



LIGHTING THE WAY

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DOTCOM FILM PREMIERE

Flamboyant internet mogul Kim Dotcom is the subject of a new documentary by Media and Communication's Professor Annie Goldson. The film is due to premiere at the SXSW festival in Austin, Texas this month.

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STATE OF FAITH

In this month's My Story, Maclaurin Chapel chaplain Rev Dr Carolyn Kelly talks about her journey to a Christian life and her hope that all staff and students, no matter their beliefs, should feel welcome at the chapel.

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NEW HOPE FOR PREM BABIES

A new blood test being developed by a research team at the Liggins Institute and the Faculty of Medical and Health Sciences could revolutionise the care of pregnant women at risk of giving birth too early.

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INNOVATION HUB ON THE WAY

A visit to innovation hubs at universities in the US has fuelled plans to create an exciting new space for our students. Last year, Centre for Innovation and Entrepreneurship Director Wendy Kerr led a group from Auckland on a visit to top universities like Stanford, MIT and Yale, with each showing off their learning lab or ‘makerspace’ – a workshop- type facility equipped with items like 3D printers, scanners, laser cutters and soldering irons. Plans are underway to create an innovation and entrepreneurial makerspace here in 2017.



ASPIRE PROFESSIONAL STAFF CONFERENCE

The theme for this year’s Professional Staff conference on Tuesday 11 July is ‘innovate’. Hear from Dr Lance O’Sullivan, 2017 Distinguished Alumni and 2014 New Zealander of the Year, whose vision is to make health care accessible to all and eradicate poverty-related illness and Qiuqing Wong, an award winning film maker, social change expert, innovator and CEO of Borderless (borderless.co.nz). Register your interest at www.aspireconference.auckland.ac.nz



A BLAST OF BRAZILIAN CULTURE

The visual arts of Brazil was the focus of 13 lucky students from the Faculty of Arts who went on a study trip hosted by Dr Genaro Oliveria, from Latin American Studies this summer. Visting the huge, bustling city of Sao Paulo and beautiful Rio de Janeiro, post-Olympics, the students were introduced to the history, culture, politics and creative industries of the eighth largest economy in the world, the third most spoken European language, and the largest nation in Latin America.



AS YOU LIKE IT UNDER THE CLOCKTOWER

Continuing a 50-year tradition, Auckland Summer Shakespeare’s riotous comedy *As You Like It*, is currently showing under the ClockTower, directed by award-winning director Benjamin Henson. Bringing Glastonbury to Auckland, with a stellar cast and live music, this vibrant production runs until 11 March and should not be missed. Tickets are available at: www.iticket.co.nz/events/2017/feb/auckland-summer-shakespeare-as-you-like-it#/information



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COVER PHOTO: The Lighthouse by Michael Parekowhai, a sculpture on Queen’s Wharf in downtown, Auckland.

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REZ GARDI TOP NEW ZEALANDER

Auckland lawyer and University alumna Rez Gardi was named 2017 University of Auckland Young New Zealander of the Year last month.

The 25-year-old Chapman Tripp solicitor was chosen for her outstanding commitment to the plight of refugee and marginalised people, a situation she lived firsthand.

Born in a United Nations refugee camp in Pakistan, where her Kurdish family had fled to escape persecution, Rez and her family eventually settled in New Zealand under the refugee quota system when she was six.

Planning to focus her legal career on human rights, she is already a refugee youth advocate and youth adviser to the New Zealand Red Cross.

In 2016, Rez represented New Zealand at the Global Refugee Youth Consultations, the UNHCR-NGO Consultations, and the High Commissioner's Dialogue on Protection Challenges of Children on the Move, all in Geneva, as well as attending the Asia Pacific Refugee Rights Conference in Bangkok.

She is currently working on projects for

refugee youth in New Zealand's main centres and will be helping the Red Cross in the planning and co-chairing the Annual Tripartite Consultations on Resettlement later this year.

With memories of her own family's difficulties, she is also dedicated to helping refugees settle in New Zealand and is involved in Refugee Services, Refugees as Survivors, UN Youth, Amnesty International, the Auckland Multicultural Society, the Equal Justice Project, and as the director and founder of the Kurdish Youth Association in New Zealand.

Alongside Alumni Relations and Development, she has fundraised to establish three new University of Auckland scholarships for students from refugee backgrounds.

And most recently, Rez has signed up to Super Diverse Women, a new organisation dedicated to championing the rights and achievements of women from indigenous and migrant backgrounds.



DISTINGUISHED ALUMNI ANNOUNCED

This year's distinguished alumni include a scientist with an impressive international career, Samoa's first optometrist and one of the country's most respected broadcasters. They are Carol Hirschfeld (Arts), head of content at Radio NZ, Professor Ian Hunter (Science), the Hatsopoulos Professor of Mechanical Engineering at the Massachusetts Institute of Technology, Dr Lance O'Sullivan (Medical and Health Sciences), medical and community leader in Kaitaia, and Lisa Reihana (Creative Arts and Industries), a significant multi-disciplinary artist.

The Young Alumna of the Year is Erna Takazawa (Medical and Health Sciences), pictured left, Samoa's first and only optometrist.

Their significant achievements will be celebrated at the upcoming Bright Lights panel discussion on 9 March, which will be led by journalist Finlay Macdonald, and the Distinguished Alumni Awards Dinner on 10 March.

Staff and alumni, along with their family and friends, are welcome to attend one or both events.

Details can be found in the What's on Campus page and also on the staff intranet.



FAIRBURN WORK A FAMILY AFFAIR

A compelling portrait of distinguished New Zealand poet A.R.D. Fairburn has been donated to the University's art collection.

Painted by the poet's daughter Corin Fairburn Bass, an artist who lives in Sydney, it is now on display in the Special Collections room in the main library, which also holds Fairburn's papers.

Capturing him in an introspective mood, it was painted from a black and white photo taken in the late 1940s.

Corin says she was inspired to paint it after seeing two Fairburn portraits in the Devonport Library – the family lived in King Edward Parade from 1946.

"I looked at them and thought, 'Who is it? I didn't recognise him'."

The painting took about three months to complete and she says it just seemed like the right thing to do to donate it to the University, where Fairburn tutored in English at Auckland University College (1948–49) and lectured in the history and theory of fine arts at Elam from 1950.

Corin and her sister Janice Fairburn made a special trip to the University recently to hand the portrait over to Linda Tyler, director of the Centre for Art Research, who is delighted with

the acquisition.

"It's a really good likeness of Rex, and since there is some of his fabric printing in Special Collections, it's great to find a home for it on the Reading Room wall."

Despite their father dying relatively young at only 53, the sisters (two of his and wife Jocelyn's four children) have memories of him as a strong personality who filled up the household with intellectual friends and charged discussions.

A regular and passionate commentator on a wide range of issues, Fairburn based his work firmly in the New Zealand social, historical and physical landscape.

His poem *To a Friend in the Wilderness*, (1949), is widely regarded as his most significant work, alongside *Dominion*, published by Denis Glover's Caxton Press in 1938 and *Poems, 1929–1941*, published by Glover in 1943.

Te Ara, The Encyclopaedia of New Zealand, refers to Fairburn as "a man of unflagging strength and unique charisma, a spokesman for the best in civilised values".

PICNIC MATS 'SOUVENIR-ED' AT LANTERN FESTIVAL

A series of large picnic mats which were displayed in the recent Chinese Lantern Festival at the Auckland Domain proved so popular they were 'souvenir-ed' before it ended.

Produced by Creative Arts and Industries for Elam School of Fine Arts, the eye-catching mats featured eight images celebrating the strong artistic

and cultural connections between New Zealand and China.

Each mat focused on the visual stories that exist between New Zealand and Chinese artists, and also celebrated 'guanxi' – the Chinese term meaning relationships, connections and reciprocity.

To find out more visit www.creative.auckland.ac.nz/lanternfest

TOP HONOURS FOR SIR RICHARD

Ground-breaking discoveries that have revolutionised the understanding and treatment of brain disease saw Professor of Anatomy Sir Richard Faull made a Knight Companion of the New Zealand Order of Merit in the New Year Honours list. Founder and director of the University's Centre for Brain Research (CBR), Sir Richard oversees a team that produces world-leading research on neurodegenerative brain diseases like Alzheimer's, Parkinson's and Huntington's. He is also director of the Neurological Foundation Human Brain Bank at the CBR, which has more than 500 brains with nine different degenerative diseases represented in the collection.

CHIEF SCIENTIST

Professor Margaret Hyland, Deputy Dean of the Faculty of Engineering, has been appointed Chief Scientist to the Ministry of Business, Innovation and Employment (MBIE). At the Ministry, Margaret will head the Science Leadership team, providing thought leadership in science strategies and their implementation as well as providing a critical connection between MBIE and the science community.

Margaret is a pioneer in the field of reducing pollution from the production of aluminium. In 2015, she was awarded the Royal Society of New Zealand's Pickering Medal, the first woman to receive the award.

STAFF TRAVEL GRANTS

Opportunities for staff to attend international conferences and workshops, collaborate on research and apply for visiting fellowships are now open.

Applications for the first round of the International Central Networks and Partnerships Grant, (ICNPG) close at midday 13 March 2017, with round two closing on 21 August, 2017.

These grants provide great opportunities for staff to further their professional development at any of the University's international network and strategic partners. There is up to NZ\$8000 to be applied for, depending on what's being proposed. For more information on selection criteria, grant coverage, eligibility and reporting requirements, see the staff intranet. Enrol through Career Tools, or contact Deborah McAllister, the International Networks coordinator.

HOUSE OF STARS

The Lighthouse, a sculpture by Elam School of Fine Arts professor Michael Parekowhai, opened to the public last month. Regarded as one of the most significant artists of his generation, Michael has previously represented New Zealand at the Venice Biennale and been named an Arts Foundation Laureate. His work is held in major public and private collections here and around the world. Michael gave a group from the University a special guided tour of The Lighthouse in February, writes Julianne Evans.

Getting a sneak preview of Michael Parekowhai's sculpture *The Lighthouse* was one of those treats that don't often come my way. I'd been following its progress from my regular viewing spot as a commuter on the Waiheke ferry, and had been interested to see its small, solid presence arrive, confidently perched at the end of Queen's Wharf.

Like the sturdy 1950s state house it resembles, it's built to last. Just as well because in common with plenty of notable pieces of art, it's had to weather a storm of controversy that has swirled around it virtually from first concept four years ago, to final completion.

If one of the roles of public art is to create a conversation – in particular on Auckland's housing crisis and how to fix it, on how a private real estate firm should spend its money and on what should and shouldn't be put on an Auckland wharf – *The Lighthouse* can already be considered a huge success.

But back to the tour. Michael arrives on the wharf just after us, a blaze of energy and purpose. Fitting us into an obviously busy schedule, he is nevertheless thoughtful with his explanations and gracious with his time.

Walking around the outside where the fences partitioning off the work are finally about to come down, he points out the exterior colour, the palest of blues to fit the maritime location, the solid wood steps, railings and viewing platforms (not typical of a state house) and attractive features like copper downpipes and a striking red panel resembling a tukutuku – referencing the wings of an albatross.

Positioned as it is between land and sea, many sea birds will no doubt pass over and around it, or in fact use it as a handy place to rest; as two seagulls, perched companionably overhead on the brick chimney, are doing as we look up.

Compared to the gleaming towers of glass and steel looming up behind, its scale is human and modest.

"It's not about being the largest or competing," says Michael. "It's a humble structure, but like

any good art work, it has to be enduring, to have quality and significance; or there's no point."

What I hadn't grasped was that the interior would always be viewed from the outside, through the windows – hence the viewing platforms.

This presumably was always the idea; to reveal a surprise, like looking through the windows of a dollhouse.

However the dollhouse comparison ends there.

On our tour, we did get to go inside and the audible gasps could probably have been heard outside.

In my case I had simply, and I admit, unimaginatively, expected to find either an empty space or some semblance of the interior of a state house.

That's why I'm not an artist.

Never would I have imagined a delightful multi-coloured jewel box of neon constellations lighting up and reflecting off a highly polished white surface.



Suddenly the multiple meanings of 'lighthouse' start to make sense.

Neither would I have expected to see a commandingly large stainless-steel sculpture of a seated and pensive Captain Cook (called *The English Channel*), coloured lights bouncing off his every sculpted surface.

Positioned facing a fireplace, the one obvious nod to the house theme inside, Cook is not the character we usually see, standing to formal attention, aware of the artist painting his portrait.

Rather he seems captured without his knowledge, in a private moment of contemplation.

"Cook's feet face towards that fire. It's as if he's warming his feet, but his gaze and mind are somewhere else," says Michael.

He sees the work as a "small house that holds the cosmos".

"We have the whole world in our house. A house that you can look into and see through."

He points out the different constellations depicted in neon, all "upside down" as befits our position in the southern hemisphere.

When we really look, they're there; Aries the goat, the Gemini twins, Taurus the bull, Sagittarius, the archer... their shapes merging into meaning.

Does the controversy bother him?

"I just wish people wouldn't comment before something's finished; give it a chance. I also think that to judge it in relation to contemporary issues like housing is to miss the point that its themes are also historical. The navigation of the Pacific by both Māori and Pakeha, the founding of Aotearoa. I'm planning to place the signatures of the Northern chiefs who signed the Treaty of Waitangi on the interior floor, where they'll reflect up on the ceiling."

We can't stop looking, or gushing. In fact we're embarrassing ourselves. But it's a genuine reaction and perhaps one of the most compelling

reasons for public art, or any art, to exist; for that unexpected moment of magic that can't be faked.

Reluctantly we leave that magical place and remerge into the daylight and the usual sights of the wharf; a few people fishing off the end, a noisy lunch party on at *The Cloud* next door, ferries coming and going.

Although he has to race away, Michael seems pleased with our response.

The Lighthouse, I find out later, is the largest gift of public art that Auckland has ever received.

The artwork budget of \$1.5 million (relatively modest for a major work) is made up of Barfoot & Thompson's \$1 million gift and additional funding by private donors.

The lights will remain on night and day, welcoming those who come to look inside and the many who pass by on the busy harbour; one ferry passenger in particular.



DR CAROLYN KELLY IS THE CHAPLAIN AT MACLAURIN CHAPEL

WHAT ARE YOUR MEMORIES OF CHILDHOOD?

I was born in Papakura, South Auckland, the eldest of four but most of my primary schooling was on Waiheke Island, where my parents taught, when it was still an area school. I had a great childhood there; barefoot, swimming, horseriding, boats.

Then my parents both got jobs in Singapore, which is where I went to school between 14 and 16, and the whole world opened up for me. There was just so much going on compared to the quietness of the island in those days (1970s). I came back home to do my final year at Epsom Girls. Then I did a bachelors in English literature and geography, here at Auckland, followed by a masters in development geography. I was interested in New Zealand's aid relationships in the Pacific.

WAS THERE A PARTICULAR MOMENT WHEN YOU DECIDED TO LIVE A CHRISTIAN LIFE?

My early life had only marginal Christian influence. I do remember walking up the steps of the Sainte Chapelle in Paris aged 16 (within the medieval Palais de la Cite) and I was 'assaulted' by the stunning stained glass window. It felt like an opening to something else.

When I came back to New Zealand and started at university, I thought everything would be clear; those big questions about life and meaning. But that didn't happen and I became disheartened. I was adequately studious, I had series of friendships, and was exposed to different religious ideas.

Eventually I went to some talks at the Evangelical Union, read the Bible and at the end of my first year, became a Christian.

After that, I saw my studies in a different life. I did a course with Professor Peter Dane, who told us he was a Christian, on English literature of the Renaissance and I started to make connections across literature, art, music and theology; it helped me hold those ideas together... it was an integrating experience.

IS FAITH AN ONGOING JOURNEY FOR YOU?

My faith was a 'journey with the particular'. It felt less like me finding God and more like God finding me. We all have different responses to God; my story is part of the bigger story.

WHAT WAS YOUR FIRST JOB?

After university, I became a secondary school teacher in Rotorua, my husband is also a teacher. I enjoyed teaching, it's still part of what I do. Then following my interest in theology, and after having children, I became a student again, doing a Bachelor of Divinity Studies at Otago and a PhD in systematic theology at Aberdeen University, Scotland.

My thesis was on George MacDonald, a famous fantasy writer of 19th century fairytales (*The Princess and the Goblin*, *At the Back of the North Wind*), and a forerunner of J.R.R. Tolkien and C.S. Lewis. It was fascinating because it combined my interests in literature and theology.

DO YOU BELIEVE WHAT YOU DO CHANGES LIVES?

I do see changed lives, and maybe I have a small role to play in that. I meet with staff and students, we walk and talk faith together. God is personal and present for me; I choose to 'participate in the mystery' but it's certainly not all up to me.

If someone can walk into this place and rediscover the possibility of God-for-us, that's what the Chapel exists for; although I am a Presbyterian and for me personally, Creed (as a formal statement of Christian beliefs) is important.

HOW DO YOU VIEW SIN?

I interpret sin to mean what stops humans from flourishing and that is necessarily related to God; when we are locked into destructive behaviour, it's the thing that comes between us.

If we believe God is good and also a holy, loving judge, then it does matter what we do, if we cause harm for example. I believe God somehow 'holds' the world, and all created life matters. As Western communities, perhaps we've lost what we once held to be valuable; we can relearn some things.

ARE THERE ASPECTS OF THE CHRISTIAN TRADITION THAT CONCERN YOU?

Some of the strongest critics of Christianity are Christians. We must face the fact that we have a tainted history, we have to own it, there is awfulness there and we have to find a way through that to grace and forgiveness – the way of Christ is openness.

Of course for those without faith, there are other reasons for living with integrity, this is a secular university and I deeply respect that; we can foster a generous open-mindedness.

WHAT IS YOUR VISION FOR MACLAURIN CHAPEL INTO THE FUTURE?

I want everyone to feel welcome here, it's a lovely, peaceful place, and I hope to host more events; our recent Spirituality of Wine evening was fantastic and it made me realise the possibilities. Groups meet here regularly to discuss matters of faith and all sort of issues. I do the occasional wedding and funeral, and with other chaplains, am available to talk with whoever comes in. This year we are reintroducing a regular weekly service on Wednesdays at 1.10pm.

IS THERE SOMEONE YOU PARTICULARLY ADMIRE?

People who live and serve others every day in a Christ-like way.

DID YOU KNOW

... THAT THERE IS A NATURAL WATER SPRING IN THE LAW SCHOOL CARPARK?

If you enter the carpark through the security barrier on Eden Crescent and follow it to the right, you will find Te Wai Ariki.

Te Wai Ariki was essential to life at three Ngāti Whātua pā in the area, and the waterways in which it originates are home to the taniwha Horotiu, after whom the stream that ran down present-day Queen Street and the bay into which it emptied, was named.

These waters now flow under the streets of the CBD, and bubble up in a little alcove in the wall amongst the vines.

This particular wall was once part of a soft drink factory.

The site was occupied by Alexander Willkie in the 1840s to produce ginger ale and soda, and by the late 19th century a factory was being run there by John Grey & Sons, 'Aerated Water Manufacturers', who claimed that their product "contains all the elements necessary to build up the wasting nerves and to maintain a vigorous and healthy condition".

Their ginger beer was distributed in recognisable stone bottles that you can still find in antique stores down the country. So recognisable in fact that in 1889, they threatened legal action against any person caught using or dealing with their named bottles.

The company became Grey and Menzies Ltd in the early 20th century and purchased Paeroa Natural Water Company in 1915, continuing to produce their iconic beverage Lemon & Paeroa with water from the famous spring in Paeroa.

This water was transported to the factory in Eden Crescent in special containers carried by steamer before being "subjected to a variety of manufacturing processes" and distributed as L&P.

In February 1929 the safe on the Eden Crescent premises resisted a dynamite blast, and the would-be burglars "missed £50 by a small margin, as they were unable to lever the door open".

By 1931 Grey and Menzies had about 60 employees at the Auckland office and factory and at branches in Hamilton, Paeroa, Waihi, Te

Aroha and Thames, where they produced a variety of soft drinks. They were bought out by a series of progressively larger companies from the late 1960s, and the Eden Crescent factory closed in 1964.

The Law School took over the site in 1991, and, as it says on the plaque, the Wai Ariki spring continues to deliver its gift today.

And, for the record, I have filled my bottle from the spring a couple of times and am still alive, and my friend Taylor once made a delicious batch of beer using water exclusively from the spring.

■ Jonathan Burgess, Content Writer, Faculty of Arts



Looking along Eden Crescent showing the premises of Grey and Menzies, soft drink manufacturers, c.1958. Sir George Grey Special Collections, Auckland Libraries, 530-3480.

WHAT'S ON CAMPUS

HOOD LECTURE ON BRAIN

When: Wednesday 15 March from 6pm to 7pm.
Venue: AMRF Lecture Theatre, (Faculty of Medical and Health Sciences), 85 Park Road Grafton.

Staff are invited to a public lecture by visiting Hood Fellow Professor Martyn Goulding. A University of Auckland graduate, Professor Martyn Goulding is a highly acclaimed molecular neuroscientist who leads the Molecular Neurobiology Laboratory at the Salk Institute in San Diego, USA. He will be outlining some of the key things we know about the brain and the nervous system and what progress can be expected in the next 20 years.

RSVP by 1 March to Mirelle Powell on m.powell@auckland.ac.nz

STAFF COCKTAIL FUNCTION

When: Wednesday 8 March from 4.30pm to 6pm.

Venue: The new Pavilion on Government House Lawn.

All staff are invited to mark the start of the academic year and the return of the students. The event is a great opportunity to catch up with current colleagues and meet new colleagues from across the University.

The Vice-Chancellor will give an update on general progress, including 2017 enrolment patterns.

Those wanting to attend should register at University of Auckland events.

ALUMNI DINNER AND PANEL

Staff are invited to celebrate our distinguished alumni at two events in March.

What: Bright Lights

When: Thursday 9 March, 6.30pm – 8pm

Where: The Ballroom, Grand Millennium Auckland, 71 Mayoral Drive

Tickets: \$15, including light refreshments

What: 2017 Distinguished Alumni Awards Dinner

When: Friday 10 March, 6.15pm – 10.30pm

Where: Alumni Marquee, Old Government House lawn, formal dress code.

Tickets: General \$135, Society members \$130, at www.alumni.auckland.ac.nz

Contact: Courtney Bellingham. Phone: 923 3566
alumni-events@auckland.ac.nz

DOTCOM FILM TO LAUNCH AT US FESTIVAL

Kim Dotcom, one of the most flamboyant and controversial characters to make the news in recent years, is the subject of a new documentary by Annie Goldson, a professor in Media and Communication. The huge amount of research material generated by the film has also become part of a major online project.

Kim Dotcom: Caught in the Web centres on tech entrepreneur Kim Dotcom, tracing his origins as a young hacker in Germany, through his move to Hong Kong, where he founds his file-sharing site Megaupload, to his arrival in New Zealand in 2010 - and his ongoing legal battles with the US government and the entertainment industry.

Telling Dotcom's story naturally led to a conversation about some of the biggest questions of the digital age, says Annie.

"As a character Kim Dotcom has a rollicking backstory, but as important as the narrative is the analysis of the issues underlying the 'Dotcom case': piracy and file sharing, privacy

and surveillance and sovereignty."

The film therefore alternates between the story and a discussion driven by a range of international commentators, including Professor Laurence Lessig (Harvard), founder of Creative Commons and 'Anonymous scholar' Professor Gabriella Coleman (McGill), journalists Glenn Greenwald, Robert Levine and David Fisher, founder of Wikipedia Jimmy Wales and musicians Moby and Smudo.

A moment of high drama comes in January 2012, when 70 heavily armed New Zealand police storm Dotcom's sprawling Coatsville mansion, which he was sharing with former wife Mona and their five young children.

On FBI orders, Dotcom and his three coders, who were alleged co-conspirators, are arrested on a range of serious charges relating to alleged copyright infringement by Megaupload.

Bailed five years ago, Dotcom has consistently pleaded his innocence, spending six weeks last year appealing his extradition back to the US in Auckland's High Court.

Since his arrest he has openly courted the

spotlight, funding a political party, making a music video, staging high profile events and surrounding himself with celebrity friends.

Without doubt, Kim Dotcom is a polarising figure who can be 'read' in various ways, says Annie.

"Dotcom is seen by some as a commercial genius, like many entrepreneurs pushing the envelope and working in the 'grey zone', a kind of disruptive innovator. Others believe he is a simple thief, acquiring huge personal wealth off the back of the labour of others."

Whether he has broken the law is another question, and says Annie, "one for the courts to answer".

In a postscript, after five months of deliberation on 21 February, Auckland High Court's Justice Murray Gilbert found that Dotcom remained eligible for extradition to the US - but not on copyright charges, a decision Dotcom hailed as "a victory".

The judge found in favour of arguments put by Dotcom's legal team that there was no equivalent "copyright" crime in New Zealand that would activate the extradition treaty.

However he ruled that Dotcom and his three co-accused could in fact be extradited because it was in essence a "fraud" case, and such a crime does exist in the extradition treaty.

Should they have to leave New Zealand, the four men potentially face decades in a US prison. Dotcom has said he will take the case to the Court of Appeal, which is likely to mean at least two more years of legal battles.

In the making of the film, Annie interviewed over 70 subjects in the US, Germany, Hong Kong, the UK, Australia and New Zealand.

The production team were eventually able to negotiate access to Dotcom's personal archive as well as conducting an eight-hour interview with the man himself.

Given the quantity of material - over 400 hours edited down to under two hours - and the nature of the project, Annie has also initiated the development of a major online





BLOOD TEST FOR PRETERM RISK

A team from the Liggins Institute and the Faculty of Medical and Health Sciences could revolutionise the care of pregnant women at risk of giving birth prematurely.

About 60 percent of preterm births occur spontaneously, often in women with no prior history or warning.

Currently, there is no way of reliably predicting whether an individual woman will go into labour too early. But this may be about to change.

In a study being co-led by Liggins Institute Professor Mark Vickers and Professor Lesley McCowan from Obstetrics and Gynaecology at FMHS, researchers have already identified a unique molecular fingerprint in blood taken from women at 20 weeks of pregnancy who all went on to have their babies early.

The fingerprint was not present in blood taken from women at the same stage in pregnancy who went on to deliver at term.

The team are now following up that pilot study with a two-year study that will test a bigger pool of samples, including samples taken at 15 weeks as well as at 20 weeks, to check whether the fingerprint is a reliable biomarker for preterm birth.

The potential biomarker revealed in the pilot study was derived from micro-RNA (miRNA) analysis.

MiRNAs are small non-coding RNA molecules that play key roles in the regulation of gene expression. MiRNAs are also known to be involved in the development of, and protection from, a range of diseases.

Recent studies in this fast-emerging field have highlighted the potential for miRNAs as biomarkers for osteoporosis, cancer and the pregnancy complication pre-eclampsia.

The Auckland researchers used state-of-the-art digital technology called NanoString that is much more sensitive and faster than other available methods.

The current research got underway with a grant from the Auckland Medical Research Foundation, which supports research in the region.

And in a funding boost, Auckland's Harbourside Rotary Club have now chosen the project from a shortlist to receive funds raised at its annual Chinese New Year gala ball, held last month.

Globally, more than one in 10 babies are born too early and in New Zealand, the number is around 5000. The majority of children born before 24 weeks will die, while those born after still face significant health challenges with learning and development, cerebral palsy and later adult diseases such as obesity and diabetes.

project, a repository for outtakes (sequences and clips) and for a digital book.

Caught in the Web (The Hub) was funded by a Faculty Research Development Fund (Faculty of Arts), its unique web homepage conceived and designed by former MA Screen graduates Kate Stevenson and Chris White of Dotdot Ltd.

Recently appointed a Fellow of the Royal Society, Annie is the writer and director, co-producing the film alongside German-born Auckland-based Alex Behse, whose other credits include *Poi E: The Story of our Song* and *Ever the Land*.

Editor Simon Coldrick is known for cutting the critically-acclaimed documentary *Tickled*, while the music was composed by Wellington based trio, Plan 9.

Kim Dotcom: Caught in the Web is one of 12 that will screen in the Documentary Spotlight section of the South by SouthWest (SXSW) Festival.

Further festival releases and plans for a New Zealand premiere remain confidential at this stage. See more at www.kimdotcom.film

Julianne Evans

UNINews highlights some of the University research milestones that have hit the headlines in the past month.

New hope for premature babies

Coverage of the preterm biomarker study led by Liggins Institute Professor Mark Vickers included a front-page story in the *NZ Herald*, and news items on the 6pm news on both major TV networks, One and NewsHub.

Whale strandings

The pilot whale stranding at Farewell Spit attracted national and international media attention, with Associate Professor Rochelle Constantine (Faculty of Science) appearing on the BBC, One News, Radio NZ and NewstalkZB.

Rochelle provided expert commentary on a range of aspects of the stranding, including why so many happen in the Golden Bay area.

Depressed dads

In study of 3,500 Kiwi men, ground-breaking research from the Centre for Longitudinal Research (Faculty of Medical and Health Sciences) has found to one in 25 fathers experiences prenatal and postnatal depression.

Interviews with Dr Lisa Underwood and Professor Susan Morton went global overnight with coverage including CNN News, The Sun in the UK, and media across Australia, as well as extensive coverage in print, on radio and television nationally.

Rover on Mars

Professor Kathy Campbell (Faculty of Science) spoke from California to New Zealand journalists about NASA's latest plan to land a new Rover on Mars.

Dr Campbell was attending a meeting of international space experts in the US as decisions are made about which of three sites on the Red Planet might be most suitable for a new Rover landing.

The secret to living beyond 90

Dr Martin Connolly from geriatric medicine, had extensive regional coverage of his comments about human longevity and how people over 90 years old are different - due to their genes, their lifestyle or both.

FROM THE ART COLLECTION



Roger Mortimer, *Manaia*, 2010, acrylic on canvas, 1200 x1500mm.

Google noted New Zealand artist Roger Mortimer's name and you will disappear down a rabbit hole into a tale of medieval manoeuvring.

His 14th century ancestor, Roger de Mortimer, was an English nobleman who was strategically married off at 14 to the equally youthful Joan de Geneville.

She later had the good fortune to inherit property in the Welsh Marches and Ireland

as well as the 11th century Ludlow Castle in Shropshire. With this wealth behind him, Baron Roger started the Despenser War, leading Marcher lords in a revolt against King Edward II.

Unfortunately for him, the attempt to overthrow King Edward failed, and Baron Roger found himself chained up in the Tower of London.

Helped by his mistress Isabella, King Edward's queen consort, he managed to escape to France where he rallied troops to invade England and

depose Edward, having him murdered at Berkeley Castle.

Three years later in 1330, Edward's eldest son got his revenge, and Roger de Mortimer was taken to Tyburn where he was hung without trial at the age of 43.

This story tangles with elements of the Auckland-based artist Roger Mortimer's painting: peer into the lustrous surfaces of his early works and alongside the official-looking elaborately lettered documents that look like royal decrees are scenes of internecine warfare, eternal punishment in hell, beheaded figures, and much grief and sorrow over children, marriages and money.

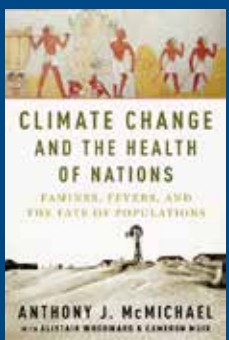
Fifteen years ago the roll and bump of the ocean washed into his work as well, marooning populations on bits of coastline, mapping territory familiar to both viewer and artist.

Mortimer's map works could be described as exemplifying "the map-territory relationship": reminding us that reality should not be confused with its representation.

Polish-American scientist and philosopher Alfred Korzybski came up with this label: "The map is not the territory," he says, "just as the word is not the thing."

Mortimer migrated his method to more literal mapping around 2007, and these map works form the basis for the second part of this exhibition. He began by importing those aspects

WHAT'S COMING OUT



Climate Change and the Health of Nations

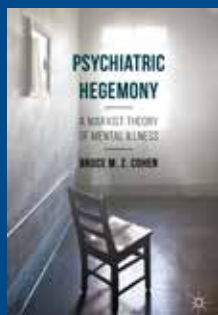
A better understanding of the close relationship between the life-support systems of our planet with human health and disease, is the focus of a new book by pioneering

Australian epidemiologist, Tony McMichael. As Professor McMichael, from the Australian National University, died unexpectedly in 2014 before the book was completed, Professor Alistair Woodward (Head of Epidemiology & Biostatistics at the University of Auckland) was asked to pick up the project and bring the book to publication.

Published last month by Oxford University Press, it is the first close examination of how climate has played upon the health and fates of populations throughout the 200,000-year

history of the human species.

Examples include the ebb and flow of the Plague across Asia and Europe, the abnormally dry and cool period that hastened the end of the Mayan civilisation, the influence of climate change on the Roman Empire, and the turbulent years after the eruption of Mount Tambora in 1815 caused temperatures to plummet around the world.



Psychiatric Hegemony - a Marxist Theory of Mental Illness

The end of 2016 saw the release of a major new work in the sociology of mental health.

Written by sociology senior lecturer Dr Bruce Cohen, the book

offers a comprehensive Marxist critique of the business of mental health.

It profiles the decline of the social state and an increased focus on the individual from the

1980s onwards, emphasises the proliferation of psychiatric labels and the explosive parallel growth in the numbers of people who have been given psychiatric diagnoses.

It also challenges the status quo of what mental illness appears to be and the needs that the mental health system appear to serve, offering a return to critical theory in which the available research evidence is framed within the structures and processes of late capitalism.

Published by Palgrave Macmillan UK, 2016.

Ocean Innovation - Biomimetics Beneath the Waves

A richly illustrated book full of striking marine images, *Ocean Innovation*, by Associate Professor Iain A. Anderson (Department of Engineering Science), Professor John Montgomery, (Department of Marine Science) and British zoologist Julian Vincent, looks at the exciting potential for new technologies inspired by marine organisms.

of portolan charts which are based on compass directions and estimated distances observed by the pilots at sea, and then overlaying personal and prophetic messages.

Cartographic imagery is strewn across the field of vision in these paintings, not in reference to place so much as to people: Mortimer has delved into psychologist Carl Jung's ideas about universal, archaic patterns and images.

Manaia has a dragon flapping over the surfing paradise of the Mahia Peninsula, with the ocean shown as a blithe field of azure.

Meaning is imbedded in the maritime, with the sea symbolising the collective unconscious, that part of the human mind that Jungians believe is formed by ancestral memories of experiences.

It is a strange coincidence that translating Mortimer from the French leaves you with a combination of the words for 'death' and 'sea'.

What seems clear is that as well as being deeply personal charts of his experiences and imagination, Mortimer's paintings have the potential to resonate widely, offering imagery and ideas with universal significance.

Roger Mortimer graduated with a Bachelor of Fine Arts from Elam in the late 1990s and exhibits extensively in solo and group shows.

A survey exhibition of his painting will open at the Gus Fisher Gallery in Auckland on Friday 8 July 2017.

■ Linda Tyler, Director, Centre for Art Research

Its field is biomimetics - the idea of creating new technologies abstracted from what is found in biology to advance ocean exploration. Asking questions like how can we mimic the sensory systems of sea creatures like sharks, sea turtles, and lobsters to improve our ability to navigate underwater, each chapter explores an area where divers and technologists can benefit from understanding how animals survive in the sea. The book uses case studies to show how natural solutions can be applied to mankind's engineering challenges. Published by CRC Press, Taylor and Francis Group, 2016.



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MISCELLANEOUS

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(IN)JUSTICE, OIL AND RELIGION

Resistance over the Dakota Access Pipeline is about to start again thanks to the recent actions of Donald Trump. Historian Dr Hirini Kaa looks at the protests and their grounding in the religious histories of indigenous peoples.

The Dakota Access Pipeline is a \$3.8 billion project taking oil from fields in North Dakota through to Illinois, 2000 kms away.

Native Americans have resisted it from the outset, fearing pollution of their drinking water and disturbance of sacred lands and burial sites.

In December 2016 (at the last minute), the Obama administration effectively blocked the current route. However only recently, Donald Trump signed an executive order to recommence construction. This also effectively signalled the resistance to recommence.

So far this probably sounds like a standard environmental protest, although the resistance so far has been met with overwhelming state violence and intimidation.

Where the Standing Rock #NoDAPL movement diverges from other western environmental causes though is in the powerful blend of histories, of cultures and of religions.

Of course "religion" brings all sorts of problematic thoughts to mind. Certainly the history of the Christian religion is extremely problematic for indigenous peoples all around the world. The ravages of colonisation were often supported and routinely exacerbated by Christian churches.

However religion, along with culture, is a complicated thing. It never belonged to one side of the colonisation ledger.

It was also never static – both religion and culture constantly evolved in unanticipated ways.

One of the noted features of the Standing Rock movement for example, has been the refocusing of spirituality. In the context of crisis, prayer, ritual and theology can take on new meanings.

This is nothing new to us here in Aotearoa. The 19th century saw many types of resistance arise based on both mātauranga-a-iwi (iwi knowledge and worldviews) and new ideas, particularly those derived from the Bible.

So we had the Māori prophetic movements of Te Ua Haumene, Te Kooti Arikirangi, Te Whiti o Rongomai and Tohu Kakahi, among others, adapting iwi spirituality to meet the new context.

The Lakota Ghost Dance movement of the late 1880s, brought into Western historical consciousness through the terrible massacre at Wounded Knee in 1890, had strong parallels to many of the Māori prophetic moments.

The histories of indigenous resistance to colonisation have recently been written using some powerful new techniques of critical analysis, "writing back" against decades - even centuries - of the dominant voice of the colonial victors.

In this process though, the place of religion has not only been necessarily questioned, but often removed. Prophetic movements are often reduced to political, military and social motives, and "culture" is often secular.

One of the standout features of the #NoDAPL movement has been the spirituality that has not only been on display, but has been the driving force for this movement.

At its heart this is a protection of the spiritual values and practices of the Standing Rock Lakota, of Native Americans and of indigenous peoples across the planet.

These are not only political protestors, nor

solely civil-rights activists. They are Water Protectors, upholding the principle of Mni Wiconi ('water is life'). They are more than environmental heroes: they are the latest in a long line of prophets.

The religion in #NoDAPL is diverse, adaptive and fluid. It is "traditional"; communal prayers in the morning and evening and at mealtimes, prayers in vigils and in songs and prayers while sage, cedar and tobacco are burned.

It also has a strong flavour of Biblical resistance, both First and New Testament. Some of the strongest support for the movements (alongside the kind-of-amazing Hollywood crowd) has come from the churches.

Yes, this is partly a necessary atonement for their collective sins. But it also reflects the strong role of the native leadership of the churches. These native Christians have helped to build these communities and to maintain the inherent spirituality of the people in the face of the overwhelming tsunami of consumerism and individualism that underpins the American Dream.

The challenge is to remember and to recognise that beyond the slogans and the chants, beyond the snarling dogs and the state violence, lies indigenous spirituality. It is ready as ever to uplift and empower for the next struggle and for the just peace indigenous people seek.

Dr Hirini Kaa lectures in history in the School of Humanities, Faculty of Arts. His new course 'Religious Resistance to Empire: Native and Indigenous Movements, 1800-1945' is being offered in Semester One of 2017.

References

I.A. Brower, and A. M