



IN THE MOOD

Photos by Samuel Hartnett

On a recent bleak wintery day, 240 brightly coloured “mood” sticks were carried by a crowd, in procession across Auckland City, creating accents of vivid colour against an otherwise grey backdrop.

The hikoī was part of a work by Associate Professor Peter Robinson (Elam School of Fine Arts) for the 5th Auckland Triennial, entitled *If You Were to Work Here: the Mood in the Museum*.

Consisting of long, slender, felt-covered aluminum rods, Peter Robinson’s artwork is an evolving piece that plays with hierarchy and protocol, and changes depending on people and place. The artist adopted the Hippocratic colour system - red (sanguine), blue (phlegmatic), yellow (choleric) and green (melancholic) - to imbue each coloured stick with emotion.

If You Were to Work Here... started its first phase on the floor of the Atrium of the Auckland Art Gallery, where it was laid out to resemble a large roimata tukutuku pattern. Seeming formal and solemn in the gallery, next the work became lively when taken into the streets by volunteers who, each picking a coloured stick to reflect their



mood, removed them from the Art Gallery floor and transported them on foot to the Auckland Museum.

Following a formal ceremony where Museum staff welcomed the work, the sticks were rested against the walls of the grand foyer for a day, before beginning their next transformation. The artwork will now remain at the Museum until mid-August, being constantly altered as members of staff choose a “mood” stick, depending on how they feel, and place the stick

wherever they want in the exhibition halls (see above). Around 60 Museum employees, from all echelons, will participate in the ever-changing selection and display of the sticks for the duration of the show.

Make sure you get along to the Museum and view this marvelous evolving installation. We welcome images depicting interesting stick locations, for possible placement on the staff intranet. For more information visit: aucklandtriennial.com

Staff member's film showing in Shanghai



Peter Simpson, senior technician in the Department of Film, Media and Television Studies (FTVMS), has had a short film accepted into this year's 16th Annual Shanghai International Film Festival.

A Few Seconds More tells the story of Ben, a boy of ideas and fixations who flits from one epic project to the next. His current obsession is to become the world record holder for holding

one's breath. The socially awkward outsider plans to use this achievement to impress fellow student Sarah enough to persuade her to become his girlfriend.

The film was completed as part of Peter's MA in Screen Production last year. It has been selected into the festival's International Student Shorts Exhibition and Competition. The selection is impressive as *A Few Seconds More* was one of

2,064 short film nominations received for the festival from 90 countries.

Peter initially graduated from the University in 1998 with a BSc majoring in psychology, but his on-going interest in film spurred him to an MA in Screen Production. He finished last year with first class honours.

The postgraduate Screen programmes are run through the Department of Film, Television and Media Studies. FTVMS is the only New Zealand film school that belongs to CILECT, an international grouping of elite film schools that was established at Cannes in 1955.

"I had always studied maths and science but what I was always interested in was film. I haven't really looked back since. I feel really lucky."

He credits his department colleagues and professional staff manager Gaynor van Beurden for their support during his MA and the making of the film.

Peter flew to Shanghai on 15 June to attend the festival. During his visit he planned to attend some of the film master classes, including one being hosted by Oliver Stone.

Spot the difference

Stars (eight times the mass of our sun) that are about to explode - as massive supernovae that burn out in a few days - would be expected to show up quite clearly when viewed by cutting-edge observatories.

But in fact, they are often too dim to be detected by a telescope and tend to be less bright than physicists' current models of stars predict. University astrophysicist Dr John Eldridge (Department of Physics) has won time on the Hubble Space Telescope to learn more about why this is so.

Working with colleagues from Baltimore, he will use a technique called image subtraction to compare images of the night sky before and after a supernova is detected, to determine which star has exploded, what it looked like before it exploded, and how its characteristics compare with current models.

It's like a "spot the difference" puzzle, complicated by the fact that he's looking for stars that may be below the telescope's level of detection. Hubble operates in deep space and, as with a camera taking pictures in the dark without flash, its images contain a lot of "noise" or graininess. The challenge is to subtract the same amount of noise from the "before" and "after" pictures to try and detect any glimmers of the star that exploded.

Adding to the complexity is the frequent occurrence of binary stars - twin stars in close proximity - which means that even when one of the pair explodes, the other may be left behind in the telescope images. John compares the painstaking work to stellar forensics.

The supernovae he will study exploded long enough ago that the light from the explosion has now faded. His American colleagues will use the new data to investigate two possible reasons the stars are less bright than expected: one is that the energy inside the star is different from that predicted by current models, and the other is that the surface of the star produces dust that obscures its light from the telescope.

Because supernovae are quite rare (there is only one each century in our galaxy), any information that can be gathered is a valuable addition to physicists' stellar models. But it's not just a question about the far reaches of space. "All the stuff that makes me and you comes from supernovae," John explains. "The heavy elements, like carbon, iron and gold, all come from supernovae, so studying them is important in order to understand how everything came to be."

John came to the University in late 2011, after working at Queen's University Belfast, Paris, and Cambridge. He will use Hubble data for ongoing

work with colleagues from Belfast, as well as for the supernova work with his Baltimore collaborators. Their successful application to use the telescope was called "How low can they go", though John admits he would have preferred "Interstellar limbo".

John feels lucky to have succeeded. The telescope is hugely oversubscribed, with scientists asking for five times as much access as is available.



Human rights and the constitution



Our New Zealand constitution is currently being reviewed. (Yes, we do have one, just not in a single document.)

Submissions can be made to the Constitutional Advisory Panel (www.cap.govt.nz) until the end of this month.

The background to the review of the constitution was set out at a recent symposium hosted by The University of Auckland's NZ Centre for Human Rights, Law, Policy and Practice.

Dr Ranginui Walker, a member of the Constitutional Advisory Panel, explained that the current conversation was part of a series that had occurred through recent New Zealand history.

The focus at the symposium was on the treatment of human rights within the constitution. The full range of views was on offer.

John Hannan, formerly a lecturer in the Law School, and Professor Paul Rishworth (picture above), currently at the Law School, offered a view that the treatment of human rights in our current framework was about right. Paul noted that the substance of the rights enjoyed by New Zealanders was as good as that enjoyed by those with a much greater formal level of protections for rights, such as in the United States.

Delegation from Colombia

The University hosted its first high-level delegation from Colombia, led by Vice-Minister of Higher Education Patricia Martinez Barrios (seen here speaking with Vice-Chancellor, Professor Stuart McCutcheon), on Friday 31 May.



However, others gave contrasting emphases. Ced Simpson, a leading NGO activist, suggested that the question of whether we need additional protection for human rights should be explored by asking those whose rights might be compromised. He added that New Zealand has signed many more international documents that guarantee rights than are properly reflected in domestic law, and that the opportunity should be taken to modify this.

Various workshops conducted during the symposium brought suggestions such as providing additional rights.

For example, Associate Professor Jennifer Curtin from the Department of Political Studies was the rapporteur for a workshop that concluded that there was a good case for better incorporation (into New Zealand's framework) of the rights supposedly guaranteed at the international level by the Convention on the Elimination of all forms of Discrimination against Women. Other workshops considered the issue of human rights from the perspective of people with disabilities, of young people, and in the context of economic interests.

There were also debates about the mechanics of securing rights. Dr Wayne Mapp, now a Law Commissioner, expressed the view that there should be an expanded and consolidated Constitution Act. Royden Hindle, former chair of the Human Rights Review Tribunal, suggested that there be a new Constitutional Court that would be able to rule on matters relating to human rights and also the Treaty of Waitangi.

Papers presented at the symposium will be submitted to the Constitutional Advisory Panel. Those wanting to learn more about the Constitutional conversation, or to submit to the Panel, should visit its website: www.cap.govt.nz

Kris Gledhill, Co-Director, NZ Centre for Human Rights Law, Policy and Practice

The Vice-Minister's visit was the culmination of a broader tour to New Zealand that saw both countries commit to building educational connections and to developing joint initiatives in the internationalisation of higher education. After a welcome from the Vice-Chancellor the delegation received presentations on our food and health programme and the University's strengths in energy and the environment.

From the Vice-Chancellor



The recent decision by the University to acquire the former Lion Breweries site to create a Newmarket Campus linked to the City and Grafton Campuses is very exciting, but it also creates for us the new challenge of gradually repatriating activities from the Tāmaki Campus to the three inner city campuses.

The University Council has adopted a set of "Principles for the withdrawal from Tāmaki". Paramount among these is the principle that the withdrawal must be orderly, ensuring that the greatest possible benefits are created for, and the minimum amount of harm done to, our students, staff and community partnerships. The University will seek to maximise the financial benefits of the withdrawal in order to contribute to the cost of Newmarket and other campus development activities. However, it recognises that parts of the Tāmaki Campus (notably Colin Maiden Park and associated facilities) have significant amenity value.

The repatriation of staff and students from Tāmaki will be driven primarily by opportunities to locate them appropriately on the City, Grafton or Newmarket campuses. We already have University Council approval for campus development projects valued at over half a billion dollars, notably the major new builds and refurbishments for the Engineering and Science faculties. This means that our ability to create additional facilities in replacement of those at Tāmaki will in the short term be quite limited.

Sale of the campus could, of course, alleviate some of those financial constraints, but will not overcome the challenges of building on the scale we are at present - there are only so many large projects that can be managed at once. Sale of the campus will therefore not necessarily imply immediate withdrawal from it. For example, some facilities at the campus could be leased back from a new owner.

As the process of withdrawal evolves, the University will maintain facilities at Tāmaki to an appropriate standard but will not invest significant new capital. We are also committed to ensuring that a vibrant active community is maintained on the Tāmaki Campus until the repatriation process is complete. We will maintain a high level of engagement with staff and students at Tāmaki, with colleagues on other campuses, and with community representatives, to ensure as far as possible that there are no surprises for any of those involved.

A new venture for Michael Neill

It seems to be a tradition that professors never retire – they just keep working in new and interesting ways.

This is certainly true of Emeritus Professor Michael Neill (Department of English), who is soon to leave for the University of Kent in Canterbury, where he will spend six to eight weeks a year over the next three years as Professor of Early Modern Studies.

Michael is looking forward to spending time in Europe and to teaching in a new environment. “I like to teach, because what I have written has usually come out of my teaching,” he says.

Among Michael’s valued experiences (along with his teaching and writing) over his more than four decades in the English Department have been his contacts with “extraordinarily talented people”, whom he would not otherwise have had the chance to meet.

One of the most memorable of these people, brought over by the University to deliver a public lecture series in the mid-1980s, was Kenyan novelist, Ngũgĩ wa Thiong’o, whom Michael describes as “an interesting and powerful novelist and a left-wing dissident who spent many years behind bars”. His lecture series, entitled “The question of language in African literature”, was later developed into a very influential book called *Decolonising the Mind*.

“This was a highly significant series” says Michael, “because it coincided with the Māori language revival and had strong resonances here.”



Michael received much media attention for his recent outstanding performance in Summer Shakespeare’s *King Lear*, a fitting finale for his years of teaching Shakespeare to successive generations of students at The University of Auckland. He enjoyed the feeling of “belonging to a small temporary community united by their dedication to a common project”; it was a rare privilege to work with seasoned professionals like Michael Hurst; and he especially appreciated the skills of director Lisa Harrow in showing the younger actors how to use the text. “If you understand how the verse works, the language becomes lucid.”

Meantime, his work continues at quite an impressive pace. Having just completed a new edition of *The Spanish Tragedy* by Thomas Kyd, Michael is currently editing John Webster’s *The Duchess of Malfi*, as well as co-editing *The Oxford Handbook of Shakespearean Tragedy*, with David Schalkwyk, Director of Research at the Folger Shakespearean Library in Washington DC.

“You’ll have to have rather big hands,” as Michael wryly remarks, since the ‘Handbook’ will include approximately 50 essays of 8,000 words each.

Special memories

Members of The University of Auckland’s Law Faculty have joined the judiciary and legal profession in paying tribute to Justice Sir Robert Chambers who died on 21 May 2013 at the age of 59.

“Rob Chambers was not only one of the Law School’s most distinguished alumni,” says Dean of Law, Andrew Stockley. “He was a great friend to the Law School over many years. He has attended many of our events, sat on our most recent appointments panel, and contributed to the life of the Law School in innumerable ways. We are all going to miss his interest in everything going on, his great company and his wonderful sense of humour.”

Justice Chambers graduated from The University of Auckland with a Bachelor of Laws with Honours in 1975. This was followed by three years studying at Oxford University, where he graduated with a doctorate in 1978. On his return to New Zealand he lectured Torts at the Auckland Law School for several years while beginning in practice. Throughout his career he made a valuable contribution to legal writing, contributing chapters to Salmond and Heuston’s

Law of Torts and to the Law of Torts in New Zealand.

He became a barrister sole in 1981 and was appointed Queen’s Counsel in 1992. He became a Judge of the High Court in 1999 and a Judge of the Court of Appeal in 2004. Justice Chambers was appointed to the Supreme Court in December 2011.

Law Faculty members remember Justice Chambers as a man of great ability and character. Professor Peter Watts recalls: “Rob was a welcome presence at the Law School throughout my nearly 30 years here. He loved to amuse and be amused; mischievous sometimes, but always benevolent. In 2011 when I promoted the FMB Reynolds Scholarship for postgraduate study by New Zealand lawyers at Oxford University, Rob was the very first person to donate, making suggestions as to who else might, and asking how progress was going. He cared greatly about universities, and not just the two he had attended.

“He was a superb contributor at a meeting; able immediately and fluently to draw all the threads together and to suggest a solution

where none was obvious,” says Peter Watts.

Professors Paul Rishworth and Ron Paterson share strong memories of Justice Chambers from their high school and university years.

“Rob was a little ahead of me at school where he stood out even then, not just for his supreme intelligence, but also for his unfailing kindness and good humour. As a lawyer, these combined with another almost indefinable quality - good judgment. Together these made him an exceptional person, and a great judge, who will be missed hugely,” says Paul Rishworth.

“A great sense of fun and mischief accompanied everything Rob Chambers did. I remember him from high school days, winning the public speaking competition each year; as my tutor in Legal System, bright and enthusiastic; as a doctoral student at New College, Oxford, reporting the delights of life and law at Oxford; and as a talented but refreshingly down-to-earth judge – we loved to exchange amusing stories from the bench and the academy. Like his many friends at the Law School, I will miss Rob greatly,” says Ron Paterson.



One of the unexpected challenges that can result from official presentations made to University of Auckland staff when they are overseas is the careful transportation of the items back to Auckland.

Glass, wooden, fabric, metal, paper and other items have featured in the commemorative ware presented both when representatives from The University of Auckland visit overseas universities and when visiting delegations come to Auckland. The gifts act as symbols of the regard the institutions hold each other in, and as a representation of the goodwill of the meeting.

This book, *Geng zhi tu*, was presented to the Deputy Vice-Chancellor (Strategic Engagement) on her trip to China in October 2012 by Professor Chen Qun (陈群) President of East China Normal University. Beautifully bound and encased it is a copiously illustrated facsimile of an important text written as an agricultural manual during the reign of the Kangxi Emperor in the late 1600s and early 1700s. Rice farming is pictured, as is silk farming, from harvesting of

silkworms through to weaving. What the East China Normal University may not have known when making the presentation is that the University Library holds an earlier very rare edition with hand-coloured illustrations. With access to the facsimile students and staff are now able to work closely with the copy as well as view the rare book.

Other items in the collection of commemorative ware presented over many years include numerous pictorial and decorative objects including ceramic, wooden, scroll and metal works. Many have inscriptions identifying the donor university and country and are displayed in various locations around the University. They represent an aspect of the long-standing relationships The University of Auckland has with some institutions and countries, and also recall significant visits.

July Rea

Executive Assistant to Professor Jennifer Dixon,
DVC Strategic Engagement

Inaugural piano competition

The Wallace National Piano Competition, to be held between 4 and 7 July, will bring together 16 of New Zealand's best young pianists, competing for prizes totalling \$20,000. The patron is Sir James Wallace in association with the Lewis Eady Charitable Trust.

The opening ceremony will be held on the evening of 4 July with a concert in the Music Theatre at the School of Music, featuring a competition draw and a recital by John Chen.

After the preliminary rounds, to be held during 5 and 6 July, adjudicator Michael Houston will select four finalists to play in the Grand Final at the Auckland Town Hall Concert Chamber at 3pm on 7 July. The four finalists will each perform a 45-minute programme.

An awards ceremony will follow at 7pm. In addition to cash prizes (with \$10,000 for first place), prizewinners will also be considered for a regional tour with Chamber Music New Zealand and concerto performances with the Auckland Philharmonia Orchestra and Bach Musica.

For more information contact the School of Music on concerts@auckland.ac.nz or phone 09 923 7707.

Super successful HRC round

The University has picked up just over 50 percent of the total amount awarded by the Health Research Council in the 2012/2013 funding round. Three programmes and 13 projects were funded with a total value of \$31.2 million. The total value of the funding round this year was \$61.5 million. Congratulations are extended to the successful researchers and their teams. For more details see: University home » Staff Intranet » News, Events and Notices » News » University awarded \$31.2 million for health research. This month the University submitted 12 concept outlines for International Relationship Fund China-New Zealand collaborations.

National Science Challenges and Centres of Research Excellence (CoRE) funding round

The University has nominated between two and three researchers to each of the workshops being run in June by the Ministry of Business, Innovation and Employment to develop the detail of the ten National Science Challenges. It has also nominated five emerging researchers. The University ran internal workshops on each of the challenges in early June to provide information about them to the University community and to inform nominees to the MBIE workshops about capability relevant to the challenges, in the University and nationally.

In June, the University's CoRE Steering Group will make decisions on which of seven Expressions of Interest for CoRE bids will be supported in the upcoming investment round. The University is seeking to support one or two additional CoREs in the upcoming CoRE round, and a small number of new bids led by other universities, as well as supporting rebids of the existing CoREs.

Information Day on the Research Funding Module

The Research Office is offering an Information Day on the Research Funding Module on Friday 28 June from 9am -1pm, for all University professional staff members who use the Research Funding Module for processing research applications and awards. The day will cover:

- An overview of the module's functionality and an opportunity for questions and feedback
- Future Opportunities with the Research Funding Module
- Managing the Approval Route
- Running reports using information from the Research Funding Module
- Finding research funding opportunities using SPIN

The Info Day will be held at L10/49 Symonds St between 9am and 1pm. Please register with the Research Office Helpdesk at researchoffice@auckland.ac.nz or by phoning 87956.

From the art collection

Since the nineteenth century, to be bohemian has meant living unconventionally, often as an artist or writer.

Mirek Smišek was born Bohemian, in southwest Czechoslovakia, a lively centre for avant-garde design in Europe, but spent the last 40 years of his life kicking a potter's wheel on the Kapiti Coast.

The Nazi invasion of his homeland in 1939 turned him into a teenage saboteur, and he was punished with long, cold, hungry years in labour and prison camps in Austria until the war's end. Walking back to Dobra at the age of 21 years, he found the totalitarian rule of the USSR too oppressive to condone. Assisted immigration brought him to Canberra where he learned pottery at night school, and his incipient claycrafting soon landed him a job as a designer for Diana Pottery at Marrickville in Sydney. There he joined fellow Czech Tony Vacek to create 6000 versions of the wildly popular Waltzing Mathilda jug. Handpainted in a rural green and brown, it featured a music box in its base, with a kitsch farmyard scene above. The irony of two Czechs fresh off the boat creating something as Australian as a Waltzing Matilda jug delighted Smišek for the rest of his life.

Cut off from supplies of genteel English china during the war, Australasian consumers had driven domestic production of a rugged local crockery. Newly married, Smišek came to Auckland looking for opportunities with Crown Lynn. Tom Clark felt there was a market for something more stylish and sophisticated than the railway tea cup and put the young Czech to work with Ernest Shufflebotham whom he had imported from England after the war to create copies of New Zealander Keith Murray's



Wedgwood lathe-turned white wonders. Smisek spent eighteen months in New Lynn, creating his own natty range of bulbous 120mm high vases which were dubbed Bohemia Ware in his honour. Each handpotted shape was dipped in a treacle brown semigloss glaze which he then traced line patterns through for a sgraffito effect.

Quickly bored by repetition of commercial production, he followed the clay south to Nelson. For five years, he managed the Nelson Brick and Pipe Company and taught pottery classes five nights a week before building his own studio and kiln in Nayland Road, Stoke, which he fired up full-time in 1957. Meeting Terry Barrow, Len Castle and Barry Brickell on their southern geological exploration, he was introduced to Bernard Leach's *A Potter's Book*. Sixty years later, he could still recite its wisdom: "It was a creative philosophy directed to inspire people for a richer, more expressive life."

Throwing clay on a wheel led him to Japan and a stint in the Faculty of Industrial Arts at Kyoto University for three months in 1962, and

then he was ready to travel to St Ives on the Cornish coast to spend the following year with Bernard Leach. The Japanese master potter Shoji Hamada invited him back to Japan to study folk potteries in the south in 1967, and on his return to New Zealand he set up shop south of Levin in Te Horo, within sight of the heaving Tasman Sea.

At first, profiles of the gnarled Tatarua Ranges were scraped into the earthy slips he used to coat his rustic pots. Slowly he became known as the local champion of the traditional Japanese salt glaze. Shovelling raw salt through cast iron louveres into his kiln once it reached a blistering 1300°C, he stood back for the fire ball of chemical reaction. Sodium chloride vaporises and reacts with steam to form hydrogen chloride and soda, blending with the pigments and the silica in clay to form sodium silicate. Settling into a characteristic orange peel texture, this pitted glazing was the perfect complement to the functionality of his hand-thrown shapes. The result was a simple and humble, naturalised pot, still a bit Bohemian, but friendly and well-behaved. He produced many thousands of iterations of the idea, including in hobbit, human and giant size for the *Lord of the Rings* trilogy, and received an OBE for his efforts in 1990. He died on 19 May 2013, aged 88, a master potter.

Linda Tyler

Mirek Smišek, (1925-2013), Vase, c.1980, salt glazed, 290mm x 130mm diameter.

Iconic art at OGH



"The artist's main priority should be to stay in the moment," said well-known artist, Dick Frizzell, a former teacher at Elam, speaking at the opening of an exhibition of his work at Old Government House.

The artist, he continued, needs to "concentrate on the language, cut through to the core of the thing and let time do the rest. By that I mean not

striving for meaning, subtexts, cleverness or whatever, because time will do all that.

"It's a bit hard to have faith in that when you're young and have no past - but when you're older and can actually see it working, that's quite something.

"A sort of 'pew' moment as in 'thank God I didn't fall for that "deep and meaningful" trick, because you've got a greater chance of it being there if you avoid it."

Among the people Dick thanked for helping in the show were John Taylor, President of the University Staff Common Room Club, and Linda Tyler, Director of the Centre for Art Studies (both of whom spoke at the launch); John Gow and the staff of the Gow Langford Gallery (which loaned many of the paintings for the exhibition); Anna Jackson; Amie Hammond; and Sam Hartnett and Eddie Clemens, who installed the show.

Dick Frizzell spent 16 years teaching at Elam School of Fine Arts but later moved to Hawke's Bay. Now he is back in Auckland, living in Grafton. "I can't tell you how excited I am to be back," said Dick. "Hawke's Bay is gorgeous but too far away. I wanted to be in the city again."

The exhibition of 18 works by Dick Frizzell, drawn from the University of Auckland Art Collection and from the Gow Langford Gallery, and organised by the Staff Common Room Club Committee, opened on 10 June and will continue until 19 July.

Photo: Linda Tyler (left) with Dick Frizzell at the opening.

THURSDAY 27 JUNE

Te Whare Kura Thematic Research Initiative Postgraduate Symposium

Waipapa Marae, 16 Wynyard St. Keynote speakers: Prof Boni Robertson, Griffith University; Assoc Prof Vicente Diaz, University of Illinois; Assoc Prof Keawe'aimoku Kaholokula, University of Hawai'i; Assoc Prof Ty P Kāwika Tengan, University of Hawai'i. To register or for further information email tewharekura@auckland.ac.nz. Runs until 29 June.

Centre for Brain Research seminar

Prof Rob Shepherd, University of Melbourne: *Neural prostheses: practical applications in neuroscience*. 10-11am, Seminar Rm 501-505, Bldg 501, 85 Park Rd, Grafton.

Queries to cbr@auckland.ac.nz

Vaikoloa seminar

NCD's and obesity: Working in partnership with Pacific churches and communities. 1-2pm, Room 220, Bldg 730, School of Population Health, Tamaki Campus.

RSVP to Telusila Moala-Vea, Pacific Health Section, t.vea@auckland.ac.nz or ext 86951.

Pharmacology seminars

1-2pm, Seminar Rm 501-505, Bldg 501, 85 Park Rd, Grafton.

1) Jerusha Naidoo, PhD student: *Characterisation of a caspase-3/calpain-dependent gene regulation system for gene therapy applications*.

2) Soo Hee Jeong, PhD student: *Pharmacokinetics and dose response characteristics of cytosine*. Queries to michelle.mcrae@auckland.ac.nz

FRIDAY 28 JUNE

Gallery event- Matariki Paparewa

Rau Hoskins, Architect: Te Hononga Studio, Unitec and Design Tribe Architects: *Maori celebratory architecture*. 3-4pm, The Lab, Auckland Art Gallery.

Visit aucklandtriennial.com

SATURDAY 29 JUNE

Gallery event - Matariki Paparewa

The Lab, Auckland Art Gallery 10am-1pm - *Design Charette: Textiles and flag-making part 1*.

1.30-2.30pm - Lisa Reihana.

3-4pm - Documentary film screening. *Matariki: Tatai Arorangi*.

Visit aucklandtriennial.com

Gallery event

Gus Fisher Gallery, 74 Shortland St.

1pm - Artspace Director Caterina Riva discusses the Foyer Project with Triennial artist Tahi Moore.

2pm - Anri Sala, 3-2-1, 2011, live saxophone performance by Callum Passells in relation to Anri Sala's Long Sorrow. Queries to gusfishergallery@auckland.ac.nz Visit aucklandtriennial.co.nz

SUNDAY 30 JUNE

Gallery event - Matariki Paparewa

The Lab, Auckland Art Gallery. Free 10am-1pm - *Design Charette: Textiles and flag-making part 1*.

1.30-2.30pm - Layne Waerea: *Tactical injunctions: An invitation to treat*.

3-4pm - Documentary film screening. *Matariki: Tatai Arorangi*.

Produced by Te Arepa Kahi of Arepa Creations, the bilingual documentary explains the functions and uses of our most treasured celestial bodies, including the Seven Sisters or Pleiades that signal the start of the Maori New Year upon their rising.

Visit aucklandtriennial.com

TUESDAY 2 JULY

Gallery event

Albert Refiti and Elvon Young: *Transforming Topographies*. 10am, The Lab, Auckland Art Gallery.

Visit aucklandtriennial.com

Bioengineering research seminar

Dr Jichao Zhao, Research Fellow, ABL: *Image-based computer models and mapping studies to investigate mechanisms behind atrial fibrillation*. 4-5pm, Seminar Rm 2 (G10), Ground Floor, UniServices House, 70 Symonds St.

THURSDAY 4 JULY

The Wallace National Piano Competition

Opening ceremony, competition draw and recital by John Chen. 7.30pm, Music Theatre, School of Music, 6 Symonds St. Queries to concerts@auckland.ac.nz

FRIDAY 5 JULY

The Wallace National Piano Competition

Preliminary Piano Rounds. 9.30am, 7pm, Music Theatre, School of Music, 6 Symonds St.

Queries to concerts@auckland.ac.nz

SATURDAY 6 JULY

The Wallace National Piano Competition

Preliminary Piano Rounds. 9.30am, 7pm, Music Theatre, School of Music, 6 Symonds St.

Queries to concerts@auckland.ac.nz

Gallery events

Gus Fisher Gallery, 74 Shortland St. 1pm - Live saxophone performance of 3-2-1 by Callum Passells in relation to Anri Sala's Long Sorrow. Asher Truppmann Lattie will respond.

Queries to gusfishergallery@auckland.ac.nz Visit aucklandtriennial.com

SUNDAY 7 JULY

The Wallace National Piano Competition

• Adjudicator's Master Class. 10am, Music Theatre, School of Music, 6 Symonds St. Michael Houstoun will conduct a master class for pianists who do not reach the final.

Queries to concerts@auckland.ac.nz

• Grand Final. 3pm, Concert Chamber, Auckland Town Hall.

The four finalists will each perform a 45 minute programme. An awards ceremony will follow at 7pm.

Queries to concerts@auckland.ac.nz

TUESDAY 9 JULY

Bioengineering research seminar

Dr Aydin Farajidavar, Director, Integrated Medical System (IMS) Laboratory, New York Institute of Technology: *Closing the loop: towards smart integrated medical systems and assistive technologies*. 4-5pm, Seminar Rm 2 (G10), Ground Floor, UniServices House, 70 Symonds St.

NZ Centre for Human Rights Law, Policy and Practice seminar

5.45-7pm, Chapman Tripp, Level 35, ANZ Centre, 23 Albert St.

Suing Government for discriminatory legislation and policy: the Family Caregivers Case and the law and practice of Part 1A of the Human Rights Act 1993.

Chair: Prof Paul Rishworth, co-director of the Centre for Human Rights.

Speakers: Dr Jim Farmer QC and Frances Joychild QC.

Followed by questions and discussion.

Queries to pt.rishworth@auckland.ac.nz

RSVP to lawevents@auckland.ac.nz

WEDNESDAY 10 JULY

Pharmacology seminar

Dr Khaled Gerish, University of Otago: *Tumour vascular biology, targeted anticancer delivery and personalised medicine; connecting the dots*. 1-2pm, Seminar Rm 501-505, Bldg 501, 85 Park Rd, Grafton.

Queries to k.hussein@auckland.ac.nz

Futures Evening

4.30-8.30pm, Level 0, University of Auckland Business School, 12 Grafton Rd.

Year 12 and year 13 students are invited to join us in an exploration of science-based careers. The evening features a range of role models who have chosen inspiring - and sometimes surprising - careers paths after completing their sciences studies.

Free, but registration is required. For registration visit www.science.auckland.ac.nz/uoa/futures-evening.

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MISCELLANEOUS

City Legal Services. Rainey Collins Wright is a small law firm centrally located at L1 Princes Court, 2 Princes Street. We are near the University, with good parking. We can assist with property transactions, trusts, wills, administration of estates, enduring powers of attorney and relationship property matters. Please phone our senior solicitor Nichola Christie on 379 5828 to discuss your needs, or email nchristie@rainey.co.nz Visit www.rainey.co.nz

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BURIAL DISPUTES

In most instances, families will resolve the issue of where a body should be buried without court interference. But what is the legal position when there are irreconcilable disagreements arising from deeply held conflicting cultural views? What weight does the law give to tikanga Māori?

The Supreme Court of New Zealand recently had to decide this matter in the case of *Takamore v Clarke* [2012] NZSC 116. In 2007, Mr James Takamore, who was a member of the Tuhoe iwi, passed away intestate. He had resided in Christchurch where he had lived with his non-Māori partner Denise Clarke and their two children for 20 years. Contrary to Ms Clarke's wishes, Mr Takamore's body was taken from Christchurch by his sister and other members of his family and buried in an ancestral marae in the North Island.

These facts highlight a clear clash of both legal and normative orders. On the one hand Ms Clarke wanted Mr Takamore to be buried in Christchurch with her. She claimed rights under the common law, as his executrix, to make this decision. On the other hand Mr Takamore's Māori family asserted that he should be buried in their family urupa (cemetery) and that they were acting in accordance with Tikanga Maori (Māori customary law), which is also recognisable under the common law.

People tend to easily sympathise with Ms Clarke. She was Mr Takamore's nearest and dearest and he chose to spend most of his life with her, away from his Māori family. The Māori position is usually less well understood. In general, Māori believe that people should be

buried with their ancestors. This reflects the magnitude placed on sustaining a connection to one's whenua (land) and maintaining intergenerational connectivity to the past, present and the future. Burying a person with their ancestors ensures that a person is never left in a strange place. It also keeps "the fires burning" by connecting the person and their children to their land and their iwi (tribe). This is particularly pertinent in a reality where many Māori live away from their tribal homeland.

The Māori process of deciding where a body should lie is a collective one to be made by the relations of the deceased, both immediate and extended. Although the wishes of the individuals themselves are influential, they are not necessarily determinative. This therefore moves away from the Western liberal emphasis on the individual. In accordance with tikanga Māori, the process will usually result in consensus or a compromise. On the extremely rare occasion where there has been no resolution, the controversial "body snatching" may occur.

The factual scenario in the Takamore case illustrates the difficulties that can arise when you have two directly conflicting cultural views. Should the wishes of the Māori whanau or that of the spouse prevail? This case also goes directly to the heart of an issue that New Zealand has been struggling with for over 150 years, that is, the recognition of Māori customary law within the state legal system.

The majority of judges in the Supreme Court ultimately settled on the position that when there is no agreement between parties, the executor has the right to dispose of the

deceased. Māori burial customs are a relevant consideration to be weighed in exercising that right. When there is a disgruntled party, a court can hear the case and overturn the decision if it is inappropriate. In this particular case, the court held that Mr Takamore's life choices in relation to living in Christchurch carried the greatest weight and were ultimately determinative. So his body is to be exhumed and returned to Christchurch.

In regards to what this decision means for tikanga, it does demonstrate the limitations of judicial forums in recognising Māori customary law. Tikanga can still be practiced in a number of circumstances, for example: when there is no dispute; when an executor concurs with the tikanga based approach; or when, even if an executor does not agree with the tikanga, the court finds that it should be given priority. But ultimately, as we saw in the Takamore case, where the court placed weight on the individual and their autonomy, tikanga and its emphasis on collective decision-making is likely to struggle for recognition.

Although there is scope within the law for tikanga to have real weight, the framework is one that is limited by the preparedness of Judges to accept customs and values that likely differ from their own and from that which is reflected in our largely Western-centric legal system. Whether they will be able to do this, or whether we might strike a better balance through legislation, remains to be seen.

Natalie Coates
Faculty of Law