



**@CER1SSE: Cerisse Palalagi**  
**MASTER OF ART & DESIGN**  
**2011**

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▲ APPENDIX: Installation shots of the #SWWDT exhibition, 2011. (1-15 pages)

## ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning.

Cerisse Palalagi: .....

Date: .....

## ACKNOWLEDGEMENTS

*"I hope you understand English, who ever made slang is a m'fuckin genius". - Hodgy Beats (2009) of OFWGKTA*

First and foremost I would like to acknowledge my Twitter community;  
Without you, this project would never have been possible:

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@urbanviti @Autobotz\_OG @diasporadic679 @grantis13 @MaziePhazie @mshayne1 @onesian  
@RARANGA @INFGotBeatz @creativemischief @mynameisICKSTER @onesclothing @czarinaz  
@pakkzthageneral @DatzRein @kakala\_boy @kasebeats @kaoskongo @HouseBOi @Tabzjoynt  
@SpyccAndINF @iaheto @LeilaniClarke @ItsTheBro @ThatsSoKiva @tha\_kid\_oldwun  
@TweetAzBro

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I want to give a special shout out to my supervisors Monique Redmond and Ingrid Boberg, thank you both for helping me to extract this project out of my head and into this exegesis. Without your guidance and assistance in this exegesis, I doubt that my realisations would have materialised on my own. It has been so rewarding. I plan on continuing to keep making works exploring Polyslang well after I have graduated from AUT University. You are both such amazing people, as my Twitter family would say, 'Solid g!'

Bless x.

## ABSTRACT

### **MO2NEI: #SWWDT! \*see what we did there\***

*MO2NEI*<sup>1</sup>: #SWWDT! \*see what we did there\* seeks to explore notion of coded languages used in text messaging and online social networking, in relation to the way in which the English language has been modified and adapted to suit how Pacific Island and Maori Youth communicate using colloquialisms and account. This project aims to raise the consciousness around shifts and loss of language; through an examination of a hybrid language I call Polyslang. Not just as a spoken and written language, but as a way of life and culture. Online social networking provides the underlying structure for this research. My enquiry focuses on how these platforms create sub-communities and asks whether through participation we (I) are in fact creating a global Polynesian language.

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<sup>1</sup> Motunai, a Niuean word referring to 'people of the land', can also be translated as Motunei meaning 'this land or island' in Maori language.

**Maoli:** Niuean transliteration of Maori, When I was a child my Niuean grandmother would call me a 'maoli' if I had misbehaved. Often used in a negative manner.

**Fobz:** Fresh Off the Boat

**Coconutz:** Derogatory racial slur for any person of Polynesian ancestry  
Islanders: Polynesians from the South Pacific

**Hori:** Maori translation for the name George, it is used by non-Maori as a derogatory term for Maori people

**Botz:** Show off

**Botzit/ Botzing it:** Showing off

**Eatz/ Eat ass:** A person that is a show off

**Dokz/ Dox/ Tokz/ Toko:** All shortened forms of the Tongan word, Toko'ua, meaning bro/ brother

**Upto?:** What are you doing?

**Bro:** Shortened form of the word brother

**Uce:** Shortened form of the word, Uso meaning brother in Samoan

**OW:** Bro

**Bolo(s):** Testicle(s) – A type of taunt, eg. 'You dumb bolo'

**Kefz:** Shortened form of the Samoan word kefe, meaning 'fuck you'

**Sole:** Boy, guy (Samoan)

**Egk:** Egg (spelt phonetically)

**Gangz:** Cool

**Mint:** Excellent

**Not even:** Not really

**Dodge:** Untrustworthy

**Go on eah:** Go for it!

**On the piss:** Getting drunk

**Oil!:** Hey!

**Sup eah:** Whats up? / How are you?

**Sup bro:** Whats up bro?

**Sesh:** Time to smoke marijuana

**Dat us?:** Is that us?

**Nekk minnut:** Next minute

Cerisse Palalagi, *Polyslang.101* 2011

Digital text work. 210x297mm





Cerisse Palalagi, *MAFOLA series #1*, 2010  
 Silkscreen and mixed media on Fabriano paper. 1750 x 1400mm

## INTRODUCTION

### **In my family**

*My parents were conscious that our family had been monolingual for a very long time. When my sister was born twenty one years ago, my parents insisted that our family learn Te Reo Maori, as English had been the only language spoken at home. Around this time, which was in the early nineties, there was a huge revival of the Maori language. I had younger siblings that attended Kohanga Reo (language nest) as they only spoke Maori, which was a huge reason why my whole family decided to learn the language. Having the ability to speak Maori is such an awesome feeling, like being accepted into another community that I never knew before. This was my birthright to speak Maori language and Niuean too.*

*My father is Niuean and my mother Maori. In my father's family, his parents spoke to all of their children in Niuean, yet they were encouraged to reply back in English. Growing up, I would always ask my Dad why didn't he teach us kids how to speak Niuean. He told me that he didn't know how to speak Niuean properly and was afraid that his Niuean would sound 'broken', even though he understood the Niuean language very well. I always wanted to know how to speak Niuean, as I was eager to have conversations with my Nana about what life was like for her in Niue as a child and a teenager and all the other things a nosey grandchild would want to know about their Nana. Even though my Nana has been living in Aotearoa for over 70 years now, her English is still very limited.*

*It is unfortunate that there are not large numbers of Niuean language nests or Niuean language classes available in comparison to Maori language, as I would definitely be one of the first people to sign up for them.*

*Not knowing how to speak Niuean prompted me to look at the state of the Niuean language in general. As I started to unveil information about Niue language statistics, it was very disheartening. The numbers of fluent speakers was extremely low, as there are just over one thousand people that still live on the island of Niue.*

### **The beginning of MO2NEI**

Within the beginning stages of this research, my initial aims were to explore territories within the contexts of identity, cultural coherency and loss of language. It is here that I identify with both Maori and Niuean ancestry, however it is my Niuean heritage and the current state of the Niuean language that was the underpinning focus of the project. Fearing the loss of Niuean language was one of the primary concepts that was driving my project. Researchers at the University of Auckland, Senior Lecturer John McCaffery (2010) and Postgraduate research student Judy Taligalu McFall McCaffery (2010) both make valid points about the Niuean language saying, "Niuean and Cook Island Maori are showing significant signs of language shift and loss, with both unlikely to survive unless we do something about it now." (McCaffery & McCaffery, 2010).

I became interested in the current state of the Niuean language, as I noticed my younger siblings and cousins were using other Polynesian languages, communicating to one another via text messages.



Calling each other 'dox' the shortened form of the Tongan word, 'Toko'ua (Wilson, 2009<sup>2</sup>) and Botz poto (@tha\_kid\_old\_wun, 2010<sup>3</sup>), I was so fascinated by how they were using other polynesian languages, that I decided to look at how other Polynesian Youth (Poly Youth) were communicating to each other using Polyslang. This is how my venture into the world of Bebo, Facebook and Twitter began.

## The project

One of the primary aims for my project has been to uncover the coded language used within Polyslang speech and texting, and to understand how this coded language manifests and why it is being used so prevalently amongst Poly Youth. By coded language, I mean the acronyms used in texting and the made up terms that describe relationships like; bro (dox) and terms that give a sense of approval like; that's cool (solid). During the course of my investigation, I have become more interested in the use of these coded terms within the context of online communication sites. And how this language can be readily transferred from the silent texting and online typing into spoken language.

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<sup>2</sup> Wilson, Czarina. *Dox* is short for toko 'ua, toko 'ua being the Tongan word for brother/ bro. The first time I saw the word Dox was in 2009, in a text message that my younger sister sent me, which said, "Sup Dox". I had no idea what Dox meant. My sister only told me that it was Tongan. So I asked my Tongan friend, Czarina what it meant and she gave me the definition.

<sup>3</sup> @tha\_kid\_old\_wun. *Botz* describes someone who thinks they know it all, but they know nothing. A show off. I remember when I first heard this word, I thought it was from an English word until my cousins told me it was a Samoan word. To get the real story I asked my Twitter followers, "What does Botz mean and what is the ethnic origin of the word?".

Tweet, 2011: @tha\_kid\_oldwun and @DatzREIN explain to me (@CER1SSE) in a tweet conversation below:



[CER1SSE](#)

is [#botz](#) the shortened word for something else?? aaaaand, what language is it from??? any takers lol



[DatzREIN](#) (in reply to ↑ [CER1SSE](#))

[@CER1SSE](#) se botz is derived from the samoan saying fia poko lmfaio [#justsaying](#)



[@tha\\_kid\\_oldwun](#) (in reply to ↑ [DatzREIN](#) & [cer1sse](#))

[@DatzREIN](#) [@cer1sse](#) you sure it's not from the Tongan saying "Fia Poto" (Pronounced Boto) otherwise it would be "Poks" [#JustSayin](#)



[CER1SSE](#) (in reply to ↑ [tha\\_kid\\_oldwun](#))

[@tha\\_kid\\_oldwun](#) ohhhhhhhh so poto is Tongan ?! anothr one I didnt know



[tha\\_kid\\_oldwun](#) (in reply to ↑ [CER1SSE](#))

[@CER1SSE](#) "Fia Poto" meaning.. Wanna be "Know it all" :)

As the project has progressed and my engagement has deepened, I have come to realise that not only are there benefits to my research practice, there are also benefits for the members of the community that I have drawn together through my artwork. In providing an opportunity for conversation (Polyslang) to take place, my art practice allows a space to form that empowers the users to express and engage in a dialogue that they can own. They get to say what they want to say and most importantly they get to express themselves 'how they want to'. It is both the content and the mode of delivery (social networks: Twitter) that offers the users a sense of their own identity. I have come to realise that the benefit is twofold, In the first place my research enables a greater understanding of Poly Youth and their style of communication, and secondly it provides several opportunities for my online community to engage in and open up a conversation about language and how it is that this represents Poly Youth.

In this exegesis, I will consider 'Twitter' as a potential research platform and talk about my use of Twitter, an online social networking and microblogging service and how it has transitioned from research tool to artwork. I will also discuss my role as the artist: @CER1SSE, as a conduit to an esoteric subculture – one that is shaped by the language and culture of Polyslang – and not just as a coded, hybrid language, but as a way of being and state of mind.

## METHOD

### Youth speak

My methodology is based on my lived experience and the 'natural' everyday language that I use to communicate with my siblings. On reflection, one of the most significant encounters or elements that have been central to my research has been the time spent with my teenage siblings, sharing their insights and observing the way they speak with their friends, whether it is online or offline. The adapted or 'slang' language they use seems to change on a fortnightly basis, at a pace that is difficult to keep up with. It requires full participation on the part of anyone who wants to know what is going on, wants to understand, or wants to be part of that community.

As I talked more with my siblings and friends about language, about the words we all use on a daily basis, I noticed that some slang words were being used less often, that they had been discarded. And there, I realised that words and phrases are continually being replaced, updated, and replaced. "People have a misconception that dictionaries and grammar books determine what language is," says Muffy E. A. Siegel, Associate Professor of English at Temple University. "But in fact, it's the opposite. We're always changing and getting rid of words and rules people no longer use. Language is a living system that changes to serve the needs of its users." (Timpane, 2011). Born out of this observation, I have consequently been examining the way in which Youth speak to one another via social networking sites and via text messaging, which by their very nature provide a space of currency. The concept of currency (as in keeping up-to-date, up to the minute) is key in the invention, use and subsequent disappearance of words and phrases in Polyslang. It is the aspect that drives what is in some sense the ephemeral quality of language that I am interested in exploring in this project.

### Being away from Twitter: San Fransisco

In July 2011, I travelled to San Fransisco for an artist residency, *Emerging Indigenous Voices: A New Generation of Artists*<sup>4</sup>, which ran for two and a half weeks. Interestingly, this time away created a new angle on what currency and participation means within the project in an everyday context. The residency was very full-on (busy) and demanded 99% of my time there, which meant that I did not have much time to spend on Twitter, maybe an hour a day maximum. If you compare this to the amount of time I spend on Twitter at home in Aotearoa, which is often closer to at least five hours a day, it is somewhat obvious that there would be a difference in my participation and the subsequent effect. However, what I didn't anticipate was that I would get behind so quickly in my knowledge of the language being used.

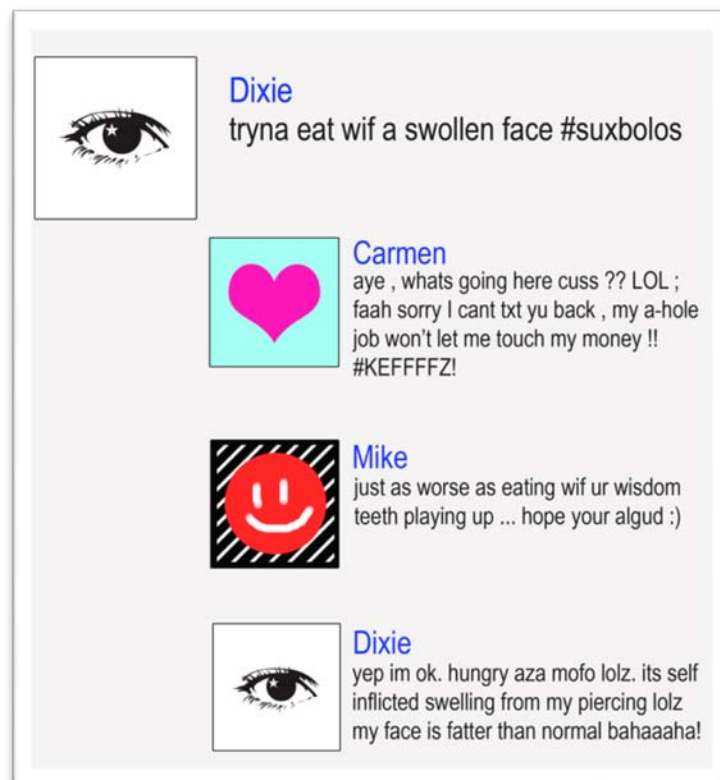
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<sup>4</sup> The Emerging Indigenous Voices: A New Generation of Artists is a residency that operated under the direction of Kua`aina Associates, Inc. A group of young adult artists, ages 21 to early 30's, who have demonstrated extraordinary skills at expressing their talents through work influenced by the hip-hop subculture and urban and/or political art, such as printmaking, graffiti and mural painting were invited to participate in a six-week artists-in-residency programme mentored by veteran Native Faculty artists in San Fransisco, California and on the island of Maui, Hawai'i.

## The Twitter platform

### Why Twitter?

I am interested in the use of slang language on Twitter. I am fascinated by the ways that this hybrid language, Polyslang filters its way into everyday language and texting conversations. Sometimes the opposite also happens where text messaging language finds its way into online communication forums, such as Twitter and Facebook. Here is an example that shows how the English language is shortened into text message form and spelt phonetically, the way you would hear Polynesian and Maori youth say it.



Cerisse Palalagi, *tryna eat*, 2011

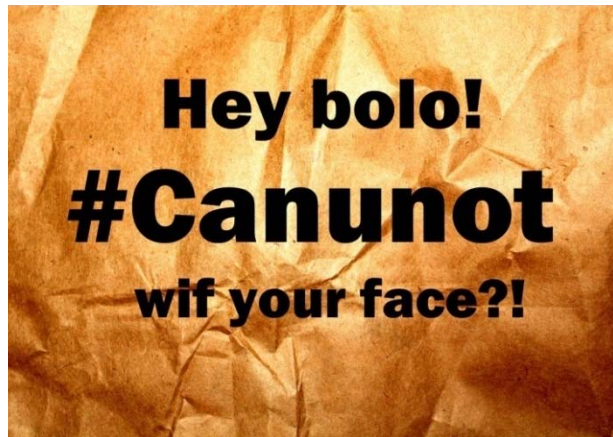
Digital text work

My art practice encourages mutual respect and benefit between participants by ensuring they know from the beginning my intentions for the research, ie. how I am conducting it and the use of it in my artwork. The nature of this research has focused in part on the conversations and communication style exchange that occurs on Twitter between myself and my followers. Essentially, followers tweet me online or through my blog, <http://ghettonerd.tumblr.com/> - or else I *favourite* other people's tweets whom I want to engage in further conversation. Following that, we chat about language (itself), eg. Particular phrases, or topics of interest (such as 'fobs') and how language activates a certain series of understandings and thoughts about an issue. While they do this I talk with them about my artwork, what is conceptually interesting to me and how their language may be used in a

visual output as part of my artwork. This only occurs if a person responds to my posted tweets. Otherwise, I leave them be.

The visual outcomes are designed specifically to create, acknowledge and recognise the online community of the followers (participants) and/or their social or cultural group. The work *uptO?* is about this group (the online Twitter community of which I am a part) and the way they communicate with each other and engage in the world around them. Both in content and actuality. In this research, I am interested in my role as a translator and mediator (questioning my dual role as an artist and as a member within a community). I enjoy being both Interpreter and Participant. There was a point in the project where I realised I had to be on the inside in order to understand and engage. To discover how this 'new' language was being coined, I had to find a way to be part of this process.

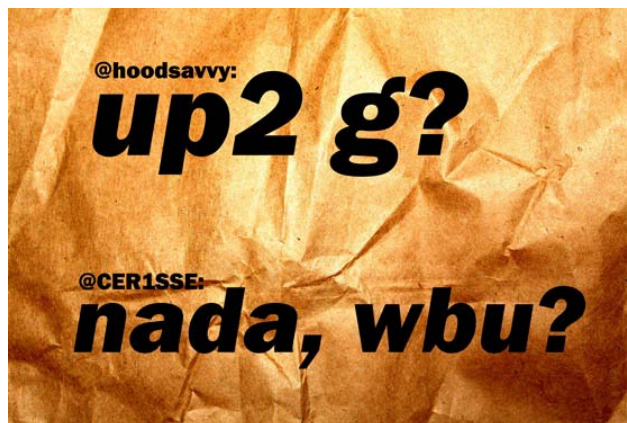
There are some artworks that arise out of the topics or observations I make whilst on Twitter or when reviewing my Twitter archive. Here are a couple of examples:



Cerisse Palalagi, *#Canunot*, 2011

Text work, 297x210mm

(When you say this to a person, it is an insult to them, as you are asking them not to be so ugly in their behaviour, because they are so beautiful in their face. A form of sarcasm.)



Cerisse Palalagi, *Up2 g?* 2011

Text work, 297x210mm

(This is an excerpt from a bigger conversation between Twitter users @hoodsavvy and @CER1SSE. hoodsavvy is asking CER1SSE, "What are you up to?" CER1SSE'S reply to hoodsavvy is: "Nothing, what about you?")



## **# Using the Hashtag**

From my understanding, when you place a hashtag in front of a word, you are creating a topic which can become trendy to talk about or be discussed, therefore turning it into a 'trending' topic.

For example, I wanted to see if *#Fobs* was being discussed at all. I was only expecting to see tweets from Polynesian people, yet there were tweets from other ethnicities from all around the globe. I was really shocked to see Tweepz from places like Asia, Africa and the USA sharing common stories that consisted of things like, *#Fob* childhood memories, *#Fobs* trying to speak proper English, *#Fobs* at nighclubs.

Placing a # before a word or group of words, eg. *#Lies*, *#Threewords*, can instantly create communities of people. For example, if you are at an event, a good way to get people talking about it online within the Twitter network is to hashtag the name of the event in your tweet and to encourage Twitter users to post tweets using the hashtag words.

## **Twitter famz 'Tweepz'**

I found that Twitter is more current than Facebook, it keeps up with real time. Twitter is a space for immediate response. Tweepz or Twitter users are continuously tweeting whatever is on their mind, or whatever they need to get off their chest. Sometimes tweets are funny or news updates; other times they are just 'sweet nothings' that make other 'Tweepz' sigh.

Polyslang is constantly evolving and changing. The use of words and terms are often borrowed from popular American culture. And these words slowly trickle into online language, usually because we've seen something on TV or on a movie or heard the latest R&B or rap song. Words, sayings and lyrics from songs and movies influence Polyslang, and become a part of slang language used in Twitter ...then remixed by Polynesian ears and mouths and languages to form Polyslang.

On Twitter, relationships have formed, connections... deeper than friends. I have discovered close family ties. I never thought that I would make this type of connection through a visual arts thesis project based on Slang – and language.

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## **Art for the community**

I have found similarities in the ways local New Zealand artist, Ms Janet Lilo makes her artwork. In an interview with Janet Lilo, curator and artist, Ema Tavola (2009) talks with Janet about her working style, stating that, "Lilo explains that collaborating with her family and community is a way to give them access to the work she makes, "my work isn't made purely for galleries, it is shown in homes and it belongs to the communities it represents."" In relationship to the artwork that I am making, *upt0?*, I intend to have the works shown outside the context of dealer galleries, and display works in artist-run spaces and public sites both locally, and abroad. Exhibited especially for the community that I am engaged in. I trust that when Polynesian youth view the works I make about Polyslang, it makes them feel acknowledged, and respected, my works act like visual affirmations of the Polyslang community. For example, I overheard my younger sister talking to her friend on the phone and there were a couple of words I'd never heard before. I asked her what these words meant. The next day I

made an artwork about the word she had just taught me. When she saw what I had created it made her laugh, then she said let's make some more, and she helped.

### **Where it all comes from**

It is through my observations of social communication, that I have come to understand that Polyslang is essentially an amalgamation of English slang mixed with Pacific Island slang from varying cultures and also African American slang that comes from Hip Hop music, Movies, and Television, This occurrence illustrates to me the crossing over of cultures, identities through languages, which enable Youth to create new identities within their immediate environment. As David Sampers says in his Abstract for *Talking Sheng: The role of a hybrid language in the construction of identity and youth culture in Nairobi, Kenya*, "The voice of the media comes to them in movies, music, radio, and television and is heard mostly in English. Each of these languages represents a particular ideology of living in the world and young people respond." For example, the saying 'Damn' from the movie *Friday*, made its way into the everyday language of Polyslang in 1995:



Daaammn! Video still from the movie, *Friday*, 1995  
Director: Felix Gary Gray/ Actors: Ice Cube and Chris Tucker

### **Communication style and Janet Lilo**

One of my aims is to allow a space to occur that empowers the other person to express and engage in a conversation that they 'own'. They get to say what they want and how they want to say it.

John Hurrell, Editor of EyeContact discusses the idea of casual conversation within Janet Lilo's work titled, *The Interface Project* 2011, saying,

"What is distinctive in these beautifully relaxed Q&A sessions (each one chopped up and spliced in with other answers from others to the same question) is the use of music video (and occasionally cult film) clips elegantly woven around them, and the willingness of the subjects to now and then sing songs they love in mid-conversation. The eight or nine topics chatted about range from the pros and cons of Auckland as a Super City and which country will win the World Cup, to the nature of love, the virtues of two rival deceased hip hop stars (Biggie versus Tupac) and the availability of information about Aotearoa's political parties". John Hurrell, August 2011.

Within my own work I too am interested in provoking a range of conversations through the style of 'chatting' that occurs online. I aim to open up dialogue with my Tweeps (Twitter followers), rather than close it down. Keep it going. Topics can be random and vary constantly, but include politics of language, personal habits, current affairs, (emotional) responses to my work, musical influences and

what inspires them (Tweeps), to name a few. My work in part is talking about a politic that belongs to a self-formed community, #Teampoly (ie. not one that is formed by nationality or geographical place, but by common interest and the conversations that follow).



Janet Lilo, *The Interface Project 1: Watcha Say?*, 2011

<http://www.youtube.com/user/InterfaceProject>

**Janet:** "Do you think you'd rather one city or just keep it the way it is?"

**Lorenzo:** "Keep it the way it is."

**Lawrence:** "So, would that be like one stage? Everywhere..."

**Janet:** (LAUGHS) "...that's a good question."

### Where is my project situated now?

*So, where is it now?* This is a constant question that provides the underpinning impetus for keeping my project current. Keeping up with trends and maintaining currency with regards to new words that enter the polyslang vocabulary is crucial to this project. Being current tells people of the respected community that you are a person that can be trusted, or that its safe to talk to such a person about issues that may not be relevant to others, especially adults and parents.

### Realisations in the project

Realisations are these 'small events' that have happened throughout the project (in that realisations became occurrences) and those occurrences have become central to my methodology. In relationship to my own research, I have completely immersed myself within communities where Polyslang is used, Twitter and Facebook. Doing this allowed me to not only be an observer, but more importantly a participant.

## PEOPLE I'VE MET

### @SMOKEYGOTBEATZ

After many Twitter conversations with fellow Beatmaker @SmokeyGotBeatz, 17 years old (aka Isaiah), we discovered that he is my nephew.

*...I soon found out that I went to the same school as his Mother, Donna and Uncle Gary (who are brother & sister). I went and visited Smokey & met his Nana whom he lives with. She told me exactly how we are related to Isaiah. Aunty Rose, who is Smokey's nana, is the biological sister of my father's adopted sister, Pauline.*

*FREAKY! But cool.*

*I went home and told my Dad about my discovery of Aunty Rose being Aunty Pauline's real sister. He had no idea Aunty Pauline even had a biological sister out there. We just smiled.*

*My sister and I have ended up hanging out with Isaiah a lot. He is super talented and when we hang out together, all we do is laugh, make jokes and laugh more.*

What is funny is that before I even considered using Twitter as a platform to connect with speakers of Polyslang, I had a dream that I went and visited Smokey's mother, Donna and her brother Gary. The dream felt really strange, as I only knew these people on a hello and goodbye basis. So, walking into their house and talking with them as if we were long time friends always left me thinking "what the hell?". Why am I dreaming about these people? That I don't even know.

According to Moustakas (1990), "the heuristic process is a way of being informed, a way of knowing" (p. 10), which involves the researcher on a personal level. It is a disciplined and devoted way to deepen the researcher's understanding of a phenomenon being studied. (Moustakas, 1990). This quote helped me to understand my own personal style of research and interaction with the participants in my project to date. Looking at my role as researcher and artist within this project, Moustakas' analysis of the heuristic process outlines my methods of investigation. This method of investigation has taken me to levels of friendship and kinship that has surpassed my expectations of the type of research that I have been involved in. Now, my project involves my cousin Isaiah Libeau (aka) SmokeyGotBeatz, my younger sister Waiora Palalagi (aka) hoodsavvy and myself, Cerisse Palalagi (aka) ceeroc.

As a trio, we have bonded both on and offline. We all have our own individual roles in the group. Isaiah is a Beatmaker & Polyslang language enthusiast. Both myself and Waiora record Isaiah via photographs and video while he is in the process of making beats and also recording snippets of a day in the life of SmokeyGotBeatz.

I have chosen to focus on Isaiah for a number of reasons, 1. He represents the voice of Polynesian youth, 2. He embodies the essence and character of Polyswagg, 3. He is authentic and stays true to himself and 4. He is 17 years old and always inventing new Polyslang.



Cerisse Palalagi, *#SmokeyGotBeatz312*, 2011

Digital photo from iphone



Joel Gailer, *Between you and me*, 2011

Wood block on paper and archival digital print on paper, edition 1 of 10. 108 X 160cm

What I find interesting about Joel Gailer's work, "*Between you and me*", 2011 is the way it resonates with my relationship with my cousin Isaiah and how we are close family yet distant, as we have only just recently discovered our family ties. I was inspired by this work to record my own interpretation of the relationship between myself and Isaiah.





Cerisse Palalagi, *Sup cuz*, 2011  
Text image, 297x297mm

### **Melanie Cervantes, Jesus Barraza and Faviana Rodriguez**

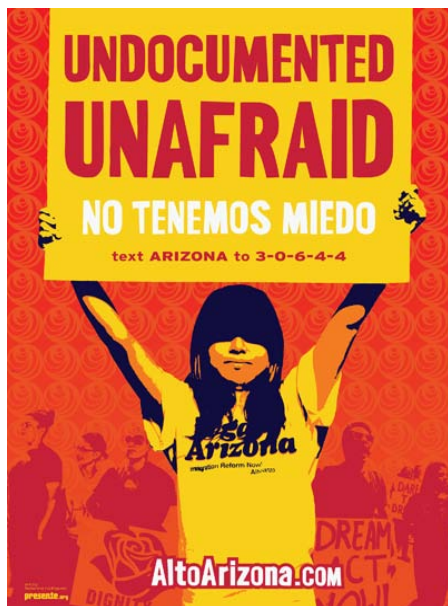
While I was away on the Emerging Indigenous Voices artist residency in San Francisco in July this year, I met a few Mexican artists that call themselves, Activist Printmakers. In particular, I was drawn to the works of two women that I met called Faviana Rodriguez and Melanie Cervantes. Faviana and Melanie are friends and associates with the President and Executive Director, Carolyn Melenani Kuali`i of the Emerging Indigenous Voices residency programme. Once the residency finished, I made plans to stay in San Fransisco for a few more days in Oakland. When Melanie Cervantes and her husband Jesus Barraza (also a great political poster artist and part of their collaborative team, Dignidad Rebelde<sup>5</sup>) found out I was hanging around, they gave both myself and residency friend (Kewana Duncan, who is also from Aotearoa) a place to stay with them. Not only did they open their

<sup>5</sup> "Dignidad Rebelde is a graphic arts collaboration between Oakland-based artist-activists Jesus Barraza and Melanie Cervantes. We believe that art can be an empowering reflection of community struggles, dreams and visions. Following principles of Xicanisma and Zapatismo, we create work that translates people's stories into art that can be put back into the hands of the communities who inspire it."

home to us, but they also educated us about the Zapatistas of Mexico<sup>6</sup> and the political struggles that Mexicans and Native people are facing right now.

While I was on my artist residency in San Francisco, I was very fortunate to have an edition of silkscreen prints printed by Jesus Barraza, in Fruitvale Oakland (Home of the Black Panther movement) at the Taller Tupac Amaru print studio. The Taller Tupac Amaru is a collective art studio founded by Xicana artists, Faviana Rodriguez and Jesus Barraza. Being exposed to this style of artwork was a real eye opening experience that has definitely influenced the nature of my own artworks. I am especially drawn to the works of poster artist and printmaker, Faviana Rodriguez. In her artist statement Faviana says,

"I make posters. My art pieces reflect national and international grassroots struggles, and tell a history of social justice through graphics. I am inspired and informed by the stylistic and radical impact of Chicano painters and printmakers. Like the "old-school" artists, my work reflects a growing national consciousness that speaks to the contemporary urban barrios, rebelling against racism, homophobia, sexism and corporate irresponsibility. **There has never been a movement for social change without the arts posters in particular being central to that movement.** All art is political, but not all art is overtly political. Protest posters flaunt their politics and court discussion. They can deepen compassion and commitment, ignite outrage, elicit laughter, and provoke action. The power of the poster is that it is produced in multiples, and therefore can be easily distributed for all to see."



Faviana Rodriguez  
*UNDOCUMENTED. UNAFRAID*, 2011



Melanie Cervantes  
*We Reject Racism! Rechazamos El Racismo!*, 2011

What I enjoyed the most about these artists' artwork is how bold the text and messages are and the political nature of their works. Both artists' works make comment about current political issues that face the Xicano people of North America, issues such as deportation and racism to name a few.

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<sup>6</sup> The Zapatista Army of National Liberation (Ejército Zapatista de Liberación Nacional, EZLN) is a revolutionary leftist group based in Chiapas, the southern most state of Mexico.

Seeing their posters in person, and understanding the concept and importance of the political poster, I was beginning to ask myself if the posters that I had made earlier in the year were political (?).

***#Rollcall, Date: May, 2011***

I look back and think about the reasons why I made them. At the time, my thinking was far from political. I made them for more humorous purposes, to poke fun at racial names, such as coconuts, horiz, maoliz & fobs. I made the posterwork, *#Rollcall, Date: May, 2011* as a way to reclaim the meaning of these words, so that the ugly history that is associated with them no longer exists. I placed the text “LOLOLOLOLOLOLOL” at the bottom of the poster to give it a fun vibe, and rid the negative vibe (association). “LOLOLOLOLOLOLOL” is actually an exaggerated form of the acronym “LOL” meaning to laugh out loud, and the voice behind this is myself the artist, laughing at the people who used it historically as a racial taunt towards me.

## **Laughter IS radical.**

I understand now that *#Rollcall, Date: May, 2011* does have a strong political stance, and that I made it to feel empowered, as if I’m saying ‘stuff you’ to the person who’s trying to put me down by calling me a fob. I have never felt more comfortable than now to call myself a “fob”, as I am proud to ‘own’ that label. I like to think it’s like wearing a badge of rebellion in the face of ignorant and oppressive people that use racial slurs.

The title, *#Rollcall, Date: May, 2011*, represents a shout out to the list of people (Pacific Islanders and Maoris) represented in the poster. I originally got the idea for the title thinking about the way a primary school attendance roll operates in the classroom; calling out to children in the class as the teacher places ticks next to the names of the children at school.



Cerisse Palalagi, *#Rollcall, Date: May, 2011*

Screenprint on brown paper. A3

I am particularly interested in the idea that the #Rollcall list may change over time, that it is likely to repeat itself as well as expand with the addition of new words that will appear. I plan to develop this work further by documenting these changes inside new artworks, recording ongoing and new words that are used as 'racial slurs'.

### **Michael Parekowhai's *Poorman, Beggarman, Thief***

"Paradise Now" is an exhibition which included the work, *Poorman, Beggarman, Thief*, 1996 by Michael Parekowhai. Parekowhai employs the racial slur, 'Hori' to talk about the concept of assumption. Parekowhai's artist statement from the exhibition states;

"The Maori artist Michael Parekowhai's sculptures and installations concern stereotypes of Maori identity. *Poorman, Beggarman, Thief* is modeled on the artist's father, whose name is Hori. Although Hori is a Maori name in New Zealand (a translation of the name George), it is also used by non-Maori as a derogatory term for Maori people. The pejorative meaning of the name, along with the titles of the works, contrasts with the figure's formal dress and presence in an art gallery. By inserting an ugly cultural stereotype into the gallery, Parekowhai is playfully turning assumptions about Maori people on their head."

What I like about this work is the way in which Parekowhai has made a statement about racism against Maori people, yet it is not easily understood (assumed) at first glance – you would need to read the artist's statement to get an understanding of the implications of the language, or have insider knowledge about what this artwork refers to and for what purpose.



Michael Parekowhai, *Poorman, Beggarman, Thief*, 1996  
Fiberglass mannequin, hairpiece, card, stand, clothing  
lifesize model. Sweeney Vesty Collection

## POLYSLANG AND ME

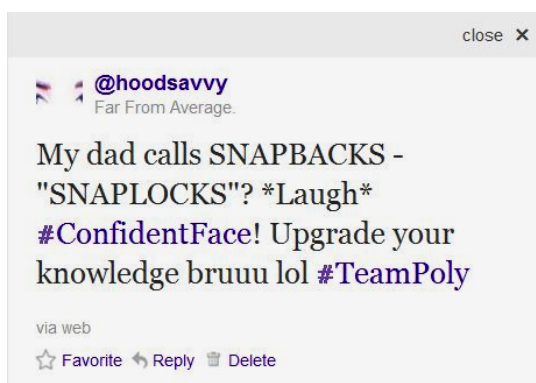
### Language as code

As a hybrid language, Polyslang with its amalgamation of English slang mixed with Pacific Island slang from varying cultures, often appears as a coded form of communication and therefore is closed to outsiders. They don't know how to read, interpret or engage in what appears as a foreign language. In relation to this, Thurlow (2003) points out, "[Text] Messages often bear more resemblance to code than to standard language. A text filled with code language is not necessarily accessible to an outsider. The unique writing style provides opportunities for creativity." (Kasesniemi & Rautiainen, 2002). Thurlow & Poff (2003) also reinforce the idiosyncratic nature of Polyslang commenting... "Many of the typographic practices of text-messaging offer *more* "correct", *more* "authentic" representations of speech to begin with." This idea alone of 'text as an authentic representation of speech' Thurlow (2003), becomes a crucial concept core to my project and motivations for using Facebook, Twitter and text-messaging discourse as an initial premise and platform.

### Twitter life

Twitter is used by an array of many different types of people, all looking for something to acquire. This can be a range of things, such as researching a product, finding out what people are saying about products, music, food – to name a few things. There are a vast amount of topics that can be explored within the world of Twitter.

When I joined Twitter, I knew the specific types of people that I wanted to follow, they were people of Polynesian ancestry that used Polyslang in their tweets. An easy way to find them was to type #Teampoly in the Twitter search bar. When people place this hashtag word, #Teampoly into their Twitter biography or tweets, it tells other Twitter users that Teampoly is the community that they belong to. Here is an example of a typical tweet between @hoodsavvy and @CER1SSE.



#### TRANSLATION:

**@hoodsavvy says, "My Dad calls snap back caps snaplock bags (laugh) Smiley Face! Go and do your research brother." #Teampoly** (the inclusion of #Teampoly at the end makes this tweet part of the #Teampoly community).

Cerisse Palalagi, *Snapbacks-Snaplocks*, 2011

Twitter screenshot and translation



## **#TEAMPOLY**

Teampoly<sup>7</sup> - a Polynesian community on Twitter

I see myself being both Artist and Interpreter, a mediator between the general public and these sub cultures of Poly Youth. I gather and record their sayings, their stories and the Polyslang being used amongst them and their friends. As Interpreter I am decoding contemporary youth speak. Zafira (2010) states, "The importance of encryption and identity vary among the various slangs. Slang must constantly renew its process of expression, and specifically its vocabulary, so that those not a part of the group will remain unable to understand. They remain ignorant to its meaning." Polyslang has the ability to create a specific identity for the members of this sub culture (#Teampoly). For those who are outsiders to the Polyslang community, it is likely they may very well feel excluded since they are not familiar with words and colloquialisms communicated in this hybridised manner.

### **Writing conventions**

I have found that Polyslang via text messaging effectively feeds into online social networking as a means of communicating to one another. With social networking on sites such as Facebook and Twitter, Youth are communicating on a QWERTY capable keyboard; however they still choose to correspond to one another in the form of text messaging and coded language. Craig (2003) states, "Like a phone call it takes place in real-time environment; however its mode of operation relies solely on the written word to transmit meaning, and many messages choose to completely disregard standard writing conventions while they converse. Because of these unique abilities and characteristics." While Craig (2003) is talking primarily about IM (Instant Messaging) online, the following applies also to text messaging and the type of online social networking communication that is utilised within Polyslang.

### **Polyswagg**

I first heard of this term from a Dance Crew called 'ReQuest'. They are a dance group based in Auckland, New Zealand. They were interviewed about their style of Dancing called Polyswagg, which is about an expression of Polynesian and hiphop style of dance combined, personified within an individual dancer. They were asked to explain what Polyswagg means... (Video, 2011)

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<sup>7</sup> **#Teampoly – International community.** #Teampoly as a community on Twitter that brings Polynesian people together from all around the world. In this community we are able to find common ground with one another even though we may live on the other side of the world and 'connect' through the act of sharing stories. The project *upt0?* for example is what I would consider a community artwork. Without the people that follow or talk to me, the project would not exist.



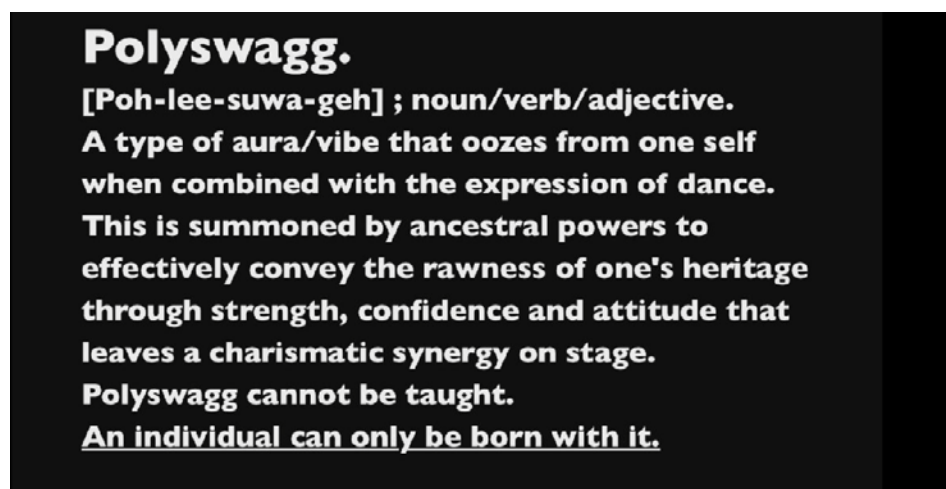
ReQuest Dance Crew from New Zealand  
(video still from the Interview), 2011

**Kylie Bright of ReQuest Dance Crew:** ...“We’re gonna bring something we call Polyswagg to the show. Basically we are all from New Zealand and we are all different Polynesian cultures, so we are bringing our culture and a bit of Hip Hop kind of mix, our own swag - so we called it Polyswagg.”

**Brittnie Aguilar of Pacific Rim Video:** “You guys made that up yourselves, that word?”

**Kylie Bright of ReQuest Dance Crew:** “Yes.”

It was only after I had watched these videos by the ReQuest Dance Crew, that I felt their definition of Polyswagg further enforced how these ‘things’ come to be (process as opposed to product) and my idea of Polyslang, which describes a style of Polynesian youth speak that is used online and in SMS text messages.



ReQuest Dance Crew, *Rebuilt - Polyswagg*, 2011  
Video still created, choreographed and edited by Parris Goebel, 2011.

## #OUTRO

By making artworks, I am creating artefacts of experience. There are a numbers of different ways that this project manifests as artwork – screenprints, posterworks, Twitter online blog, installation, and photographs. These are all expressions of things that happened and records of what took place in some form within this project.

For my thesis exhibition, **#SWWDT**, I would like to present work that is a reflection of my time spent with **#TEAMPOLY** and my family. The exhibition will include a selection of large and medium sized silkscreen and mixed media prints accompanied by selected photographs and a large vinyl cut sign, **#TEAMPOLY**. The diverse nature of the works I have made mirrors what has happened within the project – that is, the project went viral (ie. in online terms it became super-popular, it travelled far and reinvented itself in many different forms).

Community is central to this project. There are two types of participants – those that are members of **#TEAMPOLY** and those that are part of the wider viewing community, who perhaps recognise the tone of the language, but don't necessarily understand the detail. Like other Pasifika artists such as John Pule, MO2NEI is 'doing it with language' – as discussed by Eggleton (1999) in Art New Zealand,

“Just as Shane Cotton has built an all-encompassing databank of imagery derived from nineteenth-century Maori folk art and Bill Hammond has created panoptic allegories of settlement and Richard Killeen has developed a world-eating-visual dictionary, so John Pule has mobilised whole lexicons of imagery: assemblages and scenarios into which you can read explanations almost endlessly. His pictographs are a protocol of communication that you don't have to fully understand in order to get something from.”

**#TEAMPOLY** – (my) online global Polynesian community. The hashtag<sup>8</sup>, **#TEAMPOLY** is a term that Polynesians use in their tweets or Twitter biographies to identify themselves as part of the vast global Polynesian community. Even though within the physical realm of **#TEAMPOLY** we are divided by continents, oceans and land, the Polynesian community of **#TEAMPOLY** provides a 'space' where this community exists together. People find common ground by sharing short stories of childhood memories, favourite Polynesian food, music, etc. **#TEAMPOLY** was the first Polynesian hashtag I found when I first started using Twitter.

This project acknowledges and values the style of communication of **#TEAMPOLY** as art. The large font of the artwork, **#TEAMPOLY** is deliberately bold and eye-catching, forcing the viewer to look at the text. This boldness also emphasises and celebrates the fact that '**#TEAMPOLY** the community' is highly visible, even though the people are not. My aim is that this work will be ongoing, that it will enable the people of **#TEAMPOLY** to continue to be a thriving online community, through keeping discussions about Polynesian culture alive.

**#TEAMPOLY** is relevant to the local communities of both Aotearoa and the International family of Polynesians worldwide.

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<sup>8</sup> People use the hashtag symbol # before relevant keywords in their Tweet or Twitter biography to categorise those Tweets so that they show up more easily in Twitter Search results.



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- @hoodsavvy. from <https://twitter.com/#!/hoodsavvy>.
- @SmokeyGotBeatz. from <https://twitter.com/#!/SmokeyGotBeatz>.
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<http://www.youtube.com/user/InterfaceProject>
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## #TIMELINE



Date: 2008  
Title: **Under the bridge.1**  
Media: Digital photo  
Scale: 1024 x 768pi



Date: 2008  
Title: **South.Tuapa.Niue**  
Media: Mixed media, installation



i.  
Date: 2008  
Title: **Go hard**  
Media: Mixed media, installation



ii.  
Date: 2008  
Title: **Niueans wuatt**  
Media: Mixed media, installation



Title: **HOLLA BAQ**, series, 1. SO SAVAGE LMAO!, 2. Eeh Ma Trikk!, 3. VAGAHAU  
Date: 2009  
Medium: Embroidery on fabric stretched works on oval cross stitching frames  
Dimensions: 270mm x 210mm



Title: **HOLLA BAQ** series, 4. Mean Hopo Gee! 5. Niue Foa Loyfe, 6. Yezzhurd Heart Yu  
Date: 2010  
Medium: Embroidery on fabric stretched works on oval cross stitching frames  
Dimensions: 260 x 260mm





Title: **HOLLA BAQ** series, 7. SAARP G, 8. JAAACK!! 9. GOT JKZ, 10. SOWI BOUT U

Date: 2010

Medium: Embroidery on fabric stretched works on oval cross stitching frames

Dimensions: 160 x 160mm



Title: **HOLLA BAQ** series, 11. Tut u Dox, 12. Lol Up To? 13. Shammit! 14. Wats Gud? 15. Nah yooh

Date: 2010

Medium: Embroidery on fabric stretched works on oval cross stitching frames

Dimensions: 210 x 210mm



Title: **MAFOLA** series .1

Date: 2010

Medium: Silk screen and mixed media on paper

Dimensions: 1750mm x 1400mm





Title: **MAFOLA** series. 2

Date: 2010

Medium: Silk screen and mixed media on paper

Dimensions: 1750mm x 1400mm



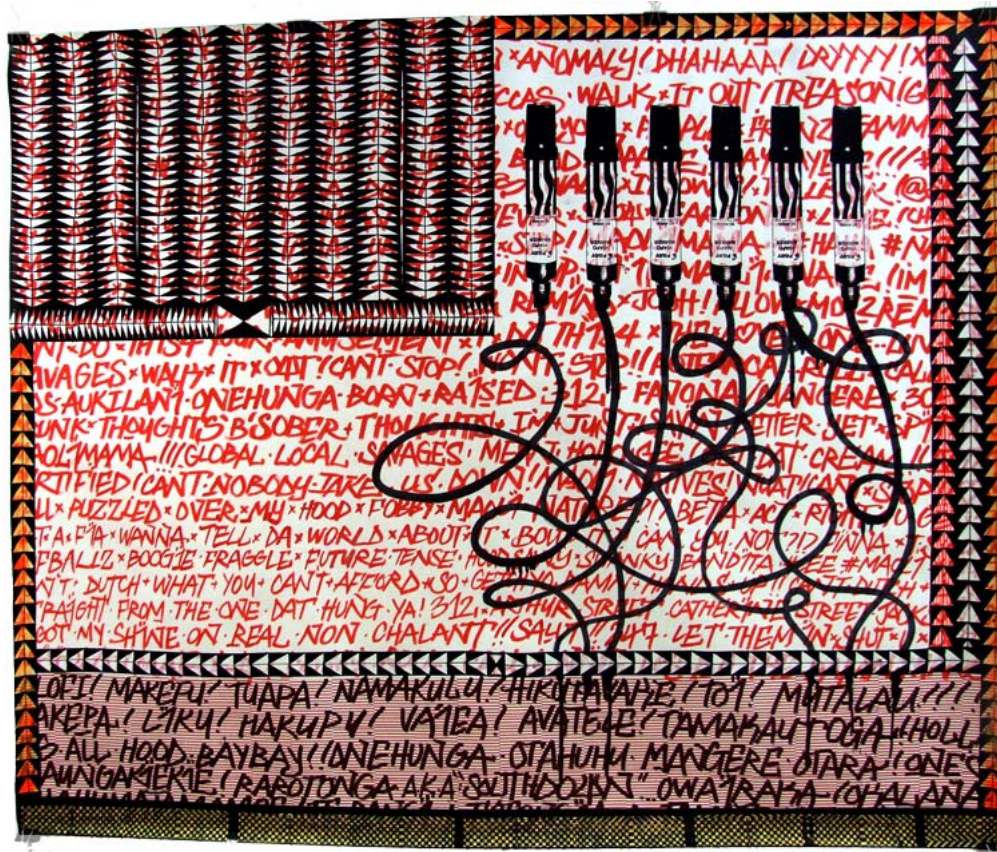
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Date: 2010

Medium: Silk screen and mixed media on paper

Dimensions: 2500mm x 1400mm





Title: **WALK IT OWT**

Date: 2010

Medium: Silk screen and mixed media on paper

Dimensions: 1700mm x 1400mm



Title: **LOL GIV IT UP**

Date: 2010

Medium: Silk screen and mixed media on paper

Dimensions: 1700mm x 800mm



Title: **#FOBS**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



Title: **UbStW0**  
 Date: 2011  
 Medium: Screenshot of sms txt message  
 Dimensions: 320 x 480pi

**SUP  
DOX**

Title: **SUP DOX**  
Date: 2011  
Medium: Digital text work  
Dimensions: 875 x 1056pi

**#PolyParentsQuotes:**

***“Oh! you fink yoh petta  
now eyy?”***

Title: **#PolyParentsQuotes**  
Date: 2010  
Medium: Digital text work  
Dimensions: 3508 x 1484pi

**#PolyParentsQuotes:**

***“Wanna keep yo teef?!”***

Title: **#PolyParentsQuotes**

Date: 2010

Medium: Digital text work

Dimensions: 3508 x 984pi

***\*Radio bumping\****

**Uncle:** ***“yooh know dis  
mickey mah-ssage  
keige is too much!”***

**Me:** ***“uncle,  
it’s nicki minaj”.***

**Uncle:** ***“ehhh dats wat I  
said !”***

Title: **mickey mah-ssage**

Date: 2011

Medium: Digital text work

Dimensions: 2480 x 2694pi





Title: **#TEAMTARO**

Date: 2011

Medium: Digital photo from iphone

Dimensions: 250 x 250pi



Title: **#TEAMPOLY**

Date: 2011

Medium: Digital text work

Dimensions: 497 x 92pi

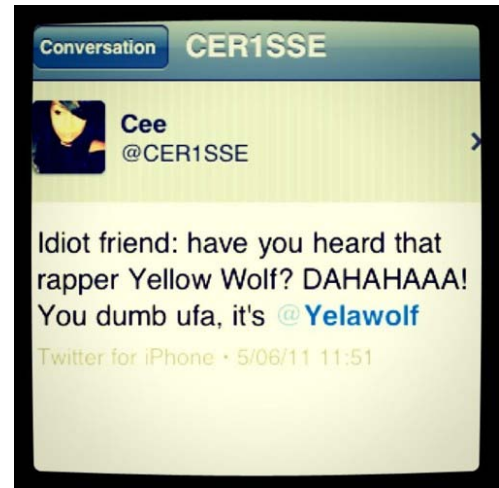
**IS  
THAT  
US  
SIANA?**

Title: **SIANA**  
Date: 2011  
Medium: Digital text work  
Dimensions: 2480 x 3508pi





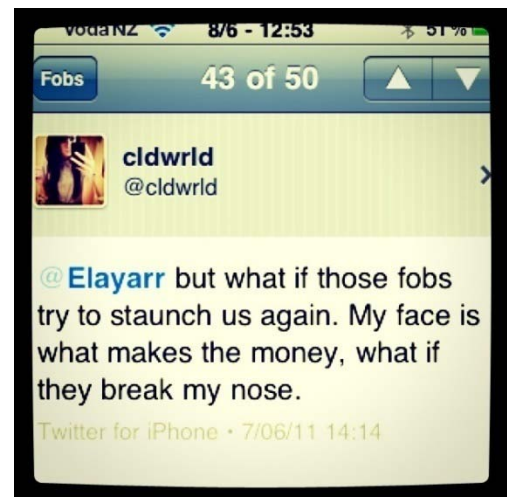
Title: **twitter**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



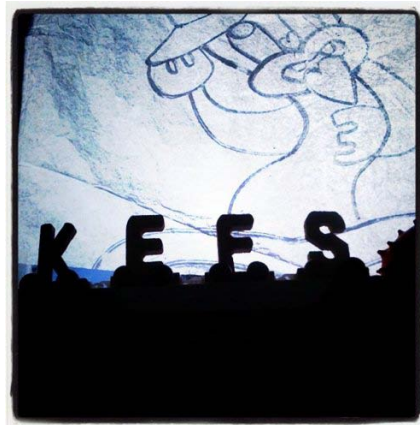
Title: **Yellow Wolf**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



Title: **#uknowurpoly**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



Title: **fobs try**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



Title: **KEFS**  
 Date: 2011  
 Medium: Digital photo from iphone  
 Dimensions: 250 x 250pi



Title: **#niue1up**  
 Date: 2011  
 Medium: silkscreen print on paper  
 Dimensions: 210mm x 297mm



Title: **DOITZ**  
 Date: 2011  
 Medium: silkscreen print on paper  
 Dimensions: 210mm x 297mm



Title: **#UKnowUrNiueanWenUEat**

Date: 2011

Medium: silkscreen print on brown paper

Dimensions: 410mm x 297mm

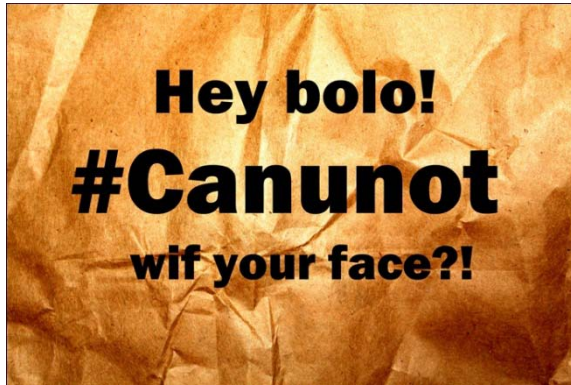


Title: **C is for Chacket**

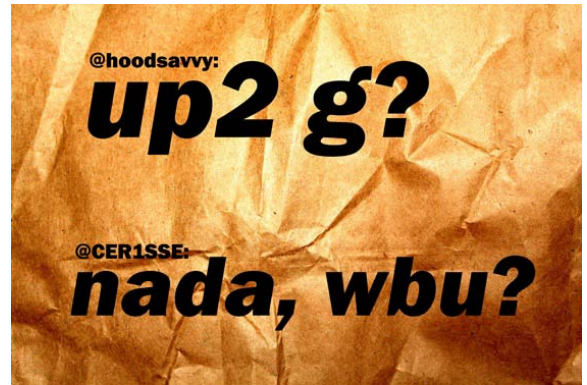
Date: 2011

Medium: silkscreen print on paper

Dimensions: 297mm x 210mm



Title: **#Canunot**  
 Date: 2011  
 Medium: Text work  
 Dimensions: 297mm x 210mm

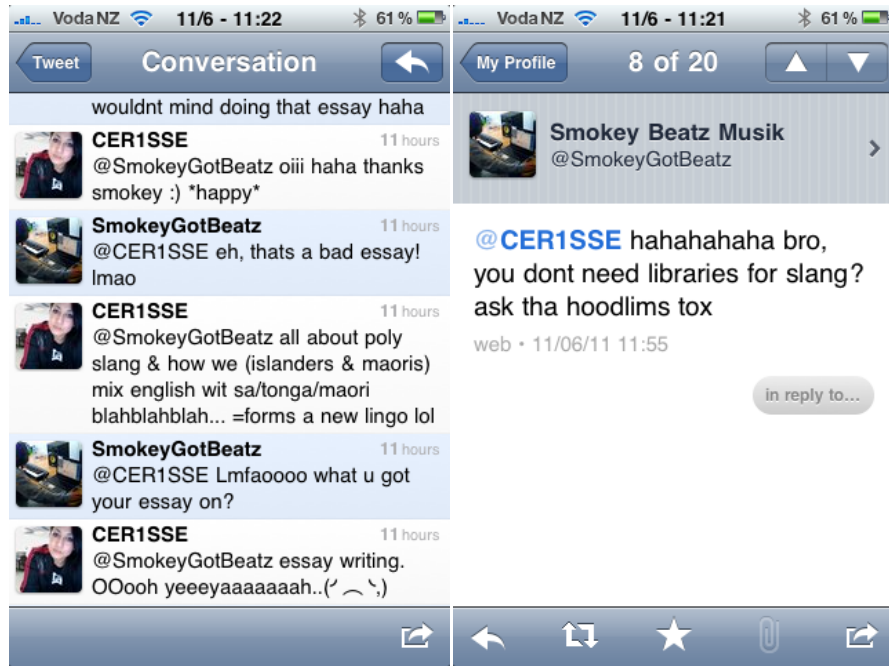


Title: **up2 g?**  
 Date: 2011  
 Medium: Text work  
 Dimensions: 297mm x 210mm

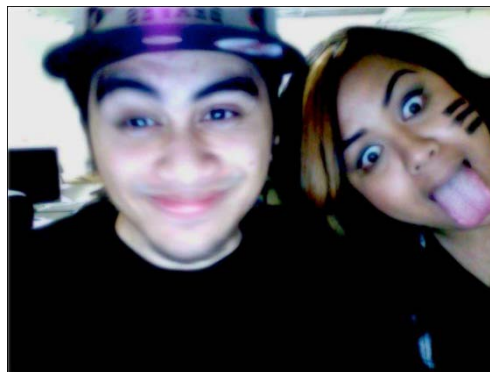


Title: **#Rollcall.lol**  
 Date: 2011  
 Medium: Silkscreen on wallpaper  
 Dimensions: 420mm x 594mm





Title: ask tha hoodlims tox  
 Date: 2011  
 Medium: Screenshot from iphone  
 Dimensions: 320 x 480pi



Title: Smokey and hoodsavvy  
 Date: 2011  
 Medium: Screenshot from iphone  
 Dimensions: 320 x 480pi



Title: @SmokeyGotBeatz aka: Isaiah Libeau

Date: 2011

Medium: Digital Photo

Dimensions: 380 x 507pi



Title: *Sup cuz*

Date: 2011

Medium: Text image

Dimensions: 297 x 297pi





Title: **Beatmaker, Smokey**

Date: 2011

Medium: Digital photos from iphone

Dimensions: 340 x 487pi



Title: **#GAWS Trinity: @hoodsavy @CER1SSE @SmokeyGotBeatz**

Date: 2011

Medium: Digital photos

Dimensions: 340 x 487pi



**PHAZE..**



**RARANGA..**

Title: @MaziePhazie interview w/ @CER1SSE & @RARANGA about project, Upt0? KFM 106.9

Date: 2011

Medium: Digital photos



Title: **Smokey's mixtape lol RWC2011**

Date: 2011

Medium: Digital photo

Dimensions: 981 x 193pi



Title: **drums plz RWC2011**

Date: 2011

Medium: Digital photo

Dimensions: 926 x 330pi



Title: **drums plz #Laugh RWC2011**

Date: 2011

Medium: Digital photo

Dimensions: 855 x 641pi



Title: **Smokey, RWC2011, hahaha.**

Date: 2011

Medium: Digital photo

Dimensions: 340 x 487pi



**Maoli:** Niuean transliteration of Maori. When I was a child my Niuean grandmother would call me a 'maoli' if I had misbehaved. Often used in a negative manner.

**Fobz:** Fresh Off the Boat

**Coconutz:** Derogatory racial slur for any person of Polynesian ancestry

**Islanders:** Polynesians from the South Pacific

**Hori:** Maori translation for the name George, it is used by non-Maori as a derogatory term for Maori people

**Botz:** Show off

**Botzit/ Botzing it:** Showing off

**Eatz/ Eat ass:** A person that is a show off

**Dokz/ Dox/ Tokz/ Toko:** All shortened forms of the Tongan word, Toko'ua, meaning bro/ brother

**Bro:** Shortened form of the word brother

**Uce:** Shortened form of the word, Uso meaning brother in Samoan

**Ow:** Bro

**Bolo:(s):** Testicle(s) – A type of taunt, eg. 'You dumb bolo'

**Kefz:** Shortened form of the Samoan word kefe, meaning 'fuck you'

**Sole:** Boy, guy (Samoan)

**Egk:** Egg (spelt phonetically)

**Gangz:** Cool

**Mint:** Excellent

**Not even:** Not really

Title: **Polyslang.101.1**

Date: 2011

Medium: Digital text work

Dimensions: 210mm x 297mm

**Dodge:** Untrustworthy

**Go on eah:** Go for it!

**On the piss:** Getting drunk

**Oil:** Hey!

**Sup eah:** Whats up? / How are you?

**Sesh:** Time to smoke marijuana

**Dat us?:** Is that us?

**Nekk minnut:** Next minute

**Can U Not?:** Do you mind?

**Shardup:** Shut up

**Saaarp:** Shortened form for What's up?

**Your face:** An insult used for humor or annoyance

**Nah you:** Another way of saying No Way or Whatever

Person 1: "Your boyfriend 'Alex' is coming"

Person 2: "Nah you!"

**Oosh:** An interjection expressing excitement.

**Solid / Soleti:** Confirmation, or congratulations to someone who either did something good, or when you are on the same wavelength.

**Jack:** Equivalent to saying Whatever

**Gap it:** Get out of here or go away

**Rank:** Another way of saying stink

Title: **Polyslang.101.2**

Date: 2011

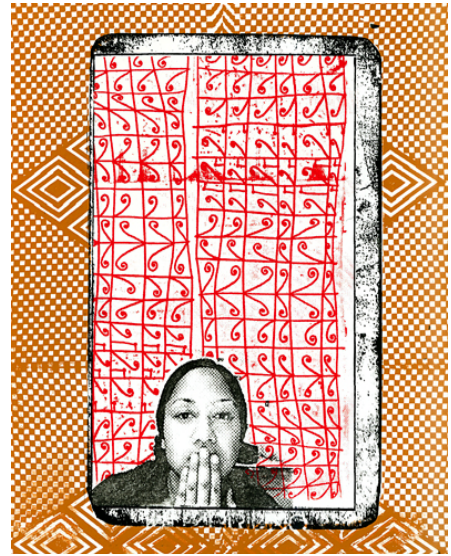
Medium: Digital text work

Dimensions: 210 x 297mm





Date: 2009  
 Title: **Southdown**  
 Media: silkscreen and mixed media on paper  
 Scale: 297mm x 420mm



Date: 2009  
 Title: **Speak up gurl**  
 Media: silkscreen and mixed media on paper  
 Scale: 297mm x 420mm

## APPENDIX

Installation shots of the **#SWWDT** exhibition, November 2011.



# #POLYSLANG

**Maoli:** NMEAN TRANSLITERATION OF MAORI. WHEN I WAS A CHILD MY NMEAN GRANDMOTHER WOULD CALL ME A 'MAOLI' IF I MISBEHAVED. OFTEN USED IN A NEGATIVE MANNER...

**Fobz:** FRESH OFF THE BOAT...

**Botz:** SHOW OFF...

**Sup eah:** WHAT'S UP? HOW ARE YOU?

**Sesh:** TIME TO SMOKE MARIJUANA...

**Bolo(s):** TESTICLE(S)-A TYPE OF TAINT. 'YOU DUMB BOLO!'

**Kefz:** SHORTENED FORM OF THE SAMOAN WORD KEFE, MEANING 'FUCK YOU'.

**Nah you:** NO WAY/WHATEVER...

**Dokz/ Dox:** ALL SHORTENED FORMS OF THE TONGAN WORD TOFO'UA, MEANING BRO/BROTHER...

**solid/soleti:** CONGRATULATIONS TO SOMEONE WHO DID SOMETHING GOOD.

**Ow:** BRO

**Saaarp!:** SHORTENED FORM OF WHAT'S UP?

**Your face:** INSULT USED FOR HUMOUR OR AVOIDANCE...

**Rank:** ANOTHER WAY OF SAYING STINA...

**Egk:** EGG (SPELT PHONETICALLY)

**Gangz:** COOL...

**Mint:** EXCELLENT...

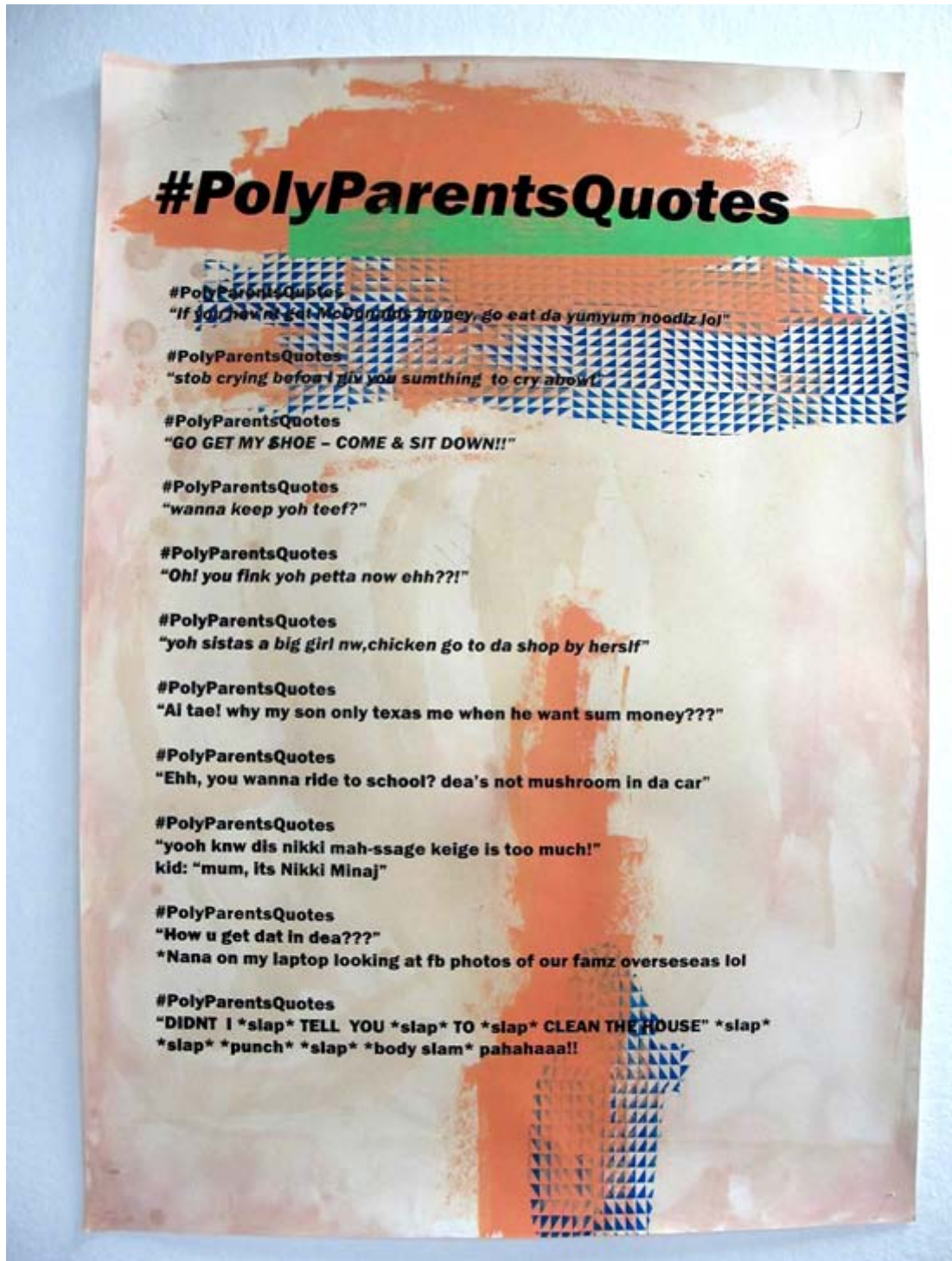
Cerisse Palalagi, #POLYSLANG, 2011  
Silkscreen and mixed media on Fabriano paper, 1200 x 4120mm



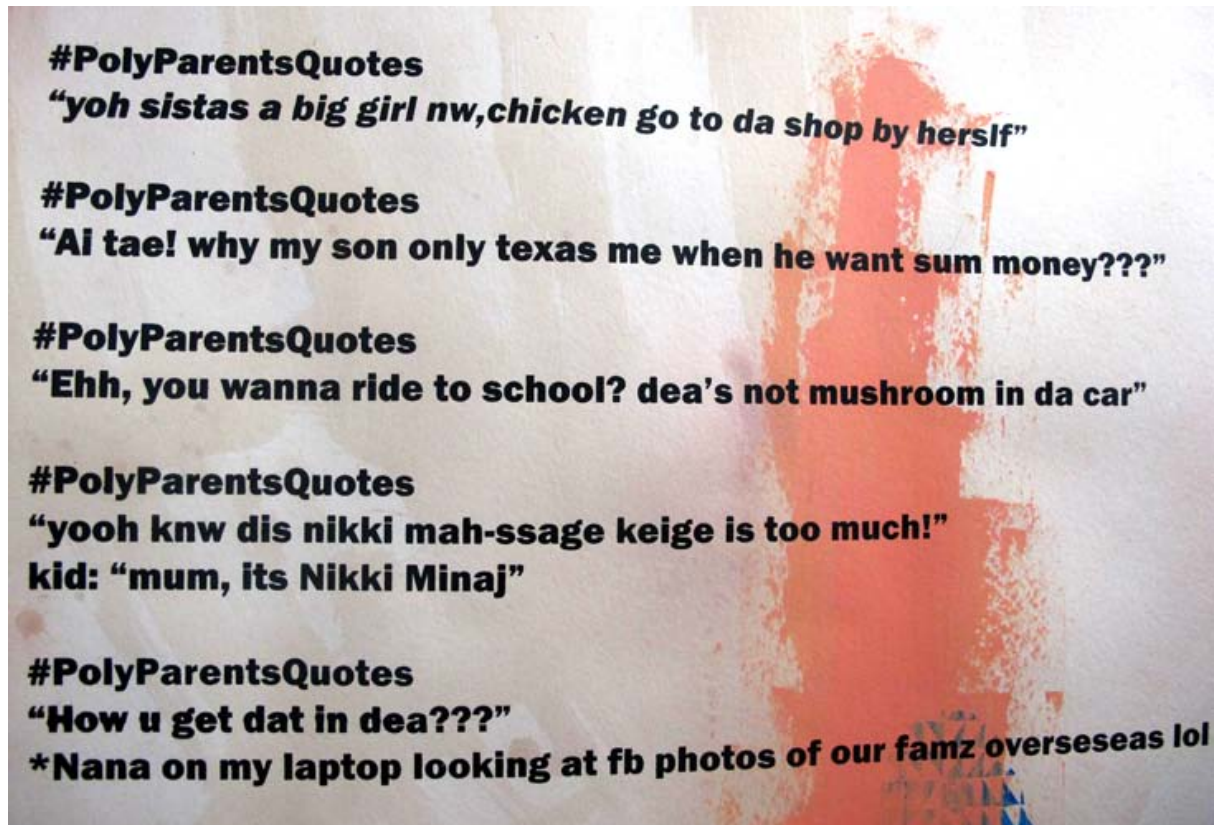








Cerisse Palalagi, *#PolyParentsQuotes*, 2011  
Silkscreen and mixed media on Fabriano paper, 500 x 700mm



Cerisse Palalagi, Detail of *#PolyParentsQuotes*, 2011  
Silkscreen and mixed media on Fabriano paper, 500 x 700mm



(Left) Cerisse Palalagi, *Supp cuz?* 2011, Text work, 841 x 594mm

(Right) Cerisse Palalagi, *@SmokeyGotBeatz*, 2011, Digital photo, 841 x 594mm



Cerisse Palalagi, drums plz RWC2011, 2011  
4x Digital photos, 6x4"



Cerisse Palalagi, *#TEAMPOLY*, 2011  
Lasercut vinyl, 4180 x 500mm









Cerisse Palalagi, #Whoruntheworld, 2011  
16x Silkscreen prints on brown paper, Size of each print: 594 x 420mm



Cerisse Palalagi, #SWWDT Postcards, 2011  
 6x postcards on 300 gsm card, Size: 105 x 148mm  
 (50x of each card)

**#SWWDT!**  
*see what we did there*

**@CERISSE**  
Cerisse Palalagi  
Master of Art and Design  
polyswagg@gmail.com  
2011

**POLYSLANG:** not just a coded hybrid language, it's a way of life and a state of mind.

Detail on the back of #SWWDT postcards







Cerisse Palalagi, *#TwitterFam*, 2011  
Photo collage of digital prints of varying sizes.



Detail of *#TwitterFam*, Photo collage wall.