

Building Reconciliation and Social Cohesion through Indigenous Festival Performances

Paris 2011
17–18 November



This symposium seeks to provide comparisons of various artistic, community-driven and cross-cultural initiatives, investigating how such events advance reconciliation and social cohesion.

Participants and Abstracts

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Venue: University of London
Institute in Paris (ULIP), 9-11
rue de Constantine, 75007
Paris

This symposium explores contemporary indigenous performances as transformative practices aimed at enhancing social cohesion. It focuses specifically on the role of festivals in advancing reconciliation efforts and hopes to provide comparisons of various artistic, community-driven, cross-cultural and trans-local initiatives.



Indigeneity in the Contemporary World: Performance, Politics, Belonging

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Katie Apsey

Embodied Sovereignty: Dialogues with Contemporary Indigenous Dance

Within Native American and First Nations communities, dance has a long history of embodying knowledge – operating as a way of psychologically infusing spaces with new energies, passing on knowledge systems and histories, and enlivening voices. The ways in which colonial powers and hegemonic popular culture have simultaneously suppressed and (mis)appropriated dances originating in Indigenous communities testifies to the power held in performance. By examining current stage performance practice in relation to these traditions and histories, this paper discusses contemporary Aboriginal dance companies through a de-colonising lens and demonstrates the capability that performance has to create sovereign spaces for artists. Here, contemporary dance is approached within an Indigenous context – as expressive visual culture with inseparable links to visual art, music, theatre, and oral histories. Foregrounded by Indigenous epistemologies and world views, performance theories from various academic discourses accompany writings by artists of colour to illustrate how such Western theories merely abstract concepts Aboriginal dancers have been enacting for millennia. Dialogues with Anishinaabe, Mohawk, and Plains Cree dancers/artists, as well as narrative experiences of specific dance works illuminate common themes within the Contemporary Native Dance movement such as: embodiment rather than performance; the creation of sovereign, sacred, and alternative spaces; working through trauma and healing with the body; combating stereotypes and expectations through self-representation; access to Blood Memory through art; experiential learning; and dance as knowledge and history. Although large in scope, this presentation will focus on the work of Sandra LaRonde's 'Red Sky' performance group as a case study for illuminating these themes.

Katie Apsey is an Art History PhD student at the University of Wisconsin, Madison and holds a Master of Arts in Art history from Concordia University in Montreal, Quebec. Her research focuses on Contemporary Native American/First Nations performance art and dance and the history of Native American stage performance as it relates to Western consumption, cosmopolitanism, and spectatorship. Katie currently lives in New York and works at the Brooklyn Museum of Art as curatorial assistant for Arts of Asia, Africa, and the Islamic World.

Virginie Bernard

Paper to be delivered in French:

***Gnulla Katitjin Quoppadar Boodjar, Our Understanding of Beautiful Country* : un film documentaire aborigène pour une meilleure communication entre les communautés du bassin de la rivière Avon, Australie Occidentale**

Gnulla Katitjin Quoppadar Boodjar est un film documentaire en deux parties réalisé par Kulbardi Productions, une maison de production aborigène dont le but est de documenter la culture noongar du sud-ouest de l'Australie Occidentale grâce à des médias modernes. Ce documentaire donne la parole à plusieurs anciens aborigènes noongar du bassin de la rivière Avon et aborde plusieurs des huit recommandations du Council for Aboriginal Reconciliation. Le bassin de l'Avon a été intensément cultivé depuis sa colonisation et la connaissance spirituelle environnementale

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développée par les Noongars de la région fut grandement endommagée. Ces derniers souffrent toujours de la dépossession culturelle et physique dont ils furent victimes. Néanmoins, ils ont su préserver une part de leurs connaissances traditionnelles et un profond sentiment d'appartenance à leur terre. Ils souhaitent faire partager cela à la communauté non-aborigène et œuvrer avec elle à la restauration environnementale de la région. Cette présentation montrera que le film documentaire est un mode de communication efficace permettant d'établir une meilleure compréhension et connaissance mutuelle. Tout en respectant la tradition orale de la culture noongar, il rend celle-ci accessible à la communauté non-Aborigène. Mes recherches suggèrent néanmoins que ce projet connaît des limites du fait de sa subvention par l'Avon Catchment Council (ACC), dont les directives influencent nécessairement la performance créatrice de Kulbardi Productions. De plus, la diffusion et l'utilisation de la vidéo dépendant de l'ACC, Kulbardi Productions et les protagonistes du documentaire se trouvent écartés de leur performance et du processus de réconciliation dans lequel ils se sont engagés.

Gnulla Katitjin Quoppadar Boodjar, Our Understanding of Beautiful Country: an Aboriginal Short Movie for Better Social Cooperation in the Avon River Basin, Western Australia

Gnulla Katitjin Quoppadar Boodjar is a two-part short documentary produced by Kulbardi Productions, an Aboriginal media production house whose aim is to document Noongar culture of South Western Australia through modern media. The film records several Noongar elders' testimonies with a focus on water, fire, biodiversity and land, and addresses several of the eight key issues established by the Council for Aboriginal Reconciliation. With colonisation and non-Aboriginal farmers extensively clearing and farming the region, the deep spiritual understanding that the Noongar people of the Avon River Basin had developed of their environment was irreversibly disrupted. While continuing to suffer from physical and cultural dispossession, they have also retained part of their traditional knowledge and a deep sense of belonging to land. They want to share these values with the non-Aboriginal community to restore the environment of the Avon River Basin and reinforce community ties. I argue that the short documentary is an efficient mode of communication that makes Noongar knowledge available to the rest of the community while preserving its oral tradition. It has the potential to create a better social understanding that could advance reconciliation. However, this project faces some limitations. The creativity of Kulbardi productions has been shaped by its commissioning and funding by the Avon Catchment Council, which is also responsible for the distribution and use of the documentary. As a result, Kulbardi Productions and the Noongar elders have been separated from their performance and the reconciliation programme with which they engaged. For the project to reach its full potential, Noongar people would have to be involved as participants in the educational and distribution process.

Virginie Bernard is a PhD student at the Ecole des Hautes Etudes en Sciences Sociales and Centre for Research and Documentation on Oceania. Her thesis project is entitled 'From "Savage" to "Farmer"? Aboriginal Attitudes to Agriculture in the Avon Valley, Western Australia.' Her research focuses on the south west of Western Australia and questions revolving around colonisation, Aboriginal people and their interactions with their environment, representations of Aboriginal people by the non-Aboriginal community, belonging and land issues. She has carried out two field trips and is planning a third one in March 2012. She has presented papers at the combined IUAES, AAS, ASAANZ conference, The Ecological Society of Australia, and at the LBSHS Pacifique conference.

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Lindiwe Dovey

The Tarifa African Film Festival (FCAT) and the Performance of Difference and Indigeneity

The Tarifa African Film Festival (FCAT) is arguably the most important African film festival outside of Africa. Founded in 2004 by a Spanish woman, Mane Cisneros Manrique, it initially began as a 'muestra' – a showcase of African films, rather than as a competitive 'festival'. It soon developed, however, into a highly professional event that now extends beyond the ten days of the festival itself to all-year round activities, including the creation of a parallel festival in Equatorial Guinea, which had its first edition in January 2010, and the support of the FiSahara film festival in the Sahawari refugee camp of Dakhla in southern Algeria. Tarifa is the southernmost town in continental Europe and one of the closest European towns to Africa, separated from Morocco only by the 14 kilometres of the Strait of Gibraltar – a treacherous strait policed by European powers. Indeed, Tarifa is mostly known among Spanish people for being a border city from where much tragic news about illegal African immigration emanates. In this sense, this Andalusian town has for many mainly represented a point of separation and difference, a frontier between Spain and Morocco, Europe and Africa. In this paper I will draw on my research of/at the festival in 2010 and 2011 to explore the ways in which the festival attempts to reconcile the (colonial and contemporary) rifts between Africa and Europe, and the modes in which the 'indigeneity' of the African filmmakers invited to the festival, and the 'indigeneity' of the local Tarifenos, are performed.

Lindiwe Dovey is Senior Lecturer in African Film and Performance Arts at The School of Oriental and African Studies, University of London. She has published widely, and her book, *African Film and Literature: Adapting Violence to the Screen* (2009) won a Choice Outstanding Academic Title award. She is currently the recipient of a major research fellowship – the Philip Leverhulme Prize – which is allowing her to work on two new books on African and postcolonial film and culture. She is Co-Director and Programmer of Film Africa 2011 (www.filmafrica.org), and Founding Director of the Cambridge African Film Festival (www.cambridgeafricanfilmfestival.org.uk).

Helen Gilbert (Roundtable Participant)

Helen Gilbert is Professor of Theatre at Royal Holloway, University of London, and principal investigator for 'Indigeneity in the Contemporary World: Performance, Politics, Belonging', an interdisciplinary project funded by the European Research Council from 2009 to 2014. She directs her university's Postcolonial Research Group as well as the Centre for International Theatre and Performance Research. Her major books include *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia* (coauthored with Jacqueline Lo, 2007), *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (1998) and *Postcolonial Drama: Theory, Practice, Politics* (coauthored with Joanne Tompkins, 1996). She has also published essays in postcolonial literatures and cultural studies and recently completed a coauthored book on orangutans, race and the species boundary.

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Charlotte Gleghorn

Reconciliation *en minga*: Film, Festivals and Social Justice in Indigenous Colombia

The National Commission for Reparation and Reconciliation (CNRR) in Colombia, created in 2005, is the state body tasked with overseeing the demobilisation of paramilitary and guerrilla forces, their reintegration into society, and justice for victims of the armed conflict. In light of the 1991 Constitution, which recognised the pluricultural fabric of the nation, the Commission has sought to integrate the specificities of Indigenous and Afro-Colombian experiences of conflict and reconciliation into its work. Concomitantly, the Colombian government permits the advance of transnational extractive corporations into Indigenous and Afro-Colombian territories, endorsing their latent disregard for the spiritual and material significance that these lands hold for their resident communities. In spite of this uneasy relationship between the state and Indigenous and Afro-Colombian populations, the CNRR may provide an additional avenue for the Indigenous movements to articulate their overarching objective: the creation of a genuinely democratic, pluricultural society for all Colombians. The communications departments of Indigenous organisations such as the CRIC and the ACIN, both largely Nasa-based organisations located in the Cauca region, emphatically place peace and dialogue at the centre of their work, with film performing an increasingly important role in *minga* [collective mobilisation]. Their videos are presented at festivals alongside ceremonies, workshops and panel discussions wherein reconciliation is often framed in spiritual terms, as the restoration of balance to *la Madre Tierra* [Mother Earth]. Examining the reconciliation efforts of the Colombian state and Indigenous filmmakers alike, this paper considers the significance of such ‘reharmonisation’ strategies embedded in festival spaces and directed towards varied audiences.

Charlotte Gleghorn completed her PhD in Hispanic Studies at the University of Liverpool in 2009, and holds an MA in World Cinemas from the University of Leeds. Her research interests lie in the field of Latin American film studies, with a particular emphasis on the political work of cinema and its relationship to processes of memory. As a member of the ‘Indigeneity in the Contemporary World’ team at Royal Holloway, her research explores the configurations of auteurship, authority and cultural memory in relation to Indigenous film production in Latin America. This project considers the political and aesthetic contributions of documentary and fiction films that are produced by, or in some cases in collaboration with, Indigenous filmmakers and communities.

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Barbara Glowczewski (Roundtable Participant)

Barbara Glowczewski is Director of Research (Professorial research tenure) at the Centre National de la Recherche Scientifique and lectures at the Ecole des Hautes Etudes en Sciences Sociales. She coordinates the 'Anthropology of Perception' team at the Laboratoire d'Anthropologie Sociale (Collège de France) and the TransOceanik international network. She has been working with Indigenous people in Australia since 1979 (specifically with the Warlpiri people from Lajamanu and Indigenous people of the Broome region). She has published numerous articles and ten books, including *The Challenge of Indigenous Peoples. Spectacle or Politics?* (co-edited with Rosita Henry, 2011) and *Warriors for Peace* (with Lex Wotton), which analyses the socio-historical context of a riot that followed a death in custody on Palm Island in 2004 (<http://eprints.jcu.edu.au/7286/>). She has produced award-winning multimedia and digital productions on art, ritual and Indigenous knowledge (D-ROM *Dream Trackers; Spirit of Anchor*, 53 mins). A member of many councils and editorial boards (EHSS, Sorosoro, Decrytimages), she was appointed in 2010 to the International Advisory Board of the Cairns Institute.

Michael R. Griffiths

On Being Serious About Welcome to Country: Deconstructing and Repositioning Reconciliation and Recognition in Noongar Theatre and Activist Performance

Athena: Point number one, a welcome to country, you know the cultural thing you do ... seeing as the Reconciliation Council is sponsoring this. (Milroy, *Waltzing the Wilarra*)

I had seen David Milroy's play a few months earlier at the Perth International Arts Festival, when, in April of this year, I attended a protest at Western Australia's Parliament House marking the twentieth anniversary of the failure of state and federal governments to implement the 1991 Deaths in Custody Commission's recommendations. At the protest, the limits of reconciliation were forcefully raised as Noongar activist Marianne MacKay reminded those assembled that the organisers of the upcoming Commonwealth Heads of Government Meeting – to be held in Perth in October – had refused to incorporate an address to the assembled CHOG by Noongar elders. Outraged, she cried:

Well they're going to stand up there and say, 'I acknowledge the *Wadjuk* people blah blah' do their welcome to country and all their tokenism ... they don't mean it. If they want to do welcome to country they should be serious about it y'know and deal with proper Aboriginal protocols!

Hearing McKay's statement, I was struck by its similarity to Milroy's satire of welcome to country in *Wilarra*. If 'welcome to country' performances risk 'tokenism' as they aim 'to re-establish a normality (social, national, political, psychological) by a work of mourning' (Derrida) and at the expense of a more profound ethics of recognition and restitution, then what would it mean to – in McKay's terms – 'be serious about' reconciliation. This paper closely reads the second act of Milroy's play and positions it in relation to activist enunciations, government reports such as the Deaths in Custody Report and the 1997 *Bringing Them Home Report*, and recent work in trauma theory. In doing

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so, it forms an analysis of the implications of what it means to take reconciliation 'seriously' as a practice of intercultural acknowledgement beyond a sovereign display of power and tokenism. I argue that ethical encounters between indigenous and non-indigenous subjects in the settler colony are 'accidental', surging up at unexpected moments, quite outside the purview of normative state and stage-managed interventions.

After completing an Honours Degree in English and Cultural Studies at the University of Western Australia, **Michael R. Griffiths** went on to postgraduate study at Rice University. He gained his M.A. from Rice in 2010 and is presently completing his PhD there with support from the Lodieska Stockbridge Vaughn Fellowship for dissertation writing. Michael's PhD work has focused on questions of biopolitics, trauma theory, and cultural memory in settler colonial spaces (and Australia particularly). Michael has published essays in such fora as *Postmodern Culture*, *Antipodes*, and *Humanimalia*.

Pamela Karantonis

Twenty-first Century Festival of Indigenous Opera? Dismantling the Hierarchies of Opera-Making to Build New Audiences

This paper will argue for the significance of recent opera and music theatre works written and/or adapted and performed by Indigenous people from Australia and Canada. The number and nature of recent premieres indicate that such works are reaching a positive, critical mass whereby a landmark festival in the twenty-first century is an ideal event to recognise these achievements. Using, as a point of departure, Philip Miller's *Rewind Cantata* (2006), based on the testimonies of South Africa's *Truth and Reconciliation Commission*, and going on to Vancouver Opera's West Coast First People's adaptation of Mozart's *The Magic Flute* (2006) and finally Australia's premiere of Deborah Cheetham's *Pecan Summer* (2010), I argue that the power of opera and music theatre works as a constituent event in reconciliation. According to ABC radio broadcaster Daniel Browning of the Minjungbal clan of the Bundjalung nation: 'every Aboriginal Australian story is hard to hear for most audiences, if it's true to itself'. As such, these events may re-define the hierarchical structures of Opera Festivals as they exist in Europe and North America today. This paper will give a specific and concise summary of considerations about such an event – including artists' and audience development, such as Deborah Cheetham's plea for Indigenous Artists Programmes within state-funded opera production houses, as an important part of government cultural policy.

Pamela Karantonis is a Lecturer in Drama at the University of Greenwich, London. She is editor of, and contributor to, the anthology *Opera Indigene: Re/presenting First Nations and Indigenous Cultures* (Ashgate, 2011). Pamela is also a convenor of the Music Theatre Working Group of the International Federation for Theatre Research. She spoke at the European Humanities Research Centre Colloquium, 'The Politics of Opera', at Oxford University in 2009.

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Anton Krueger and Zoë Reeve

The Innocence of Indigeneity – Paradoxes of Authenticity and Restitution in Isi-Xhosa Performance at the National Arts Festival of South Africa

If the contemporary situation in Africa can be compared to the aftermath of a rape by colonial cultures (as Jay Pather maintains), then some of the National Arts Festival's endeavours to encourage indigenous isi-Xhosa performance might be seen as ways of dealing with the lingering effects of trauma, as ways of healing. South Africa's National Arts Festival was founded in 1966 as a celebration of the English settlers in the Eastern Cape; it has since become more inclusive, extending its stage to the local indigenous population in an attempt at reconciliation, as well as for other, more prosaic reasons, such as the local government's intention of growing an arts economy. The inclusion of isi-Xhosa performance addresses an imbalance of power, even though non-participatory theatrical dance did not exist in isi-Xhosa culture before the arrival of colonialism. In trying to restore a 'just memory', then, a distinct shift from efficacy to entertainment appears to be unavoidable. For Rousseau, authenticity is destroyed when one tries to create value 'for others'. Paradoxically, then, the authenticity of these cultural performances must be sacrificed if they are to be sustained; and if the Eastern Cape government's mission of 'preserving and promoting indigenous knowledge systems and indigenous culture' is to be maintained. Few today would entirely subscribe to Rousseau's essentialist view of authenticity; and yet, scholars like Patricia Achieng Opondo caution against 'blurred lines caused by excessive borrowing' when trying to promote indigenous knowledge systems. This paper will examine some of the difficult decisions made by the programmers of the NAF, who are hoping to sustain local traditions without exoticising private rituals; who wish to promote an indigenous culture in order to encourage social cohesion, while being wary of stagnating a living heritage by turning its intimate rites into a kind of 'staged authenticity'.

Anton Krueger teaches drama at Rhodes University, South Africa. He has published widely in a range of genres, including drama, prose and poetry. His recent book *Experiments in Freedom: Issues of Identity in New South African Drama* was awarded the Rhodes Vice Chancellor's book award for 2011.

Zoë Reeve is currently completing a Masters Degree with a thesis on isi-Xhosa performance, under Anton's supervision. She is also an acclaimed choreographer and is presently living in Korea, where she is studying traditional Korean dance.

Sylvie Laurent and Yvan Mathevet (in absentia)

Paper to be delivered in French:

Le musée des Confluences : questionnements et expériences singulières

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Le Musée des Confluences, musée de sciences et sociétés du Département du Rhône à Lyon, a pour objectif de questionner les enjeux contemporains. Un regard contemporain a été porté sur les sociétés en focalisant notre approche sur les cultures autochtones symptomatique de ces bouleversements. Comment un musée peut-il devenir un lieu participant à la reconnaissance des cultures dont celles autochtones par le développement de ses collections et par la création d'événements publiques (rencontres, spectacles, projections...) et professionnels (séminaires, colloques...) favorisant la pluralité des approches et la parole donnée aux porteurs des différentes cultures ? Aussi, pendant plusieurs années, en collaboration avec le Bureau du Haut Commissariat des Nations Unies aux droits de l'homme (Genève) et Survival International (France), nous avons convié les publics à rencontrer des représentants de peuples autochtones lors d'événements « Paroles d'autochtones ». Dès la première édition, la question des définitions a été posée : autochtones, indigènes, premiers, natifs...? Autant de termes qui diffèrent selon les langues, les cultures et les sociétés. Pour garder une trace de ces rencontres, nous avons fait appel à César Galindo, réalisateur autochtone quechua, pour réaliser un film avec son regard singulier. Notre intervention présentera un extrait de ce film et fera état de notre questionnement en prévision de notre ouverture en 2014.

The Musée des Confluences: Reflections and Experiences

The Musée des Confluences [*Confluences Museum*], dedicated to Science and Societies and located in Lyon, in the Rhône *Département*, seeks to question and address contemporary issues. In particular, our approach has focused on indigenous cultures, which reveal, reflect upon and are shaped by the changes of our contemporary societies. How can a museum contribute to the recognition of cultures, such as indigenous cultures, and encourage a plurality of perspectives? Through what means can an institution provide a platform for the voices of the representatives of these cultures to be heard? How can these goals be achieved through the development of the museum's collections and the organisation of public events, such as discussions, performances, and screenings, as well as events with professionals, conferences and seminars? For several years, we worked in collaboration with the United Nations Office of the High Commissioner for Human Rights (Geneva) and Survival International (France), inviting audiences to come and meet representatives from indigenous peoples during our '*Paroles autochtones*' events. From the first edition onwards, issues relating to the appropriate definition of cultures have been raised through a wide range of terms employed according to different cultures and societies: '*autochtones*', '*indigènes*', '*premiers*', '*natifs*'. To keep a tangible record of these discussions and events, we asked Quechua filmmaker César Galindo to make a documentary in 2009. Our presentation will include a short clip of this film and will focus on the issues and questions that we are faced with in the lead-up to the official opening of the remodeled museum in 2014.

Sylvie Laurent is the Manager for Cultural Activities and Programming (*chargée de programmation des activités culturelles, service des publics*) at the Confluences Museum.

Yvan Mathevet is the Director of Public Programmes (*responsable du service des publics*) at the Confluences Museum.

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Paper to be delivered in French:

Libérer la parole et la tisser. Le quatrième festival des arts mélanésiens, Nouvelle-Calédonie, 2010.

En Nouvelle-Calédonie, en septembre 2010, se tint le quatrième festival des arts mélanésiens, manifestation portée par plus d'un millier de participants, originaires du Vanuatu, de Fidji, de Papouasie-Nouvelle-Guinée, des îles Salomon et de Nouvelle-Calédonie. Contrairement aux trois éditions précédentes, le festival fut structuré selon un mode itinérant et l'inauguration dans la ville minière de Koné ainsi que la clôture à Nouméa le jour de la citoyenneté placèrent le festival sous le signe du développement politique, économique et social. Structurellement inscrit dans un contexte historique particulier, celui du référendum sur l'indépendance, le festival se développa, avec la formule de J.M. Tjibaou « L'identité est devant nous » sur laquelle les délégations mélanésiennes étaient invitées à réagir, autour d'une conception dynamique de l'identité. Pour le comité organisateur, la pirogue était une image suggérant le voyage, et un moyen permettant, par l'échange de paroles et de dons, de créer une unité entre tous les participants. Ici, seront examinés – pour filer la métaphore – les modalités du périple, la constitution des équipages, les écueils rencontrés et les récits de voyage. L'objectif de cette communication est de montrer que le festival a été construit pour devenir un espace de réflexion collective. Celle-ci devait émerger grâce aux efforts d'individus – des acteurs de leur « destin » – et aux actions des pays voisins invités à partager leurs expériences de pays décolonisés.

Liberate Words and Weave Them: The 4th Festival of Melanesian Arts, New Caledonia, 2010

In September 2010 New Caledonia hosted the 4th Festival of Melanesian Arts, an event attracting over a thousand participants from Vanuatu, Fiji, Papua New Guinea, the Solomon Islands and New Caledonia. Unlike the first three editions, the fourth festival was structured as an itinerant event, staged in several locations: the opening ceremony took place in the mining city of Kone, while the closing ceremony was held in Noumea, on Citizenship Day, with both events thematising political, economic and social development. Inscribed in a specific historical context – the upcoming referendum on independence – the festival revolved around a dynamic conception of identity based on Jean-Marie Tjibaou's renowned expression: 'Our identity lies ahead of us', to which the Melanesian delegations were invited to respond. For the organisation committee, the canoes used to announce the festival presented a visual motif evoking travel, and offered a symbolic entity wherein unity between participants could be forged through the exchange of gifts and words. Continuing with this marine metaphor, this paper will examine modes of navigation and the constitution of crews. It will look at the barriers encountered and the travel narratives that emerged during the festival. I aim to demonstrate that the festival was conceived as a space to facilitate collective reflection, made possible through the efforts of individuals – agents of their own 'destiny' – and through the participation of neighbouring Melanesian countries that were invited to share their experiences as decolonised countries.

Author of an interdisciplinary PhD thesis entitled 'Creation, Reception and International Circulation of Contemporary Indigenous arts', **Géraldine Le Roux** is an associate member of the TransOceanik project. TransOceanik is a transnational collaboration between the team 'Anthropology of Perception' (Laboratoire d'Anthropologie Sociale/Centre National de la Recherche Scientifique/College de France, Paris) and the 'Culture, Agency and Change' program of the Cairns Institute, James Cook University, Australia. Géraldine lectures in anthropology at the University of Tours.

Stephanie Lein Walseth

Celebrations and Contestations: The Native Theatre Festival at New York City's Public Theatre

Field discussions, post-show talkbacks, and candid audience responses during the 2008 Native Theatre Festival at New York City's Public Theatre demonstrate the current necessities, possibilities, and minefields of partnering with mainstream institutions to forward Indigenous theatre and to make it more readily accessible to non-Native American audiences. Within the complex contours of this site (which drew over 90 Native and non-Native participants from across Canada, the continental U.S., Alaska, and Hawaii), Indigenous performance has the potential to corporeally contest hegemonic stereotypes, to re-write and re-right dominant colonial narratives, to disrupt the stories and images that have helped to undergird problematic practices of erasure, to advance theatrical epistemologies beyond Aristotelian structures, to creatively enact indigenous cultural expressions, and to forge intergenerational bonds across the historical rupture of colonialism. Yet, because this site configures face-to-face encounters amongst and between Native American and non-Native American artists, administrators, and audiences, as well as between indigenous peoples of myriad tribal affiliations, it poignantly illuminates the messy thickness of negotiating difference. As discussions at the festival revealed, embodying and making visible new ways of thinking about Native American identities, histories, and cross-cultural relationships is not in itself always enough to change public opinion – at least not in a single night at the theatre. Thus, if reconciliation of past and current injustices is a primary priority for this festival's future, organisers need a new commitment – not only to the *visibility* of these potent new imaginings, but to the *broader institutional contexts* within which they are presented.

Stephanie Lein Walseth is a PhD Candidate in Theatre Historiography at the University of Minnesota (Minneapolis, Minnesota, USA), under the advising of Dr Margaret Werry. Her research focuses on the cultural poetics and politics of contemporary Native American, African American, and Asian American theatre. She has worked professionally as a theatre administrator, educator, actor, director, dramaturg, and stage manager throughout Minnesota, and as an assistant director for Native Voices at the Autry's 2008 Playwright's Retreat (Los Angeles). Stephanie has presented on indigenous performance at U.S. conferences such as American Society for Theatre Research and Association for Theatre in Higher Education, and her writing has appeared in *Theatre Topics*, the *Baylor Journal of Theatre and Performance*, and *e-misférica*.

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Sharon Mazer (in absentia)

Paper to be read at the symposium:

‘But still our song is sung’ – Staging Vitality in the (Post-)Colonial Frame At Te Matatini Māori Performing Arts Festival

Our language has been smothered almost out of existence. Our traditions and histories have been held up for ridicule. Our tupuna [ancestors] have been mocked, have been murdered, have been jailed for contempt, but still our songs are sung. (Dr Pita Sharples, MP)

The first national Kapa Haka Festival – now called Te Matatini – was launched in 1972 as a performance of redress, a radical intervention set against the legacy of colonisation to revitalise te reo [language] and tikanga [cultural knowledge]. The festival performance reifies Māori communality as groups of 30 to 40 performers, representing iwi [tribes] from around Aotearoa New Zealand, who successively take the stage to perform for thousands of (predominantly Māori) spectators – judges, family, fans and other rōpū [troupes]. The performers’ bodies and actions are trained on performative affirmation: this is who we are; we know who we are because this is what we do; we act now as our ancestors did before us, moving and singing together in groups, as individuals, united in spirit and unified in form. This paper revisits Victor Turner’s formulation of the stages of social drama, both to explore Te Matatini’s invocation of *communitas* and to look at the festival’s ambivalence, its double performance: the one, inside the arena, of reconciliation; the other, marked by the proscenium arch, of confrontation, against the unseen, but still powerful Pākehā [non-Māori, European] world beyond, a recognition of schism ongoing.

Sharon Mazer is Associate Professor and Head of Theatre and Film Studies at the University of Canterbury (Christchurch, New Zealand). She writes about popular and cultural performance practices and is the author of *Professional Wrestling: Sport and Spectacle* (University Press of Mississippi 1998). Her current research project, ‘Performing Māori’, explores diverse aspects of Māori performance and questions the role of the performance ethnographer in so doing. Recent publications include: an essay on Atamira Dance Collective for *Performing Aotearoa: New Zealand Theatre and Drama in an Age of Transition* (Peter Lang 2007) and articles in *Performance Research*, *Popular Entertainment Studies*, *Australasian Drama Studies* and *Theatre Annual*.

Arnaud Morvan

Paper to be delivered in French:

Mémoire et réconciliation : trajectoire d’un rituel historique en Australie du nord-ouest.

La présentation se propose d’analyser les modalités d’inscription et de circulation d’un événement historique précis, un massacre colonial, transcrit dans un ensemble de procédés performatifs et iconographiques aborigènes. Le

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massacre dit de « Bedford Downs », fut perpétré en 1924 en Australie, dans la région du Kimberley Oriental, par des fermiers blancs contre un groupe de travailleurs aborigènes. Les traces de cet événement tragique circulèrent quelques années plus tard sous la forme d'un rituel public de type *joonba* mettant en scène le massacre lui-même et les pérégrinations des esprits après leur mort. Après une période de latence, l'histoire refit surface en 2000, cette fois comme indices visuels dans une série de peintures des artistes de langue kija Paddy Nyunkuny Bedford et Timmy Timms. Ces tableaux représentant le site du massacre s'accompagnèrent d'une remémoration des chants et des gestes associés à la narration de cet événement. Le massacre et le *joonba* furent alors révélés à une audience non-aborigène dans une série de performances hybrides à la fois théâtrales et rituelles destinées à présenter une version autochtone de l'histoire coloniale australienne. Ces performances furent réalisées entre 2000 et 2007 dans les communautés kija du Kimberley et aux festivals internationaux de Perth et Melbourne. La trajectoire de ce *joonba* sur près d'un siècle donne à voir un ensemble de techniques mémorielles impliquant chants, gestes et images qui érigent la performance en un mode d'inscription historique. Dans le contexte postcolonial australien, l'existence de telles mémoires hétérogènes ouvre un espace liminal entre conflits mémoriels et réconciliation.

Memory and Reconciliation: The Trajectory of a Colonial Ritual in North-West Australia.

This presentation will analyse the local inscription of a twentieth-century colonial massacre into an indigenous ritual performance. In 1924, white pastoralists massacred a group of Aboriginal station workers in the East Kimberley region of Western Australia. This historical event has become known as the 'Bedford Downs massacre'. The memory of the massacre reappeared first in the 1930s as a type of public traditional narrative called '*joonba*' (combining songs, dances and visual designs) performed in various local Aboriginal communities. It staged the massacre itself and the peregrinations of the spirits of the deceased. From the year 2000 onwards, a visual version of the *joonba* emerged as a series of ochre paintings by the Kija artists Paddy Bedford and Timmy Timms, the two contemporary owners / guardians of the *joonba*. The paintings were exhibited in major art venues, and the full account of the massacre was first revealed to a non-indigenous audience. A modern version of the ritual (adapted with western theatre elements), was then re-created and performed at the international arts festival in Perth and Melbourne, and contributed to the ongoing debate on the untold history of the Australian settlement. Around the same time (between 2000 and 2007), the ritual was also performed across Kija communities in the Kimberley. The trajectory and transformations of this ritual over a century questions the concept of performance as a type of historical inscription. In the post-colonial context of Australia, this complex non-written memory generates a liminal space between memorial conflicts and reconciliation.

A researcher in anthropology and art history, **Arnaud Morvan** recently completed his PhD on the art of the East Kimberley (Australia) prepared at the Ecole des Hautes Etudes en Sciences Sociales and the University of Melbourne. His research focused on performance, ritual, colonial history and memory through art. Arnaud has worked as a cultural consultant and associate curator for several museums and art institutions in France and Australia.

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Awelani Lena Moyo

Problematising 'Indigeneity' in/for South Africa's 'Rainbow Nation': The Role of Festivals

South Africa's social heterogeneity has posed challenges for the government's nation-building agenda and for the notion of reconciliation and social cohesion (Mattes, 1999: 262). The contemporary nation remains somewhat segmented across cultural, racial, religious and linguistic lines (Bornman, 2010: 239). This is not only a matter of contrasting historical narratives and temporally differentiated experiences of the past and present, but has to do with the political and hegemonic control of physical and social space as the means by which individuals and groups lay claims of their 'authenticity' within the body national. In addition, the accelerated movement of people, goods and capital that characterises the contemporary global landscape directly contradicts the nation-building project since it problematises the modernist ideal of the nation state which is tied up with territoriality and sovereignty. As such, indigeneity in South Africa is a complex and problematic concept, profoundly complicated by the effects of migration and 'globalisation', which offers alternative forms of collectivity to individuals and social groups alike (McEachern, 2002: 1). With this in mind, my paper considers how certain types of festival performances may serve to provoke and question public understandings of indigeneity. I discuss the impact of targeted spatial strategies used in performances that challenge audiences to engage in the debate around notions of identity and belonging. In order to do this I will look at Brett Bailey's *Blood Diamonds/Terminal* (2009, Grahamstown National Arts Festival), and his approach to curating Cape Town's *Infecting the City Festival*.

Awelani Lena Moyo is a Zimbabwean born theatre-maker with a special research interest in migration and identity in Southern Africa. She completed her M.A. in Contemporary Performance at Rhodes University in 2009, and was also the Drama fellow for the Gordon Institute of Performing and Creative Arts, based at the University of Cape Town. In 2008, she was the winner of the debut papers competition at the Dramatic Learning Spaces conference in Pietermaritzburg. Her current research is provisionally titled 'Migrating Towards the Subject: How Landscape Informs Identity Construction in Contemporary South Africa'. It focuses on the impact of changing notions and representations of land, space and place on South African identities, with a special interest in site-specific performance.

Thomas Riccio

Collective (Re)Creation as Reclamation, Reaffirmation, and Reconciliation

Performance is a transitory, participatory event enabling humans to reflect and respond to their place and moment in the world. The fundamental articulators of performance – gesture, rhythm, movement, sound, language, patterns and sequences – have remained constant while co-evolving with human biology, technology and cultures. But what happens in cultures that have been marginalised, colonised, and overlaid by dominant cultural expressions? Indigenous populations acutely reveal how the body has been shaped by a variety of external forces, and how the spaces that they inhabit have been challenged by colonial exploitation, urbanisation, globalisation, and capitalism.

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The paper will outline a methodology of collective creation developed and deployed by the author in a variety of indigenous cultural settings. Drawing on ritual and local traditional paradigms within each specific context, the methodology is a three-part progression: 1) awakening the body as an embodied knowledge carrier of tradition and indigeneity, 2) identifying and exploring overlapping contexts of cultural memory and heritage, media, globalisation, colonial histories, nationhood, popular culture, and cosmopolitanism, and 3) creating a performance as a mechanism to re-evaluate, reaffirm, and reconfigure indigeneity to participate in the dialog of our globalising world. Examples drawn from performance projects created and field-tested in a variety of African contexts (South Africa, Zambia, Kenya, Burkina Faso, Tanzania, Ethiopia), Alaska, Korea, and Sakha (central Siberia), will demonstrate how this methodology serves to focus on and organise the implicit objectives of indigenous reclamation, reaffirmation and reimagining. Performances become, for the participants and community at large, festival embodiments of a cultural moment.

Thomas Riccio is a performance creator, writer, director and Professor of Performance and Aesthetic Studies at the University of Texas at Dallas. He has been Artistic Director of Tuma Theatre, an Alaska-Native performance group, and Visiting Professor at University of Dar es Salaam and Korean National University of the Arts. Thomas has worked extensively in the area of indigenous performance conducting research and developing performances in Africa, Siberia, Korea, China, and Alaska. His academic writings have appeared in numerous international journals. In 2007, he received an International Distinction Prize in Playwrighting from the Onassis Foundation. In 2009 he conducted research, workshops, and developed a performance in Ethiopia.

Te Ahukaramū Charles Royal

New Expressions of Indigeneity through Whare Tapere

Whare Tapere were pre-European Māori village 'houses' of storytelling, dance, music, games and other entertainments. On most occasions, whare tapere were convened at any location, such as at the base of a tree, around a bonfire or upon clear ground, where people could comfortably gather. Following the colonisation of New Zealand in the nineteenth century, the institutions of the traditional villages, of which whare tapere was one, were generally abandoned or, at best, transformed and changed to suit the new circumstances. Since the 1970s, there has been a tremendous revitalisation of traditional Māori culture. Various creative and research projects have allowed for fragmentary traditional knowledge to be rediscovered and brought into new creative process. During the 1990s, my doctoral research focused on what was known of the historical whare tapere and on whether this knowledge could be utilised to create a modern whare tapere. From 2004 on, I collaborated with Māori choreographer Louise Pōtiki-Bryant. We convened our very first whare tapere upon my tribal lands in February 2010. This paper will focus on the whare tapere as an indigenising process. In creating the new whare tapere, we have been exploring the idea of *indigenous* performing arts in relation to *performance approaches* and *performance spaces*. We have focused on how performances can be inspired by the spaces and environments in which we perform. We have also explored what indigenous principles – such as the idea of *whakaahua* or that of a kinship based, dynamic participation in the natural world – might be brought to bear upon the way in which performance spaces are selected and created.

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Te Ahukaramū Charles Royal is a musician and scholar who uses his composition and research skills to explore ‘the creative potential of indigenous knowledge’. A member of the Ngāti Raukawa, Marutūahu and Ngā Puhi peoples, he is Professor of Indigenous Development in the Faculty of Arts, University of Auckland, and Director of Ngā Pae o te Māramatanga, one of Aotearoa New Zealand’s nine centres of research excellence. He has been a Fulbright Scholar and held a research residency at the Rockefeller Foundation Study and Conference Center, Bellagio (Italy), as well as co-writing or editing five books on Māori song poetry, research and tribal history. In 2004, Charles founded Ōrotokare: Art, Story, Motion Trust, a website dedicated to the whare tapere and indigenous performing arts (see www.orotokare.org.nz and www.facebook.com/orotokare).

Marie-Claude Tjibaou and Walles Kotra

Marie-Claude Tjibaou and Walles Kotra will answer questions on the documentary *Tjibaou, le pardon (Tjibaou, Reconciliation)*. Marie-Claude Tjibaou will also discuss the Fourth Melanesian Arts Festival, which was hosted by New Caledonia in 2010.

Documentary: *Tjibaou, le pardon (Tjibaou, Reconciliation)*, 2007, 52 min. Director: Gilles Dagneau; Screenplay: Walles Kotra and Gilles Dagneau; Producer: ADCK Centre Culturel Tjibaou et RFO. Winner of the Jury Special Award at the 2007 FIFO (Festival International du film documentaire océanien) and of the Asia-Pacific Institute for Broadcasting Development World Television Award 2007 for the ‘Best Television Documentary Contributing to Conflict Resolution’.

Synopsis: A year after the signing of the Matignon Accords in June 1988, the assassination of Jean-Marie Tjibaou by Djubelly Wéa, an Ouvéa militant, sent shockwaves through the fragile peace that had been restored in New Caledonia. The mobilisation of all the political forces, in both Paris and Nouméa, had made it possible to save and strengthen the Accords process. But Wéa’s act plunged two spouses and their families, the Tjibaous and the Wéas, into mourning. Shock quickly turned into rejection and hatred. With time, the gap widened between Ouvéa and Hienghène, between the Tjibaous and the Wéas. Fifteen years on, Marie-Claude Tjibaou and Manaky Wéa met and embraced. The scene took place at Hienghène, at Tiendanite to be more precise, in Jean-Marie Tjibaou’s small village. On 17 July 2004, the Tjibaou family agreed to take part in a customary ceremony of reconciliation with the Wéa family. From archives’ unseen pictures and interviews gathered in New Caledonia, *Tjibaou, le pardon* recounts the road of the reconciliation between the two families.

Marie-Claude Tjibaou is a Kanak cultural leader. She is the widow of the late *independentist* leader Jean-Marie Tjibaou. Amongst her various leadership roles, Marie-Claude Tjibaou is the current Chair (*Présidente du conseil d’administration*) of the Agency for the Development of Kanak Culture (ADCK), the former Chair of the Pacific Arts Festival and was the Chair of the 4th Melanesian Arts Festival, which was hosted by New Caledonia in 2010. She is a member of the French *Conseil Economique, Social et Environnemental*, a constitutional advisory assembly giving advice to the French government and participating in the elaboration of economic, social, and environmental policy. Her lifetime dedication to women’s and in particular Kanak women’s betterment, and to cultural and social

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development, is based on the vision that social cohesion entails the elimination of inequalities at the grassroots level.

Walles Kotra wrote the scripts of documentaries *Tjibaou, le pardon, Paroles d'îles* and *Tjibaou: la parole assassinée ?* He is the current Regional Director of TV-channel Nouvelle Calédonie 1ère and the former France Ô channel *Directeur délégué*. He is also the former Regional Director of RFO (Radio France Outremer) in Polynesia, the former RFO-Paris Director of Information and International Relations, and the former Regional Director of RFO in New Caledonia. He is the author of *Conversations calédoniennes, rencontre avec Jacques Lafleur (Aux Vents des Iles, 2009)*. Dedicated to the Pacific, he promotes two major events in the region: 'L'université de la communication de l'Océanie' in New Caledonia, and the International Festival of Oceanian Documentaries (FIFO, Festival International du Film documentaire Océanien) in French Polynesia.

Éric Waddell

Jean-Marie Tjibaou and Mélanésia 2000: Raison d'être, Outcome and Legacy of a Cultural Festival for a People and a Country

Au terme, l'inter-reconnaissance. Le partage. Don. Contre-don. Partage.

Autant de mots occasionnellement employés par d'autres, mais qui sont des mots kanak, donc des mots de Tjibaou. (Aimé Césaire)

Jean-Marie Tjibaou emerged as a public leader in 1975 by virtue of his role in organizing an indigenous festival, Mélanésia 2000, on the outskirts of Nouméa. Conceived as an inventory of the cultural heritage of the Melanesian population of New Caledonia and an expression of a nascent unified Kanak identity, hence as an expression of a people's right to exist and to exist culturally as the first inhabitants of a colonised land, it was also a plea for dialogue between the dominant European culture and the marginalised indigenous culture of the French Overseas Territory. Tjibaou moved quickly on from cultural action to politics, assuming leadership of the Kanak independence movement – the Front de Liberation Nationale Kanak Socialiste – and becoming president of the Provisional Government of Kanaky less than a decade later. Yet preoccupations with culture and identity consistently defined and delimited his political actions. Although he was assassinated in 1989 Jean-Marie Tjibaou's overriding concerns about the recognition and dignity of his Kanak people, as well as his desire to build, on the basis of mutual respect and understanding, a shared land, still nourish the imagination of New Caledonia. I intend, in my presentation, to assess the role the festival Mélanésia 2000 played in defining New Caledonia as we know it today and, by extension, elaborate on the place of culture in the political imagination and actions of a remarkable Melanesian thinker and humanist.

Author of a recent biography of Jean-Marie Tjibaou that focuses on the spiritual, cultural and intellectual foundations of the deceased Kanak independence leader's ideas and actions, **Éric Waddell** has taught and/or engaged in research in several Oceanian countries over the past four decades, including Papua New Guinea, Fiji, Australia, New Caledonia, French Polynesia and New Zealand. As an ethno-geographer he is interested in issues of

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identity and of cultural recognition in the contemporary world, hence of the links between cultural and political action. His scholarly interests are also directed to Franco-America and he has published widely, in both English and French, on both areas. Eric Waddell is *Chercheur associé* at the Centre interuniversitaire d'études et de recherche autochtones, Université Laval (Canada) and Honorary Professor in the School of Geosciences, University of Sydney (Australia).

Michael Walling

The Origins Festival – Indigeneity at the Former Imperial Centre

The Origins Festival of First Nations was first held in 2009, and then again in 2011. Uniquely among indigenous festivals, Origins does not take place in a former colonial country, but at the former imperial centre itself, in London. Michael Walling, the Festival Director, explores some of the ideas behind Origins, particularly its symbolic value in the processes of reconciliation and healing between the former imperial power and indigenous cultures. The 2009 Festival opened in a space beside City Hall, and the 2011 Festival was in part a collaboration with the City of London Festival. The reclaiming of space at the former colonial centre, both literally and symbolically, has been a key element in the festival's work to open a dialogue of equals between indigenous people and contemporary Londoners. The festival has deliberately sought out performances, exhibitions and music that raise questions around the role of indigenous cultures in the contemporary world, and their emerging relationship with the West. The legacy of colonial history has featured, but so has the process of healing. The latter has been particularly emphasised in the festival's encouragement of artist-to-artist interaction and collaboration. The festival's participation and learning programmes have built bridges with communities within the UK which are either themselves indigenous (the London Maori and Polynesian communities), or which have undergone similar experiences (the Roma). Origins follows indigenous cultures in blurring the boundaries between 'professional' and 'community' artists, emphasising the centrality of cultural practice to the process of reconciliation in the political, social, economic and environmental spheres.

Michael Walling is Artistic Director of Border Crossings (www.bordercrossings.org.uk), for whom productions include: *The Orientations Trilogy*, *The Dilemma of a Ghost*, *Bullie's House*, *Double Tongue*, *Bravely Fought the Queen*. Other directing includes *A Midsummer Night's Dream* (USA) *Die Zauberflöte* (Spain), *Macbeth* (Mauritius), *The Tempest* (India), *Romeo and Juliet* (USA), *The Ring* at the Coliseum and the Barbican (ENO). Michael won awards for *Two Gentlemen of Verona* (USA) and *Paul & Virginie* (Mauritius). He has published extensively on theatre and interculturalism, and has edited Border Crossings' books *Theatre and Slavery: Ghosts at the Crossroads* and *The Orientations Trilogy: Theatre and Gender – Asia and Europe*. Michael is also director of the Origins Festival of First Nations, and Visiting Professor at Rose Bruford College.

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