THE LINE IS ME: PAINTING AS A METAPHORICAL UNSETTLING OF COLONIAL LEGACY

Hana Carpenter
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ABSTRACT

The Line Is Me: Painting as a Metaphorical Unsettling of Colonial Legacy seeks to engage with my colonial inheritance, and its implications for my life and art practice. In my paintings, line represents the ways of thinking and being that I have inherited as a Pākehā descendant of settlers and an artist working within Anglo-European painting traditions. Discovering my Pākehā ethnicity as an adult has motivated this journey. 'Landscape' as a colonial construct is the art historical context for considering my relationship to line. The Anglo-European mythology of Arcadia is examined for its contradictory framing of land as both awe-inspiring and in need of taming and cultivating, feeding into the nineteenth century Aotearoa colonial fiction of Maoriland.The research project considers my own absorption of this worldview and how it has informed my visual use of landscape, from initially representing idealised views of Aotearoa to a realisation that the literal depiction of landscape perpetuates rather than critiques colonialism. Engaging a settler responsibility methodology, and being responsive to te Tiriti and what it asks of me as tangata tiriti, informs my unmaking of line.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my 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 submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed

15th May 2025

MIHI

Nō Koterani, nō Airani, nō Tenemāka ōku Tūpuna,
Nō Te Kuiti au,
Ko Ngāi te Tiriti te iwi,
Ko Hana tōku ingoa.

ACKNOWLEDGEMENTS

This opportunity to examine my art practice and its connection to my life has been invaluable. It has been challenging to complete the project alongside family and work commitments. I want to acknowledge and thank the people who have gotten me over the finish line.

To my partner Samuel Carpenter, we have had each other's backs for half our lives and I am extremely grateful to you for backing me to do this. To my brother Reuben Thomas, thank you for your insightful conversations and for making the backing frames for my painting boards. To Fiona Amundsen and Dieneke Jansen, I am privileged to have you both as my MVA supervisors. You have been generous with your time and your encouragement, you have pushed me to articulate the 'why' of my project and to not be afraid of 'bringing the cheese'. To Monique Redmond, massive respect for your running of the MVA programme. To my MVA classmates, you are all incredible humans. I especially want to thank Te Ra Awatea Kemp, Ngāhina Bolton Bodsworth and Catherine Thomson for your genius ideas, awhi and for being studio buddies. To my sister Hinemoa Carpenter, you always believe in me and it helps. To Murray McGregor, thank you for keeping me connected to Waiwhetu, for being open to ideas and for making the cedar frames and boxes. To my HOD Toni Carter, you are amazingly supportive and I couldn't have completed this project without that. Thank you to Mason Corbett for your brilliant exegesis formatting.

INTRODUCTION

This research project is visually and conceptually structured around line. Line represents my colonial inheritance as a Pākehā descendant of settlers and artist working within Anglo-European painting traditions in Aotearoa. Within my paintings, I physically enact the process of first demarcating and then unmaking line, which speaks metaphorically to the process of recognising and unlearning colonial ways of thinking and being.

The line gouges, dissects, divides. It is rigid, solid, unbending. It marks and carves its way through space. It is a boundary between worlds. The line is slippery, shifting. It refracts, reflects, retreats. It yields, softens, diffuses. It melts into open space. It becomes only a trace. The line is me.

Underlying my project are two personal narratives. One is my identity story; after doing a DNA test five years ago, with the intention only of discovering my ethnicity, I found my father's birth family. He was adopted out of his biological family in 1950s Aotearoa, when the ideals of a nuclear family and the social unacceptability of a pregnancy out of wedlock informed the government's closed adoption policies. This practice resulted in many stories of family disconnection, my father's (and by extension mine) being one of them. We moved around a lot when I was a child, and I have moved a lot as an adult, never feeling tied to a particular place. The process of finding my father's family raised the possibility that I had Lebanese and Māori ancestry. I eventually discovered that I was a Pākehā with Irish, Scottish and (known maternal) Danish ancestry.

Figure 1- Hana Carpenter, Studio wall, AUT University, May 2025.

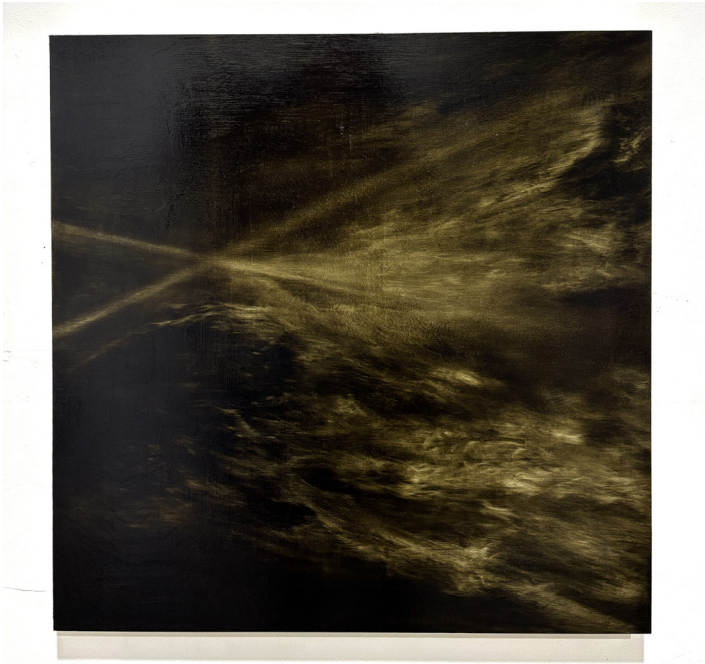


Figure 2- Hana Carpenter, *The Line Is Me*, oil on board, 600mm x 600mm, April 2025.

The second personal story is that of living with my partner and children for ten years in Waiwhetu, Te Awa Kairangi ki Tai (Lower Hutt), inside an area of land known as ‘Section 19’. Encompassing the Pukeatua hills and flat land around Waiwhetu Marae, it was secured to Te Ātiawa iwi in exchange for land in central Wellington.[1] One century later, this area of land was compulsorily acquired by the government for suburban development. The iwi’s homes and wells (Lower Hutt sits on underground artesian springs) around the marae were destroyed, and state housing was offered to the iwi for rent as a substitute for the land taken and homes destroyed. This action remains a deep wound on the land and within Te Atiawa tangata whenua. Living near Waiwhetu Marae, hearing these histories from kaumatua and seeing the effect on the lives of Te Ātiawa whānau, was challenging. My partner and I have been working to return our property to the marae, and this year it was signed back into their rightful ownership.

In my paintings and this accompanying exegesis, I explore how colonial Anglo-European thinking is rooted in linear understandings of time and history, a worldview that can hinder a connection to the natural world. Researching and spending time with Māori art practitioners and writers gives me a glimpse of different ways to understand and connect with the past. My visual methods of demarcating and diffusing line are a metaphorical unsettling of the hard linearity of colonialism. Landscape as a colonial construct is the art historical context for considering my relationship to line. The Anglo-European mythology of Arcadia is examined for its contradictory framing of land as both awe-inspiring and in need of taming and cultivating, which fed into the Aotearoa colonial fiction of Maoriland. The ethnographic collecting and museological displays of the nineteenth century are also key contexts for considering my inherited European understandings of art and its function. These contexts informed my photographic constructions of a glass museum case on velvet. The resulting images appear duplicitously as landscapes, and they became the source imagery for my paintings.

1 Waitangi Tribunal, *Te Whanganui a Tara me Ona Takiwa/ Report on the Wellington District*, Wai 145, 2003, p. 261-63.

Figure 3- Hana Carpenter, detail, *The Line*, oil on board, 400mm x 400mm, April 2025.

The research project considers my own absorption of a colonial worldview and how it has informed my visual use of landscape, from initially representing idealised views of Aotearoa to a realisation that the literal depiction of landscape perpetuates the issues I am trying to critique. Engaging a settler responsibility methodology and being responsive to te tiriti and what it asks of me as tangata tiriti, informs my journey to visually represent this subject matter in a way that does not reproduce the trauma and histories that the land already holds and that tangata whenua carry.

Chapter One of this exegesis, *Tracing Lines*, examines the Anglo-European concept of landscape as a construction to frame and claim nature. It looks at the imposition of European landscape genres on painting in Aotearoa and the notion of the colonial gaze. European understandings of land use and ownership are discussed in relation to Aotearoa theorists Moana Jackson and Linda Tuhiwai Smith's critiques of the colonial fixation with conquering nature. Land remains a key subject for many artists in Aotearoa, and my paintings are contextualised within a discussion of Māori and Pākehā artists from the twentieth and twenty-first centuries whose work addresses this legacy. I discuss settler sesponsibility and tangata tiriti responsiveness as methodologies informing my painting practice.

Chapter Two, *Hard Lines*, looks at a particular photographic moment that enabled me to see line as a visual metaphor within the project. Photographing a museological display trope of a glass case on black velvet led to the discovery of its potential as imagery for painting. The material of glass is discussed for its illusionistic and metaphorical qualities. This chapter outlines the painting processes I use to create line and how the line metaphorically has come to represent my colonial inheritance. I consider the characteristics of the Aotearoa Gothic as a genre and artmaking mode that can be used to turn the colonial gaze back on itself.

Chapter Three, *Dispersed Lines*, examines the painting techniques I have developed to soften and diffuse line, and how these methods are positioned within a broader art context. This chapter discusses how this mode of painting has enabled me to examine my colonial inheritance and the implications of this inheritance for my life and art practice.

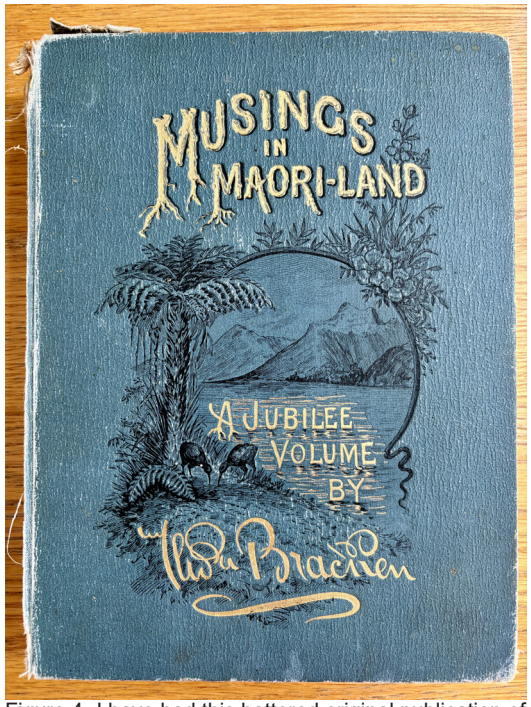
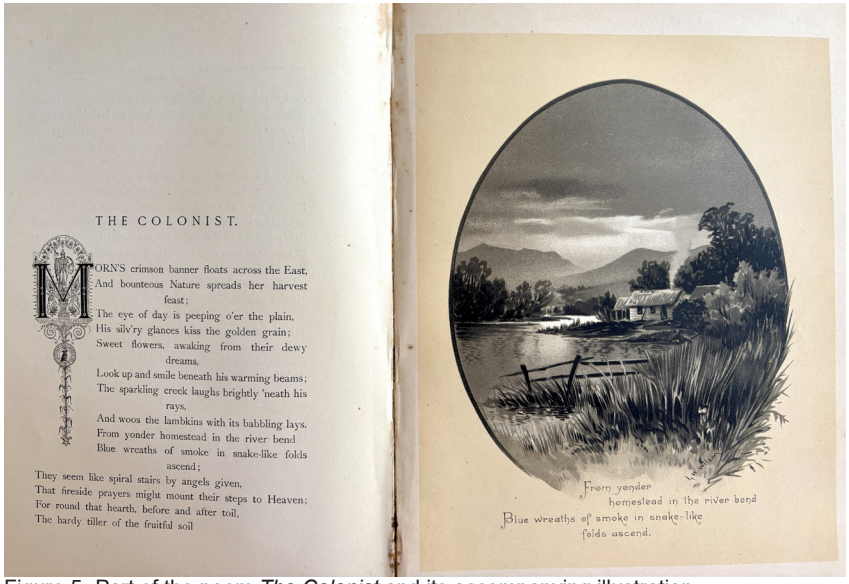


Figure 4- I have had this battered original publication of *Musings in Maoriland* (1890) for decades.


THE COLONIST.

MORN'S crimson banner floats across the East,
And bounteous Nature spreads her harvest feast;
The eye of day is peeping o'er the plain,
His silv'ry glances kiss the golden grain;
Sweet flowers, awaking from their dewy dreams,
Look up and smile beneath his warming beams;
The sparkling creek laughs brightly 'neath his rays,
And woos the lambkins with its babbling lays.
From yonder homestead in the river bend
Blue wreaths of smoke in snake-like folds ascend;
They seem like spiral stairs by angels given,
That fireside prayers might mount their steps to Heaven;
For round that hearth, before and after toil,
The hardy tiller of the fruitful soil

From yonder homestead in the river bend
Blue wreaths of smoke in snake-like folds ascend.

Figure 5- Part of the poem *The Colonist* and its accompanying illustration.

CHAPTER ONE: TRACING LINES
1.1 LAND SCAPING IN AOTEAROA

There is a deep-rooted settler-colonial framework that regards land as something that can be owned and demarcated. The concept of landscape is inherently colonial. Within Aotearoa's art history, 'scape' denotes a gaze; the capturing and framing of land imagery. European artists were at the forefront of idealising, speculating and advancing colonisation. Art Historian Francis Pound, author of the influential book *Frames on The Land* (1983), states that early New Zealand landscape painting "was a way of inventing the land we live in, of modifying and reconstructing it in pictorial terms."[2] This observation identifies the influence that pictorial representations of landscape had on the process of colonisation in Aotearoa.

Musings in Maoriland (1890) (fig. 4-5), a book of poetry by colonial poet Thomas Bracken, typifies the art and literature produced in the nineteenth century to satisfy a colonial appetite for uniquely New Zealand art forms. While the value of its poetry is questionable, it was influential.[3] A poem in the book, The Colonist, expresses gushing sentiments of nature's beauty while exulting in the labour and vision of taming it and making it useful.[4] The fiction of Maoriland was cultivated in the nineteenth century to "affirm a bicultural reality at home, while proffering a distinctive difference abroad."[5] Driven by a growing desire for a nationalistic art and culture that distinguished the colony of New Zealand from Europe, this 'bicultural reality' essentially involved eulogising tangata whenua and attempting to place them in a realm of romantic nostalgia.

2 Francis Pound *Frames on the Land*, William Collins Publishers, 1983, p. 14.
3 Thomas Bracken, *Musings in Maoriland*. A Jubilee Volume, Ariel Books, 1890. The words of the New Zealand national anthem, *God Defend New Zealand*, are taken from one of its poems.
4 Bracken, *Musings in Maoriland*.
5 Roger Blackley, *Galleries of Maoriland: Artists, Collectors and the Māori World, 1880–1910*, Auckland University Press, 2018, p. 10.

The European literary myth of Arcadia, an idealised vision of a rural paradise set against the reality of industrialisation sweeping Europe, was transplanted to the colony, fuelling the myth of Maoriland. An English literature thesis from Victoria University by Johnathon Wills, analyses Arcadia in relation to settler conceptions of cultivated and uncultivated land. He views it as being dependent on a "civilisation/ wilderness binary."[6] He discusses the contradictions of a rural paradise in harmony with nature and the reality of farming practices: "The ecological destruction underpinning farming is a challenge to the Arcadian myth; if the bush is perceived as natural, then the farm that destroys it cannot be harmonious with nature."[7] He cites a range of colonial literature to point to the problems inherent in this worldview. Visual and literary art forms throughout the early colonial period reveal a European obsession with the "conversion of a savage, wild past, into a productive, civilised future"[8] with little regard for the contradictions evident in this paradigm.

6 Johnathon Wills, *Gothic Negotiations of the Boundaries of the New Zealand Farm in Settler Literature*"University of Wellington, English Literature Master's Thesis, 2022, p. 18.
7 Wills, 2022, *Gothic Negotiations*, p. 17.
8 Wills, p. 23.

The 'savage/civilised' paradigm was transplanted to Aotearoa through colonial practices. Theorist Moana Jackson discusses the impact of this worldview on whenua; it aimed "to turn the valleys and forests and mountains of this land into a landscape that the colonisers could frame"[9] Writer Timothy Morton suggests that the Anglo-European framing of nature as 'landscape' allows humans to view the natural world as a concept or object, rather than understanding that they are in and a part of it.[10] These views extended to the indigenous peoples encountered in the act of colonisation. Wills notes that "the opposition of wilderness to culture also implies that lifeways whose relation to nature does not involve radical transformation and cultivation of environments, are themselves uncultured or culturally deficient"[11] In Aotearoa, tangata whenua experienced the devastating effects of encountering a culture with concepts of land usage and ownership at odds with their own.

9 Bianca Elkington et al, *Imagining Decolonisation*, BWB Bridget Williams Books, 2020, p. 146.
10 Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*, Harvard University Press, 2007.
11 Wills, *Gothic Negotiations* p. 21.

Figure 7- William Hodges *View in Dusky Bay, New Zealand*, 1773, oil on panel, 810 x 795 x 64 mm, Auckland Art Gallery Toi o Tāmaki, purchased 1961, Accession no 1961/33, Old Accession Number 61/65.

Figure 6- Hana Carpenter, article cutting, studio wall, 2001.

An early life art-viewing experience drew my attention to the colonial gaze as described by Pound. He analyses the colonial trope of the spectator figure, the lone man in the wilderness surveying nature, his gaze becoming our gaze.[12] Seeing a William Hodges painting in direct relationship to a Mark Adams photographic series at Auckland City Art Gallery Toi o Tāmaki in 2001 (fig. 6-8) impacted the direction of my art practice. Adams' direct response to Hodges' romantic and idealised painting through photographic recreation reverses the colonial gaze. Adams said he wanted to "…turn Hodges' telescope inside out…[and] give the view back to the guy [the man in the painting]."[13] Using a 360-degree panoramic view, in which no humans are present, 'turns' the viewer around to perceive that Hodges' view fictitiously frames the land and its indigenous people. Seeing this juxtaposition of colonial and contemporary artwork was key to my growing awareness of the colonial gaze in Aotearoa's art history and contemporary art's ability to critique it. Though Mark Adams' work is photographic, the implications of his reversal of the colonial gaze for my painting practice were significant.

12 Pound, *Frames on the Land*, p. 12.
13 *Auckland Art Gallery, Mark Adams: "What I Saw,"* 2012, https://www.youtube.com/

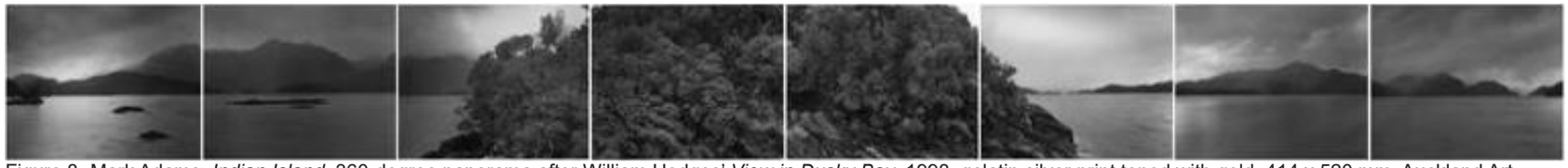


Figure 8- Mark Adams, *Indian Island*, 360-degree panorama after William Hodges' *View in Dusky Bay*, 1998, gelatin silver print toned with gold, 414 x 520 mm, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2001, Accession no 2001/9/2/1-8.

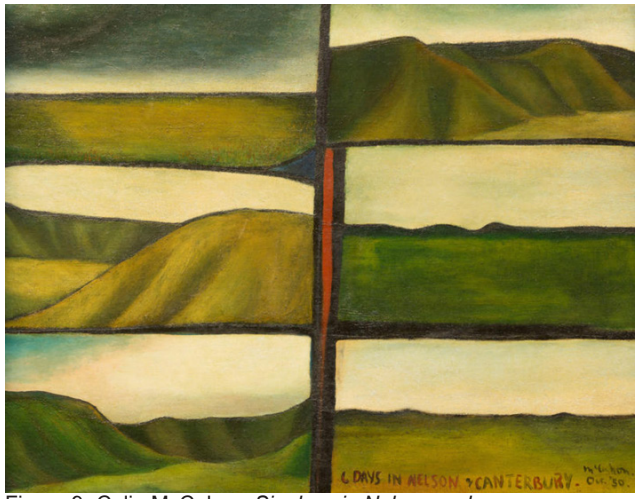


Figure 9- Colin McCahon, *Six days in Nelson and Canterbury*,1950, oil on canvas on hardboard, 885 x 1165 mm, Auckland Art Gallery Toi o Tāmaki, gift of Colin McCahon through the Friends of the Auckland Art Gallery, 1978, Accession no 1978/12. Courtesy of the Colin McCahon Trust.

Figure 10- Shane Cotton, *Takarangi*, 2007, Acrylic on canvas, 2000 x 3000mm, Purchased 2007/044, Christchurch Art Gallery Te Puna O Waiwhetū

Many artists, both Māori and Pakeha, have engaged with the legacy of landscape. Colin McCahon looms large over painters in Aotearoa; theorist Alison Jones wrote in *This Pākehā Life- An Unsettled Memoir* (2020) that his work gave voice to her struggles with identity, and it was the first time she had seen work by a Pākehā artist that traversed a Māori sensibility towards land.[14] McCahon said of the work *Six Days in Nelson and Canterbury* (fig. 9), “It was, I suppose, reconciling gains and losses, stating differences…a bit of bloodshed in the middle.”[15] His words read as an understated summary of Aotearoa’s history.

Shane Cotton’s work (fig. 10) “takes much from McCahon: his work is literally and conceptually dark, folding past into present.”[16] Cotton’s work addresses his Māori and Pākehā ancestry in relation to land. Tangata whenua perceive land as an ancestor and living being, and Cotton’s paintings often depict land as anthropomorphic. He explores the different understandings of time between the two cultures: “…for one, events move in a single direction; for the other, embodied in the concept of whakapapa, time operates as a constellation…if time doesn’t exist as a line, then where does history actually exist?”[17]

14 Alison Jones, *This Pākeha Life- An Unsettled Memoir*, BWB Bridget Williams Books, 2020.
15 Auckland Art Gallery, *Six Days in Nelson and Canterbury*, Accessed April 23, 2025, https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/4888/six-days-in-nelson-and-canterbury.
16 Robert Leonard, *Hello Darkness: New Zealand Gothic*, Published in Art News, 2008.
17 Anthony Byrt, *Super Radiance*, Art News Aotearoa. “Shane Cotton, New Painting,” October 8, 2024.

Figure 11- Aroha Gossage, *Wairua*, 2023, oil on canvas, 240 × 300 mm, Artis Gallery, Parnell, Auckland.

Aroha Gossage is also a contemporary painter for whom, as tangata whenua, land is a living ancestor. Her paintings use gentle layering and opacity that blur the figure and the land; they become almost indistinguishable (fig. 11). Like Cotton, her work reveals a circular understanding of time, a world where past and present mesh. Linda Tuhiwai Smith describes the European linear fragmentation of time and history as “a deep structure which regulates and legitimates imperial practices”.[18] She summarises the European worldview as a universal and chronological history of development and progress in one coherent narrative.[19] This linear view of history makes it difficult to identify with the past and its relevance to contemporary life. However, open and embodied history makes space for a “collision”[20] of past and present in real time, enabling people to identify with historic events personally. A comparison of circular and linear understandings of time between the two cultures links to the use of line in my paintings. I use line as a visual embodiment of my own inherited linear thinking. As my work has developed through the project, the diffusion of line indicates a softening of this linear perception.

18 Linda Tuhiwai Smith, *Decolonising Methodologies*, Bloomsbury Publishing, 2022, p. 29.
19 Tuhiwai Smith, p. 31-32.
20 Byrt.

Artist Ngahuia Harrison's photographic project *Coastal Cannibals* (2019) critiques the claiming and framing gaze of colonialism. Her works elevate imagery not typically seen in a museum or gallery context. The large, framed images make the viewer search for the familiar language of landscape as it is typically understood in this context. However, the views are of architectural and industrial structures imposed on the land and ocean, which she terms "hostile architecture…at odds with the natural world".[21] Harrison references Aotearoa landscape artists, such as Laurence Aberhardt; for example, her work *The Cave* (fig. 13) is a bleak framing of the Whangarei Heads that alludes to Aberhardt's photographs, such as *Lyttelton Heads* (fig. 14). Another aspect of the *Coastal Cannibals* project is the framed images of elements from the moana, such as shells and sand, displayed on velvet (fig. 12). Harrison's use of colonial museum display tropes to critique the colonial gaze has influenced my research. Early in the project, I photographed ordinary objects such as string and fabric on black velvet, exploring the elevation in status of these objects when placed in this context. The very first paintings in my project were of the looming crane and scaffolding of a large development being built next to my house, painted in the manner of a romantic sublime landscape in a circular format to reference the colonial gaze (figs. 15-17). While I moved on from this subject matter, Harrison's work has remained a relevant reference. I have also retained the use of small-scale square substrates throughout the project.

21 "Interview with Ngahuia Harrison", Objectspace, 23 December 2021. https://www.objectspace.org.nz/journal/interview-with-ngahuia-harrison/

Figure 12- Ngāhuia Harrison, *Coastal Cannibals*, City Gallery Wellington Te Whare Toi, 2023.

Figure 13- Ngāhuia Harrison, *The Cave*, from *Coastal Cannibals*, City Gallery Wellington Te Whare Toi, 2023.

Figure 14- Laurence Aberhardt, *Lyttelton Heads*, Lyttelton, 1980. From the portfolio: View 10 Photographs by Laurence Aberhart, black and white photograph, gelatin silver print, 203mm (height), 254mm (length) Registration Number O.002725/01, Te Papa collection.

Figure 15- Hana Carpenter, photograph taken with a DSLR camera with a homemade circular attachment, March 2024.

Figure 16- Hana Carpenter, untitled painting, oil on canvas, 300mm x 300mm, March 2024.

Figure 17- Hana Carpenter, studio wall at the beginning of the project, AUT Visual Arts building, March 2024.

1.2 DARKNESS

A sense of foreboding and unease pervades Aotearoa's art history. Both Cotton, whose paintings "can be cryptic, morbid and menacing"[22] ; and Aberhardt, whose work evokes "the atmosphere of New Zealand's colonial past as if experienced in the present … as a spectre"[23] , can be placed within the broad genre of Aotearoa Gothic, along with several other twentieth and twenty-first century artists. Writer Jane Wallace revisited the idea of Aotearoa Gothic in art in 2024;[24] fifteen years after art critic Robert Leonard first proposed the concept.[25] Leonard defined it as an identifiable mode of artmaking post McCahon, characterised by a melancholic tone reflective of the social and political climate. Wallace suggests that current Aotearoa society and politics are not dissimilar, and the Gothic sensibility is as relevant now as it was then. Its origins are European. Johnathon Wills cites conceptions of wilderness in the early Romantic Sublime as Gothic. He discusses the fear of losing control as a key concept underlying the European mentality of sublimating nature, "…born out of the failure of humans to control their lives and their world. And control, or the lack thereof, is central to the gothic".[26]

Hamish Coleman, a contemporary painter working in the Aotearoa Gothic genre, paints stills from his own film. He works from the basis of a dark ground, using iridescent paint over the top to create the illusion of a hazy, unsettled surface. The muted, filmic palette conveys an "unsettling sense of nostalgia."[27] Coleman's work has remained a key reference throughout the project for his use of black, translucency and sparse landscapes with minimal human presence (fig. 18).

Figure 18- Hamish Coleman, *On Returning*, 2019, oil on linen, 1405 x 2400mm, Ashburton Art Gallery.

22 Leonard.
23 Leonard, quoting Lita Barrie.
24 Jane Wallace, *On the New Zealand Gothic*, Column, Issue 200, Moments, Art News Aotearoa, January 23, 2024.
25 Leonard.
26 Wills, p. 21.
27 "On Returning", Hamish Coleman Exhibition, Ashburton Art Gallery. https://ashburtonartgallery.org.nz/exhibition/on-returning/

A Gothic sensibility is evident throughout the broader culture of Aotearoa, including film, literature and music.[28] I was brought up on a diet of Aotearoa Gothic film and literature. Filmmaker Jane Campion's groundbreaking *The Piano* (1993) has been referred to as a form of "redemptive Gothic".[29] Its dark themes interweave bicultural relationships and conflict in the era of early European settlement. Writer Keri Hulme's novel *The Bone People* (1984) lives in my subconscious. As a teenager, I remember being mesmerised by its subtle menace, by things implied but not openly stated, and by the descriptions of vast and isolated land and sea. Revisiting it for this research project, a deeply Gothic sensibility is evident. Writer Erin Mercer has described it as a "bicultural Gothic"[30] work. The main characters are Māori and Pākehā, whose interactions are deeply troubled, potentially alluding to a disharmonious bicultural dynamic within Aotearoa. Māori mythology, spirituality and notions of time weave through the story. Mercer suggests it uses "the liminal nature of the Gothic mode…[as] a meaningful way to challenge Western understandings of reality and to explore the past as an active, often malign, force within the present."[31] The folding of past into present to challenge a European worldview is central to my research.

28 Missha Kavka, Jennifer Lawn, and Mary Paul, *Gothic New Zealand: The Darker Side of Kiwi Culture*, Otago University Press, 2006.
29 Larre Bildeston, *The Bone People (1984) by Asexual Author Keri Hulme*, Medium, April, 2024.
30 Erin Mercer, "Frae Ghosties an Ghoulies Deliver Us", Journal of New Zealand Literature, no. 27, 2009, p. 113.
31 Mercer, p. 113.

Dark tones are synonymous with Aotearoa's landscape tradition. Jones observed that it was a revelation to her after looking at McCahon's work, to see black in actual landforms.[32] The darkness and translucency of my palette are essential to my process and are the elements of my work that have not changed throughout the project, despite developments in subject matter and painting technique. Removing dark paint from a white ground allows light to come through and suggest form. Darkness veils and reveals, creating a sense of liminality and unease. I combine blue and brown paint together to make the dark tones appear as black, however when spread thinly, the transparency of the paint reveals a sepia quality. This palette references historic photography, that speaks of memory and nostalgia; it also evokes key twentieth century Aotearoa Gothic artist Tony Fomison's earthy, murky, sombre tones. Leonard noted that Fomison's "exaggerated Caravaggesque studies in darkness… looked like instant antiques."[33]

32 Jones, p. 144.
33 Leonard.

1.2 SETTLER RESPONSIBILITY

In the early stages of this project, I experimented with depicting romanticised New Zealand landscapes held within ‘surrogate heirlooms’ (broken antique jewellery I had bought to replace stolen inherited family heirlooms) (fig. 19-22). They were suspended in dark space and referenced the colonial claiming and framing of land. These works attempted to make connections between stolen jewellery, stolen land and stolen people (a way of viewing my family adoption stories). But it became apparent that the jewellery was limiting me to an aesthetic and language that could only be understood as colonial and representative of a privileged class. I came to understand that painting a landscape contained within a locket was perpetuating the issues I was trying to critique. This was a key moment of understanding in my research. I identified with Jones’ statement: “My increasing knowledge about our shared history steadily transformed my gaze; the land would never look the same again.”[34] From this point I looked to reduce and eventually eliminate reference to literal landforms within my paintings.

34 Jones, p. 201.

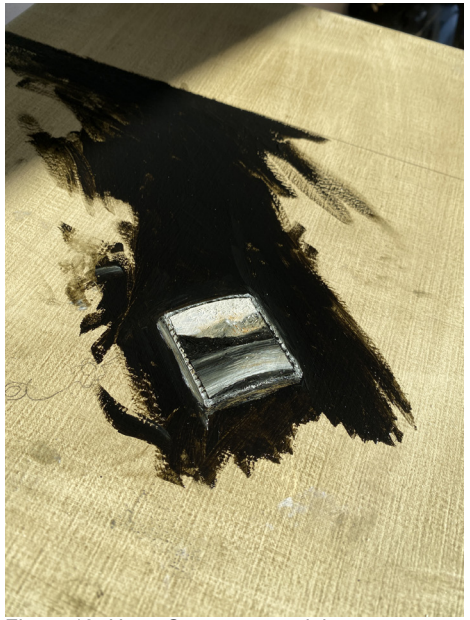


Figure 19- Hana Carpenter, work in progress, studio, May 2024.

Figure 20-Hana Carpenter, studio wall, June 2024.

Figure 21- Hana Carpenter, *Surrogate Heirlooms 1 and 2*, 300mm x 300mm each, oil on canvas, framed with cedar from St Paul’s church organ pipes, Waiwhetu, June 2024.

Figure 22- Hana Carpenter, untitled painting, 800mm x 800mm, oil on board, August 2024.

Engaging with methodologies of settler responsibility and tangata tiriti responsiveness, gave me the shift in 'gaze' I needed to rethink my approach to the representation of land. The essay *Enacting Settler Responsibilities towards Decolonisation* (2022) suggests that a settler responsibility methodology requires "the re-centring of Indigenous subjectivities and ways of being."[35] Recentring is a key term in defining what is necessary for me to take responsibility for my settler inheritance. Moana Jackson, one of the authors in *Imagining Decolonisation*, critiques the familiar concept of decolonisation, suggesting instead an "ethic of restoration", which "draws upon the same land- and tikanga-centred way of ordering society that was envisaged in te Tiriti."[36] The land, then, is central to restoration. A shift in the centre is needed, from a colonial view of land to an Indigenous one. In Jackson's words, this shift is "the need to re-place Papatuanuku at the centre".[37] Changing the understanding of what should be given centrality will enable Pākehā to become responsive tangata tiriti. Writer Avril Bell suggests that "'tangata tiriti' reminds us that the treaty – and the Māori world – are central to our way of being here in Aotearoa, past, present and future".[38] My journey to understand how the representation of land in my paintings affects others is connected to a broader journey to understand the importance of Indigenous conceptions of land, and taking action to recentre it. Writer Jasmine Gallagher discusses the challenge for Pākehā to change their perceptions of land. She points to a "sense of post-colonial unease reflected in Pakeha landscape mythology. These myths expressed a Romantic…obsession with empty and pristine New Zealand landscapes."[39] Gallagher's writing questions whether Pākehā hold on to problematic Anglo-European conceptions of landscape to avoid addressing the realities of colonialism.

35 Avril Bell et al., *Enacting Settler Responsibilities towards Decolonisation*, Sage Journals, Volume 22, Issue 5, 2022. https://doi.org/10.1177/14687968211062675
36 Bianca Elkington et al., p. 149.
37 Bianca Elkington et al, *Imagining Decolonisation* p. 152.
38 Bell et al., "Enacting Settler Responsibilities towards Decolonisation", p. 10.
39 Jasmine Gallagher, "Christchurch, and the Heart of the Antipodean Gothic", Pantograph Punch, 2015. https://www.pantograph-punch.com/posts/christchurch-antipodean-gothic

My learnings within the project up to this point were directing me to challenge my own "deeply habituated logics and practices of domination".[40] I began to realise how entrenched my Pākehā thinking was, to the point where I could not recognise how my use of idealised Aotearoa landscape imagery contributed to the trauma that the land itself holds and that tangata whenua carry. In *Reparative Aesthetics* (2016), Susan Best argues that guilt and shame are not productive emotions.[41] For Pākehā, these emotions can become paralysing and destructive. I identify with this. But I needed to hold up a mirror- to look at the extent to which I have absorbed the fictions of my culture. The concepts discussed in this chapter, such as the Anglo-European mythology of Arcadia (and its translation into Maoriland in Aotearoa), reveal a contradictory framing of land that pervades the colonial worldview. This research project considers my own absorption of this worldview and how it has informed my visual use of landscape, and how to centre Indigenous conceptions of land in my life and in my art practice.

40 Bell et al., "Enacting Settler Responsibilities towards Decolonisation".
41 Susan Best, *Reparative Aesthetics: Witnessing in Contemporary Art Photography*, .Bloomsbury Academics, 2016.

CHAPTER TWO: HARD LINES
2.1 LOOKING THROUGH GLASS

A turning point in the project was taking photographs of a glass case I had commissioned to contain my surrogate heirlooms (fig. 23- initial painting) sitting on black velvet. The resulting photographic images read duplicitously as landscape reflections; perhaps drive-by views seen through a window. They are readily interpreted as landscapes to the point where people try to identify specific locations and maunga. This photographic moment, and my subsequent manipulation of the images using a tintype iPhone app, was a significant event in the project that allowed me to see line and how I might use it. This gave line a visual relationship to land (or the illusion of land). The source photographs only exist as photographic images; they are a capture of light reflection and refraction through glass that suggest landscape. The landscape associations in the imagery were not apparent to me when looking directly at the glass case and velvet; they became obvious in the resulting photographs. The duplicity of these images shaped the direction of my paintings. To arrive at the the imagery for painting, I photocopied these manipulated source photographs multiple times to blur the imagery (fig. 24-33).

Figure 23- Hana Carpenter, *Surrogate Heirlooms* 3, 300mm x 300mm, oil on canvas, framed with cedar from St Paul's church organ pipes, Waiwhetu, June 2024.

Figure 24 & Figure 25- Hana Carpenter, photographs of a glass case on black velvet, June 2024.

Figure 26- Hana Carpenter, cropped photograph of glass case on black velvet, June 2024.

Figure 27- Hana Carpenter, original cropped photo of a glass case on velvet, June 2024.

Figure 28- Hana Carpenter, tintype app applied to the original image, June 2024.

Figure 29- Hana Carpenter, cropped original photograph with tintype app applied, June 2024.

Figure 30- Hana Carpenter, the original image printed, photocopied and cropped, June 2024.

Figure 31 & 32- Hana Carpenter, tintype app applied to original photographs, June 2024.

Figure 33- Hana Carpenter, tintype image cropped and put through tintype app a second time, June 2024.

I would not have arrived at the imagery that informs my paintings without taking photographs first; photography is an essential method in my painting process, akin to preliminary drawing. The images are of artificial landforms, a simulation of land, a play of interior/exterior, copies of copies. The imagery is created by the grid of a glass cube fracturing light. Glass is made of sand, a material of the earth. It is classed as amorphous; neither a solid nor a liquid, it is in between. This slipperiness of what constitutes 'the real' is core to my project.

Pound uses the analogy of glass to describe the illusion of painting: "A classic metaphor for representational painting has it that painting is a window to the world. The picture plane, according to this metaphor, is the glass pane…if landscape painting is a window, you can see nothing through it of the land… [it is] ...full of the most obvious signs of fabrication."[42] A mirror, a nineteenth-century 'looking glass', enables a reflection of the self; my work is metaphorically putting a black surface behind glass, thus facilitating a confrontation with oneself. For me, this method questions the Pākehā ability to be invisible within the status quo; being tangata tiriti is ceding my invisibility, and at the same time ceding my dominance. I propose a window and a mirror as metaphorical alternatives to the one-way lens implied in the colonial gaze. Turning my lens around[43] is the objective of this research.

42 Pound, p. 13.
43 Tyson Yunkaporta, Sand Talk: *How Indigenous Thinking Can Save the World*. Text Publishing Company, 2023, p. 14.

2.2 PROCESS

I paint with translucent oil paint and linseed oil on board. I prepare the boards with several coats of gesso, each coat painted in an opposing direction and before the previous coat is completely dry, to build up a textured surface. I mask out thin lines and paint over the whole surface with oil. Removing the tape leaves crisp-edged demarcations (fig. 35-37). Marking a line is a metaphorical acknowledgement of my inherited worldview. My colonial inheritance cannot be undone entirely; it is a deeply marked part of me. Using a cloth, I partially remove the oil paint in a reverse method of image creation; taking paint away leaves the suggestion of form on the surface and traces of the line demarcating it.

Figure 34– Hana Carpenter, studio wall, AUT, June 2024.

Figure 35- Hana Carpenter, studio wall, AUT, August 2024.

Figure 36- Hana Carpenter, work in progress, AUT studio, August 2024.

Figure 37- Hana Carpenter, work in progress, oil on paper, AUT studio, August 2024.

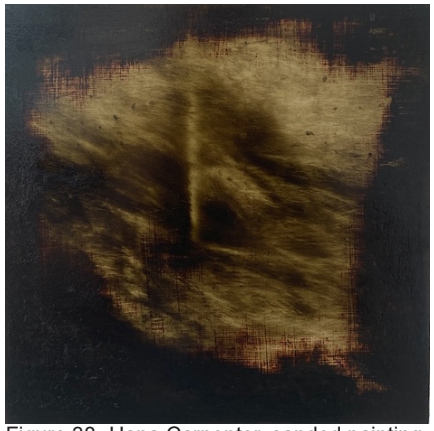


Figure 38- Hana Carpenter, sanded painting, acrylic and oil on board, 300mm x 300mm, August 2024.

Initially, I was referring to this method as ‘excavation’, which seemed an exact description of my painting process and the journey of uncovering my story. However, I came to see that this word, and other language surrounding it, holds a sense of violence that I did not want to convey. I began to soften the language of my methods, using words such as ‘uncover/recover’, ‘reveal’, and ‘unearth’. This language shift was an essential change in my thinking. As a result, I let go of my sanding technique, as the harshness in the process and appearance was counter to my desired outcomes. Sanding brings attention to the surface and is a heavy, violent action, akin to excavation (fig. 38). Using a dry brush and a cloth instead, I developed methods to soften and disperse the line.

An analogy of the physical processes of archaeology is applicable. Uncovering historical evidence requires a brush, a gentle hand and a methodical process. Rushing or removing too many layers at once risks missing or destroying the thing being uncovered. Putting aside the ethical question of the intent and assumptions in archaeological practice, and its colonial roots, the process helps explain my painting methods developed during this research. I am gently digging; not excavating, not demolishing, but unearthing and uncovering. Significant findings, or in the case of painting, moments of mark-making, are carefully left alone and worked around. The resulting surface is a palimpsest of porous shifting layers; form is discovered, protected and allowed to remain intact.

The works titled Imposition 4-6 (fig. 40-41) are part of a series of small paintings that worked towards reducing landscape references such as horizon lines and maunga-like forms. Using a square format also reduces the reading of the works as ‘landscapes’. I realised that any reference to literal landscape, even when generic and non-recognisable, was problematic. I needed to distance my work visually from Anglo-European landscape painting traditions. The next series of paintings (fig. 42) softened the line successfully, but some still referenced landscape too obviously. From this point, I eliminated all specific reference to land forms in the work.

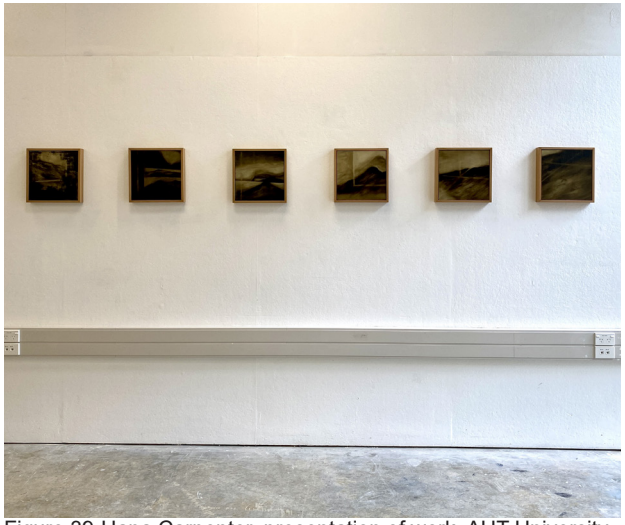


Figure 39-Hana Carpenter, presentation of work, AUT University, August 2024.

Figure 40-Hana Carpenter, *Imposition 4*, 300mm x 300mm, oil on board, framed with cedar from St Paul’s church organ pipes, Waiwhetu, August 2024.

Figure 41- Hana Carpenter, *Imposition 5 & 6*, 300mm x 300mm each, oil on board, framed with cedar from St Paul’s church organ pipes, Waiwhetu, August 2024.

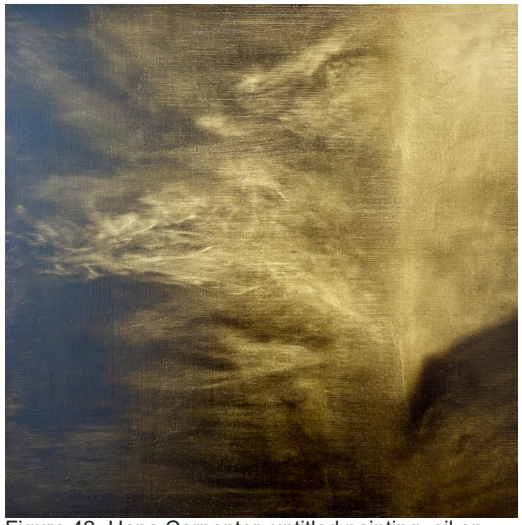


Figure 42- Hana Carpenter, untitled painting, oil on board, 300mm x 300mm, November 2024.

2.3 BOUNDARIES

The imposed lines in my paintings broadly reference how the colonial project marked itself on the land through mapping, excavating, and dissecting to own. *Fragments from a Contested Past- Remembrance, Denial and New Zealand History* (2022) is a collection of essays by prominent Māori and Pākehā writers. It uses the notion of line to discuss colonial imposition on land, citing the example of Great South Road, which was built to make an overland invasion of the Waikato possible.[44] Vincent O'Malley's research "looks beyond the everyday surfaces…to locate the stories that are tucked into its core and exposes the geography of war and conquest that lies at its foundations".[45] With Joanna Kidman, he writes that the land is "dissected by roads that seem like deliberate acts of cultural erasure".[46] In my paintings, I am countering these acts of erasure by deliberately marking and delineating space and then all but erasing the evidence of that delineation. I am physically enacting the erasure of that which can be used to erase. I am an undoer of line.

Artist Emily Parr discusses the colonial imposition of boundary lines. She writes about boundaries and borders as inherent strategies of colonialism. They are created to "guard imperial interests of settler states, where they have been framed as protective, rational, as though the earth was born with them", but "borders, both the metaphorical and the enforced, prevent movement and cultural exchange."[47] This notion of line as solid and impermeable, a means to control and prevent physical movement, aptly describes the initial laying down of line in my painting process. I mark the line with tape, which, when removed after the paint is laid down, leaves an inscribed physical boundary between the paint and the substrate's surface. I pause for a moment at this stage of making to mentally absorb the harshly structured lines that dissect my paint surface. The act of then moving back to the painting and working to make this line disintegrate is a satisfying one. Each time I enact this process, it is an acknowledgement and reminder to myself of how far I have come and how far there is to go in undoing the hard lines of colonialism within me.

44 Kidman et al, *Fragments from a Contested Past: Remembrance, Denial and New Zealand History*, Bridget Williams Books Ltd, Wellington, New Zealand, 2022, p. 15.
45 Kidman et al., *Fragments from a Contested Past*, p. 16.
46 Kidman et al., p. 11.
47 Emily Parr, *The Ocean Is Calling Me Home: Settler-Indigenous Relationships of Te Moananui a Kiwa*, MVA thesis, Auckland University of Technology, 2020, pp. 70-71.

As my paintings progress, line is pushed away and pulled back. It recedes, re-emerges, then recedes again. This shifting nature suggests another understanding of line. Avril Bell in *Becoming Tangata Tiriti* discusses a metaphorical boundary between the Māori and Pākehā worlds, which I equate visually with the transitory nature of line in my paintings. She defines this permeable boundary as a necessary protective barrier. It allows Pākehā to step into te ao Māori on Māori terms, not ignoring or obliterating this protective layer as colonialism does. Bell has seen many examples of Pākehā enriched in their understanding of themselves and their place in Aotearoa by "the transformative nature of the experience of crossing the borders between worlds."[48] Writers Alison Jones and Kuni Jenkins together use a different metaphor to discuss the "necessary boundary between te ao Māori and te ao Pākehā…the hyphen in the term Māori-Pākehā relations".[49] The hyphen both joins and separates. It provides a boundary that is not to be crossed lightly; there is value in the line between different cultural worlds.[50]

48 Avril Bell, *Becoming Tangata Tiriti- Working With Māori, Honouring the Treaty*, Auckland University Press, 2024, p. 21.
49 Bell, *Becoming Tangata Tiriti*, p. 48.
50 Bell, p. 21, Discussion with interview subject 'Tim'.

Jones and Jenkins emphasise "learning from the boundary between worlds",[51] suggesting "a less dialogical and more uneasy, unsettled relationship, based on learning (about difference) *from* the Other, rather than learning *about* the Other."[52] This metaphor is an important mind shift for Pākehā wanting to disentangle themselves from their colonial roots. Within my paintings, I attempt to metaphorically navigate "the complex, fluid, shifting site occupied by the hyphen in Maori-Pakehā engagements."[53] If my line represents me, it is navigating space and diffusing into space. It is an ebb and flow, like the receding tide line. I use line differently in each painting to speak of its shifting nature. But it is never fully erased.

The process of photographing and manipulating images of a glass case provided me with the visual language of line to address my colonial inheritance. A key development in the project has been recognising the need to move beyond literal landscape references. The metaphors of boundary and hyphen between Māori and Pākehā worlds connect to my visual use of line and its function.

51 Bell, *Becoming Tangata Tiriti*, p. 52.
52 Norman K. Denzin et al., "Rethinking Collaboration: Working the Indigene-Colonizer Hyphen" in *Handbook of Critical and Indigenous Methodologies*, Sage Publications, 2008.
53 Jones, p. 226.

CHAPTER THREE: DISPERSED LINE
3.1 DIFFUSION

Developing methods to disperse the line in my paintings pushed the project further; through methods of diffusion, the line is undone. The solidity of line as it is initially layed down is softened to a barely perceptible trace, a metaphorical unsettling of a subjugative legacy. In this process, I sometimes overwork the surface and the line disappears completely. I bring it back, because it signifies my presence.

Pentimento, in painting the emergence of earlier forms or brushstrokes that are painted over but remain visible, is a concept applicable to my work. My marks are residual, a slippery palimpsest. Removing paint to unearth form is a process used by many artists, notably Fomison. I was able to examine and take a close-up photograph of his work, *Study of Holbein's 'Dead Christ'* (1971-73) at Auckland City Art Gallery (fig. 43). His use of only dark paint to model shadows, allowing the raw canvas ground to remain visible and suggest form, was important for me to see when developing my painting technique. Likewise, painter Callum Innes uses this method of subtraction, which has been described as "unpainting"[54] (fig. 44). In a similar manner, John Walsh uses a paint removal technique, taking away rather than adding, to imply form (fig. 45). Artist Gerhardt Richter's technique of blurring paint while retaining the essential form of his subject was also an important reference in the initial development of my technique. Examining the work of these artists has helped to refine and articulate my own painting methods.

54 Exhibition Description, Callum Innes, 9 June - 6 August 2016, Gallery i8, Reykjavik Iceland"

Figure 43- My photo 2024, Tony Fomison, *Study of Holbein's 'Dead Christ'*,1971-1973, oil on canvas, 680 x 3113 x 52 mm, Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the M A Serra Trust and the Elise Mourant Bequest, 1996, accession no 1996/10.

Figure 44- Callum Innes, *Monologue Twenty Five*, 2007, i8 Gallery, Reykjavik, Iceland.

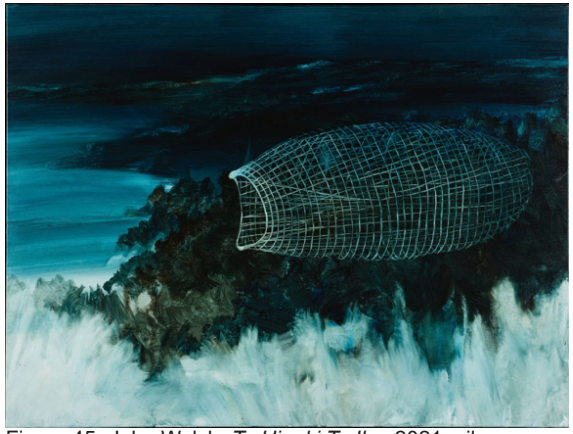


Figure 45- John Walsh, *Te Hinaki Te Ika*, 2021, oil on canvas, 900 x 1200mm, 930 x 1230mm framed, Gow Langsford Gallery, Auckland.

My paintings (figs. 46-49) evoke feelings of both comfort and discomfort in viewers. I want the work to have a softness that is inviting; but the invitation is not necessarily comfortable or easy. My painting process of addition and subtraction embodies uncertainty and discomfort; it is not immediately clear whether form is made by paint or by the absence of paint. This shifting nature alludes to Jones' and Jenkins' indigene-coloniser hyphen space. The works have a sense of limitless space, depth and formal possibilities. Developing methods that speak metaphorically to my own journey as tangata tiriti has expanded my personal and painterly universe. Painting is an act of opening space, of searching for form, of creating new 'scapes' that negate an absolute knowing.

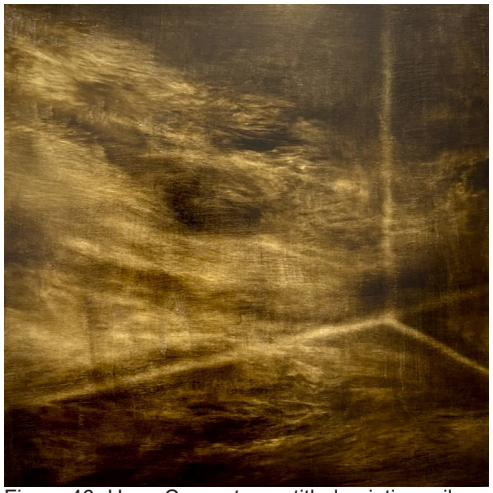


Figure 46- Hana Carpenter, untitled painting, oil on board, 400mm x 400mm, April 2025.

Figure 47- Hana Carpenter, *The Line Is Me 1*, oil on board, 300mm x 300mm, February 2025.

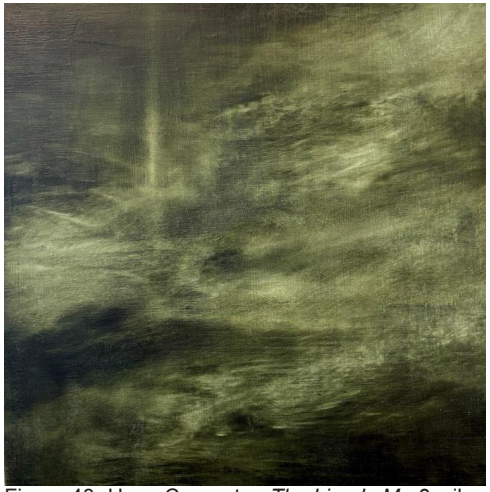


Figure 48- Hana Carpenter, *The Line Is Me 2*, oil on board, 300mm x 300mm, December 2024.

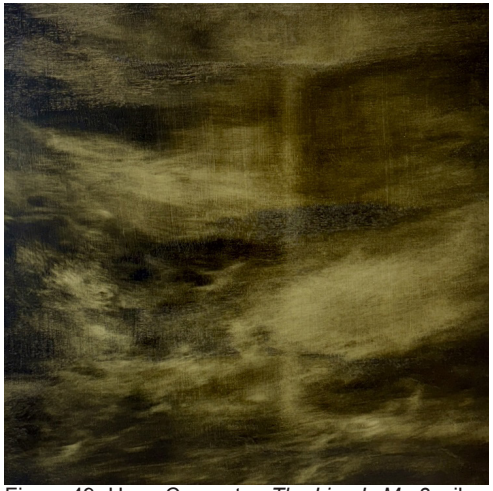


Figure 49- Hana Carpenter, *The Line Is Me 3*, oil on board, 300mm x 300mm, December 2024.

3.2 BEING TANGATA TIRITI

There are many Pākehā voices with platforms of power speaking in contemporary Aotearoa. These voices can be loud, even violent. As such, one of the primary motivations of my research involves questioning how a Pākehā artist can provide a counter position. I am influenced by photographer and filmmaker Johanna Mechen's positioning of herself as an artist in relation to te ao Māori. Her work successfully navigates the space of being a Pākehā artist and tangata tiriti, honouring the voice of tangata whenua to tell their own stories. We lived near each other in Waiwhetu, within 'Section 19', and collaborated on several works. Mechen's own short film *Waimanawa* (fig. 50, 51) was shown on a screen placed on the ground face up beside the Waiwhetu stream, with a voice recording from kaumatua Teri Puketapu from Waiwhetu Marae, coming from a speaker in the tree above. The voice work is seperated from the visual installation "as if to highlight cultural differences or the uncomfortableness of loss, the experience of Te Atiawa at Waiwhetu, and not that of the Pākehā artist."[55] As a Pākehā woman living near the Marae, Mechen is part of the story but comes to it as an outsider. She distinguishes the voice of tangata whenua from that of her own.

55 Johanna Mechen, "Artist's Statement," Circuit Film, https://www.circuit.org.nz/work/waimanawa. The film was shown at the Common Ground Hutt Public Art Festival: Groundwater, 2017. Johanna Mechen, Essay on *Waimanawa*, 2017. Words and voice: Teri Puketapu. Sound: Adam Dransfield, Video: Johanna Mechen, Circuit Film.

Figures 50, 51- Johanna Mechen, Stills from Waimanawa, 2017, 11:33, single channel, digital video, colour, sound, Circuit Film, https://www.circuit.org.nz/work/waimanawa

The use of cedar from the decommissioned organ pipes in St Paul's Church, Waiwhetu, which sits inside Section 19, speaks to my own experiences living in this area. I chose not to paint on the wood itself. Throughout the project, I have been framing my paintings with this cedar. Information and context regarding the origins of the wood and its significance to the project were not made apparent to viewers in my earlier work, so the frames were read simply as decorative enhancements. Therefore, I extended the use of cedar by making 300mm boxes which sit on the floor (fig. 52, 53). Their varied shapes allude to museum display cases and the camera obscura. I intended to counter the expansionist mindset of colonialism with small-scale containment. Viewing them closely requires a degree of physical discomfort, if only momentarily; a metaphor for the discomfort required of Pākehā to become responsive tangata tiriti. However, when displayed, the need to look down and view the work from above gave a problematic reading of domination. Elaborate framing was a performative element of colonial landscape paintings; "…a familiar sign of 'depictivity', a sign we are seeing not the world, but a depiction of the world"[56] One of the reasons for moving the work to the ground was to mitigate the idea of the gaze; influenced by Mechen's work. Paintings are typically hung at eye height to make them easy to look at. But in moving them into boxes placed on the ground, I unintentionally increased the 'depictivity' of the work. Having the works conventionally placed on the wall with no framing lets the viewer focus on what is 'contained' within the painting without any distracting elements.

56 Pound, p. 13.

Figure 53- Hana Carpenter, installation in AUT Level 5 foyer, five 300mm x 300mm square paintings, oil on board, framed with cedar boxes of various dimensions, made from St Paul's church organ pipes, Waiwhetu, February 2025.

Figure 52- Hana Carpenter, detail, installation in AUT Level 5 foyer, 300mm x 300mm square painting, oil on board, framed with a cedar box made from St Paul's church organ pipes, Waiwhetu, February 2025.

CONCLUSION

This research project has allowed me to grapple with being a Pākehā descendant of settlers and an artist, finding a visual language to explore tangata tiriti responsiveness. It has enabled me to examine the extent to which I hold on to colonial understandings of landscape, and how that holding has shaped my identity as Pākehā. Learning from a te ao Māori view of land helps me to live and make art in a manner that aligns with Moana Jackson's "ethic of restoration". This project has deepened my resolve to leave a softer trace of myself and tread lightly on the land, and to outwork settler responsibility in my life and art practice, not just metaphorically but wholely.

Throughout the project, I have come to understand that guilt and shame are not conducive to restoration. They are also not conducive to creativity. This research has shown me that an art practice can be synergistic with life and a means to engage with its challenges. Tuhiwai Smith makes a bold statement that for me contains the essence of how an inherited colonial worldview can be challenged: "the [Imperialist] centre can be shifted ideologically through imagination and…this shifting can recreate history".[57] If imagination is essential, then art has a role in shifting the imperialist centre. Visual language can stand as a metaphor for lived experience, and can tangibly alter ways of thinking and being.

57 Tuhiwai Smith, p. 37.

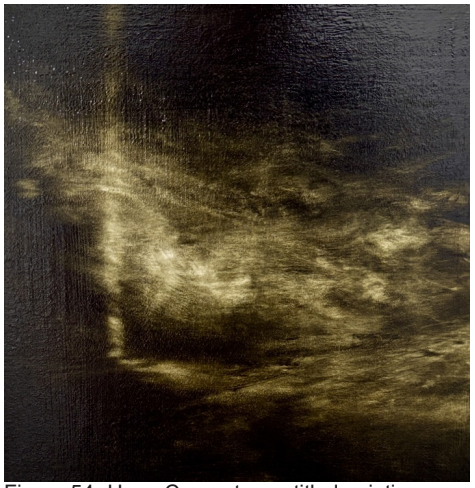


Figure 54- Hana Carpenter, untitled painting, 200mm x 200mm, April 2025.

Figure 55- Hana Carpenter, untitled painting, 800mm x 800mm, April 2025.

Figure 56- Hana Carpenter, *The Line*, oil on board, 400mm x 400mm, April 2025.

This alteration begins when “the structures that support and facilitate inequity are dismantled or reversed”.[58] The structures being dismantled within my paintings speak to the possibilities of restoration (fig. 54-56). The harshness of line as it is initially laid down becomes a softened trace. The brush touches every part of the surface to wipe away all evidence of sharp exactness. Through the methods that I have developed as a result of this research, the line becomes almost imperceptible. It becomes part of the surface, not gouging or dissecting, not imposing or marking, but becoming only an element, gently part of the whole. There is no demarcation, no domination; only open space to see.

Going forward, I aim to build on the methods developed through my project to open up space in my life and art practice to counter my colonial inheritance. Jones’ description of her experiences as a Pākehā in Aotearoa working to ‘unsettle’ her inherited colonial worldview is an elucidation of my own past, present and future journey:

An endless space opened: my ignorance, hitherto largely invisible to me, seemed suddenly limitless. The universe expanded as I sensed - inchoately, vaguely, uncertainly - a deep, wide, Māori world. Its landscapes, unnamed, unthought, unknowable by me, were there. Here.[59]

58 Bell et al., *Enacting Settler Responsibilities towards Decolonisation.*
59 Jones, p. 119.

Through this project I have discovered that I was reinforcing the colonial tropes I was wanting to critique by my use of literal landscapes. My project's arc has involved a gradual letting go of literality, which has resulted in moving away from depicting land. The artworks have become spaces, ambiguous ‘scapes’ that reference the natural world but do not depict it. My marrying of methodology and method provided a point of clarity. As such, I realised that line could visually and metaphorically represent my colonial inheritance and that its diffusion could describe the process of letting go of linear thinking. I have gained a clarity of direction for my practice and the visual language I intend to keep exploring. I discovered why I am drawn to darkness and where that sits contextually as a Pākehā from Aotearoa. The tonal darkness I consistently use sits within a longstanding Aotearoa Gothic mode of expression that I have grown up with and felt without having the language to describe it. This research has given me a language. I have either stumbled around in, or avoided, the murkiness of my story, which I am now owning.

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Figure 1- Hana Carpenter, Studio wall, AUT University, May 2025.

Figure 2- Hana Carpenter, *The Line Is Me*, oil on board, 600mm x 600mm, April 2025.

Figure 3- Hana Carpenter, detail, The Line, oil on board, 400mm x 400mm, April 2025.

Figure 4- I have had this battered original publication of *Musings in Maoriland* (1890) for decades.

Figure 5- Part of the poem *The Colonist* and its accompanying illustration.

Figure 6- Hana Carpenter, article cutting, studio wall, 2001.

Figure 7- William Hodges *View in Dusky Bay, New Zealand*, 1773, oil on panel, 810 x 795 x 64 mm, Auckland Art Gallery Toi o Tāmaki, purchased 1961, Accession no 1961/33, Old Accession Number 61/65.

Figure 8- Mark Adams, *Indian Island*, 360-degree panorama after William Hodges' *View in Dusky Bay*, 1998, gelatin silver print toned with gold, 414 x 520 mm, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2001, Accession no 2001/9/2/1-8.

Figure 9- Colin McCahon, *Six days in Nelson and Canterbury*,1950, oil on canvas on hardboard, 885 x 1165 mm, Auckland Art Gallery Toi o Tāmaki, gift of Colin McCahon through the Friends of the Auckland Art Gallery, 1978, Accession no 1978/12. Courtesy of the Colin McCahon Trust.

Figure 10- Shane Cotton, *Takarangi*, 2007, Acrylic on canvas, 2000 x 3000mm, Purchased 2007/044, Christchurch Art Gallery Te Puna O Waiwhetū

Figure 11- Aroha Gossage, Wairua, 2023, oil on canvas, 240 × 300 mm, Artis Gallery, Parnell, Auckland.

Figure 12- Ngāhuia Harrison, *Coastal Cannibals*, City Gallery Wellington Te Whare Toi, 2023.

Figure 13- Ngāhuia Harrison, *The Cave*, from *Coastal Cannibals*, City Gallery Wellington Te Whare Toi, 2023.

Figure 14- Laurence Aberhardt, *Lyttelton Heads*, Lyttelton, 1980. From the portfolio: View 10 Photographs by Laurence Aberhart, black and white photograph, gelatin silver print, 203mm (height), 254mm (length) Registration Number O.002725/01, Te Papa collection.

Figure 15- Hana Carpenter, photograph taken with a DSLR camera with a homemade circular attachment, March 2024.

Figure 16- Hana Carpenter, untitled painting, oil on canvas, 300mm x 300mm, March 2024.

Figure 17- Hana Carpenter, studio wall at the beginning of the project, AUT Visual Arts building, March 2024.

Figure 18- Hamish Coleman, *On Returning*, 2019, oil on linen, 1405 x 2400mm, Ashburton Art Gallery.

Figure 19- Hana Carpenter, work in progress, studio, May 2024.

Figure 20-Hana Carpenter, studio wall, June 2024.

Figure 21- Hana Carpenter, *Surrogate Heirlooms 1 and 2*, 300mm x 300mm each, oil on canvas, framed with cedar from St Paul's church organ pipes, Waiwhetu, June 2024.

Figure 22- Hana Carpenter, untitled painting, 800mm x 800mm, oil on board, August 2024.

Figure 23- Hana Carpenter, *Surrogate Heirlooms 3*, 300mm x 300mm, oil on canvas, framed with cedar from St Paul's church organ pipes, Waiwhetu, June 2024.

Figure 24 & Figure 25- Hana Carpenter, photographs of a glass case on black velvet, June 2024.

Figure 26- Hana Carpenter, cropped photograph of glass case on black velvet, June 2024.

Figure 27- Hana Carpenter, original cropped photo of a glass case on velvet, June 2024.

Figure 28- Hana Carpenter, tintype app applied to the original image, June 2024.

Figure 29- Hana Carpenter, cropped original photograph with tintype app applied, June 2024.

Figure 30- Hana Carpenter, the original image printed, photocopied and cropped, June 2024.

Figure 31 & 32- Hana Carpenter, tintype app applied to original photographs, June 2024.

Figure 33- Hana Carpenter, tintype image cropped and put through tintype app a second time, June 2024.

Figure 34– Hana Carpenter, studio wall, AUT, June 2024.

Figure 35- Hana Carpenter, studio wall, AUT, August 2024.

Figure 36- Hana Carpenter, work in progress, AUT studio, August 2024.

Figure 37- Hana Carpenter, work in progress, oil on paper, AUT studio, August 2024.

Figure 38- Hana Carpenter, sanded painting, acrylic and oil on board, 300mm x 300mm, August 2024.

Figure 39-Hana Carpenter, presentation of work, AUT University, August 2024.

Figure 40-Hana Carpenter, *Imposition 4*, 300mm x 300mm, oil on board, framed with cedar from St Paul's church organ pipes, Waiwhetu, August 2024.

Figure 41- Hana Carpenter, *Imposition 5 & 6*, 300mm x 300mm each, oil on board, framed with cedar from St Paul's church organ pipes, Waiwhetu, August 2024.

Figure 42- Hana Carpenter, untitled painting, oil on board, 300mm x 300mm, November 2024.

Figure 43- My photo 2024, Tony Fomison, *Study of Holbein's 'Dead Christ'*,1971-1973, oil on canvas, 680 x 3113 x 52 mm, Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the M A Serra Trust and the Elise Mourant Bequest, 1996, accession no 1996/10.

Figure 44- Callum Innes, Monologue Twenty Five, 2007, i8 Gallery, Reykjavik, Iceland.

Figure 45- John Walsh, *Te Hinaki Te Ika*, 2021, oil on canvas, 900 x 1200mm, 930 x 1230mm framed, Gow Langsford Gallery, Auckland.

Figure 46- Hana Carpenter, untitled painting, oil on board, 400mm x 400mm, April 2025.

Figure 47- Hana Carpenter, *The Line Is Me 1*, oil on board, 300mm x 300mm, February 2025.

Figure 48- Hana Carpenter, *The Line Is Me 2*, oil on board, 300mm x 300mm, December 2024.

Figure 49- Hana Carpenter, *The Line Is Me 3*, oil on board, 300mm x 300mm, December 2024.

Figures 50 & 51- Johanna Mechen, Stills from Waimanawa, 2017, 11:33, single channel, digital video, colour, sound, Circuit Film, https://www.circuit.org.nz/work/waimanawa

Figure 52- Hana Carpenter, detail, installation in AUT Level 5 foyer, 300mm x 300mm square painting, oil on board, framed with a cedar box made from St Paul's church organ pipes, Waiwhetu, February 2025.

Figure 53- Hana Carpenter, installation in AUT Level 5 foyer, five 300mm x 300mm square paintings, oil on board, framed with cedar boxes of various dimensions, made from St Paul's church organ pipes, Waiwhetu, February 2025.

Figure 54- Hana Carpenter, untitled painting, 200mm x 200mm, April 2025.

Figure 55- Hana Carpenter, untitled painting, 800mm x 800mm, April 2025.

Figure 56- Hana Carpenter, *The Line*, oil on board, 400mm x 400mm, April 2025.

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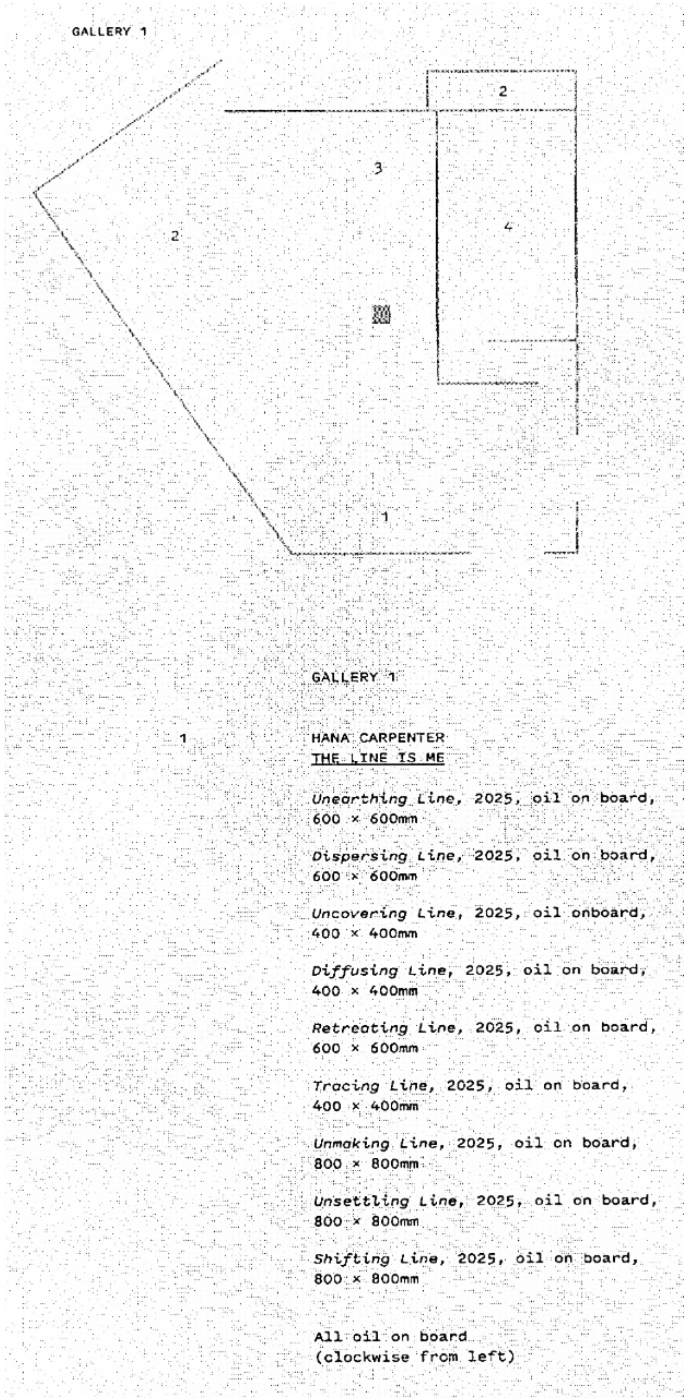
EXHIBITION DOCUMENTATION

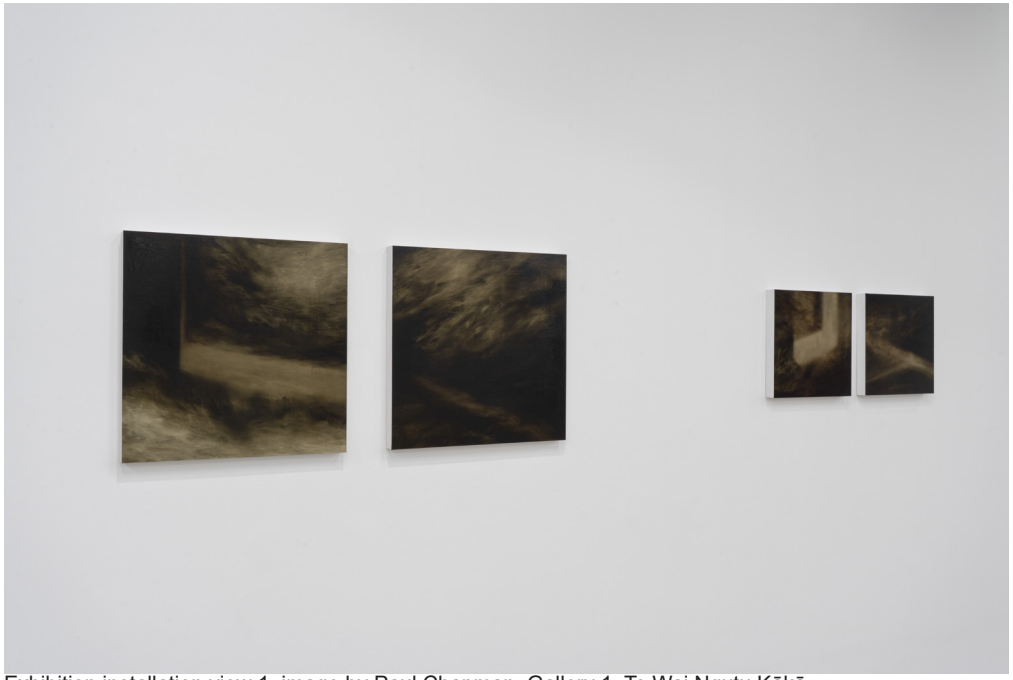
THE LINE IS ME

TE WAI NGUTU KĀKĀ GALLERY,
AUT UNIVERSITY SCHOOL OF ART AND DESIGN,
02-05 July 2025.

The line marks, dissects. It is rigid, unbending. The line is slippery, shifting. It softens, diffuses. It melts into open space. It becomes a trace. The line is me.

The Line is Me comprised a linear arrangement of 9 works, interspersing scales of 400mm x 400mm, 600mm x 600mm and 800mm x 800mm across 3 gallery walls (see room sheet below for layout). Each work was titled '_line', using language from my research to describe the varying states of line in the works, for example 'Shifting Line'. The layout and interchanging scale of works metaphorically referred to the ebb and flow of my ongoing journey to destabilise my colonial inheritance. The works were placed purposefully across angled corners in the space, to mirror the line compositions within them.



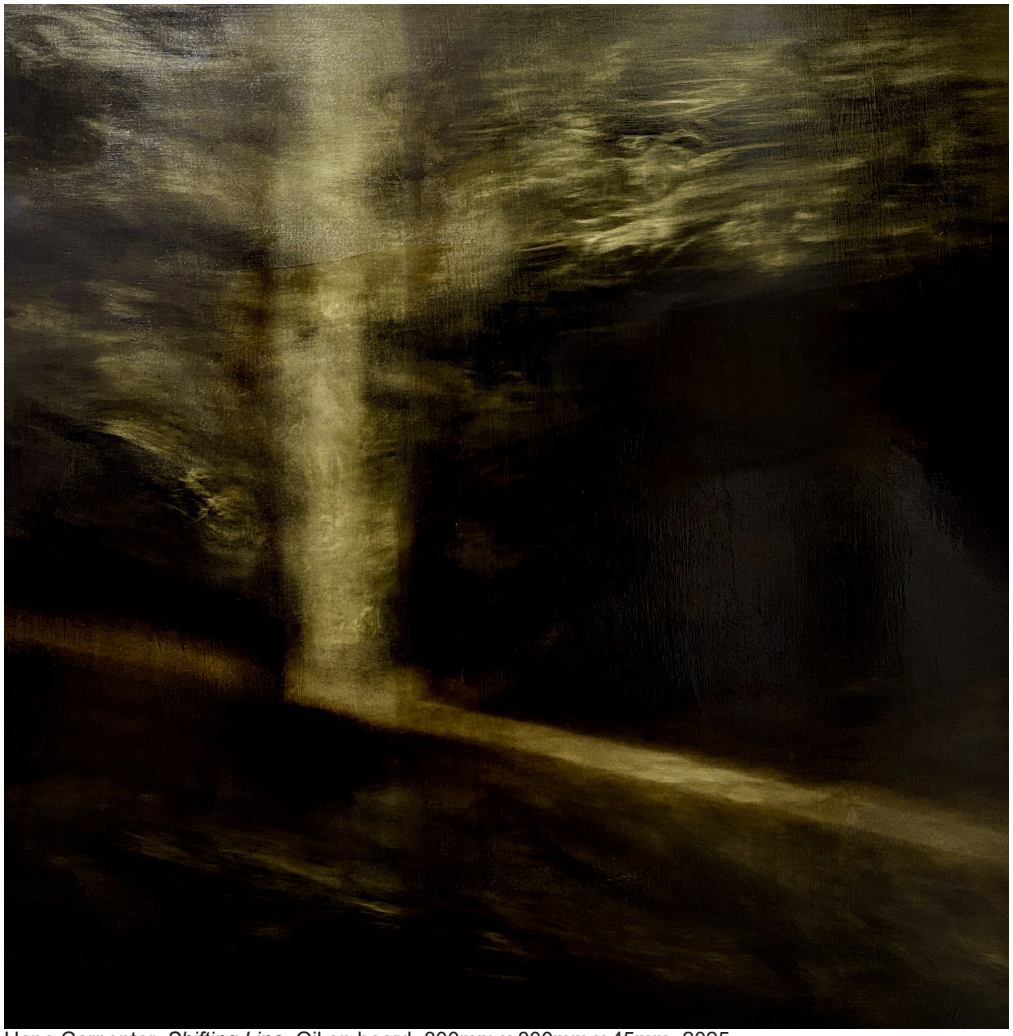


Exhibition installation view 1, image by Paul Chapman, Gallery 1, Te Wai Ngutu Kākā Gallery, AUT University School of Art and Design, 02-05 July 2025

Exhibition installation view 2, image by Paul Chapman, Gallery 1, Te Wai Ngutu Kākā Gallery, AUT University School of Art and Design, 02-05 July 2025

Exhibition installation view 3, image by Paul Chapman, Gallery 1, Te Wai Ngutu Kākā Gallery, AUT University School of Art and Design, 02-05 July 2025

Exhibition installation view 4, image by Paul Chapman, Gallery 1, Te Wai Ngutu Kākā Gallery, AUT University School of Art and Design, 02-05 July 2025



Hana Carpenter, *Shifting Line*, Oil on board, 800mm x 800mm x 45mm, 2025

Hana Carpenter, *Unsettling Line*, Oil on board, 800mm x 800mm x 45mm, 2025

Hana Carpenter, *Unearthing Line*, Oil on board, 600mm x 600mm x 45mm, 2025

Hana Carpenter, *Diffusing Line*, Oil on board, 400mm x 400mm x 45mm, 2025