

THE TROUBLE WITH BEING A PROUD PĀKEHĀ

LAURA MARSH

2010

an exegesis submitted to Auckland University of Technology
in partial fulfilment of the requirements for the degree of

MASTER OF ART & DESIGN (VISUAL ARTS)

CONTENTS

| | |
|---|----|
| ATTESTATION OF AUTHORSHIP | 3 |
| ACKNOWLEDGEMENTS | 5 |
| ABSTRACT | 7 |
| DEAR THE SOUTH ISLAND | 11 |
| BECOMING | 19 |
| KNOWLEDGE GAIN DRIVEN | |
| ROVING FLÂNEUSE | |
| LOOKING | 23 |
| ETHNOGRAPHER | |
| HUMANIST GEOGRAPHER | |
| LANDFALL | 27 |
| CONVERGENCE | |
| SOUVENIR | |
| UNHOMELY | |
| FOOTHOLDS | 31 |
| PRIDE | |
| CHICK FROM THE SOUTH ISLAND | |
| SLIPPERY CONUNDRUM | |
| TENSION | |
| FORMS | |
| RE-CREATION | 41 |
| REGIONALIST | |
| SLIDE ONE ON IN THERE | |
| DIAGRAM | |
| COMPLEXITY | |
| THE TROUBLE WITH BEING A PROUD PĀKEHĀ IS... | 47 |
| STATE OF MIND | |
| BE HERE | |
| ANSWER | |
| MASTERS EXHIBITION | 55 |
| BIBLIOGRAPHY OF REFERENCES | 66 |
| LIST OF WORKS | 69 |

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, nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgement, or where I have previously written it myself under these same conditions, and have regurgitated my own genius.

Acknowledgements

I would like to thank the community of highly talented and very intelligent artists in the Visual Arts department of AUT's School of Art & Design, who freely and willingly share their great knowledge with their students. Thank you to the tutors who helped me out greatly during these last two years - as I wondering what the hell I was doing trying to be artist: Paul Cullen, Natalie Robertson, Chris Braddock, Ian Jervis and Ingrid Boberg. With especially huge thanks to my Masters supervisors - Monique Redmond and Andy Thomson - thank you for your genius input, and for listening to my deep deliberations about life and art!

Special mention to the Masters crew - Gemma Skipper, Michael Atkins, Stella Castle, Lisa Rayner, Phillip Good and Katie Theunissen. Extra special mention to my buddies Anthony Cribb, Robbie Fraser and Philippa Neilsen , with super extra special mention of new found friend for life Amber Claire Pearson, thank you Ambles!

And the hugest thanks to my whanau - Mum, Dad, Suzanne and Adrienne - thank you for helping me get through this, much love.

Abstract

My project explores concepts of pride as antithesis to cultural amnesia and erasure within the cultural landscape of Aotearoa. Extrapolating language and perceptions from historical Pākehā writings, and by divulging motifs and signifiers from the framed landscape of the South Island, I create emblematic artworks that attempt to emanate a sense of pride of place and culture. This project is an investigation of the parameters of Pākehā culture and a subjective attempt at location within and outside that culture in Aotearoa New Zealand. My art practice applies a 'soft activist' approach to the colonial condition of overwriting history.

This project is not about who I am. It's more like, "what the [hell] is going on here?"



Laura Marsh. *(Do) I belong here* 2008. Grey Lynn Park, found scarves, found pole, nylon rope, brass eyelets, woven cotton tape. 250 x 270 x 220cm

Dear The South Island

May 1st 2009

Dear The South Island,

So I'm back!! You really are the best most amazing place. I have missed your scenery! It is off the hook! Every corner I turn, a different view. Your mountains are spectacular, the West Coast is so raw and unruly, and Mackenzie Country is just breathtaking, especially with all the Russell Lupins in summer. You are a veritable Wonderland! And even though that gets said about all of New Zealand (no offence to the North Island), it's totally more awesome down here (am I gushing?!). It's really cold though, aye, but I don't mind (well actually I seem to mind more now, re-acclimatising is a bit painful); but that just keeps them North Islanders away! And everyone's real nice, without that, you know 'competitive edge' you get up there in AK. Time is definitely slower down here, not so much rush, totally chill. I'm so stoked to be back!

Though, on returning I'm reminded of why I left three years ago – I'll be honest – it's a bit, how shall I say it... 'culturally lacking'. I lived in Christchurch for fourteen years, through high school and my twenties, but only after I'd been out of The South Island for a good while did I become conscious of the great divide between white and not-so-white. The not-so-white people seemed relegated to a few suburbs, mainly Linwood and Phillipstown in the East, and Hoon Hay and Hornby on the other side of town. My early 'cultural' experiences were high school sporting events (as in the Hornby Volleyball team was brown when ours was white). And then later on, it was music – remember that nightclub called Danz? My mate and I always went there in the late 90's, it was pretty much the only place that played R'n'B and Hip Hop. Samoan dudes would come over and say 'my mate over there likes you'...it was cheesy as but it was cool, and we were totally into the music, I still am! Maybe it's not so bad now, but I know people who keenly avoid Christchurch, citing skinheads and violence.

Why do you reckon it's so violent? There's something strange about it like that. One day I met a dude up here, who used to live down there, and we bonded over our realisation that we both suffered from 'Christchurch Shame'!

Luckily I love coming back to Dunedin! Of course you know I was born here and we lived here until I was ten, and I usually say I'm from here. There's a really good creative energy... it must be the cold! Or the hills helping the energy to move you know. Christchurch feels stagnant somehow, probably because it's built on a swamp!

Central Otago definitely has a magical feeling about it, like it's where all the myths started. Mine were! Of course, as you know, I spent every summer of my childhood in Wanaka; it's my carefree home. So every time I come back down here I want to stay, you really are so seductive. But even though I call you home, I don't know where I would live. I'm a real traveller when I am here, making sure I get to experience a little bit of every place again. But I still hear myself saying to my family, "when I come back..." So you never know, I might stop resisting the call of home, and stinky old Dorkland won't see me again!

Yours (sadly for such a very short time),

Laura

July 31st 2009

Dear The South Island,

Well I've been back in Auckland now for a week or so and man, a couple of days ago I did not want to be here. I hate readjusting to the mad flow of things. But the mad flow is also the feeling of things getting done, which I never seem to have when I'm on your shores. I'm a lush for chill time! But now, after being back for a bit, and after coming down off the high, I'm back to thinking that it would be hard to live down there again, as sad as that seems. I'd miss the music that happens up here, the conscious hip-hop, and all that creation that happens as cultures collide. My Auckland friend says that when she walks through the cities down there she's wondering where all the smiling brown faces have gone. If I moved back I reckon I'd find it a bit boring you know, a bit miserable, a bit too white. Sorry, I feel disloyal and it saddens me to be thinking that.

Talking about brown faces, I walked in the Hikoi Ki Tamaki Makaurau in May. I helped to make a banner that said 'Honour Our Treaty' and walked it up Queen Street. It was an amazing experience, it's not often you see so many people all at once, let alone all united with a conscious cause. I felt a bit naïve being there, so many layers of history sit over this place, and they stay in the foreground. I feel embarrassed for not knowing much about the history of The South Island. And I'm starting to understand why that is...

Yesterday I went out to Otauhu in South Auckland to go fabric shopping. It's like Samoa and India and some other islands have joined forces to take over a little part of New Zealand. It reminds me of Fiji – how all the signs are in English and it seems wrong, like they're trying to please someone else by it, but it's just the way it has come to be. I've learnt now that this is the 'colonised' look of things.

I didn't even have a concept of what that word meant until this year, and the word 'post-colonial' too! I still can't believe how naïve I was. I glad that has changed. I feel such disbelief when I remember how recently I didn't know of such things. It's like the truth was hidden from me on purpose, like I wasn't ever supposed to find out. Down there, everyone operates under an unrealised premise that what they do and how they think is the 'norm'. That might be a concept that you don't get right now, and you probably won't be able to see it as the majority (NZ European) culture is all-pervasive, so it is essentially invisible. To understand what's really going on down there I've had to keep moving back and forth between Auckland and The South Island – to keep up a cycle of comparison, to keep discussing the difference between North and South, to keep getting told I have an accent by these cats up here...it was a big moment when I started to hear myself rolling my rrrrs! Differences between either end of the country have started to seem so huge – like we don't even think the same.

The adage that I had to 'leave to learn' has proven so true. So I'm thinking it's time you started to do some comparison for yourselves... there's a whole bunch of shit going on that I'm starting to find out about and that your people really ought to know about!

Yours (ever so slightly more knowingly),

Laura

December 28th 2009

Dear The South Island,

I'm back again! Christmas has brought me South for fun times with the whanau. And wow, it's like arriving back in Pākehā Land. Up there it's 'Pacific Island/Asia Land' – every time I catch the train it's a study in being a minority. I've started thinking that I'd like to call myself a Pacific Islander one day. I read in the Listener that John Pule said "Brown or white, we are all Pacific Islanders now" (Blundell, 2010). But that'll be trouble! Calling myself Pākehā is trouble enough. Maybe when I'm out of the Pacific Rim I'll be able to bust it out.

You know, I didn't even use the word Pākehā until a little over a year ago, and it has taken time to, you know, own it. The receptionist at the Grey Lynn doctors asked for my ethnicity the other day, I said "Pākehā", and she corrected me to 'good old kiwi aye'! Maybe that should be on the census! Seeing as Pākehā isn't... probably because it's not technically an ethnicity. Apparently the idea of it as an identity or ethnicity only began to arise around the mid-eighties, likely as a reaction to Māori asserting their culture. And that's a bit of trouble right there, that it is a definition based on what we are not; a slippery way to define anything. After some research and some life experience, I now think of it as more of an 'indicator of origin', where 'both 'Pākehā' and 'Māori'... offer us a way to differentiate between the historical origins of our settlers, the Polynesian and the European' (Ranford, 2010). Historian James Belich talks about how New Zealand history is the intersection of the two most expansive peoples the world has ever known, I really like that perspective – connecting us to something much much bigger, and something to be proud of.

It's such a funny thing – some people (staunch NZ Europeans!) don't like using 'Pākehā', they take offence to it because of the misconstrued notion that it means 'white pig' or something silly. I'll admit, that I used to think that it might, though never checked. And of course, down South I didn't have to consider it very much at all. My 'people' hardly ever need to use it, we really blindingly consider ourselves to be the 'norm'. I guess there's no catalyst to change that perception, and no daily need to consider it to be any other way. But when Pākehā is used, usually when watching the 6 o'clock news (about North Island events), it's like people don't seem to want to connect back, like they've forgotten, and can't reach out over the historical gap; back to when coming here to New Zealand was like being a guest, or being part of an agreement. It's a hangover from the mass colonial invasion; they still have a settlers' clear-it-all-away-start-again-and-keep-covering-it-up-with-our-singular-vision mentality. By calling themselves New Zealand Europeans they really are holding on to the Northern Hemisphere very tightly. Maybe it's time to let it go folks!

I've come to call myself Pākehā. It feels respectful and reflects my conscious appraisal of my position in the cultural landscape. But I've had to become a lot more learned of our histories to be able to have the mana to stick by using it. Ethnicity is so 'god-darn' political. When you look at it, and use ethnic labels, difference slips into division,

culture turns into race, and when if you claim one that happens to be white then people ask you, 'what are you doing about your racism?'¹. But that seems to come with the territory of being white and wanting to understand your own privileges. Other peoples' prejudices point right at you. Man, after looking at it this hard I'm burnt out, ethnically exhausted! But that's what life is like living in Auckland – charged with contrast, full of vitality, which is great – but tiring! Lucky I get to come back South to recuperate!

Yours (for a bit of rest time),

Laura

¹ After presenting my video work Pākehā Dream with the title in a large but subtle format on the wall (in white iron-on interfacing) adjoining the work, a 'cultural enthusiast' suggested a tutorial. It was suggested that I look into texts about White Supremacy and was asked "what was I doing about my racism?" I was puzzled that I could be so misread, and bemused that someone so culturally focused had mixed racism up with culture. This story exemplifies the trouble with being Pākehā and wanting to know what it means.

July 22nd 2010

Dear The South Island,

Well I'm back up in AK again, what a yo-yo. And of course dealing with getting used to the madness again. I've been thinking about how after I left you and had lived up here for a few years, I still felt a bit lost. Auckland is pretty unforgiving, all this city-mess wears me down. It still trips me out that I can't tell where the ground is up here, the asphalt never ends. I've now moved out to West Auckland, which suits me better though it rains even more (gosh I don't know how much more rain I can take aye. It never rains this much Down South!)

That lost, dislocated feeling has created really positive action. It sent me on a mission to seek some answers about what it means to be a New Zealander, and by studying how I fit in here I've certainly found them. The big idea out there about Pākehā culture and identity is that it's based on "a romanticised past that never was, and a mythical present that avoids dealing with issues that are too hard." (Bell, 1996). I've had to pull apart the fabric of the world around me to understand what this means; luckily, I've got the skills to be able to sew it back together! But it's quite a sad concept, that we haven't recognised the reality of being a fabricated dominating culture... (big sigh).

Being away from Home has made me search for my 'turangawaewae'², and it has taken some good hard looking to understand that this 'place where I (can comfortably) stand' isn't physical. After a bit of beating about the bush, moving to Auckland has shown me what it really means to be here on this land, and to be part of this landscape.

My feeling of dislocation has slowly dissolved, I'm settled now. And the surprising thing is that it's not in the idea of rootedness that I thought I might be able to dig up, it's in more fluid connections. Now that I understand how it is that I came to be here, and can see all the trouble that comes with being descended from European settlers, I've realised that it's the deep knowing of place and the respect for the connections between people and place that create a sense of belonging for me. 'Belonging' has a new definition for me. The desire to 'own' a place, by proving roots and claiming leverage by measuring time spent has lost its appeal. I feel free of the settler condition, called 'natural occupancy' (Kavka, 2006), and therefore free of the requirement to wear rose-tinted glasses!

I have proven to myself that if I really know a place, and can translate the sense of it (through my art practice) into another place, then that shows me 'I am part of this place.'

Forever Wholeheartedly Yours

Laura

² In 2009 I attended Te Reo classes, as I felt it was 'about time'. I have learnt French and Japanese in the past and I believe that the best way to understand another culture is to be able to hear how they think in their native language. This is called the Sapir-Whorf hypothesis. Now when I hear the few words I learnt on the radio or television I feel proud to be able to (sort of!) understand them. This will be an ongoing mission. In Te Reo 'turangawaewae' means 'a place to stand'.

October 1st 2010

Dear The South Island,

Well, the project is almost over. And I've come to realise that I won't be back to live on your shores for a long time. I have to go and check out a whole bunch of what the world looks like now with this hard earned raised level of consciousness. Before I sign off though, I thought I might tell you about a new concept of 'South' I've discovered, which on a technical level may seem up your alley, but on a cultural level, well, probably a bit of a ways to go yet before you'll be able to get on this boat. Nikos Papastergiadis, a cultural theorist from Australia, talks about drawing lines and making connections between the colonised countries of the Southern Hemisphere, 'South-South-South', instead of continuing to draw them longitudinally, South to North, (as in, back to our European roots). Starting to think like this could really start to break through the invisibility of the colonial imposition, which I find so repressive now. Understanding that we share this colonial heritage with others nearby, and not having to filter ideas about it back through the Motherlands up North can only lead to us having a more relevant presence in this cultural landscape. (Do we really want Aotearoa to be known as Mummy's little country forever?!) I'm only just starting to understand the implication and potential of this concept, and I'm quite excited by it.

Mr Papastergiadis aspiringly says: "Refusing to be defined by a measure that favors the North, the Southern cultural chauvinist inverts this logic and declares that everything of value is already and always in the South." (Which any Mainlander will staunchly support on a National level!!) Of course he means it on a global scale.

So, my dear South Island... before I head off to see this new world that now waits for me, I get a good summer stint hanging with you - the usual Christmas affair and a couple of weddings in January. I'll get to do the rounds - Dunos, Wanaka, Ohau - waves, mountains and lakes. So a good soaking in the visual pleasures that you are number one at giving. Stoked.

Here's hoping that you're keen to chew on a few of these ideas...

See you real soon!

Forever Yours

Laura



Laura Marsh
Suitewaters (screenshot) 2005
16mm film
9mins

BECOMING

The revelations that I have experienced about the cultural landscape of Aotearoa New Zealand over the last two years have come about through researching areas of history which I feel I should have been taught through my schooling, but wasn't. This is the mark of a dominant ideology, where the progress of a nation is seen to be best if a singular storyline is reinforced. Essentially, this means, "I have been ripped off by my own people."³ This realised naivety has been the motivation for this project. I have devoured as much information as I can about the history of this country, from many different viewpoints. This knowledge, along with my developing art practice, has enabled me to discover and understand my position in the 'cultural landscape of Aotearoa New Zealand', which in turn has alleviated feelings of dislocation and helped me to feel more grounded. From this experience, I have developed a belief in knowledge gain, or self-informing, as a key method to building my practice. I need to deeply understand the cultural and social context of what I am looking at in order to process my environment.

I see parallel aspects in my methods as a filmmaker; in that I need to develop the context fully in order to form all other layers of story, character and art direction. The grotesqueness of the rapid expansion of generic 'gated communities' in and around Christchurch motivated me to make a short film, *Suitewaters* (2005, 16mm film, 9mins), in which I explored the implications of moving into a new subdivision and the pressures to fit socially and physically into a new environment. Research into 'gated communities' on both factual and theoretical levels opened up my understanding to how this would affect character and story development, and helped to reveal how someone who has a collection of personal objects that don't fit anachronistically into their environment would react in a situation of being judged by someone who subscribes to conformity. Operating on several levels is paramount to the success of my art practice.

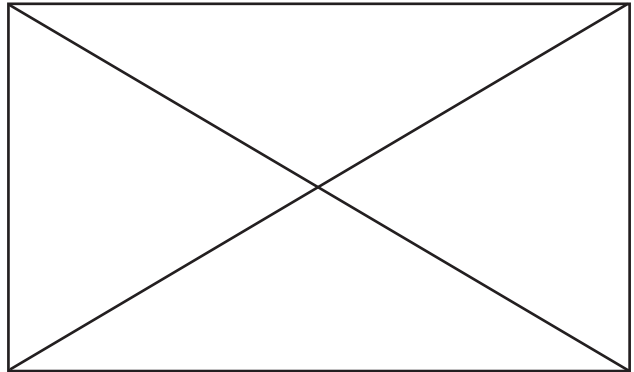
With this appetite for knowledge in action on a literary level, I physically take on the role of *roving flâneuse*, extending the traditional role of the *flâneur* beyond the city to encompass rural and national landscapes, and owning the term by correcting the gender to the feminine.⁴

³ Notes from my own musings.

⁴ 'Flâneur' is a word understood intuitively by the French to mean 'stroller, idler, walker.' ... As a member of the crowd that populates the streets, the flâneur participates physically in the text that he observes while performing a transient and aloof autonomy with a 'cool but curious eye' that studies the constantly changing spectacle that parades before him'. As a literary device, one may understand him as a narrator who is fluent in the hieroglyphic vocabulary of visual culture. When he assumes the form of narrator, he plays both protagonist and audience - like a commentator who stands outside of the action, of whom only the reader is aware, 'float[ing] freely in the present tense' (H.M. Crickenger, 2007).

H.M. Crickenberger suggests that as “an anonymous face in the multitude, the *flâneur[se]* is free to probe [her] surroundings for clues and hints that may go unnoticed by the others” (Crickenberger, 2007). As I roam through my environment, I observe and document; building and comparing visual information with a deeper field of knowledge gathered from literary and filmic sources. This comparison is key: I move back and forth between familiar and unfamiliar, superficial and deep, South and North, mine and ‘other’. Theano S. Terkenli acknowledges that “it is at this interface [between home and away] that the idea of home takes shape, and the dichotomy between us and them, fundamental to shaping personal place in the world, arises” (Terkenli, 1995). And just as Edward Said “explore[s] the exoticised Other as that thing against which the Westerners define themselves... ‘Orientalism’” (Love & Kohn, 2001), I have unwittingly found myself using the North Islander as ‘Other’ in order to define myself as ‘South Islander’.

On a colloquial level, this South-North is useful, but as Nikos Papastergiadis (2009) argues, on a global scale, it is a direction that is outdated. In the interest of understanding where Aotearoa New Zealand sits in the post colonial landscape, it is more relevant to develop the “idea of the South as a possible frame for representing the cultural context of not just regions that are geographically located in the South, but also those that share a common post colonial heritage” (2009). Understanding the power of this concept - letting go of the North and drawing lines with more culturally relevant Southern lines of latitude - exposes the upwards looking nature of the dominating culture in The South Island. So I incorporate the layer of the global context to bring current conceptual perspective to ‘my place’, and with this new concept as a framework, I have more relevant directions to look in to find aspirations for cultural understanding.



Dennis O'Rourke
Cunnamulla 2000
82mins
(screenshot of 6min uncut shot)



Laura Marsh
Pākehā Dream 2010
Digital video on DVD (screenshot)
46min loop

LOOKING

Initially for this project, I used an ethnographic lens to look at ‘my people’.⁶ Australian filmmaker Dennis O’Rourke, is known for his (self) critical ethnographically styled documentaries. In *Cunnamulla* (1999), a documentary about the people of a small town at the end of a train line in Queensland, O’Rourke “employs a familiar technique of ethnographic film - the long take - that allows character to evolve in the filmmaking process without cutting for emphasis... The long take is both contemplative and challenging as we observe in detail the faces of people who are apparently at the edge of this society” (Stocks, n.d.). As a research tool for documenting my environment, I employ this forced gaze: on location, in camera and in review. Turning this technique back on myself and forcing myself to engage with what would normally be my everyday field of view, encourages me to question my ‘normal’. This forced contemplation allows other as-yet-unrealised connection to come to the fore.

I also turn this onto my viewer. In my video work, *Pākehā Dream*, the single shot is held for 46 minutes - it is a scene of wood being chopped into firewood with a background view of the Otago Hinterland receding into the distance. In the context of the art gallery the viewer is already prepared for self-motivated contemplation, and I attempt to ask ‘my people’ to look more closely at themselves by extending the singular gaze, hoping they will question why I would present this scene. As Pākehā culture is essentially invisible to most New Zealanders - and I want to make a connection to it for them - I physically present the title in installation: *Pākehā Dream*.

As I have come to realise that the boundaries of ‘place’ mean more in delineating ‘my culture’ and ‘my people’⁶, I have been employing the lens of ‘humanist geographer’, (a role championed by Yi-Fu Tuan in the 1970’s). Humanist geography “is a branch of geography that studies how humans interact with space and their physical and social environments” (Briney, 2010). It questions “[h]ow mere space becomes an intensely human place”, stressing the importance of “distinctively humanistic interests [such] as the nature of experience, the quality of the emotional bond to physical objects, and the role of concepts and symbols in the creation

⁶ Initially as an experiment in belonging I started to call Pākehā ‘my people’. But as I slowly came to realise that the edge of the circle I drew around a subset of familiar cultural characteristics finished at the Cook Strait, I then came to use term to describe ‘my people of The South Island’, dispensing with any racial or ethnical reference.

of identity” (Tuan, 1976, June). A humanist geographer has her “focus on awareness and knowing... [her] work serv[ing] society essentially by raising its consciousness” (Tuan, 1976, June).

Experiences with my own raised state of consciousness bring subtle but meaningful visual elements to the fore: such as, words, motifs, materials and forms. I amass these visual elements to reveal a different frame and story to the one presented to us daily, as our country is advertised back to us under a homogenised premise we call ‘nation’. This story I create is more relevant to me and I would suggest, to all of ‘my (South Island) people’, than the National one suggested to be ‘ours’.⁷

⁷ I derive ‘Ours’ from the writings of Claudia Bell. It reflects the repressive concept that ‘we are all New Zealanders!’ ...which “either overlooks, or deliberately refuses to acknowledge, diversity and difference for any groups not fitting that version of identity being presented as ‘national’ (1996).”



Laura Marsh
Bluff 2009
Found blanket, invisible thread.
205 x 124cm.

LANDFALL

As revelations converge, elements come together, creating a structure (object) that balances and describes a moment. Brian Massumi (1992) neatly describes my process:

Something comes along. Something else comes along. They collide and stick. They stay together, perhaps combine with something else again to form a larger combination. This is called a “connective synthesis” (Massumi, 1992).

This project has consisted of many poignant moments that have demonstrated this synthesis and opened up new directions of research. Working as signposts at these junctures, my created objects operate as souvenirs to these discoveries. In the context of ‘the tourist’, Love and Kohn (2001) suggest that souvenirs can at least partially satisfy a yearning “for meaning, for those qualities which the dominant order has exiled or lost, and for the certainties that ideologies provide in a world that is increasingly uncertain and unpredictable.”

I am looking for certainties to counteract feelings of dislocation and naivety. Through creating my own history of connections from being in, and coming to understand The South Island I can define a thread of certainty of belonging, and satisfy yearnings for tangible meaning.

For example, during the middle of 2009 I went on a road trip with my Mother and Grandmother to places in Southland that have meaning to my family. The journey culminated in a visit to Mum’s birth town, Bluff, which I’ve always thought a humorous name for a town, (and now seemed ‘telling’ of my feeling towards how I was progressing through my Postgrad Dip year)⁸. On a previous trip to the South Island I had purchased a woollen Mosgiel blanket from an op-shop; when I was a child my paternal grandparents had lived in Mosgiel (a small town 20 minutes South of Dunedin), though the Mosgiel Woollen Co. is long gone. I created a banner, *BLUFF*, that I knew could both talk of the significance of wool and its surrounding industries, and allude to the (overworked) notion of the controversy of Māori land being traded for blankets. Bringing this collection of elements together in one piece solidifies a moment; catching the experience of a series of events that are connected through time, through me, as a

⁸ Notes from my musings.

souvenir. Collecting these fragments of my personal, ancestral and cultural past together in a tangible form, creates a feeling of ‘definitely’ being part of this cultural landscape, disrupting the feelings of dislocation.

Homi K. Bhabha condenses my experience of dislocation into a description of the moment of ‘unhomeliness’:

‘The world first shrinks ... and then expands enormously’
as it becomes unheimlich, ‘the name for everything that
ought to have remained ... secret and hidden but has come to
light’ (Freud, qtd. by Bhabha in Love & Kohn, 2001).

Creating these souvenirs, to a place I know I belong to, is a cathartic process of recovery from the realisation that “I wasn’t in Kansas anymore”. I solidify information that tells me I am here, I know this place, and that this place knows me:

It is the marker, the souvenir, and its attendant performance
that makes the place personally powerful. The thing and the
place inspire and desire each other (Love & Kohn, 2001).



Laura Marsh. *Lupin Stencil #6 (Home Street Reserve)* 2009. Spraypaint.



Laura Marsh. *Lupin Stencil #3 (Williamson Ave)* 2009. Spraypaint.



Laura Marsh. *Lupin Stencil #1 (Home Street)* 2009. Spraypaint.



Laura Marsh. *Lupin Stencil #4 (Ponsonby Road)* 2009. Spraypaint.



Laura Marsh. *Lupin Stencil #2 (Grey Lynn Ramp)* 2009. Spraypaint.

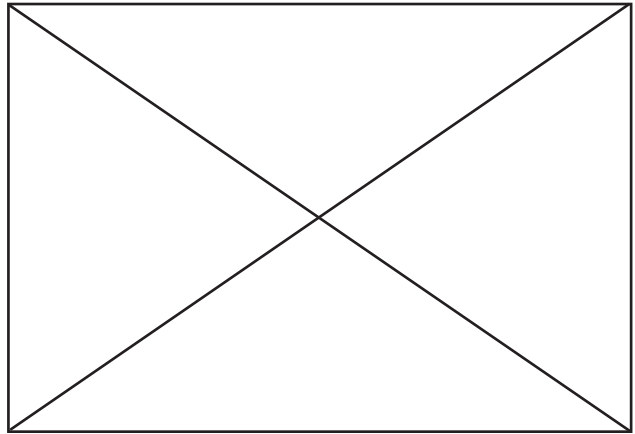
FOOTHOLDS

This project has primarily been about the search for footholds in my cultural landscape to attach a feeling of pride to; this desire has been fraught with trouble. Pākehā identity is often described as being based on myth; with strong inference that the myth isn't worth anything; that it is a lie we tell ourselves to ease the discomfort of 'ours' being a settler culture born out of (the evil) British colonial expansion plan. It is hard to discover pride under this pretense. So I look to the stories of (my) people who came to New Zealand and worked the land under the colonial vision; comparing them to what I know to be true from my own experience of living in The South Island. I have hoped to find myths that resonate with truths - myths that I can feel good about celebrating.

The greatest truth that I have found to celebrate is the proud fact that I am a "Chick from The South Island," (which I often hear myself claiming). It is a position that I consider to hold great egalitarian mana: as I, and many female compatriots from (and adopted by) The South Island, have superior abilities at many typically male activities, i.e. backing trailers, hammering, snowboarding etc. These abilities are usually derived from land-based activities. In her essay *Domesticating the Land: Colonial Women's Gardening*, Katherine Raine (2000), shows how the demand of transforming the land, transformed the British settlers; forming traits of what it now means to be Pākehā rather than European.⁹ Distanced from the limitations of the British class system 'gardening often demonstrated the general trend toward egalitarianism, and 'gender roles could also be more fluid...as women took the initiative in unfamiliar activities'. The Suffrage Movement and success is a great national achievement to claim pride in as a New Zealander, but alas, the foothold is slippery. My research revealed that the motivation to give women the vote was to enable the gentlemen of 'respectable' households two votes in order to quell the democratic desires of the (male) 'unmarried footloose drifters' that abounded in numbers during the settling years (Phillips, 1987). Every story to be proud of seems to be matched with myth-busting counter claim.¹⁰

⁹ I explored the concept of colonial transformation by taking over my adopted landscape of Auckland through 'planting' a familiar motif of my 'Homeland', the *Russell Lupin*. To add a subversive element, reflecting the 'evil' of colonialism, I 'illegally' 'planted' with spray-paint and stencil in the streets of Grey Lynn - *Lupin Stencils Series* 2009 (pictured left).

¹⁰ Claudia Bell's book *Inventing New Zealand: Everyday Myths of Pākehā Identity* (1996) was an upsetting read as a Pākehā. Until this book I had considered a 'myth' to be a story created to reflect the good and bad of human character with a lesson to be considered. But Bell portrays all nuances of Pākehā identity as hyped up superficialities, leaving the Pākehā reader out on a limb. What is missed out on in the book is a larger global perspective about 'why' the case might be so.



Ross Sinclair
Real Life And How To Live It: Geography 2001
Mural, Leipzig, Germany.

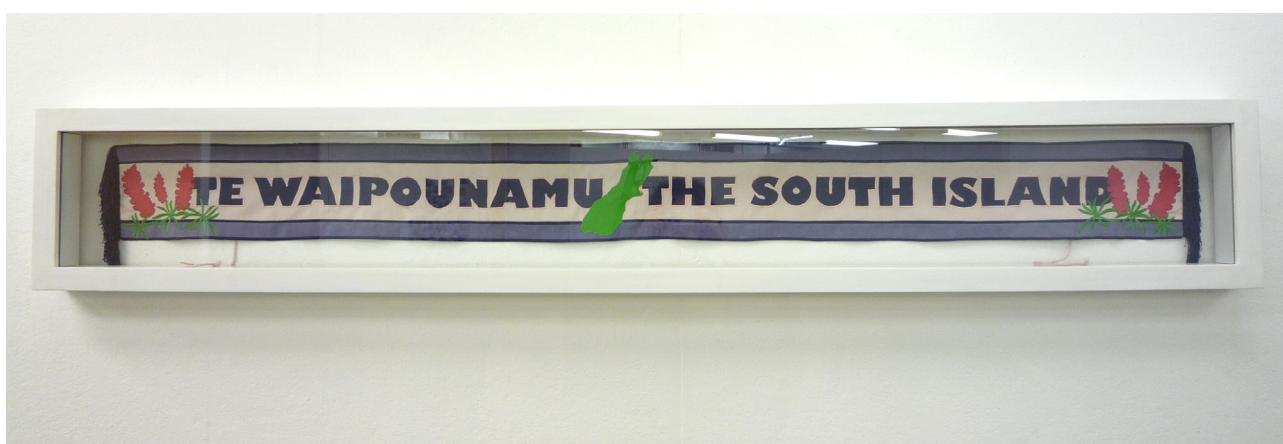
I was looking for solidly built steps, but now I understand that the best I can do is put anchor points in areas where pride might be found; aspiring to amplify the good part of the story that could potentially stand strong as a useful myth. But, by doing so probably makes me guilty of overwriting the truth in the way that colonising settlers do. This conundrum highlights the trouble of being a proud Pākehā: the tension between ‘aspiring pride’ and ‘grounding reality’; the imagined community of the Nation and being a New Zealander vs. regional and local community connections.

This binary tension is paramount in the work of Ross Sinclair where “[m]any of his projects frame situations that entertain belief in a better nation [while simultaneously] having anarchistic doubts as to the legitimacy of any form of institution” (Verwoert, 2004). In *Real Life and How To Live It: Geography* (2001), Sinclair had a large scale mural painted on the side of a building in Leipzig, Germany, in the style of old Communist propaganda, and implanted anarchist instructions for modern living. The ‘old’ way of creating the mural with ‘real’ paint, adds anachronistic strength to the meaning of the work. Sinclair reflects on the form during an interview with Katrina M. Brown:

Normally now on buildings you get gigantic computer generated bubble jet prints... I liked the mural format which was fixed with the old communist messages which no longer made sense – permanent, forever like a tattoo rather than the fancy ‘T-shirt’ of the new bubble jet facades...But what is that, which makes the mural so totally different from the big photo print? I’m fascinated by that, maybe that’s aesthetics, or maybe it’s certainty and commitment (Brown, 2004).

The forms of Pākehā cultural and institutional pride I use express this ‘certainty and commitment.’ When organisations and clubs wish to gain a following, this believability of purpose or achievement must also be valued through the presentation of the form. The situational context of placement or installation is key to upholding the value of the form; a badge on a Girl Guide uniform, an honour plaque in the entrance to a Working Mens’ Club, a banner celebrating school pride hung in a school hall. *Pleasure Grounds* (2009) demands such a context (it was presented in the atrium foyer of the art school building at AUT), while *Sash* (2009) isolates this idea through creation of its own context with its glass-fronted box frame, which is a familiar form of presentation in any sporting club.

Professional or skilled presentation is also important, as it infers a grander scale of organisation, or in the sense of the ‘nation’, of an ‘imagined community’. Products with a more commercially



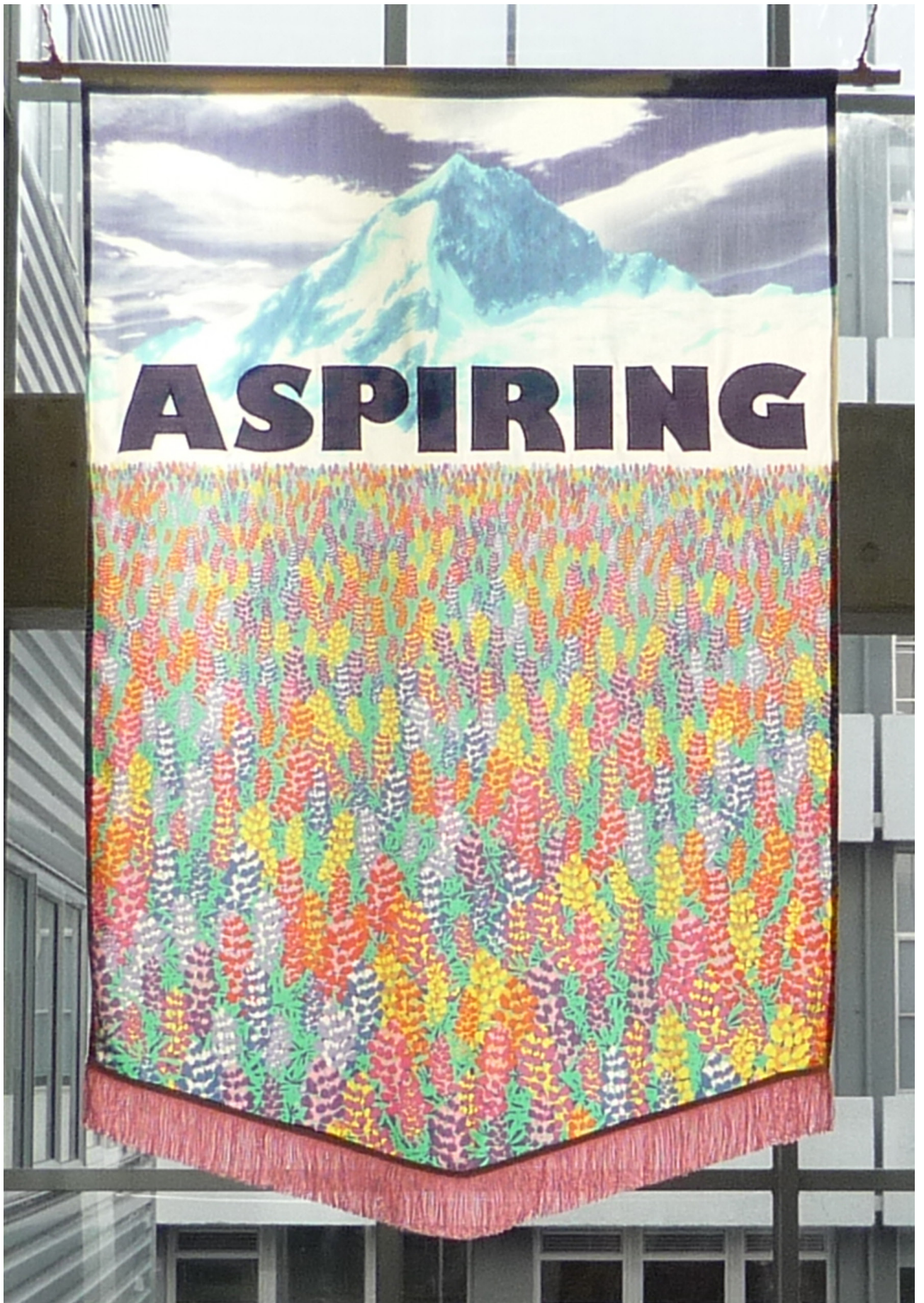
Laura Marsh
Sash 2009
Hand-dyed silk, applique thread, fringing, glass, mdf, paint
185 X 28 X 8cm

or professionally made 'look' suggest they are 'mass-produced', which in turn suggests that many others share similar aspirations of pride and experience of achievement.

By using these forms in this considered manner, and inserting content that challenges preconcieved notions of typical achievement, the ideals and contradictions inherent in attempting to be a proud Pākehā are highlighted.



Laura Marsh
Badge Blanket 2009
Found blanket, found badges, hand-dyed silk, embroidery threads
160 x 120cm



Laura Marsh
Aspiring 2009
Digital print on silk, hand-dyed silk, appliqué thread, fringing, dowel.
93 x 130cm



Laura Marsh
Pleasure Grounds 2009
 Digital prints on silk, hand-dyed silk, appliqué thread, fringing, dowel
 420 x 440cm



Laura Marsh
Flagless City II (screenshots) 2009
Super 8 film, transferred to DVD, 3 minute loop.

RE-CREATION

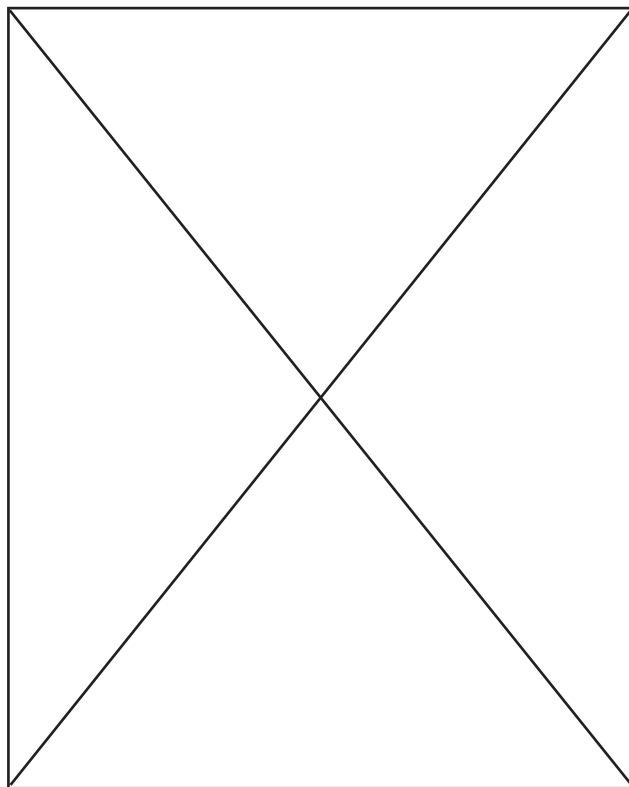
Despite the never-ending presence of media claiming pride in our country's promotable image, I see a lack of 'real' National pride. In my video work *Flagless City* (2009), I frame some of the dozens of empty yearning flagpoles on rooftops in the city of Dunedin. If "the nation-state's existence depends more on maintaining the potency of shared symbols and concepts" then its power seems to have been ebbing for some time" (Tuan, 1975). Michael Steiner's definition of 'region' reveals why, as a smaller unit than 'nation', it is more tangible and therefore more relevant as a context: It is "the largest unit of territory about which a person can grasp 'the concrete realities of the land,' or which can be contained in a person's genuine sense of place" (Lippard, 1997). With deeper understanding and experience of 'my real place', I easily turn away from 'nation' as it "depends less on direct experience with objects and people" (Tuan, 1975). Lucy Lippard explains why in this modern western way of 'multicentred' existence, it is this 'real place' that I yearn for:

... Most of us live such fragmented lives and have so many mini-communities that no one knows us as a whole. The incomplete self longs for the fragments to be brought together. This can't be done without a context, a place. (Lippard, 1997)

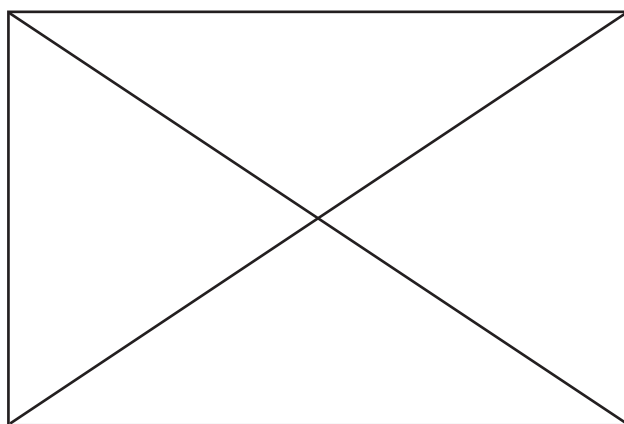
With my distrust of the colonising structure that kept me in the dark as to the true colours of the cultural landscape of Aotearoa New Zealand, I take a page out of Ross Sinclair's book and propose a new border of 'my place' in an effort to uncloak what is invisible, and take off the rose-tinted glasses. The colonial foundations of this country were built on propaganda, where New Zealand was promoted as a Utopia in an effort to bring immigrants from the other side of the world. As James Belich notes, the trouble lies in that the "propaganda became subliminal when it merged imperceptibly with what appeared to be objective geography, ethnography or history" (Hoey, 2004).

Can I turn these forces back on themselves and gain effect? Perhaps a little promotion and advertising will help things take hold...

Calling all South Islanders! Stand strong together!



Yinke Shonibare
Wanderer 2006
 Wood, plexiglas, fabric, brass.
 172 x 122 x 44cm



Gerard Byrne
 Installation view of *Case Study: Loch Ness 2001-10*
 4th Auckland Triennial, Auckland Art Gallery
 2010

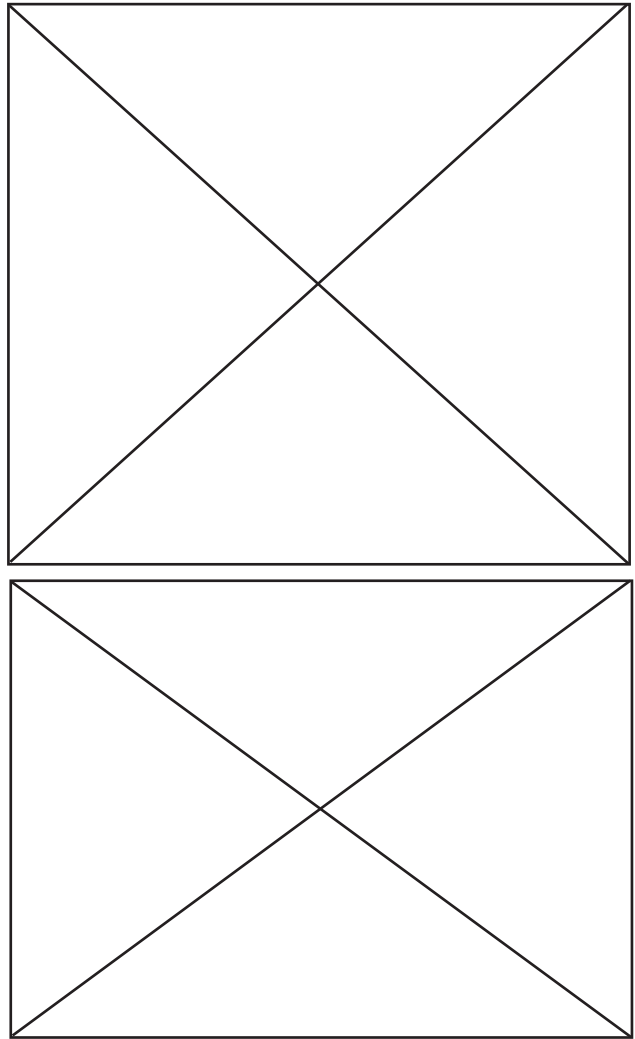
The process of identity invention is a constant part of Pākehā society; because “for ‘Pākehā’ there is not the clarity of identity that there is, conventionally, for Māori” (Bell, 1996). The physical manifestation of this is reflected in the passion for modern town monuments: the Rakaia Trout, the Ohakune carrot, the Paeroa L&P bottle, etc. With the Pākehā appetite for defining identity still fresh and rampant, I take the opportunity to ‘slide on in there’...

Yinke Shonibare uses the Lucy Lippard coined style of the ‘Trojan horse artist’ to slide confronting comment in under the radar (Vercoe, 2009). Shonibare’s works are feasts for the eye, fabulously dressed statues and elaborately costumed video and photographic works are richly coloured with ‘Dutch’ printed African fabrics. This sumptuous aspect is key to Shonibare communicating his ideas. Lured in by the lush colonial period finery on display, the superficial impact holds the gaze, inviting the viewer to analyse scenes dealing with issues of identity, race, post-colonialism, and class. I employ this strategy, using the sheltering and comforting qualities of materials - e.g. wool and wood - to lure a viewer in, tricking them into engaging with potentially challenging ideas.

There is a seductive element of nostalgia imbued in the materials and skills employed in the making of my objects. I am drawn to materials that are deeply ingrained in the scenes of my life growing up in The South Island, and in the history of the colonising of this country. My choice of wood and wool as key materials refers to the foundations of this country: varied artisan and trade processes proudly demonstrate the Pākehā ability to be a ‘jack of all trades’, the installation and design considerations of light subtly make a counter-statement to the settler house by inviting nature inside, reflecting the special importance of the quality and nature of light in the Deep South - innate to its sense of place.

My exploration and discovery of many ideas throughout the project has resulted in a complex collection of materials, objects and mediums: digital video, super 8 film, printed hangings, sewn banners, knitted pictures, embroidered badges, framed rocks, shorn carpet rugs, photographic works etc. The complexity of information and conflicting ideas has to be handled and presented in a manner that is not destined to confuse; but hopefully enlighten.

Irish artist, Gerard Byrne used an expository mode of display for his installation, *Case Study: Loch Ness 2001-10*, in the 4th Auckland Triennial, 2010. Exploring the subject - sightings of the Lochness Monster - through several different media and modes of operation, he effectively laid out a diagram of the information to create a sense of an extended temporal event; leaving the viewer to decide whether any of the sightings have any credibility or indeed are real.



Carlos Capelan
Jet Lag Mambo 2000
Henie Onstad Kunstsenter, Oslo.

Each part portrays an idea in relation to the subject, but when they are all installed together the works bounce these ideas between them, opening up dialogue. With the constantly evolving nature of my project, a narrative structure is required to support the various aspects of the context I explore.

Carlos Capelán, in an interview regarding the installation of his Jet Lag Mambo exhibition, reveals why he employs a number of strategies and methods:

Well, you see... I am not a modernist. I'm not leaving the past and escaping into the future at all. So I don't see any complication between body and soul, nature and culture, conscious and unconscious processes. Traditionally an artist dealing with art based on ideas and concepts is not supposed to deal with craftsmanship. And artists dealing with general notions of history cannot personalise it, otherwise they land up with psychology and expressionism. I like to work with these tensions and have them present in my work. I am concerned with pointing to new contexts and transforming concepts into material objects. There is a visual as much as a conceptual dimension in the work I do, and I love dealing with both. I love this complexity (Jantjes, 2000b).

THE TROUBLE WITH BEING A PROUD PĀKEHĀ IS...

... That Pākehā “as an identity or cultural grouping ... has been formed as an oppositional concept, and when dislocated from the forces that shaped its growth it manifests itself not only as a focus of identification, but it also contains an inherent sense of dislocation and unease... (Hoey, 2004)

...Which I've come to understand, accept and 'own'. The hard thing now, is that I am faced with the reality that not many people know about this, or think about it. But I have hope that the younger generations have a better grasp due to the recompensing action taken by the Government, and that their schoolbooks reflect a more balanced outlook on history.

I have discovered for myself what Paul Spoonley says to be true: that “Being Pākehā will always be both celebratory and self-critical” (Hoey, 2004). As I have bounced back and forth between these two poles, I have found it hard to take things personally or too seriously. I've come to terms with the fact that my working-class ancestors unwittingly created this conundrum of slippery footsteps simply by courageously abandoning their Homelands and making landfall on The South Island; an achievement I can't hold against them (and that I'm quite thankful for!) Lately, I've been most inspired by the New Zealanders who self-parody (i.e. most Kiwi comedians), as they are the most effective at critiquing the contradictions and uncomfortable realities of our colonial culture with unabashed honesty. As I listen to their critique with my new level of understanding, I am surprised to notice that I seem to have lost my 'cultural cringe'.

David Hoey (2004) says that “Being Pākehā is as much a state of mind and sensibility as it is an identity or ethnicity,” and the benefits of 'becoming' and 'being' Pākehā is that: we then know 'where' we are in the cultural landscape of Aotearoa; which means we are then “in a far better position to understand what other groups are experiencing within a time and place we all share” (Lippard, 1997).



Laura Marsh
Matriarch #1 2010
Digital print on found wool blanket, wood, paint.
79 x 58 x 13cm

The weight of the history of the world weighs heavily on the shoulders of Pākehā who truly understand their 'place' in Aotearoa New Zealand (and the colonised world) - which is probably why most don't bother to. Thankfully, I have found that after a bit of hard-core knowledge training and consciousness raising, it has become much easier to bear. And I've found the weight of history to be rather useful as a doorstop, able to hold open the heaviest of doors; ones made out of propaganda machines, under-utilised flagpoles, fictional school textbooks, invisibility cloaking devices, etc.

I started this project hoping to find something other than 'kiwi-bullshit-ana' and the homogenised ideas that I've been fed all my life as a 'New Zealander' - and I've found a few gems, such as the lonely macrocarpa tree I portray in *Matriarch* series and the Russell Lupins that appear in several works - but more importantly what has happened is I've learnt to work with the 'banality of cultural emptiness' that we must suffer as a settler culture abandoned by its mother culture at such a young age.¹¹ I see my personal cultural void as opportunity to fill an empty vessel with many other more conscious ideas about how to look at and think about the world.

I have come to understand the concept of "natural occupancy", and now see that the "settler desire for legitimacy" is a ridiculous idea but comes from an innate human desire to physically locate oneself and 'belong' somewhere (Kavka, 2006; McLean, 2003). This project has shifted my bodily desire for physical specificity towards a freer cerebral appreciation of my incidentally semi-nomadic existence.

The journey has been the reward. I have found pride in my personal achievements and egalitarian traits, but sadly only disappointment at the cultural naivety of most of 'my people' and of the lack of things to be proud of as a descendant of a 'people' who subscribed to the colonial vision. This colloquial project has enlightened me to a stark new world reality, where things will never look the same again.

On a very positive level, with all this knowledge gained, and new found love for the process of gaining it, assures me that I will always be able to know 'my place', and be able to rediscover it as I move around the globe. With this certainty I feel grounded, and I have become comfortable with this more fluid nature of 'belonging'. The experience of this project is responsible for these two feelings - of 'being grounded' and of 'belonging' - and has developed a strong motive and rationale for me to follow the path of 'being an artist'. Lucy R. Lippard eloquently sums up my new rationale:

¹¹ I quickly came to discover that I was unable to appropriate from Māori culture. While learning my pepeha in Te Reo class I had to locate myself through triangulation - mountain, water, waka - but it felt wrong, it wasn't relevant to me. In *Aspiring* I explored the triangulation, but quickly realised that the mountain could never be 'mine'. I don't attempt to 'appropriate' any more.

Artists can make the connections visible. They can guide us through sensuous kinaesthetic responses to topography, lead us from archaeology and land based social history into alternative relationships to place. They can expose the social agendas that have formed the land, bring out multiple readings of places that mean different things to different people at different times rather than merely reflecting some of their beauty back into the marketplace or the living room. As envisionaries, artists should be able to provide a way to work against the dominant culture's rapacious view of nature, reinstate the mythical and cultural dimensions of "public" experience, and at the same time become conscious of the ideological relationships and historical constructions of place (1997).

Ian Jervis (Tutor) to me: If you see a work captures that sensibility [of place], and I think your work does that, then there's no question about belonging, if that resonance between you and a place is there, how could you ever say that you don't belong, this is your passport.



The Trouble with Being A Proud Pākehā exhibition installation view.

MASTERS EXHIBITION
St Paul St Gallery
November 2010



Placist 2010. Knitted possum merino wool, steel rod. 75 x 280 x 1cm



Matriarchs 2010. Digital print on merino wool, invisible thread, steel rod. 430 x 410 x 10cm



I Was Here Postcard Series 2010. Installation View.

THE SOUTH ISLAND



NOT THE SOUTH ISLAND



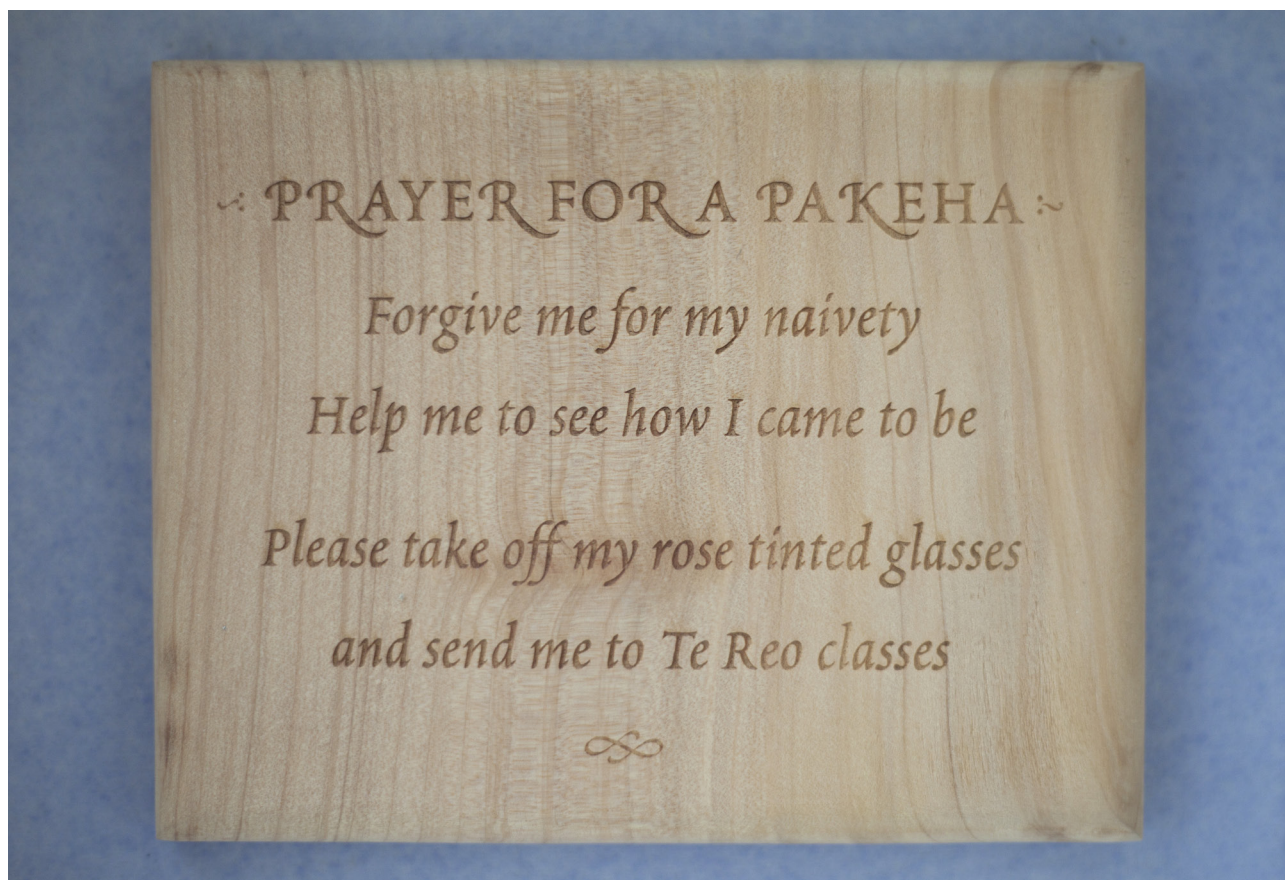
THE SOUTH ISLAND



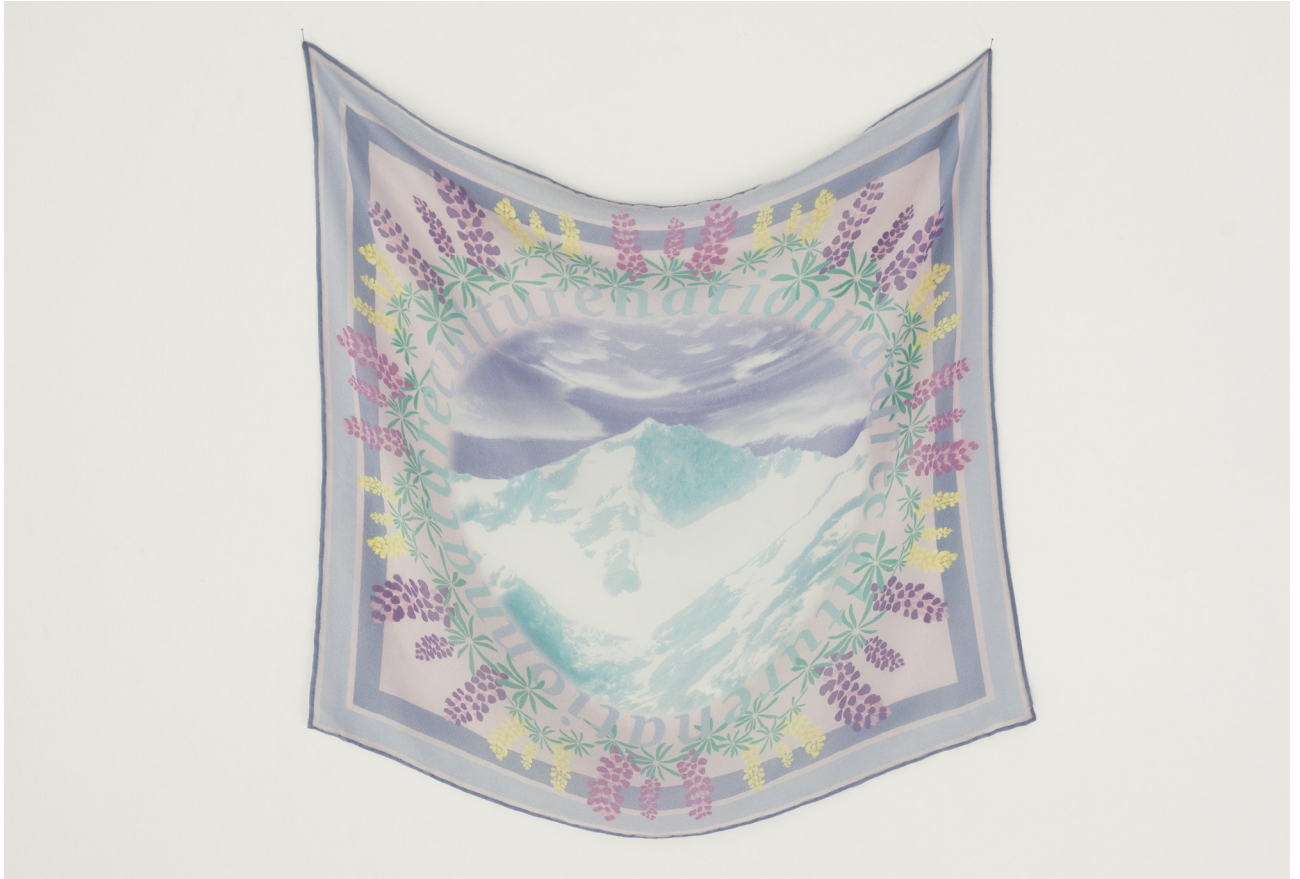
I Was Here Postcard Series 2010. Detail.



The Trouble with Being a Proud Pākehā 2010. Cabinet installation View.



Prayer for a Pākehā 2010. Laser etched macrocarpa wood. 15 x 12cm



natureculturenation 2010. Digital print on silk, invisible thread. 65 x 65cm



Schist (from the top of TC) 2010. Schist rock, silk, cedar wood. 17 x 8 x 17cm



Flagless City I (on small TV) 2010. DVD played on radio/TV. 3min loop. 26 x 15 x 21cm



Pākehā Dream 2010. DVD projection. 46min loop. 140 x 105cm



Hedge (on 14" TV, on beer crate) 2010. DVD played on 14" TV. 1min loop. 60 x 41 x 28cm



SI for Life. 2010. Silk, brass eyelets, stainless steel fittings, rope, macrocarpa wood, concrete. 600 x 220 x 95cm

BIBLIOGRAPHY OF REFERENCES

Bell, C. (1996). *Inventing New Zealand: everyday myths of Pākehā identity*. New Zealand: Penguin NZ Ltd.

Bell, C. (2004). Kiwiana revisited. In C. Bell & S. Matthewman (Eds.), *Cultural studies in Aotearoa New Zealand: identity, space and place* (pp.175-181). Auckland, N.Z.: Oxford University Press.

Blundell, S. (2010, May 29). A map of how we live: interview with John Pule. *NZ Listener*, 223(3655). Retrieved from <http://www.listener.co.nz/>

Briney, A. (2010). *A Biography of the famous Chinese-American Geographer Yi-Fu Tuan*. Retrieved on September 9th, 2010, from <http://geography.about.com/od/historyofgeography/a/yifutuan/htm>

Brown, K.M. (2004). Ross Sinclair interviewed by Katrina M. Brown. In A. Stepken (Ed.), *Ross Sinclair: if North was South and East was West* (pp.160-7). Karlsruhe, Germany: Badischer Kunstverein & The Scottish Arts Council.

Crickenberger, H. M. (2007). *The Flâneur*. Retrieved on August 14th, 2010 from <http://www.thelemming.com/lemming/dissertation-web/home/flaneur.html>

Cubitt, S. (1994, September-October). Review: A Certain Lack of Coherence: Writings on Art and Cultural Politics. *Frieze Magazine*, 18. Retrieved from <http://www.frieze.com/magazine/>

Hoey, D. (2004). There will always be a Taupo: some reflections on Pākehā culture. In C. Bell & S. Matthewman (Eds.), *Cultural studies in Aotearoa New Zealand : identity, space and place* (pp.188-202). Auckland [N.Z.] : Oxford University Press.

Jantjes, G. (2000a). Carlos Capelan. In *Carlos Capelán - Jet Lag Mambo* (exhibition catalogue). Hovikodden, Norway: Henie Onstad Kunstsenter. Retrieved from <http://www.capelan.com/>

Jantjes, G. (2000b). Gavin Jantjes in conversation with Carlos Capelan. In *Carlos Capelán - Jet Lag Mambo* (exhibition catalogue). Hovikodden, Norway: Henie Onstad Kunstsenter. Retrieved from <http://www.capelan.com/>

Kavka, M. (2006). Out of the kitchen sink. In M. Kavka, J. Lawn, & N. Paul (Eds.), *Gothic NZ: the darker side of kiwi culture*, (pp. 57-65). Christchurch: Otago University Press.

Lippard, L. R. (1997). *The lure of the local: senses of place in a multcentred society*. New York, N.Y.: The New Press.

Love, L. & Kohn, N. (2001). This, that, and the other: Fraught possibilities of the souvenir. *Text and Performance Quarterly*, 21(1), 47-63. doi:10.1080/10462930128121

Massumi, B. (1992). *A users guide to capitalism and schizophrenia: deviations from Deleuze and Guattari*. Cambridge, Massachusetts: Massachusetts Institute of Technology.

McLean, I. (2003, August). Camouflage – the work of Gordon Bennett. *NZ Art Monthly*. Retrieved from <http://www.nzartmonthly.co.nz/>

Papastergiadis, N. (2009, April 15). *Nikos Papastergiadis considers a 'spherical consciousness'*. Retrieved from <http://www.southernperspectives.net/region/australia/nikos-papastergiadis-considers-a-spherical-consciousness>

Phillips, J. (1987). *A man's country: the image of the Pākehā male - a history*. Auckland, N.Z.: Penguin.

Raine, K. (2000). Domesticating the land: colonial women's gardening. In B. Dalley, & B. Labrum (Eds.), *Fragments: New Zealand Social and Cultural History* (pp. 76-96). Auckland, N.Z.: Auckland University Press.

Ranford, J. (n.d.). 'Pākehā', its origin and meaning. Retrieved on September 10, 2010, from <http://maorinews.com/writings/papers/other/Pākehā.html>

Stocks, I. (n.d.). *The troubles of Dennis O'Rourke*. Retrieved on August 20, 2010, from <http://archive.sensesofcinema.com/contents/01/13/orourke.html>

Terkenli, T. S. (1995, July). Home as a Region. *Geographical Review*, 85(3), (pp. 324-34). Retrieved from <http://www.jstor.org/>

Tuan, Y. F. (1975, April). Place: An Experiential Perspective. *Geographical Review*, 65(2), 155-165. Retrieved from <http://www.jstor.org/>

Tuan, YF. (1976, June). Humanistic Geography. *Annals of the Association of American Geographers*, 66(2), 266-276. doi:10.1111/j.1467-8306.1976.tb01089.x

Vercoe, C. (2009, March 29). *What is post-colonialism? In the work of Yinke Shonibare*. [Seminar]. Presented at the Art Lounge in association with the Auckland Art Gallery.

Verwoert, J. (2004). The Politics of Belief. In A. Stepken (Ed.). *Ross Sinclair: if North was South and East was West* (pp. 155-9). Karlsruhe, Germany: Badischer Kunstverein and The Scottish Arts Council.

LIST OF WORKS

(Do) I belong here, 2008, Grey Lynn Park, found scarves, found pole, rope, brass eyelets, cotton tape, 250 x 270 x 220cm.

Other (please specify), 2009, conte on newsprint, 65 x 47cm.

Lupin Stencils, 2009, spray paint on street objects, approx. 60 x 70cm. Stencils at various locations throughout Grey Lynn, Auckland City.

Lupin Gangsta, 2009, digital video on DVD, 7mins. Video footage of Lupin Stencils being spray painted under cover of darkness.

Sash, 2009, Hand-dyed silk, applique thread, fringing, glass, mdf, paint, 185 x 28 x 9cm.

The South Island in Black & White, 2009, digital video on DVD, 7 minute loop.

Flagless City I, 2009, digital video on DVD, 3 minute loop.

Aspiring, 2009, digital print on silk, hand-dyed silk, applique thread, fringing, dowel, colonial knobs, 93 x 130cm.

Bluff, 2009, found blanket, invisible thread , 205 x 124cm.

Flagless City II, 2009, Super-8 film, transferred to digital video/DVD, 3 minute loop.

Never-ending Sunset, 2009, digital video on DVD, 18 minute loop.

Badge Blanket, 2009, found blanket, found badges, hand-dyed silk, embroidery thread, 160 x 120cm.

Pleasure Grounds, 2009, digital print on silk, hand-dyed silk, fringing, dowel, 420 x 440cm.

Matriarch #1, 2010, digital print on found wool blanket, wood, paint, 79 x 58 x 13cm.

Matriarch #2, 2010, digital print on found wool blanket, wood, paint, 79 x 58 x 13cm.

Pākehā Dream, 2010, digital video on DVD, 46 minute loop.

Placist, 2010, machine knitted possum-merino wool , 300 x 75cm.

Hedge, 2010, digital video on DVD, 2 minute loop.

I Was Here Postcard Series, 2010, digital print on card, each 23 x 13cm.

Club Pākehā Badge Series, 2010, machine embroidered badges, various sizes.

Prayer For A Pākehā, 2010, laser etched macrocarpa wood, 15 x 12cm.

More Maori Than We Think We Are, 2010, embroidery cotton on cotton backing, 15 x 15cm.

Schist (from the top of TC), 2010, schist rock, fabric, cord, wood, glass, 25 x 18cm.

Matriarchs, 2010, found woollen blankets, digital fabric print, dowel, 410 x 300cm.

The South Island Flag, 2010, silk, brass eyelets, stainless steel fittings, rope, macrocarpa wood, concrete, 600 x 220 x 95cm.