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# IF YOU SING ME A LULLABY I WILL SING YOU A SONG ABOUT WAR

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Exhibition Report presented in partial fulfillment  
for the degree of Master of Maori Visual Art 2013

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## Acknowledgement

*I would like to dedicate this to my brother Steven and my father Afa Cocker, my brother whose early death had a profound effect on my life and my father who always believed in me. I would also like to thank my supervisors Robert Jahnke and Rachael Rakena.*

## Abstract

*I grew up in a crack between cultures that broadened briefly with the acceptance of mixed marriages only to shrink back into a more elaborate and toxic packaging ready for the free market.*

*No apologies, no paradoxes, just blatant contradictions, and perfect copies, a world of simulated realities and parasitic reality's, just like England's Dickensian<sup>1</sup> past, we wallow in squalor, conflicted, for what exactly are we buying into when we are buying, and who do we become?*

This exhibition report explores the thinking behind my Masters exhibition "if you sing me a lullaby I will sing you a song about war." It is specifically about the English colonisation of the Highlands and the Pacific and relates directly to my own family story. It highlights the disconnecting effects of colonisation on the psyche of the individual and the wider ethnic groups.

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<sup>1</sup> Cook & Wharton, 2014; "The Pocket Oxford Dictionary," 1996, p. 238

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# Introduction

This Exhibition Report explores the physical, historical and psychological aspects of my exhibition: *If you sing me a lullaby I will sing you a song about war*.

While I understand that many people have colonised and been colonised, this report focuses specifically on the English colonisation of the Pacific and the Scottish Highlands. Through these events it will also explore Christianity and science as tools to achieve a certain level of subjugation within colonised people. This report also looks into the importance of the social context of England at the time of colonisation, its impact and outcome on who we have become and the importance of Captain Cook's work and influence on this process.

These include the importance of the political and social context of England at the time of its colonial expansion, the relevance of the Industrial Revolution, and the Age of Enlightenment, to the English psyche at the time they colonised the Pacific. My own family history is an important underlying narrative for this exhibition, the different ethnicities of my parents and consequently their different world views inform the sense of dis-location and location of identity and the understandings this perspective brings that can come from being of mixed blood. The significance of context is emphasised and argued through feminist theory (Dietz, 1987, pp. 1 - 24) though I am not coming from a feminist perspective.<sup>2</sup>

I will begin with some writing about the exhibition and its installation in Palmerston North.

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<sup>2</sup> I am not coming from a feminist perspective because feminism has not been part of my reading or study with this exegesis or exhibition report. Julia Kristeva whose theories Kelly Oliver's book *The Colonisation of Psychic Space* is unpacking and whom I am referencing vicariously through Kelly Oliver, has never considered herself a feminist, so her theories are not feminist theories.

# Chapter One - The Installation

*'If you sing me a lullaby I will sing you a song about war'*, took place in Palmerston North in the photography studio at Te Putahi a Toi, because I reside in Dunedin, I immediately felt out of my comfort zone. There was a choice of two rooms, a small black room, and a large room that was used for photography. I do not know why I thought a black room would work when with a basic understanding of colour I should have known that the small black room would soak up the light, so after setting up the installation and checking it out I realised the light was not strong enough to beam light through the pinholes. The installation was very difficult and took a long time to work out the lighting for the universe. The universe was made from a polyurethane papier mache ball with holes for stars that I worked out and pricked out by hand from a print of the map of the star constellations as seen from the Southern Hemisphere. I focussed mainly on the constellations surrounding Orion's Belt and the Matariki stars.<sup>3</sup> The constellations that are visible to us in the Southern Hemisphere and also visible in the Northern Hemisphere. Normal electrical lights became too hot and threatened to burn the universe up, which find, but none of them were bright enough, the light was too soft and they also had the issue of being directional, they didn't seem to have a full round light emanating. I consulted a large number of people to work out the lighting including theatre people and lighting firms. I did also think that lining the inside with tinfoil could help. A friend of mine who has an understanding of cars and bikes suggested automotive led strip lights, which after a series of test proved to be the most effective. They had a hard bright non directional light which was exactly what was needed.

The photography room was chosen instead as the light worked a thousand times better in the space. It dappled dark and flickered a bit and I was able to white out the room completely.

I created papier mache objects made from bible pages for a large part of my work, partly because I was financially strapped, and bibles are relatively inexpensive in the op shops in Dunedin but also because papier made from bible pages immediately references a written tradition and obviously of course,

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<sup>3</sup> The maps were supplied to me by the Dunedin Astronomical Society.

Christianity and the use of the bible by the missionaries to teach English language and values. The papier mache objects included small rafts, which are approximately 50mm across, made from skewers, bible pages, cotton, tin foil and polyurethane (for waterproofing). The first time I put one in a bucket of water at home there was a small multi coloured oil slick from the polyurethane behind the raft in the water. It was a nice added dimension but too subtle to be noticed in low levels of illumination. The small rafts floated free in around circular spot of black buckets filled to the brim with water representing the old world. I also made paper sail boats that were approx. 200mm x 40mm and were anchored with sinkers in the centre of white wash basins, representing the new world, cleansing and of course order. These white wash basins ringed the outside of the black buckets creating a boundary and implying a duality. The black and white of good and evil, heaven and hell, male and female, right and wrong, old and new, Christian and Pagan, civilised and uncivilised, old world and new world. Light emanated from a suspended papier mache 'universe', centred above the inky black buckets and clean white basins full of water, each reflecting a paper mache universe, a series of simulacrum, an ode to science and the belief system that helped form it, Christianity.



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<sup>4</sup> Photographs from installation (detail) photo credit : Cath Cocker





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<sup>5</sup> Photographs of installation (detail) ; photo credit ; cath cocker

My use of bible pages is specifically in reference to Christianity as a tool to justify colonisation. I have no problems with people who believe in Christianity per se, though I do believe that monotheistic belief systems tend toward polarisation which open things up to fundamentalism, and the kind-hearted, believing that saving people is for the greater good, will do so if possible, even if force is required. By Captain Cook's journal accounts, it would appear that the pre-Christian Pacific was much gentler toward their children and loved ones than the English were, even while cannibalism was practised throughout Pacific in those times. This does reaffirm my belief that the practice of physical violence toward children and others as a means disciplining came with Christianity to the Pacific as did the self-abnegation that Victorian Christianity promoted. So although there may have been a hierarchy it was not in the European sense based in fear, or at least according to Cook, didn't appear to be:

“The King's power seems to be but very little; he may be revered as a father, but he is neither fear'd nor respected as a monarch, and the same may be said of the other Chiefs. However, they have a pre-eminence over the rest of the People, who pay them a kind of a Voluntary Obedience. Upon the whole, these people seem to enjoy liberty in its fullest extent—every man seems to be the sole judge of his own actions and to know no punishment but death, and this perhaps is never inflicted but upon a public enemy. There are 3 ranks of Men and Women: first, the Eares, or chiefs; second, the Manahoonas, or Middling sort; and lastly, the Toutous, which comprehend all the lower-class, and are by far the most numerous. These seem to live in some sort dependent on the Eares, who, together with the Manahoonas, own most, if not all the land. This is Hereditary in their families, and the moment the Heir is born he succeeds the Father, both in title and Estate; at least to the name, for it is most likely that the latter must have the power during his Son or Daughter's Minority.” (Cook & Wharton, 2014, p. 100)

My fascination with Christianity is not like Colin McCahon's attempt to resolve issues around faith, “A common thread throughout McCahon's career was his exploration of Christian themes. His art, which he claimed was autobiographical, traces a personal spiritual journey. It reveals a slow transition from faith to doubt, with the final paintings of the early 1980s expressing a sense of despair.” (Rowe, 1977 : 78, p. 44).

It is possibly closer to Tony Fomison's 'Ponsonby Madonna' but still not the same, as I don't share Fomison's vision of 'universal truths'. Light for both McCahon and I is metaphorical, McCahon's as literally for the energy of Christ, and mine as a man-made construct, tying in Christianity and Industrialisation as a source of light.

On first entering the room of my installation, there is complete darkness. It would seem pitch black as the eyes adjust there is a sudden 'Enlightenment', mottled, unnatural light flickers and illuminates the walls, the buckets, and the spilt water; above this, the universe dangles a lone, singular, individual entity. A papier mache globe, a paper universe, holes cut out in the shape of the universe. Inside the globe is a strip of 5m ultra bright white automobile led strip lights used for the front of cars. The light, multiplied by its own reflection, comes as a sudden perception, a realisation, that the room isn't actually dark. After all "the sun never sets on the British Empire". There is light everywhere, bouncing, reflecting, silently unnaturally leaving its image, leaving its mark, the singular, slightly damaged, universe becomes simulated multiples, a projection, one step removed from its origin. This, to me, is colonisation. A simulacrum of the motherland, a singular point of reference, the original prevalent, but not present.

My genetic and cultural background is predominantly Tongan and Scottish, (though there is French, English, Samoan, and Fijian as well). Like many others in my position my methodological approach is auto ethnographical.<sup>6</sup> I believe people of mixed ethnicity have very wide and unique views of the issues that have surrounded and surround the meeting and clashing of different cultures and ethnicities through colonial expansion. I also think due to our poly cultural identity we feel a need to convey and rationalise our own personal context. Context is also important for understanding interactions and conflicts, for without understanding there is no hope for change. The environmental context of my exhibition "*If you sing me a lullaby I will sing you a song about war*," in regards to myself, for instance, dictated the materials I used for this exhibition and how it was constructed due to the fact that I was financially restricted at the time. Apart from the obvious physical limits with what can be achieved there is also an underlying social

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<sup>6</sup> It's not so much about self-obsession it's more about how, because of my mixed blood heritage, I perceived the world from a young age. I could see the way different people were treated and positioned in our social hierarchy due to their physical appearance and cultural backgrounds. I could also sometimes see misunderstandings between people that were based in cultural values and beliefs.

belief that having no money equates to not being good at what you do. Under ‘capitalism,’ money is seen as a direct reward for talent and hard work, the opposite of course is also valid, and so we are apparently equalised regardless of gender, regardless of sexual orientation and regardless of ethnicity.

Some of the major psychological and environmental influences that underpinned the English colonial mind-set during this period included Christianity, and The Industrial Revolution (Staff, 2009b, p. 1) which began in the late 1700s in England and mark the technological changes that enabled mass-production and ‘improvements’ in business related necessities such as banking, communications and transportation; heralding the Age of Enlightenment mid-1700’s – mid 1800`s.

“Characterised by dramatic revolutions in science, philosophy, society and politics; these revolutions swept away the medieval world-view and ushered in our modern western world. Enlightenment thought culminates historically in the political upheaval of the French Revolution, in which the traditional hierarchical political and social orders (the French monarchy, the privileges of the French nobility, the political power and authority of the Catholic Church) were violently destroyed and replaced by a political and social order informed by the Enlightenment ideals of freedom and equality for all, founded, ostensibly, upon principles of human reason. The Enlightenment begins with the scientific revolution of the sixteenth and seventeenth centuries.”(Bristow, 2011, p. 1)

Paternalism is a concept birthed during and in relation to the Age of Enlightenment and was extrapolated on by John Stuart Mill’s theories during this time. Paternalism also is strongly related to the forming of the theories of modern liberalism. It works on the two fold belief system, firstly that benevolent intervention by the state (or monarchy, *patriarchalism*<sup>7</sup>) Antal, 2011,p.3 &4 of an individual or in the case of colonisation, of a culture, is justified when it is preventing self- harm. This can happen either literally through physically hurting oneself, or by hurting oneself through belief systems. e.g not wanting a blood transfusion because

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<sup>7</sup> Patriarcha a book about the benevolent and paternal need for intervention and right to intervene of the monarchy toward the people. Antal Szerletics, *Paternalism Essex Autonomy Project Green paper Report* Essex Autonomy Project Green Paper Report (University of Essex: Essex Autonomy Project, 2011). [http://autonomy.essex.ac.uk]

of religious beliefs. (of course religious practices also often involve self-mutilation it is a very sketchy area, paternalism) John Stuart Mills book *On Liberty* was extremely popular through this era and it became an important philosophical conversation in England, especially to do with the Harm Principle and ‘what is harm’

"However, the Harm Principle does not apply universally, i.e. there are circumstances in which society is justified in interfering with what someone is doing even when it doesn't harm others. First, it does not apply when the person is a child. Until someone ‘comes of age’ – whenever society agrees that is – they may need protection against their own actions. Second, it does not apply in ‘backward’ societies, e.g. when society is barbaric. Both children and ‘backward’ societies have not yet developed to a point at which force can be replaced by ‘free and equal discussion’. Once they have, however, the Harm Principle applies. At this point, to help them to realise what is good for them, we need only talk with them. If they disagree with us, it is not because they cannot understand or respond rationally to what we say, but simply because they disagree with us about what is good for them, and we should not override them with force."(Lacewing, 2014, p. 1)

These world views exposed a strong need to create boundaries and territories, not only with their own but also with all the places under English colonial rule including the land; the people; the psyche.

Historian and television series presenter Vanessa Collingridge ( Captain Cook, Obsession and Discovery ; A Likely Lad) explains the Enlightenment and its relevance to Captain James Cooks’ world view and journey:

“this is the age where everything on earth and earths’ place in the universe is being ordered and measured, it’s an age where truth is to be found via the quadrant or clock. Science is now the new religion.”(Collingridge, 2007)

Christianity, a monotheistic and dualistic thought system (which fundamentally and unconsciously underwrites much of western thought including psychology and science), coloured the world view of many of the early colonisers from England. Apart from the Christians, and as with the Christians, there were the men of science, who had also been ‘enlightened’. Europe’s scientific revolution and England’s industrial revolution were truly epic and some of the discoveries and inventions incredible. There were side effects of course. As

well as the obvious, pollution to the environment, the face of employment changed and with it the quality of life. Where once many were subsistence farmers, poor, but probably fed, adults and children were working in horrendous conditions, and novelists like Charles Dickens and Thomas Harvey outlined the different aspects of the impact of these changes on people, and the creation of the middle classes. Much of which was negative, their novels outlined the brutality of the class system and the powerlessness of the underclass, coupled with increasingly poor health due to industrialisation and poor work conditions. Perhaps partly, because for the first time in centuries, some people could move a small step away from their fated birth of class, the idealists, as well as the unwanted, came to the colonies.(Clark, 1987, p. n.p episode 2; Staff, 2009a) It is unfortunate that instead of true change and some Utopic creation of unity and peace, what has been recreated is a Dickensian ("The Pocket Oxford Dictionary," 1996, p. 238) usury capitalist dystopia, very similar to the one that existed in the 1800s in England. This narrative is not linear, it is more like a Mobius strip, one surface and one boundary,(Weisstein, 1999-2016, p. n.p) inescapably returning to the beginning, and constantly expanding out without diverging away from its origin .

## Chapter Two - Boadicea and my Grandparents.

If only Boadicea (BBC, 2014, p. n.p ) had won the war against the Romans, the world would be a different place.

My exhibition *If You Sing Me A Lullaby I will Sing You A Song About War*, was originally titled *Boadicea's Lament and other Stories* refers to the use of songs and lullaby to pass down events to inform and shape cultural world views through the generations. My mother, a musician, sang us folk songs, as lullabies, to send us to sleep. She later taught us, to sing them, which we did loudly in the car whenever we went on long trips. The Skye Boat Song (speed bonnie boat) was one of them. I don't know if Mum was brought up with that song as a lullaby or if she discovered it through folk music, and really it doesn't matter, it still tells part of her story, the story of the Highland Clearances. Through folk songs and folk stories we gained a fairly broad understanding of history.

Lullabies, songs and stories are, and have been common mnemonic pointers for oral cultures. As with Mahina's version of the entwining of myth and history,

“When history is regarded as the outcome of the sum total of events, then myth and history are complimentary. But when history involves subject with the dialectic with the object, where the question of truth and illusion bears directly on the outcome of this dialectic, then it is a case of *tala-e-fonua*, where continuity and change are at stake in the shifting relation of the symbolic and the historical.” (Mahina, 1999, p. 61)

The Skye Boat Song (Boulton, 1884) was one of the many songs we learned. It is a song about Bonnie Prince Charles and the (second) Jacobite revolution in Scotland. The Jacobites attempted to overthrow the English Monarchy, in the mid-1700s, in order to take back their own crown as well as the English one. Due to the failure of his attempt Bonnie Prince Charles was sentenced to death by the English Monarchy and then smuggled out of Scotland to Skye, dressed as a woman, by his followers. Bonnie Prince Charles was a Stuart and a Catholic, as was Mary Queen of Scots. The Skye Boat Songs' lyrics were written in the 1870s ironically by an Englishman, (Boulton, 1884, p. n.p) he wrote this during the Romantic era in the Jacobite

tradition, hence the empathy toward the Scots fate at the hands of the English. The melody or ‘air’ was an old Gaelic rowing song called “Cuachag nan Craobh” (the Cuckoo in the Grove) and was collected by Miss Annie Macleod (Lady Wilson) (see appendix A)

Around the same time as the writing of the Skye Boat Song my ancestor Joshua Cocker, his wife and his children, sailed from England to Tonga. He was to be the first English Consul in Tonga in 1859. The Cockers were a family of Yorkshire weavers who moved from Normandy, France to England in the middle Ages, and were of Jewish descent. Joshua’s son married my great Grandmother, who was Tongan. They had my Grandfather in 1900.(Dalby, 1989, pp. 51 - 64),Granddad was a half-caste growing up in Tonga where at this time; half-castes were not accepted by Tongans or Europeans. He married my grandmother, Kalolaine Rounds, who had been betrothed to someone else. She died in childbirth, in Tonga in 1933, while giving birth to my father.

Kalolaine was the eldest daughter of my Great Grandmother, a matriarch, Amelia Maeliuaki, Dad was her only child.

Due to the death of my Grandmother, my father grew up until he was 8 years old in Tonga with my grandmother’s family, with my great Grandmother Amelia Maeliuaki, and Aunties, Fane, Viola and Lolofi. It is traditional in Tonga for the children of a deceased parent or divorced parents to be bought up by the maternal side of the family. The Aunties travelled with Dad from Tonga on the ship the Matua. Granddad had left Tonga in 1934 in Johnny Wray’s yacht, ‘the Ngataki.’

Dad was not a Christian and I don’t think Granddad was, at least I don’t remember Granddad going to church. This is relevant to their cultural heritage on all sides really. Tonga does not consider itself a colonised country, as it is still owned and governed by Tongans. Because of this some of the older Tongan people I have met in various environments lacked understanding of Māori and their situation in New Zealand. Dad and others on his side of the family, however, are pro-Māori nationalism, and acknowledge Māori at important family events, many speaking fluent Māori, Tongan and English. Even though Dad no longer spoke Tongan he was very adamant we pronounced Māori place names and words correctly. I know some would say that language makes the culture and I do believe there is an understanding gained through language that is harder to grasp without it, but from my perception of my father I don’t believe this to be



true because his world view remains Tongan. The kiwi in him was more of an aspiration than a solid identity.

I would also argue that Tonga was colonised by Christianity, at the second coming of the missionaries to Tonga. It is referred to by Tonga as a “marriage of convenience” which in many ways was an accession to Christianity. Tonga had just experienced political turmoil and revolution encouraged and manipulated by Taufa’ahau, who converted to Christianity in 1831 and due to his position as King of Tonga, brought many Tongans over to the new religion. It was a double coup. The missionaries were pleased. Not only did they see the Tongan people as being faithful and pliable Christians, they also saw the land in Tonga as being the most valuable due to its position in the Pacific. The Tongan people were pleased, especially the commoners, because Christianity allowed all people to go to heaven, whereas prior to this, and in context of the tradition, the commoners became vermin and only Hau’eiki or high born Tongans could go to Pulato or Heaven (’Ahio, 2007, pp. 19 - 21).

At various times I have asked older Tongan women about the old systems. They were derogatory about them and would not tell me anything other than that Jesus Christ was the true way. According to Ron Brownson, in conversation with him, when I worked at the Auckland Art Gallery, his theory around the acceptance of Christianity in the Pacific was that the hierarchy of Gods was similar between the Christians and Tongan. For instance they both share one ‘head’ god and a series of multi – levelled lower gods, or in the case of Christianity, angels and arch angels. There is also an underworld. I also understand from personal experience, that many of the traditional Tongan practices are still practised, at funerals, weddings and other important events. But Christianity is the main belief system, it is still the binder. The prayers and the inspiration are disposed toward a Christian god.

With Christianity came paternalism.

*The road to hell is paved with good intention*

Saint Bernard Clair Vaux (Lynch, 2015, p. n.p )

Paternalism is; according to the online the Oxford Advanced Learners Dictionary (Dictionaries, 2016, p. n.p) :

“The system in which a government or an employer protects people who are governed or employed by providing them with what they need but does not give them responsibility or freedom of choice.”

Paternalism underpinned Christianity with its belief in “saving people from themselves; spare the rod spoil the child” and underpinned John Stuart Mills ‘On Liberty’ and more specifically “the Harm Principle. The Harm Principle was based on the principle that it was acceptable to restrict liberty from an individual if it means it will prevent the individual doing harm to him or others. Where this thinking fell down of course was that it worked on an assumed value system, with English Victorian values or derived from English Victorian values.

“A sense of social order was formulated in the mixing of political economy, paternalism and evangelical religion which ascribed specific roles to groups of people” (Loftus, 2011, p. n.p para 3).

Granddad Mitchell was a well loved and respected teacher and headmaster as was my grandmother. They both taught all over the North Island in small towns. Recently I was introduced to a man who had become a school teacher and according to him it was because of my Grandfather. He came from Kaitaia and his family was not well off, my grandfather gave him the support and tools needed for him to go to teachers college. Granddad supported him because of his socio-economic situation and because he was Māori. Granddad had an underlying paternalistic attitude toward Polynesian people, and we were Polynesian. So for us and not the other cousins, he would send our letters back, if they had spelling mistakes, he brought us a P-class yacht and made us listen to National radio to help us overcome our lack of ‘real culture.’ I’ve always seen a great irony in his perception of culture around this. All of his actions, as with true paternalism were well intended, because he came from the premise we were afflicted from birth, as our genetic birth right was inherently flawed, he believed he was doing us a great kindness and helping us overcome our backgrounds to be assimilated into his culture. He was middle classed and it was the middle classes that were the main players in the colonising of the colonies, especially New Zealand. It gave them

an opportunity to practice their new found freedom from the strict mores of England at the time. It took the emphasis of responsibility off the group and the community and placed it on the individual and the nuclear family.

This sense of paternalism underpinned and enabled the invasion and colonisation of many cultures. It worked to justify the pain inflicted by the colonisers. Christianity helped to ease the pain of being colonised. Christianity promised heaven and an afterlife of sweetness and luxury for the good people who modestly accepted their lot.

All belief systems have narratives which help shape our cultural perceptions, values and how we live within our conceptualisation of time and space.

## Chapter Three - Time and Space and colonisation

The past, the present and the future inform each other and often repeat. Our perceptions of time and space are the container within which our culture are located. On saying this it is still an oversimplification (obviously) to say that everyone in a culture sees time and space the same way, though perhaps the way it is conveyed is culturally specific<sup>8</sup>. This difference highlights most effectively, through its emphasis, the difference in cultural values. In this way Western cultures tend toward a linear narrative of time and space whereas Pacific people look at time and space by looking back. (Mahina 2006, p. 61). These different perceptions of reality create completely different sets of values and cultural perspectives. For the first , Western thought, a linear ‘forward’ motion of time and space means that hindsight or reflection is not valued so highly as the concept of ‘progress’ or the ‘future’ which hasn’t happened and is not apparently foreseeable through our past actions. (I do wonder how much of this theory comes from the trauma of being colonised.) Pacific thought around time and space places us more thoroughly in our environment through the constant and continual relationship between the past, the present and the future. The future cannot exist without the past, as the seeds are planted there. I can’t explain how I have formed my own thoughts around time and space but when sharing conversation with some other pacific people<sup>9</sup> there has been a mutual understanding of some fundamental precepts on time and space or Ta Va (Tongan).

Through all cultures, important events are and have been captured and remembered through art, music and storytelling. These genres or ways of expressing move events into a non-linear form of time and space, by holding the stories in the present through expression. The stories change form and remind us of certain patterns and archetypes that run through our cultural landscapes; they also highlight conflict and resolution and sometimes the hold keys to on how to respond to different situations.<sup>10</sup> Through these stories it

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<sup>8</sup> myths and legends illustrate culture through the illuminating what is important and reflecting what is acceptable or not acceptable behaviour culturally.

<sup>9</sup> Private conversation with Dr Mahina Okusi and Bola Semisi covering ta va and imposed values around cannibalism and other things

<sup>10</sup> Folklore

becomes apparent to how we respond that the messages imbedded within these narratives reflect the psyche of the culture and the value systems.

When people are traumatised through civil war or colonisation radical shifts can occur within cultures (Oliver, 2004, p. xiii). Often resulting in the familiar holding pattern, the predominant culture (in the case of colonisation) or people (as in the case of civil war) reiterating the cultural past they have been trying to escape.<sup>11</sup>

In the case of colonisation, where one cultural narrative is blanketed over all other cultures, the repetition of mistakes must come from the colonising culture. The future is drawn through their stories, unless the colonised peoples' narrative is strong enough to influence and change the colonisers.<sup>12</sup>

The timing of colonisation is important to the outcome for the colonised and colonisers. With the English colonisation process, the Age of Enlightenment was sweeping (as with the Scots) and had just swept (as with the Pacific) across its landscapes. New thinking around culture and community were emerging. Concepts of individuality and rationalism were encouraged and debated as communities and social structures bent and changed under the weight.

This 'watershed' moment in English history which was the result of breakthroughs in science and technology, (the Scientific Revolution<sup>13</sup> , and the Industrial Revolution<sup>14</sup> ) laid the seeds of justification

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<sup>11</sup> Some examples of this would be the civil wars in Tonga when the missionaries were trying to influence Tongan people, and Captain Cook was back in England after his second journey. I do think this is important to Captain Cook's journeys as well, he would have been unaware of the political and spiritual upheaval that was happening in the Pacific Islands though of course he would have known about it in Europe. It was around this time the Tongan King Taufa'ehau Tupou I<sup>st</sup> finally conceded to the missionaries and became Christian; this was as much a political manoeuvre as it was a spiritual one. The old ways in Tonga were waning and the new King needed to hold power and saw the missionaries as potential tools for this to happen and it put them in good stead to hold independence when the inevitable flood of white people came. ('Ahio, 2007)

As opposed to The French Revolution which is a classic example of recreating the old narrative under a delusional belief of change. Perhaps the problem was that there was no external psychology involved, essentially they were up against themselves, and it was hugely traumatic the Time of Terror( a ten year period of time when people were beheaded without jury, and persecuted on a rumour) (History, 2015, p. n.p) which followed the revolution and has been likened to Nazi Germany and Hitler himself has called it the Second Reich (the first of course being the Roman Empire)

<sup>12</sup> These conclusions were formed through my 6<sup>th</sup> form obsession with the French Revolution, a fantastic 6<sup>th</sup> form history teacher Ms Offner and Art History teacher and from life experience

(psychologically) for the imperialistic colonisation process which was also happening during this era. Man-made light, electricity and machinery were discovered allowing industries to create more objects at a faster rate than previously, initiating the beginning of mass-production (Staff 2014 .n.p. section 3 para 1). Due to the ability now to mass produce the small family and village industries which had sustained the country previously were replaced (Forum, 2011, p. 2). Land now, was no longer the only source of income. Wealth could be acquired through industry and all the jobs created from it. The class system in Britain moved to a new phase and a middle class was born. Education took on a new importance and people of lower classes were able to access it, as long as they had the fiscal resources to do so. England was moving from a feudal de-centralised society into a capitalist centralised one. The hierarchies were shifting.

“The increased scale of industry and overseas trade, together with the expansion of empire fuelled the proliferation of commerce and finance such as banks, insurance companies, shipping and railways. This system needed administering by clerks, managers and salaried professionals. The expansion of cities, towns and the economy produced new spaces that needing regulating and running. The Victorian period witnessed the massive expansion of local government and the centralised state, providing occupations for a vast strata of civil servants, teachers, doctors, lawyers and government officials as well as the clerks and assistants which helped these institutions and services to operate.”(Loftus, 2011, p. n.p. para 2).

Along with the new middle class a new level of poverty was also born. It was the beginning of centralisation in England; rural people living in rural areas were being drawn into the cities for work. This marked the beginnings of the creation of a new urban working class. Uneducated, poor, landless, and easily exploited, for them it was a brutal culture. The prisons were so full they had to make prison ships, which were also overcrowded.(Clark, 1987) England was bursting at the seams. So when Captain Cook retraced the footsteps of other explorers and began his world map, he was not only the first man to rise up the ranks and become Captain of his own vessel, (Clark, 1987, pp. episode 1 , 5.25 mins - 20.03 mins ) he was also providing an escape plan for people tired of the rigorous and uncaring class system. He embodied the hope and potential for change that the colonisers were aspiring toward. Through travel to a new land, they could see an opportunity to create a new life for themselves, a life with no oppressive regimes, in countries they opportunistically chose to see as devoid of fellow human beings or inhabited by savages or sub-humans.

These notions were rooted in a belief in *Terra Nullius* or *Empty Landscape*; *Land belonging to no one* where it was believed the countries not having been claimed by European countries and colonised, were not owned by anybody and had no civilised people at all. (Especially apt to Australia) (Collingridge, 2007, 34.27mins : 35mins)

Through this assumed position they unwittingly carried the seeds of the old life inside them. And the first sprouting of it was the dehumanisation of the indigenous people they colonised. For recently colonised Highland Scots, the migration was not really by choice. It was more by forced circumstances. But for most of the English that came to New Zealand it was choice that brought them here, and for the missionaries, who wanted to save indigenous people from themselves and unscrupulous westerners (Latukefu, 2014, p. 316) , it was a strong desire to ‘do good’ and ‘save’ the world and for the second and third generation of colonised, Scots included , there was an aspiration to ‘be’ English . ‘Taste’ and ‘culture’ being only qualified through the English as the indigenous and colonised people’s traditional values were scorned. David Ezekiel Benjamin Theomins house ‘Olveston House’ in Dunedin was the original site selected for my exhibition “*If you sing me a lullaby I will sing you a song about war*” I chose this house because it exemplified these ideals of taste and culture. My exhibition was to be in the drying room in the basement of Olveston House in Dunedin. Olveston House was designed by Ernest George (article Grainger, 2011, p. n.p) an English architect, and built in 1904 for the Theomins’ a Jewish family that came to New Zealand in the late 1880`s from England. David Theomins imported general goods and pianos, into Dunedin. Having himself come from a modest background, he built himself and his family an empire (Media, 2016, p. n.p ). Apart from a few sacred Jewish objects, aesthetically at least, he built an English empire.

The original site would have been ideal, as both of my grandfathers, preferred and embraced English culture over their own, even though they were very much Scottish and Tongan (although Granddad Cocker was also English). While growing up for instance we had a tapa cloth that said ‘Tongans are the Britons of the Pacific’ at that point in time the British believed they were the only people who could have consciously sailed the seas to known lands and that the Pacific of the people happened accidentally upon islands. The Cockers were originally Jewish and had stopped practising at some time in the Middle Ages when they

moved to England. I was a bit disappointed that I couldn't exhibit there, but alas it was not to be, due to my installation taking floor space and the room being booked out back to back with high teas for ladies. The relevance of the physical environment, of living in Dunedin, also was not lost on me. Dunedin, after all, is one of the first places the Highlanders from Scotland came to settle, and some of them were my ancestors. One of these ancestors, according to the family story, as I remember it, was Rob Roy McGregor. Apparently some of McGregor's clan came to New Zealand because they were running from the English who were in the process of colonising the Highlands. The English accused them of being cattle thieves, a crime, under English law, in Scotland, punishable by death, But it was a ruse to scapegoat McGregor because he was actually a rebel and was rebelling (with support) against the Highland Clearances. A traumatic time for many Scots, as tens of thousands of people were cleared and dislocated from their Highland homes, and pushed out to the colonies. (England was already quite full).

Effectively, the Scots that left at this time were refugees, even if many people seemed to leave willingly. As well as NZ, many went to other English colonies, such as Nova Scotia in Canada, America and Australia. The Highland Clearances have been likened by some scholars to a holocaust and at the very least it was definitely ethnic cleansing (Richards, 2008 p. 4). Many of the techniques used to break the Highlanders morale were also used here in NZ and the Pacific. As with the Highlanders, people dis-located in the Pacific and other colonies had negative propaganda spread about them. This in effect was a form of scapegoating and used unconsciously by the settlers. Scapegoating served to justify the clearances and the land grabs, and relieve the colonisers of their own sense of guilt. According to the English and the now English-educated Scots, the Gaelic-speaking Highlanders were lazy, uneducated and barbaric, and they needed to have their archaic clan system dismantled (Brown, 2014, p. 26). Because of this, language also became a dividing point, the Gaelic speaking people were Highlanders who worked and lived on the land, while the English speaking Scots were the landowners and were often living elsewhere, in England or abroad by this period. The speaking of Gaelic became indicative of being a barbarian (Brown, 2014, p. 10) as were the languages of all indigenous people in colonised countries at the time including New Zealand.



There definitely seems to have been a formulaic structured process for the initial invasion of a country that became more and more honed as they mastered the art of colonisation.<sup>15</sup>

\*Notably the church fully supported the clearances (Brown, 2014, p. 8) and the scapegoating of the Gaelic speaking Scots. There was a lot of money to be made. The church was also the first to turn up in Scotland as they had been in the Pacific.

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<sup>15</sup> Diagram attached

# The Colonial Process

Colonisation as a series of dislocations these of course all inter weave and over lap.

Pre colonised Society	Agents	Actions	Outcomes
	<b>Explorers</b> , early trading and naming of the land as a statement of (potential) colonisation		
	<b>Whalers</b>		
	<b>Traders</b>		
	<b>Religion: churches / missionaries</b>	christianity; the clergy and missionaries <ul style="list-style-type: none"> <li>the dislocation of the people from their spirituality</li> <li>sexual repression via christianity and mysogyny</li> </ul>	tension between indigenous people and foreigners Unification of the different peoples' living in the colony
	<b>Settlers</b>	<ul style="list-style-type: none"> <li>The formation and beginnings of Real Estate Agents (eg the New Zealand Company)</li> <li>More settlers arrive</li> </ul>	
	<b>Dignatories and official representatives (of England) for the potential colony</b>	Treaties	Choosing a flag  NZ (Declaration of Independence for New Zealand) 1835
	<b>The cavalry the fighters</b>	<ul style="list-style-type: none"> <li>Wars (land and other)</li> </ul>	<ul style="list-style-type: none"> <li>the dislocation of the people from their perception of reality</li> </ul>
	<b>Demilitarised agents of the colonial state eg Police/Prisons</b>		<ul style="list-style-type: none"> <li>More settlers more cavalry more land grabs</li> </ul>
	<b>Colonial Education</b>		emphasis on self at the expense of others and focus on negative use of emotions ; greed being a major player
		Science	
		Industrialisation	
		Trade	
		Consumerism	
		Capitalism	
			<b>The outcome of the seperations</b> <ul style="list-style-type: none"> <li>addiction to substances and things, buying falling in love filling a void</li> <li>extinction of animals and vegetation</li> <li>the death of the sea</li> <li>the death of the land</li> <li>control of people and land and resources</li> </ul> the up side is that people do think independently still and not all knowledge has been lost in the washing machine of consumerism.
<b>Colonised Society</b>			

In New Zealand the suppression of all languages other than English or other European languages (French, German, and Spanish) was institutionalised from around the 1940s until the late 1970's (Heritage, 2015, p. n.p).

In fact when Dad first arrived in New Zealand (1940) he was caned for speaking Tongan at school. Due to his father having remarried a Palagi woman he was unable to speak it at home as well. My Grandfathers new wife felt threatened when they spoke in Tongan in case they were speaking about her. It is sad that she herself must have felt so insecure about her identity, that her identity could be so easily shattered, by small children potentially talking about her behind her back. This impacted on his relationship with his family in Tonga, and his own personal relationship with his cultural identity as Tongan (and due to the colour of his skin definitely Tongan).

Unlike the Highlanders, where Christianity and English's interaction with the Scots had come a lot earlier than their colonisation, the Pacific colonisation, included missionaries who appeared to have good intentions toward the colonised, to 'save' the people. Although as with the Highlanders, the church seemed to gain land and wealth from their colonial exploits (Brown, 2014, p. 109 : 126). I am sure the individual missionaries and priests believed they had good intentions but due to the fruit of the Christian teachings I am not convinced the church's intentions were pure and humble. As Eric Brown states in his Master's Thesis 'The Highland Clearances and the Politics of Memory' despite our expectation that the church might protect its flock against the trauma of displacement, what we see instead is the church works to reinforce the ideology and dominance of those in positions of power" (Brown, 2014, p. 112). Coinciding with Industrial Revolution the church may have helped enlightened the grey skies of England or the British Isles but, under the Pacific sun it was more of an unnatural glow.

"because this place appears to us of greater importance than any of the islands of which we have yet heard, on account of its own central situation, its being near to several other towns and villages, to which they could have easy access, and its being near to the best anchorage ground for vessels and the best place by far for buying property" ('Ahio, 2007, p. 19)

## Chapter Four - Captain Cook

In 1768, Captain Cook set out on the Endeavour from England with a group of men carefully chosen, to sail to Tahiti to record the Transit of Venus. Their intention was of finding longitude, so they could grid the earth, to determine a relative position on the planet.

Being chosen as the Captain for this position was no mean feat in the very class divided England. It was an unusually wise choice that a man of merit was chosen over a man of standing. So as England widened her borders at the 'others' expense, her class system also began re-adjusting. Now that there is an 'other' there was leeway to reposition. The scapegoat became the burden of the other.

This was the European Age of the Enlightenment, the beginning of the new world. It was a time when the concept of the rational became more popular than 'old world' intuition and 'folklore'. This was also time of consolidating a linear European narrative.

England and culture in Europe were in a state of flux, held themselves in high esteem, even though their physical environment would somewhat negate their self-image of enlightenment. Boats full to the brim with 'convicts', and ready to explode, to expand outward. If England were a person it would display all the traits and habits of an addict and as such they were unnecessarily hard on their own people, Captain Cook helped lead the way for Britain's colonisation of the Pacific, for Britain's escape from Britain. He mapped the path, and they took inventory of what England intended to appropriate.

I will never forget that scene in the Vincent Ward film 'Map of the Human Heart', where the half-caste girl, the one that can 'pass as European', goes into the room with the man she is about to marry and finds a secret alcove behind some doors that she opens. Inside is a female dressmaking dummy. Her body is covered in maps and the walls are covered in maps; there was something profound in that image. That scene hit a nerve, within it there was a silent but powerful desire for control, and her life in that moment was strikingly inconsequential. She could have been that dummy, she was an object, a fetish for him to play with. His view was so clearly portrayed through the imagery in this room and so epitomised the colonial mind set of the day, it hit home to her the moment she saw it, how little she meant to him as a human being. She was chosen for her beauty nothing else, and he was chosen for his status and way out of the life she

was living, in that crack between the cultures. It cost her more obviously; he took her humanity in an attempt to fill the theft of his own.

The buckets beneath the universe create a divided and bordered terrain with individual boats, in each bucket. Each boat the same as the others, depending on their placement. In the centre, the black buckets delineate the old world. The outer circle of white wash basins represent the new world. The New World that Cook ‘discovered’ or more accurately, helped to ‘create’, a world that is ordered between strict boundaries and separations or dislocations which has come from a brutal history of colonisation, war, class and stratification.

## Chapter Five - Art as a metaphor



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<sup>16</sup> Michael Parekowhai, Driving Mr. Albert, 2005, rabbit, polyurethane, two-pot automotive paint, 650 × 250 × 250cm, (Detail) ; Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



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<sup>17</sup> Michael Parekowhai, Driving Mr. Albert, 2005, rabbit, polyurethane, two-pot automotive paint 650 × 250 × 250cm, (Detail) Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

My art work is a story about life. It is a metaphor that intends to have the narrative effect of visual storytelling, and as such. It is a conversation about colonisation not post-colonisation. My work is a story about colonisation and dislocation. Michael Parekowhai's "The Big OE", to me, is a metaphor, of all the posts and neos we encounter on our journey in education from a New Zealand perspective. A forest of barren and branch-less tree trunks, resembling posts, with a restored VW combi van, the stereotypical NZ traveller's vehicle, renowned for breaking down, weaving in and out. All painted consistently in soft green, the only break from this colour is the décor of the inside of the van, with links to his earlier work "Driving Mr Albert", another series of posts or tree trunks-, though colourful, with introduced species on top of each one. This work could speak of Hal Forster's, (The Return of the Real) definition of neos and posts. A return to the 'origin' or the 'first' as in the case of the 1950s found- objects, and the 1960s ready-mades, which are seen as a return on themselves and- a return to Duchamp and the Avant Garde, it would also appear to bespeak a way of thinking that is both foreign and environmentally destructive. The van is from Germany, the trunks are stripped bare, barren landscapes and, through the use of colour, uniformity, implying ideologies and world views are stark and set.

Where Parekowhai criticises, through Western imagery married with New Zealand imagery and subtle Pacific icons such as the jandals in 'On Looking into Homers Chapman', Robert Jahnke uses pun with both language and objects. Colonial English visual triggers, such as 'Bed of Roses' (a Victorian saying) use a Victorian brass bedstead, with mattress made of red roses. Due to having a strict and repressed culture, flowers were part of the Victorian means to communicate, and roses represented romantic love or desire. If they are carmine red (and I can't tell from printed images) then it means deceitful passion, and in multiples like this, marriage, with thorns bringing danger (Audet, 2016). Written into the red roses with white roses are the words Foreshore and Seabed, the white roses bespeaking innocence and, more relevant, secrecy. So innocence veils secrecy, a marriage seemingly innocent that veils or hides secrets. And "for sure" is a kiwi colloquialism. *'for sure mate, see bed'*, see the bed we are going to lie in' or 'see the bed', a Victorian English bed with sayings also referencing phrasing of words in everyday New Zealand use. Both



Parekowhai and Jahnke in these works reference a huge depth of historical knowledge with multi-levelled meanings invoked through the imagery. I guess the objects may not have changed since Victorian times and that the language has, due to a slow coalescence of cultures in contemporary kiwi language, which is underlined in Jahnke's work through his use of phrasing. With his phrasing he references small town NZ. He brings New Zealand art back to New Zealand and he reiterates the essence of the colonial problem, which is of course bound up in concepts such as ownership, capitalism and consumerism.

According to many in the mainstream media, if the Treaty of Waitangi was honoured, Māori would privatise the foreshores and prevent 'good honest New Zealanders' from being able to access waterways. However, firstly, Māori had not to date exercised their right to prevent the public from accessing foreshores or seabeds, and there was no evidence in the new treaty 'The Foreshore and Seabed 2004' (Hickford, 2004, p. n.p) to conclude that the government taking the land and water off Māori, did and would secure the land and water for public indefinitely. In fact, it stated that land could be sold privately in the future. And so, up north whole peninsulas are owned by private buyers and investors who have prevented public access to the beaches and waterholes on the land (Stuff.co.nz, 2012, p. n.p). But this is only the tip of this iceberg and not the main subject I am writing about. I am merely trying to paint a picture of relevant and important happenings in New Zealand history that illustrate the point that colonisation has been a continuous process since the 1800s. As Hone Harawira points out the foreshore debate is about more than just water (Harawira, 2012, p. n.p). This media speak, this typical Orwellian 'newspeak' (Webster., 2016, p. n.p) Is one of the tools that has been used. It is a double speak. What is being portrayed publicly is the complete opposite of what is happening privately. So although in John Hurrell's review 'Robert Janke's Paintings Plaques and Sculpture, he picks up the humour, I think he misses a lot of the symbolism. Robert Jahnke's and Parekowhai's art work is first and foremost a political commentary and all the materials involved in their art work are relevant to not only art but the political and environmental contexts of their conversation.



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<sup>18</sup> Robert Jahnke ; BED OF ROSES, 2009, Victorian antique bed with roses on lightbox, 200 x 140 x 1200 cm courtesy of the artist and Bath Street Gallery



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<sup>19</sup> Robert Jahnke; BED OF ROSES, 2009, Victorian antique bed with roses on lightbox, 200 x 140 x 1200 cm (detail) courtesy of the artist and Bath Street Gallery

33 | If you sing me a lullaby I will sing you a song about war

## Chapter Six - Karl Marx, Revolutions and the idea of posts

So I don't see this as us returning or passing colonisation, rather I see this as an acknowledgement that we haven't actually left Victorian England. Karl Marx wrote in the Communist Manifesto (Marx & Engels, 2016, p. n.p para 1) "There is a spectre haunting Europe – the spectre of communism". I would like to slightly change that, "there is a spectre haunting the colonies – the spectre of consumerism". So the object hasn't inherently changed, it is just being viewed differently, because the viewer has changed and therefore the meaning of the object has also changed (Barthes, 2016, p. 1) As with Parekowhai's White Elephant (Feeney, 2011, p. n.p), the elephant in the room is colonisation and all the discomfort that comes with it. Within this framework I argue that we are still in the process of colonisation, that we haven't moved past it into an area of hindsight, because we have not changed. We have not recovered and moved on. The object being viewed may be presented and veiled differently, but underneath it is still the same thing: a narrow world view that is hinged around consumerism. The 1993 GATT agreement is a good example of this; it took consumerism to another level<sup>20</sup>.

As Marx wrote in Capital: Critique of Political Economy; Chapter 33; the Modern Theory of Colonisation, which I think is still valid and relevant today:

The only thing that interests us is the secret discovered in the new world by the Political Economy of the old world, and proclaimed on the housetops: that the capitalist mode of production and accumulation, and therefore capitalist private property, have for their fundamental condition the annihilation of self-earned private property; in other words, the expropriation of the labourer. (Marx, 2016, p. n.p.para 12 )

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<sup>20</sup> The General Agreement of Trades and Tariff 1993 allowed the genome of all living things including fauna and flora to become patentable under the Intellectual Property Rights Act where the scientist who maps the genome becomes the 'discoverer' or 'inventor.' There has been constant debate around the ethics of this bill as genes are discovered and not created, and the commodification of the body. Example: there have been many court cases with Myriad Genetics over access to resources and information about breast cancer gene sequencing research. This intrinsic ownership of our bodies to all living things which includes flora and fauna and effects the rights of indigenous people able to access, control and practice traditional health practices and other traditional processes (weaving etc). Human genome was being patented prior to this agreement this was more of an official acknowledgement.

At first in the colonies there was a need for cheap labour. The people brought over from England as labourers could now be 'free men'. The indigenous people were already free; they had no need of food nor shelter so the capitalist framework didn't work and there needed to be forced labour, as in slavery in the Pacific, or 'blackbirding'<sup>21</sup>(Encyclopedia, 2016, p. n.p). Or another means would be the breaking of cultural morale.

“The systematic colonisation” (Marx, 2016, p. n.p. para 4) of the United Kingdom, and then the Pacific is a series of what I call ‘dislocations’. The first ‘dis-location’ was spiritual through Christianity prying the spirit from the body, through its belief in higher and lower thought; the second ‘dis-location’, but only if financially viable, was the physical body from the land; the third ‘dis-location’; culture and language.

There were revolutions in Europe, first the scientific Revolution and then the cultural revolutions, the overthrowing of monarchies and the changing of European societal structures. The class systems in Europe were very divided, the poor living in squalor and the rich living in opulence. This created a fertile breeding ground for anger, hatred and revolution. And so began the Age of Enlightenment, the Age of Reason, a recrudescence to the Ancient Greek and Roman ideologies that infected Europe. Political ideologies such as democracy coupled with aesthetic ideologies, the beginning of the neo-classical period, a time where beauty was based in an ideal of 'rational perfection' intellectually, spiritually and artistically(Gonar, 2003, p. n.p). With this shift in aesthetic sensibilities, of course, a resurgence of the use of the golden mean, which was used prolifically in Ancient Greek architecture and sculpture because it is believed to be the most pleasing ratios for the eye.(Meisner, 2016, p. n.p)

As a reaction to neo-classicism and the Enlightenment, and the Time of Terror<sup>22</sup> that followed so close on the heels of the French Revolution, a new movement called the Romantics arose. (Galitz, 2004, p. n.p)The Romantics were more interested in ideals of man of nature and of the sublime. They saw the indigenous people of the new colonies as the epitome of what they conceived as man in nature. Noble Savages and

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<sup>21</sup> Blackbirding was the practice of kidnapping Pacific people and selling them as slaves often to Australia to work in the sugar plantations in Queensland.

<sup>22</sup> The Time of Terror was a ten year period after the French Revolution when the new powers reigned the country through fear, it has been likened to Nazi Germany



Dusky Maidens lounged and frolicked around the islands, hunting for their food and looking sexy. Thus began the fetishisation and Romanticisation of the Pacific, and many other colonised people. Considered savage and uncivilised, Pacific people were also considered childlike, pure and innocent. Ship-wrecks became a common theme amongst Romantic painters and Theodore Gericault's painting, "the Raft of the Medusa", stands as an exemplary example of this movement. There is an unapologetic and raw display of emotive and hero less humanity which was also unusually contemporary for its time (Galitz, 2004, p. n.p). Based indirectly on Gericault's Raft of the Medusa is 'The Arrival of the Maori in New Zealand' by Charles Goldie and Louis John Steele. This painting portrayed Māori as desperate travellers and accidental discoverers of land and New Zealand, which is more than likely an incorrect portrayal and a projection on the part of the Europeans as to the possibilities of other cultures being as advanced or more so, at sailing long distances (Tamaki, 2001, p. 66).

"More subtle, but no less potent, is a bronze cast of an olive sapling. The branches of the olive were famously woven into wreaths to crown the first Olympic champions and remind us of the mores of the world of Homer. It claimed to be governed in all aspects of life, including the arts, politics, war and sport, by virtuosity, heroism, valour and other virtues that would bring honour and please the Gods. Such lofty ideals are undercut in (Michael) Parekowhai's work by the fact that the olive sapling is contained in a bronze representation of a simple plastic pot emblematic of a throwaway culture. It reminds us that capitalism in its purist form is amoral, and while the universe of the ancients was structured around a set of hierarchical and then inequitable power relations, nevertheless the moral imperatives that once determined ideal behaviour has withered under capitalisms influence. The act of virtuosity has become an end in itself in popular culture, a commodifiable form of display" (Burke, 2011, p. 32).

Christianity as with Mill's philosophical theories was also prolific during the Age of Enlightenment and used by the British, as a tool, in their colonisation of the Pacific Islands, New Zealand included, and other associated countries such as Ireland, Scotland Wales, Australia, and other colonies.

It would appear that this wave of colonisation has a strong pull for consumerism. From the beginning of the ownership of land and the introduction of money, it, has played a pivotal role. But when the English came to the colonies, the English who had been labourers in England were now able to become their 'own people', and so the labour force needed to be found within the colonies. In the Americas there was slavery.

Taking on new heights in our contemporary sphere with the signing of 1993 General Agreement of Trades and Tariff (article 27 Intellectual Property Rights act) which gives individuals and companies the right to patent DNA of all living beings including all flora and fauna and the human genome. This right in scientific circles is called the *New Wave of Colonisation*. This level of ownership enables individuals or companies the right to own or buy the essence of all living beings (including water) as property, expands the colonisation process, and refines all living sentient being to products subject to consumerism.

I often wonder how this world would look, here in the West, if Boadicea had won the war against the Romans. Would we have become so infused in a thought system that grounded in concepts of duality? Or would we have moved toward a world of many gods, and a more lateral playing field.

Would there be “we.”

These works are symbols of a colonised world view and has become a foundation for the thinking of many people. Through these symbols and tools I am exploring, a Western linear narrative of time and space that underpins the Western culture, and inadvertently, through its nature, begins a process of separation and dislocation. To my mind the colonisation process has merely been transformed into consumerism, colonisation's obvious outcome. There is no post-colonisation. We are still being colonised, only now it's not just the land and the people, it is the more innate, more ultimate the DNA, the molecular make up of everything that exists.

And so the water in this exhibition becomes the invisible current ferrying people back and forth between landscapes and universes, a realm of unfathomable depths. It was the sea that brought my ancestors to the Pacific; it spoke to them through currents, and reflected the stars above. It is the great divider and the unifier of lands. It is a profound and formidable force, loved and feared by all who experienced it. Water, is

our beautiful, forgotten and dying host. It was dark like ink in the black and white plastic buckets. The old world dark and unfettered, the new world cleansed in its wash basins and anchored in order.

And so to conclude I feel overall as an art work, my work spoke for itself, its unexpected illumination of an ordered boundaried and dissected world reiterated the colonial mind-set that blankets us all.



# Appendix A

## The Skye Boat Song

Speed bonnie boat like a bird on a wing

Onward the sailors cry

carry the lad thats born to be king

o`er the sea to sky

verse:

Loud the winds cry, loud the waves roar

thunderclaps rend the air

baffled our foes stand by the shore

follow they will not dare

chorus

Though the waves leap, soft shall ye sleep,

Ocean's a royal bed.

Rocked in the deep, Flora will keep

Watch by your weary head.

chorus

Manys the lad fought on the day

well the claymore would wield

when the night came silently lay

dead on Cullodan's field

chorus

Burned are their homes, exile and death

Scatter the loyal men;

Yet ere the sword cool in the sheath

Charlie will come again.

# Image List

04 – Cath Cocker, If you Sing Me Lullaby I Will Sing You A Song About War, buckets, water, paper, sinkers, nylon, led strip lights (Detail)

14 - Michael Parekowhai, Driving Mr. Albert, 2005, rabbit, polyurethane, two-pot automotive paint 650 × 250 × 250cm, (Detail) Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

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