the youngest to do so by over four years, but he also did so in the quickest time — both in terms of days (2104) and innings (91). He smashed the records set by former Sri Lankan star Kumar Sangakkara, who achieved the feat at the age of 30 in 114 innings. By achieving this feat, Williamson joined Sangakkara in an elite group including Sachin Tendulkar, Brian Lara, and Ricky Ponting.

Such a record raises the inevitable question — is Kane Williamson the best batsman on the planet right now?

Yes he is. Some may argue that Australia's Steve Smith, India's Virat Kohli, or England's Joe Root lay claim to the throne, but I disagree. Those three may boast better statistics but it does not tell the whole story. While they got off to a flying start in the test arena, Williamson did not, and it is for that reason alone that his record on paper is not quite so grand. At the conclusion of New Zealand's last tour to South Africa in 2013, when they got skittled for 45 in one innings, Williamson averaged a mediocre 30.27 from 20 tests. In contrast, the other three all averaged over 40 after the same amount of games.

However, since that series Williamson has the highest average of the quartet, an astounding 65.64. Only Smith gets close to the Kane-Train during the same period, with an equally impressive average of 62.93. Meanwhile, Root has averaged 54.95, and Kohli has only averaged 49.02. This telling statistic shows that Williamson has developed his game to a level that is unmatched by any of his peers.

The gap widens further when investigating their performances away from home. Williamson's average abroad is 64.39 since that series in South Africa three years ago. Again,

Smith is the closest, although quite far off Williamson at 55.84, followed by Kohli at 53.02, and finally Root at 45.21. In an era where teams often doctor their pitches at home to suit their own preferences, the ability to perform away

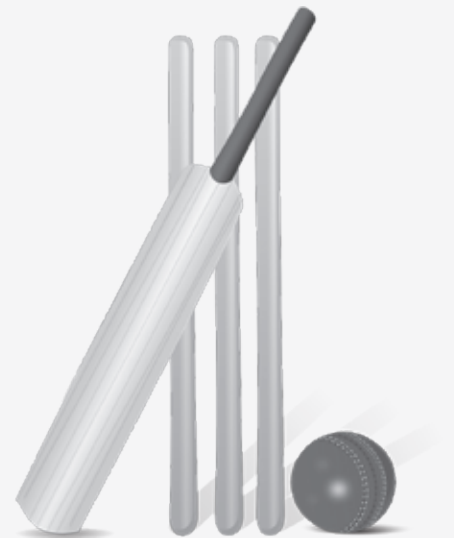
has had an equally difficult time in the subcontinent, where his unorthodox technique has often been undone by quality spin. His poor showing in the recent series in Sri Lanka was a prime example of this technical weakness.

Such a record raises the inevitable question — is Kane Williamson the best batsman on the planet right now?

from home in all conditions becomes a vital yardstick in which to measure one's ability.

This is where Kane is a class above his peers. His technique is so compact and flawless that he can adapt to any foreign conditions, whether it is a dustbowl in India or a lightning-quick deck in South Africa. His brilliant footwork and ability to play against both pace and spin bowling means that he has no obvious weakness.

In contrast, his peers often struggle in certain conditions that do not suit their style of play. Virat Kohli, arguably the best player of spin in world cricket, has struggled mightily throughout his career against the swinging ball. This deficiency was exploited by the English attack when India toured in 2014. Expected to lead from the front, Kohli was dismal in all five tests, averaging a pitiful 13.40 with a top score of 39. Steve Smith



Unfortunately, as New Zealand do not play the same amount of test cricket as the 'Big Three' of Australia, India, and England, it is unlikely that Williamson will finish with more runs than any of the aforementioned players. However, there is no doubt that he will become the greatest Kiwi batsman of all time, and by a significant margin. Hopefully his talent will help New Zealand get invited to play against high-quality opponents on a more regular basis, much like Brian Lara did for the West Indies over a decade ago.

For now though, let us watch in awe as one of our own plunders runs at the same speed as his idol Sachin Tendulkar. If Williamson finishes his career anywhere near the vicinity of the legendary Indian batsman, his legacy will be cemented for years to come. **By Sean Nugent**

BLACK MEMORIES

Jessie Lee Robertson & Josh Hunter
Kiki Beware
Closes 31 August



Review: Millicent Lovelock

Dunedin artists Jessie Lee Robertson and Josh Hunter gave one simple explanation for their show, *Black Memories*, 'The Devil is in the detail'. This statement is equally applicable to both artists and their work, but differs in application.

Robertson offers perhaps more intricate work, with her collection of drawings and black and gold tarot cards. The wall of tarot cards in particular grabbed my attention; intricate gold images on black, the cards are striking as a group of fifteen or on their own. Some of the cards are delicate and self-contained, for example 'La Rosa', a black rose with perfect, filigree skeleton leaves nestled into solid fallen petals and stems, or 'La Escalera', a ladder with a snake tightly wound around it. Others spill from the borders

of their cards, 'La Luna' featuring a writhing snake encircling the moon. The spillage connects these cards to their partners and seems to give the sets a sense of movement, perhaps echoing the dealing of the cards. Each row is a set and lined up in a different order, so that you don't notice immediately that there are repeats of certain cards. Each row of tarot cards could easily represent a different reading making the display almost endlessly engaging.

Hunter's work, on first inspection, is plainer, large prints with bold colour palettes. His prints 'After School Care' and 'You Died' are presented in groups of four on imposing squares of card. Arranged in this way they look as though they should be collected as a set. The longer you look

at Hunter's work the more apparent the attention to detail becomes. The image of the car in 'You Died' is lovingly if sparingly textured, and the sparse colour blocking and line work in 'Chupacabra Cult' makes the fur on the flying creature look palpably tactile. Hunter's work is eye grabbing as well as painstakingly put together.

Robertson and Hunter's work is aesthetically similar and yet neither artist's work is derivative of the other. They have put together a cohesive and visually engaging show that allows both of their collections to flourish in their own space as well as compliment each other. The show is on display at Kiki Beware for the next month.

EDINBURGH REALTY PREMIER

ART AWARDS

Otago Art Society, Dunedin Railway Station
30 July-28 August 2016, Open 10am-4pm daily
Entry Fee: \$2



Review: Carolijn Guytonbeck

Art awards can be such a fascinating mélange of art, giving a wide insight into the range of currently produced artwork. They can also be fun as there are times when you have those 'go figure' moments in seeing the winners. There usually is the option to have your democratic say and put your vote in for a 'people's choice' award.

The Edinburgh Art Awards, is no exception. With a prize pool of \$8000 this is Dunedin's biggest annual art award. Held in conjunction with the Otago Art Society it is open to South Island artists and Otago Art Society members, some of whom live in the North Island, for two-dimensional artwork.

Given the setting, it's a little like stepping back in time to 18th century exhibitions where there's so much art it's almost a floor to ceiling visual onslaught. This year a record 247 entries were

received, 209 of which were elected for the show. The calibre of artists is high with a number of the previous finalists in major awards. Most works available are for sale.

The quality of work on display is also of a consistently high level and Judge Peter Cleverly, a local artist/painter and retired Otago Art School teacher, had a formidable task. Kirsten Ferguson took first prize for her very painterly and colourful abstract expressionist 'Untitled'. A painting you could spend a good amount of time letting your imagination run wild over.

There's some striking portraiture work in this exhibition along with some skilled landscapes. Joanna Dudson Scott's 'Sub-Divide' alpine work is a blunt reminder of our tenuous hold on this land we live in. A number of works show mastery of painting such as that from Jasmine Middlebrook and Marie Reid.

When faced with an open range of local art such as this I am especially interested to see who is tapping into our societal psyche and which works connect with and build upon New Zealand's cultural heritage – things that add to and develop our way of thinking. On this basis I found New Zealand visual language in both James Bellaney's 'I Stand Strong in Flow' and Christopher Flavell's 'Kodachrome'.

All artists have something to say when they create. For me I am particularly drawn to the thought provoking. There is something in Manu Berry's eerie 'Hoppers Flow' and I rather liked the little 'Vices' by Jenny Leyden. I found one of the more interesting pieces was Yonel Watene's 'Real Friends' – it's kind of sweet too. Go see what you like!

HIGHLIGHTS AT HOCKEN:

DOCUMENTING THE HISTORY OF NEW ZEALAND ART

Hocken Collections Gallery
Closes 22 October
Free entry



Review: Monique Hodgkinson

In a world where everyone knows the names Leonardo da Vinci, Vincent Van Gogh and Pablo Picasso, it's easy to assume that all art of value comes from overseas. In actual fact, the art history of New Zealand is arguably just as rich, inspiring, and fascinating as that of Europe. And better yet—it's right on our doorstep. The latest exhibition at the Hocken Collections summarises and celebrates the short yet stunning history of art in New Zealand.

Highlights at the Hocken: Documenting the History of New Zealand Art, begins with works from the time of European settlement in New Zealand. 'The New Zealand Chiefs in Wesley's House' is an enormous and slightly intimidating painting, depicting Maori/Pakeha relations from 1863. In a similar vein, John Alexander Gilfillan's 'A Native Council of War' from 1853 sheds a hazy, romantic light over a scene in which Maori people gather to discuss upcoming conflict. Although these paintings are aesthetically gorgeous and skilfully rendered, more than anything they seem to hark back to a disturbing period in New Zealand history, captured through conservative and essentially racist eyes.

The exhibition does not dwell here, however. Photography rapidly propels you into the twentieth century, with works such as 'Dunedin City Council Electricity Department, Cumberland Street' by Franz Barta providing a familiar snapshot into 70's life in Dunners. Shigeyuki Kihara, a fantastic Samoan/New Zealand photographer, also features here; her piece 'Ulugali'i Samoa; Samoan Couple' from 2005 adds a sense of multiculturalism and assertion of new identities in the art world.

But for me the big names which I was most excited to see were those of Ralph Hotere and Colin McCahon—two of my personal fave kiwi artists, who never fail to surprise and enchant with their unique and captivating respective styles.

'Black Painting XII From 'Malady', a Poem by Bill Manhire' (1970) by Hotere is both beautiful and dark, figuratively and literally. The 'Malady' series to which this work belongs explores the similarities of the words 'melody', 'malady' and 'my lady', phrases with starkly differing connotations but close proximity in sound. These works seem to suggest the correlation between

harmony, sickness, and human relationships, and the fragility of these words against a void-like, black background.

'John in Canterbury' (1959) by McCahon is strongly abstract and expressionist in style, composed with earthy tones of yellows and black. The strangely beautiful, scrawled line of poetry ("God, it is all dark. The heart beat but there is no answering hark of a hearer and no one to speak") is taken from the New Zealand writer John Caselberg. There's something about the textual paintings of McCahon which are simultaneously stirring and poignant, and seem to allude to much bigger truths than a canvas alone could contain.

If you're interested in the history or art history of Aotearoa, absolutely head along to this stunning showcase exhibition. If you like it that much there's also a catalogue available to purchase, the money supporting the absolute treasure trove that is the Hocken Collections.

FELIX HARRIS & MATE PAVIC

Inge Doesburg Gallery
1-16 July
Free entry



Review: Lucy Hunter

Works by Felix Harris and Mate Pavic is an experience in the darker parts of humanity. The two artists were paired by gallery owner Inge Doesburg, who saw Harris' work and contacted Pavic in The Netherlands.

Pavic's works look as though they have been done in a frenzy, with black ink scratched and splattered on the white paper. He works spontaneously without planning to create his nightmarish figures. Faces appear in the slashed lines, animals have humanoid faces and humans animalistic qualities. The white background is obliterated by violent lines smudging to make shadows, curling to form fur, and crisscrossing to create blackness.

Harris' works are a mix of bright coloured figures that blob together like internal organs. A scared looking horse reaches out a human hand to touch a bent-over human bottom, two disembodied heads have a slack-jawed conversation, and teddy-bear heads with gore-covered mouths float with maniacal smiles. The words "BABY ARE YOU THERE?", "CHILDREN ONE DAY", "MY SALVATION", and "STALKER" lurk between the figures, reminding us of the unsettling intensities of intimate relationships. Another work depicts a serene woman's head, in profile, surrounded by an exploding halo of colour and topped with an angry, half-naked mob. It feels like a contrast of peace and derangement in the human mind.

This exhibition is over, but Inge Doesburg will have new works by the Salander Group on display for the OUSA Gallery Crawl on Thursday night, including prints by Doesburg herself.

19

SCOTT EADY *Sons of a clouded sky* 2016.
Silicon, bronze, plastic, wood, water pump. Courtesy of the artist.

ART
DUNEDIN PUBLIC ART GALLERY

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RIDICULOUSUBLINE

NICK AUSTIN . JANE DODD . SCOTT EADY . RACHEL H. ALLAN

The distinct vision of a contemporary artist can offer a new lens through which to see our everyday – reshaping the intersections between the familiar, the ridiculous and the magnificent.

OUSA City Gallery Crawl

The Octagon

- 11 Studio 110
- 12 Moray Gallery
- 13 Glorybox
- 14 Quadrant Gallery

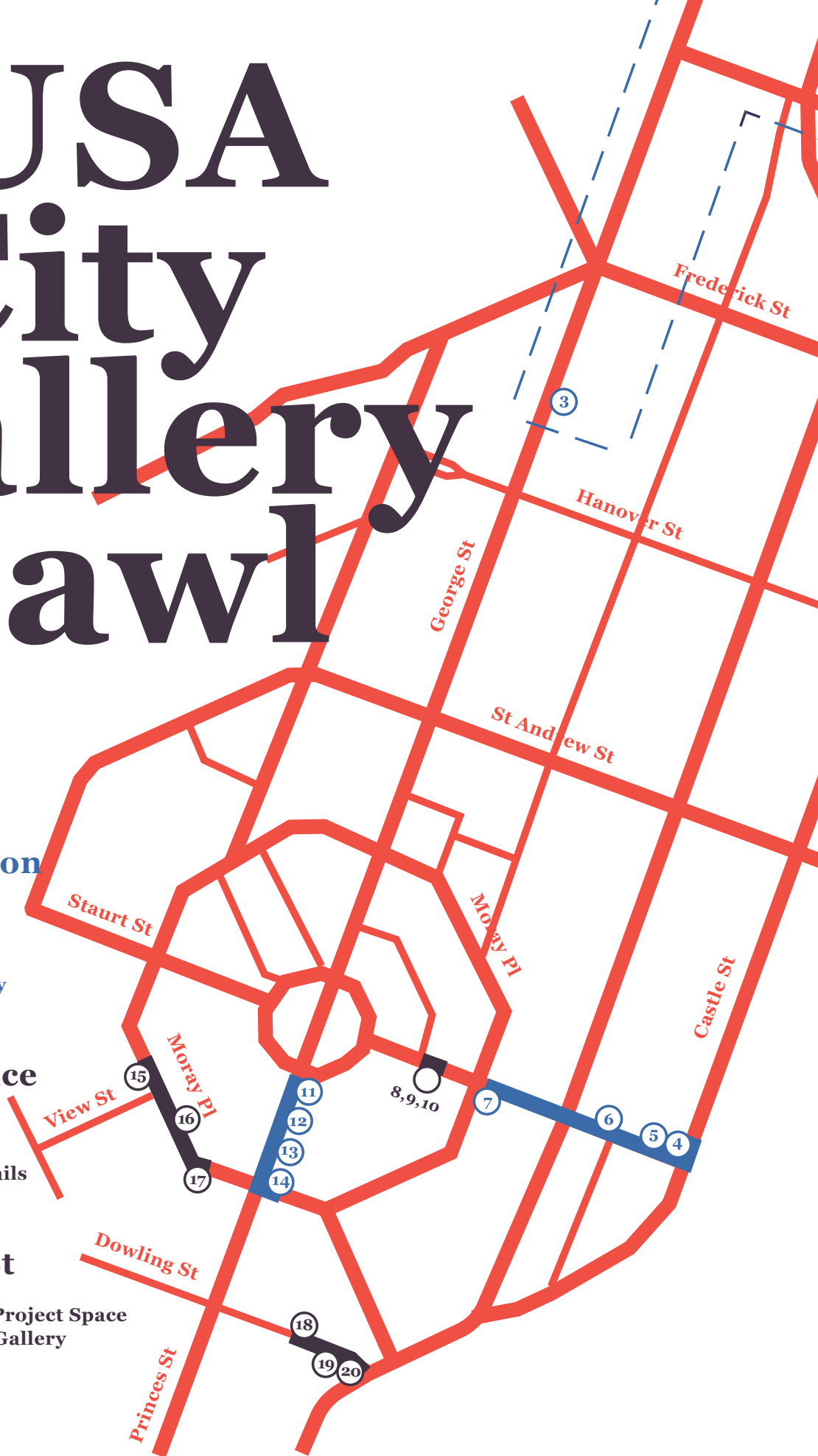
Moray Place

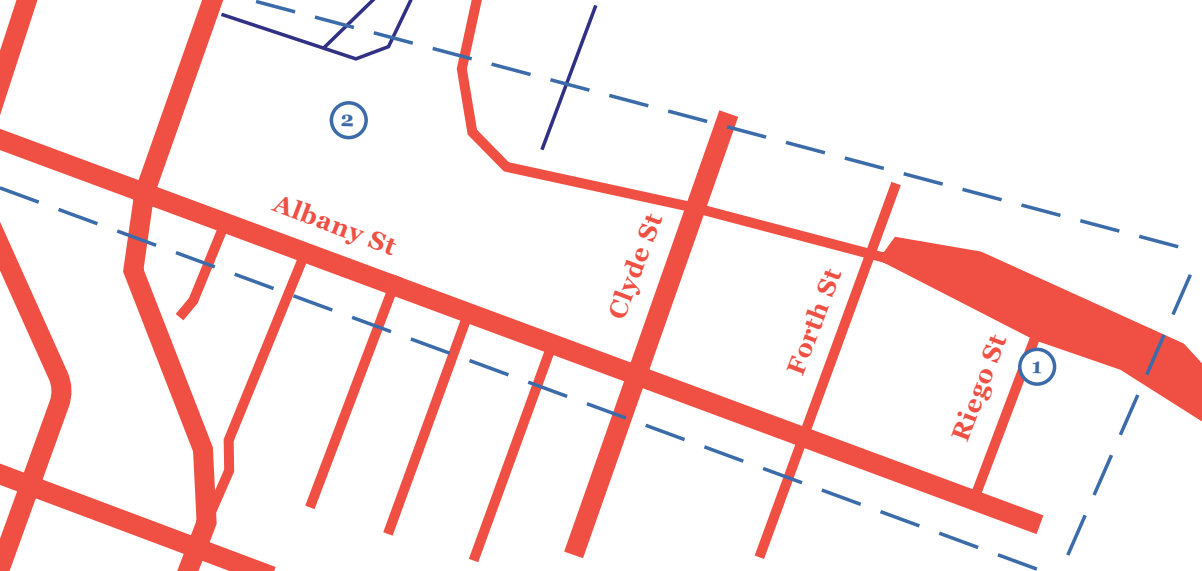
- 15 Studio2
- 16 Mint Gallery
- 17 Dog With Two Tails

Dowling St

- 18 Blue Oyster Art Project Space
- 19 Brett McDowell Gallery
- 20 Box of Light

20





North End

- 1 **Dunedin School of Art**
- 2 **OUSA Student Art**
- 3 **Kiki Beware**

Albell Chambers

- 8 **Geoff's Studio**
- 9 **Shoe School**
- 10 **Space4u**

Lower Stuart St

- 4 **Inge Doesburg**
- 5 **Stuart St Pottery Collective**
- 6 **Morning Magpie**
- 7 **Gallery De Novo**

Every year

OUSA hosts the City Gallery Crawl. It is a night to explore the diversity of the visual art scene in Dunedin. Galleries open late, many have free drink and food, and every one has a feast for the eyes. You can either wander round the galleries at your leisure, or meet at the Dunedin School of Art at

5pm for a free van ride to town from 5:30pm. You don't need a ticket—just turn up!

Date: Thursday 18 August

Time: 5pm-late (various closing times)

Price: Free

Critic was lucky enough to visit some of the following galleries participating in the crawl:

Studio 110 a welcoming space for Dunedin artists with crafty retail

Moray Gallery an established, traditional dealer gallery and quality local art

Quadrant Gallery packed with amazing glasswork, pottery, and jewellery

Kiki Beware (see page 16!)

Mint Gallery fresh work from local (via France) Expressionist Sandra Bianciardi

Blue Oyster thought provoking and experimental art in a non-commercial space

Brett McDowell adored Dunedin artist Jim Cooper's exclusive one night show

Geoff's Studio experimental group exhibition from nearby artist studios

Glorybox multi-disciplinary studio that challenges the conservative canon of art

Shoe School displays the tools and fruits of Lou Clifton's shoe workshop

Inge Doesburg group show from artist residency on Stuart Island.

Gallery De Novo friendly dealer gallery with exquisite, contemporary NZ art



Lower Stuart St

Lower Stuart St has three galleries open late, & quirky cafe Morning Magpie

7



Gallery De Novo

Liz Fraser and her business partner Richelle Byers opened Gallery De Novo 12 years ago after working at galleries in London. "We try to have a very welcoming environment," says Liz, "We don't want people to think they have to come in and buy because we want people to experience the artwork as a source of inspiration or escape for the day".

Liz took us downstairs where they store artwork and also frame the pictures. It's nice to see

the practical side of art dealership: the tools and materials used for framing are a reminder of the skill involved in hanging art.

This week De Novo is exhibiting an extension of their winter group show of 25 artists from Dunedin and other places in New Zealand, England, Ireland, and Australia. Liz and Richelle love the Gallery Crawl because it brings in a crowd of people who may not usually visit galleries.

4



Inge Doesburg

Inge Doesburg opened her space as a printmaking studio 20 years ago with her business partner Jo Ogier who has since shifted away. She has run the space alone for 13 years, working out the back on a beautiful printing press in a tiny studio while the gallery is open in front. "I quite like showing work that's not mainstream. I have got some very established artists as well, but I also like showing work that isn't being seen by people in other galleries". Inge exhibits work of people she has known for years as well as younger

artists who make interesting work of high quality.

This week Inge Doesburg is housing a touring show by Solander Gallery, who sent artists to Stewart Island for a residency. The artists returned to their hometowns in Dunedin, Wellington, and Auckland to produce work inspired by the trip. Inge was among the artists who went to the island, and the exhibition will include her trademark black oval prints on white paper.

22



Albell Chambers

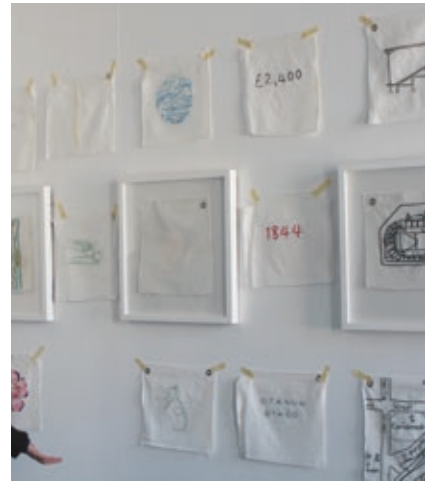
The stairs next door to Albar on Stuart St, lead to studio spaces open late on Thursday for your art-seeking pleasure

Geoff's Studio

Geoff's studio is an experimental project space. "It's pretty open to anyone exhibiting in here". Aroha Novak describes it as "a testing ground" as the studio doesn't have set rules, timeframes for exhibits, or overarching authority.

This week Geoff's is hosting a group show, including Aroha's work. Other artists in the exhibition are Guy Howard-Smith who has a studio in the Allbell Chambers building and does, according to Aroha, "Amazing, intense

paintings", a ceramicist called Elise Johnston who will be showing topographical works on the subject of ecology, electronic artist Leben Young, musician and artist Motoko Kikkawa, and designers Lou Clifton and Señorita Awesumo. Motoko Kikkawa will be playing violin at the exhibition in the evening of the Gallery Crawl, Lou Clifton will have some of her shoes in alongside her shoe school and Señorita Awesumo will be showing clothes.



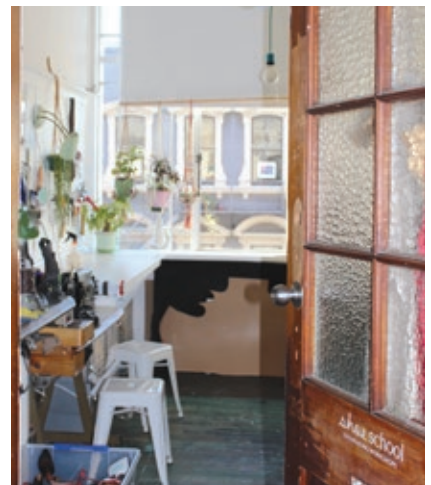
Shoe School

Lou's studio is tiny and smells of leather. Lou takes classes of four people in her workshop. She has one main sewing machine, plus three old hand-crank Singer machines. She says some people don't like the loud electric motor, and prefer the Singers. "Lots of people come and do the workshop almost as a therapy. The idea of sitting here sewing with an old singer machine is relaxing".

The Shoe School studio open this week for

people to look in. She will have her handmade shoes, tools and machines on display.

Lou has been making shoes for six years and launched her business in December. She made hundreds of pairs of kids' shoes to raise money to pay for her equipment and trips overseas where she has trained. Lou trained under famous Japanese shoemaker Takano Keitaro. She can't speak Japanese so his assistant translated a lot for her, though "there was a lot of finger pointing".



The Octagon

Glorybox

"There's always us, and then we bring in some outside artists as well". Maggie Covell, Kassandra Lynne, and Jo Little are Glorybox, a collective who put on group exhibitions accompanied by musicians and performers.

Maggie does street-art style drawings and paintings influenced by pop art and graphic illustration, from tiny greeting-card size to massive murals. "Street art is a "low-brow" art form.

Gallery spaces are always "high-brow". The artists they represent do a certain kind of work. We are unrepresented artists. That's why we do what we do".

Glorybox put different forms of artistic expression together. "Most galleries are sterile institutional spaces, where it's very quiet and you have to act a certain way". Glorybox takes art outside of those bounds.



The Octagon

The galleries are a little hidden from the main street, Quadrant Gallery, in particular, is a little gem worth turning the corner for



11



Studio 110

Studio 110 is a friendly space run by Jessica Jack. Jessica teaches speech, drama, photography, and music in the studio during the week, and the space is open for the public to view the visual art.

Studio 110 is filled with paintings, photography, jewellery, and handmade clothing designed, painted, and created by Dunedin artists. "We all know each other," says Jessica. "Anyone's welcome to put things up. If they enjoy making things they may as well show it. We have painters who have been painting for years, people

who have only just started, students, retired people, everyone's welcome".

Jessica found that a lot of artists rely on galleries and have to be part of an art society. "It's very dependent on other people. I'm an artist myself and I like being able to do whatever I want and not have to paint for other people." She wanted a space where people feel welcome and can gain confidence by showing their work. This week Studio 110 is displaying a range of local art and craft from Dunedin artists.

12



Moray Gallery

Moray Gallery has a strong regional focus. The gallery is 44 years old, and the current owners have been there for two and a half years. They have a monthly exhibition. Before Art Week Moray Gallery displayed a 64-year-old artist's first solo show.

This week Moray Gallery are exhibiting work by a group of local photographers called "The Photo Show". The show is a fundraiser for The Caselberg Trust, a foremost residency for artists, writers and composers.

Moray Gallery specialises in traditional and local art. The work on display is technically fabulous and beautifully presented. Onwer John Timmings chooses the works based on whether they will suit the gallery. They go to the Otago Art Society exhibitions, look at the work on offer and invite people to exhibit.

John advice to young artists is "Keep producing, don't get disheartened. You're not going to sell \$2500 works straight away. Start small, get out there, see what other artists are doing".

24



Quadrant Gallery

Quadrant gallery specialises in 3D work. Owners David Mcleod and Anne Jackman choose work that has "an expressive quality to it—the distinct fingerprint of the maker". It's not just about design, it's about objects with personality and a story behind it.

Quadrant doesn't tend to have many exhibitions, but they have changing stock all the time. David is trained as a sculptor, carver and jewellery maker, he has large sculptural work in public spaces around Dunedin, including in the Dental

School foyer and on campus.

All the work in Quadrant is made by New Zealand artists. There is a lot of glass work and miniature sculptures of glass pieces shaped like New Zealand lollies—jet planes and mint leaves—and folded "paper cranes" made of fused glass.

David encourages people to engage with the objects to help them connect to the artworks. "People often come in with children and tell them not to touch anything – I find the most interesting things to put in their hands".



Moray Place

Head down Studio 2 & Caroline Freeman Studios are the outskirts and make your way back via Mint Gallery & bohemian Dog With Two Tails

Mint Gallery

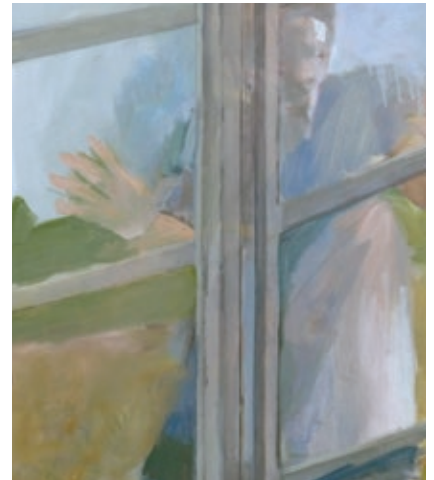
16

Murray Eskdale has had Mint gallery for five years. Mint is small with wooden floors and large windows where work can be displayed to passers-by on Moray Place. Mint gallery shows work from emerging artists, students and recent graduates, and often has non-traditional art, conceptual art, and photography which may not be seen in more conventional galleries.

Every two weeks there's something different at Mint. Interspersed between solo shows the gallery's seminal stock artists' work is on display and includes artists Brendan Jon Philip, Craig

Freeborn, and Blue Black. This gives Murray the chance to show lots of artists, and to remind people of solo shows the gallery has had in the past.

This week Mint has a solo exhibition, "Exploration" by Sandra Biancardi. Biancardi is originally from France and has exhibited in Paris, but now lives in Dunedin. Her works are oil paintings with a very European influence. This exhibition features New Zealand subjects and the work has been produced in Dunedin.



Dowling St

Blue Oyster Art Project Space

18

"We are here for Young emerging and experimental artists to present new and innovative work". Blue Oyster are not for profit and non-commercial. This means the artists are not constrained by the need to sell work. This week Blue Oyster is hosting two solo exhibitions by artists Daegan Wells and Connah Podmore.

Daegan has sculpture, video, archival prints from Bill Sutton (a famous NZ painter). "He rolled around the red-zone in Christchurch collecting

stuff, including from Bill Sutton's old house".

Connah has been researching Tunnel beach. She makes text-responses to things and puts them on the wall, screws them up, does performative reading.

"It's interesting to get different insights and different perspectives of things. That's definitely what we are about in terms of ethos - gaining different perspectives, perspectives in understanding, different ways of looking at things".



Brett McDowell Gallery

19

We found Brett getting ready for a Billy Apple exhibition. He had just finished arranging wine glasses on a perfectly square table. Apple had not let him fold out to full size or fill the wine glasses. He wanted clean glasses on a square table for Brett to fill as people needed them.

"Art has become fashionable unfortunately, it was not cool at all when I started out". Brett started in the business 20 years ago when he was 19. He has stacks of artwork crammed

around his computer and antique chair where he works out the back of the gallery.

Brett McDowell has a one night show this week by long-time friend and adored Dunedin artist Jim Cooper, titled "Jim Cooper - Trip to Denmark Bazaar". Cooper makes large, colourful pottery figures that have become iconic in Dunedin. "Jim is everybody's idea of the eccentric artist. He looks like one, sounds like one, lives like one".



ROVING WOMAN

Folk music, fortune
& the art of disappearing.

by Ceri Giddens

one of whom was New Hampshire musician Elizabeth Converse.

1950s Greenwich Village was a magnet for the decade's disenchanted artists,

Bright and quick-witted, she excelled at school and earned herself a number of college scholarships.

But college was not for her. She dropped out and headed for NYC.

There, she styled herself as "Connie".

is likely not to be better

people say a roving woman

than she ought to be

While her contemporaries played bars and cafes, Connie Converse played her songs for small groups of friends.

Her peers wrote and sang protest songs and politically charged ballads, or covered traditional folk songs.



Connie wrote about her own life.



CLOVER

She took the structure of folk songs and turned them into discussions of anxiety, desire, gender and love.



The fantasies and fairytales she sang about were rooted in her own life.

Many featured a constant need to roam. More still discussed a persistent loneliness.



With their help she fought to make herself heard.


Connie's friends were devoted, kind and dedicated to helping her succeed.



While she worked hard and took impressive steps,




all roads led to nowhere.



In 1961, Connie left New York
and moved back to Michigan.

In the same year, Bob Dylan
moved to Greenwich Village
and met instant success.



Despite having never
finished her degree,



she became editor of
an academic journal.

The journal was
transferred to Yale
and she lost her position.

At the same time
her health fell into
decline.



She called her mood
a 'blue funk'.

Life wore on her and
she stopped writing.



Her friends pooled together money
and sent her on a trip to England.



Despite her love of travel, it made
no significant impact on her mood.



Her family invited her on a
trip to Alaska. Connie declined.



Instead, she wrote
to her friends and
packed her belongings.



Connie left and was never heard from again.

*"Let me go.
Let me be if I can.
Let me not be
if I can't."*

Connie's debut album
was released in 2009.



The "tortured artist" archetype
is revered as a kind of marker
to indicate artist's legitimacy.

Critics praised it as
"mysterious", "haunting"
and "tragic".



After all the things Connie
did: all the friends she made,
all the work she did,



all the art she made,



it's frustrating to see her entire life
boiled down into some martyr for
the disillusioned artist.

Connie's brother has looked for her, to no avail.
In one of her last letters, she wrote:

*Human society fascinates
me & awes me & fills me
with grief & joy; I just can't
find my place to plug into it.*



I'd like to think
she found it.



Artsenta is a place where people using mental health services can go to do art. The studio is based on an ethos that everybody should be able to access art materials and to use them in any way they want to.

■
30

by Lucy Hunter

Artsenta kindly let *Critic* in for a chat with the staff. A group of people sat quietly talking at a table while they drew. A prolific painter sat to the side with a small easel working on a new piece. It was of a stormy sea crashing onto rocks topped by a lighthouse, with ominous grey clouds above. He told us he regularly paints over top of his paintings, so the lighthouse might be there one day and gone the next. Somebody played the piano in the background while we were talking. The tune is slow but steady and melodic. All around the space are fantastic artworks—a wall of framed painting and prints, huge cardboard sculptures, knitted clothing, pottery, and, of course, art in the making.

We spoke to Kari, the assistant director of Artsenta, who has been there for 11 years. The first thing she told us was "Artsenta is not a therapeutic or clinical service." Kari says they are a respite from that for everyone involved. "As soon as someone comes in here we call them an artist. We don't refer to people as clients or consumers or patients, they're an artist and they're here to work as an artist in a studio." The idea is that everybody has the right to creative self-expression. Artsenta provides the means for people to do that. A lot of artists make for the sake of making, not with the idea that they're going to exhibit or sell, though some do do those things. Kari says whatever the artist's motivation is, "it always comes back to being able to provide materials to give people the chance to do it."



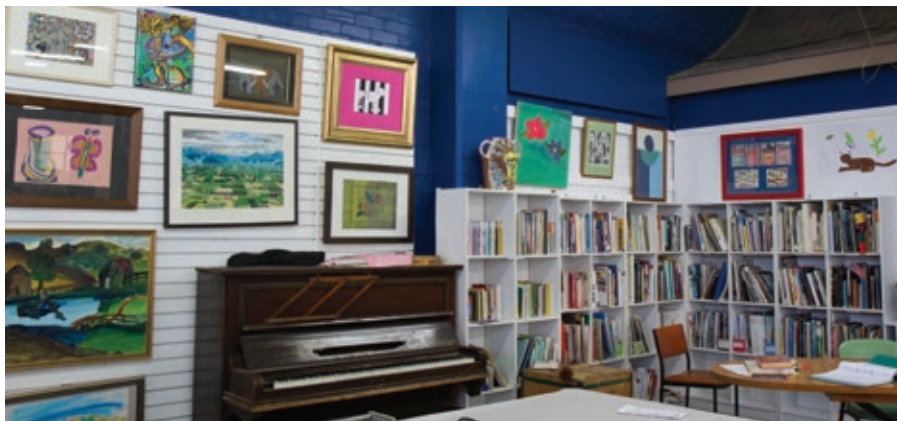
Those who make art know how expensive materials can be. "People don't realise that some of our artists are on benefits and have very little money," says Kari. Some people don't have scissors in their house." Some people who come to Artsenta don't have access to pens and paper, or space in their house to work. "One guy comes here to paint because his house is so full of his family and what's going on - he doesn't have a spare table to sit down and paint at." People come to the studio to make cards for loved ones, or to knit a scarf or hat to give as a gift for someone. Artsenta provides not just pens, paper, and space, but paints, sewing machines, fabric, wool, a music room, a printing press, a pottery kiln, and equipment for candelmaking, leadlighting, and jewellery making.

Anybody using a mental health service can come to Artsenta. This includes people seeing a GP, using addiction services, or seeing a nurse or psych team. None of the workers like the word "disability" because it implies a physical thing. A lot of the people here with mental health problems don't see it as a "disability" per se. "We have people who work, students, people with different levels of wellness depending who they are." The staff at Artsenta all come from arts backgrounds rather than from medicine or social work, though most of them do have some training in those areas—their previous director was an occupational therapist. There is a glass artist, two musicians (one of whom does printmaking), a potter, a jeweller, and a textile artist. If health workers ask

Kari how to get into creative spaces, she tells them "You learn to do art, because that's what we do here." The staff teach each other their skills.

Claire is an Art Worker at Artsenta. She comes from a fashion industry background and specialises in textiles at the studio. "I just love working with people." Claire had wanted to work at Artsenta for a while before she got the job a year ago. "I was probably a bit rosy eyed. I didn't really know what it was like - you never do till you do it." But Claire loves the job and the hands-on creativity she gets to do every day. She did a workshop in resin casting and then used the skills to make jewellery with people. The morning we talked to her she had made a crochet bowl she was going to put through the washing machine, an experiment she intends on using next month when they do felting. Kari is also an artist. A lot of her work was community project and event management and her background is in theatre design.

Artsenta moved in December from an upstairs space to their current open-plan space. Kari says the move has worked out well. She says it was difficult for some people to get up the stairs into the old studio. "It's an anxiety thing. A lot of people said 'it's taken me three times to get up those stairs'." In the new place, you walk in off the street and you're already in the middle of things, with the materials already out. Some people find the open-plan difficult. "A few people were anxious about it when we were planning the move. There are so many windows. Because of the stigma of mental illness, people



■ don't want to be looked at like they're in a fishbowl." Many artists prefer to work in privacy. Frosted glass and screens shield Artsenta from passersby.

Artsenta gets funding from the Southern District Health Board, but they also get some materials donated. Gallery De Novo ask their customers if they want to keep the frame when they sell artworks, and if they don't they give the frame to Artsenta. The staff at Artsenta source a lot of materials from op shops, such as fabric and wool. Since they have been going for so long and are quite careful with money, they have been able to buy expensive pieces of equipment, like the kiln and printing press. In the new space they have been able to build a soundproof room full of electric instruments and recording gear.

With each person who comes in the door, the staff ask if they are eligible for the service, and if they are going to benefit from it. "Sometimes it's not a good place for them, it's over-stimulating and they don't actually want to be here." Some people do better being out with their peers, or getting a job. "Some young men would probably do better if there was a blokes' shed kind of place."

Once a person is in, staff need to record a certain amount of information, such as age and ethnicity. They try to keep the paperwork to a minimum so people can relax have a break from the bureaucracy of the mental health system. They then make an "art plan" to work out what the artist would like to achieve. "It can be just 'I want to see what's going on,' or it can be very specific—'I want to learn the drums'." A lot of the

plan is for the purpose of teaching people to use equipment safely. There are facilitated sessions with staff members for things like pottery and jewellery. "It can be a slightly less confronting way to join. You can get to know a few people." There are activities that can be completed in an hour, which Kari says are useful because "although we value process, people can get frustrated if they have to come back day after day, week after week. I do jewellery and people say, 'what do I do now?' I say you get to sand and file, file and sand. Welcome to jewellery."

The staff do not put pressure on people to turn up or participate. "Depending on their level of wellness, someone might have every intention of showing up, but for whatever reason they can't leave the house that morning and they don't end up coming. We understand that."

Kari told us about one young man who barely left the house who started coming to Artsenta. Within a year he was going to Aoraki polytech. "He pops in to say hi now and then, but he's out there now."

Kari says one important thing the studio does is it gives people a place to come during the day. "It means they leave the house. It's a sense of community, people you know you can have a laugh with and a friendly face, you know you're not going to be judged. No one's here because they're well. There's varying degrees of wellness, but it's a very tolerant community." Other people are in supported housing and come to the studio for a place to create. People have told Kari that "this place means they're not dead." To that point.

Some people need to make art. "We've got one guy – I don't love the term outsider artist (art created outside the boundaries of official culture), but he's a true outsider artist in that he just makes art. He just makes art. He doesn't do it with any goal but the compulsion to make." This artist works mostly in printing, painting, and drawing. "And he's extraordinary." Kari relates to the creative drive, having made art compulsively since she was a child. "As a child you don't think about making a career."

So what happens when an artists is discharged from the mental health services? Surely it would be a massive blow to lose access to such a wonderful resources? Kari reassures us: "It's like Hotel California. You can check in anytime you like but you can never leave. It would be quite a loss to lose the facility just because you aren't in other mental health services anymore." Sometimes when someone has been discharged it doesn't mean they are mentally well, for example, bipolar can be manageable but it is a lifelong condition. "It's like being a diabetic. You're going to be on meds and have it for your whole life. It doesn't mean you can't live a full life, but it's not going to go away."

Art has the capacity to give people new confidence in themselves. One time a young woman came in wanting to do a mosaic in the shape of the fish. Kari said, "ok, you're

going to have to cut the shape of a fish out of a piece of wood. Have you used a jigsaw before?" The woman hadn't and Kari showed her how to use it. The woman forgot about the mosaic because "she was just so empowered about using the power tool. She went 'oh my god I've never used a power tool before, I can't believe I learned how!'" The boost to self-esteem and self-confidence "from learning something new, learning a technique, that's the positive side." "Unfortunately," Kari says, "people assume it's only positive because it can actually also be hugely frustrating if it doesn't work out." People can blame themselves and think it means they're useless. "You've got to work through that as well. That's where something like candle making is good—it can't really go wrong."

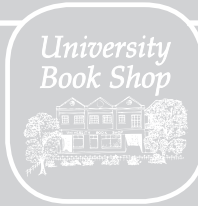
"Sometimes you get really affected by someone." Claire said. Some of the people, shit's happened, you're just like oh man. Especially when you see young people. I find that quite hard sometimes. You just think it's not like a broken leg where you can go to the doctor and get a cast. It can be tough for their whole life." Claire also feels for older people who have struggled their whole lives because of mental illness. "Because of their mental health issues, their whole life has been lived in poverty. It makes me feel so privileged and so lucky. Some people really don't have any money." The week before someone told Claire they live in Green Island and can only afford to get the bus in once a week. "This place could really help them more by giving them a place. They're obviously a really creative person. Knowing they can't come here more regularly because of poverty is really sad."

Part of getting people into participating at Artsenta can be changing the idea of what art is. Claire says people will come in and say they're "not creative" or "not artistic" because "they think of art in a certain way, in a gallery, and think that painting looks like something. The think they need to be able to draw a perfect face to be an artist. It's not about that. It's about colour, texture, expression. All those other things." Claire sees people come in, learn a new skill, and gain confidence in realising they can find their own method of artistic expression. "I taught a guy to knit the other day. He'd never done it, and now he's knitting himself a scarf."

Kari says a lot of the artists don't go to art galleries or take much interest in the art world outside of the studio. "They're interested in coming here and making their own stuff." But some people do put their work in galleries, and some have won art prizes. Artsenta have supported people to have solo shows at the Otago Art Society, for someone to have a studio for a year, and they have a permanent display or art in the hospital.

Artsenta have an annual exhibition at the community gallery, where people can sell their work or just display it. Check it out when it happens because, as Kari says, "There are some extraordinarily talented artists here."

Artsenta. 462 Princes St. facebook.com/art.senta



LETTER OF THE WEEK:

In Support of Anthony Marris' Cyber Security Series

Anthony's articles on cyber security were interesting and informative as far as they went. If they aroused an interest in cyber security then for 2017 you might want to consider a new second year paper that will be taught in each semester called COMP210—Information Assurance (aka Computer Security). COMP210 (open to all students who have the prerequisite 36–100 level points) is not in the University printed material but can be found on line at enrollment time.

In today's world everything is controlled and/or driven by computers. Just about everything we do is impacted by a computer somewhere—whether it's flying, filing your tax return, going to the hospital, working on an assignment for University at home, surfing the Internet, participating in an email exchange or a Skype conversation, or using your smart phone for whatever purpose. The list goes on and on.

Because of the ubiquitous nature of this technology and the level to which it impacts each and every one of us, it becomes apparent that protecting the various aspects of computing is vital and NON-optional to the continuity and proper functioning of this technology. In fact there are not enough trained or qualified computer security professionals to fill the constant need for those who are able to provide protective and defensive measures.

That notwithstanding, protecting your own usage of computing entails knowledge of exactly

what the threats are and how to mitigate those threats. Each of us must put measures in place to protect our own informational assets. This knowledge and understanding spans pretty much all professions. In other words, this course is not exclusively for computer oriented people. It's for every computer user who recognizes the need to protect their information and privacy.

It is not enough to merely have a firewall and/or an anti-malware program in place but goes far beyond those measures. For each system we must consider potential risks in a global approach where all of the links in the chain of protection are as strong as each other. One that is missing provides an open door to the attacker/intruder. As well the weakest link will provide an easy point of entry. In COMP210 (not a programming course) we consider information assurance in a global approach which begins with policy (rules of the game) to disaster recovery (when it all turns to custard) and everything in between—some examples are use of cryptography, physical security, electronic forensics, mobile phone security, privacy issues and more. Merely having the world's best firewall will not protect you from the many other risks.

One of the most serious risks emanates from the mobile phone. Currently there are 7.8 billion mobile accounts and the number is climbing. Everyone has one and uses it for a myriad of tasks. Much of the activity is personal and

The letter of the week wins a
\$30 BOOK VOUCHER
 from the University Book Shop

therefore private. Still more involves financial transactions. Every mobile phone tracks the user's location all of the time. Yet these devices offer little protection from a determined adversary. As users each of us must be informed as to the real risk associated with mobile phone use and how we might mitigate those risks.

COMP210 provides the student with a foundational understanding of what is at stake and how to defend and protect information assets whether they are your own or those of the business you work in. This knowledge is really not optional—it is vital to the continuity of every computing service that each of us uses. In business it is an essential imperative. In many jurisdictions management (directors) will be held personally liable for the organization's failure to implement best practice computer security. Understanding Information Assurance is vital to each of us who make use of Information and Communications Technology (ICT).

As the coordinator of this course I bring more than thirty years of direct (real) and academic security experience and have a national and international reputation in the Information Assurance arena. This includes collaboration with the folks in the law enforcement, the intelligence, and the judicial communities here in New Zealand and in other nations as well. The course is designed to provide the student with real life examples that illustrate and bring home an understanding of the fundamental risks, threats and vulnerabilities we are all faced with.

—Dr. Henry B. Wolfe (Hank)

Associate Professor, Information Science
 Department Specializing in: Computer
 Security, Electronic Forensics, Cryptography,
 Surveillance, Cell Phone Security, and other
 related topics.

University Welcomes Slippery Tile Lawsuits?

Dear *Critic* Editor,

Thank you for mentioning the slippery tiles issue. It is an issue which every student must cope with on a daily basis either consciously or unconsciously everyday. Simply walking around campus is unsafe due to the possibility of encountering and possibly falling on slippery tiles.

Even though numerous incidents have been reported and the university has lost one lawsuit already (Katherine Casey), excluding the commerce building, no action has been taken to repair or rip up and replace faulty tiles, only placing a few "Warning" stickers here and there. This is not enough.

Moreover, the recent construction efforts around campus have revealed that the majority of new outside tiles are....(yes, you guessed it) very slippery tiles! What this tells us is that the university did not specify non-slip tiles when ordering construction. This thoughtlessness has opened it up to the possibility of an infinite number of future lawsuits.

No worries, right? Wrong. How many lawsuits does it take to topple a university especially ones brought about by international students? This would reflect on, not only individuals' injuries/possible death but, specifically the University of Otago and New Zealand in general as well. How will our beautiful university survive international media coverage especially when the physical evidence of neglect is everywhere around...right under our feet!

At this point, the university could swallow its pride and immediately order the new (and older) tiles to be all replaced with non-slip tiles. This would prevent the worst-case scenario mentioned above. I sincerely hope they are listening.

Signed,

A tile for your thoughts

-P.S. For the *Critic* staff who criticized Hugh for bringing up this subject, shame on you for trying to silence critical thinking!

Clogging the bog

Dear *Critic* editor,

I would like to make a confession and an apology to Refuel in this letter. Many people may have noticed that the middle female toilet has been broken recently, and I have to admit, this was my bad. I dropped my pint glass in the toilet which resulted in a hole in the bowl. RIP. I'm utterly sorry, but can confirm "some one [did not] shit a brick", which I heard yelled upon discovery.

While I'm at it, I should confess that I may have also stolen a glass or two, in order to 'remove the evidence'.

I am utterly sorry Refuel, I am hoping to somewhat rectify the situation with this letter and encourage people to think before they take their pints to the bathroom. Make Refuel great again.

Yours truly,
tragic white girl.

Presidency

Dear OUSA,

Is Laura Harris or Jarred Griffiths president?

Thanks, Dr. Unsure.

Rich Housewives of Auckland!

Is anyone as excited as me for Real Housewives of Auckland? Me and the flat are just so pumped to jump in our jammies, chuck on the heatpump and sip on a few savs! Cant wait to see some real cattiness!

Milf hunter.

Has PETA reached new levels of stupidity?

Is it me or does PETA do more to harm the vegan cause that to help? First there was the protest over the killings of Possums... Which costs this country hundreds of millions each year and kills native species.. Now, just the other day I read that their latest crusade is to change the name of a inlet in Tasmania from Eggs and Bacon Bay to Apple and Cherry Bay. Surely even those who are vegan can see the stupidity in something so silly as this. I cant remember the last time I was influenced to eat meat because of a place name... Except for the time I went to Careys Bay...

Cannibal.

THE GOVERNMENT SHOULD REQUIRE ALL PEOPLE TO OBTAIN A PARENTING LICENSE BEFORE HAVING A CHILD

+Affirmative

by Daffy Duck

The idea that governments should create barriers from individuals being able to have children may seem like an extreme, almost ludicrous idea. Most people see the raising of children in an incredibly individualistic sense—you raise your kids in a way that is completely determined by your own ideals, and any involvement that the state has is usually in an advisory, or secondary function. The essential crux of this motion is that we should flip that dynamic, and give more power to the state with regards to the upbringing of children. The state should be able to establish a model for what the basic standards a parent should be expected to reach, and at the point in time you reach that standard, you are given a license deeming you eligible to have children.

Realistically, there are two key grounds of discussion that need to be taken into account with regards to this motion. Firstly, principally, why should the state do this? After all, this is a fairly massive intrusion of the status quo, where it is generally held that the state should "stay out of the bedroom", so to speak. However, state intervention can be justified in two ways. Firstly, it's not that unprecedented. The government already recognises that it can establish ideas on whether a parent is an acceptable parent, as exemplified by the existence of government agencies like Child Youth and Family (CYFs). But secondly, it seems perfectly justified that the state should recognise it has particular interests in the raising of children. In the end, the children that are being raised today will drive NZ Society going forward, and the way that they're raised therefore has huge impacts on the growth of NZ as a country. Considering that incentive, it seems principally clear why the state should therefore protect its future to some degree by implementing some sort of license-based system.

But the practical benefits are significant as well. A system like this could help to weed out parents who're likely come to the attention of CYFs in the future, but it also helps to promote a narrative that the raising of children is a communal effort on part of both families and the state. That means greater communication between families and government agencies which are designed to support them, something which can only benefit those families—and specifically, those children—going forward.

—Negative

by Mary Poppins

It is completely inappropriate for the government to introduce a policy such as this. A good place to start is by looking at how we approach the raising of children under the status quo. The government has some stake in regards to insuring that children are raised well, and turn into productive members of society. The reason why policies such as this are so problematic is that they fail to acknowledge that there isn't an objectively correct way to raise a child that a government can support through a license-based system as suggested in the motion.

That becomes clear at the point in time you start to consider what sort of barriers need to be overcome in order to obtain a 'child-raising license.' The only politically palatable restrictions are the sorts of ones which are implemented by organisations such as CYFs at the moment—actively intervening under instances of child abuse. But you probably aren't going to stop those sorts of actions occurring by introducing a requirement to obtain a license, as no-one ever really considers themselves at risk of becoming abusive prior to having children.

Any other restrictions that might be imposed in order to obtain a license are misguided at best, and downright discriminatory at worst. Even license requirement created under the best of intentions will fail to recognise the myriad of different approaches and understanding that individuals have over raising children, all of which can be seen as legitimate in their own right. And clear requirements do have to be introduced for this system to have any value. Because at the point in time we have no restrictions regarding who can get licenses, or the process they have to undertake to obtain that license, then the government completely fails in its objective of providing a certain basic level that parents have to reach to be deemed as 'good parents' in the government's eyes.

Any sort of practical benefits that this model can reach will inevitably come at the cost of potentially great parents struggling to obtain a license due to not fitting with society's norms around raising children. In other words, the reason why most readers will look at this motion and immediately think about how bat-shit crazy it sounds is because it is bat-shit crazy, and should not be implemented.



Each week, we lure two singletons to Dog With Two Tails, 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 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.

hers

PETUNIA

I was pleasantly surprised to see he was a normal attractive guy with a good smile. He introduced himself and we started chatting about our strange situation. He then introduced himself again a minute later to which I pointed out. Couldn't tell whether it was nerves or whether he'd had a few before his arrival.

Five hours later we were still at the restaurant. I began to lose count on how many drinks we were having, and the conversation only stopped when one of us would pay a brief visit to the bathroom.

My memory is hazy on all the subjects we talked about, but that's understandable considering a non-stop five our conversation with alcohol involved. I do know however that it included exchanging sex stories, drunken night adventures, shitty high school experiences and living with five other siblings. Eventually we got on to the conversation of hot chips. No idea how. We began a heated debate on the name on the crisscross shaped hot chips at Night and Day. We eventually settled on calling them Scottish Kilt chips.

Because we had a mutual love of Harry Potter he invited me over to his flat to watch one of the movies. Now we all know what this means.

We "watched harry potter" several times throughout the night. I tried to pull a runner around 4am, not because he was bad, he definitely wasn't, but rather I just never stay the night. Ever. But because it was icy and the Taxi's weren't working I had to face my fears and stay till morning. Which turned out to be completely fine. All in all I had a great time. Thanks Critic!

his

VERNON

The night began with myself chugging a six pack on my lone—some, and watching vids of pornstars describing their grossest on-set moments. Fuck I love anal.

As per I left getting ready to the last minute. Donning my finest, feeling on a fantastic level, I got my flattie to blitz me down to The Dog With Two Tails. Arriving ten minutes late I noticed two lasses both sitting on their own – a nice looking blonde, and the other one... Fair to say I was relieved when the barman told me it was the blonde.

Upon sitting down and engaging in the initial admin, it became increasingly clear that I had come in way too hot. Thanks to the free bar tab she eventually caught up, and I knew it was my time to strike.

After drying the tab, and buying another two rounds between, us we left late. Proceeding to Night n Day for some nice criss-crossy chips I pulled my winner line " You wanna come back to mine and watch some Harry Potter?"

It never goes amiss (except for the last six times in re o) and to the taxis stand we went.

I got the movie cranking back at mine, but it was clear she only had one thing on her mind. So I put on my invisibility cloak on and went straight for her restricted section. Four rounds later and a new day upon us, my date taxied home. Turns out my flattie next door had limited sleep that night.

Shot Critic for the mad time/free booze and giving me the opportunity to find out where my bed squeaks and also end my dry spell which was going on many moons.



WHY DO WE NEED...ANONYMOUS?

By Anthony Marris

TL; DR—Anonymous could be the guardians of the internet or the harbingers of chaos...



Anonymous is a collective of computer enthusiasts who have a far-reaching presence in both the real world and the online one. Seen on Youtube clips wearing the mask from *V for Vendetta*, as well as having electronically distorted voices, they are often called a "hacktivist" group (from hacker activist) and are seen as either cyber terrorists or cyber freedom fighters depending on your perspective.

The well produced 2012 documentary *We are Legion* traces the development of Anonymous from its origins in 4chan, specifically the message board /b/. The goals of Anonymous are a free and open world wide web, and the disillusion of any central oppressive power who aim to control the flow of information. With a liberal sense of right and wrong, Anons (members of Anonymous or their offshoots) stage revolutionary action inside the internet (not just the World Wide Web). They have launched cyber attacks on the Church of Scientology, ISIS, Mastercard, Visa, and police departments across the world. Anonymous are vocal supporters of groups like the Occupy movement, and helped to restore internet services during the Arab Spring when local governments shut down the internet for its citizens.

These attacks operate in the same way as any other form of warfare. In some cases it is surgical attacks using zero day exploits where Anons search through networks, download a wide range of information and then reupload it for public consumption. In 2011, Anons posted the personal details of the police officer involved in the pepper spraying of the unarmed protesters at UC Davis. In 2012, Anonymous and Knight Sec (an offshoot of Anonymous) published the names, social media posts, and photographs of members of the Steunbenville High School football team who were involved in the rape of an underage girl. These attacks were to bring attention towards the lack of accountability those with money and influence are privy to, compared to the general public.

Other forms of attack is brute force. This is done through what is colloquially known as doxxing (from DDoS or

Distributed Denial of Service). Doxx attacks overload web pages and servers with traffic. Imagine getting a text from everyone at uni at the same time. Your phone would have a meltdown. Same principle. Anons have successfully doxxed Amazon and Paypal (amongst others) in retaliation for denying donations aimed at helping Julian Assange and Wikileaks. Recent attacks include the targeting of sites showing child pornography and revenge porn, as well as against ISIS supporters.

One notable incident was the result of a man who should have known better. Anonymous are not known for masking their directive. Their tagline is "We are Legion. We do not forgive. We do not forget. Expect us". When then CEO of HBGary Federal Aaron Barr claimed that he had devised techniques to identify Anons (presumably he built an algorithm that uses Zipf's law), and was willing to sell the data to law enforcement and others, this did not sit well. A group known as LulzSec, a black hat computer hacking group that claimed responsibility for the release of user accounts from Sony Pictures in 2011, compromised HB Gary and HB Gary Federal's servers. The very captivating transcript on Pastebin shows HB Gary company president Penny Leavy trying unsuccessfully to negotiate with LulzSec members and distance herself from Barr and his actions.

Anonymous makes up the third variable on a ternary graph, the other two thirds being governments and corporations. We, the general public sit inside the graph at varying degrees, our position on them is dictated by our own perceptions. I think we need groups like Anonymous for the very simple reason of checks and balances. Anonymous is engaged in what I call WW0 (World War Zero) with governments and corporations, holding them accountable by threatening to expose their secrets, doing damage to share prices, and assisting the public in seeking change. This war is zero sum, often using zero day exploits, on a system made of ones and zeros.



STRANGER THINGS

Rating: A+
Directors: The Duffer Brothers

Review: Laura Starling

Will Byers (Noah Schnapp) has gone missing, his mother Joyce Byers (Winona Ryder) is certain he is still alive and is determined to find him. Will's brother Jonathan Byers (Charlie Heaton) is devastated—watching his mother seemingly lose her mind in her desperation to communicate with her son. The jaded local chief of police Jim Hopper (David Harbour) is skeptical. Will's friends Mike, Lucas and Dustin (Finn Wolfhard, Caleb McLaughlin and Gaten Matarazzo) are sneaking out and searching for him at night, and wind up meeting a young girl by the name of Eleven (Millie Bobby Brown) with extraordinary abilities, who has escaped from "bad men". Meanwhile, a government facility conducting questionable experiments and operating in the background of this small town appears to have been involved in the disappearance of Will. As the community and families search for him, mysteries are slowly uncovered and intrigue abounds.

Netflix's *Stranger Things* is influenced by both Stephen King and Steven Spielberg and this '80s set science fiction meets thriller meets drama draws you in quickly. There are elements of *Freaky* and *Geeks* coming through in the two core families affected and the school life of Will's friends. The characters are believable, the situation and emotions are palpable, the story is exciting, tragic, has moments of hilarity, and manages to be interesting the entire way through.

The child actors in this show, who play a predominant role throughout the eight 45 minute to an hour long episodes, are fantastic. Winona Ryder is totally amazing as an anxious yet determined mother. The music is completely on point, dishing out some well timed and natural feeling '80s classics, while synth builds tension and sets the tone for the majority of the episodes. Absolutely a binge-worthy show. You won't regret investing around eight hours of your precious study time into *Stranger Things*.



BEFORE SUNRISE

Rating: A-
Director: Richard Linklater

Review: Joe Higham

If you were to have spontaneously asked that attractive man/woman you saw in your day-to-day life to spend the day with you, it could've ended in a similar way to *Before Sunrise* except it never would.

Celine (Julie Delphy) and Jesse (Ethan Hawke) find themselves on the same train yet ultimately with vastly different plans once they arrive; Jesse, having broken up with his girlfriend is jetting off back to the U.S. and Celine back to university in Paris. Their lives converge, however, as conversation begins to flow following a public argument from a German couple on the same carriage. Having left the train, Jesse jumps back on and asks whether Celine would like to spend the night together before his flight out of Vienna in the morning.

The two make their way through the city, encountering many different people from varying backgrounds, including a homeless man who writes a poem on the spot for spare change and two Austrian playwrights/actors with that night being their opening.

An insightful glimpse into the often insipid take on relationships, love, and life, *Before Sunrise* does it spectacularly well, also providing that absolutely perfect measure of the 'first date' awkwardness that the film's director, Richard Linklater, should, and has been credited with since the film was released in 1995. These appearances seem to juxtapose the relationship, which develops and grows, culminating in the twist at the end the film.

For all the men out there, put down that masculine facade you spend your life preserving for just 101 minutes, and sit back and be wowed. If romance films aren't your thing, yet you find yourself backed into a corner (or snowed into a flat) on these bitter Dunedin nights, and are forced into watching a romance with your 'significant other', then insist on this over *The Notebook* for god's sake...you could do much worse than *Before Sunrise*. If you like it, there are two sequels to follow.

MY FAMILY AND OTHER ANIMALS

Authors: Gerald Durrell



Review: Monique Hodgkinson

When the miserable English climate proves too much for young Gerald Durrell and his haphazard family, all five of the Durrells decide to relocate to the Greek island of Corfu. For Gerald, an aspiring naturalist, this is a dream come true. The wildlife of Corfu turns out to be a treasure trove of curious toads, bats, butterflies, beetles, owls—and Widdle and Puke, the family puppies. A true account of the bizarre and hilarious childhood of one of the world's most beloved wildlife writers; *My Family and Other Animals* will make you laugh and feel nostalgic for those golden summertime vibes.

40

SAGA VOLUME 6

Authors: Brian K Vaughan,
Fiona Staples



Review: Jack Blair

Finally! It's book six, and our narrator is old enough to make decisions that impact the plot more than just needing a nappy change in the middle of a fight. I'm happy to report that despite the fact that our central character is four years old, the series does not backtrack in the darkness of its themes at all. This story is still just as unsafe for work as ever, and just as strong in the build of its characters.

If you're unfamiliar with the story of *Saga*, it is narrated from the point of view of a lovechild that was conceived by two young lovers on opposite sides of an intergalactic war. Throw into the mix a robot prince with an old style colour TV for a head (and vivid flashbacks to an orgy that display on his screen), a mercenary with a cat that can detect and rat out liars, and a ghostly teenager with her organs hanging out the bottom of her hot-pink form, and you have about half the cast of a truly bizarre series.

Book six mostly follows Hazel and her experience in what seems like a cross between a prison and a refugee camp. On top of that, a pair of closeted journalists are tracking her due to her existence and its huge impact on the war if

it is revealed. Hazel's parents are around too, also tracking her down after being separated from her in a previous volume, and it's interesting watching how their relationship continues to develop.

Despite being the sixth book, the story doesn't seem to be winding up at all, with the climax still to come. But the way the story is narrated by Hazel definitely shows that Vaughan has an ending in sight, and I'm excited to see what's coming next.

I do have one complaint however. Being released at the speed of one chapter a month might be a great way of keeping the art quality high, but it does make it significantly harder to follow the story. There were about three points in this volume where I was wondering things like "wait, they're dead?" or "when did they get back together?" because even though the story feels fast paced when you read it, it is released so slowly that between volumes (released every six months) it is easy to forget what happened.

Like I said, this story is not safe for work, so I'm going to include a couple of trigger warnings: Watch out for bloody violence and nudity in particular for this book; in earlier books in the series be careful of things like drug use and mentions of paedophilia and rape.

However, as always with *Saga*, the art is beautiful, the character design is highly creative, and the jokes flow freely even as children discuss the traumas of war.

The volume keeps the things that made me binge read the first three two years ago, but without becoming stale.

SHAKSHUKA

by Kirsten Garcia

Shakshuka is a traditional Israeli breakfast, good for any time of the day with cooked eggs on top of a savoury tomato sauce. This is the best way to eat runny eggs in my opinion.

It's meant to be a bit spicy so if you're after a kick, add some chilli, cayenne pepper, or use smoked paprika. You could also add mince (after frying the onions) or chickpeas (after cooking the tomatoes) to make it more hearty.

This meal is super cheap and vegetarian.

Serves two people

3 medium tomatoes, diced, or 1 can of diced tomatoes
1 onion, diced
½ tsp of cumin
½ tsp of paprika
100g of bell peppers, diced (frozen is ok)
4 small eggs or 3 medium/large eggs
oil for frying
salt and pepper to taste
parsley or basil to garnish

Heat oil in a medium frying pan.

Saute the onions until onions are translucent.

Add the tomatoes, cumin and paprika and simmer until the tomatoes become soft and form a sauce.

Add the peppers to soften.

Once peppers are cooked. Place the eggs on top of sauce while it's still simmering. You can make a little well in the sauce for the yolk to sit in. Do not stir.



Cover and leave the eggs to cook to desired consistency (well done or runny).

Once eggs are done, take it off the heat and garnish with chopped basil or parsley

Serve immediately with warm toasted bread or pitas to dip into it.

41



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UNLIMITED—BASSNECTAR

Review: William Sharp

Rating: A +



All students who are searching for a new artist or genre to explore will discover quite the colourful gem in Bassnectar's recently released album. Lorin Ashton, known famously by his stage name 'Bassnectar,' released fifteen tracks ranging from the deep melodic to the hard-hitting on July 17th; in the form of his latest album titled Unlimited. Unlimited's multifarious variety of down-tempos and bangers provides thoroughly enjoyable material for both forms of the bilateral student life: partying and studying. Personally, I believe that this is his strongest album yet and one that I would highly recommend to students of all musical tastes.

For those who are unfamiliar with Bassnectar, he is an electronic musician with deep roots in rock and heavy metal. However, as his latest album proves, these are roots that are seldom recognised today, if at all. Ashton has been active in the electronic music scene since his album release of 'Freak Beat for the Beatfreaks' in 2001 and has nurtured his dedicated and rapidly growing fan-base ever since by releasing new albums almost annually. Unlimited, being his twelfth album, is an expression of a changing Bassnectar. In this album, we see Ashton take leave of many aspects of his musical origins,

whilst he recapitulates those he admires most; painting a kaleidoscopic image of himself as a new musician.

Collaborating with thirteen other artists in the construction of Unlimited, such as the Glitch Mob, LUZCID, LEVITATE and Zion I, has allowed for Ashton to express the influences their styles of music have had upon him and how they shape his ever-evolving music.

Though I personally really enjoy the music in Unlimited, those less acquainted may have difficulty accustoming to Bassnectar's style. Coming from a background of playing the organ, I can really lose myself in the fullness of his saturating sound and in his undulating bass lines. Yet, this is often a point of criticism, as some people find that there is simply too much going on in his music. Fan or no fan of electronic music, I strongly recommend that you take a dive into this album and see what you find for yourself. Whether you want to become exhilarated by hard-hitters such as Level Up and TKO, or if you want to relax and open your mind to down-tempo soundscapes such as the title track Unlimited Combinations or Reaching Out, it's all there for you to uncover.

my favourite song

BELA LUGOSI'S DEAD

—BAUHAUS



by Lucy Hunter

I don't know anything about this band but this was the only song I listened to for about six months. The song is nine minutes and 37 seconds long, with a two minute introduction of tapping drums and bass, with a weird scratchy noise in the background. The bass is out of tune and there is the odd mistake. The vocals eventually come in, also out of tune, with a terrible reverb that makes the tuning sound worse.

The song is about Hungarian actor Bela Lugosi who played Count Dracula in the original 1931 horror film. Lugosi was typecast as a vampire. He couldn't get any roles other than movie monsters because people thought he was a real vampire. You know there's some bad rumours about you when your Wikipedia pages has to clarify that "In real life, he never used profanity, owned small dogs, or slept in coffins". Lugosi died of a heart attack and, against his wishes, was buried in his Dracula costume.

Poor Lugosi isn't spared the belief that he was a real vampire in this song. Bauhaus sings: "Bela Lugosi's dead/undead undead undead".

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HER STORY

PC | Developed by Sam Barlowe



Rating: A
Review: Campbell Calverley

It's almost traditional that Full Motion Video (FMV) adventure games are utter shit. Their cutscenes were very poorly implemented, they contained no writing or acting of any merit, and they were unpleasant to play in every aspect. Fortunately, modern game developers only use an FMV style in their games when they definitely know what they are doing, and Sam Barlowe's *Her Story* is an exceptional example of this.

The last game Sam Barlowe was known for was a text adventure game called *Aisle*. That was a curiously perplexing game about a man standing in a supermarket, and in which you could only enter one command before the game would end. *Her Story* bears the same kind of experimentalism, as the story is very deliberately told out of any chronological order. You play a person sitting at a computer in a police investigation department, going through multiple clips of interviews with the same woman. The catch is that you can only watch clips that are about 30 seconds long; to watch more, you have to search through the database by keyword.

The effect of this is that you will end up playing the game with a pad of paper and pen at the ready. I haven't had to do that since I played the *Myst* games at primary school—and incidentally, those too were surprisingly fantastic FMV adventure games. Throughout the clips, you will be on the lookout for any word that even remotely seems like it could crop up again later on—and almost every word you take note of will produce a couple more clips. The game gives you about three hours of footage to trawl through in total, of which I only discovered about 80 percent. The main puzzle of the game is a metafictional one, with you trying to piece together in your head what point in time each interview came from, and how the mental state of the woman progressed over the course of her time with the police.

The fragmented video clips ensure that few answers are laid out by the time you finish, but it's precisely because the game is so obscure that it is so compelling. You'll have a more thought-provoking time with it than most movies you'll watch this year.

TORMENTUM: DARK SORROW

PC | Developed by OhNoo Studio



Rating: B-
Review: Campbell Calverley

As we jump from one adventure game to another, *Tormentum: Dark Sorrow* is an indie horror adventure game that runs mainly on its fantastic art style. The makers of *Tormentum* were inspired by the art of *Dark Souls*, Zdzisław Beksiński (who, by the way, is FANTASTIC) and HR Giger—whom you'll most likely know as the man who created the Xenomorphs from the *Alien* movie franchise. The result is a sharp, surreal, and often genuinely disturbing world of pain and misery. It tells the story of a prisoner who has escaped from their bonds in a house of the damned, where they have been condemned to be tortured to death. All that is left for the player to do is escape back into the real world.

Unfortunately, *Tormentum: Dark Sorrow* has little to offer beside its amazing art style, most of which can be appreciated just by watching its trailer or a walkthrough—and you'll likely need a walkthrough anyway. The puzzles are just opaque enough to make the player feel like they have missed something incredibly obvious. At one point a somewhat dim prison guard explained to me point blank exactly what I needed to do to prevent a giant spider from escaping its cell—but beyond that, I had no clue how to progress. Searching pixel by pixel through every room did not help. When I finally looked up a walkthrough to see how to progress, I didn't feel any relief. Instead, I just thought "how the hell could I have figured that out?" This is the mark of a poorly designed adventure game.

Tormentum: Dark Sorrow wants you to think it is edgy. It is full of violence and musings on death, it has an oppressive atmosphere, many characters die and your human status is constantly questioned. But none of it has substance. Like an angsty teen who discovers ambient music, goes for a walk by themselves at night, looks up into the starry sky, and realises that they are very small in the universe—and then congratulates themselves on how deep that thought was.



OMS & THE FUTURE OF DATA

TRANSFER (*not transcendental...*)

by Thomas Nieddu, Neil Dalphin

Imagine a world in which you no longer suffer freak attacks of slow internet connection, a world in which gamer-wannabes have to come up with a better excuse than lag to account for their obvious lack of skillz. Well, scientists have found a way to make this utopia real, using something called the orbital angular momentum (OAM) of light!

Information transfer boils down to this: a signal is sent and received and the signal changes, or doesn't. The changes in the signal is the information. Internet is a signal provided by light (invisible light, but still light), either through fibre-optics, or bounced off a satellite. Light is an electromagnetic wave, like radio-waves, and can be encoded with information in the same way: AM (amplitude modulation, where the power of the signal is changed and that encodes information) or FM (frequency modulation, where the frequency of signal is changed). There are a couple of other ways to change light too, like phase and polarisation. Unfortunately, combinations of AM, FM and whatever we can fit of phase and polarisation, require difficult computations to decode the signal, which slow the maximum speed of our data. On top of that, these combinations tend to mix-up the signal, limiting the amount of information we can send at once. We could fix this by expanding the size and power of our antennas, but soon you will accidentally cook people.

Scientists needed to look beyond AM and FM. Taking a light beam, they twisted it into a corkscrew, creating OAM in light. This additional modification offered new ways to code information; for example, you can twist this light beam as much as you like over a wavelength, or make the size of each loop as big as you want. The best thing about it? You can stack OAM with the old encoding methods, and even fit one OAM beam inside another, without one signal interfering with the other.

This is what scientists in a Boston lab used, managing to transfer 200 Gigabytes per second through an optical fibre (a little over 1000 times faster than South Korea's best internet connection). So what's holding it back from being beamed into your living room? Optimisation; engineers need to take over and turn OAM from a bulky experiment in a lab to a nice shiny box you can plug in. Until then, lag is a part of life (and death).

HYMEN 101

Nothing upsets me more than hearing all the various lies about the hymen, and the myths that go along with sex and women as a result. Today, I'm schooling you on the hymen and how it works.

The hymen is a thin membrane of skin situated at the opening of the vagina. Contrary to popular belief, it is not a seal covering the vagina that needs to be broken. It actually only partially covers the vaginal opening. Otherwise how would menstrual blood and vaginal fluids escape? How would virgins be able to use a tampon? The hymen differs in size from person to person and is capable of stretching to accommodate sexual intercourse and **does not need to be broken**.

Breaking the hymen can be painful. This is another reason why foreplay is important, stimulating female genitalia with fingers, oral sex, and working up to sheathing phallic objects such as a penis, dildo, vibrator, etc. Use a lot of lube.

Rushing into penetrative vaginal sex, not using lube, and the person not being comfortable and relaxed can likely lead to the hymen breaking (although not every time!). It's unfortunate that it is considered normal, or a part of the natural sexual experience for the first time women have penetrative sex that it's painful and involves blood.

The existence of an intact hymen is not a sign of virginity, nor is a broken hymen a sign of sexual activity. The hymen can be broken doing things like horse riding, exercise, etc. The hymen may also never break over a woman's life. The connection to hymen and penetrative sex is arbitrary and pointless.

Please, go forth, enjoy sex, and don't spread harmful myths based on a by-gone understanding of female anatomy.

tinderesting stories

"The guy literally lasted ten seconds..."

"Went on Tinder date. Met at pub, one of the first things he says is do I ever go to Auckland? (He's moving to Auckland) he doesn't like to party, is 110 percent afraid of all drugs, hardly swears. Says he likes surf music, but not King Loser. A real date I had a few weeks before also shows up at the same pub... We avoid. We head to another bar, he's ON tinder at the bar on our date, I drink. Old date from weeks before shows up at the bar. I avoid... Until there is a tap on my arm. Tinder date to my left, real date to my right. I drink and proceed to dance my cares away. Tinder date is in and out of the bar on his phone, Tundering. We leave, he drops me home, nearly killing me by running a red light. I delete Tinder at the exact time I see a message saying thanks for the evening."

"He called my vagina an Otters pocket..."

"There was the hook up where he tried to hook up again a few months later & had no memory whatsoever that we'd already 'dated'."

"We were doing it doggy and rather than thrusting it in and out he rocked side to side... I just turned and looked at him."

"Once when I was drunk and sad I downloaded Tinder and then when I went to 'look for matches'... It just did this swirling thing for five minutes and my profile pic was Oscar the Grouch and I was drunk and didn't figure out that it wasn't working so for three to four minutes bleary eyed and hopeful I just watched Oscar the Grouch surrounded by a swirly thing...and then eventually clicked and was like oh, I'm going to be single forever I literally am Oscar the Grouch, cried and passed out"



by Charlie O'mannin, Connor Sneddon

This week the *ODT* jumped straight in with speculation on the future of the dairy industry:

Cockroach milk's time may have come

I think the *ODT* meant 'Cockroach milk's time might come', 'may have come' implies that right now is cockroach milk's time, which I doubt.

Is it too much to ask a little consideration and a workable co-existence with the geese?

Yes it is too much to ask. They are biologically inferior.

In pastry news:

It's going really well ... and the bagels are very happy, which makes me happy

The bagels aren't the only ones getting baked.

Bungy company sorry for incident

The customer was sorrier.

Finally, the *ODT*'s business model responsible for surging sales has been leaked:

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President's Column

Oh the Humanity(ies)

I have been a humanities student for as long as I can remember. Not necessarily a practicing one, but I was always confident teaching would be the path my studies would lead me down. My degree consists of a double major in English and Linguistics with a minor in Asian Studies (from the Languages and Cultures department). As you may know, both of these department have been named as ones to undergo managements of change in the near future under the humanities division review, alongside Music, Archaeology and Anthropology and History. Personally, I have deep affection for my degree, the skills I have

learned, the opportunities it has provided but more than all of that, I have unwavering love for the people who taught me the above.

My role has been a difficult position to hold during this time of change in a division that is the core purpose for why I have been at the University of Otago these past 4 years. It has been hard to learn about the rhetoric nationally and globally defaming and devaluing a qualification and life experience I value so highly. It has been harder still to hear departments I was part of, named as ones to be changed. The University has been clear that no changes will affect any student completing a qualification they are currently working towards.

However I urge any of you with anxieties or questions to make contact with your department, Tony Ballantyne the PVC of Humanities who is open to any and all discussions with students, or email me and I'll ensure you're put in contact with someone who can help.

Lastly, I want to dedicate this week's column to Shaf Rogers, Hunter Hatfield and Lyn Tribble, whose papers I have taken a number of, and whose lessons have changed my life in countless ways.

Take care,


Laura Harris

Laura Harris

president@ousa.org.nz



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