

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

BEYOND THE CORNERS OF OUR WHARE

A CONCEPTUAL MĀORI RESPONSE TO
STATE SURVEILLANCE IN AOTEAROA NEW ZEALAND

TERRI TE TAU

2015

An Exegesis presented in partial fulfilment of the requirements
for the degree of Doctor of Philosophy in Creative Arts

Dedicated to my creative and courageous niece

Iris Maiata Pouao

Auhatia te toi i te mana o ngā rangi

2007 - 2014

ABSTRACT

This exegesis is a response to surveillance undertaken during 'Operation 8,' an anti-terror investigation carried out by the New Zealand Police in 2007. As an artist within the community subjected to the surveillance action, I was motivated to explore how an interdisciplinary arts practice, informed by Māori concepts and cosmo-genealogy, might respond to state surveillance.

Power relations and surveillance are examined by juxtaposing a Māori world-view against state sanctioned surveillance of its citizens. A creative practice-based inquiry was utilised to explore intersections and differences between these two perspectives.

The creative components of this research project comprise a science fiction literary component, sculpture, installation and video. The project is informed by art and literature that positions the research within the local but contextualised against global developments in surveillance.

Māori concepts of mana, tapu, mauri, whanaungatanga and mana motuhake with a primary focus on hau provide a foundation for this research guided by the whakataukī (proverb):

'He kokonga whare e kitea, he kokonga ngākau e kore e kitea.'

The corners of a house can be seen, the corners of the heart cannot be seen.

When viewed within the context of surveillance the whakataukī asks how we are affected when the intimate private lives of individuals and community – the corners of the house - are visible to those with whom we have no direct relationship.

The second aspect of the whakataukī refers to those attributes that are unseen. The qualities that surveillance technology cannot quantify; internal feelings and intentions. The heart as a hidden space is explored in this exegesis as a site of resistance, where the capacity of surveillance technique to interpret values of an individual and community are questioned.

HE MIHI

E mihi ana ki a koutou e whai ana i ngā ara o te mana motuhake me te tino rangatiratanga, nā koutou te puehu i tutū kia oho ake ai ngāi tātou te Māori. Val, Tame, Rangi, Em, Urs, koutou ko Ati he mihi mutunga kore ki a koutou katoa.

Ki ōku pou ārahi, Professor Bob Jahnke, Professor Huia Jahnke koutou ko Dr Darryn Joseph. I whakapau werawera mō te āta wetewete te iti me te rahi o ngā mahi i oti i a au i nga tau e whā kua pahure ake. Mei kore ake koutou hei arataki tēnei waka ki uta ka ngaro noa i te moana.

Nā te Ryoichi Sasakawa Young Leaders Fellowship Fund (Sylff) ngā huruhuru i ho-mai ki tēnei rangahau kia rere ai pērā te manu, e mihi ana. Pērā hoki ki Te Kunenga ki Pūrehuroa mō te karahipi whakamutunga me MAI ki Massey mō te Postgraduate Award. Nā te aroha o te Earle Trust Grant i whanakehia Te Hau ki te Papaioea mō te whakaaturanga mutunga mō tēnei PhD.

Ngā mihi mahana ki ōku hoa ringa toi mai te take o Te Pūtahi a Toi huri rauna te motu. E mihi ana ki te Mata Aho Collective mō ngā hāora i whakapau me te wānanga me te rangahau karaoke.

Kei te wāhi mo te tuinga auaha e mihi ana ki a Tina Makereti, Felicity Ware, Sarah Jane Parton koutou ko Teanau Tuiono tā koutou mahi pānui, ētita me ngā kupu akiaki.

Ki ngā pūkenga whakapīata waka Smash Palace koutou ko Classic Custom Trim e mihi ana mō ngā mahi i oti tahi i a tātou mō Unregistered and Unwarranted. Ki a Cameron Jewellery he mihi nui mō ō kōrero hangarau e hāngai ana ki Pāua to the People. He mihi hoki ki a Rob Thorne mō te puoro i roto i te ataata Te Āhua o te Hau ki te Papaioea.

Ki te pū o taku ao, ki āku tamariki, arohanui. Mei kore ko koutou kāhore e kore kua oti rawa i a Mama ēnei mahi i tērā tau. Heoi anō ngā mihi nui mō ngā awhi me ngā paruparu i mahue mai i a koutou i ngā kokonga katoa o te whare. I whakaae katoa a Mama ki tērā ō ngā whakataukī, he taonga te tamaiti.

Ko āku mihi mutunga, ko āku mihi mātua, ki te tokorua i kaha hāpai i taku ao i te ao i te pō. Ahakoa ngā wero nui, kei reira kōrua ki te whakatau i te waka ki uta. Ki taku teina Tania, ko koe te āiotanga waenga pū ō te āwhiowhio nā tō ngākau māhaki i oti i a au ēnei mahi, arohanui. Ki a Teanau, e te tau o taku ate, ahakoa te hāora, kei reira koe, ahakoa te hōhā, kei reira tonu koe. Arohanui.

TABLE OF CONTENTS

	ABSTRACT	i
	HE MIHI	ii
	TABLE OF CONTENTS	iii
	TABLE OF IMAGES	vi
	PRELUDE	
0.0	BEYOND THE CORNERS OF OUR WHARE	1
	SOON	1
	BEFORE	5
	EARLIER	11
	RECENTLY	13
	LATER	18
	AFTER	21
	EXEGESIS	
1.0	INTRODUCTION	29
1.1	A CONCEPTUAL MĀORI RESPONSE TO STATE SURVEILLANCE IN AOTEAROA NEW ZEALAND	29
1.2	THESIS STRUCTURE	32
2.0	ART, SURVEILLANCE AND THEORY	33
2.1	OVERVIEW	33
2.2	BODIES, DATA AND FEMINIST CRITIQUE	35
2.3	TECHNOLOGIES AND INTERPRETATION OF DATA	36
2.4	LEGISLATING SURVEILLANCE AGAINST THE OTHER	40
2.5	THE TERRORISM SUPPRESSION ACT (2002)	40
2.6	OPERATION 8	41
2.7	THE SEARCH AND SURVEILLANCE ACT (2012)	41

2.8	OPERATION 8 AND COLONIAL HISTORY	42
2.9	ART AND ACTIVIST RESPONSES TO OPERATION 8 AND SURVEILLANCE IN NEW ZEALAND	43
2.10	CONCLUSION	45
3.0	METHODOLOGY	46
3.1	INTRODUCTION	46
3.2	TOWARDS A PRACTICE-BASED METHODOLOGY	46
3.3	RESEARCH ETHICS: ART AND PERFORMANCE	47
3.4	KAUPAPA MĀORI METHODOLOGY	48
3.4.1	CULTURAL VALUES	49
3.4.2	MĀORI CONCEPTS AND VALUES	51
3.5	CONCLUSION	57
4.0	METHODS	58
4.1	INTRODUCTION	58
4.2	BEYOND THE CORNERS OF OUR WHARE	60
4.2.1	STORYLINE	61
4.2.2	HAPUAKORARI	61
4.2.3	KARAOKE	62
4.3	KARAOKE DEVELOPMENT	64
4.3.1	ART INFLUENCES	66
4.4	UNREGISTERED AND UNWARRANTED	67
4.4.1	OVERVIEW	67
4.4.2	BLACK CHERRY VAN	67
4.4.3	VAN DEVELOPMENT	68
4.4.4	EXTERIOR RESTORATION	68
4.4.5	INTERIOR RESTORATION	69
4.4.6	HEADS UP DISPLAY (HUD) VIDEO	71
4.4.7	EXHIBITIONS	71
4.4.8	INFLUENCES	74
4.5	AURASECURE	75
4.5.1	OVERVIEW	75
4.5.2	DEVELOPMENT AND PROCESS	75
4.5.4	INFLUENCES	79
4.6	PĀUA TO THE PEOPLE	80

4.6.1	OVERVIEW	80
4.6.2	DEVELOPMENT AND PROCESS	80
4.6.3	INFLUENCES	81
4.7	THE OLD PLACE, GREYTOWN	82
4.7.1	OVERVIEW	82
4.7.2	DEVELOPMENT AND PROCESS	82
4.7.3	MIRROR BALL	83
4.7.4	PATTERN	83
4.7.5	INFLUENCES	84
4.8	TE ĀHUA O TE HAU KI TE PAPAIOEA	85
4.8.1	OVERVIEW	85
5.0	CONCLUSION	86
	GLOSSARY	89
	REFERENCES	92

TABLE OF IMAGES

- Fig 1* Koroshegyi, A. (2008). *Rupture*. [Video Stills].
In Allen, J. & Robertson, K & Smith, S. (2010). *Sorting Daemons: Art, Surveillance and Social Control*. Kingston: Agnes Etherington Art Center, Queens University.
- Fig 2* Rokeby, D. (2003). *Sorting Daemon*. Installation Detail.
Courtesy of the artist
- Fig 3* Rokeby, D. (2003). *Sorting Daemon*. Projection Still.
Courtesy of the artist
- Fig 4* Magid, J. (2004). *Evidence Locker* [Video Still].
Courtesy of the artist
- Fig 5* Graham, B. (2008). *Campaign Rooms*. [Installation Detail].
Courtesy of the artist
- Fig 6* Te Ratana, S. MacGregor, H. & Taepa, N. (2011).
Ka Kata te Pō. [Installation Detail]. Adam Cowan [Photographer]
Courtesy of the artists
- Fig 7* MacGregor, H. (2012). *Remote Control*. [Installation Detail].
Courtesy of the Artist
- Fig 8* Denny, S. (2015). *Secret Power*. [Installation Detail].
Retrieved from: <http://www.artnews.com/2015/05/07/simon-denny-representing-new-zealand-focuses-on-state-power/>
- Fig 9* Te Tau, T. (2015). Practice-based Methodology. [Illustration].
- Fig 10* Schwartz, S. H. (2012). *An Overview of the Schwartz Theory of Basic Values*. [graph] .Online Readings in Psychology and Culture, 2(1).
Retrieved from: <http://dx.doi.org/10.9707/2307-0919.1116>
- Fig 11* Te Tau, T. (2012). *Karaoke CCTV concept development*. [Video Stills].
Palmerston North: Private collection of T Te Tau

- Fig 12* Te Tau, T. (2012). *Karaoke CCTV concept development at Papawai Marae*. [Video stills]. Greytown
- Fig 13* Holloway-Smith, B. (2007). *Goodwill singalong*. [Video Still]. Retrieved from: <http://bronwyn.co.nz/projects/goodwill-singalong/>
- Fig 14* Hudson, S. (2012). *Private Karaoke Bar*. Wellington: Private Collection of Sarah Hudson
- Fig 15* Hudson, S. (2012). *Private Karaoke Bar*. Wellington: Private collection of S Hudson
- Fig 16* Te Tau, T. (2012). *Van Concept Drawing*. [Illustration]. Private collection of T Te Tau
- Fig 17* Te Tau, T. (2012). *Van Concept Drawing*. [Illustration]. Private collection of T Te Tau
- Fig 18* Te Tau, T. (2013). *Black Cherry Van*. [Exterior restoration]. Private collection of T Te Tau
- Fig 19* Te Tau, T. (2013). *Black Cherry Van*. [Exterior restoration]. Private collection of T Te Tau
- Fig 20* Te Tau, T. (2013). *Black Cherry Van*. [Interior restoration]. Private collection of T Te Tau
- Fig 21* Te Tau, T. (2013). *Black Cherry Van*. [Interior restoration]. Private collection of T Te Tau
- Fig 22* Te Tau, T. (2013). *Black Cherry Van*. [Interior restoration]. Private collection of T Te Tau
- Fig 23* Te Tau, T. (2013). *Unwarranted and Unregistered*. [Video Stills]. Private collection of T Te Tau
- Fig 24* Te Tau, T. (2013). *Unwarranted and Unregistered*. [Installation detail]. Aratoi Wairarapa Museum of Art and History: Private collection of T Te Tau

- Fig 25* Te Tau, T. (2013). *Unwarranted and Unregistered*. [Installation detail]. Aratoi Wairarapa Museum of Art and History: Private collection of T Te Tau
- Fig 26* Monteith, A. (2013). *ART UTE*. [Installation detail]. Gow Langsford Gallery. Retrieved from: <http://www.gowlangsfordgallery.co.nz/exhibitions/temporary-mechanisms?id=1599&eid=>
- Fig 27* Cyber Navi system. (2012). [HUD display]. Retrieved from: <http://wordlesstech.com/wp-content/uploads/2012/05/Cyber-Navi-augmented-reality-HUD.jpg>
- Fig 28* Parekowhai, M. (2006). *The Big OE*. [Installation detail]. Retrieved from: <http://content-artshub-com-au.s3.amazonaws.com/contentimages/03.March15/kombi%20MP.jpg>
- Fig 29* Google Glass. (2012). [HUD display]. Retrieved from: <http://www.androidpolice.com/2012/02/21/google-is-planning-glasses-with-an-augmented-reality-heads-up-display-may-sell-them-by-years-end/>
- Fig 30* Te Tau, T. (2014). *AuraSecure Concept Drawing*. [Illustration]. Private collection of T Te Tau
- Fig 31* Te Tau, T. (2014). *AuraSecure Performance brochure*. [Digital image]. Private collection of T Te Tau
- Fig 32* Te Tau, T. (2014). *AuraSecure*. [Performance detail]. Private collection of T Te Tau
- Fig 33* Te Tau, T. (2014). *Aura Reconditioning Unit*. [Performance detail]. Private collection of T Te Tau
- Fig 34* Te Tau, T. (2014). *Aura Reconditioning Unit*. [Performance detail]. Private collection of T Te Tau
- Fig 35* Te Tau, T. (2014). *Aura Reconditioning Unit*. [Performance detail]. Private collection of T Te Tau
- Fig 36* Van de Roer. (2009). *Jun Nakayama*. [Photographic portrait]. Retrieved from: <http://www.theportraitmachine.com/pg14.html>

- Fig 37* Te Tau, T. (2014). *Seclusion Zone*. [Performance detail]. Courtesy of Gabrielle McKone and Urban Dream Brokerage.
- Fig 38* Te Tau, T. (2014). *Pāua to the People*. [Studio development]. Private collection of T Te Tau
- Fig 39* Smith, S.C. (c 1920). *Papawai Marae* [Photograph]. Retrieved from: <http://www.library.mstn.govt.nz/history/images/papawai3.jpg>
- Fig 40* Te Tau, T. (2012). *Whakapakoko, Papawai Marae*. [Photograph]. Greytown: Private collection of T Te Tau
- Fig 41* Wilkinson, A. (2002). *Tohu Aroha*. [Digital image]. Photography by Allan McDonald & design work by Kim Meek. Image courtesy of the artist.
- Fig 42* Adams, B. (1981). *pāua glasses*. [Detail]. Private collection of Brian Adams
- Fig 43* Google Glass. (2013). [Digital image]. Retrieved from: <http://www.npr.org/sections/alltechconsidered/2013/07/17/202725167/clever-hacks-give-google-glass-many-unintended-powers>
- Fig 44* Te Tau, T. (2014). *The Old Place & The Black Cherry Van*. [Concept development]. Greytown: Private collection of T Te Tau
- Fig 45* Te Tau, T. (2014). *Front room at the Old Place*. [Concept development]. Greytown: Private collection of T Te Tau
- Fig 46* Te Tau, T. (2014). *Kitchen at the Old Place*. [Concept development]. Greytown: Private collection of T Te Tau
- Fig 47* Te Tau, T. (2014). *Front room at the Old Place*. [Video still]. Greytown: Private collection of T Te Tau
- Fig 48* Te Tau, T. (2013). Black and white mother of pearl, mirror ball experiment. [Concept development]. Private collection of T Te Tau

- Fig 49* Urbahn, T. (1995-97). *The Karaoke*s. [Installation detail].
Retrieved from: <http://www.adamartgallery.org.nz/past-exhibitions/play-on/>
- Fig 50* Kaz. (2012). *Never the Same Stream*. [Installation detail].
Retrieved from: <http://visionforum-londonhouses.blogspot.co.nz>
- Fig 51* Schipper, J. *Invisible Sphere*. 2005- 2009, Retrieved from:
<http://beautifulsavag.com/design/profile-jonathan-schipper/>
- Fig 52* Te Tau, T. (2015). *Te Ahua o te Hau ki te Papaioea*. [Video stills].
Palmerston North: Private collection of T Te Tau
- Fig 53* Te Tau, T. (2015). *Pāua to the people*. [Installation detail: 1 of 12].
Te Manawa Museum of Art, Science and History: Private collection
of T Te Tau
- Fig 54* Te Tau, T (2015). *Unwarranted and Unregistered & Te Āhua o te Hau ki te Papaioea* [Installation detail]. Te Manawa Museum of Art, Science
and History: Private collection of T Te Tau