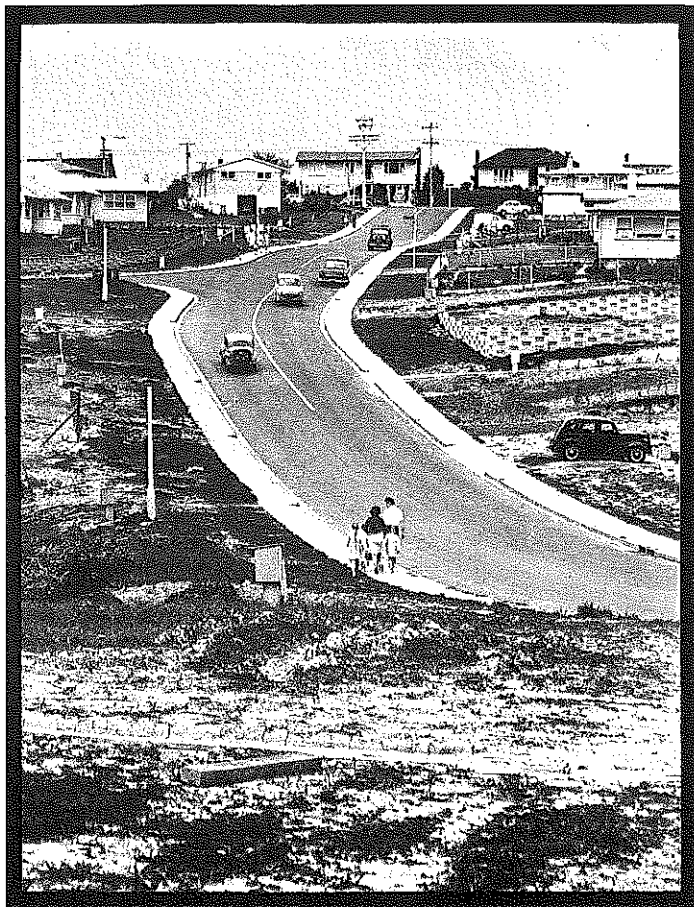


# MEMORY RESEARCH IN AOTEAROA, NEW ZEALAND



**MASSEY UNIVERSITY  
WELLINGTON CAMPUS  
12 NOVEMBER 2015**

# Programme

8:45 – 9:15 am **Registration**

9:15 am **Welcome**

9:30 am **Keynote Address:** Professor Paul Tapsell  
 Venue: 7C09 “Whakapapa – scaffolding the past, remembering the future”

10:30 – 11:00 am **Morning Tea**

11:00 am – 12:30 pm **Panel #1**  
 Venue: 7C09  
 Invited Speaker: Professor James Liu  
 “A narrative theory of history and identity as applied to the making of national identity”  
 Stephen Turner, Anna Boswell, Lorenz Pöschl  
 “Animate memory”  
 Anna Green  
 “Material culture, objects and the remembered family”  
 Geoff Lealand  
 “Hollywood, fandom and childhood memory”

12:30 – 1:30 pm **Lunch**

1:30 – 3:00 pm **Panel #2A: Disaster and Memorials in Aotearoa NZ**  
 Venue: 7C09  
 Professor Paul Millar  
 “A narrative theory of history and identity as applied to the making of national identity”  
 Inelda Bargas  
 “Overdue: Reconstructing news coverage around the Erebus disaster three decades on”  
 Ewan Morris  
 “Māori and memorials”  
 Andrea Hepworth  
 “Aspects of memory along Wellington’s waterfront”

1:30 – 3:00 pm **Panel #2B: Trauma and Memory**  
 Venue: 7C18  
 Walszcka Pino-Ojeda  
 “Organic and institutional responses to social trauma: Lessons from Latin America”  
 Valeriya Kalkina  
 “Digital spaces of Soviet trauma: The ‘Virtual Museum of Gulag’”  
 Suzanne Little  
 “The ‘Document’ and ‘Flesh’ of memory remains in trauma performance”  
 Matthew Bannister  
 “Bergson’s theory of memory and musical participation”

3:00 – 3:30 pm **Afternoon Tea**

3:30 – 5:00 pm **Panel #3A: Memory, Place and Emotion**  
 Venue: 7C09  
 Mary Wiles  
 “Reimagining Frame: Memory and place in Vincent Ward’s *A State of Siege* (1978)”  
 Louisa Horrmann  
 “Objects of migration: The intergenerational postmemory of German-Jewish refugee families through private artefacts”  
 Adriann Smith  
 “Theatrical emotion as cultural memory”  
 David Ciccoricco  
 “Great escalators: Nostalgia in a novel of the everyday”

3:30 – 5:00 pm **Panel #3B: History and Memory in Aotearoa NZ**  
 Venue: 7C18  
 Annabel Cooper  
 “A question of scale: Ngā Pakanga Nunui in national and local memory”  
 Mark Sheehan  
 “Young New Zealanders and the re-shaping of a 21<sup>st</sup> century Gallipoli myth”  
 Grace Millar  
 “Remembering and Forgetting the 1951 Waterfront Dispute”  
 Joanna Coble  
 “Food and memory: The Anzac biscuit and intangible cultural heritage”

5:00 – 5:15 pm **Plenary**

5:15 – 6:00 pm **Drinks**

*Plenary*

# Keynote Address

## Whakapapa – scaffolding the past, remembering the future

Professor Paul Tapsell

On 1 October 2015 Sir Tipene O'Regan delivered his Michael King Memorial Lecture at University of Otago. With wry candor he spoke of himself being a future footnote, but in whose history? Sir Tipene challenged his audience: Why should *Other* culture's recordings of the past be categorized as heritage? *A people without memory have no future...* My heart races and I instantly remember another packed lecture theatre, but this time it is Auckland 1988. Ranginui Walker is holding court over an electrified ANTHRO102 Land Wars lecture, relishing being heckled by a very vocal group of mature students. I sat there, naive, fascinated, wide-eyed and thoroughly entertained by the irony of a Māori academic taunting the white racial underbelly of a nation pretending to be bicultural. You Pākehā have *historical amnesia*, you forget how you got your land: it was my land, confiscated by your Crown at gunpoint, by legislation and then you conveniently forget this irrefutable fact and rewrite your history, but I will not ever let you forget mine. Heady times the 1980s: a treaty nation at the bottom of the Pacific, daring to revisit its colonial history. How far have we come since 1988? I refocus on Sir Tipene, watching him dazzle a mostly Ngai Tahu audience with digital projections of amazing interactive maps. He gently reminds them of the critical importance of uncovering, reclaiming and maintaining their own memories, their own heritage. Since 1998 Ngai Tahu have developed a tribally specific, now web-based, research methodology to assist their Blue Book validated descendants retake their right of place in our shared nation-framed history. But where does this leave the rest of Māori tribal society? Where does it leave you? Where does it leave me? What signposts do we follow to find our future if the memories of our past are being blurred by the confusion of multiple identities in a new nation space of post Treaty settlement and iwhitanga?

**Professor Paul Tapsell** is Chair of Māori Studies and a former Dean of Te Tumu, the School of Māori, Pacific and Indigenous Studies, at the University of Otago. Paul's Māori ancestry originates out of the Bay of Plenty and Waikato regions. His research interests include Māori youth identity in 21st century New Zealand, role of cultural heritage & museums in nation states, taonga trajectories in and beyond tribal contexts, Māori values within governance policy frameworks, Indigenous entrepreneurial leadership, Pacific origins of marae, genealogical mapping of New Zealand's tribal landscapes, and Te Arawa historical and genealogical knowledge.

Although now based in academia Paul continues to build on his past museum experiences at Rotorua Museum (curator), Pitt Rivers Museum (doctoral research) and Auckland War Memorial Museum (Director Māori), and as a former board member of Museums Aotearoa and Te Māori Manaaki Taonga Trust. Today he serves on the Otago Museum Trust Board, Pukaki Trust, Sir Hugh Kawharu Foundation, Te Potiki National Trust and as an Eisenhower Fellow (NZ).

Paul's most notable exhibitions are *The New Dawn* (1991), *The Legacy of Houmaitawhiti* (1993-1997), *Ko Tawa – Māori Ancestors of New Zealand* (2005-2008) and *Te Ara – Māori pathways of Leadership* (2010-2014). His publications are not only academic in nature, but also include very accessible books on taonga and leadership (*Pukaki, 2000 & Ko Tawa, 2006, Te Ara, 2012*) and most recently a digital website, designed to assist urban-raised Māori youth reconnect to their ancestral marae ([www.maorimaps.com](http://www.maorimaps.com))

"They're playing our tune":

## Bergson's theory of memory and musical participation

Matthew Bannister

In *Matter and Memory*, Henri Bergson sets out a radical theory of memory, which has influenced contemporary thought from Deleuze to Extended Mind Theory. Combining scientific studies of memory malfunction with a deconstruction of the mind/body and subject/object dualisms that have dogged philosophical and scientific discourse, Bergson's central thesis is that "the memory of a living being appears... to measure its power of action upon things" (Bergson 1911, 303). That is, memory is not a storehouse of representations, synthesised by and kept in the brain, but is more like a faculty that adds layers of duration, or time, to a plane of immanence made up of energy and movement and thereby provides living bodies with a degree of choice about their actions or movements. The past has not ceased to be – it has only ceased to be active, but living bodies and minds can re-activate the past by allying memory to action. Bergson was also the first to distinguish between habit memory and "pure" memory or recollection, but his point about both was the same – that they are always allied to gestures or actions, in fact Bergson argues that perceptions are actions, calling into question the traditional priority of mind over matter, and seeing rather the two connected in a circuit, with neither taking priority. "The attitude of consciousness is mainly the consciousness of an attitude" (Bergson 1911, 121). Actions, gestures, perception and recognition all take place on the same plane – thus overcoming the traditional philosophical dualism that places images "inside" the brain and movements "outside" the mind. But memory introduces the additional dimension of time, or duration, which characterises life – hence Bergson argues that the subject/object distinction should be rethought in terms of time, rather than space.

One possible forum for testing Bergson's theory could be in the field of musical therapy with patients of dementia. Research has detailed how patients participating in musical activities can acquire new memories and reconnect old ones, such as remembering song lyrics, something hard to explain if memories are simply stored in the brain and destroyed by organ atrophy. Bergson argues that memory loss is not about the destruction of memories but about the loss of connection between memories and the actions or gestures they are employed in. It follows that reinvigorating modes of action and gesture in meaningful activities or expressive behaviours such as musical participation can reconnect memories and assist in the formation of new ones.

**Dr Matthew Bannister** is a musician and academic. He presently teaches at Waikato Institute of Technology (Hamilton, New Zealand). His research interests are Henri Bergson, creativity and popular music.