

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.

**Into The Arms Of My Coloniser: Re-imagining Myself and The
Other**

**An exegesis presented in partial fulfilment of the
requirements for the degree of Master of Fine Arts**

**At Massey University, Wellington
New Zealand**

Christopher Ulutupu

2016

Table of Contents

1 – Abstract – *pg 5*

2 – Prologue: Myself as Other – *pg 6*

3 – Introduction: The Contract and The Savage Returns To The Wild – *pg 8*

PROCESS AND LITERATURE REVIEW

4 – Tourist Looking Across: Positioning Myself in Postcolonial Discourse – *pg 12*

**4.1 – Multiculturalism Gives Me The Fuzzies: Denouncing a spectrum of
'Hybridity' that goes from Cultural Nomadology to an Essentialist Model,
and The Search For Anew – *pg12***

4.2 – The Essentialist Praxis: Biological/Social Indifference – *pg 13*

4.3 – Performing Hybridity and Crossing Borders – *pg 16*

4.4 – Looking Within the Margins: Performing the Hyphen – *pg 17*

4.5 – Emphasis on the Hyphen: The Oceanic Border – *pg 20*

**4.6 – Searching through the Archipelago: Edouard Glissant and
Creolization – *pg 21***

BODY OF WORK

5 – Postcard Series: In search of *El Dorado* and the Hyphen – *pg 24*

5.1 – A Postcard for my lil' Tulisi (Tourist): The Familiar and Unfamiliar – *pg 24*

5.2 – Postcards and the Tourist Imaginary: Ethnographic Photography – *pg 25*

**5.3 – The Romantic Picturesque: Staging The Exotic and Transverse
Viewing – *pg 30***

5.4 – Relax, Honey, Rinse: The Green Screen Collage – *pg 35*

FINAL WORKS

6 – Into the Arms of My Coloniser: Constructing the Hyphen- *pg 40*

7 – Conclusion – *pg 55*

8 – List of Illustrations – *pg 56*

10 – Bibliography/References – *pg 58*

1 Abstract

Postcolonialism is not a subject I have chosen to explore, rather, it is a reality that I have been born into. As a Samoan New Zealander I find myself automatically designated the position of 'other', and my image perpetually projected through the lens of the dominant culture. This exegesis seeks to explore various points of view (including my own) as a way of challenging those projections. My approach is autobiographical, examining Edouard Glissant's 'multiples' as they exist within me, and locating a video art space for those different voices to materialise.

Into The Arms Of My Coloniser: Re-imagining Myself and The Other is a study into disestablishing the binary that defines myself as in opposition to the dominant culture. Through video and performance I occupy the space described by Alison Jenkins and Kuni Jones as the "indigene-coloniser hyphen" (2008), a space that allows for cultural distinctions but also acknowledges the interwoven nature of the relationship between indigenous cultures and their colonisers.

