

Reimagining Maori identity in Art

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Attestation of Authorship

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

Cora-Allan Wickliffe

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Tihei mauri ora

KARAKIA

Kia paea ki te nga ka u
Ko te mahaki
Ko te whakaiti
Ko te humarie
Kia whakamiharo kau atu ki nga hua maha o rangi matua
Kia whakamiharo kau atu ki nga hua maha o papa i tahuri
Kia tahuri nga whakaaro i o te hunga poka noa
Kia tahuri nga whakaaro i ote iwi whakahawe
Hei kaupare noa
Kei tahuri kau ko ahau
Ehara
E taku teina
E taku tuakana
E Aku karapotinga whakaahurutanga
Ka tu hei aria
Ka tu hei tauira whakakitenga moku
Ka tau
Ka tau
Ka ho
Ho atu ko te taua e whakamau ai i nga rongo kia tina
tina
Whakahuia kia tau
Ka tau!

Naku te rourou nau te rourou ka ora ai te iwi

With my basket and your basket the people will live

In Maori custom we begin and end in Karakia which brings a sense of order into our present situation. In relation to this research project, I acknowledge the importance of this protocol as it grounds the project and acknowledges the validity and importance of Maori tikanga and ways of knowing.

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Abstract

Reimagining Maori identity in Art: Deconstructing misrepresentations

This project explores the art environment as a constructor of identity and a potential site of misrepresentation in relation to indigenous identities. These representations have created a viewing perception, and lend position to those in focus as the 'object' of viewing; I explore these perceptions taking an interest in the touristic perspectives. Working with a Kaupapa to develop the voice of Maori in the construction of new representations and identities, I use a multi-disciplinary body of work with a focus on participatory art forms and performance based installations that are translated forms. The research is approached from tikanga Maori perspectives of learning and values Maori concepts and ways of knowing.

Ko Te Aroha toku Maunga

Ko Waihoe te Awa

Ko Tainui te Waka

Ko Tui pa te Marae

Ko Tainui te Iwi

Ko Niue toku matua tane

Ko Alofi Ko Liku toku Kainga

Ko Cora-Allan toku ingoa

Introduction

The Whakatauki supports community and relationship through collaboration. The inclusive nature of work within the project reflects the importance of this Whakatauki as it helps to weight and reminds us of the projects kaupapa. The project searches for a place of understanding in which Maori can redefine who they are by telling and sharing their own stories to recreate an image they can identify with and claim.

Turangawaewae is a Maori concept that describes a connectedness that pertains to the land and people it is in this place that they feel empowered and have a sense of place in the world. In short, from a Western perspective it can be plainly explained as “the place where I stand”. There is no translation that can truly encompass the meaning of Turangawaewae into a Western context. It is through acknowledgement of this existence where there is no form of true translation that I begin talking about the place in which I stand.

My performances are my Turangawaewae, the place in which I stand within my project; they are influenced and guided by place in Te Taha Tu Kapa Haka Roopu. Within the group I have found a strong sense of pride with my Maoritanga and acknowledge my Kaiako Maurtis Keldermann, Ngahiriwa and Hemi Tai Tin for their pursuits in passing on knowledge and for teaching me a true passion for learning kapa haka.

Considering the touristic gaze given to Maori entertainment I use performance elements from kapa haka to create new translations that seek to rupture touristic expectations. The performances intend to alter the viewing of Maori content within a performance mode, giving you (the viewer) space to re-consider your experience. The work seeks to address what it means to change the context of traditional material within a contemporary space, all the while questioning the position of Maori performance in a visual art context.

This project has been a two year investigation into methods of deconstructing misrepresentations, and looks historically at these constructions as I examine contemporary artists’ practices and work within a framework that validates Maori ways of knowing.



#24 *Public boundaries Wahine* (2013) Performance is never over series, Duration 1 minute

Overview

Misrepresentation can be viewed as a form of ignorance or naive ownership of a constructed narrative or context that is given to something, or someone. The presentation of that information then proceeds forward to be passed as 'truth' and in that process we have constructed an identity, a representation for something or someone. This research project acknowledges the importance of understanding the art gallery and museum in relation to these misrepresentations and constructions, and which these spaces have projected as truth. "*Representation is important as a concept because it gives the impression of 'the truth'*" (Pihama, 1994, p.35) With these understandings I have explored misrepresentations and considered methods of deconstruction in relation to Linda Tuhiwai Smith's book *Decolonizing Methodologies* (1999) and other relevant references.

This project encompasses Performance, Installation and Curatorial practice based components. The first section of my paper introduces a historically constructed perception of identity and discusses the misrepresentations of Maori within the constructions of a Museum and Art environment. Developing this idea further the second section highlights other indigenous artists' practices and discusses the influence on my position as a performer and my position as the 'Object'.

The third section of this paper discusses installations in my project that involve participatory art forms which are considered in reference to Claire Bishop's book *Participation* (1998) focusing on the mediative and inclusive nature of these practices. This leads into a discussion around interactive artwork in gallery spaces looking at artist Rirkrit Tiravanija, and developments that have occurred during this study which further develop ideas around Manaakitanga.

Section four delves into my engagement with the touristic gaze, as I begin to consider the placement of performers and audience engagement with Alicia Frankovich's practice as I look at the altered perceptions in relation to her performances and how this might affect traditional content being used in a contemporary art environment. This section also discusses the links with a chapter in Smith's book *Decolonizing Methodologies* which explores kapa haka as a form of narrative, and looks at the performance works discussed as being new translated forms of narratives.

The final section of this paper is a reflection of my pursuit of community, engagement and creating opportunity for others. Being a curator has allowed me to create a platform for conversation that validates and supports Indigenous artists, with themes that offered spaces for stories to be told, reiterating the Whakatauki for this project.

I would like to acknowledge the practices of James Luna, Shigeyuki Kihara, Coco Fusco, Charles Koroneihana, Ani O'Neill and Lisa Reihana who have been instrumental in my thinking around contemporary performance in a visual art context.

Section one:

Identifying the construction site and how misrepresentations occur

This exegesis discusses modes of experiencing the gallery and museum, and examines the presentation aspects of these spaces, which have led to a constructed misrepresentation of Maori identity in relation to the objects, paintings, images and stories that are reflected within exhibitions. Historically, the presentation of exhibitions and their contents would tell stories of people and lands travelled to as each explorer, scientist added to the collections of these institutes. However the most powerful depictions would come from artists and documentary photographers who constructed meaning through their depictions, helping to enforce particular imagery around indigenous cultures that still exist today.

Dutch photographer, Ans Westra published photographs for a school journal called *Wash day at the Pa* (1964). The journal was printed by the Education Department and depicted a rural Maori family who lived in the country and featured images of the family during daily interactions. The journal was withdrawn from schools which was enforced after The Maori Womens Welfare League (governed by Dame Whina Cooper at one time) deemed Westra's portrayal insensitive, one sided and would have a 'detrimental effect' on Maori. 38,000 copies were recalled shredded and destroyed. However, having copyright to the images Westra produced a second edition of the book with Caxton Press adding 20 more images and new text developing the original story further. *"The author has not taken into account the fact that many Maoris still cling to some of the old customs. For example, a child is shown standing on the stove—this is almost a violation of the law of tapu."*(Ruha, 1965)

An important aspect to pull from this particular incident is that the destination for the images was a place of education; it was a school Social Studies booklet which locates the photographs outside of a fine art photographic context, but provides a representation of a people in line with what social studies classes are; a study of people. This journal therefore became a constructor and strong representation of who Maori were in Aotearoa at that time, providing information through images and text from a Western perspective.

Maori and other indigenous cultures have spent much time being positioned and examined as the 'object' and the 'exotic' other, creating a clearly defined line of difference from Western culture which has become a constant conversation in narratives created from a Western perspective. Understanding the time and place where misrepresentations began to be communicated and constructed is important, it helps to define and position the visual elements and narratives created historically. This needs to be examined if I want to look at deconstructing the language that has created these misrepresentations. *"Under colonialism indigenous peoples have struggled against a Western view of history and yet been complicit with that view. We have often allowed our 'histories to be told and have then become the outsiders as we hear them being retold"* (Smith, 1999, p.34)

Colonial painter Charles Frederick Goldie painted numerous Maori during his lifetime. Goldie's depiction of Maori favoured the Victorian attitude that Maori were a dying race. He posed and depicted subjects in a lifeless manner, portraying images that would carry a narrative of Maori culture intended to be viewed internationally. In response to Goldie and historical constructions I created performance works that addressed and acknowledged this period of misrepresentation

through the use of costuming and props that seek to imitate familiar and known colonial constructed Maori imagery.

#1 Titiro – Performance is never over series (2013) was a performance initiated to address these colonial misrepresentations, working with ideas of construction and presentation. The objects installed within the performance reflected the important role that objects took within these photographs as they were forms of representation for historically familiar items during the colonial period. An instrumental component of the work was a spotlight that threw a shadow up onto the adjacent wall which drew out the features in my costuming and presence in the room. The experience of the performance began and ended in the dark, it drew on how light and controlled atmospheres depict what you are able to see and gather from display. The work reimaged a perspective of nobility that Maori had in colonial photographic settings; this familiarity of Goldies' images still remain as a representation of colonial Maori which highlights the power of constructed images.

"The history of Maori exhibitions tells us as much about those who exhibit as it does about those who are exhibited" (McCarthy, 2007, p.4)



#1 Titiro (2013) Performance is never over series, Duration 4 minutes

Section two:

Deconstructing misrepresentations

Linda Tuhiwai Smith is a Maori researcher who authored the book *Decolonising Methodologies* (1999), which critiques Western paradigms of research and knowledge from a Maori position. Smith unpacks the approach to indigenous peoples in the realm of 'being researched' and identifies how ways of Western knowing has led to indigenous people being studied as 'objects' and 'subjects' of research. Smith describes in the second part of her book ways in which Maori researchers have engaged with decolonisation methodologies in their research, using methods that break away from Western paradigms of seeing, knowing and learning knowledge. Smith explores these ideas by investigating 25 different research projects, and one particular area of research that I too have used and implemented within my project the art of storytelling. Storytelling is a key component in kapa haka and has the ability to reclaim and retell traditional stories, which I view as a form of decolonisation.

"First nations, need some space to talk: to share our stories in our own way, to create our culturally based discourse, develop our ways to validate our discourse, then open the conversations for others to join" (Archibald, 1997,p.26)

Dealing with historically enforced constructions has been a hard barricade to surmount, however there are many contemporary indigenous artists who have been able to establish methods of breaking down these constructions through taking hold of what it is to be the 'Object' and be seen as the 'Other'. The artists that influence my project bring their blood lines into conversation and use contemporary performance art methods to create narratives telling their own histories, and stories unspoken.

"Indigenous peoples often do not see themselves represented in texts or if they do see themselves, they often do not recognise the representation" (Smith, 1999)

The performance is never over

Artist James Luna is a Native American conceptual artist who works in the form of performance and installation. He depicts narratives which are drawn from his own life experiences as an Indian growing up on a reservation and challenges common stereotypes of native identity.

"I am not just criticizing a condition. I am in the condition." (Luna & Sakoto, 1993, p.25)

The most important aspect of Luna's work in relation to my research is his commentary on common misrepresentations of native identity through his performances, which are often layered with meaning and action. *"Luna unmask in a satirical way the one-sided and stereotypical presentation of Native Americans, as these are also presented in museums"* (The Global Contemporary party, 2011). Deconstructing these misrepresentations through performance he addresses stereotypes that are often driven by media and enforced through art and popular culture. With a comical nature to his actions Luna forces the viewer to engage with the idea through challenging the position of their

glance, offering them a chance to create their own narratives, as he alters perception of their own stereotypical knowledge of what a Native is.

"In the United States, Indians have been forced, by various means, to live up to the ideals of what 'being an Indian' is to the general public. In art, it means the work 'looked Indian', and that look was controlled by the market. If the market said that it (my work) did not look 'Indian', then it did not sell. If it did not sell, then I wasn't Indian" (Luna, 1991, pg46-47)

James Luna's performance work *The Artifact Piece* toured in America throughout the 1980's which consisted of Luna laying in a museum styled objects case alongside labelled objects that described personal aspects of the artist's life. One object was the artists divorce settlement papers. In one installation of the exhibition tour, there was a sign that told a story of a scar on the artist's body. These surrounding objects became an important part of the work as it set a stage for a narrative that had been lived which brought the artists designation as artefact into the present, as a living piece of reality.

The Artifact Piece highlights a platform of viewing in which the audience needs to consider the objectification of the artist that also brings into view his cultural identity and the treatment of himself as a performer, an object and a person of First Nations heritage. *"Luna's first masterpiece raised the stakes so high that the air that previously enveloped Indian contemporary art, for so long stifling and self satisfied, turned thin and bracing"* (Smith, 2010). His actions not only represented his experience as a Native, but also addressed the historical treatment of the Native American people as 'objects', as the 'other', alongside challenging what constitutes a cultural artifact.

Culture for Sale

Responding to the treatment of Indigenous cultures as the 'Other', multi-disciplinary artist Shigeyuki Kihara's Sydney Biennale exhibition *Culture for Sale* (2012) critiqued the objectification and ill treatment of culture. In particular, this work addresses colonial theatre, exotic entertainment commonly known as Volkerschau. Kihara refers directly to the group of Samoan woman, children and men who toured around Germany extensively around 1900-1914 and were presented as a Zoo.

Culture for Sale shows the exploitation of indigenous people by not using representational modes but re-enacting the positioning of 'Other' and audience, allowing the viewer to take a 'paying customer' position, which was an accepted position once upon a time. Performers in full traditional Samoan costume are presented on plinth like platforms with a small white ceramic bowl for the audience to drop money into once paid the performer would begin a short segment of a cultural dance then would assume their starting position for the next customer. The positioning of these ideas in a gallery space politicises a historical part of Samoan culture; that of being for sale and viewed. Kihara uses traditional dance as a form of storytelling in her art practice, which references and in some instances mirrors the colonial legacy that has remained a part of Samoan culture. Her work signals important context as it draws upon uncommon knowledge such as Volkerschau theatre, and acts that may be of shame to colonisers. The action of leaving out parts of the bigger story of colonisation is often due to this shame.

A male performer from Kihara's show felt very strongly when he started performing for money that it was a direct exploitation of his culture, and consequently difficult for him to accept and thus struggled to be a part of that exchange. He commented on how the loss of tradition is evidenced as soon as the context is changed, that is the way in which a dance is presented may lose its identity and struggles to stand on its own ground when being placed in a foreign space.

Even so, the context and location for many indigenous objects have historically and currently still sit comfortably for us in a form of display, in a form of viewing within museum and gallery spaces. As important as the context in which these ideas are placed, they would struggle to break down constructions enforced and bred through popular culture and contexts if they sat outside the gallery and museum as they wouldn't be considered in the same framework.

When using performance with cultural content, one needs to be aware of the space in which it shares the touristic gaze. However with the practices of these two artists James Luna and Shigeyuki Kihara I draw attention to how their works address historical and contemporary treatment of indigenous as 'Objects' and hold the space of conversation as they claim that space within their performance pieces as altered representations of their culture.

Sitting still (2012) was the first performance that began my exploration surrounding the idea of what it is to be viewed as the 'Object'. The work consisted of myself responding to old daguerreotype photographs from early colonial periods that had long exposures and required models to sit for an extended length of time. For my performance I placed myself on a platform in costume within the art school buildings, where I held a quiet concentrated pose for a nonexistent photograph. The public response of those who crossed my path was mixed as some did not notice my presence, whereas others would stop and comment on how they thought I looked. In relation to Luna's Artefact piece there is more of a sense of alertness in my performance, as I am posed in a mannerism that asserts the audience into a viewing position. I am kneeling sitting up straight with a strong stance facing towards the entry point into the space.

An important aspect of the performing of this work is the intensity and level of awareness as my eyes are not closed; I am awake and staring into the lens of people's gaze who pass. The simple act of an erect posture with eyes wide open positions the work into a more empowered position as I occupy the space of 'Object' in a conscious mode. With a less submissive pose to Luna, I give a sense of ownership and presence to the space around me and sit in awareness of my costuming, and of my brown skin. I own the space around me creating my own narrative, while sitting beside the viewer and the space in which they experience their own form of perception within my presence.

"The viewer has to deal with the absence of the object when instead; they find a human entity performing before them. Subsequently they have to decide whether to negotiate the space that the performer now intimately shares with them in the same way as they would an object." (Barrett, 2010, p.1)



Artefact piece (1990) James Luna



Sitting still (2012) Performance (Film still)
Duration 10 minutes

Section three:

Exploring Manaakitanga

In order to respond to what I believe are strongly embedded misrepresentations that have had an historical affect and a generational presence, I chose to work in contemporary methods in order to make narratives from a position where I myself would understand them. So, I began to put more importance on Maori ways of building relationship, passing on histories through performative works and engagement with this idea of Manaakitanga.

Maori have a culturally inclusive nature which is a particularly true to my project so I began investigating this with participatory forms of art. This was influenced by the book *Participation* edited by Claire Bishop a collection of texts, which attempts to frame and provide some historical and theoretical lineage for recent socially-interactive art. Bishop begins the book with an overarching essay, *Viewers as Producers* where she links and connects main agendas behind participatory art forms. Despite ever changing contexts throughout the book, a reoccurring significant agenda in these active art forms has been the focus on restorative social bonds. *“Collaborative creativity produces a more positive and non-hierarchical social model...One of the main impetuses behind participatory art has therefore been a restoration of the social bond through a collective elaboration of meaning.”* (Bishop,2006)

Bishop references the writing of Guy Debord (1967) in which he identifies the three main concerns that motivate artists to produce participatory works. These concerns are – activation, authorship and community, which have restorative qualities and work towards the production of relationships enforcing the concept again of Manaakitanga, which is a notion underlying the social interactive aspects of my work. Relationships are an important informant as that bond creates a platform for understanding and respect and harbours an opportunity for interaction through a positive experience.

These views are reflected in the practice of artist Rirkrit Tiravanijas whose work of the 1990s created experiences for the viewer to engage with; particularly relevant is his work *Pad Thai* (1990) where he brought a kitchen, food, heat, noise into a New York gallery to create a convivial atmosphere that contributed to a new reality of experience in the gallery. Tiravanijas practice is informed by a cultural element, but is driven more by the social element of the work, which adds an unpredictable element as the audience plays a role in how the work is realised. *“Every time somebody else comes into the kitchen and helps you or eats with you, the work changes...The conversation is different. The other person has a different idea of what they're looking at...so for me it's always kind of a moving and changing thing.”* (Tiravanija, 1999). The cultural element in his work is more passive, which doesn't provide a particularly stated cultural position in comparison to Kihara's exhibition *Culture for Sale* that is dedicated to the empowerment of cultural elements. Being an artist of mixed heritage however using *Pad Thai*, a food from his cultural heritage is an interesting added feature into his practice. This is relevant to my work; as I begin to shape this idea of Manaakitanga which has focuses around host responsibility. It is taken seriously to serve and make those who are not from within the context feel welcomed.



Fry for Kai test #1 (2012) Fry for Kai series, Duration 1 hour



Fry for Kai test 2# (2012) Fry for Kai series, Duration 1 hour 30 minutes



Fry for Kai (2012) in collaboration with Morgan Tahapehi, invited by Local Time,
Duration 3 hours

These influences informed a collaborative installation *Fry for Kai* (2012) which I worked on with Morgan Tahapehi from the Graphics postgraduate. The installation featured a long table that contained scattered plates of golden syrup, jam and butter, accompanied by two trestle tables that were organised for 'live' cooking of fry bread. Known as popular food in Aotearoa but specifically with Maori cooking, Fry bread introduced a Maori element of conversation into the work which became a ground for people to share their experiences over food. As a work that was informed by ideas around participatory art forms, it was positioned also by the art gallery space, which encompassed *Fry for Kai* as a work that was not medium specific, but as Bishop states is "*physically engaging the viewer in a work of art...that appropriate social forms as a way to bring art closer to the everyday*" (Bishop, 2006, p.10). Working in collaboration with Tahapehi made the experience and installation of the artwork enjoyable as I was able to build relationship with another artist and it also gave me the opportunity to engage with her community as well.

During the *Open Engagement conference* (2013) at Portland State University, I visited *Talk is Cheap* by artist Silvia Juliana Mantilla Ortiz who works with ideas of cross-cultural miscommunication in relation to her Hispanic heritage. Using a Hispanic food item as an inspiration and gift during the conversational exchange, Ortiz exchanges food for a story from the public which is intended to lead into a conversation with the artist. The exchange is delivered around a low rider pimped out bike that has been altered into a small food cart. This consists of a hot plate, food storage cupboard and utensil holders. The bike itself is labelled with the artists name and logo of the work *Talk is Cheap*, which is ongoing and has been presented in many locations due to the mobile nature of the work making the work highly accessible.

There was a tension in Ortiz's work with the expectation of engagement, that being for audience to come to the cart with an offer of a story. This tension became further evidenced as the artist engaged with public if she had some connection to their story, otherwise the conversational element would end at the swap of the food item. After witnessing a few of these exchanges I was able to assess that if an element of the story was animated and had a comical component the artist would further continue conversation which in turn made the public become almost competitive to make their story funnier than the last person's. The anticipation in this exchange is silent but alive. Potentially it just happened to be the mood and movement of the conversation between the public and the artist during this lunchtime performance, which would likely be different at another time of presentation. In comparison to Tiravanija's style of cooking for the masses, Ortiz uses an intimate and personal act of engagement as she engages with each member of the public individually and has to assess her ability or level of connection which she gauges whilst in conversation with the audience. In comparison to the interactions made between myself and the audience in my project they are not held by a moment of exchange, but in part control their involvement in the experience and open themselves up to a range of altering experiences and interactions which I see as an important freedom in my work.

"The tasks facing us today are to analyse how contemporary art addresses the viewer and assess the quality of the audience relations it produces: the subject position that any work presupposes and the democratic notion that it upholds, and how these are manifested in our experience of the work."

(Ibid, p.78)

I found participatory forms of art recognize engagement and action on a variety of levels the intent of the exchange is more evident within the components of the work. *Blockopoly* (2012) is an amended Monopoly board game that I changed to concentrate the game around the confiscation of Maori land and their rights.

The board itself was an instigator for interaction and engagement. During installs of the game, stories were often told surrounding the players, or of people's relationships to 'places' on the board, as the names were all located in Aotearoa. The attachment and politics with land issues in Aotearoa have been an ongoing and active part of our history. Engaging with this work created an opportunity for the players to be consciously or unconsciously more aware of their own position with these particular issues as well as and highlighting their own knowledge on the subject.

Within the interactive art space there is potential to plant a seed which stirs the activities within the artwork in a particular direction. Understanding the elements to manipulate within my work creates a platform for particular conversation; this became a noticed action in my works. *Blockopoly* offers a place for conversation to be inhabited and has a particular focus on Maori content, which is an integral part of my research, as I intend to provide pathways of thinking about ideas around Maori history and identity. As an artwork it also operated in different forms as it existed as a sculpture and residue for thought, but was also a more dynamic art form when installed for playing purposes.



Blockopoly Talk Week installation #4 – Duration 1 hour 23 minutes

Section four:

Reimagining the noble savage

Delving into an exploration of the touristic perception, I am made aware of the historical and contemporary nature of Maori performance on stage. Treading carefully not to relocate traditional elements in a contemporary art environment, I used parts of kapa haka elements that I translated and altered to attempt to represent ideas in my practice within performance. It is also important to acknowledge the position that kapa haka has in the tourism industry and its evolution over the last 50 years.

“While the government of the time was intent on divesting themselves of the ‘savage’ and ‘barbaric’ ways of the Maori, these concert parties (propagated by Pakeha fascination with the Maori ‘Other’) were offering up popular staged performance of haka and poi...The intrinsic effect of this development was the production of a commodifiable and transportable ‘cultural product’ that would continue to grow in popularity, especially in response to growing local and global tourism markets.” (Kaiwai & Zemke-White, 2004, p.149)

The feeling of watching a performance like a tourist can be uncomfortable if you are from Aotearoa, yet still have sense of distance and display when watching Maori performance. Changing into the arena of an art context allowed my works to develop under a different set of formalities and from here I began working on my stage of performance.

In development, thinking about perception and the position of the viewer I considered the layout of Alicia Frankovich’s work that was a part of the Walters Prize at Auckland Art Gallery 2012, *Floor Resistance* (2012) which consisted of an installation of suspended music stands hanging from the ceiling with chairs positioned between the stands and within the designated performance space, where the audience could sit amongst the live performances. In the performance the String Quartet enters the room activating the space by walking in amongst the chairs and stands, lying down on the floor and then playing their instruments, reading the music score upside down.

As a participant in Frankovich’s performance I was aware of the position that I held sitting on the chair. At one point I wanted to take my phone out of my bag to take a photo but was challenged by my physical position in the work. I didn’t want to detract or alter the work. This led me to thinking of arts expanding nature, and to wonder, how does an art viewer know how to act towards a performance in a gallery setting? These alterations of perception influence the physical position that the audience takes when viewing my work also, identifying their position and what they are viewing becomes a tension in performances that position the audience to be more than just an onlooker.

For *Aio dislocation* (2012) a performative installation involving 10 performers from Te Taha Tu Kapa Haka Roopu, the performers entered the space carrying individual platforms merging into the crowd holding connection to one another only with their voices in song, thus dislocating themselves from the items traditional purposes. Their unity of proximity is broken, which pulls the performance item into a contemporary context. The audience was also thrown as they had no allocated viewing point, making them choose their position of viewing, upsetting the usual boundary of spectator and performer. This work begins to draw on some aspect of methods of Kihara and Luna as not only did the format of their performance throw them into a touristic objectified gaze, but their positions as



Aio dislocation (November) Duration 5 minutes
AUT Graduation Exhibition 2012



Watch me Sway (November) Duration 5 minutes
AUT Graduation Exhibition 2012

objects on platforms reflected similarly to tourist Maori figurines. The spacing of the performers provided multiple viewing points for audience members to navigate. The presence of the performers and their vocal strength make a strong statement as they held the attention of those watching. This work deconstructs the singular and spoon-fed viewing platform that touristic arenas often present. It creates a narrative where the performer is dislocated just as much from the traditional stage of a performance but still takes comfort in the strength and unity of voices surrounding them.

Watch me sway (2012) was a work that I used to explore altering sound, by reducing the noise of the performance. I performed a muted version of a poi dance within an installation of performers. The presence of silence in the work, challenges not only the experience that would be typical of a cultural performance, but conveys messages of control and empowerment, as the performers hold back their singing and animate their actions and body movements instead. They are in control of the narrative and choose not to give their full storytelling abilities over, they are unified in a group symbolising the power of unified action.

The performance itself raised issues and expectations of the performers' place, during the piece I left my position on my platform and moved amongst the crowd, breaking that barrier of staying in my place as the performer. Where the gaze usually holds a performer on stage, I left that mode of thinking behind and move off my platform as an action of empowerment and surprise indicating that I have the ability to dictate how my story unfolds in the eye of the performance to the viewer.

"People come in thinking 'I'm going to see Indian art. Horses. Feathers. Bark. I hear he's gonna dance.' I'm not any of that. I'm breaking perceptions. But I'm not just talking about me and other Indians, but humanistic things, how we relate to one another. We need to understand our similarities more than our differences and then maybe there will be peace in our lifetime. Art can do that." (Luna, 2010)

To build a larger scope of understanding I worked through a series of 25 performances called *The performance is never over* (2013)¹ which were performances all in response to the treatment or depiction of Maori in art. Creating these new representations allowed me to gain more perspective of not only my place as a performer but also the audience that engaged and critiqued my movements etc singing, dancing, walking, watching. My position as a performer became not only a place of making reference to ideas, but was also a place of Turangawaewae where I felt I could stand and make comment by creating a performative narrative that addressed ideas that I feel strongly about.

I was offered a place to speak at the AUT Art and Design Postgraduate conference (2013) and for this paper I presented my work and ideas as a performance in collaboration with painter, Evan Woodruffe. As I sat on a plinth and old wooden chair I was able to share the ideas that my project embodies, all the while being painted like an object (Evan arrived colonial style and set up an easel). The dramatic spotlight on our performances provided an atmosphere that filled the room, as I shared my thoughts on misrepresentation and construction of Maori identity in art. The performance itself was a living example of the treatment and objectification I refer to, making the

¹ 25 performance series created in reference to the 25 research projects located in Linda Tuhiwai Smith's book *Decolonisation Methodologies*

words I was projecting more effective as the performance played out. At the end of the performance during questioning an audience member stood up and commented, *"I felt like a tourist, and I have been living in New Zealand my whole life. I don't know how I feel about that!"*



*AUT Postgraduate Conference (2013) Paper presentation
performance with Evan Woodruffe*

Section five:

Our stories, our people

During the project I had the opportunity to curate a number of shows that were focused around indigenous artists, *Men of Matariki* (2012), *Return to Sender* (2013) and *Same STORY different COLOUR* (2013).

Return to Sender dealt with historical constructions in response to old colonial postcards; each of the artists brought their own personal histories to these, all of which gathered a wide spectrum of discussion around identity in colonial history of the Pacific and stories of migration. It is important to create these opportunities for Maori and Pacific artists and communities to begin to tell their own narrative and histories through exhibitions run and led by Maori or Pacific curators. It is an encouraging step towards deconstructing misrepresentations and empowering artists. “Despite the example of the Maori reception of Maori exhibitions, there is little evidence of Maori involvement in their production.” (McCarthy, 2007, p.73)

Artist Angela Tiatia worked with the idea of ‘Other’ and analysed this idea through her moving image work *Reflexivity* (2013). This work featured the artist standing in a populated Sydney city area (down by the Ferry Buildings) as the public walked past. The public when they did notice her gave her inquiring looks, which may have been in response to the artists posture looking directly at a camera, with her tall, slim frame in black tights and a singlet with her hair in a full state which resonates with hair from the Pacific and her traditional Samoan pe’a tattoo, which sit on her upper thigh in view. She owns the space in which she stands. The gaze of the artist towards the viewers watching the screen at the gallery transformed the idea of the viewer, the object being watched pulled into a conversation as her stare draws you into the elements of observation in the work. This particular work was presented on a large flat screen television looking directly at you as you entered the gallery space, bringing an intense presence to her stare which drew audience towards the screen as they observed the treatment of the artist as an object underneath the gaze of the public.

James Luna mentions in an interview with Steve Durland his struggles with the particular selection of artists and works that go into shows that are meant to represent his native community “Curators want a certain kind of Indian and a certain kind of Indian art” (Smith, 2010, p.5). I find many truths in this statement, as it can be a hard ‘place’ when making work as an indigenous artist; you are expected to present work that looks a particular way, a way that we are historically ‘used’ to being shown. *Return to Sender* received many compliments for its diverse adding of knowledge, stories and artwork to the wider story of colonised Pacific communities. People had not experienced their stories in ways that they could understand as their own. The representations presented by artists felt like a place of home to visitors, they felt that the work was more relatable to what they had experienced. “Native people have had historically to play the role of the subject/object, the observed, rather than the observer. Rarely have we been in a position of self representation. Native peoples have always been the informant, seldom the interrogator or initiator” (G.McMaster,1992)

My position as curator allowed me to create opportunities for others and also gather discussion especially in relation to ideas around colonial construction of indigenous cultures in Aotearoa. This position is a humbling place as I am well informed of the power that exhibitions have, I do not take opportunities such as curating lightly and responded to the opportunities with pride and excitement.

Being in the position to narrate stories, to invite and help others to share their stories became an overwhelmingly positive experience which influenced my project heavily as I became part of the constructors.



Return to Sender Exhibition (2013) Papakura Art Gallery (Top)
Land of Milk and Honey (2013) Lana Lopesi (Bottom)

Conclusion

The place where I stand

Throughout this project I have worked within performance, installation and curatorial practices. All of these areas have given me opportunity to discuss and make work in relation to constructions and misrepresentations of Maori in art. Within my performance based work, I was able to draw upon colonial constructed imagery as I was able to explore these constructions and at the same time become an object underneath a touristic gaze and consequently personally understand that position. This place in which I stood during performances was often a moment of reclaiming and creating an altered image of what performance and Maori identity can be from my own narrating position which I feel are pioneering movements for Maori performance in a visual art context.

With influential practices by other indigenous artists, this research was able to bring in other perspectives surrounding the same issue, the disempowerment of indigenous identity and the lack of opportunity for them to share and tell their own stories, which is what leads the curatorial part of this project in my attempt to create opportunity for Maori and other indigenous to share their own stories. *'Until the lion can speak, the tale will always glorify the hunter'* (African proverb)

This project was to examine constructions and misrepresentations for what they were and for me they are simply other peoples stories and depictions so the place of Turangawaewae for me I think within my project lays down a challenge and an expectation to not only those who curate and exhibit representations of people, but it also addresses the necessity of Maori being involved with constructing depictions, stories and new foundations for representations to be created.

For my final end of year work, I will end this study with a work that acknowledges the primary performance works from (2012) which influenced *The performance is never over series* (2013) which have been useful one-off performances to work on my position as a performer and to be considered as the 'Object'. The performance will be accompanied by a poem *The Maunga moves* (2013) which I wrote in reference to the projects kaupapa and a last gesture to conclude the project.

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Documentation

Artwork and Figure list

Installations

1. *Pop up Pepeha* (2012)
2. *Frybread stains* (2012)
3. *Turangawaewae* (2012)
4. *Large poi* (2012)
5. *It's hard being Maori* (2012)

Fry for Kai series (2012) in Collaboration with Morgan Tahapehi, invitation from *Local Time*, St Pauls Street Gallery Foyer

6. *Fry for Kai test #1*
Duration 1 hour
7. *Fry for Kai test #2*
Duration 1 hour 30 minutes
8. *Fry for Kai*
Duration 3 hours

Blockopoly series (2012)

9. *Blockopoly Hunts #1*
Duration 1hour 30 minutes
10. *Blockopoly Studio #2*
Duration 1 hour 10 minutes
11. *Blockopoly #3 – This must be the place* curated by Vera Mey and Jeremy Leautinu'u
Duration 2 hours
12. *Blockopoly Talk Week installation #4*
Duration 1 hour 23 minutes

Moving image and Photographs

13. *150 years of dirty laundry* (2012) Duration 4 minutes
14. *Trinity* (2012) Duration 1 minute
15. *Translating the first verse* (2012) Duration 4 minutes
16. *Untitled* (2012) Digital photograph, 420x297 mm
17. *Untitled* (2012) Digital Photograph, 420 x 297 mm
18. *Untitled* (2012) Digital print on watercolour paper, 420 x 297 mm
19. *Te Taha Tu girl* (2012) Digital print on watercolour paper, 420x297 mm

Performances

20. *Tahi* (2012) Duration 4 minutes
21. *Sitting Still* (2012) Duration 4 minutes
22. *Silent poi* (2012) Duration 4 minutes
23. *Tiriti o Waitangi* (2012) Duration 5 minutes
24. *Foyer* (2012) Duration 7 minutes
25. *Window shopping* (2012) Duration 3 minutes
26. *Elevator series* (2012) Duration 10 minutes

27. *Aio Dislocation* (2012) Duration 5 minutes
AUT Graduate end of year show
Level 5 Foyer
28. *Watch me Sway* (2012) Duration 5 minutes
AUT Graduate end of year show
St Pauls Street gallery front entrance
29. *Exotic weeds performance* (2013) Duration 10 minutes
30. *How I watch you* (2013) in collaboration with Jean Melesaine (Tautai Pacific Contemporary Artist in Resident from San Francisco) Duration 5 minutes
31. *Looking like Pania* (2013) Duration 4 minutes
32. *Sitting still on a blanket* (2013) Duration 10 minutes
33. *Smoking with Ina* (2013) Duration 2 minutes

52 Sunline Avenue series (2013)

Close to Home show curated by Melanie and Ahilapalapa Rands

34. *#1 Performance* (2013) Duration 35 minutes
35. *#2 Performance* (2013) Duration 15 minutes, in collaboration with Limi Manu
36. *#3 Performance* (2013) Duration 45 minutes
37. *#4 Performance* (2013) Duration 30 minutes, in collaboration with Darcell Apelu
38. *The Lei of Exchange* (2013) Duration 15 minutes, Offstage exhibition curated by Ioana Gordon Smith at Artspace

Curatorial

39. ***Men of Matariki*** (2012)

July – August

Corbans Estate Arts Centre Gallery, Auckland

Artists: *Limi Manu, Justin Butler, Martin Langdon, Theo Ah-Wong and Joe Prisk*

40. ***Return to Sender*** (2013)

May-July

Papakura Art Gallery in Partnership with Tautai Contemporary Pacific Art Trust

Artists: *Theo Ah-Wong, Ani O'Neill, Lonnie Hutchinson, Darcell Apelu, Lana Lopesi, Lome Tanuvasa, Aaron Unasa, Louisa Afoa and Angela Tiatia*

41. ***Same STORY different COLOUR*** (2013)

September

St Pauls Street Gallery Three

Artists: *Shannon Brett, Darcell Apelu, Lana Lopesi, Louisa Afoa, Colin Nairn, Lome Tanuvasa, Alex Plumb, Evan Woodruffe and Tinaz Karbhari*

The performance is never over series (2013)

42. 25 performances

1. *Titiro* – Duration 4 minutes
2. *Frybread trade* – Duration 30 minutes
3. *Spud* – Duration 5 minutes
4. *Climbing the Maunga* – Duration 2 minutes
5. *Cleaning up* – Duration 2 minutes
6. *Nannies weed the garden* – Duration 8 minutes
7. *Maiden maybe* – Duration 1 minute
8. *Time for a Waiata* – Duration 2 minutes
9. *Karakia* – Duration 1 minute
10. *Shadow play colonial* – Duration 5 minutes
11. *Monumental stand* – Duration 5 minutes
12. *Big apple* – Duration 3 minutes
13. *Matariki at Lopdell* – Duration 5 minutes
14. *Shadow play Maui* – Duration 4 minutes
15. *In the Wind* – Duration 2 minutes
16. *Maunga Poi* – Duration 2 minutes
17. *Karanga mai* – Duration 2 minutes
18. *Statue taiaha* – Duration 4 minutes
19. *Point of looking* – Duration 3 minutes

- 20. *Upon the rock* – Duration 10 minutes
- 21. *Monumental minute* – Duration 1 minute
- 22. *Statue bro* – Duration 5 minutes
- 23. *Tane Mahuta* – Duration 2 minutes
- 24. *Public boundaries Wahine* - Duration 1 minute
- 25. *Merging into a monumental space* - Duration 5 minutes

43. **Masters Exhibition 2013**

The Maunga moves poem to accompany performances

(a) *The Maunga moves* (2013) Duration 3 minutes

(b) *The Maunga moves one last time* (2013) Duration 3 minutes



Fig.1



Fig.2

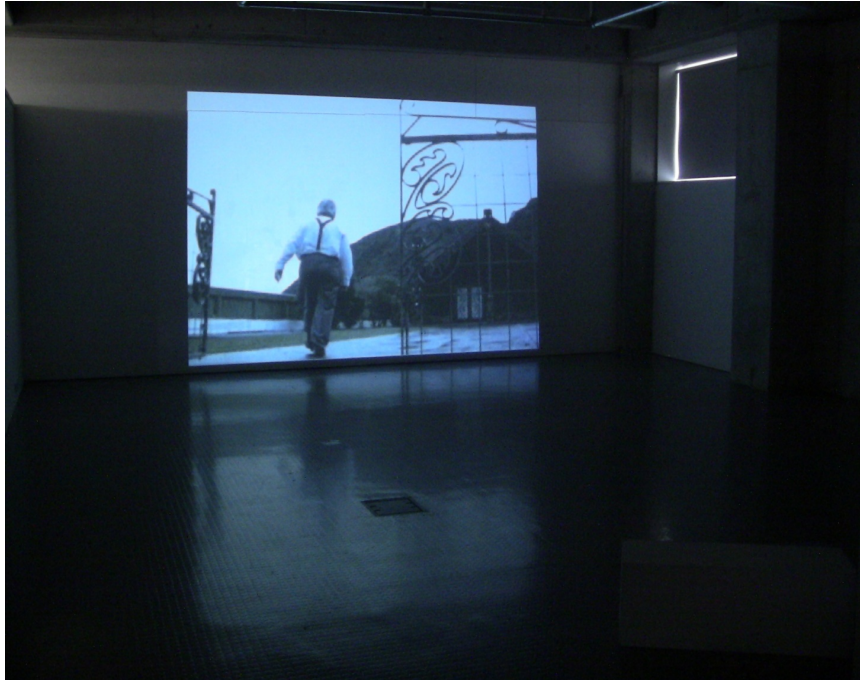


Fig.3



Fig.4



Fig.5



Fig.6



Fig.7



Fig.7



Fig.8



Fig.9



Fig.10



Photo credit to: artsdiary.co.nz

Fig.11



Fig.12



Fig.13



Fig.14



Fig.15



Fig.16



Fig.17



Fig.18



Fig.19



Fig.20



Fig.21



Fig.22

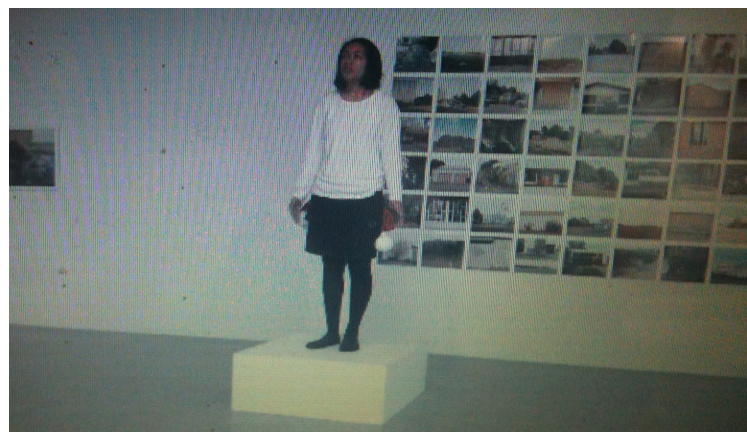


Fig.23



Fig.24



Fig.25



Fig.26



Fig.27



Fig.28



Fig.29

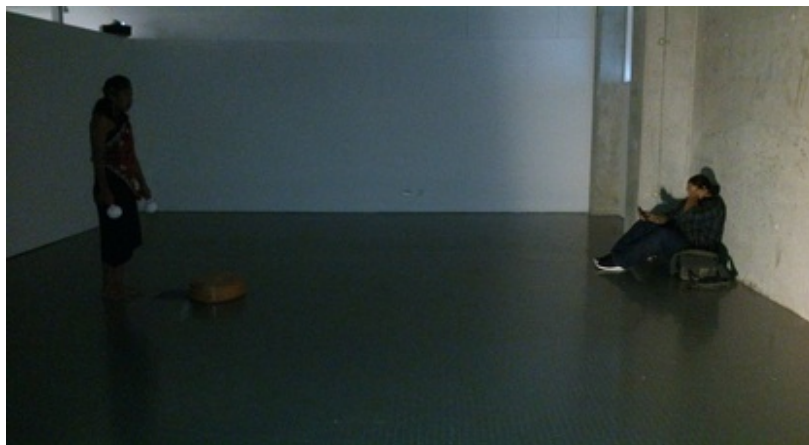


Fig.30



Fig.32



Fig.33



Photo credits to: Limi Manu and Robert George Fig.34



Fig.35



Fig.36



Fig.37



Photo credits to: Natasha Matila-Smith Fig.38



Fig.39

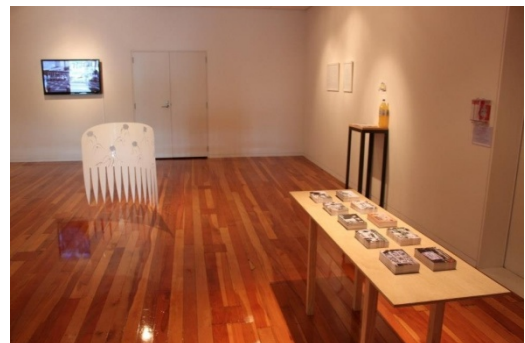


Photo credits to: Louisa Afoa Fig.40

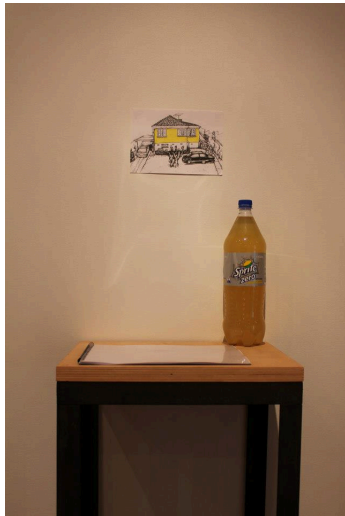


Photo credits to: Papakura Art Gallery Fig.40



Photo credits to: Limi Manu Fig.41

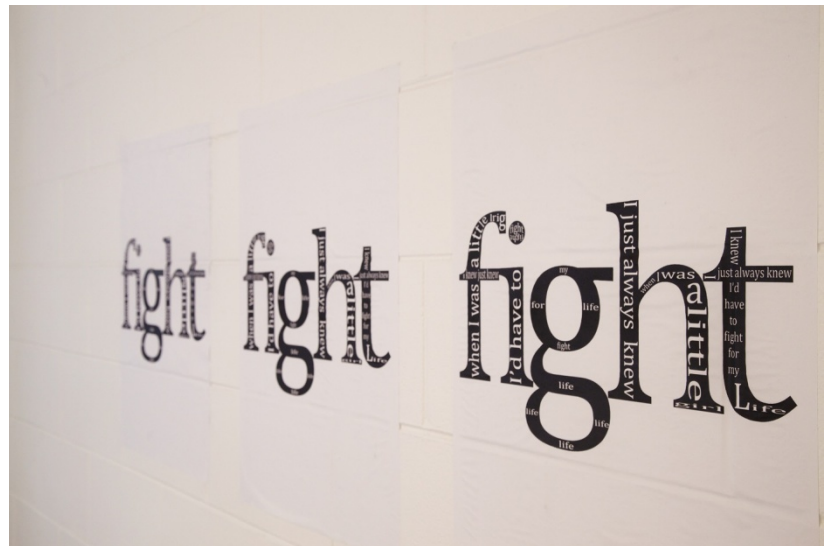
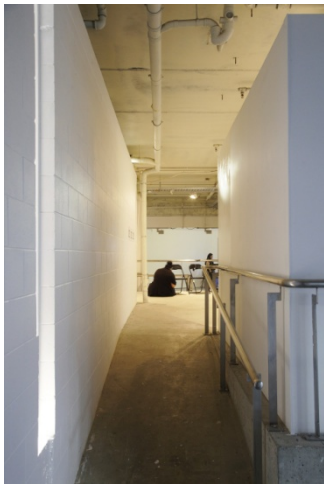
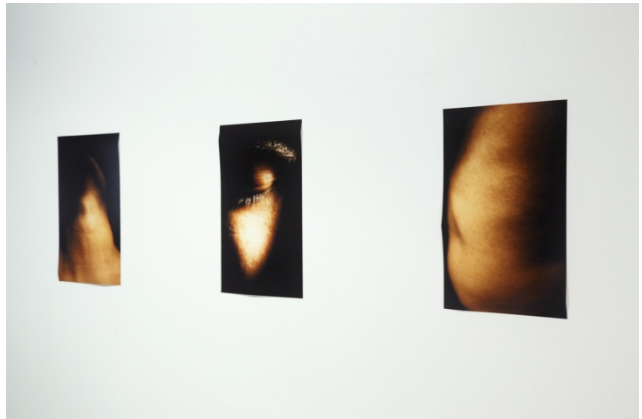


Photo credits to: Limi Manu Fig.41

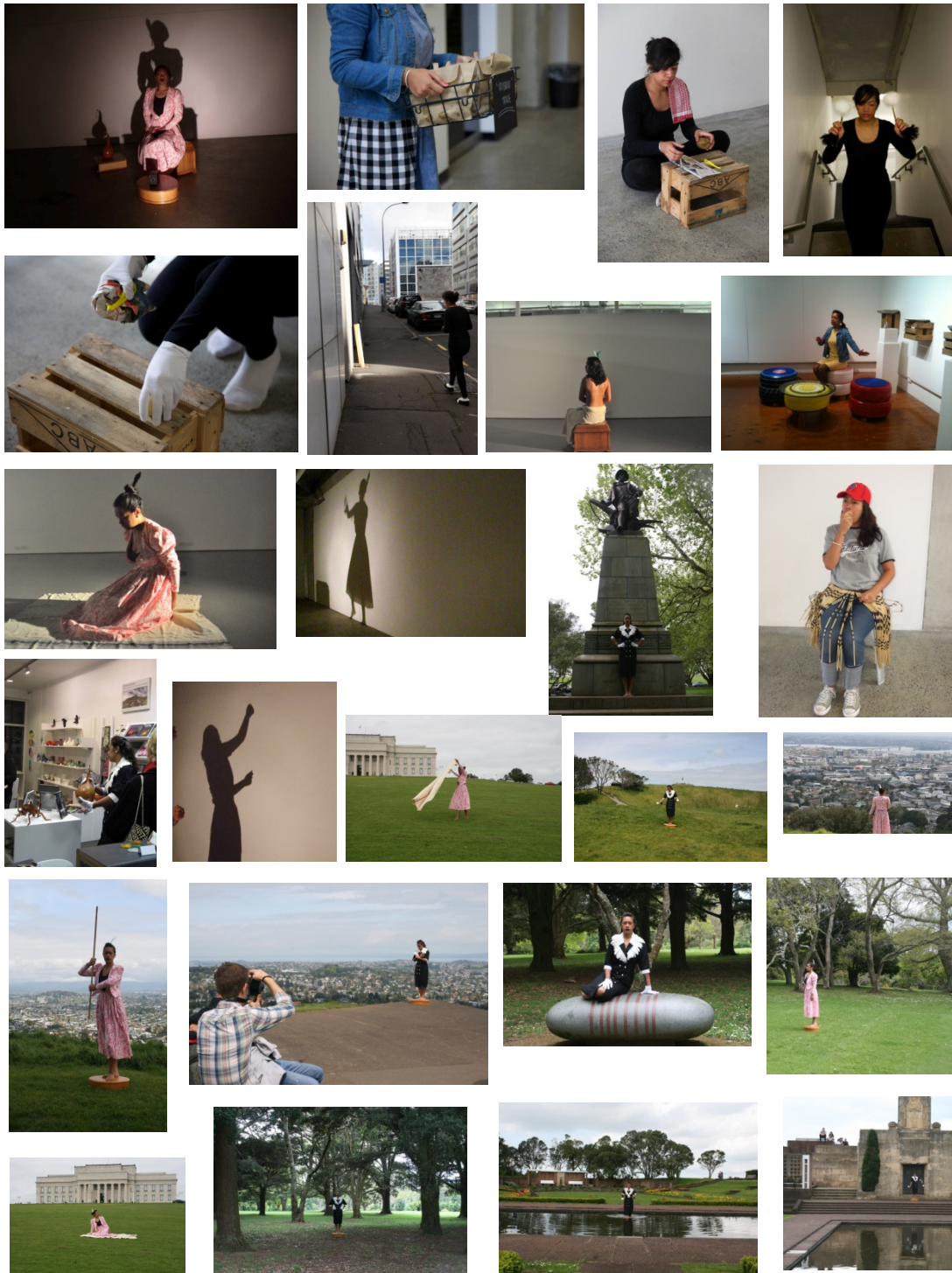


Fig.42

The performance is never over series

The 25 performances in this series were directly influenced by Linda Tuhiwai Smith's book *Decolonizing Methodologies* (1999), in her book Smith explored through 25 research projects looking at methods of decolonisation which is how I came to choosing the number of performances in this series and completed them between June and October in 2013.

The title for this project is in reference to a statement made by artist James Luna, surrounding the idea that an indigenous person is always in the site of the observer. Indigenous have often been the object of viewing and Luna refers to many generalisations and popular created myths surrounding natives, however many of his performances are representations of his life lived on the reservation.

I have used this body of work to explore performance in a visual art context, and created moments for the audience to consider as I refer and respond to the place where Maori entertainment stands within a touristic perception. Also embodying the idea of the object I was able to explore becoming the object to be considered as the art, becoming the representation of ideas.



#1 *Titiro*

Duration: 4 minutes

Reference/Response to: a performance initiated to address these colonial misrepresentations, working with ideas of construction and presentation. The objects installed within the performance reflected the important role that objects took within these photographs as they were forms of representation for historically familiar items during the colonial period.

Action: A vocal performance that emerges from the darkness and is performed seated and still facing away from the audience with a strongly thrown shadow on the wall which is created by a dramatic spotlight which fades and the performance ends with me singing in the dark.

Props: Gourde, Camera and Platforms

Costuming: White and Pink colonial styled dress and jacket and feather

Beginning: Audience were guided into a pitch black room where I was already sitting at the far end of the room, I began singing in the dark.

End: The song ended with the room dark, the audience was ushered out once I had stopped singing.

Location: AUT Talk Week Critiques (2013) - AUT University School of Art and Design

#2 Frybread trade

Duration: 30 minutes

Reference/Response to: This interactive performance is in reference sharing stories over a meal, but what happens when the experience is via a trade of food for a story forcing an engagement between the participant and the performer.

Action: Trading bags of frybread for a story

Costuming: Street clothes

Beginning: Started in the St Pauls Street Gallery foyer

End: AUT WG building

Location: St Pauls Street Gallery foyer



#3 Spud

Duration: 5 minutes

Reference/Response to: In reference to the labour that goes into preparation of food for Tangi, this meditative private performance draws on the intense process that goes into feeding and providing hospitality without expectation, but as a sign of respect.

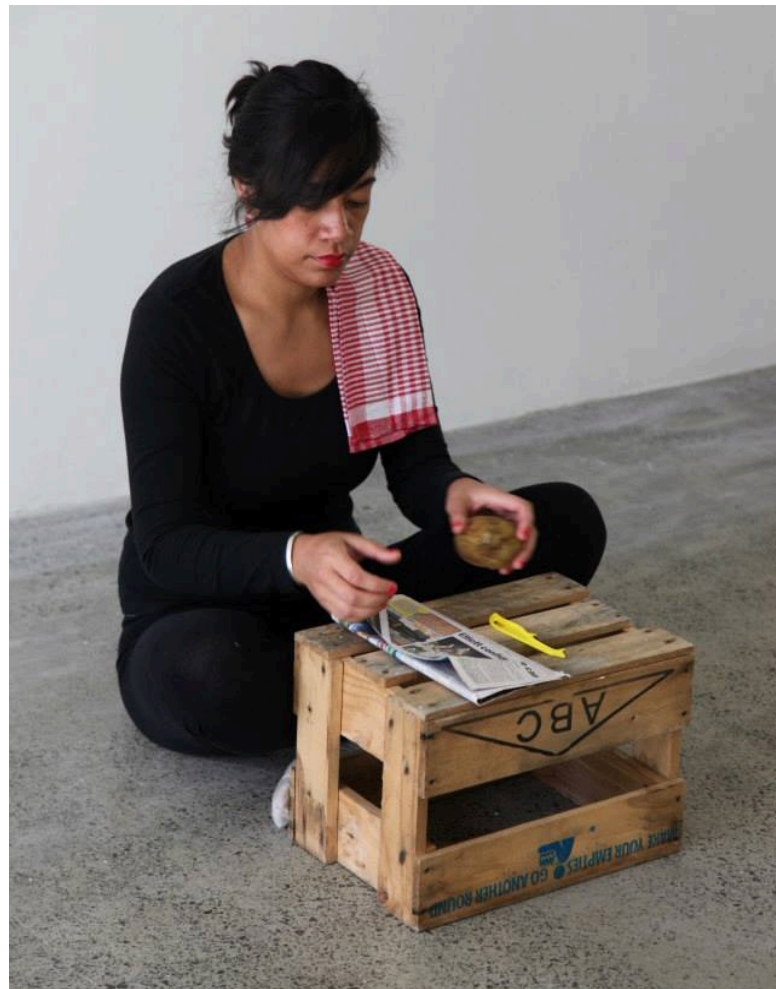
Action: Peeling a potatoe

Costuming: Black performance gear

Beginning: Level 5 Foyer

End: Exit the Level 5 Foyer

Location: AUT University School of Art and Design



#4 *Climbing the Maunga*

Duration: 2 minutes

Reference/Response to: in reference to the physical nature of learning Kapa Haka. Moving these learned skills into a daily action of walking up a staircase, in this performance I am making the journey to the top of a building focusing on the beat of the Poi, making the sound and movement an important focus of the performance.

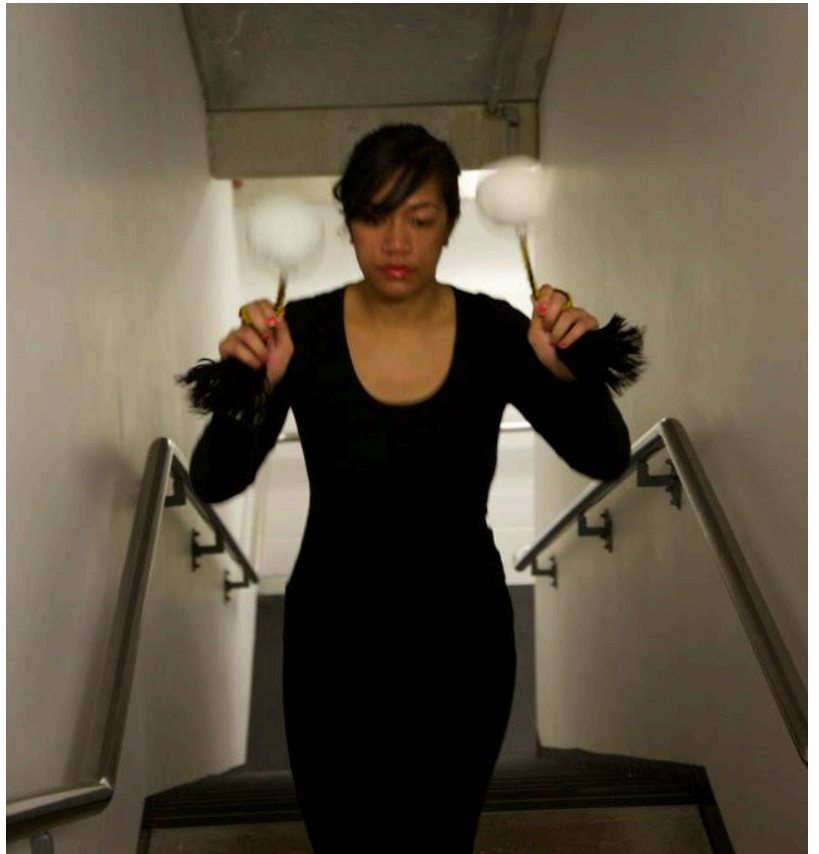
Action: A non-stop journey up to the top of the buildings stairwell while moving to the beat of my poi.

Costuming: Black performance gear

Beginning: Bottom of the stairwell

End: Top of the Stairwell

Location: Stairwell of AUT University School of Art and Design





#5 Cleaning up

Duration: 2 minutes

Reference/Response to: The responsibility of the younger members within a Whanau is to clean and do chores, this private performance deals with my own personal experiences and memories of this expectation

Action: Cleaning up an area with white gloves

Costuming: Black performance gear

Beginning: Level 5 foyer

End: Exit Level 5 foyer

Location: Level 5 foyer - AUT University School of Art and Design



#6 Nannies weed the garden

Duration: 8 minutes

Reference/Response to: memories of kuia potting outside of her house picking weeds in her slippers

Action: Picking weeds on the outside of the building

Costuming: Black performance gear

Beginning: Exit the Art and Design building

End: Enter the Art and Design building

Location: AUT University School of Art and Design

#7 Maiden maybe

Duration: 1 minute

Reference/Response to: In response to Pania at the reef and reconstructing the image on a different foundation, moving from a rock onto a platform base that references colonial inspired furniture that adopted Maori imagery into their designs

Action: Sitting on a platform

Costuming: Blanket and Turquoise feather

Beginning: On a platform with the light on

End: On a platform the light turns off

Location: WM202 Test space



#8 *Time for a Waiata*

Duration: 2 minutes

Reference/Response to: addressing the Maori protocol of singing a waiata after speaking to a group, I acknowledge this important moment as I sing in the gallery honouring the efforts and work of the group show from 'The Roots' creative art group. Also due to the nature of this performance being private and having only a single person in the room, it also addresses the part an audience plays into my performances

Action: Performing a Waiata in a gallery

Costuming: Street clothes

Beginning: Walking into space

End: Walking out of space

Location: Art Station Gallery, Ponsonby



#9 Karakia

Duration: 1 minute

Reference/Response to: the importance that karakia plays in Maori custom as I begin to question the use of traditional elements in a contemporary visual art context

Action: Reciting a karakia on a blanket

Costuming: Colonial styled dress

Beginning: Facing towards the light with my head up

End: Sitting with my head down

Location: WM202 Test space



#10 *Shadow play colonial*

Duration: 5 minutes

Reference/Response to: In reference to Kara Walker silhouette images that deal with racial issues in America, using the silhouette to be another representation of myself as a performing object

Action: Practicing my poi dance moves in front of a light that casts a shadow on the wall

Costuming: Colonial styled dress

Beginning: Sitting on platform

End: Sitting on platform

Location: WM404





#11 Monumental stand

Duration: 5 minutes

Reference/Response to: claiming a space that already houses a monument, looking at the place when you begin to take over the space that is being occupied, or if you are able to add a stronger presence to the already set foundation of a monument. Interrupting this place of viewing as I begin to stand like I belong and have ownership of the area in which I am present, overpowering the monuments presence with my own.

Action: Standing still with a monument

Costuming: Navy blue feather gown and White gloves

Beginning: Walking up to monument

End: Walking away from monument

Location: Auckland Domain

#12 *Big Apple*

Duration: 3 minutes

Reference/Response to: exploring hybrid forms of costuming (Piupiu) and the adaption of indigenous imagery in everyday clothing and costuming. Indigenous traditional material is often claimed as contemporary imagery which continues to appropriate indigenous cultures.

Action: Eating a green apple

Costuming: Street clothes, Cap and Piupiu

Beginning: Placing a seat in the foyer

End: Exiting with the seat

Location: Level 5 foyer



#13 Matariki at Lopdell

Duration: 5 minutes

Reference/Response to: Matariki festival I used the performance to make tribute to those who have come and have been important parts of seasons in our lives, acknowledging the importance of Whakapapa and celebrating life, new growth and blessings. The song was particularly chosen as its presence at tangi have been very familiar and after the passing of Richard Twiss (Lakota) earlier on in the year I wanted to take a moment to acknowledge his passing.

Action: With the use of props to create sound while singing 'Whakaria mai'

Costuming: Navy blue feather gown and White gloves

Beginning: Using a Purerehua outside of the gallery entrance

End: Exiting the gallery

Location: Lopdell House Gallery, New Lynn





#14 Shadow play Maui

Duration: 4 minutes

Reference/Response to: in response to the legends of Maui, his known role as a trickster. I interact with my shadow in the presence of an audience as I offer them a moment to enjoy the aesthetics and also the tune of the contemporary song which I drew from a childhood memory. Following the line of the wall I move staying within the light and create a secondary view of my body allowing the audience to move from the wall and to myself during the performance.

Action: Interacting with my shadow

Costuming: Black performance gear, Piupiu and Poi

Beginning: Standing still with my hands on my hips

End: Standing still with my hands on my hips

Location: WM404



#15 *In the Wind*

Duration: 2 minutes

Reference/Response to: colonial images of Maori women who were photographed lying down on mats with their hair out long making them look exotic. Standing in front of the Auckland War Memorial Museum I used a blanket as a symbol of reclaiming a place of positioning, a place of identity, a search for Turangawaewae. As I attempted to recreate a space in which to be viewed from the heavy blanket in the wind would not find a place comfortably on the grass as the wind in the area kept disturbing my attempt to place it down.

Action: Attempting to place a blanket smoothly onto the ground

Costuming: colonial styled dress

Beginning: Walking up to the grass

End: Walking away with the folded up blanket

Location: Auckland Domain



#16 Maunga Poi

Duration: 2 minutes

Reference/Response to: short performances that are spontaneous and in quiet areas in which are visited by large numbers of tourists and visitors to Tamaki, performing a silent poi item on the Maunga I was able to explore a new context of performances and the expectation of public outside of a gallery context.

Action: Silent poi item

Costuming: Navy blue feather gown and White gloves

Beginning: Walking up the Maunga and placing my platform down

End: Picking up the platform and exiting

Location: Mt Eden Summit

#17 Karanga mai

Duration: 2 minutes

Reference/Response to: how cultural protocol is often changed to suit our own modern uses for cultural interactions, such as Powhiri and the process of inviting visitors in our space, our homes and institutes. I was told a story by a kuia where she invited her pakeha friend when she was little to her house, she started taking her through the back door, when her mother saw this and told her to take her friend around to the front door after giving her a smack on the back of the head. When she took her friend around to the front she was then greeted formally and asked who her parents and where her whanau was from. She told me this story in relation to our conversation around Powhiri and how it was initially about stating your business and not about a greeting, but letting the tangata whenua understand that you were a friend or foe.

Action: Performing a karanga

Costuming: colonial styled dress

Beginning: Facing with my back to the crowd

End: Standing facing outwards towards the city

Location: Mt Eden Summit





#18 *Statue taiaha*

Duration: 4 minutes

Reference/Response to: a proposal where a designer created an idea for a large statue of a man holding a taiaha that would have been the biggest Maori figurine in a public space. His design was declined and looked like a large figurine that could be found in a tourist shop, this performance engaged with the transition of creating a monument a statue and what this entails if you are going to use a subject matter with Maori content.

Action: moving through Mau Rakau poses holding each for 15 seconds

Costuming: colonial styled dress

Beginning: Holding at pou pou tahi

End: Holding at pou pou tahi

Location: Maungakiekie



#19 *Point of looking*

Duration: 3 minutes

Reference/Response to: the altering nature of Maori entertainment for the touristic menu. The movement and change of Kapa Haka is directly influenced by the market and I invaded the space of a popular tourist location as a silent poi performer on a platform I performed while my sister documented the reaction of spectators who automatically began to photograph and film me and some even before I began performing.

Action: A silent poi performance

Costuming: Navy blue feather gown and Poi

Beginning: Walking to the already placed platform

End: Picking up the platform and exiting the space

Location: Mt Eden Summit



#20 *Upon the rock*

Duration: 10 minutes

Reference/Response to: Pania at the reef and looking for a place in which to sit and become an object on, moving away from a platform and taking up a space in a public area where people passing by see me from a distance and think I am part of the object that was already as I find a place to merge into the site of viewing

Action: Sitting still

Costuming: Navy blue feather gown and White gloves

Beginning: Walking up to the sculpture to be seated

End: Walking away from the sculpture

Location: Auckland Domain

#21 *Monumental minute*

Duration: 1 minute

Reference/Response to: the tokenism of placing Maori subject matter amongst tourists, and as exotic objects in which to reference Maori culture as a commodity. This performance plays on the development of myself becoming an object of representation and I examine the monumental and what it stands for

Action: Standing still

Costuming: colonial styled dress

Beginning: Placing the platform down

End: Walking off the platform

Location: Auckland Domain





#22 Statue bro

Duration: 5 minutes

Reference/Response to: the image of the noble native and engaging in the idea of offering myself as a monument, considering myself as an object as I merge into the space of the object in a pose well known to exoticise Maori women in colonial photographs

Action: Laying upon a blanket

Costuming: colonial styled dress

Beginning: Walking over to the blanket

End: Getting up of the blanket and folding it up

Location: In front of the Auckland War Memorial Museum



#23 *Tane Mahuta*

Duration: 2 minutes

Reference/Response to: the use of Maori myths and legends to make land marks and tourist spots popular, in this performance I reference the great Kauri tree named Tane Mahuta, the god of the forest and stand tall and high like a great Kauri tree.

Action: Standing amongst the trees with my hands on my hips looking upwards

Costuming: Navy blue feather gown and White gloves

Beginning: Standing on the platform with my head down

End: Standing on the platform with my eyes towards the sky

Location: Auckland Domain



#24 *Public boundaries Wahine*

Duration: 1 minute

Reference/Response to: enhancing the placement and visual of my performances with Poi, I worked with a natural element performing within the space that already exists as I depart from my platform into the pond that which is not permitted to be entered, by sits upon an important historic land

Action: Making poi beats while walking through the water

Costuming: Navy blue feather gown and Poi

Beginning: Walking off my platform into the water

End: Walking out of the water stopping with my hands on my hips

Location: Joseph Savage Memorial

#25 *Merging into a monumental space*

Duration: 5 minutes

Reference/Response to: the land in which a monument occupies, and how it has a place of Turangawaewae which this performance engages in finding a place within this monument. Creating a space for myself to be presented as part of the experience of the monument in a place that is full of tourists and visitors

Costuming: Navy blue feather gown and Poi

Beginning: Still on the platform

End: Still on the platform

Location: Joseph Savage Memorial



The Maunga moves

The landscape changes, a deep set posture constricts my
resting

Colonial binoculars, tourist lenses, explorers stares,
exchanges leave us open

Framed and well oiled, soft feathers and sleep

Life no longer, noble savages will not speak

Rise and rise to the stage

Fall and fall under the gaze

Bristles no longer begin conversation

The blanket falls as the Maunga moves

My platform creates the Paepae

My body is now a voice



Performance preparation for
graduation show (2013)





Fig. 43 (a)



Fig. 43 (a)



Fig. 43 (a)



Fig. 43 (b)

