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RESIDING NOMADISM

...a narrative of Nomadic definition
ACKNOWLEDGEMENTS

..Family, and the tree's for this paper. Thankyou kindly to existence.
ABSTRACT

Investigation the ability to define the Nomad. Exploring the vast range of the terms identity and behaviour traits with a focusing understanding towards a contemporary, and forecasted scope. Establishing the symbiotic relationship between Nomad and environment. Wielding these perspectives within the artist’s current practice field of public wall painting to challenge the boundary of static and mobile within geography and site specific. Further exploring the potential of unlimited mobility through field research and responding with by expanding on the discovered denial, and arrival at the dominance of limited mobility. Taking the concept of the wall, a previous destination of artwork and re analysing its position as a potential direct act and dominant symbol of the border and disunification, aligning it as being the opposer to Nomadism. Analysing this postulated placement through the suspected symmetry of the relationship between Nomadism versus Sedentarization, and contemporary civilisations control versus its responding forms of resistance. Reapplying this versus to the primary importance of Nomadism, its relationship to the environment, and the unbalance of global desertification and degradation of the environment caused by sedentarized culture. Forecasting a ending to the ability for the species survival if current trends continue. Therefore composing two approaches with intent to harness the effective abilities of Nomadistic traits, embracing their benefits through the activist and further artist identities to resist and act on local and global environmental problems.
An artist of multiple practices, that of Milarky, and that of Dside. It must be noted to understand moving forward that these two practices are considered identities in their own, and constructed outwardly to be separate and independent from one another. The public are generally unaware of them being the same person.

Due to both practices having frequent and established histories in the realms of the unpermissioned along with methods of personal survival being less than conventional, a natural instinct of clauavity precedes full exclusion of many projects. As this element developed simultaneously with both practices, it’s therefore relatively symbiotic and integral to the momentum of the practices. However as various aspects will be intentionally eluded to, it will be actively attempted to minimise this tendency throughout, for the benefit of communication and depiction of process.
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INTRODUCTION

Nomadism like itself is a mobile definition, and while retaining the same skeletal elements throughout it can harness and embody many identities. This practice-driven research was structured adaptively, symbiotic to the term it’s investigating, to allow mobility and reposition as the environment of understanding developed.

Conventional approaches were initialised developing a placement through historical lenses that were then overlaid with contemporary examples. Surfacing mobilities reliance on elemental relationship with time and environment. The established methodologies of public space and site responsive artwork was redeployed with these applications causing a shift from static site responsivity to animation, AR, and Game projects to try remove static from the practices. Theory and response asserted that fixing the scope within existing fields produced relatively predictable results. So field research was proposed and implemented, being New Zealand environment had geographic confinements. The NOMADIC RESIDENCY was undertaken traveling across the vast state of the American continent in search of Nomadity and to explore the rouse of infinite mobility. It resulted definitively in the finding of Limited Mobility with an enhanced perspective on restriction and the introduction to the sedentarized influence on contemporary mobility. Positioning a body of works presented as BORDER LANDS. Rviewing this further arrived at the practice dismantling realisation of what the Wall symbolised. Prescribed As a destination and attraction, it was revealed as a symbol and invasive divisor symptom of the hierarchical separation due to long exposure of sedentarism influence on our species. Resistance to this was explored fueling a versus mentality between Nomadism and sedentarisation, until the position of duality was exposed as potential, in the respect that in a contemporary placement, there was a strange symbiotic suspicion available for further unraveling.
As this research is all heavily based on practice, a selection of the projects executed is provided, some are referred to through all are included due to their relevance in resolving or questions various aspects. While the word introduction and conclusion are used, also is the word arrival and leaving, and these second two are more relative to the mobility of this paper, it was not after a resolution, that would cause a static position, it was only after further Nomadic research that lead to further Nomadic research.
UNPACKING NOMADISM

Nomad as a term is susceptible to holding a loose spectrum of perceptions, often far removed from its hardships through recently diluted and stylised modern re-appropriations and misplacements. Its placement being highly debatable due to the ability for it to be applied to a vast array of people or situations. Therefore a refining establishment of how it is worn for this research is necessary.

Fundamentally a Nomad is a person or body who have no fixed abode, no place they remain, and no residence of permanence. This can be for variable reasons though all are within the proximus of chasing or following resources. Sequentially the notion of the Nomad can be seen as concurrent with the evolution of the Human species, therefore beginning to unpack the definition accurately through an archaeological lense can produce varied results. However all traditional examples are based on the person or bodies relocation in response to either inadequacy of resources in a current location, or the chase/follow of more abundant resources elsewhere. A true Nomad travels adaptively amongst these environments with no predetermined location, alike to that of prehistoric Hunter Gatherers, Traders, or the Dom and Romani wanderers [exonymly known as Gypsies], though other homologous behaviours should be mentioned, that of Pastoral Nomads who similarly traveled adaptively though remained within certain territories effectively lapping a wide environment, and also that of Transhumance Nomads which traveled in direct response to seasons though limited between a pattern of various predetermined locations. While movement is the primary defining behaviour of a Nomad, it's very clear that the environment is the dominating factor, both effecting the reason to shift, and also the means, pace and method in which it's done. This relationship with the relevant environment was a form of symbiosis, effective survival required understanding and of being in tune with the environment, reading and knowing it, a respected dependency on it.
This attunement to the environment is a approach from Sedentarization, manipulating and controlling. Sedentarisation is a key aspect to recognise in the understanding of Nomadism, as it could be stated that all Humans were Nomadic until this occurred. Through the harnessed and developed ability to control the land with technology, and the increasing need to with rising populations, the attempted control of land rather than use of it was established. Nomadic traits were slowly reduced to the barren and scarce environments, reinforcing a demand on them to travel rather than a choice.

While these historical and humanistic depictions of a Nomad are undeniably key aspects for required knowledge and understanding, it is of benefit to stretch and acknowledge the full breadth for application of Nomadism. The primary reason for expanding the scope to its potential limits is to find the common and dominant trait that withholds the term Nomad, and while all of the above have capabilities to be classified Unpacking the perception of neuron level of the bodies behaviour, resulting in many instances of replicated systems of Nomadity, of the chasing of resources and avoidance of scarcity. This can be extended into a great many perception, including quantum physics, biological relationism, and various aspects of evolution within selective development. Along with entering the neurological field of thought and awareness, consciousness and the concept of identity or self. Playing in the realm of multiple selves [Projects 022, 057, 120, 161] and mobile identity states [Projects 174, 175]. While there is great interest in these spheres of appropriating knowledge, the ties are theoretical and being this is a practice based research approach, it will be acknowledged though un wielded.

Establishment of how it is worn for this research is necessary. Sequentially the notion of The Nomad has been simultaneous with our species evolution from inception, thus to view the Nomad or Nomadism through the historical lens; incorporating pre history, early man, the beginning of sedentarization; both chosen and forced; through the adaptations to where the Nomad in a traditional vista has become a relic of what was; then it could be debatably accepted as an extinct ability, and shifted to a more romanticised and reminisced lifestyle. The removal or acceptance of this myth of Nomadism’s glory is hard to resolve concisely, however regardless of its relevance further defining of the physical attributes to this way is required. A Nomad is a person or persons who have no fixed abode, no place they remain, and no residence of permanence. This can be for variable reasons though all is within the proximus of chasing or following resources. Pre Pastoralism all were Nomadic and moved in relation to resources, though with the increased land occupation by expanding civilisations the land available to Nomad’s was accelerating reduced, forcing adaption to larger distances and fewer resources, ultimately pressuring the long successful life style to adapt and change. The fundamental structure to define a Nomad, while far removed from the cultural and vastness of early history, can be correlative to many lifestyles of modern human behaviour. These suggested modern Nomadic fields are separated in research by the definitive factors of forced and chosen, or privileged and unprivileged mobility, where
Milarky using these boundaries explored the overlap in the work CURRENTSEE [Project 013]. Investigating financial driven aspects of Global Business Contractors to forced Work Migrants, explorative/restless aspects of OE Backpackers or the more recent WanderLust Culture to retired SnowBird Cultures, and the paradox of these to the Vagabond/Train Hoppers [Project 076] or Homeless Population [Projects 058, 059, 060, 072, 073, 088]. If these two later classifications are targeted as the primary focus into development of research of The Return to Nomadism, then like the romanticised notion of what Nomadity was, or may have been, after being removed of its mythical solitude then the capacity to adapt to hardship becomes the dominant factor of cause. While hardship [Projects 058, 072, 073] within Nomadism will not be adorned as a requirement for this research, it has to be discussed as it is the prevailing motivator or inertia-releasing factor to initialise the physical shift from one place to another, what maintained Nomadity traditionally, and what will return us to Nomadity again.

Relocation in response to hardship, either inhabitability of current location or more effective habitability of elsewhere is understood and recognised as common behaviour through the history of Humans, happening at all levels of society, and it should be recognised that this is a Nomadic solution to survival. The continuing curiosity of humans to cross its surface. Nomadity is a response to the environment, an adaption through a generationally founded ability to tune into its ways, as opposed to our current sedentarized mind set to tune the land to desired ways.

To move forward on common ground it will be stated that the scope of placement is that the used definition is the transferal of position, the mobility between two sites or locations, the approached as geographic based consideration and the Nomad as a body changing its place within the environment, and the relation is due to resource chasing, Considered with the relationship of use though respect of the environment and where possible of benefit, and avoidance to impact of hierarchical separation.
This required relationship with the environment, both in response and as a source of reason, is as prominent in Nomadism as it is in the history of work. The further the Nomadic realm and requirements are researched the more that is aligning with the existing practice of Milarky and Dside. Milarky’s initial relationship was surfaced with NO FIXED ABODE [Project 002] a solo exhibition that was a body of work created in response to the first encounter of the term Nomadism. It was a solo exhibition in an empty unused space in central new Plymouth, the location was built into a Gallery space for the event, and then returned to its previous state, realising at the time, though this was a sympathetic approach to the campsites of a Nomadic tribes movement. The body of work, even though developed just prior to this research will be referenced because it positions the perception of what Nomadism was prior to any research, and this outline of initial point will aid in accurately tracking the learning and development of the practices. Below is the bio of the exhibition, and at the time was intentionally unresearched beyond self founded hypothetical and theoretical perception.

"..With a dominant focus on what could be seen as the likely return to Nomadity of our species with the misled ability to care for the Earth, and the unretractable curiosity of humans to cross its surface. Nomadism is a response to the environment, an adaption through a generationally founded ability to attune to the environments nature, as opposed to our current mind set to tune the land to our desired ways for benefit based on self prescribed time frames of economy and born hierarchy. Finding ourselves striving and blindly dedicating to have our fixed abodes yet unable to escape the inclination to be elsewhere and move amongst the planet. The term Nomad has a lot of diluted and stretched associations, so it is of intention to continue defining a relatively resolute boundary in which to contain its relevance and effectivity, so to arise ableness to develop on the
suspicion of Nomadity being the last resistance of our species reverse evolution through self produced forced environment deterioration"

While the works did lightly discuss current and geographical tradition, the position was an interpretation based on current trends clearly set in a forecasted location. This perceived fictional prediction required catastrophic human change, arriving it in conversations of Post apocalyptic hardship, which at the time was seen as inevitable. It was expected that further research into Nomadism would create a gap between this initial view and the reality, however while the understanding of contemporary Nomads was refined as broader, the forecast remained and was only tightened.

Dside’s position was more current in placement as the work placement was directly in the public sphere it was a utilised position to discuss issues that relevant. The work BALAENOPTERA MUSCULUS [Project 025] which is unpacked in more depth [Appendix B]. While this work discusses a particular subject, the realm of using Public space to activate and inform about important issues, weather local to the region or global utilizing the focus on species rather than human to translate their need and inability to communicate with us other than results. Focusing on Species also allowed fo ability to communicate messages detached from human predetermination of hierarchical or classism response. Extinction [Projects 081, 181] is irreversible, and a direct cause of sedentarizational impact on the environments, over use and degradation causing unnatural demand or depletion of areas.

While this positioning of work also derived the question of connecting the temporality and public space communication, temporality of environmental states being time relevant, and this also a critical word for the existence of Namdicies function. That static and had been discussed often, though all the works themselves had been static geographically. They had sedentarized themselves to each wall.
FIXED MOBILITY

Time Based works based on documentation were completed in support of most works, demonstrating the process [Project 165] however the works themselves were not time based. This lead to the series loosely referred to as MOTION OF FIXED LOCATION. The initial work for the series was done as a soft development from the time based documentation that had been well established within the practices, and as these were in some instances considered performative the work was done live, encompassed as part of another live event [Project 019] 'STATIC LIFESPAN' comprised of painting over the top of the same work building on the progression throughout a 4 hour time frame, documenting each stage of temporary completion, which was later animated digitally to reveal the entire narrative. This approach to animating the work was effective for the live performative aspect as it allowed for the ability of public engagement throughout as the audience was given a consecutive lineage of new works that concluded in finally removing the work, enforcing that this was a temporary similar to, available and existing only during that time. Even with the work being removed it rebuilt into a new overlapping work through its documentation [accessible through Project 165]. This self erasing to animation of documentation technique was explored several more times [Projects 019, 020, 028] This approach, while managed to animate mobility from static, it relied on documentation and the audience's ability to access the motion was restricted. SQUIRRELS, [similar Project 022] attempted to effect motion by displaying a motion sequence through the space unrelent on the documentation recreation to produce motion, nor remove this motion from the location and allow the audience to experience on location. HEADS [Project 021] attempted to combine both of these approaches, allowing the full narrative of motion to be visible, though also to be recreated into an overlapping animation [accessible through Project 165]. CYCLE [Project 032] used a similar approach with four individual works that maintained the ability for overlapping narration [Projects 019 - 022] and portrayed a full narrative when positioned together,
though as they were not site specific and instead individual works could be relocated or adjusted within the environment to alter the audience's ability to view. This expanded the ability for the motion dependance to rely on the audience to actually be mobile amongst the environment in order to access the motion. Considering a wider environment as the site, not just one wall though positioning Wellington City as a single location, RURU [Project 026] spread the motion cycle across totally separated independent sites. However while the recreated animation [accessible through Project 165] maintained a narrative, the wideness of locations and their site specific inability to be relocated created difficulty for the audience’s ableness to interact and resulting returned the physical work to static. WALK [Project 029] was done in a transitional space known for high volume of walkers and spread at a distance so it was possible to be aware of the whole work at once, though by limiting scale the audience had to move through the narration to get the motion [accessible through Project 165]. This walking work was reliant on interactiveness of the audience, specifically the motion of the body of the viewer, becoming aware of this interaction between the works motion and the bodies motion, further explored this with DSIDE X EM [Project 028]. While the ability to create interactive motion within the site specific environment the works were created, this audience participation was not transferred when the works were animated and delivered elsewhere. The site's requirement to be a fixed location was challenged by a collaborative project with EcoWare [Project 193], where the animation was created around a fixed location, though the location itself was mobile, manipulated by the viewer, which in turn surfaced the ability to refer to the interactor as not just the viewer, though the user. The project is further explained by its accompanied Artist statement:

  Collaborating with EcoWare was Dside’s way to support their effective action towards sustainability. So this collection represents the key aspect of this, the ability to remove static from the system, to enable momentum and active use with minimal waste. All four cups are fundamentally a depiction of this, each being a self sustaining loop-able motion sequences with no start and no end, a continuous cycle of use.

The ability for the delivery of this work to remove reliance from documentation or digital distribution of animation, and instead utilise an existing widespread platform, shifted the work to becoming on its own more Nomadic. This ability for the work to travel and disperse along with the further investigation into the audience's position as user was explored with DSIDEOPOLY [Project 033] a board game structured to encourage multiple users to play and navigate across existing site specific works.

At the time was researching Game [Project 035- 037, 162] as an application and the distribution of technology, was learning about AR and the effective bridges it would cover theoretically. Wasn't able to follow up this until very recently with the first attempt of AGE OF TECHNOLOGY [Projects 180], were proved theory and also learnt that while effective in action, it remained static due to accessibility, being that the technology wasn't widespread or understood, so potential for use in future though currently as society isn't with it the ability for mass assimilation in the public counters itself to being
very selective. This also access limitation affected SEDENTARIZM VS NOMADISM [Project 185] a forefront Virtual Reality technology where the concept of natural mobility flooding the illusion of static civilisation [Appendix: D]

While finding abilities to create mobility in works, it had arrived that while they were all active within constrained time based motion, speed, direction, and in some cases position, were the only variables, and they were all limited to their pre existing states. Had considered the audience a user, and given aspects of control through participation, though there was no aspect of change in the work itself, and this caused a confinement to looping, or repeating motion.

Resurfacing the ingredient of temporality from the early MOTION FIXED LOCATION projects such as ‘Static Lifespan’ and harnessing the recently explored audience’s participatory requirement for the works motion, a new side-series was implemented. DRAWN BY DSIDE, COLOURED BY was first explored in a Gallery in Christchurch [Project 167], though the work was not site specific and gave unreliable results, so a second site specific work was done in a Gallery in New Plymouth [Project 173] though had limited participation due to traffic of location, so a third work was done during a public event in Wellington [Project 177], gaining an estimated 10,000 participants over a weekend, and the fourth largest work done inside Puke Ariki Museum [Project 178]. The works were drawn and then the audience was welcomed to colour it in, this allowed for there to be no definitive point of completion or control of outcome, and allowed the work a type of developing motion, rather than looping.

The exploration of the works mobility through physical location, and also within the work itself limits. Reviewing the projects in relation to Nomadism it was clear that the work was trying to develop an effective position of mobility to interact or chase its resource, the resource being the audience. The early works of MOTION FIXED LOCATION series had aligned with pastoral Nomadism, sympathetic to seasonal looping and repetition, with DRAWN BY DSIDE, COLOURED BY finding a more expansive and non predetermined alignment with Nomadism timeframes.

While much was gained from these approaches there was a limit to the ability of the existing practice’s scope to learn more. Animation and experiments within motion of imagery could only explore within their realm and while these projects were continued and more works produced it became apparent that a new approach with more unpredictable aspects could produce further learning. The environment is a paramount aspect of Nomadism, and while current practices had been testing various geographic factors, it was required that more understanding of the lands resources, and its responding contemporary Nomads was required.
Field research was proposed and compiled in a document titled CIRCLING NOMADISM: AN INQUIRY INTO RESEARCHING THE NOMADIST REALM [Project 017] where the NOMADIC RESIDENCY [Project 044] was announced, along with its suggested outlay, expected intent and reason for action.

"While further research into existing variations of contemporary Nomads, and Nomadism, has been researched there was specific information that was inaccessible from publications, interviews, documentaries, etc. As people had discussed about traveling across lands or of various Nomadic people, though it seemed to always be restricted to personal biography or in a historic anthropogenic approach, and very few channeled observations of contemporary examples.

It has been decided that direct investigation is required. This type of field research could not effectively be achieved in New Zealand due to geographical limitations, the Island’s edges are reached too often, and the land mass too small to develop a variation in geography or responding behaviour of significant differing. There are people susceptible to the term Nomad, though not to the same extents as larger and longer occupied continents.

It is recognised that field research abroad is required. While many continents had a strong history of Nomadic behaviour it is contemporary examples that are of interest, and for the research to be effective the field of study needs to be both relevant and accessible. The American continent provides a large enough land mass with variable enough seasons and geographic resources to have seduced Nomadic behaviour. It is also an english speaking land allowing for research to stay focused and not get buried in translation factors.
The intention is to be Nomadic while traveling and adapt to the chase of resources as they develop. Resources being that of Nomadic Knowledge.

The project was officially announced and presented through a public crowd funding campaign [Project 045]. Though this approach has benefits in aiding to make the project more viable, it was primarily done to generate awareness of the intent and situate an informed audience for its lead up, duration, and post project communications.

Prior to, and through the initial week of the Nomadic Residency, a small project GEOGRAPHIC FIX [project 055] was carried out where the geographical location of each day’s end was screenshotted on a map, recorded and sent back to a specific recipient in New Zealand.

The Nomadic Residency was launched on the West Coast of the United States, in Oakland, California. This initialising location was chosen for the ability to follow up on the project HOMELANDS: OAKLAND, and reassess the relatively familiar situation with the new understanding of Nomadism. Through local discussion it was learnt about Oregon being a destination for a lot of national HomeLess due to the State’s higher acceptance and free camping laws. While in Portland these camps [Project 58] were visited and observed, learning about the movements within the localities and range of travel some people go to and for what reasons. Though just after leaving the State, upon follow up research it was said the camps had been shut down with a controversial instant law change banning free camping and heavy enforcement. The information and occurrences throughout this Field Research time is heavy in quantity and also quality, though much is relevant and worthy of discussion, a full overview or is not viably inclusive.

Content was constantly created with site specific works were produced throughout this travel, walls were painted in nearly all states as traveled, and these were done in either response to local environment, local historical factors, local cultural impacts, direct local influence, [Projects 056, 057, 060, 064] or current events relevant to globally relevant [Projects 061, 071] This site responsive process was refined into a project called RESIDENTIAL POSTAGE [Project 078], that attempted to reduce the geographical access to the fixed works by creating compilative images that were translated into postcards, sent from the location to a recipient audience globally.

While the intent was to research a range of contemporary Nomads directly, based on the expectation of a larger landmass providing a larger ability to travel across distance and more frequent encounters, instead it seemed that closed roads were more common than hitchhikers, toll roads more frequent than public conversations, Truckstops had more tourists than long haulers, and there were far too frequent encounters with Police or Law enforcement [Projects 062, 067, 074, 075]. While one encounter with Vagabonds/Train Riders [Project 076] in the far east of America occurred it was very hard to learn anything due to resistant reclusiveness. It seemed that to be able to learn from active
contemporary Nomads, assimilation and a earned longevity of time in the area was required, so being a foreigner with limited time attained restrictions and distanced access to certain people. A note from a journal said,

"...are you out here searching for Nomads, or lost chasing Nomadism, becoming too elusively Nomadistic to tune into anyone except the roads"

Which temporarily provided consideration into the solace of nomadity, the individual's perception being the definition, rather than the historical tribe or group, freedom of adaption only to own adaptation. At current standing the Nomadic Residency has included, traveling through 26 different American states, visiting 3 Canadian states, and 1 Mexican state, accumulating 56 state lines crossings and 12 international border crossings. Dominating statistics that were far from the assumed dominant view of one land mass. After traveling such large miles, patterns began to form, and organic observation projects developed, these were later realised and compiled into a wider project called COLLECTING FIXED [Projects 068 - 070]. The most abundant collection was developed through accumulation spread right across the continent where photo's of America Flags [Project 068] were taken and shared online. Further the accumulation of photos of stationary Security Guards [Project 070] and fixed surveillance cameras [Project 069] developed a large accumulation, creating an awareness of massive abundance. What developed when reviewing these was the direct relation to each of them being enforcers of a sedentarized culture, symptoms of fixed location and control of mobility.
Border Lands was a direct response to the field research of the Nomadic Residency, having aimed at a larger continent to achieve greater mobility instead limited mobility was found. This collection of works was displayed in a solo Exhibition titled BORDERLANDS [Project 082] comprising of 30 individual works [Project 083] all discussing various aspects, and perspectives, that were placed as significant or curious. The titles have been listed below [Projects 084 - 109], though as each tackles a various field the potential expansion would overdo, so deciphering will remain within their titles REFU[S/G]E RETURN RESET RECLAIM THEIF THIS UNITED, STATE LINES BORDER CROSSING SMUGGLE IMIGRANTED USED SEDENTARIZATISM OCCUPATION MIGRATIONISM EXPANSION CRIPTICAL INTER NATION IN CHECK WALL
The Exhibition space itself set an overall narrative by enhancing the aspects that were in discussion, with the direct use of a border within the space, of installing a fence between Galleries entrance and area of displayed work. The fence, a cross wire industrial boundary fence held up by metal poles, bent at the top where barbed wire was run across, is an object globally common and frequent familiar in daily life. Its relocation and positioning in this space, gave it no new ability, only that instead of being an overlooked and accepted access denial, by making the space on the other side a destination, it was an encouraged access option. Without the action of resistance to the border fence’s mobility limit the exhibition was inaccessible, as it completely closed off the area where works were on display. The solution and tool of resistance was suggested using wire cutters clearly positioned in front of wall on plinth during opening night [Project 110] though required the audience to negotiate with permissioned and unpermissioned action. This created a participatory requirement from the audience to engage or access to the work was not possible.

During the last week of the Exhibition and Artist Discussion [Projects 112, 113] was held within the space, where the public were invited to come and engage in discourse about the works and concepts that were being presented. While it was an opportunity to decypher the works for the audience it also arose many useful discussions and opinions, leading to some new ground and understanding of the works. As the Exhibition tone was aligned as resistant and in disagreement with this portrayed abundance of borders, the expected response of debate and opposition was instead only of sympathetic realisation and agreement, with the subject only pushed further with wider considerations.

Border Lands was a direct response to what was learnt from the Nomadic Residency whilst welding the understood definition and scope of Nomadism, though what it encountered was not the passive immersion and unfixed mobility into the environment through instead the undeniable existence and infection of limited mobility due to vastly established sedentarization and the accumulative segregation through fixed abode technologies born out of hierarchal expanse.
The global sedentarisation and severe dominance of civilised populations led to the increase in hierarchical separation, requiring a significant increase in physical separation and control of these differences. While geography has always had a part in dividing, the introduction and quickly expanded use of man made physical divisions, of strategically placed fences and walls as a concept to our species solidified the ability for variation in populations to be maintained. These tools are products of a fixed abode behaviour with the singular intent to control and manipulate land ownership causing non territorial people to be denied resulting in misplacement issues within previously mobile people [Project 010]. The wall is the primary tool for the partitioning and dividing, further the limiting and segregation of people and their scope of movement. The concept of the Wall has many reach's, usefully the ability to separate and confine. Its infection into our society first acquired respect through its ability to defend and between nature and home, then between differing populations, while expanding classism/heirachiality into civilisation structures of vastly differing lifestyles among population. With its total acceptance and developing functionalities, particularly in building and shelter, it acquired the hunger for decoration, to express the various levels of hierarchical position between people of either sides of it, though also to distract from what it was and feed the growing hunger of civilisations comfort, further to become a destination of entertainment, an object that has managed to, in a large part, swap its symbology.

As discussed in BorderLands the walls ability to separate place to place the ability to divide any identities, that of countries, giving highly secured Borders. Borders give need for Passports and highly ordered and controlled systems of identification and regulation. Where in parallel to the establishing class separation, knowledge began to be segregated and information was taught and known only by selected classes. The devalue in this civilised attitude and method causes unbalance and unawareness, a
forgotten and removed ability to adapt, where foresight has shrunk and intergenerational planning has been reduced to individual life spans, creating an illusion and expectation of an ability to control nature, an attitude that the world is a static place. This expected success of control leads to many disasters environmental. While developing the understanding of the effects of this division, and simultaneous damage to the environment, the Standing Rock situation in North Dakota was occurring. A situation of people unifying regardless of any localised division, nationalities or origins, it was even the first time every tribe of NAteve Americans has come together, it was massive happening, and there was such controlled and limited information available to learn about it. The only way to learn wa directly, so liek Nomadic ris decy, field research was conducted. Traveling to North Dakota [Projects 144 - 149]. While a lot happened there, it was very native based and ceremonial so out of respect to the environment of people and awareness of not total self understanding, the occurrences here will be eluded to.

With the continued loss of freedoms through saturated surveillance and oppressive mobility control, resistance is inevitable, a resistance that benefits by the employment of Nomadic modes. Knowledge of environment and a shared and unified understanding executed through retaining the ellusively and unfixed nature of Nomadity, this in effect avoiding the civilised structures of monitorization and impediment, and allows for heightened abilities of action; anonymous public protest, information leaking, online hacking, and offensive gorilla tactics. These all being crucial aspects of effectively activating situations and occurrences to cause change against a regimented system.

It could be argued that it is a growing ratio of Artists have already cradled past the defining line of fixed and non fixed abode, suggesting a return to Nomadic traits being a benefit to a creative practice, and based on the value of the pre wave land fertilising motion of Artists this cradling will likely infiltrate the rest of society. No Fixed Abode was a series of works summatively investigating the idea of a total society return to Nomadism through mis use of the environment, justified on an undeniably blatant bed of evidence forecasting where human existence and the Earth we recognise are headed. To catastrophic changes in natural environment. The alignment to the guise of SciFi and Post-Apocalyptic, with hugely altered environments often damaged or destroyed by Human impact to become wastelands/deserts, forcing the species to again wander to find usable.

Resources, portrayed always with hardship yet often romanticising its solace and potential. A Solace derived around the return to Nomadity being a result of the end of civilisation, a reverse in resource control, and removal of total dominant hierarchal systems. This destination, though only fiction in the entertainment culture, is a place of societal freedom. A freedom that has been fought and chased since it was lost at the initiation of sedentarization and birth of civilisations.
The reflective summation is the discerning shift of relationship with wall, not objectively, though as a theory or symbol. It has been always a destination, an aimed for objective either through unpermissioned or permissioned approach the attaining of the key resource in a wall painting practice is the wall. Perhaps a new term could of been put in its place and the consideration of wall could have dodged a lot of this picking, however it seems it was an unwelcome welcoming and while resistant to destroying the ideology of the primary objective, it was a better investment than denying it and disregarding new knowledge [Projects 157, 159]. Resultantly, no walls were painted for half a year, after the return from Standing Rock, however this was almost unconscious and occurred effortlessly. The attraction was gone with the alignment of a wall being a minion or receipt for the sedentarized hierarchical powers. THE DSIDE GAME [Project 159] was created to challenge this position and in a fictional way reclaim the wall, which seemed friendly to what all unpersonalised wall painting is; that of taking or dominating the space, the wall. THE DSIDE GAME harnessed this wall gathering though aligned it further to being the last form of free resistance and speech, placing the narrative clearly as a versuse between sedentarism hierarchy of control and the mobile activist almost revolutionary oppose [Project 160].
Releasing the myth of romantic nomadism has gone, and the situation of limitations, being aware of the traits of and usefulness activism as it is the direct opposite of sedentarized civilisation.

That the environment that was respected as a nomad has been used and damaged by the dominating mindset of control, returning heavily to NO FIXED ABODE assumptions. Survival was through the moving across land, respecting it know if it was healthy it could provide, now land can’t be moved across and more is taken than can provide, so it’s then fertilised and altered for short term gain, detrimental to long term survival. So considering that the land in itself is the resource, and in a broad view was always the resource, this resource has been damaged by sedentarization and it might be that the ways of nomadism can help it. Harnessing modes of Nomadism through effective activist projects are the ways to reverse the damage done by sedentarized states of land, a natural balancing attempt of opposite forces.

Resurfacing the limited mobility projects when early scoping New Zealand, it has been reappropriated that these could be used as an advantage to Nomadism. Knowing now that unlimited is not possible [Projects 041, 043], the harnessing of the border provides a developed resource position. Yet as still enticed by distance, doing maximum mobility with New Zealand would be its circumference, its coast [Project 186], and the path of chasing the border, provide an abundance of site response resources. Announced publicly [Project 191], with sections of the below speech.

..New Zealand is an island, it a straight line, if there was any here would result in arrival at nautical borders too frequently, and with no land neighbours the mobility endurance is thing. However being an island a coastal border surrounds. A
border that environmentally does a healthy effect. Though the sedentarized overdoing of this species of Human has caused the border to be invaded, both leaving and arriving, by one of the most nomadic of all, that of trash. Pollution is not static, it’s mobile so catching it before it escapes, before it transforms from passable to micro, and infects the planet more than it already has, the border will be patrolled. A lap of the Border of this Island to collect the plastic.

Taking similar approach as NOMADIC RESIDENCY with crowd funding [Project 045] to enable the audience to be informed and able of participation, though further establishing the value of this approach through witnessing the effect of unification the experiences at Standing Rock. Connection to communities [Project 179] and incorporation or collaboration expanding the effect further than just placing work in public space unfaced, speech [Projects, 113, 121, 172, 176, 191], like the linguistic experiments [Appendix A] to share knowledge, to transfer it in a way that’s catchable and revicevable. Harnessing Nomadic traits, the beneficial influence of resistant adaptability. The project will be approached with full employment of an artist and activist, A lot of groups tackle the issue of plastic on beaches though am proposing the benefits of a Nomadic approach. Not the home beach, though all of them, the full lap, mobile adaption following the resources.

The Plastic being the resource due to a similar approach of THE DSIDE GAME, with an attempt to swap the position its hierarchy, from invader to value. Its unknown how this will effect, though the cause is to understand plastic [Project 189] and using the machine research [Project 190] to reform the collected plastic into site responsive artworks, beyond that is undefined, as being site responsive, the sites have yet to be visited.

This [Project 188] in scheduled to occur during New Zealand summer. Following efficiency of being in tune with the seasons, rather than oppose. This was an approach reinforced from the difficulty to survive [Project 145] while at Standing Rock this limitations impact of the focus and efficiency of the project. A refocus on return to symbiosis with environment, utilising the Artist position [Project 025] to benefit of outcome.
The shift from an assumed freedom of Nomadity, to the realised hindrance of borders, has aligned an interest in the residence, not in a homely manner, though as in a place for nomadity to occur.

Nomadistic ranges are far wider than ever in history, monumentally global, yet this globality in not unified. A divided and highly segregated landmass with fewer and fewer mobility capable environments available. No longer can resources be found or relied on if returning a season later, as the sedentarized culture has intensified and taken more than the land can offer, so responsibly and accelerating the land is altered and manipulated. The short scope and haste of sedentarism hierarchical system, of competition and challenge, everything is done without the respect of longevity of generational situations, blinded by such an ingrained faith that the static treatment of the planet with keep providing and all in linear. Though the environment is falling, its suffering because our species has forgotten the ability to listen or be in tune with it.

While expanding knowledge on limited mobility will continue, the acceptance state of ineffectiveness to resist borders, at least currently, has encouraged a further reanalysis of Nomadism. Not entirely, though in the position of using its effectiveness and not just utilizing its influence for activist or art action, though experimenting with a project that may establish a form of sustainability.

RESIDE [Project 194] is based on the effective amplification of Artist Residencies, and would aim to sit on the border of fixed and unfixed abode, a position for transitory reside. While only in initial phases of action, it would be intended to, establish a network or path within the environment of Nomadic Artists, setting the ability for trade of resources in the commodity of location. Exchanging abodes regularly so a more sustainable method of
transitory mobility can develop. The Planet needs a lot of anti sedentarization behaviour, though mobility for the sake of mobility only uses the resources that aren't there, so perhaps a sustained acmi mobility or shared mobility could be more effective in the highly bordered existence. Simulating a return and harness of the skeleton of Nomadism, with strategic Mobility. Embracing a longer time frame
CONCLUSION

The Nomadic Residency had in a broad parameter set out to develop a better understanding of the relationship between mobility and Nomadism, though what it found was the dominant position of limited mobility in all of current society. Forced through the adaptations to where the definition of a Nomad in comparison to a traditional vista has become a relic of what was. While distances have increased to global scale many Nomadic traits have integrated behaviorally in such use they will continue, the ability to wander freely with no predetermined location is an extinct ability.

If has a wider correlation of separation issue of the whole species. Disconnect from the environment and ancestors or ability to see multi generational, to being shortsighted which again damages environmentally, showing direct symptoms of a sedentarized static approach.

The Conclusion can end here, or you can decide to remain mobile and travel through the less statically revised Nomadic conclusion.

Time is required in the action to launch mobility and maintain it, without time’s relation its retained and static’efied, and by its am referring to anything of existence, it’s only living if it’s changing, and while time allows the motion, any shift of position requires respect to relationism and nothing has moved or been mobile if it has no other point of position to be compared to. Thus science allows it to be refracted down to the core definition of nomadism relationship to existence, to force equals mass times acceleration, and removing any of the ingredients equals static. This may have all been stired too off point in the sense of the flamboyant retainment singular aspect, and of and acceptance of its
extremities of exaggerated aspects being taken off in stories too from the source..
Though that's also what nomadism can be said to do, travel through and lose its way.

We researched too hard and too wide, and while resolve was graspable, it didn't manage to be compiled into a soluble word construct. This paper was begun with an arrival and it will have a leaving, both very specifically placed to say that this was not an object of its own, it's called an exegesis and a thesis though it is really just a position of the time, a single sprat of the animation sequence, it couldn't of encompassed all of the practices and its ok it didn't, would've been convenient for a reader if it was a compilation cohesive and familiarly compounded words, like a newly spring filled natural pool or mini lake that's gathered, some new rainfall and flow from the hills, the steady output of gravity and influx of moisture, generating a complicit and identifiable situation with clear parameters and outlines, all bound together to be a pool of knowledge, though this long sentence writer instead doesn't recognize with that destination, it's too static, to aimed for a settled, instead this exegesis is like a whirlpool, you can see it, it has its form and you know it's what it is, though the defining reality is it's actually not its own, a whirlpool is only a moment of its content, the water is never the same, the resolve and interior always shifting, its not a place it's a result, seen because of the movement of the environment around it, it doesn't stand alone and hold its own, its required everything around it and while it may be there often, it's never the same elements, or drops of water. Just mobile knowledge sitting through it, like these tired fingers typing the longest sentence you've read, off trend and embraced in the limited time for limited mobility of consort. Much was learnt and much was done, though it didn't end up here very strongly, it'll just continue.

So Many projects were put into static to allow for this compilation of words to develop, it nearly arrived at a resolve though not this time. The ultimate reflection is was writing this of gain, no one will read it except for you, you only skim with a lense of mark'ably, finding a scalar of hierarchy system to place it in.. what would it be if a nomadic mark, not a sedentarized mark of divisional placement..The project's not done, the projects that were never so this could be done, was it worth it said again- it was, for the overarching understanding that was gained from sitting in [project 195], clarity and links, justifications and linear situations of composable reasoning were resonated with, the practice seemed to have a position, one that could be discussed and finalised here, though that nearing of place caused only one response.. not that of resolve and answer, though of leave, change it all because it got figured out.. what's the reason if it's a known reason.. un predetermined mobility of knowledge and practice. The disconnection of locating the work in the established field [so the removal of all artist references from this] and instead, because it was found that the once the illegalities and elusive detachments were transparent, that the practices of Milarky and Dside to naturally fit into the structure and motion of academic, of establishing and positioning, justifying and having clarity of why. Instead these finite paragraph's were injected into a well highly thoroughly built pyramid, only layers from the reined and pinnacing top, a day away from the heavily
confounded thesis, and instead an infection arrived and the pyramid began to divert, to reform, to stretch without any full stops and rely entirely on checked language. Fortunately the endnote was typed prior to the conclusion.

*While not included here within the conclusion, final review of the practice is positioned away from the Exegesis as an End Note.*
PROJECT LIST, BY ARTIST
Project 001

SAVEARTH
Reference to 2013 project

New Plymouth
Project 002

NO FIXED ABODE, SOLO EXHIBITION
Reference to 2015 Project.

New Plymouth
Project 003

RESIDENTIAL LOCAL / CAMPUS ALIGNMENT
Permission for Locality

Campus, Wellington
Project 004

PROJECT; BE A RESIDENT
Wellington Fixed Abode / No documentation

Wellington Region
Kinora Laura,

Attached is the form for Student Semester Parking at Massey University in Wellington;

Kind regards

Admin

Laura Bradshaw

To: admin@milarky.com
Massey application

Good morning.

Please find attached the application needed for the first semester, please fill out and send it back ASAP so I can process this for you.

Kind regards
Laura

Laura Bradshaw
Receptionist
CARE PARK NEW ZEALAND LTD
8 Lomax Street, TELE 621111, PO Box 21-036, WELLINGTON 6241
PHONE: 04 805 6840, FAX: 04 388 9863, EMAIL: laura@carpark.co.nz, WEB: carpark.co.nz
Project 006

PROTESTORS COMMEMORATION / TEMPORARY FIXED LOCATION
Building zoned for destruction

Upper Queen Street Auckland
Project 007

PARTICIPATION / UNIFICATION
TPPA Protests

CENTRAL, AUCKLAND
PROJECT; SEARCH FOR ARTIST RESIDENCY
Wellington based short term live in Residency

WELLINGTON REGION
Project 009

SPOTS; ONGOING PROJECT; TERRITORY
Mapping walls locations after arriving at new Territory

WELLINGTON
Project 010

REFU[S/G]E

GALLERY, NEW PLYMOUTH
..kia ora Deanna,

Awesome to have met you yesterday, hopefully we can make something happen.

As discussed I am more than aware of the temporary nature and hold no guarantee to Massey for the life span of the artwork. I also understand that Health and Safety must be followed, especially as working in a relatively public space and at height. Painting large walls and working with various access equipment is what I do full time and have done for the last 10 years, though I have not done this within the University structure, so if there is anything formalities or procedures needed to follow I may not be aware of it or be great to know.

I will also mention in writing I intend to fund this myself and don't expect Massey to contribute. Am only looking for permission. This being said, I will use only high quality paint and take all due care and respect to the building and environment.

I am further happy to supply a formal letter outlining the above and anything else that needs to be added if required.

I have attached an image of the wall in discussion along with a basic pdf outlining what I would intend to do:

The area of intended walls is outlined in yellow;

Hi Damin

Great to catch up yesterday.

As discussed, the site you are looking at forms part of a heritage trust building and is now partially occupied by the National War Memorial Museum, so we are unable to facilitate this as a space for your mural.

Your request for space does raise a wider issue around how we positively support our students by providing areas on campus for them to produce art works.

By way of introduction, I have copied Amy Heise who facilitates ‘Co-Lab’ - Co-Lab is about integrating staff and student input into campus problem-solving processes. Students can use Co-Lab as a springboard for their ideas and launching new ideas and problem solving.

I would be keen for you to work with Amy and the team at Co-Lab to further progress discussions on how we can better support our students in this area.

Kind regards

Deanna

Deanna Riach | B.Com(Hons), MBA | Campus Registrar - Wellington | Massey University
Phone: 04 470 5200 | 021 4440 | d.riach@massey.ac.nz | http://wellington.massey.ac.nz

Project 011

RESIDENCE EMBRACE / ALIGNMENT, DENIED
Unpermissioned for local

MASSEY WELLINGTON UNIVERSITY CAMPUS

064
Project 012

NEIGHBOURING OF THE RESIDENCE
Permission for local border

FINLAY TERRACE, WELLINGTON
Project 013
CURRENTSEE

GROUP SHOW, TARANAKI
Project 014

DISTRACT

ONLINE
Project 015

PATEA SCHOOL, ARTIST TALK
Exterior wall painting discussion

NEW PLYMOUTH
Project 016

REFORESTATION

PRIVATELY OWNED [LOCATION UNKNOWN]
CIRCLING NOMADISM;
An Inquiry Into Researching The Nomadist Realm

Damin Radford Scott
2016

Project 017
CIRCLING NOMADISM: AN INQUIRY INTO RESEARCHING THE NOMADIST REALM
Essay
PUBLICATION
Project 019

STATIC LIFESPAN, 3 HOURS
Live Painting / Motion of Fixed Location Series

AUCKLAND
Project 020

DSIDE'ING COLOURS
Motion of Fixed Location Series

ABANDONED LOCATION
Project 021

SEARCHED PERSEPECTIVISM
Motion of Fixed Location Series

BUILDING ROOF, NEW PLYMOUTH
Project 022

THE FIRST ENCOUNTER
First collaboration between Milarky and Dside / Motion of Fixed Location Series

NEW PLYMOUTH
Project 023

RESIDENTIAL WASTE
Environmental Community Discussion

OMATA, TARANAKI
Project 024

THE EARTH WAS NEVER STATIC: NAPIER

NAPIER COUNCIL BUILDING, NAPIER
Project 025

BALAENOPTERA MUSCULUS
PANGEASEED, SEAWALLS, Ocean based Activist Street Art Festival

AHURIRI, NAPIER
BALAENOPTERA MUSCULUS
PANGEASEED, SEAWALLS, Ocean based Activist Street Art Festival
AHURIRI, NAPIER
Export the Rap, crit 1

Project 026

CRITIQUE’ALL LINGUISTICS [VIDEO COMPILTION, RAPPED REFLECTION]
Linguistics series

CRIT, MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 027

REFORESTATION, REVISIT
Fixed Location Version

NEW PLYMOUTH
Project 028

DSIDE X EM
Motion of Fixed Location Series

HTTPS://VIMEO.COM/212054642
Project 029

WALK
Motion of Fixed Location Series

WELLINGTON WATERFRONT
Project 030

ROADS
Video Series

VARIOUS
Project 031

RURU,
Motion of Fixed Location Series

VARIOUS, WELLINGTON
Project 032

RECYCLE
Motion of Fixed Location Series

WELLINGTON GALLERY
Project 033

DSIDEOPOLY

UNDISTRIBUTED
Project 034

THE GAME
Infinite Platform Game

UNKNOWN
Project 035

THE GAME CONSOLE

ENGINE ROOM
Project 036

THE GAME LOCATION
Test Play

ENGINE ROOM
Project 037
THE GAME RELOCATION
UNDISCLOSED INTERIOR LOCATION
Project 038

THE GAME, UNLOCATABLE

WELLINGTON
Project 039

THE GAME APP
Lacking Resources

DISCONTINUED
Quick Response Grant

Quick Response Grants help New Zealand artists, arts practitioners and arts organisations to create and distribute their work. Decisions take five weeks and typically one in four or five applications gets funded. Online applications open six weeks before the closing date.
Project 041

LIMITED MOBILITY

NEW ZEALAND
Project 042
RIDE HUNTERS
Series
WELLINGTON GALLERY
Project 043

ROADS, LIMITS
Continuation of Roads Series

UNDISCLOSED
Nomadic Residency. By Damin

Project 044
THE NOMADIC RESIDENCY
Crowd Funding Campaign
HTTPS://VIMEO.COM/167701001
Nomadic Residency.
by Damin

Project 045
THE NOMADICRESIDENCY
Crowd Funding Campaign
HTTPS://WWW.PLEDGEME.CO.NZ/PROJECTS/4602-NOMADIC-RESIDENCY
Project 047

REFU[S/G]E

MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 047

GENERATIONS / GENERATION

MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 049

ROADS

MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 050

LINGUISTIC REFLECTION

MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 051

THE GAME FIXED LOCATION
Fixed Residence, Third Location

MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 052
LOCATION
MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 053

LOCATING RESIDENCE
GPS / MAP OF AMERICA

MASSEY WELLINGTON UNIVERSITY CAMPUS
New Plymouth artist Milarky off to US for a nomadic residency

HANNAH LEE
Last updated 11:33, May 30 2018

The artist known as Milarky, Damien Radford-Scott, stands in front of his latest New Plymouth work ‘Reforestation’, on Devon St West.

A local artist is off to America to discover what it means to be a nomad.

Damien Radford-Scott of New Plymouth will begin his “nomadic residency” next week, spending close to two months researching the idea of choosing to live without a home for his Fine Arts Masters thesis.

Different to most artist residencies, which usually involve going to a fixed place in order produce artwork, Radford-Scott said he had no plans other than to “meet some people and ask some questions”.

Project 054
NOMADICRESIDENCY
Taranaki Daily News

PUBLICATION
Project 055

GEOGRAPHIC FIXED
Daily GPS Location

CAMPUS INBOX
Project 056

BAY AREA RESIDENCY
Site Responsive

OAKLAND / SAN FRANCISCO, CALIFORNIA
Project 057

PORTLAND RESIDENCY
Collaboration Between Milarky and Dside

PORTLAND, OREGON
Project 058

RESIDENCE’LESS RESEARCH
Establishing Residence / Research

PORTLAND, OREGON
Project 059

RESIDENCE’LESS RESEARCH
Translation/ Communication

PORTLAND, OREGON
Project 060

REVISITING RESIDENCIES
Bike Wall

S.E. PORTLAND, OREGON
Project 061

CLIMATE RISING
Motion of Fixed Location Series

NORTH WEST OREGON
Project 062

“OH THIS IS MY TASER”

OREGON
Project 063

NO RESIDENCE
Abandoned

IDAHO
Project 064

GEOMETRY OF URBAN VS NATURE
Abandoned Space, Nature Reclaiming Residence

OREGON
Project 065

GROWER

PRIVATE COLLECTION
Project 066

MOBILITY

KANSAS [CENTRE OF CONTINENT]
Project 067

“WE COULD TAKE YOU VEHICLE AND PUT YOU IN JAIL RIGHT NOW”

UTAH
Project 068

COLLECTING FIXED
America Flags

USA
Project 069

COLLECTING FIXED
Surveillance

USA
Project 070

COLLECTING
Stationary Guards

USA
Project 071

BUSHWICK RESIDENCY
Site Responsive/ Recent Shootings

BROOKLYN
Project 072

RESIDENCE'LESS RESEARCH
Destination

MANHATTEN, NEW YORK
Project 073

RESIDENCE’LESS RESEARCH

Equivalence

MANHATTEN, NEW YORK
Project 074

“WHY DO YOU HAVE SO MUCH PAINT, OH THATS INTERESTING, PULL TO THE SIDE”
No Photo’s Aloud

BORDER CROSSING, TORONTO, CANADA - USA
"IF YOU DONT START BEING STRAIGHT UP, WE’RE GONNA HAVE TO ARREST YOU"

NEW YORK
Project 076

RESIDENCE’LESS MOBILITY RESEARCH
Vagabonds / Not Documented

MAINE
Project 077

CHASING OFF ROADS

MONTANA
Project 078

RESIDENTIAL POSTAGE
Location Responsive, Resource Distribution, Posted From Location

VARIOUS, USA
Project 079

RE RESIDENCE
Studio Relocation

MASSEY UNIVERSITY WELLINGTON CAMPUS
Project 080

SAVEARTH REMOVAL
Temporary

NEW PLYMOUTH
Project 081

EXTINCTION: MOA
Rare Series Collaboration

NATIONAL, /600
Project 082

BORDERLANDS
Solo Exhibition Poster

HTTPS://VIMEO.COM/178839762
Project 083

BORDERLANDS
Exhibiton Location

GALLERY, NEW PLYMOUTH
Project 084

RECLAIM

GALLERY, NEW PLYMOUTH
Project 085
RETURN
GALLERY, NEW PLYMOUTH
Project 086

RESET

GALLERY, NEW PLYMOUTH
Project 087

THIEF THIS
Being Theifed.

GALLERY, NEW PLYMOUTH
Project 088

OCCUPATION

GALLERY, NEW PLYMOUTH
Project 089

COYOTE

GALLERY, NEW PLYMOUTH
Project 090
GLOBALIST
GALLERY, NEW PLYMOUTH
Project 091

BORDERCROSSING

GALLERY, NEW PLYMOUTH
Project 092

SMUGGLISM

GALLERY, NEW PLYMOUTH
Project 093

SEDENTARIZATIONISM

GALLERY, NEW PLYMOUTH
Project 094

USED

GALLERY, NEW PLYMOUTH
Project 095

EXPANSION

GALLERY, NEW PLYMOUTH
Project 096

BORDER PASSING

GALLERY, NEW PLYMOUTH
Project 097

INTER NATION

GALLERY, NEW PLYMOUTH
Project 098

WALLISM

GALLERY, NEW PLYMOUTH
Project 099

PATRIOTISM

GALLERY, NEW PLYMOUTH
Project 100

MIGRATIONISM

GALLERY, NEW PLYMOUTH
Project 101

IN CHECK

GALLERY, NEW PLYMOUTH
Project 102

VOID CITIZEN SHIP

GALLERY, NEW PLYMOUTH
Project 103
PERIMITERISM
GALLERY, NEW PLYMOUTH
Project 104

MOBILITY FEE

GALLERY, NEW PLYMOUTH
Project 105

MOBILITY FEE

GALLERY, NEW PLYMOUTH
Project 106
CURRENTLY
GALLERY, NEW PLYMOUTH
Project 107

IMMIGRANTED

GALLERY, NEW PLYMOUTH
Project 108

BORDER CONTROL

GALLERY, NEW PLYMOUTH
Project 109

URINE[ATION]

GALLERY, NEW PLYMOUTH
Project 110

BORDER LANDS
Opening Night

GALLERY, NEW PLYMOUTH
Project 111

UNITED, STATE LINES

GALLERY, NEW PLYMOUTH
Taranaki artist Milarky to give talk about nomadic journey

Last updated 13:54, September 9 2016

Damin Radford Scott's latest exhibition is at Kina.

Milarky's back in town

Taranaki artist Milarky has returned from a nomadic trip across America and is ready to talk about some of his learnings.

Milarky, whose real name is Damin Radford-Scott, recently travelled across 26 different state lines, from the West Pacific Coast to the East Atlantic Coast and on into Canada.
Artist Milarky returns to New Plymouth to talk about his nomadic US journey

BRITTANY BAKER

Last updated 11:05 12/6/2015

Darin Radford-Scott 'Milarky' said currency was another way we border ourselves.

Artist Darin Radford-Scott has some stories to share from a nomadic journey through America.

'I saw people carrying guns in some inappropriate places,' the New Plymouth artist said.

'One guy made me pretty uncomfortable, but it could have been because I was filming him.'

Earlier this year Radford-Scott, known most as Milarky after the name he uses on his street art, took a two-month 'nomadic residency' in the USA to research those who choose to be homeless.

In a van packed full of paint he went off in pursuit of modern nomads - people in tune with their environment and who travel to find what they need.

READ MORE:
* New Plymouth artist Milarky off to US for a nomadic residency
* Taranaki artist Milarky to give talk about nomadic journey
* New Plymouth artist Milarky inspired by street begging

Project 113

BORDERLANDS ARTIST DISCUSSION
Taranaki Daily News

PUBLICATION
Project 114

LYALL BAY RESIDENCY
Location

LYALL BAY, WELLINGTON
Street art for surf club’s final paint job

Wellington’s historic Lyall Bay Surf and Lifesaving Club is being given a radical paint job by street artist DSIDE, before its demolished next week. Parts of the painting will then be auctioned to raise funds for the new club rooms.

Club gets one last ‘paint job’ to raise profile & money

Radionz.co.nz

Project 115

Lyall Bay Residency

Publication
Project 116

DSIDE: FIRST LAP
Video

HTTPS://VIMEO.COM/187849416
Project 117

DSIDE: FIRST LAP

PUBLICATION
..Its nearly been a full lap of the Sun since Dside was born

..so to celebrate Dside's first Birthday he will be releasing a full publication, his first Book.

'DSIDE: FIRST LAP'

The book is full colour, 100 pages, a french folded cover and finished really nice by some flash people in Wellington. It even has an ISBN number, all the paper is recycled, and there will only be 100 copies made.

"...as Dside got to start from fresh with a new identity, it was possible to count and number all the walls that got painted, went say how many got done during the year, though have included every single one of them in this book... along with well sketch's, the postcard method, the claymation experiments, pages from the sketch book's, some unpublished body painting photo shoots, the never publically shown DsideOpoly board game artwork, and possibly a little sneak view of the Platform Game Dside made with Millaky earlier this year."

To stay true to the full lap, all projects right up to the 18th will be included, The Book will be released to order on the 18th October 2016, The final copies will be available and shipped out in November. Thank you

DSIDE: FIRST LAP -Pre Sales
$100.00 Sold Out

Project 118

DISTRIBUTION OF RESOURCE

HTTP://DSIDE.BIGCARTEL.COM/PRODUCT/D-S-I-D-E-FIRST-LAP-PRE-SALES
Project 119

PREVIEW
Eluded Release

GALLERY, GLEN INNES, AUCKLAND
ARTIST TALK
Nomadity / Two Practices / Surviving As Artist

GLEN INNES, AUCKLAND
Project 122

RESIDENCEY REMOVAL

Unfixed location

LYALL BAY, WELLINGTON
Project 123

RELOCATING RESOURCES

TRANSIT
Hi

Sadly we have legal instruction from the Chinese embassy that we are not allowed to access their site for any work at all on our building… We are challenging this but have not had any success so far…

M
Sweet as mate, will put a note out to the team tomorrow morning to let them know but it should be fine to book it out for the full day on Wednesday. Will flick you a message to confirm tomorrow. Have a good time in Auckland!

SUN 8:17PM

..kia ora Dani, Amazing, thank you.

TUE 7:14PM

Heya,
What time do you think you get to Ocean in the morning?

Dani

WED 6:18AM
<table>
<thead>
<tr>
<th>Project 126</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Compilation</strong></td>
</tr>
<tr>
<td>Review of Projects</td>
</tr>
<tr>
<td><strong>STUDIO, MASSEY WELLINGTON UNIVERSITY CAMPUS</strong></td>
</tr>
</tbody>
</table>
Hello Damin,

Please find attached 3 documents:

1. A letter with your ISBN information
2. A brochure about the services we offer publishers and authors.
3. A form for you to complete and return with your Legal Deposit copies:
   a. If your publication is physical (Print, CD-ROM, DVD, etc.) please send two copies of your publication (if you publish fewer than 100 copies you only need to send us one)
   b. If your publication is digital (PDF, EPUB, MOBI, etc.) please send one file of your publication
   c. If you publish both print and digital we need to receive both

To find out about different ways to send the Legal Deposit copies please look at our website here: http://nallib.govt.nz/publishers-and-authors/legal-deposit/submitting-your-publication

We will use the expected publication date you have provided to schedule an automatic claim for your publication. Please let us know if anything about your publication changes before that time.

If you have any questions or concerns please do not hesitate to contact me.

Kind regards,

Kim McClintock | New Zealand ISBN Agency
National Library of New Zealand | Te Puna Mātauranga o Aotearoa
Direct Dial: +64 4 474 3074 | 58-78 Molesworth Street, Thorndon, Wellington 6011
PO Box 12340, Thorndon, Wellington 6144, New Zealand | http://nallib.govt.nz/
Dear Damin Scott,
There is a new comment on your Ticket (#    ). You can view your ticket by visiting
http://datalab.freshdesk.com/helpdesk/tickets/

Ticket comment
Jaco Meyer –

Hi

The hardware supplied to the lab for assessment is in a very degraded state and is reacting very slow to the procedures we are running. The initial goal to report to you within 48 hours is not be realistic on this job. Please allow more time for the assessment procedure to complete. If you have any questions re this message please feel free to contact us on 0800 328 2522 to discuss your job quoting your job number.

Cheers

Sincerely,
Support Team

powered by Freshdesk
Project 129

RESIDENT NOMAD
Visual book put into Local System of Established Knowledge

PUBLICATION. LIBRARY, MASSEY WELLINGTON UNIVERSITY CAMPUS
RESIDENT NOMAD
..WORDS OF IT

Project 130

RESIDENT NOMAD ..WORDS OF IT
Word book put into Local System of Established Knowledge

PUBLICATION. LIBRARY, MASSEY WELLINGTON UNIVERSITY CAMPUS
Chun, Hyekyung
To: Milarcy Admin
RE: [Library] Appointment request

Hi Damia

Your book has been returned to the library from your lecturer.
I will leave the book behind the service point so you could come and pick it up anytime.

Thanks,
HyeKyung

See More from Milarcy Admin

Chun, HyeKyung
To: Milarcy Admin
RE: [Library] Appointment request

Hi Damia,

This could be done
Please bring the book and leave it for me at the service point.

Thanks,
HyeKyung

See More from Milarcy Admin

Milarcy Admin
To: Chun, HyeKyung
Re: [Library] Appointment request:

I met you last week regarding having a book issued into the Wellington Library System so my MFA Lecturer could issue it out. We discussed doing this by referring it in as Stationary.

See More from Milarcy Admin

Project 131

INSTITUTION EMBRACE / ALIGNMENT
Word book put into Local System of Established Knowledge

LIBRARY, MASSEY WELLINGTON UNIVERSITY CAMPUS
Project 132

FINANCIAL GROWTH

OTAGO GALLERY
Project 133

THE EARTH WAS NEVER STATIC: CAPITAL CITY

WELLINGTON GALLERY
Project 134

PASSPORT
Cover, Artwork is on Passport

PUBLICATION
FRONT COVER ARTIST:

milarky

Milarky’s recent focus has been on Nomadism and what he aligns as ‘The Return to Nomadity’ of our species due to the implied ability to care for the Earth. Nomadism being a response and attunement to the environment, an adaption through a generational founded ability to be with nature, as opposed to our society’s current habitual mind set to turn the land to our desired ways, manipulating hierarchical perspectives to justify Environmental destruction and extinction.

The cover work is an excerpt from Milarky 2016 Solo Exhibition, BeedonLands, where he explored the mobility limitations of the American continent during a two part project called ‘Nomadic Residency’. This work uses the idea of legalized and official identification, to discuss the restriction and confinement citizenship condones by defining identity to a titled area of land, a nation, nationality, so that all other land is foreign. New Zealanders being ‘strangers’ have no border lines, yet we function in our reinforced inability to be a citizen of the world.
Project 136

SOON
Teaser Content

HTTPS://VIMEO.COM/205756270
Project 137

BATS
Supplying the Revolution

HTTPS://VIMEO.COM/213405802
Project 138

STORE
Supplying the Revolution

HTTP://MILARKY.BIGCARTEL.COM
Project 139

DISTRIBUTING RESOURCES
Supplying the Revolution

VARIOUS LOCATIONS
Project 140

AHEAD OF THE TOURING ATHLETES
Downhill Mountain Biker [Male], Helmet for World Champs

GLOBAL
Project 141

AHEAD OF THE TOURING ATHLETES
Downhill Skateboarder [Female], Helmet for Asia Tour

GLOBAL
Project 142

THE EARTH WAS NEVER STATIC: NAPIER
CHANGING ENVIRONMENTS AWARENESS

NAPIER COUNCIL BUILDING, NAPIER
Project 143

BORDER
Scheduled Exhibition and Wall Painting, Postponed

USA / MEXICO
milarky ..paparatzhi catching all the way over here. Thanks @1newsnz, good to find more coverage by New Zealand Mainstream Media being shared back home.. though there's far more interesting things going on here than getting a sneaky photo [of @_cside] while standing on a rock

#StandWithStandingRock #NoDAPL
Project 146

OCETI SAKOWIN CAMP
Protests

NORTH DAKOTA, USA
Project 147

LOVE WATER TRUCK
Resource Gifting [Painting Gift]

OCETI SAKOWIN CAMP
Project 148

MINI WICONI
Water Protectors

NORTH DAKOTA, USA
Project 149

RESOURCE DISTRIBUTION
Resource Gifting

HTTPS://VIMEO.COM/197493323
Project 150

DETACHED
Animation Video

HTTPS://VIMEO.COM/204516070
Project 151

ROADS

NORTH DAKOTA, TO, SAN DIEGO
Project 152

PARIS SPIES
Collection of Work sent to Group Exhibition

PARIS
Project 153

NO FIXED STUDIO
Temporary Studio Residence

OLD BANK, NEW PLYMOUTH
Hi Danny,

Here is a picture of your creation. He is standing next to a woven basket given to me by the people of Paehuha at the signing of the Paehuha reconciliation agreement.

Neil Holdom
Mayor
New Plymouth District Council
P +64 6 750 8000	F +64 6 750 8005

Send from my iPhone

The content of this email is confidential and may contain copyright information and/or be legally privileged. The information contained in this email is intended only for the recipient named in the email message. If this email is not intended for you, you must not use, read, distribute or copy it. If you have received this email message in error please notify the sender immediately and erase the original message and any attachments from your system. Thank you.

Statements in this email and any attachments do not necessarily reflect the views of New Plymouth District Council.

For more information about New Plymouth District Council, visit our website at www.newplymouthdc.govt.nz

Are you a ratepayer? Did you know you can get your rates notices by email? Sign up now at www.newplymouthdc.govt.nz/rates

This email has been filtered by SMX.
For more information visit http://sermaload.com
ARTIST FEATURE: DSIDE

"A great worksmith once said some words. These were "if you have a voice, you better have something to say" and they were spoken by Tom Duft. The public realm is an effective arena for discussion, yet its permissions are so difficult and its punishments so harsh that the discussion is often only led or maintained by a dedicated few, dedicated or deranged."

Regardless the space in which is referred to as your environment, the place you all move through to get to where you intend to be, is one you will be restrained from real input, and whilst traversing through these urban pathways you get tricked into consumption and false messages.

This realm is one that this artist has been playing in for over 15 years, being a collector and influent, though mentioned only to recognise there has been time enough to observe wide change, and to speak in this realm takes risk, or sacrifice, very little is given or shared, and therefore the conversations and information output should be valuable to the public, as it is a gift to them and a reminder that this is their realm, and not all visuals should be trying to take from them, some are there to give.

While the permission game leads to larger and potentially more significant opportunities to address issues and speak a message the unpermissioned game is where a lot of times is able to walk into place, and things happen fast and of recent time. Much respect to all that are saying what they think is valuable without permission, while retaining respect for the urban lands they are changing.

While this collection of words may have developed into an unresolved collection, it you read it through, think you now go to the streets, read your streets, cause there is a lot of people talking out there, and further, get talk yourself, though make sure you have something to say.

- As told to Massive Magazine

DSIDE

Artist Bio:
After 15 years of being an anonymous half of the now ended BMD Duo, 'DSIDE' is the resulting solo move forward. DSIDE views the public realm as he has built from over a decade of painting New Zealand's largest walls to push concepts and awareness in support of local and global environment and conservation issues, with a constant focus on the factors of climate change and extinction.

website: www.dside.co.nz
facebook: @dside

Project 156
PERMISSIONED VS UNPERMISSIONED WALL PAINTING
Article / Artist Feature

PUBLICATION
Project 157

WALLS VALUE
Illegal Walls on Walls

VARIOUS
Project 158

COMING SOON
Entering the Digital

ONLINE
Project 159

DSIDE GAME
Platform Game About Collecting Walls

BETA
Project 160

DSIDE GAME: NARRATIVE
Introduction Storey Video / Sprites

HTTPS://VIMEO.COM/209489305
Project 161

CHARACTER SELECT / ENVORNMENT
Building Game Play

BETA / ONLINE
Project 162

DSIDE GAME: DEMO DAY
Four Custom Arcade Machines

PONSONBY, AUCKLAND
Platform Game

Brief
This involves taking the existing game art, sound and music and adapting them to a new game using a cross-platform framework such as Unity.

Game project setup & testing
This involves setting up the required project files and ensuring that the various builds of the app function correctly.

Menu screen & splash screen
This includes making a menu screen with buttons etc., which would also include a splash image which is presented after the menu screen.

Character Select screen
This screen shows the two available characters and will even display this content across the devices.

Main Game
This would be the main game, it involves avoiding enemy and collecting various power-up artefacts and layout would be supplied.

Once the developer has completed the development, the app is tested.

Credits screen
This screen would show a list of the designers and implementers.

The above table shows the following:

<table>
<thead>
<tr>
<th>Surname</th>
<th>10,000.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>GST 10%</td>
<td>1,000.00</td>
</tr>
<tr>
<td>Total NZD including GST</td>
<td>$12,075.00</td>
</tr>
</tbody>
</table>

Project 163
GAME - APP
Resource Postioning
ONLINE
Project 164

CLIMATE MELT
Mannequin and Model, Group Exhibition

HTTPS://VIMEO.COM/212073677
Project 165

DSIDE.CO.NZ
Temporary Website

WWW.DSIDE.CO.NZ
Project 166

MEANWHILE

PRIVATE COLLECTION
Project 167

DRAWN BY DSIDE, COLOURED BY YOU
Colouring in Work, Public Collaboration

CHRISTCHURCH GALLERY
Project 168

WORLD WIDE: ETHERNET

WELLINGTON GALLERY
Project 169

GEO GRAFITTI
Site Specific, Unfixed Work

CHRISTCHURCH GALLERY
Project 170

PLANETARY MOBILITY
Exterior of International Volunteer Head Quarters

TARANAKI
Project 171

PLANETARY SPREAD, MIGRATION OF RESOURCES
Interior of International Volunteer Head Quarters

TARANAKI
Project 172

PRESENTATION AND DISUSSION
Guest Speaker: Discussing Duel Practices

NEW PLYMOUTH
Project 173

DRAWN BY DSIDE, COLOURED BY
Colouring in Wall, Site Specific, Public Collaboration

NEW PLYMOUTH GALLERY
Project 174

DSIDE x LILY x LILY
Discussion of Interaction with Self

PUBLICATION, COVER
Project 175

DSIDE X MILARKY
Discussion of Interaction with Self

HERE
Project 176

PRESENTATION
Guest Speaker, DSIDE

WELLINGTON
Project 177

DRAWN BY DSIDE, COLOURED BY
Colouring in Wall, Site Specific, Public Collaboration

WELLINGTON EVENT
Project 178

DRAWN BY DSIDE, COLOURED BY
Colouring in Wall, Site Specific, Public Collaboration

PUKE ARIKI MUSEUM
Project 179

LAPPING OLD TERRITORIES
Guest Speaker, Abilites of an Artist

SPOTWOOD COLLEGE
Project 180

AGE OF TECHNOLOGY
Augmented Reality of Wall / Motion of Fixed Location Series

EVA STREET, WELLINGTON
Project 181

RHINO MOBILITY LIMITATION, STATIC IS EXTINCTION
Augmented Reality of Wall / Motion of Fixed Location Series

UNDISCLOSED
AR App

**Brief**
This app would be designed to work on an Apple or Android device and show the user how AR can enhance their experience. Though AR has improved substantially, many apps are using it in small ways, such as issues using the AR lense. We would likely run on an online platform, the quote notable.

**Prototype**
This involves investigating which platform we would use for the project. It would involve making a prototype of a single segment of a real-type video.

**Full app development**
This includes incorporating design and integrating with Apple or Android. This may require testing on Android and iOS.

**AR library integration**
This includes setting up the ARKit for the app and generating animations. Note: this is an estimate.

**Image exposure maintenance**
Includes marketing analysis, ensuring customers are aware of the product, and having a yearly review and fine-tuning the device.

<table>
<thead>
<tr>
<th>Subtotal</th>
<th>$7,762.00</th>
</tr>
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<tbody>
<tr>
<td>GST 15%</td>
<td>1,164.30</td>
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<tr>
<td>Total NZD including GST</td>
<td>$7,762.50</td>
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**Project 182**

**AR - APP**

**Resource Positioning**

**ONLINE**
Kia ora Damin

It'd be great to catch up and talk about what we can do.

I'll come back to you early next week about a time to meet up once I work it out with Natasha.

Thanks

Justin
Project 184

RESIDENTIAL POSTAGE, FIXED STUDIO
Location Responsive, Resource Distribution, Posted From Fixed Location

STUDIO, WELLINGTON
Project 185

SEDENTARIZM VS NOMADISM
Virtual Reality T Series, Contracted to not share more information

UNDISCLOSED / TV VR
Project 186

BORDER OF LAND

COASTAL TARANAKI
Project 187

DSIDE x THE GROUND
Drone Time Lapse, Temporary Environment Erased Drawing

HTTPS://VIMEO.COM/227592704
Project 188

CHASING THE BORDER
CHANGING ENVIRONMENTS AWARENESS

NORTH ISLAND
<table>
<thead>
<tr>
<th>Plastic</th>
<th>Type</th>
<th>Properties</th>
<th>Uses</th>
<th>Ignition Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>PET</td>
<td>polyethylene terephthalate</td>
<td>Clear, tough, solvent resistant, barrier to gas and moisture, softens at 80°</td>
<td>Soft drink, water bottles, salad domes, biscuit trays, food containers</td>
<td>Yellow flame, little smoke</td>
</tr>
<tr>
<td>HDPE</td>
<td>high-density polyethylene</td>
<td>Hard to semi-flexible, resistant to chemicals and moisture, waxy surface, softens at 75°</td>
<td>Shopping bags, freezer bags, milk bottles, juice bottles, ice cream containers, shampoo, crates</td>
<td>Difficult to ignite, smells like candle</td>
</tr>
<tr>
<td>PVC</td>
<td>polyvinyl chloride</td>
<td>Strong, tough, can be clear and solvent, softens at 60°</td>
<td>Cosmetic containers, electrical conduit, plumbing pipes, blister packs, roof sheathing, garden hose</td>
<td>Yellow flame, green spurs</td>
</tr>
<tr>
<td>LDPE</td>
<td>low-density polyethylene</td>
<td>Soft, flexible, waxy surface, scratches easily, softens at 70°</td>
<td>Cling wrap, garbage bags, squeeze bottles, refuse bags, mulch film</td>
<td>Difficult to ignite, smells like candle</td>
</tr>
<tr>
<td>PP</td>
<td>polypropylene</td>
<td>Hard but still flexible, waxy surface, translucent, withstands solvents, softens at 140°</td>
<td>Bottles, ice cream tubes, straws, flowerpots, dishes, garden furniture, food containers</td>
<td>Blue yellow tipped flame</td>
</tr>
<tr>
<td>PS</td>
<td>polystyrene</td>
<td>Clear, glassy, opaque, semi tough, softens at 95°</td>
<td>CD cases, plastic cutlery, imitation glass, foamed meat trays, brittle toys</td>
<td>Dense smoke</td>
</tr>
<tr>
<td>OTHER</td>
<td>all other plastics</td>
<td>Properties depend on the type of plastic</td>
<td>Automotive, electronics, packaging</td>
<td>All other plastics</td>
</tr>
</tbody>
</table>
Project 190

TRASH IS NOMADIC, RESOURCE CHANGERS
Blueprints for building Plastic Recycling Machines

PUBLICATION
Project 191

PRESENTATION

Official Announcement of Project, Discussion of Intentions

MUSEUM BUILDING, WELLINGTON
Project 192

REMOVING STATIC FROM WASTE SYSTEM
Building Mobility, Building Environment

STUDIO
DSIDE

We partnered with New Zealand based Artist, DSIDE (Damin Radford Scott).

Dside works the public impact he has built from over a decade of painting some of New Zealand’s biggest public walls.

Known for activating concepts and awareness in support of local and global environment and conservation issues, focusing on climate change, pollution and extinction.

Learn more →

Giving back

We recognise the harmful impact we can have on natural resources, and as a nation, we can do better.

The Maui Dolphin is a symbolic and real example of this critical era. It is time we made changes.

100% of profits from this collection will be donated to NZ Whale and Dolphin Trust to help save them. Let their motion continue and the story be that we dodged their extinction with better choices.

Learn more →

Brought to you by

ecoware

Packaging made from plants, not oil

Owned and operated by Kiwis. Ecoware provides plant-based food packaging solutions that are superior in quality and affordable in price.

Learn more

Project 193

SELF SUSTAINING LOOP, INTERACTION

Collaboration

WWW.ECOCUPCOLLECTION.CO.NZ
Project 194

RESIDE
Blue Prints for Reside Project.

PLANNING
Project 195

EXEGESIS
Fixed Mobility, Resource Distribution

STUDIO. WELLINGTON
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APPENDIX A:
Linguistics as a means of Knowledge Relocationing,
Written speech for public talk/performance rap. 2016
Blue Whales [Balaenoptera Musculus] are the largest creatures to have ever lived amongst this Planet.

Us human’s actively reduced their balanced population to 0.15% during the Whaling era’s around the 1930’s. The species became protected from being hunted by man directly and has tried to recover its numbers, though they can’t escape the constant human impact and indirect hunting of them and their environment. Their existence is as fragile as all the life in the ocean, being increasingly attacked by our miss use, void education and understanding, carelessness, and lack of action to restore the damage we’ve caused. Plastic is the army we’ve sent to the ocean, to infect all its inhabitant’s, an invasion that will never dissolve or leave, and will only break down to smaller and smaller scales becoming more damaging and harder to cure [plastic lasts longer than diamonds].

The Blue Whale has the loudest voice of any creature, yet our limited capacities mean we can’t hear it, and therefore it can’t speak for itself about these issues; so it’s of my intention to show respect to it’s beauty and power, it’s size and strength of existence through a 1:1 scale painting, yet in contrast, to paint it depicting it’s fragility and growing demise due to its dependen
..A great wordsmith once said some words; these were “if you have a voice, you better have something to say” spoken by Tom Scott. The public realm is an effective arena for discussion, yet its permissions are so difficult and its punishments so harsh that the discussion is often only led or maintained by a dedicated few, dedicated or deranged. Regardless the space in which is referred to as your environment, the place you all move through to get to where your intending to be, is one you’ve been removed from real input, and whilst traversing through these urban pathways you get tricked into consumerism and false messages. This realm is one that this artist has been playing in for over 15 years, length being claim less and irrelevant, though mentioned only to recognise there has been time enough to observe wide changes. Now day’s to speak in this realm takes risk or sacrifice, very little is given or shared, and therefore the conversations and information output should be valuable to the public, as it’s a gift to them and a reminder that this is their realm, and not all visuals should be trying to take from them, some are there to give. While the permission game leads to larger and potentially more significant opportunities to address issue and speak a message, the unpermissioned game is where a lot of truth is able to leak into place, and where things happen fast and of relevant time. Much respect to all that are saying what they think valuable without permission, while retaining respect for the urban lands they are changing. While this collection of words may have developed into an unresolved collection, if you read it through, thankyou though instead go read the street’s, read your street’s, cause there is a lot of people talking out there, and further, go talk yourself, though make sure you have something to say..
APPENDIX D:
Flooding the Sedentarized Static Failure
Artist Statement of Intent, TRVLR TV Series, unreleased,

The world is not static, and we’ve been educated to think that all thing develop linear and only grow, and that all our roots we put down will only increase and develop, an unstatic’ly unrealistic illusion of expansion and increase, work harder get more, save grow invest, like there is no point of balance and no end to abundance. The world was never static is a series of paintings done by Milarky that while drives at an answer is more a position of query, cause it’s so obvious the ecosystem of the world fluctuates yet we deny it because it’s inconvenient and harder to find resolved probability, harder to guarantee your house will last forever if we incorporate Earthquakes and rising sea levels, if we acknowledge tectonic plates and tune into the planet being a moving object..

This project it adapting the earth is near static series to be very direct, to what we all want and work for, for what milarky sees and the symbolic source of why we forgot everything about the planet. Our static and unnatural straight lined homes, relative to the environment built to suit economics and not nature’s long developed evolution.

Using the Home as a direct symbol of this, and to utilise the encompassed and safety within aspect of our isolate space of interior homes, am intending to do a VR time-lapse of a home, being painted, all surface, from the floor up the walls performatively like a rising level, flooding the home. reminding us that the planet changes and our short termed living is doomed, unless we adapt back to wring with nature as opposed to it, nomadity was our last great peace, and sedentarisation was our first move to a doomed path..

it can run deep in alignment with a lot of previous and existing works.. though the base context is the renegade aspect of nomadism vs static, or further, geographical freedom vs sedentarization. The project uses direct reference of the ‘home’ as the most symbolic
container of a static and detached from natural environments lifestyle. Then VR time lapsing the occurrence of visually flooding this space to neutrality with paint, performatively from the floor up the walls to the ceiling; this process narrative has obvious connection to environmental changes and the non static existence of existence, so lets the concept also discuss the resistance and potential failure of our societal structures of building isolated homes with limited regard to the changing world.
Throughout the process of this Exegesis, the architectured focus has been restricted to the practices of Milarky and Dside, intentionally eluding to the personal aspects of the publisher, Damin Radford Scott, or any use of first person language. It is included here as an End Note to maintain its separation from the paper; that in support of the subject of research, that of Nomadism and Nomadic behaviour, Damin had no fixed abode throughout the research period. While conducting field research across the American continent various vehicles were used as a mobile base, and whilst researching in Aotearoa a station wagon car, occasionally short term stays with other people or family, though always in transit, and in reflection never longer than a couple weeks in one area. It could be referred to as phases of pastoralist Nomadism when in the territory of the studio, conducting work outwards with it as a centre resource, though dominantly and when not in that region, true Nomadism was welded. No Fixed Abode.

Damin was born legally as Damon. This research territory of Nomadism was first considered an unprecedented approach and a response to a surfacing interest of suspected potential alignments to existing practice’s theories. Initially wasn’t apparent that Nomadity was an element of self, though now in reflection it’s hard to reserve curiousness if it was all an unaware, unconscious self trick to research my own ways, damoN Nomad.