

THEATRE & FILM STUDIES
@ UNIVERSITY OF CANTERBURY

PERFORMANCE STUDIES INTERNATIONAL

9TH ANNUAL CONFERENCE

APRIL 7-12, 2003

FIELD STATION, NEW ZEALAND: ENVIRONMENT/PERFORMANCE



Christchurch, New Zealand

TE PUNA TOI (PERFORMANCE RESEARCH PROJECT NZ)
DEPARTMENT OF THEATRE & FILM STUDIES
UNIVERSITY OF CANTERBURY
CHRISTCHURCH, NEW ZEALAND



PSI



Welcome to *Field Station, New Zealand: Environment/Performance*. We are thrilled to be hosting the ninth annual conference of Performance Studies International, especially during such difficult times. To those of you who have travelled from far away to be with us, we recognise the remarkable effort you have made to be here. Welcome to New Zealand. To those who have travelled less far, but who are perhaps attending your first PSI conference, again welcome. A special thank you to our field station leaders who have worked very hard to develop projects that will engage and provoke us to new ways of thinking about performance and culture. We are grateful most of all to our Maori and Pacific Island collaborators who have generously contributed their thinking, creativity and time to make this a truly bicultural event. Welcome.

Field Station, New Zealand is being staged as an experiment in collaborative fieldwork, presentation and performance. Hosted by Te Puna Toi (Performance Research Project NZ) and the Department of Theatre and Film Studies at the University of Canterbury.

Field Station, New Zealand recognises the tourist experience as a key component of performance research. Accordingly, tourist destinations, landscapes and cultural practices are treated as field stations: series of sites and topics designed to bring together scholars and artists, international and local, from performance studies and other disciplines.

In its insularity and isolation as what developed from a European outpost in the South Pacific, New Zealand offers performance studies scholars and artists an environment which in many ways simulates the conditions necessary for a controlled experiment and which lends itself to successful first-glance observation. Not only does New Zealand concentrate the most diverse landscapes in a small area, but it is also known for its radical socio-political experiments – from the first vote for women to the more recent brand of economic libertarianism. Its post-colonial situation has the unusual variant of a colonial treaty of British colonisers with Maori, the Treaty of Waitangi, which has now become a blueprint for a desired bi-cultural society.

Participants are invited to see their own performance research interests reflected, or perhaps distorted, in the field station encounter. We hope that you will be able to use your experiences here to consider your ongoing projects from a different angle, to find a counterpoint to the knowledges you have already built, and to invent new ways of performing and of coming to understand and express ideas about performance. We anticipate that papers resulting from *Field Station, New Zealand* will be published as conference proceedings, and that some later creative work will emerge as a result of the journeys taken.

Haere Mai Welcome WELCOME

Performance Studies International

Performance Studies International (PSi) is a professional association founded in 1997 to promote communication and exchange among scholars and practitioners working in the field of performance. PSi seeks to create opportunities for dialogue among artists and academics in a variety of disciplines whose concerns converge in the still-evolving areas of live art and performance.

PSi is actively committed to creating a membership base of artists and scholars from throughout the world. We recognise that while performance studies as a field encourages conversations across disciplinary boundaries, professionals in various parts of the world often wish for greater opportunities to exchange research and information about performance with others who share their interests and expertise. PSi is a network of exchange for scholars and practitioners working in diverse locations, both disciplinary and geographic.

Performance Studies Conferences

The Performance Studies Conference was originally launched by the Department of Performance Studies at New York University in 1995, and was subsequently hosted by:

- * Northwestern University (1996)
- * Georgia Institute of Technology (1997)
- * City University of New York (1998)
- * Centre for Performance Research (1999)
- * Arizona State University (2000)
- * Johannes Gutenberg University, Mainz (2001)
- * New York University (2002)

In its eight years of existence, the conference has gained a reputation for staging gatherings that attract a wide range of scholars and artists working in the field of performance. It has become internationally renowned for creating an opportunity for dialogue among artists and academics in a variety of disciplines whose concerns converge in the still-evolving areas of performance research and practice. Its successful coalition of the diverse field of performance studies has resulted in the

formation of the worldwide membership association, Performance Studies international, under whose auspices the conference is now organised.

PSi10 – "Perform. State. Interrogate." – will be in Singapore, 15-18 June 2004.

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Te Puna Toi

Te Puna Toi (Performance Research Project, NZ) was established in 2001 by the Department of Theatre and Film Studies at the University of Canterbury to provide a centre in New Zealand for the production of, and research into, performance and film for artists and scholars, here and internationally. Developed in collaboration with the Centre for Performance Research (CPR) in Wales, Te Puna Toi is poised at the nexus between the avant-garde and Maori and Pacific Island performance and film art.

During its busy first year, Te Puna Toi hosted *Footprints/Tapuwaē... Return of the Native*, both a national conference/hui on bicultural performance and a bicultural opera. More than 60 artists and scholars from around New Zealand gathered at the Arts Centre for two days of intensive discussions and provocative performances on the question of biculturalism in New Zealand performance. In the evening, the Free Theatre joined with a company of Maori performing artists to present *Footprints/Tapuwaē*, a theatrical event juxtaposing the Wagnerian concept of music theatre as evidenced in his Ring cycle with Maori traditional myth and performance, directed by Peter Falkenberg and Taiporoutu Huata.

A key component of Te Puna Toi is the ongoing development of an archive and public viewing facility to provide access to videos and other materials from CPR as well as from collections shared with us by Maori and Pacific Island artists and scholars. Choreographer Michael Parmenter and local performance artist Steve Thomas have recently donated their collections of performance videos, and the New Zealand Film Archive has designated Te Puna Toi the Christchurch host for its Vaccess public viewing facility.

Planning is now in process for an event centred on the work of German filmmaker, playwright and painter Herbert Achternbusch in 2004.

Theatre and Film Studies

The Department of Theatre and Film Studies at the University of Canterbury began with an interdepartmental course in drama in 1979, which led directly to the creation of the Free Theatre as a site for professional productions of avant-garde and experimental theatre work. The department is distinguished by its commitment to teaching and research at the intersection between theatre and film, and to the integration of theory and practice at all levels of teaching and research. Our approach to the study of theatre and film is interactive and interdisciplinary, incorporating literary, historical, aesthetic, philosophical, psychoanalytic and socio-political discourses through the experiences of doing and watching as well as through intellectual inquiry. Theatre and Film Studies students are encouraged to work as artists and scholars at all levels: to read and think and write, but also to create, to act and direct, and to shoot and edit films.

PSi9 Field Station, New Zealand

Day 1: Monday 7 April

Te Whare Akonga o Te Akatoki

9am	Welcome Peggy Phelan (Stanford University) Sharon Mazer (University of Canterbury)
10am	Registration Tea/coffee
1030am	Field stations meet as groups
1130am	Iraq: Theatre of War Lisa Wolford (Bowling Green State University)
1230pm	Hangi (lunch)
130pm	Protocol Taiporoutu Huata (Kanohi Kitea Trust) Haani Huata (University of Canterbury)
230am	Treaty of Waitangi: a Text for the Performance of Nation Philip Joseph (University of Canterbury) Bevan Tipene-Matua (University of Canterbury)
330pm	Tea/coffee
4pm	"The Song: Ethnomusicology and the Maori" Charles Koroneho (Te Toki Haruru)
<i>Rehua Marae</i>	
530pm	Powhiri
630pm	Dinner & Performance: Kapahaka
730pm	Keynote Dr Terry Ryan (Ngai Tahu) Sir Tipene O'Regan (University of Canterbury)

Day 2-5: Tuesday-Thursday 8-10th April

Field Stations

Day 6-7: Friday-Saturday 11-12th April

Old Queens Theatre

Friday

9am	Doors open for coffee/tea/conversation
10am	Welcome Back Sharon Mazer (University of Canterbury)
1030am	Maori Performance
1130am	Tangible Heritage: Museums, Heritage Sites & Heritage Trails
1230pm	Lunch
130pm	Drag performance
230pm	Lord of the Rings
330pm	Break
4pm	Sonic Nowhere: Experimental Performance
5pm	Committee Meetings
6pm	Drinks
7pm	How Mutton Became Lamb Again: Dick's Gourmet Tour

Saturday

10am	Doors open for coffee/tea/conversation
11am	On Ice
12noon	Lunch
130pm	The Land: Whakapapa and Mapping
230pm	Global Academic Culture
330pm	Break
4pm	PSi10: <i>Perform:State:Interrogate</i> Singapore 15-18 June 2004 Ong Keng Sen and Lee Weng Choy
430pm	PSi Business Meeting: Report from the President, Treasurer & Committee Chairs
530pm	Footie protocol with Richard Till
630pm	PSi parade to Jade Stadium for rugby game (Crusaders v Cats)
after game	party till whenever

Field Stations

The Land: Whakapapa & Mapping

- * Peggy Phelan (Stanford University)
- * Dolina Wehipeihana (Atamira Dance Collective)
- Louise Potiki Bryant (Atamira Dance Collective)
- Jackie Gray (Atamira Dance Collective)
- Corinna Hunziker (Atamira Dance Collective)
- Cathy Livermore (Atamira Dance Collective)
- Sean Cook (Stanford University)
- Janet Kaplan (Moore College of Art and Design)
- Helen Freshwater (University of Nottingham)
- Peta Tait (La Trobe University)
- Patrick Way Anderson (University of California, Berkeley)
- Kanta Koch-Lindren (Central Michigan University)
- Carol Bellini-Sharpe (Hamilton College)

This field station will be led by members of the Atamira Dance Collective, whose performances combines research into traditional and historical concepts with contemporary dance practise, often incorporating other art forms into their processes. Their work explores the effects of colonisation, the meeting of cultural protocols, and the spiritual and tangible meaning of whenua/land. Atamira Dance Collective explores the meaning of the word 'Atamira' in its traditional meaning as a platform (or stage) for the dead body, but also as a process of caring for those who have died. Dance may be seen as a taonga, a treasure gifted from the ancestors. Dolina Wehipeihana says, "We were really attracted to the idea of land, mapping and whakapapa because as Maori the concepts of being people of the land is so strong – mapping out our history, discovering and expressing our whakapapa, mapping out ourselves and being part of a lineage that extends deep into the earth and continues into the future."

While the field station will be based at Rehua Marae, a number of field trips are planned, including to a carving studio in town and the Moeraki Boulders, a site with particular cultural and spiritual significance, and there will be an opportunity to engage with the Maori Performance field station on the issue of tradition versus innovation. We hope to use our three days to consider the ways in which the "rules" for Maori dance are determined and challenged: is it the environment, the audience, or the themes? How does one come to make performance that holds the truths of the past together with the realities of the present?



Lord of the Rings

- * Henry Bial (University of New Mexico)
- * Alan Wright (University of Canterbury)
- Kimon Keramidis (CUNY)
- Ryan Reynolds (University of Canterbury)
- Rob Smith (University of Canterbury)

Thanks to the success of *The Lord of the Rings* worldwide, New Zealand is now known to many as the embodiment of Middle Earth. We will follow the "Trilogy Trail," touring locations used in the filming of *The Lord of the Rings*, with an eye toward questions of tourism and simulation/simulacra: What is this landscape that is "real" – yet is presented as a landscape that never was? Why are tourists drawn to sites that are "authentically false"? How does New Zealand incorporate this new alter-ego into its performance of nationhood?

trilogytrail

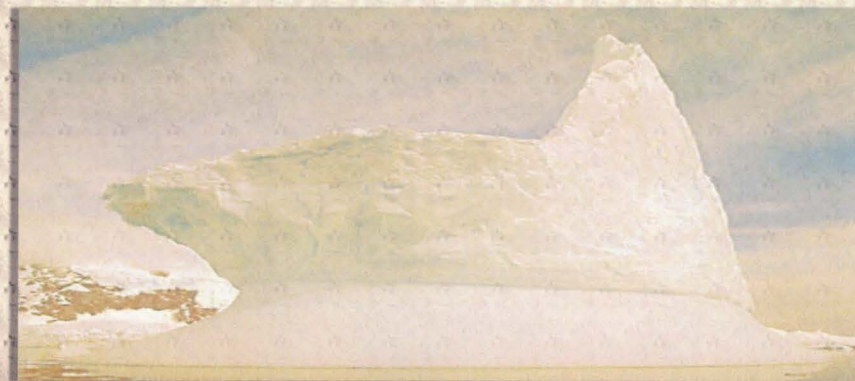


Glenorchy Air, 91 McBride Street, Queenstown, New Zealand
Telephone: 64-3-442 2207

On Ice

- * Mike Pearson (University of Wales)
- * Michael Adams (University of Canterbury)
- Ron Shields (Bowling Green State University)
- Marilyn Arsem (School of the Museum of Fine Arts, Boston)
- Yann Montelle (Brown University)
- Sarah Standing (CUNY)
- David Williams (University of New South Wales)
- Grete Taylor (Monash University)

On Ice stages an expedition in New Zealand in search of the traces, relics and sites of the 'heroic era' of Antarctic exploration. As artists and scholars, following in the footsteps of the early explorers and contemporary scientists, we will look to the ice for inspiration as we consider narratives of heroism, masculinity, preservationism and tourism. Our excursion into things polar commences in Christchurch with visits to research centres, heritage sites and museums, traces the Antarctica Heritage Trail and tours the Antarctic Centre, a premier Christchurch tourist attraction with its varied simulations of the Antarctic experience. Discussions will focus on the environment of Antarctica, its early exploration and the role of ice as creative inspiration. Participants will then take two days to experience the ice directly, at Franz Josef Glacier on the West Coast of the South Island. As part of our ice expedition, we will create a piece of 'polar theatre' to be presented at the conclusion of the conference.



LORD OF THE RINGS

On Ice Antarctic 'heroic' ON ICE

Maori Performance

* Haani Huata (University of Canterbury)

* Taiporoutu Huata (Kanohi Kitea Trust)

* Lisa Wolford (Bowling Green State University)

Charles Koroneho (Te Toki Haruru)

Abdul-Rashéed Na'alláh (Western Illinois University)

Chad Stose (Bowling Green State University)

Greta Bond (University of Canterbury)

Jonah Salz (Ryukoku University)

Lamice El-Amiri (Utopia93)

Belen Calingacion (University of the Philippines)

Owusu Williams-Afari (St. Michael's Technical Institute)

Bonnie Eckard (University of Arizona)

Mark-James Hamilton (Torótoro Trust)

Sharon Mazer (University of Canterbury)

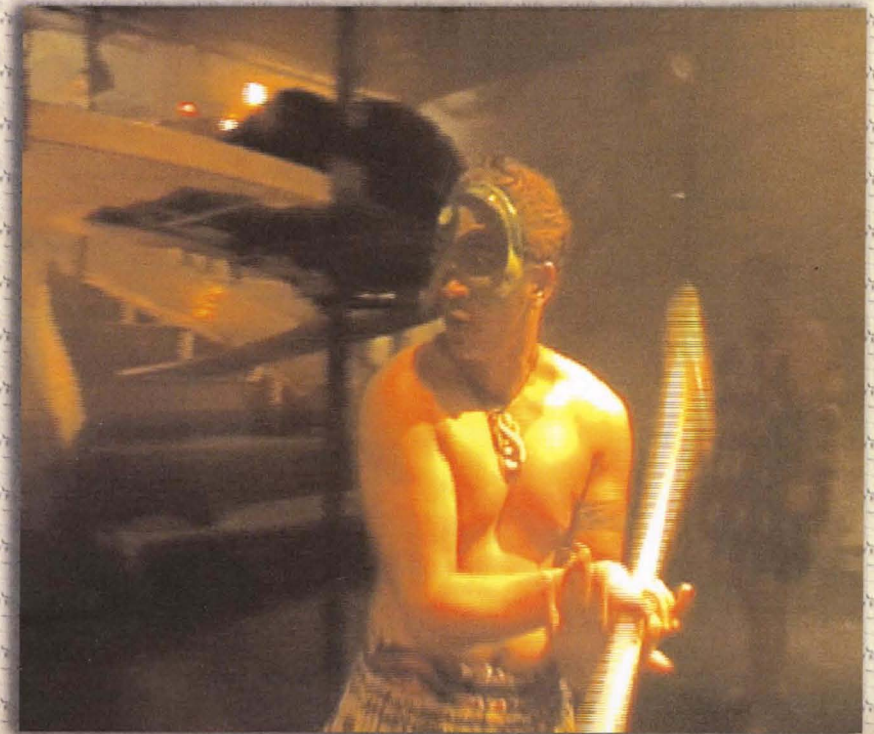
Prominent Maori performers Haani and Tai Huata join Lisa Wolford in an exploration of traditional performance practices on Rehua Marae. The field station will be organised around a series of practical sessions in which participants are introduced to waiata, haka, action song and poi dance, punctuated by discussion of key issues in the preservation and presentation of Maori performance traditions and, it is to be hoped, the sharing of other performance traditions as brought to the field station by the participants. We'll also be looking to share some sessions with The Land field station, which will be focusing on contemporary expressions of Maori culture in performance, and at the other end of the spectrum, we'll take a field trip to Willowbank for Ko Tane (Maori traditional performance as it's constructed and presented to tourists) and a guided tour of the wildlife reserve from a Maori perspective.

Central to our discussions will be the following topics:

- > The role of traditional performance in the (re)construction of cultural identity.
- > The "authentic" body in cultural performance.
- > The way the body is taught to remember and/or identify itself in action and song.

(cont.)

- > The particular demand of language in Maori performance.
- > The use of Maori performance, particularly the haka, in non-Maori contexts (like rugby) to create a distinctive New Zealand cultural identity.
- > The tension between tradition – ie, a reification of past practices – and innovation – ie, a making present, especially in engagement with non-indigenous, European and other international performance cultures.
- > The tension between traditional practices when performed as part of living ceremonies, rituals and protocols, performed as part of festivals, performed for outsiders – in particular for tourists – and that shared with scholars.
- > The place of scholarly inquiry in traditional performance.



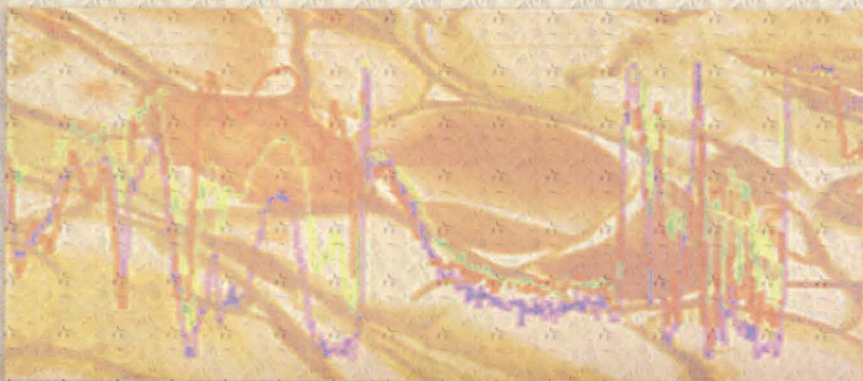
Sonic Nowhere: Experimental Music

- * Roy Montgomery (Lincoln University)
- * Victoria Singh (The Western Front)
- Alison Richards (Monash University)
- Andrea Olsen (Middlebury College)
- Vicki Smith (Avatar/Body Collision)

Participants will set up a sonic field station in the hills in order to create an experience of making music from and for the void. The site will be literally in the middle of nowhere, at *Erewhon* sounds— at the head of Lake Heron, an area traversed by Samuel Butler before settling at Mesopotamia. In spatial and acoustic terms the lake and the surrounding valley floor offer great possibilities because of absence rather than presence, and because it is one of the crucibles for the howling hot Nor-west wind that regularly sweeps the Canterbury plains during the summer months.

Activities may include: designing and constructing a solar-powered acoustic transmission device that will communicate with the living and the dead for a period of approximately 24 hours and fabricating a "Sunchild" device, perhaps like a windmill on a raft, making it sing as it is torn apart. The performances thus developed will be documented for presentation during the closing days of the conference.

Participants will lodge in an old farmhouse, with the option to take shelter under canvas. Transport will be by mini-van.



PSi #10 PERFORM: STATE: INTERROGATE: SINGAPORE 2004

PSi #10 Perform: State: Interrogate: Singapore 2004 aims to bring the field of Performance Studies to the attention of researchers, theorists, artists and activists across diverse practices and disciplines in the "Asian" region, while introducing the current state of "Asian" performance theory and practice to researchers, theorists, artists and activists from other regions.

While this will be the first time the Performance Studies international (PSi) conference is taking place in an "Asian" country, it is precisely our intention to interrogate the issue of a "PSi Conference in Asia" — to precipitate a high level of critical reflexivity about PSi #10 itself, PSi conferences, and our constructions of "Asia".

We aim to address the present state of performance discourse in "Asia". And beyond the parameters of a single conference, our purpose is to mobilize individuals and organizations to dialogue and develop the language and grounds upon which performance can be understood, examined and debated in "Asia". We also intend to engage the diverse interests and perspectives from within the region, which may include:

- * Epistemic themes, such as the history and historiography of performance and performance theory, and the study of tropes and metaphors in performance theory;
- * Praxis, e.g., the social functions of performance, and theories of management, governance, and performance;
- * Themes invoking the tensions between theory and practice, such as translation and transit, transmission and dissemination, contemporarization and decolonization;
- * Identity and location, e.g., the Asian city, ethnicity and community, and gender and sexuality;
- * Themes centering on the state, as in cultural policy, patronage, and arts administration;
- * Registers of reality: spirits, bodies, technologies of representation and simulation;
- * The creative process, including methodologies, pedagogies, traditions, and canons.

Look out for the Call for Papers **PSi #10 Perform: State: Interrogate: Singapore 2004** on the PSi website: <www.psi-web.org>

Performance Studies

Northwestern University



The Department of Performance Studies at Northwestern University educates students, produces research, and supports public arts initiatives that extend and deepen the understanding of performance as central to the human condition.

The graduate program in performance studies is grounded in the investigation of performance as artistic/critical practice and as means of understanding historical

social, and cultural practices. Students develop critical and analytical skills, conduct research and engage in performance as both subject and method of study.

The department contributes to the burgeoning academic interest in performance as a concept or metaphor that foregrounds the creative, constructed, collaborative, and contingent nature of human communication and interaction. At the same time, the department has strengthened its historical commitment to performance as a method as well as a subject of research.

The department remains anchored in its longstanding tradition of viewing performance as an experiential practice and pedagogy, an embodied way of knowing, and not just an abstract concept. The fundamental premise of departmental philosophy is that theory is enlivened and most rigorously tested when it hits the ground in practice. Likewise, the doing of performance and all artistic practice can be deepened, complicated, and challenged in meaningful ways by engaging critical theory.

The Department of Performance Studies is committed to this dialectic between the creative and the critical, the imaginative and the intellectual, and to the integration of analytical and artistic endeavors.

The Department of Performance Studies, Northwestern University
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www.communication.northwestern.edu/performancestudies

Tangible Heritage: Museums, Heritage Sites & Heritage Trails

- * Barbara Kirshenblatt-Gimblett (NYU)
- * Karen Nero (University of Canterbury)
- Gary Maciag (Siena College)
- Dorita Hannah (Massey University)
- Jerry Jaffe (Otago University)
- Ina-Maria Greverus (Goethe Universität Frankfurt)

"Travel back to a time long past, but not forgotten. Discover the fascinating history and geological evolution of the Banks Peninsula region. Be amazed by volcanic eruptions, Maori mythology, and life on board an early settlers' ship" (www.gondola.co.nz/heritage-time-tunnel.html). Like many regions around the world, New Zealand is increasingly dependent upon its appeal as a tourist destination. Despite its relative youth as a nation, what New Zealand most often sells along with its natural wonders, native performances and gift shops is its history — real, reconstructed, simulated and imagined. This field station examines heritage as a mode of cultural production and transvaluation, investigating the way in which Christchurch performs itself for locals and visitors alike. We join other tourists in a journey through time as it is made tangible in museums, heritage sites and heritage trails throughout the Christchurch region, including a day trip to the Okains Bay Maori and Colonial Museum and the Akaroa Museum (Te Whare Taonga).

Relevant websites:

- <http://www.nz museums.co.nz>
- <http://www.localeye.info>
- <http://www.christchurchnz.net>
- <http://www.tourism.net.nz/region/christchurch>
- <http://www.ferrymead.org.nz>
- <http://www.purenz.com>

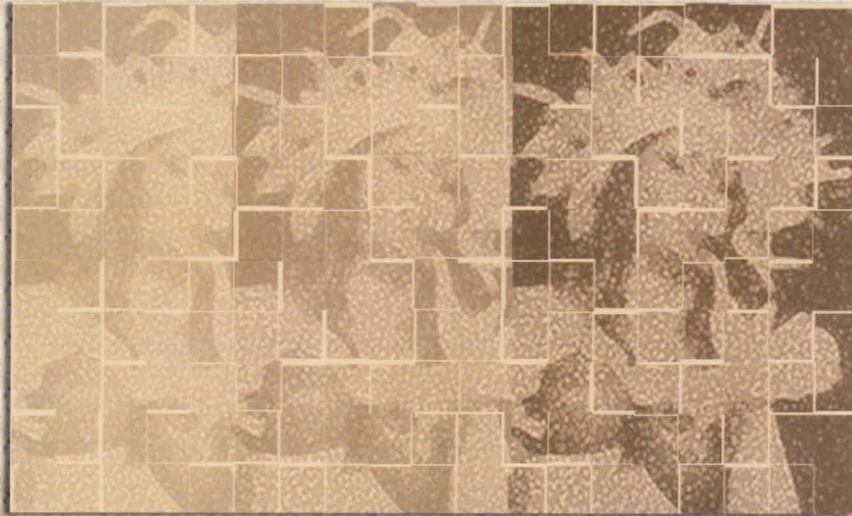


Tangible heritage TANGIBLE HERITAGE:
MUSEUMS, HERITAGE SITES & HERITAGE TRAILS

Drag Performance

- * Moe Meyer (University of New South Wales)
- * Penny Bainbridge (University of Canterbury)
- James Beaumont (University of Canterbury)
- Fred Corey (University of Arizona)
- Siaosi Mulipola (McMillan Brown Centre, University of Canterbury)
- George Parker (University of Canterbury)

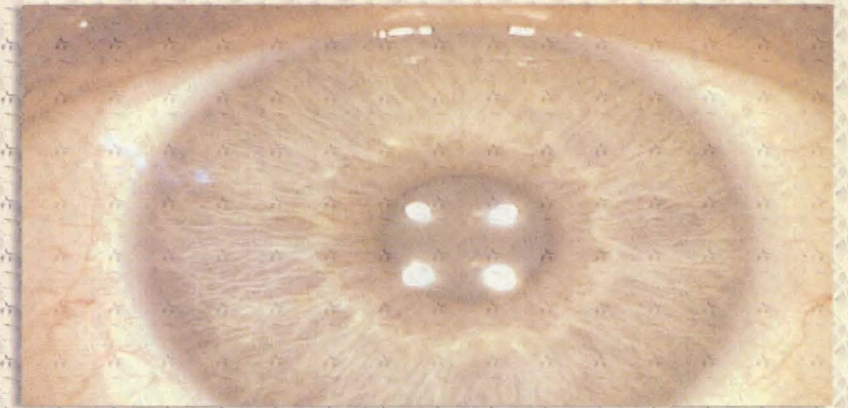
Theories of drag, transvestism, and cross-dressing have tended to be universal, paradigmatic, and concerned with an analysis of "type." Rarely are drag queens studied in terms of material performance or cultural and historical specificity. Yet, the differences in drag practice between performers in different countries are quite marked. One only has to compare, for example, San Francisco queens with Sydney queens to find differences of such magnitude as to suggest two completely different performance forms. In New Zealand, indigenous drag traditions, such as those in the Samoan culture, intersect Western drag performance practices. We will be looking at these drag performances in their specific cultural contexts, as expressions of indigenous identity as well as colonial sediment.



Global Academic Culture

- * Jessica Chalmers (University of Notre Dame)
- * Peter Falkenberg (University of Canterbury)
- * Shahin Yazdani (University of Canterbury)

As part of her metastudy of academia in its international context, Jessica will be observing the field stations at work. Her report to the conference will consider the way in which academics from various nations come together under the rubric of performance studies. While any conference in itself is an interesting site for documenting academic performances, this *Field Station, New Zealand*, with its focus on touristic experience and its invitation to academics to become, themselves, tourists, provides a provocative platform from which to consider what a globalised discipline is/could be/will be. Film maker Shahin Yazdani will accompany Jessica on her travels to document the field stations from his perspective.



How Mutton Became Lamb Again: Dick's Gourmet Tour

* Richard "Dick" Till (University of Canterbury)

* Ute Ritschel (Zentrum für Performance Studies)

* Richard Gough (Centre for Performance Research, University of Wales)

Wendy Arons (University of Notre Dame)

Shira Herzberg (Theatre of Truth & Dare)

Claudia Terry (Theatre of Truth & Dare)

Richard Till, the originator of café culture in Christchurch and, as "Food and Lifestyle Guru Dick," food performance artist, traces the evolution of food performance in New Zealand: from its colonial beginnings as Britain's sheep farm to its very recent entry into international gourmet culture. As participants eat their way through the BBQ and the hangi, to the tearoom, the pub and the Café D'Paris (Hokitika), they will explore the ways in which food – its preparation, commodification and presentation – forms an essential part of the construction of New Zealand cultural identity, culminating in the creation of a collaborative gourmet performance to present on the closing day of the conference.

In her introduction to the "On Cooking" issue of *Performance Research*, Barbara Kirshenblatt-Gimblett tells us that "Culture is a kitchen" (18). The kitchen is the site of transformation from the raw to the cooked, from nature to culture. Food tourism, especially of the gourmet persuasion, explicitly poses the product of a culture's kitchens between the natural world – the vista of sea, mountain, field, sky – and the twin ideas of local identity and international expectations. A meal in New Zealand may be seen to represent the ongoing negotiation of the culture between its colonial past and its global aspirations. The tourist meal makes explicit the double nature of food as a simultaneously sensual and performative experience: How did I come to eat this meal, and how do I come to know myself in the eating?

Acknowledgements

Theatre and Film Studies staff

James Beaumont

Liz Boldt

Peter Falkenberg

Sharon Mazer

Richard Till

Alan Wright

Shahin Yazdani

Te Puna Toi staff

Greta Bond

Ryan Reynolds

Project Manager

Michael Adams

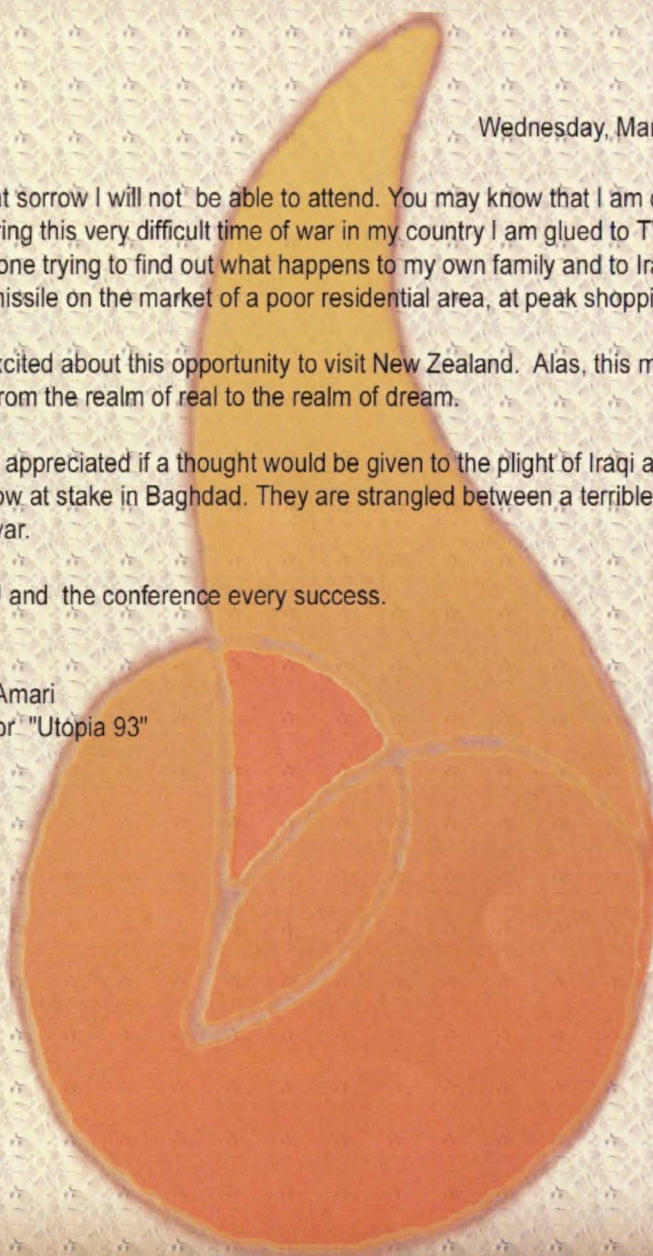
Programme

Shahin Yazdani

Greta Bond

Special Thanks to:

Heike Roms - Karen Morgan - Haani Huata - Taiporoutu Huata - Te Rita Papesch
Terry Ryan - Sir Tipene O'Regan - Philip Joseph - Beven Tipene-Matua - Maurice Till
Jonathan Mane-Wheoki - Rachel Peuntener (Ngai Tahu) - Moana Matthes (Macmillan Brown)
Alan Schefsky (Northwestern University) - Victoria Johnson (Macmillan Publishers)
Katrina Eddy (University Book Shop) - Camas McBurney Davis (TDR)
Janet and Robert Rutherford (Glenorchy Air: Trilogy Trail)
Kerry McCarthy and Baden Norris (Canterbury Museum)
Natalie Cadenhead and Shelly Peebles (Antarctica NZ) - Shauna Doyle (Antarctic Centre)
Nigel Watson (NZ Antarctic Heritage Trust) - Lynda Wallace (Akaroa Museum) -
Sara Webb (YHA) - Jaya Marr (Glacier Guide) - Glenda and Ian Swale (Country Glen Lodge)
Chris (YMCA) - Sue and Alley (The Chateau on the Park)
Murray Thacker (Okains Bay Maori and Colonial Museum)
Jenny May (Christchurch City Council) - Brian Lintott (Ferryroad)
Dave Brennan (Willowbank Wildlife Reserve)



Wednesday, March 26, 2003

To my great sorrow I will not be able to attend. You may know that I am of Iraqi origin. During this very difficult time of war in my country I am glued to TV, radio and telephone trying to find out what happens to my own family and to Iraq in general. (Today's missile on the market of a poor residential area, at peak shopping time.)

I was so excited about this opportunity to visit New Zealand. Alas, this must now be removed from the realm of real to the realm of dream.

It would be appreciated if a thought would be given to the plight of Iraqi artists whose lives are now at stake in Baghdad. They are strangled between a terrible dictator and an unjust war.

I wish YOU and the conference every success.

Lamice el-Amari
Co-ordinator "Utopia 93"
Berlin

Wednesday, March 26, 2003 WEDNESDAY, MARCH 26, 2003