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## **RESIDING NOMADISM**

..a narrative of Nomadic definition



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..a narrative of Nomadic definition

An exegesis presented in partial fulfillment of the requirements for the degree of

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..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.



## PREFACE

*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 to 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 elusivity precludes full exclosure 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 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. Reviewing 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 an 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.



## RETURN TO NOMADITY

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, whether 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 for 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 Namdices 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 led 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 unreliant 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 dependence 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 inability to interact and resultingly 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 interactivity 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.



## NOMADIC RESIDENCY

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

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  
CRITICAL  
INTER NATION  
IN CHECK  
WALL

GLOBALIST  
PATRIOTISM  
COYOTE  
MOBILITY FEE  
MOBILITY FEE  
PERIMETERISM  
VOID CITIZEN SHIP  
CURRENTSLY  
BORDER PASSING  
URIN[E]ATION  
BORDER CONTROL

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.

## WALL

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 Native 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 was directly, so like Nomadic resistance, 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 elusively 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].



## CHASING THE BORDER

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 revivable. 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.

## RESIDE

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 is 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 will 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 utilising 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 semi 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 definement 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 encompass 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 sifting 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 pinnacling 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

**milarky / admin**

To: Riach, Deanna

Re: ..proposal for exterior wall painting on campus.

29 April 2016 at 12:40 PM

All Mail - Admin 



..Kia ora Deanna,

Just following up on my email below, no stress.

Kind regards

Damin

[See More from milarky / admin](#)

**milarky / admin**

To: Riach, Deanna

Re: ..proposal for exterior wall painting on campus.

26 April 2016 at 12:53 PM

All Mail - Admin 



..Kia ora Deanna,

Hope your week in Palmerston North and the long weekend also treated you well.

Just wondering if I could schedule a time to meet you tomorrow to follow up on the proposal and also discuss a short term project for an upcoming Massey MFA Exhibition.

Kind regards

Damin

[See More from milarky / admin](#)

**milarky / admin** 

To: Riach, Deanna

Re: ..proposal for exterior wall painting on campus.

20 April 2016 at 12:34 PM

Sent - Admin 



..Kia ora Deanna,

Thankyou. Enjoy Palmerston North.

Kind regards

Damin

[See More from Riach, Deanna](#)

Project 003

RESIDENTIAL LOCAL / CAMPUS ALIGNMENT

Permission for Locality

Campus, Wellington

Project 004

PROJECT; BE A RESIDENT  
Wellington Fixed Abode / No documentation

Wellington Region

**milarky / admin**   
To: Laura Bradshaw  
Re: Massey application

23 February 2016 at 3:53 PM  
All Mail - Admin 



Kia ora Laura,

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



Massey Application  
2016.rtf

..kind regards

Damin

[See More from Laura Bradshaw](#)

---

**Laura Bradshaw**   
To: admin@milarky.com  
Massey application

29 January 2018 at 11:10 AM  
All Mail - Admin 



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 Lorne Street TE ARO 6011 PO Box 21-036 WELLINGTON 6241  
PHONE: 04 805 0445 FAX: 04 388 9883 EMAIL: laura.b@carepark.co.nz WEB: carepark.co.nz



Massey Application  
2018.doc

Project 005

PROJECT; LAND RESIDE RIGHTS

Campus



Project 006

PROTESTORS COMMEMORATION / TEMPORARY FIXED LOCATION  
Building zoned for destruction

Upper Queen Street Auckland



Project 007

PARTICIPATION / UNIFICATION  
TPPA Protests

CENTRAL, AUCKLAND



ter t...r games



Nationa...ar (pdf)



Screen...0.38 AM



Screen...4.12 AM



Screen...7.24 .



een...2.57 AM



Screen...3.02 AM



Screen...4.10 AM



Screen...6.42 AM



Screen...6.51 .

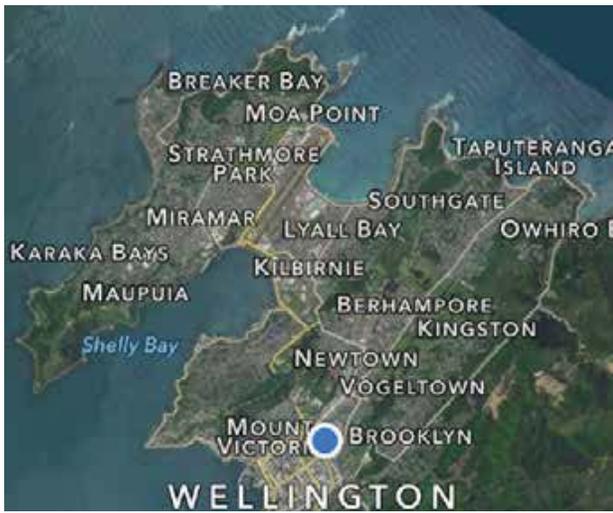
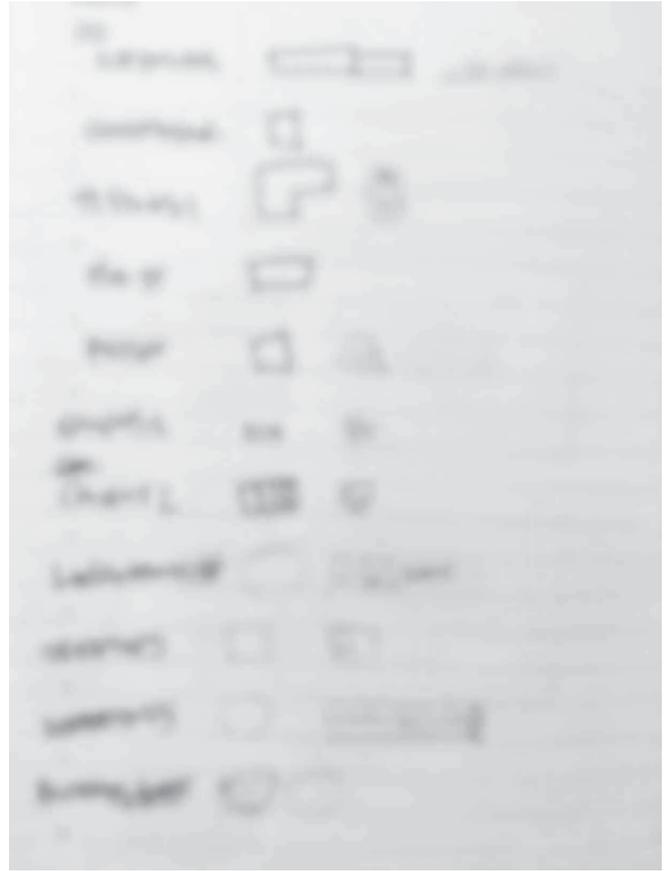
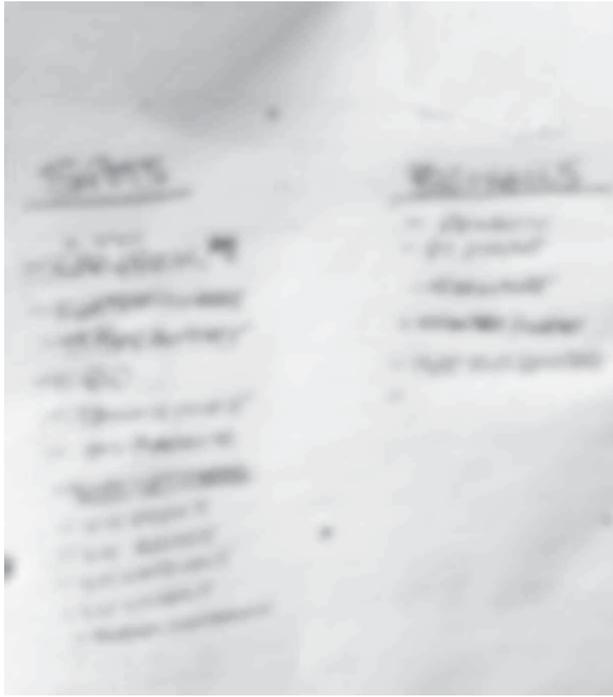


een...1.33 AM

Project 008

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,

Ausome to have meet 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 hight. 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'd 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 wall is outlined in yellow;



Riach, Deanna

To: milarky / admin Cc: Heise, Amy

RE: ..proposal for exterior wall painting on campus.

4 May 2016 at 5:03 PM



New contact info found in this email: Deanna Riach d.k.riach@massey.ac.nz

add...

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 +64 4 801 5799 v 63440 | d.k.riach@massey.ac.nz | http://wellington.massey.ac.nz

### Project 011

RESIDENCE EMBRACE / ALIGNMENT, DENIED  
Unpermissioned for local

MASSEY WELLINGTON UNIVERSITY CAMPUS



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

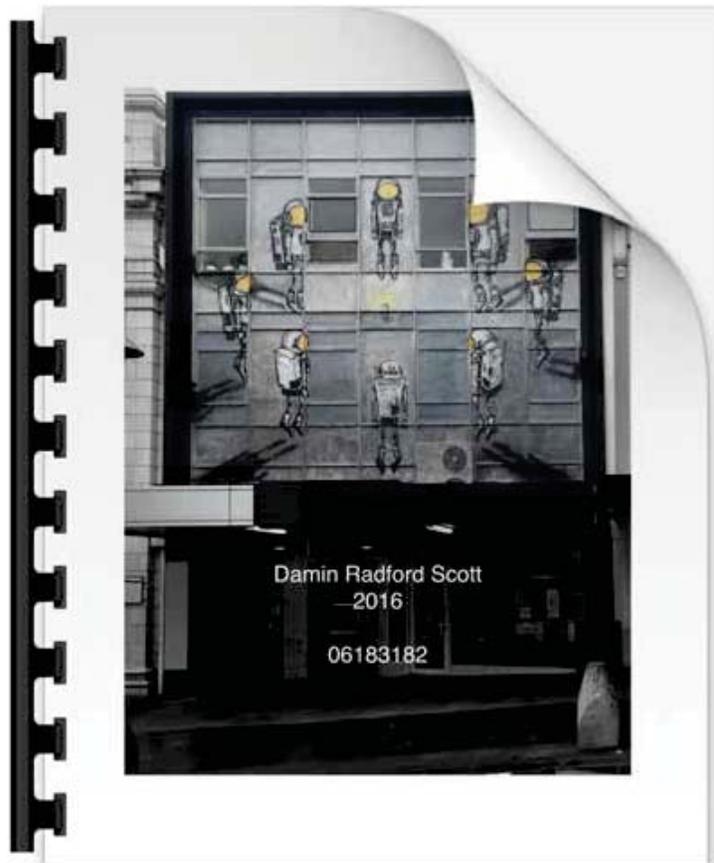
PRIVATELY OWNED [LOCATION UNKNOWN]

# CIRCLING NOMADISM;

An Inquiry Into Researching The Nomadist Realm

Damin Radford Scott

2016

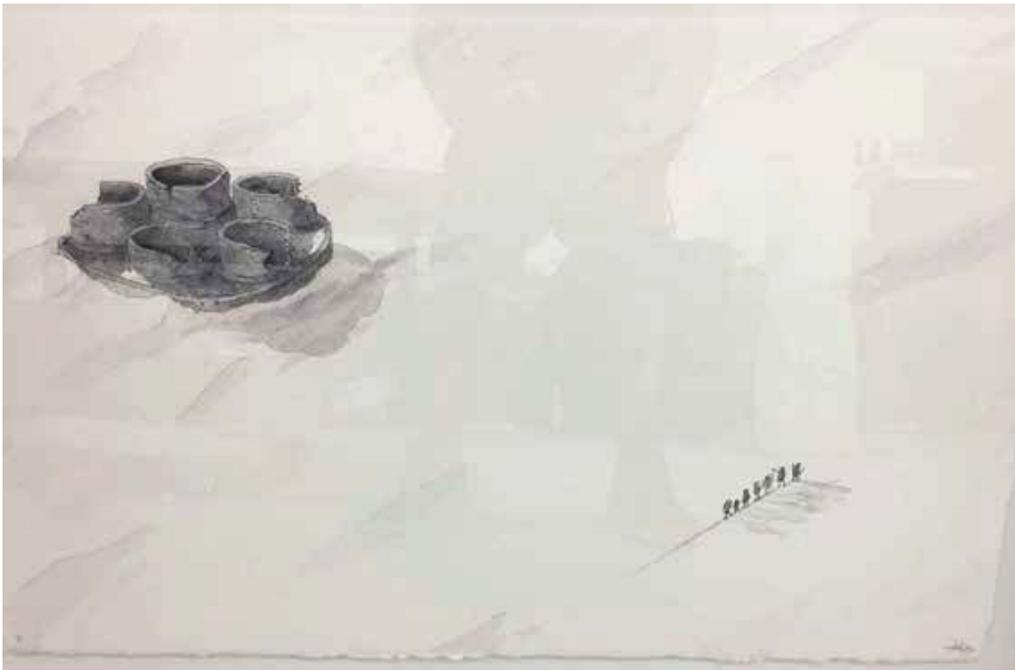
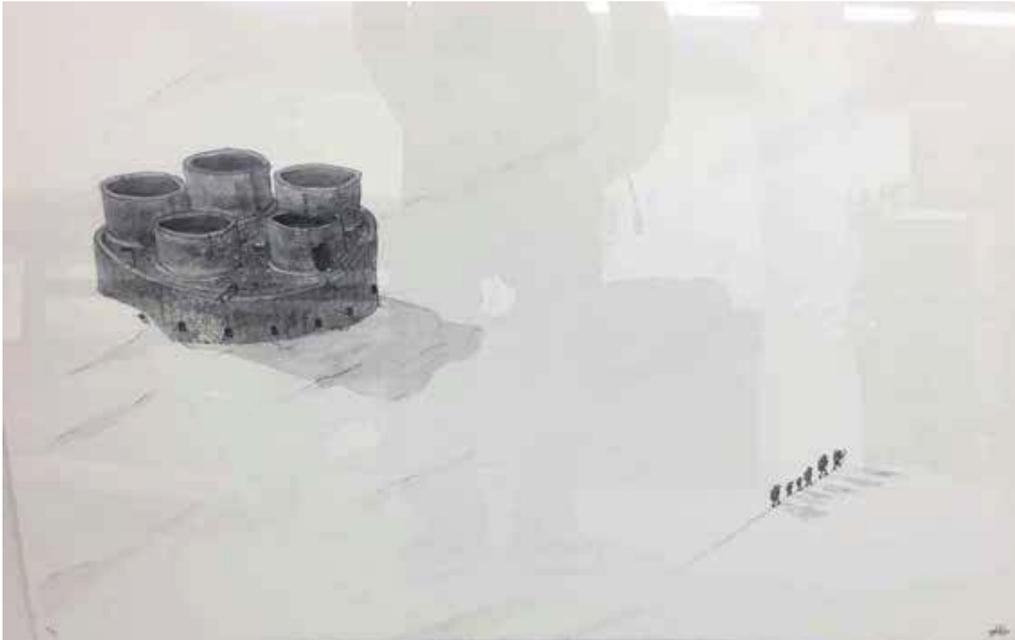


Project 017

CIRCLING NOMADISM: AN INQUIRY INTO RESEARCHING THE NOMADIST REALM

Essay

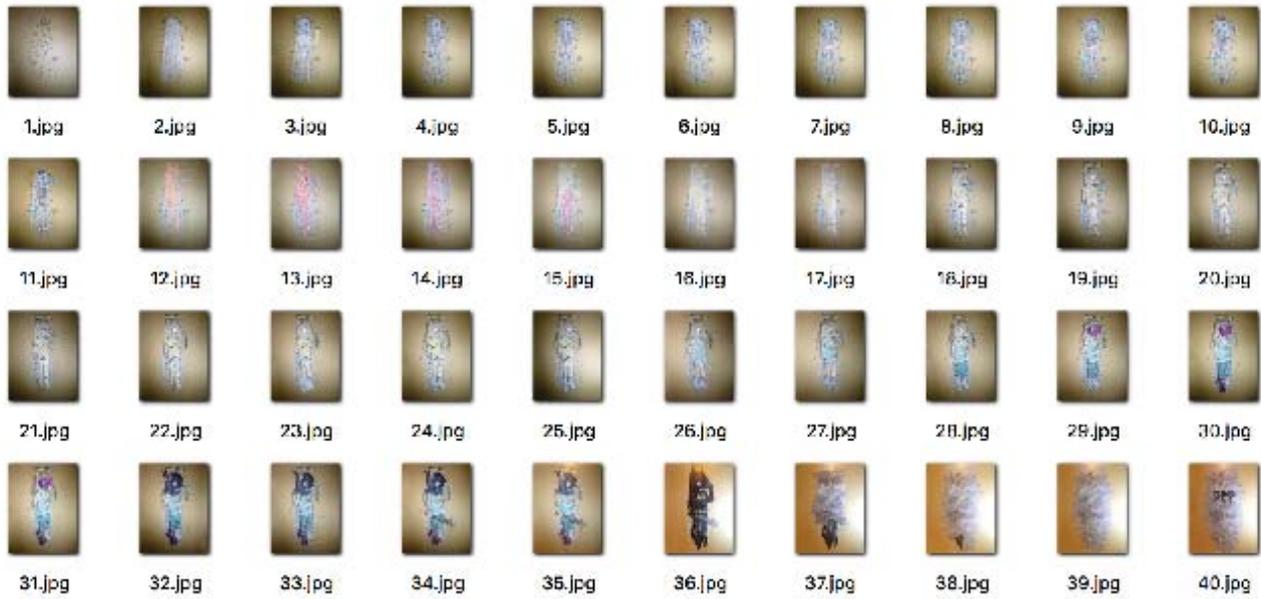
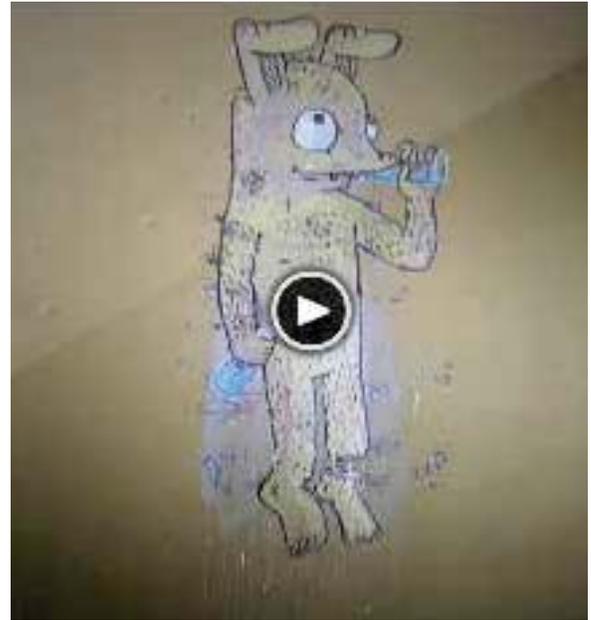
PUBLICATION



Project 018

GENERATIONS / GENERATION

WELLINGTON STUDIO



Project 019

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

AUCKLAND



Project 020

DSIDE'ING COLOURS  
Motion of Fixed Location Series

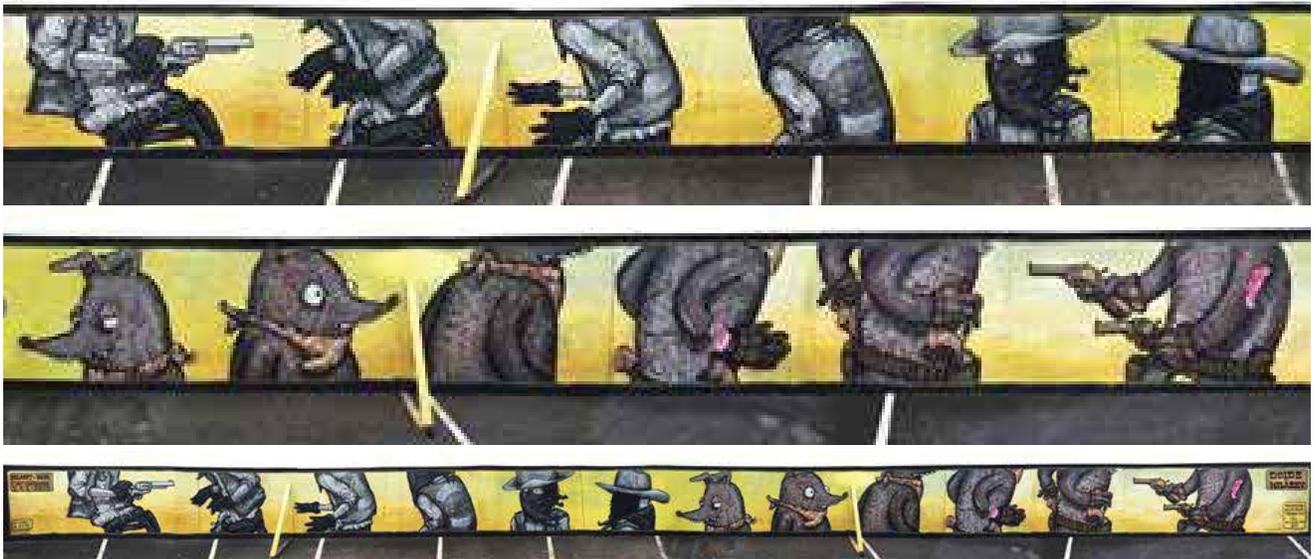
ABANDONED LOCATION



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



View Insights

Promote



♥ streetkiwi, stephinydelamare and 113 others  
 \_dsaide ..from just two small non main parking spots along Back Beach.

All this plastic is gonna live longer than you or me, longer than any kids we might have, and any of their kids, and their kids, and their kids, and so on for various though shockingly long amounts of time. Every bit of plastic ever made, still exists, and every bit of it was made by one of us, and dropped by one of us.

Once you stop unconsciously ignoring it, you see its invaded everywhere, there's a lot of it. I pick a fair bit up, though today decided to take a photo to show how much can be in a very small area. I probably walked 30 metres to get all this, in the grass on the side of the road, one paddock away from entering the ocean

View all 38 comments

View Insights

Promote



♥ streetkiwi, stephinydelamare and 213 others  
 \_dsaide ..from just two small non main parking spots along Back Beach.

All this plastic is gonna live longer than you or me, longer than any kids we might have, and any of their kids, and their kids, and their kids, and so on for various though shockingly long amounts of time. Every bit of plastic ever made, still exists, and every bit of it was made by one of us, and dropped by one of us.

Once you stop unconsciously ignoring it, you see its invaded everywhere, there's a lot of it. I pick a fair bit up, though today decided to take a photo to show how much can be in a very small area. I probably walked 30 metres to get all this, in the grass on the side of the road, one paddock away from entering the ocean

View all 42 comments

View Insights

Promote



♥ stephinydelamare, carlysaley and 95 others  
 \_dsaide ..from just two small non main parking spots along Back Beach.

All this plastic is gonna live longer than you or me, longer than any kids we might have, and any of their kids, and their kids, and their kids, and so on for various though shockingly long amounts of time. Every bit of plastic ever made, still exists, and every bit of it was made by one of us, and dropped by one of us.

View all 2 comments

10:49PM



## Project 023

### RESIDENTIAL WASTE Environmental Community Discussion

#### OMATA, TARANAKI



Project 024

THE EARTH WAS NEVER STATIC: NAPIER

NAPIER COUNCIL BUILDING, NAPIER



Project 025

BALAEOPTERA MUSCULUS

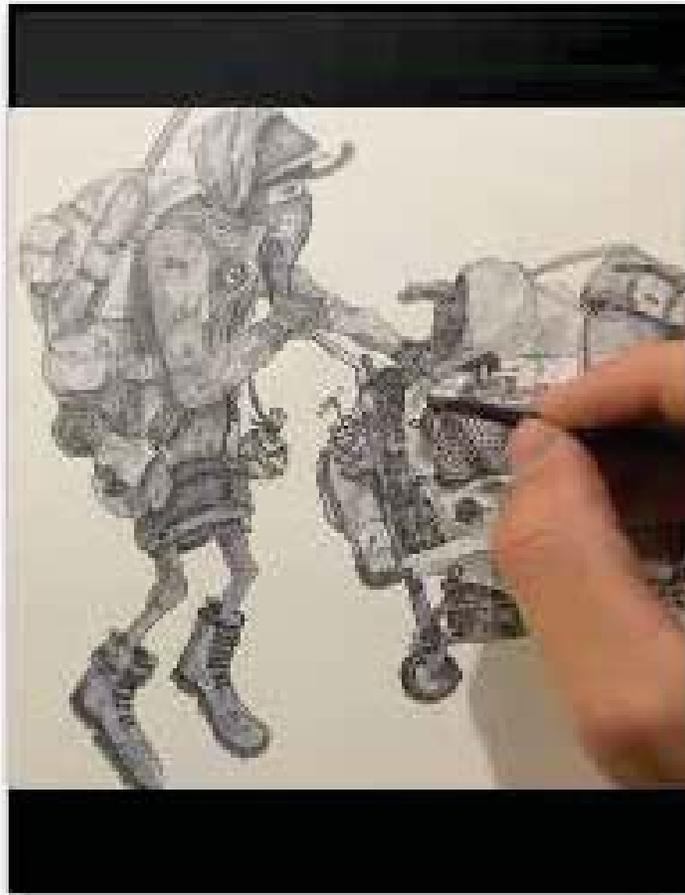
PANGEASEED, SEAWALLS, Ocean based Activist Street Art Festival

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

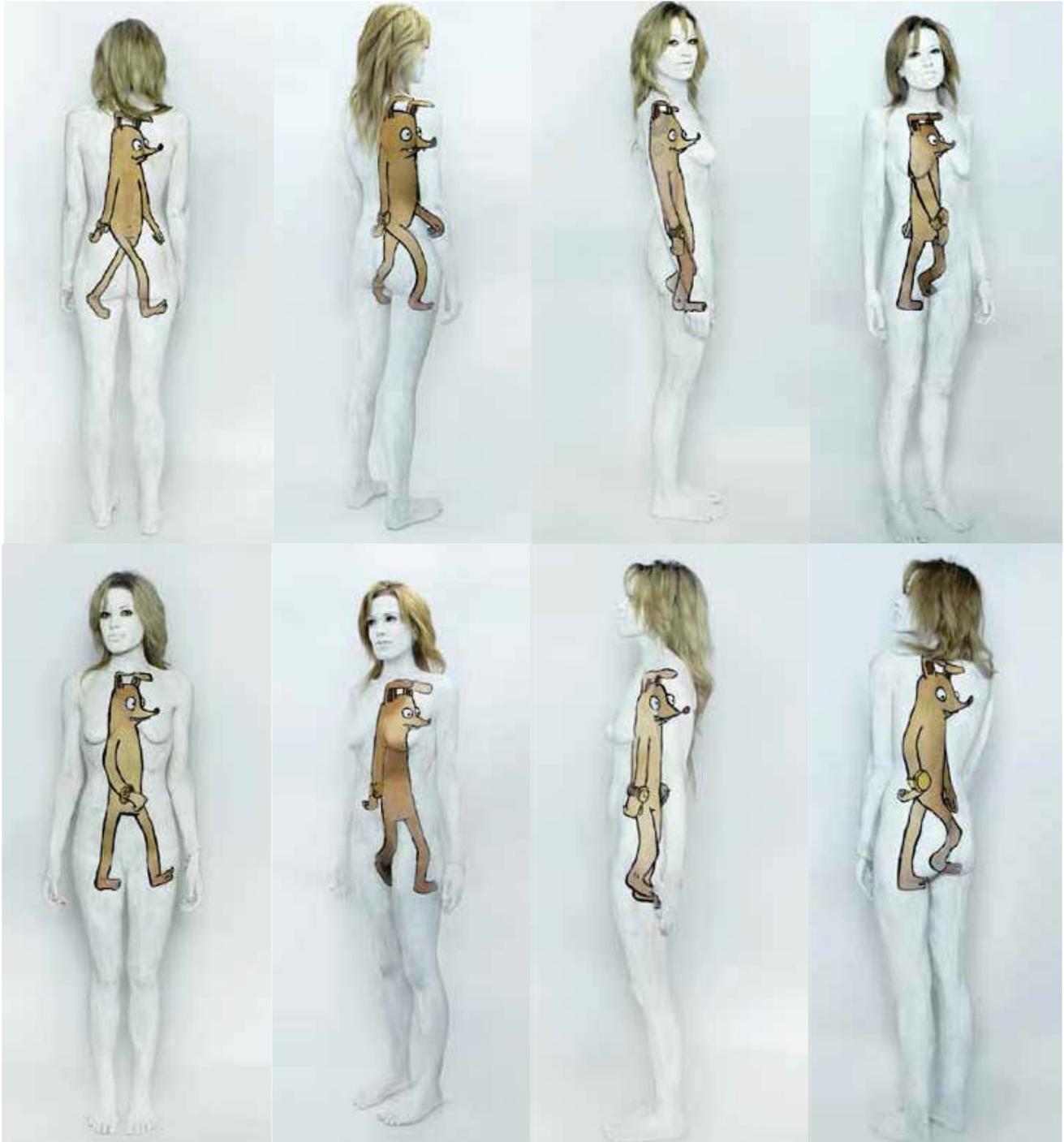
CRIT, MASSEY WELLINGTON UNIVERSITY CAMPUS



Project 027

REFORESTATION, REVISIT  
Fixed Location Version

NEW PLYMOUTH

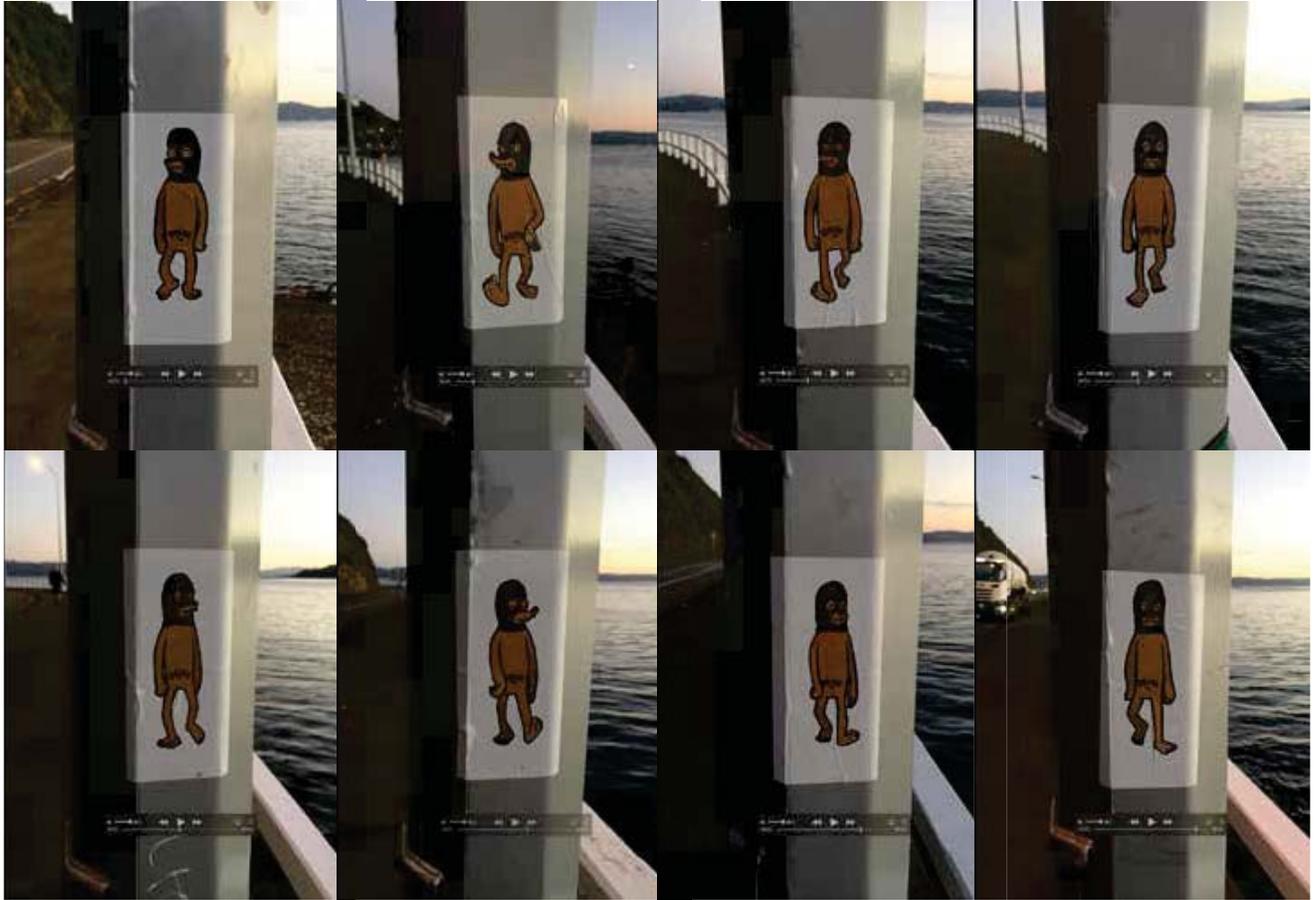


Project 028

DSIDE X EM

Motion of Fixed Location Series

[HTTPS://VIMEO.COM/212054642](https://vimeo.com/212054642)



Project 029

WALK

Motion of Fixed Location Series

WELLINGTON WATERFRONT



Roads 2015.mp4



Roads 2015.mp4

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

-

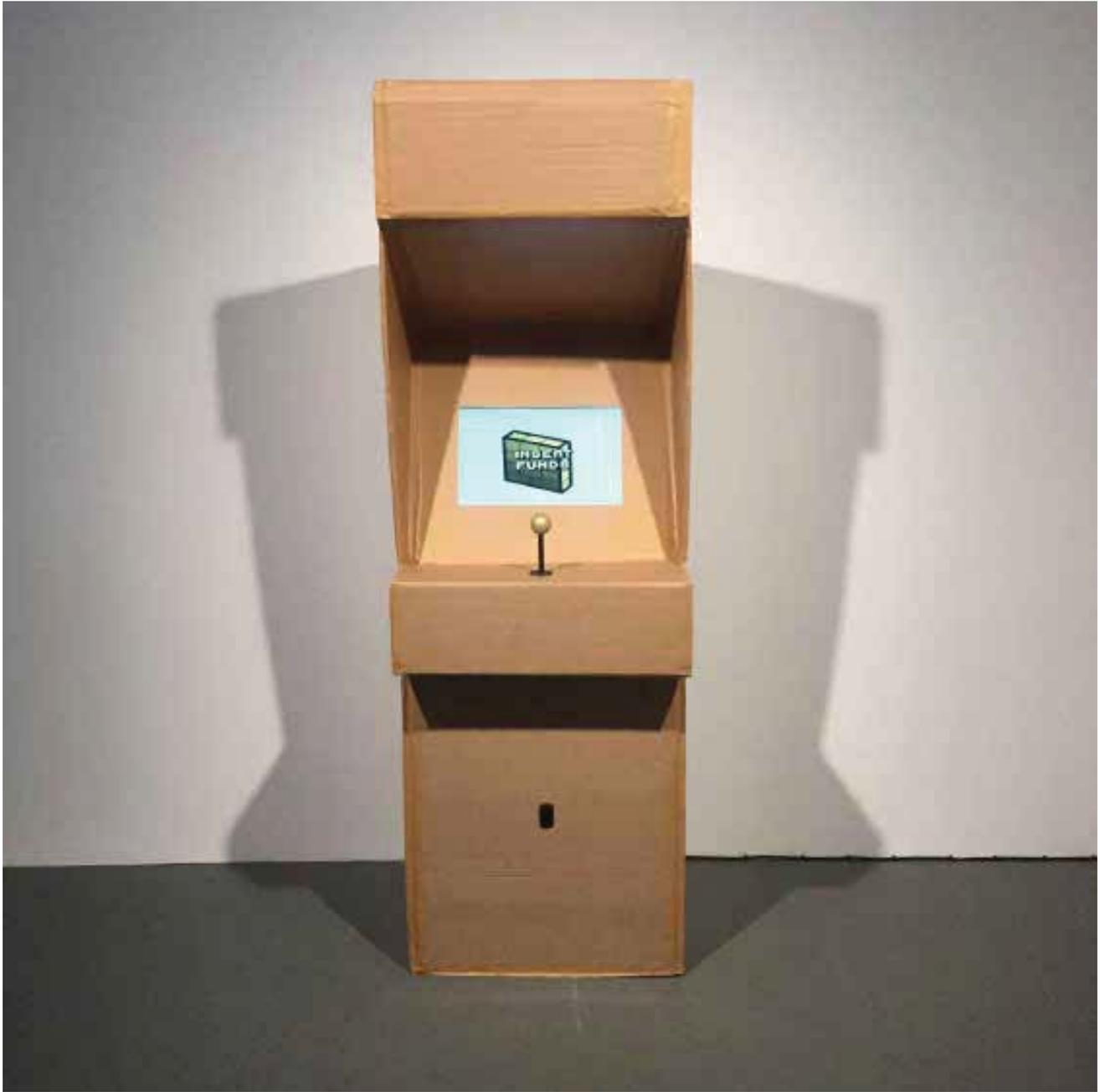
UNDISTRIBUTED



Project 034

THE GAME  
Infinite Platform Game

UNKNOWN



Project 035

THE GAME CONSOLE

ENGINE ROOM



Project 036

THE GAME LOCATION  
Test Play

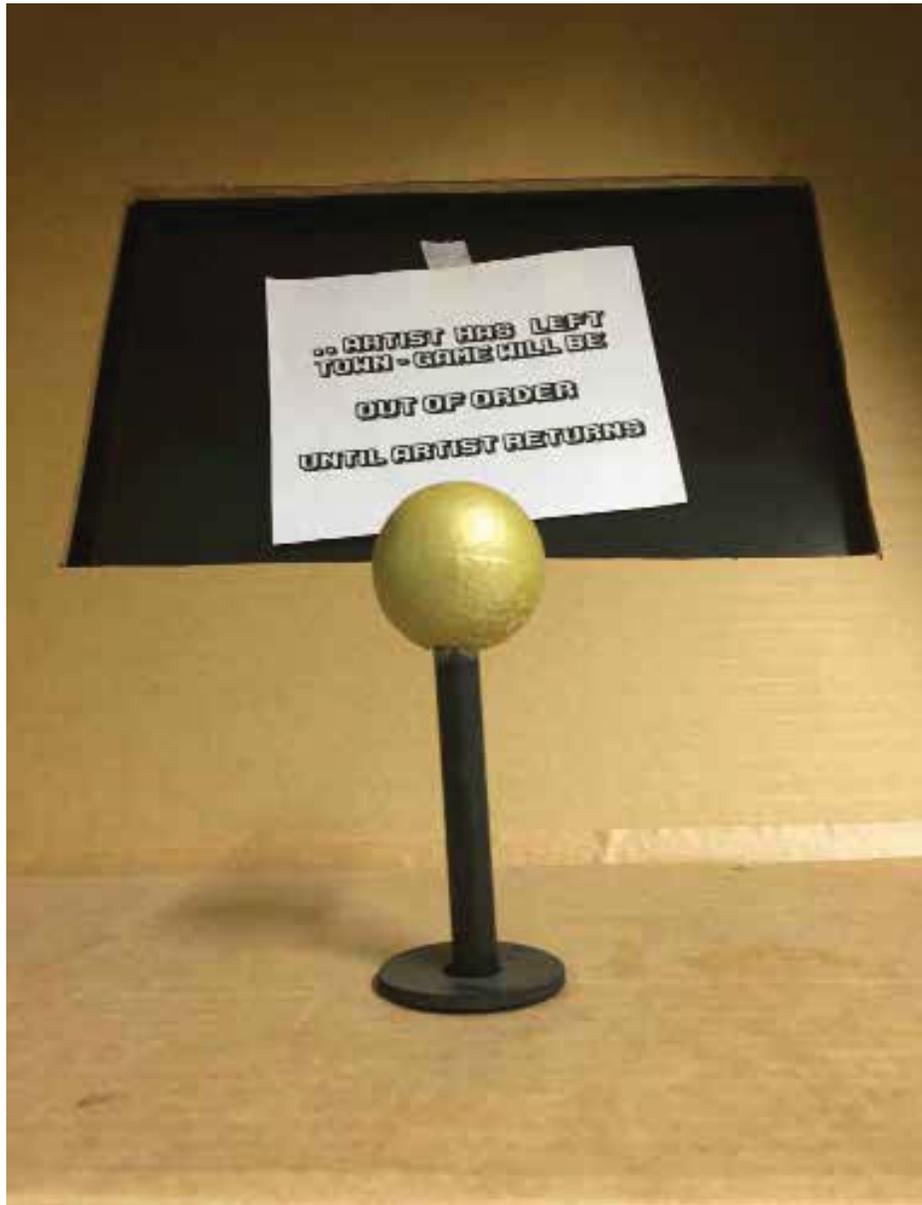
ENGINE ROOM



Project 037

THE GAME RELOCATION

UNDISCLOSED INTERIOR LOCATION



Project 038

THE GAME, UNLOCATABLE

WELLINGTON



Project 039

THE GAME APP  
Lacking Resources

DISCONTINUED

*Find funding*

*Funds*

Other sources of funding

Glossary

## Quick Response Grant

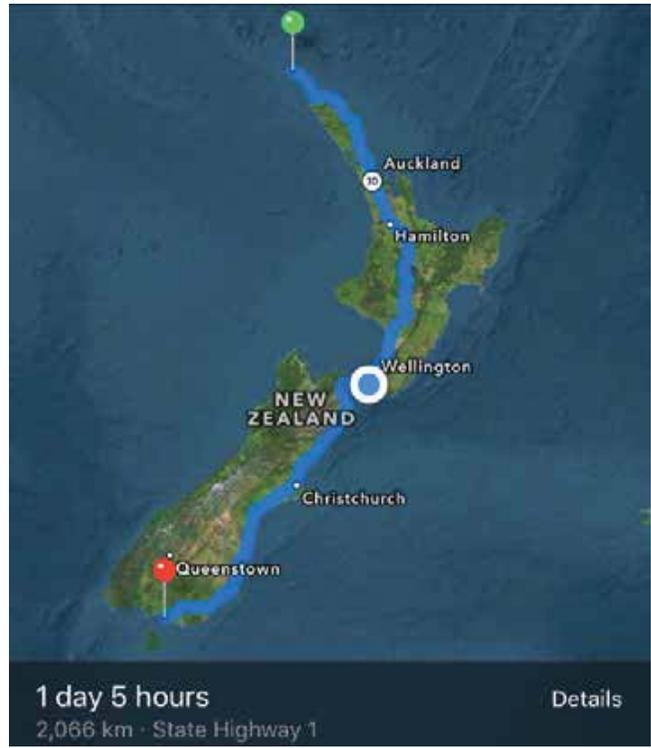
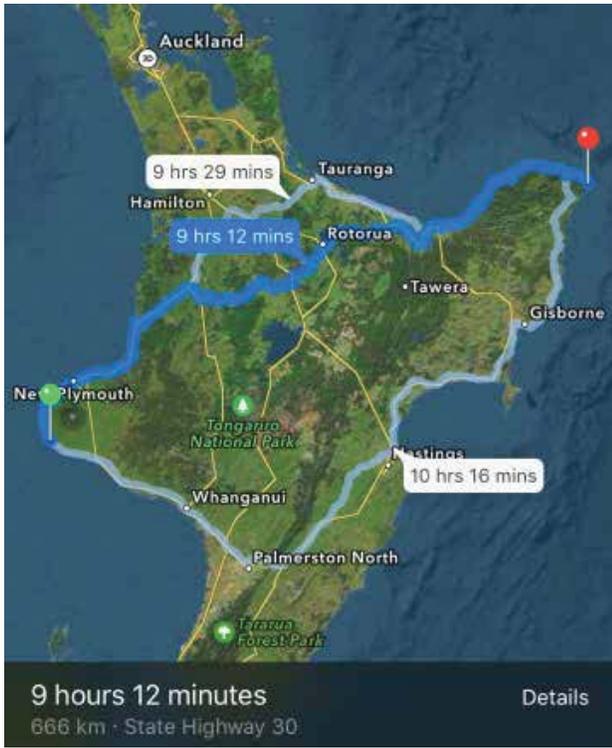


Quick Response Grants help New Zealand artists, arts practitioners and arts organisations to create and distribute their work. Decisions take five weeks and typically one in four or five applications gets funded. Online applications open six weeks before the closing date.

Project 040

RESOURCE CHASING ATTEMPT

ONLINE



Project 041  
 LIMITED MOBILITY  
 NEW ZEALAND



Project 042

RIDE HUNTERS  
Series

WELLINGTON GALLERY



Project 043

ROADS, LIMITS  
Continuation of Roads Series

UNDISCLOSED



Helping Kiwis fund the things they care about.

- [Browse](#)
- [Create](#)
- [About](#)
- [Blog](#)

[Browse](#) | Nomadic Residency

# Nomadic Residency. By Damin



TARGET  
\$5,005

This p  
fundin

Rewards

NZ \$

Gr

-yo  
dar

[Embed](#)

[Share](#)

Project 044

THE NOMADICRESIDENCY  
Crowd Funding Campaign

[HTTPS://VIMEO.COM/167701001](https://vimeo.com/167701001)

PROJECT CAMPAIGN



# Nomadic Residency.

by Damin

Project 045

THE NOMADICRESIDENCY  
Crowd Funding Campaign

[HTTPS://WWW.PLEDGEME.CO.NZ/PROJECTS/4602-NOMADIC-RESIDENCY](https://www.pledgeme.co.nz/projects/4602-nomadic-residency)



Project 046

HAND IN EARLY / SEMESTER 1

MASSEY WELLINGTON UNIVERSITY CAMPUS



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



CHARLOTTE CURD/Fairfax NZ

The artist known as Milarky, Damin Radford-Scott stands in front of his latest New Plymouth work 'Recreation', on Devon St West.

Ads by Google

[Kitchen Renovation Design](http://www.necodeign.co.nz) www.necodeign.co.nz

Leading Design, Quality & Finish Free Consultation with our Designer

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

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

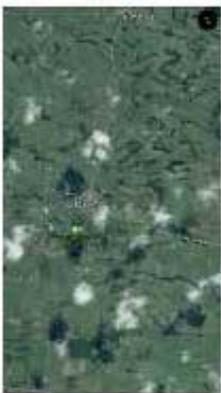
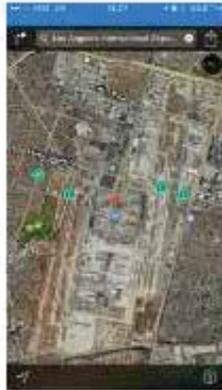
Different to most artist residencies, which usually involve going to a fixed place in order produce artwork, Radford-Scott said he had no plans other than to "meet some people and ask some questions".

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”

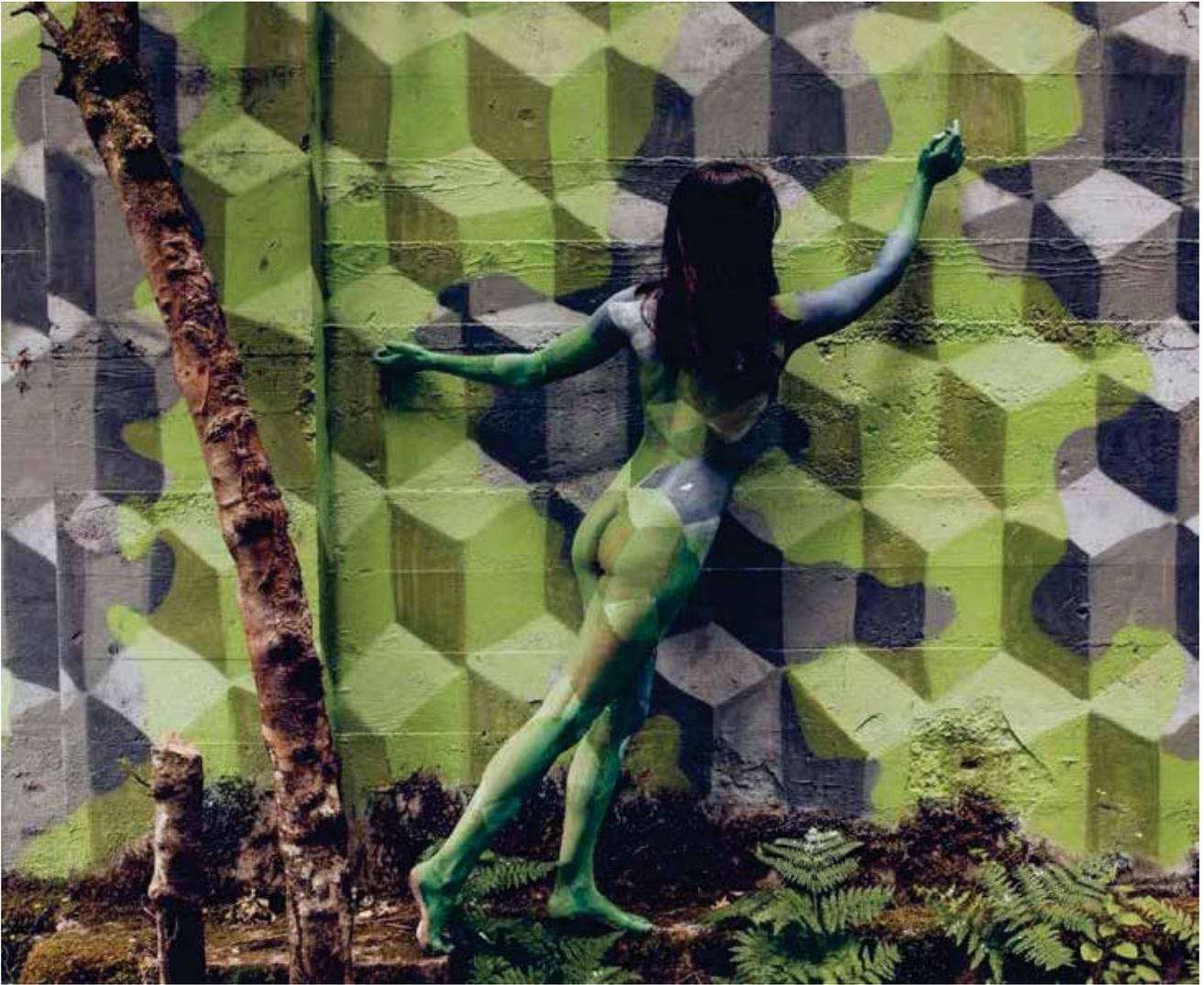
OREGON



Project 063

NO RESIDENCE  
Abandoned

IDAHO



Project 064

GEOMETRY OF URBAN VS NATURE  
Abandoned Space, Nature Reclaiming Residence

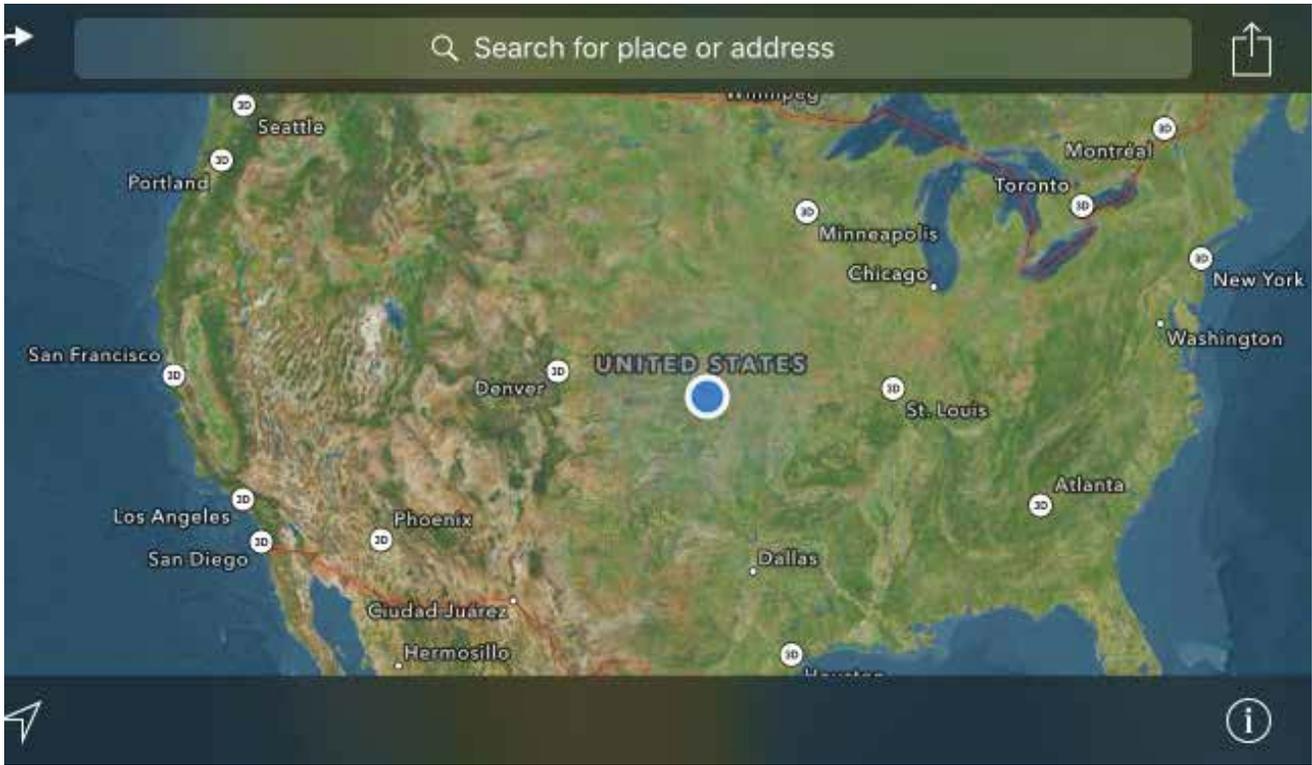
OREGON



Project 065

GROWER

PRIVATE COLLECTION



Project 066

MOBILITY

KANSAS [CENTRE OF CONTINENT]



Project 067

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

UTAH



Project 068

COLLECTING FIXED  
America Flags

USA



Project 069

COLLECTING FIXED  
Surveillance

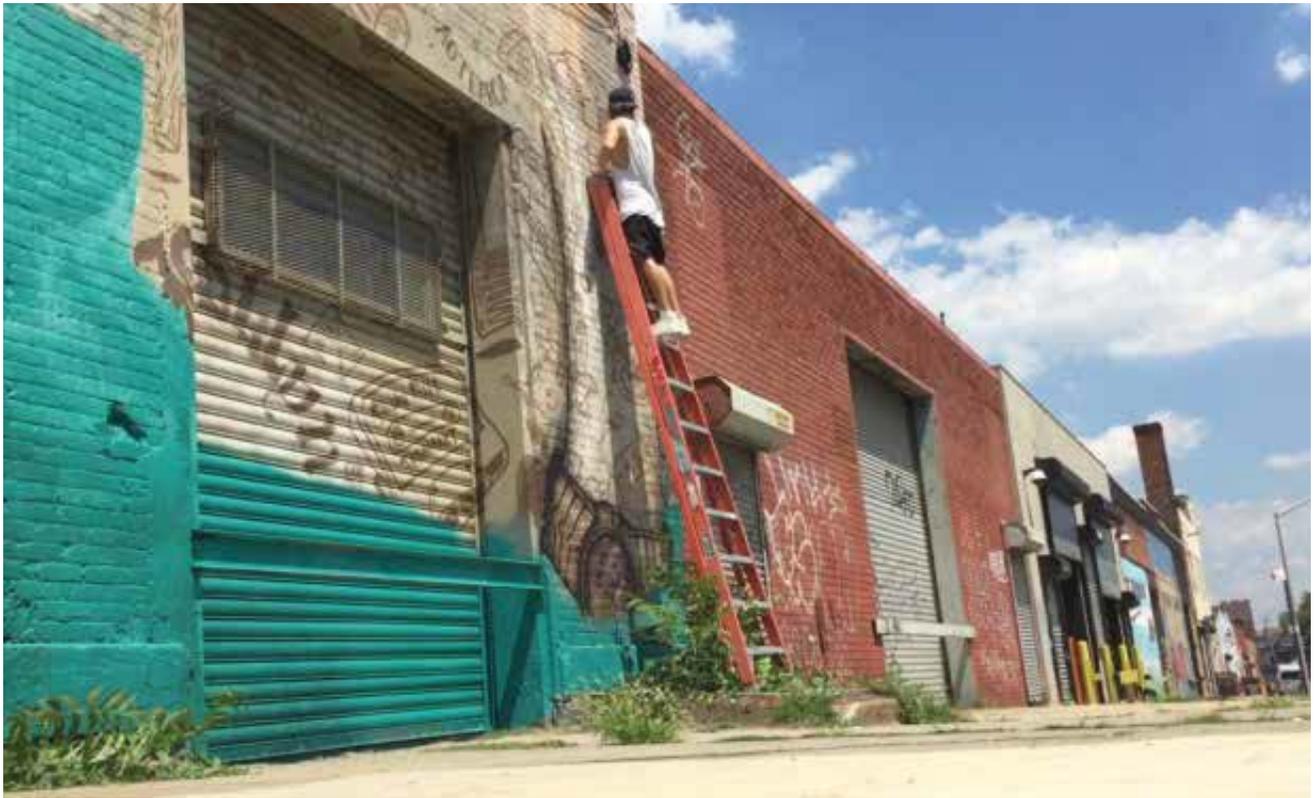
USA



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



Project 075

“IF YOU DONT START BEING STRAIGHT UP, WE’RE GONNA HAVE TO ARREST YOU”

NEW YORK

Project 076

RESIDENCE'LESS MOBILITY RESEARCH  
Vegabonds / Not Documented

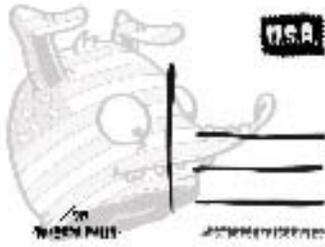
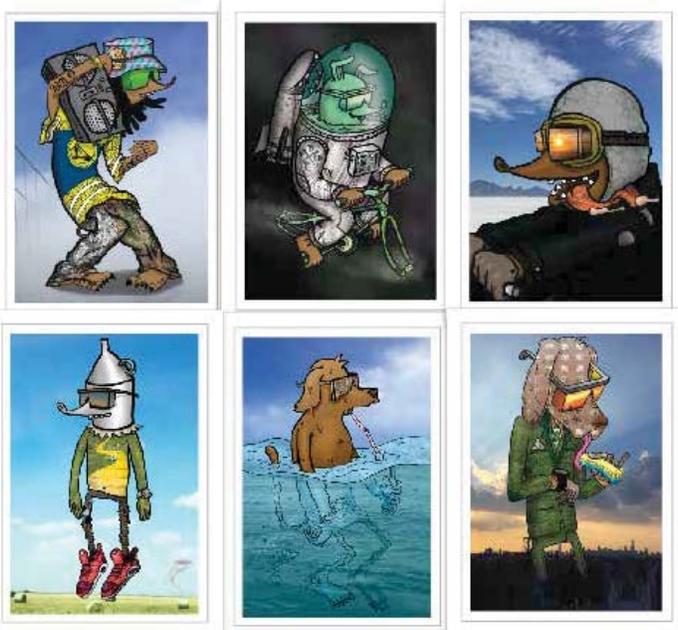
MAINE



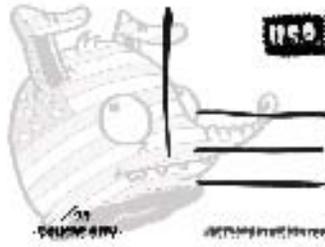
Project 077

CHASING OFF ROADS

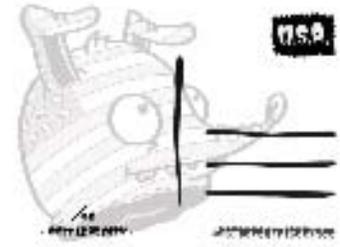
MONTANA



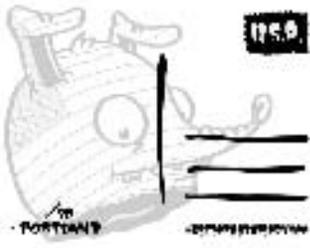
Postcard - Niagara Falls  
\$30.00 Sold Out



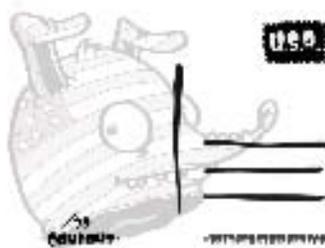
Postcard - Kansas City  
\$30.00 Sold Out



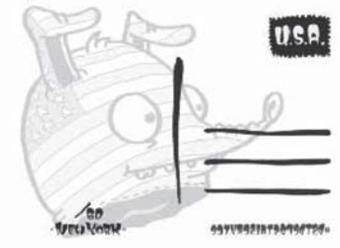
Postcard - Salt Lake City  
\$1.00 Sold Out



Postcard - Portland  
\$30.00 Sold Out



Postcard - Oakland  
\$30.00 Sold Out



Postcard - New York  
\$30.00 Sold Out

Project 078

RESIDENTIAL POSTAGE

Location Responsive, Resource Distribution, Posted From Location

VARIOUS, USA



Project 079

RE RESIDENCE  
Studio Relocation

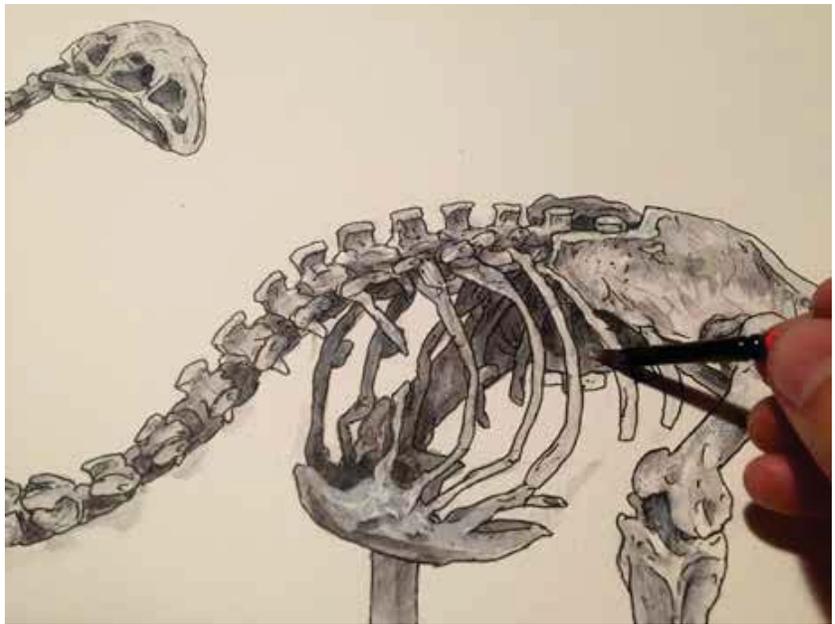
MASSEY UNIVERTISY WELLINGTON CAMPUS



Project 080

SAVEARTH REMOVAL  
Temporary

NEW PLYMOUTH



Project 081

EXTINCTION: MOA  
Rare Series Collaboration

NATIONAL, /600



*milarky*



CHOCOLATE

ARIZONA  
EYE



# BORDER LANDS

LISA SCOTT PAUL  
The Good



EVER  
W/Clay

STOLEN  
X-RUNX

2016

..AUGUST 26. 5:00 PM

SOLO EXHIBITION KINA GALLERY 101 DEVON ST

Project 082

BORDERLANDS  
Solo Exhibition Poster

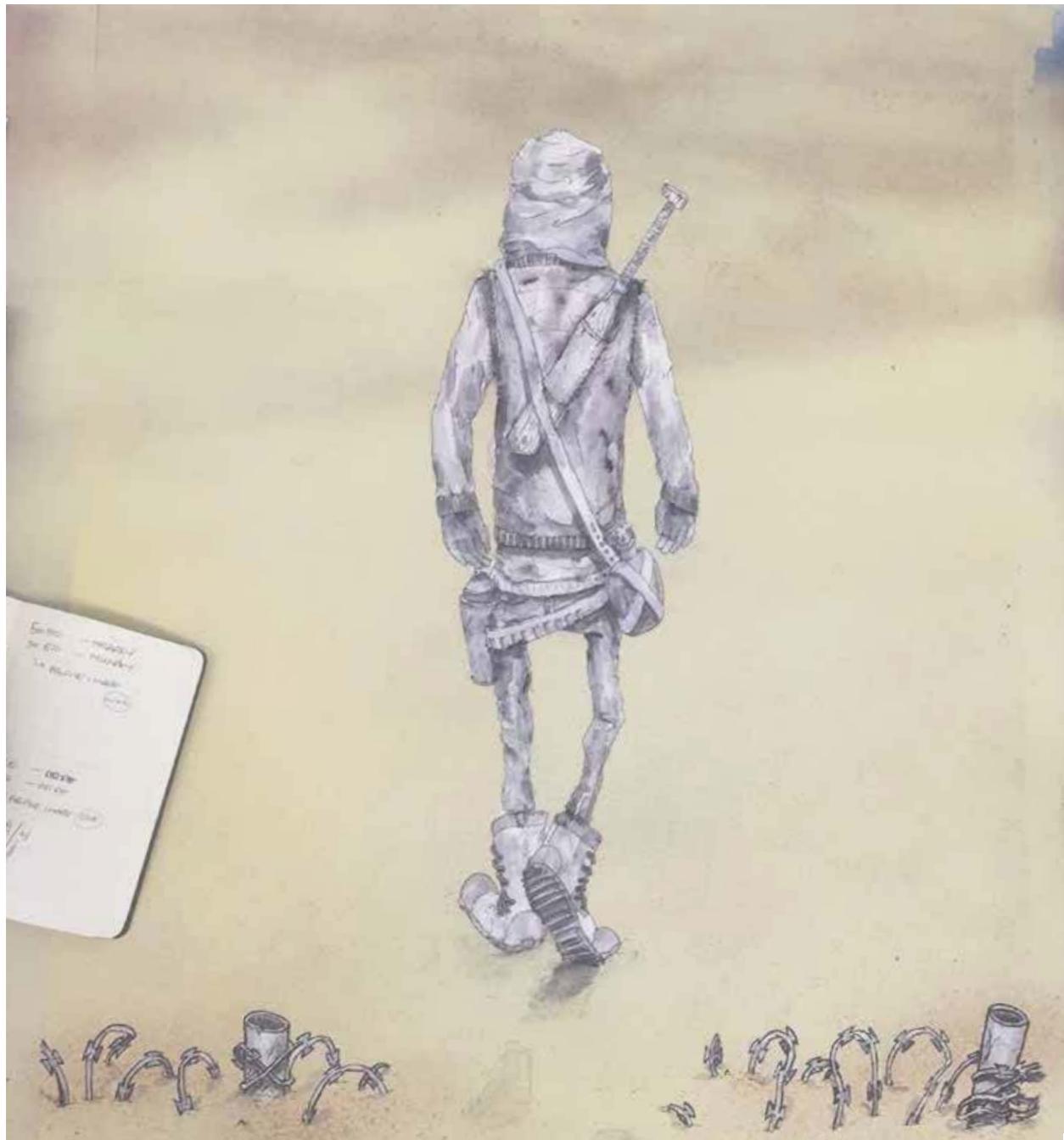
[HTTPS://VIMEO.COM/178839762](https://vimeo.com/178839762)



Project 083

BORDERLANDS  
Exhibition 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

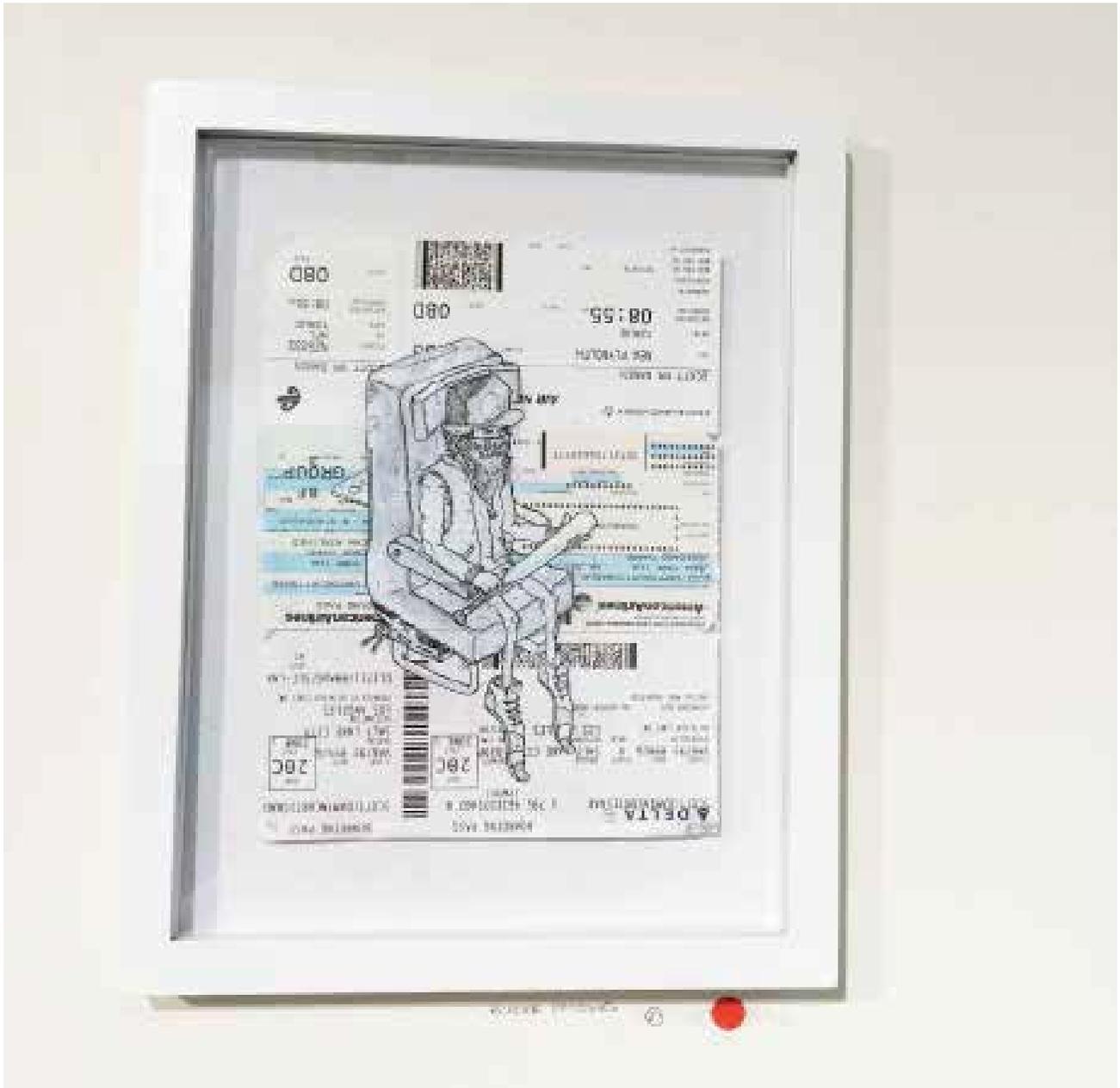
GALLERY, NEW PLYMOUTH



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

CURRENTSLY

GALLERY, NEW PLYMOUTH



Project 107

IMMIGRANTED

GALLERY, NEW PLYMOUTH



Project 108

BORDER CONTROL

GALLERY, NEW PLYMOUTH



Project 109

URIN[E]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



CHARLOTTE CURD/Fairfax NZ

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's real name is Damin Radford-Scott, recently travelled across 26 different state lines, from the West Pacific Coast to the East Atlantic Coast and up into Canada.

Project 112

BORDERLANDS ARTIST DISCUSSION

Taranaki Daily News

PUBLICATION

# Artist Milarky returns to New Plymouth to talk about his nomadic US journey

BRITTANY BAKER



Last updated 11:05 12/09/2016

Share 2

Twitter G+

Share



ANDY JACKSON/Fairfax NZ

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



ANDY JACKSON/Fairfax NZ

Radford-Scott went to the USA in search of nomads but didn't have much luck finding them.



ANDY JACKSON/Fairfax NZ

'Milarky' talks about his current exhibition at Kina NZ Design and his trip to America for a nomadic artist residency.

### Ads by Google

Jim's Test and Tag™  
[jimsstandtag.co.nz/freesitevisit](http://jimsstandtag.co.nz/freesitevisit)  
Professional Testing & Tagging. Nationwide Service. Free Site Visit

Artist Damin 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 to 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

NEW ZEALAND / WELLINGTON REGION

## Street art for surf club's final paint job

8:29 am on 23 September 2016

Share this [f](#) [t](#) [g+](#) [in](#)

Wellington's historic Lyall Bay Surf and Lifesaving Club has not been given a paint job, but with sharks in rescue boats instead of the usual motorboats.

Street artist DSIDE is painting the club before it is demolished next week, and his work will be empty and auctioned, alongside 311 other artist's pieces, to raise money for the new club.



An example of street artist DSIDE's work on the Lyall Bay Surf and Lifesaving Club before it's demolished. Photo: RNZ / Laura Goodman

National NZ Herald Focus Crime Politics Opinion Employment Health Insights Education Environm

LIVE ON NZHERALD.CO.NZ TODAY FROM 1PM: TRUMP V CLINTON, THE

## Surf club beautified ahead of demolishing

By Melissa Nightingale

4:50 PM Tuesday Sep 27, 2016

Bar/Life Saving Wellington Region

SHARE [f](#) [t](#) [g+](#) [in](#) ☆



Artist Damien Redford-Scott, known as DSIDE, with his latest work on the Lyall Bay Surf and Lifesaving Club in Wellington. Photo: Mark Mitchell

Lyall Bay Surf and Lifesaving Club house has been jazzed up with a mural - less than a week before it's due to be demolished.

The clubhouse, which was built around the 1950s, is being torn down on



## Club gets one last 'paint job' to raise profile & money

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

RADIONZ.CO.NZ

Project 115

LYALL BAY RESIDENCY

PUBLICATION



Project 116

DSIDE: FIRST LAP  
Video

[HTTPS://VIMEO.COM/187849416](https://vimeo.com/187849416)



Project 117

DSIDE: FIRST LAP

PUBLICATION



**D S I D E; FIRST LAP -Pre Sales**  
\$100.00 *Sold Out*

..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 wall's that got painted, wont say how many got done during the year, though have included every single one of them in this book.. along with wall sketch's, the postcard method, the claymation experiments, pages from the sketch book's, some unpublished bodypainting photo shoots, the never publically shown DsideOpoly board game artwork, and possibly a little sneak veiw of the Platform Game Dside made with Milarky 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

Add to Cart

Project 118

DISTRIBUTION OF RESOURCE

[HTTP://DSIDE.BIGCARTEL.COM/PRODUCT/D-S-I-D-E-FIRST-LAP-PRE-SALES](http://DSIDE.BIGCARTEL.COM/PRODUCT/D-S-I-D-E-FIRST-LAP-PRE-SALES)



Project 119

PREVIEW

Eluded Release

GALLERY, GLEN INNES, AUCKLAND



Project 120

THE SECOND ENCOUNTER; MULTIPLE MENTAL RESIDENCE  
Collaboration Between Milarky and Dside

GLEN INNES, AUCKLAND

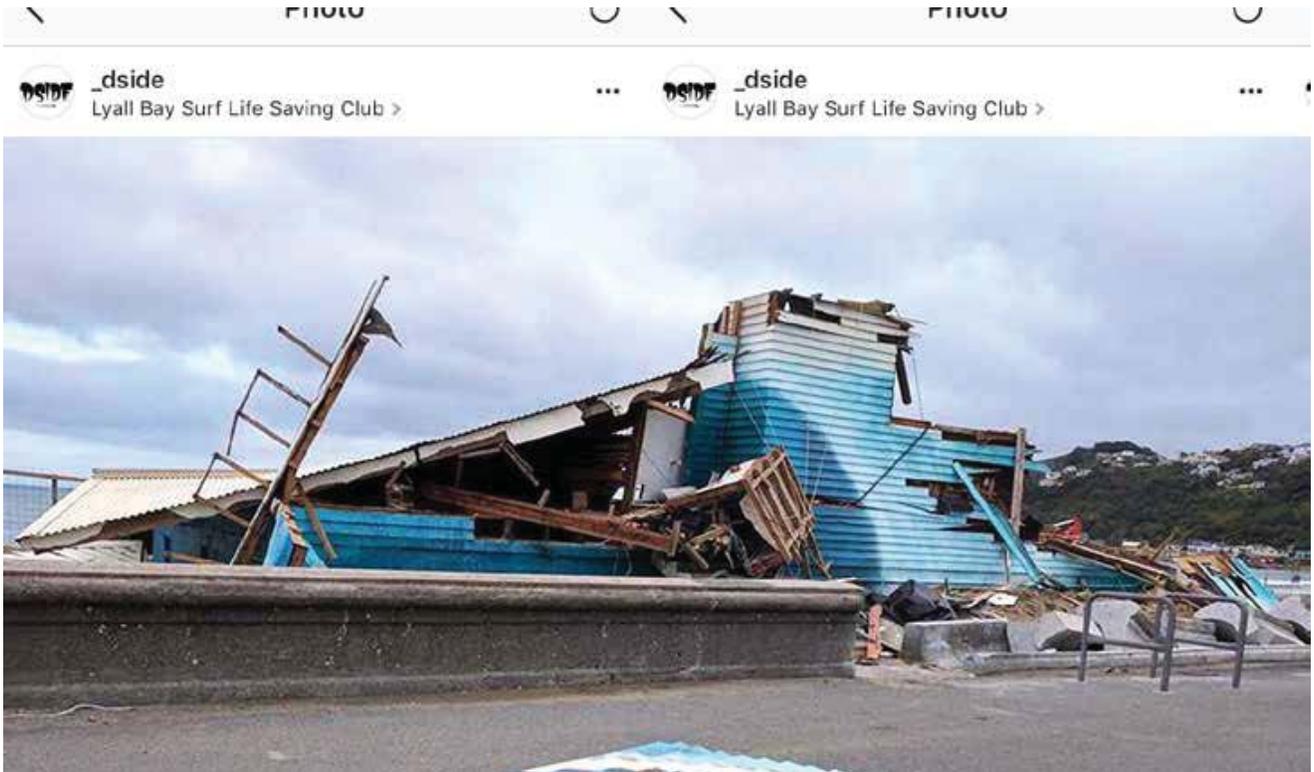


Project 121

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



To: Milarky Admin  
Re: ..Building Exterior Walls, Artwork Proposal.

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



Project 124  
UNPERMISSIONED  
CAMPUS BORDER

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!



..kia ora Danl,  
Awesome, thank you

SAT 11:53AM

No worries, that is booked out for you all day on Wednesday!



SUN 8:17PM

..kia ora Danl, Amazing, thank you.

TUE 7:14PM

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



WED 6:18AM



Project 125

PERMISSIONED

CAMPUS BORDER

CATALYTE 1	SAVEARTH			
REARRESO CATALYTE 1	NOFIXED ADDR			
CAMPUS WALL DESIGN	-		WELLINGTON	MELTINS
RESIDENCY DENIED	-			
ETIQUET PARKING	AGUINGLAND RENTAL		WELLINGTON	
HIGHWAY WALL STUDIO DEMOLITION	THWA MISTLET		AUCKLAND	
THWA MISTLET-PEELER WALL	THWA MISTLET		AUCKLAND	
RESIDENCY RESEARCH	-			
SPOTS LIST WELLINGTON	NOT MARKABLE		WELLINGTON	
REFUGEE SKETCH	-		NEW PLYMOUTH	
WALL EDGE OF CAMPUS	-		WELLINGTON	
FUNDING DENIED- PAVIDER*	-			
FUNDING ADOPTED	SCHOLARSHIP- NEVER TWELVE WALLS			
PATKA SCHOOL	PUBLIC TALK		TARANAKI	
DOLLARS SKETCH	CLEANING CHANGE		WELLINGTON	
WALL SPIN LOCATING	ANNATE'S STREET		NEW PLYMOUTH	
SKETCH	REFORESTATION		STUDIO	
GENERATIONS SKETCH	-			NEW PLYMOUTH
TATTOO FESTIVAL WALL	FIRST ENCOUNTER		NEW PLYMOUTH	
RANGEARBO	BLUE WHALE		NAMER	ROTORUA
RANGEARBO	BLUE WHALE		NAMER	TURANGA
TURISH AROUND VEHICLE	-		TARANAKI	
LYBERANT	ANNATE'S STREET		AUCKLAND	
CRIT	RAP VIDEO		UNI	
WALL NEW PLYMOUTH	REFORESTATION		NEW PLYMOUTH	
VACUINE DRAWER, ORIENTATIONLESS	-			
ROADS VIDEO	-		VARIOUS	
CLASS PRESENTATION	LIVE RAP		WELLINGTON	
MAGAZINE PUBLICATION	DSIDEOPOLY		AUCKLAND	
GAME	-GAME		WELLINGTON	
ROBBERTON	ARCADIS FIRST INSTAL INKINATE PATH		SECRET STAGE FUNDING	
CRITWORK	ARCADIS LOCATION 3		INKJESS	RUNESAK
UNRESOLVED INSTAL AND PHOTO	ARCADIS LOCATION 3		INKINATE	RUNESAK HAZARD
TOO SMALL TO NOMADITY	NEW ZEALAND ISLAND			
APP DEVELOPMENT -FUNDING	-GAME			
FUNDING APPLICATION	CREATIVE NZ			
	NOMADIC RESIDENCY FUNDING	ONLINE	FUNDING	
	PUBLICATION			
	GPS MAP	UNI WALL		
HANDIN -INCLUDE PROJECTS; .....	HAND IN SEMESTER 1	UNI		
-	-			
-	-			
-	-			
-	-			
-	-			
EMAILED LOCATION	GPS MAPS - 2 PAGES	EUGENES INBOX		
	NOMADIC RESIDENCY	LISA		
SB BRIDGE -BLUR-	ENVIRONMENT ICON	SAN FRANCISCO		
HOMELANDS FOLLOW UP	HOMELANDS FOLLOW UP	OAKLAND		
SPACE RHINO CARPET WALL	INTERNATIONAL COLLABORATION-LEGAL DRUGS	PORTLAND		
HOMELESS RESEARCH	HOMELESS RESEARCH	PORTLAND		
HOMELESS RESEARCH	BIKE WALL	PORTLAND		
HOMELESS DUDE	-	PORTLAND		
BODY PAINT	CLIMATE CHANGE	OREGON		
LAW	POLICE	OREGON		
ABANDONED PLANT	-	IDAHO		
	POLICE	UTAH		
CAR SEARCH- PLATE IDENTITY	POLICE	KANSAS		
	POLICE	CHICAGO		
UNI CLASSES	-	NEW YORK		
-NO PHOTO	VEGABOND TRAIN HOPPERS	MAINE		
WALL	-	BROOKLYN		
HOMELESS -BY ZOEYS	-	NEW YORK		
HOMELESS -DUDE IN MANHATTEN	-	NEW YORK		
SEARCH VAN	CANADA BORDER NIAGRA	MONTREAL	TORONTO	
CDPS	LAW	MANHATTEN		

RT	-	UTAH		
	-	MONTANA		
TCARD SERIES	-	USA		
TCARD SERIES	-	USA		
XIO RELOCATE	-	WELLINGTON		
	BORDERLANDS	NEW PLYMOUTH-VIDEO LINK, URLS		
	-OPENING	NEW PLYMOUTH		
	-WORKS			
	-WORKS			
	-MAP WORK			
	PUBLICATION		BACK TO UNI	
	ARTIST TALK		NEW PLYMOUTH	
	PUBLICATION			
	LYALL BAY RESIDENCY	WELLINGTON		
	PUBLICATION			
	LYALL BAY RESIDENCY CRIT			
WRITING ABOUT IT	-TRANSLATE LITERAL		WELLINGTON	
K	DSIDE FIRST LAP		UNI	
	BRADLEY LANE EXHIBITION		AUCKLAND	
	BRADLEY LANE		AUCKLAND	
	BRADLEY LANE ARTIST TALK		AUCKLAND	
JOH	DSIDE FIRST LAP LAUNCH		ONLINE	
DING REMOVAL	LYALL BAY RESIDENCY	NOVEMBER		
- DENIED	LIVE PAINTING AWAY 1	WELLINGTON	CAMPUS NEIGHBOUR	
- STREET BEEF	LIVE PAINTING AWAY 2			
TER TANK	LIVE PAINTING AWAY 3		DURING HAND INTARANAKI	
UNIVERSITY WALL	LIVE PAINTING AWAY 4		INSTITUTIONAL FOREIGN	
	NOMADIC RESIDENCY CONTINUED		NOVEMBER USA NEW YORK	DAKOTA
LINE PROTEST	-		SOUTH USA	
E THE BORDER	-		NOVEMBER	MEXICO
BER TOWN EXHIBITION	BORDER BOTH CITIES		DECEMBER	MEXICOUSA
TING BORDER	BOARDER PATROL WALL PAINTING			

## Project 126

### COMPILATION Review of Projects

## STUDIO, MASSEY WELLINGTON UNIVERSITY CAMPUS

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://natlib.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://natlib.govt.nz/>

Project 127

RESIDENCE EMBRACE / ALIGNMENT

ISBN Number For Book of Reviewed Projects

LIBRARY, MASSEY WELLINGTON UNIVERSITY CAMPUS

**Datalab Ltd** 

To: admin@milarky.com

Reply-To: Datalab Ltd

Ticket Updated - [ ] Damin Scott - Hitachi 1TB 2.5" + (2.5" ext + USB for data with sticker of shark)

DL

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

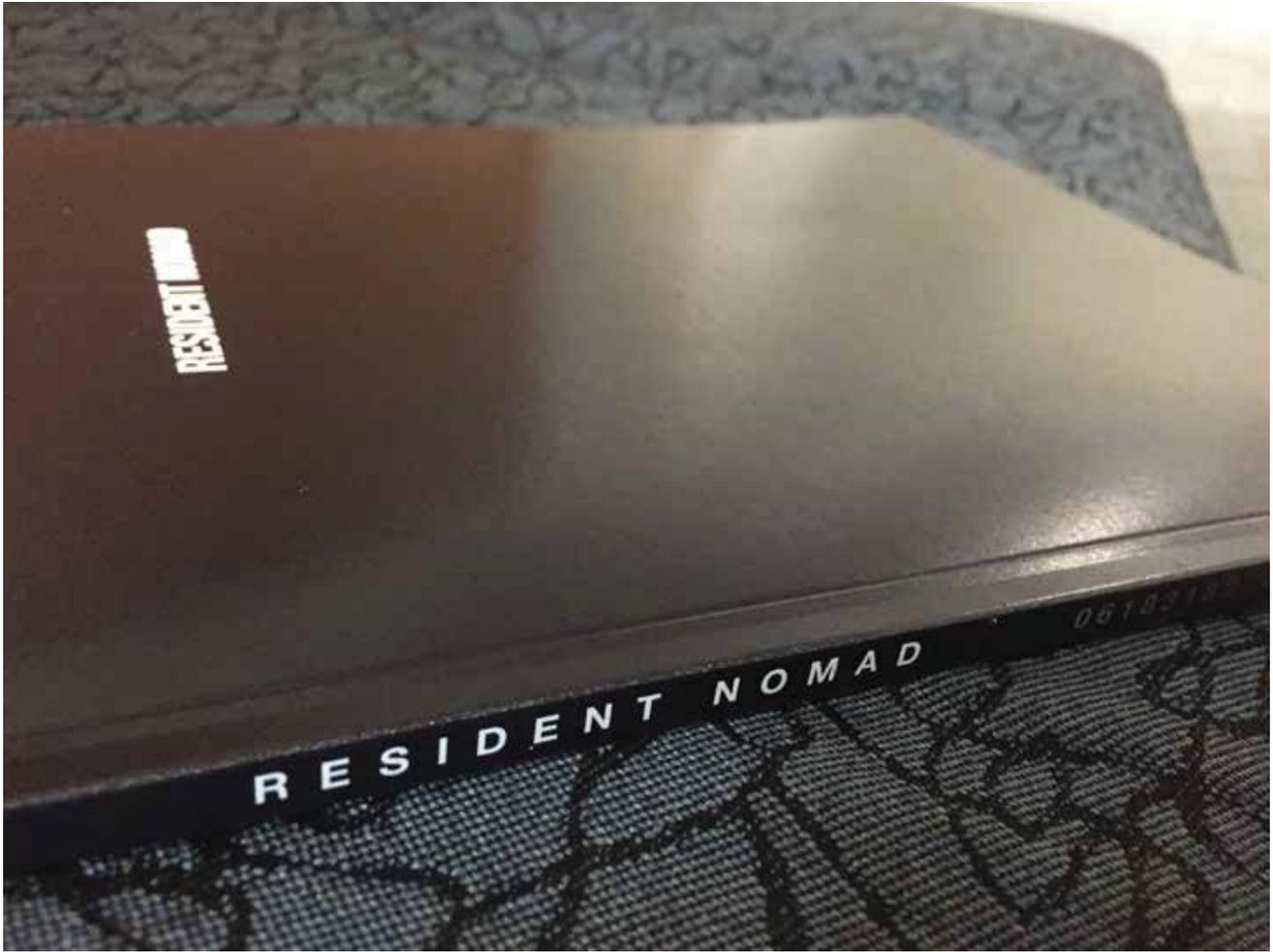
Sincerely,  
Support Team

[powered by Freshdesk](#)

Project 128

DOCUMENTATION DENIED  
Information Border / Stopped Access

ONLINE



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** 25 October 2016 at 1:20 PM   
 To: Milarky Admin  
 RE: [Library] Appointment request

Hi Damin,

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 Milarky Admin](#)

---

**Chun, Hyekyung** 25 October 2016 at 8:31 AM   
 To: Milarky Admin  
 RE: [Library] Appointment request

Hi Damin,

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

Thanks,  
 Hyekyung

[See More from Milarky Admin](#)

---

**Milarky Admin** 26 October 2016 at 7:04 AM   
 To: Chun, Hyekyung  
 Re: [Library] Appointment request

..kia ora Hyekyung.

Hope your long weekend was good.

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.

Project 131

INSTITUTION EMBRACE / ALIGNMENT

Word book put into Local System of Established Knowledge

LIBRARY, MASSEY WELLINGTON UNIVERSITY CAMPUS



Project 132

FINANCIAL GROWTH

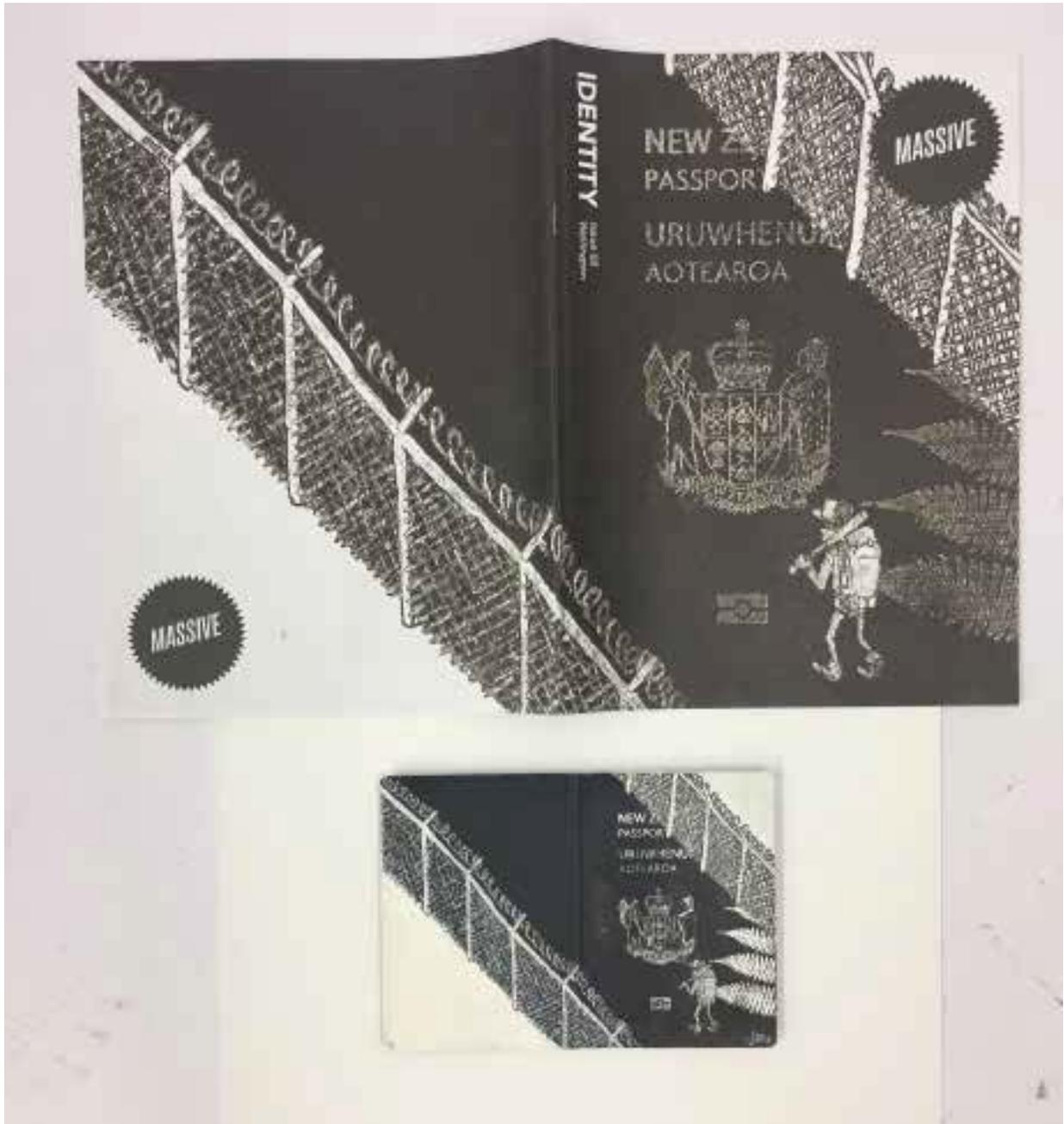
OTAGO GALLERY



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 signs as 'the Return to Nomadism' of our species due to the needed ability to care for the Earth. Nomadism being a response and attunement to the environment, an adaptation through a generationally founded ability to be with nature, as opposed to our society's current fatalist mind set to tune the land to our desired ways, manipulating hierarchical perspectives to justify Environmental destruction and eviction.

The cover work is an extension from Milarky's 2016 Solo Exhibition, *BorderLand*, where he explored the mobility implications of the American continent during a two part project called *Nomadic Residency*. The work used the lack of legalised and official identifiers, to focus the restriction and confinement citizenship condones by defining identity to a fixed area of land, a nation, nationality, so that all other land is foreign. *Isaia Zaccaria's* being *island-ed* (I've no border line, yet am fenced in by our reinforced ability to be a citizen of the world).



Project 135

ARTICLE ON NOMADISM AND BORDERS

PUBLICATION



Project 136

SOON  
Teaser Content

[HTTPS://VIMEO.COM/205756270](https://vimeo.com/205756270)



Project 137

BATS  
Supplying the Revolution

[HTTPS://VIMEO.COM/213405802](https://vimeo.com/213405802)



Project 138

STORE

Supplying the Revolution

[HTTP://MILARKY.BIGCARTEL.COM](http://MILARKY.BIGCARTEL.COM)



Project 139

DISTRIBUTING RESOURCES

Supplying the Revolution

VARIOUS LOCATIONS



IMG\_7114.jpg



brookme  
look bac  
from it. I  
much an  
Thanks t  
supportii  
@gtfactc  
some off  
year, wh  
stronger  
#gtfacto  
@gtbicyc



4,952 lik

SEPTEMBER

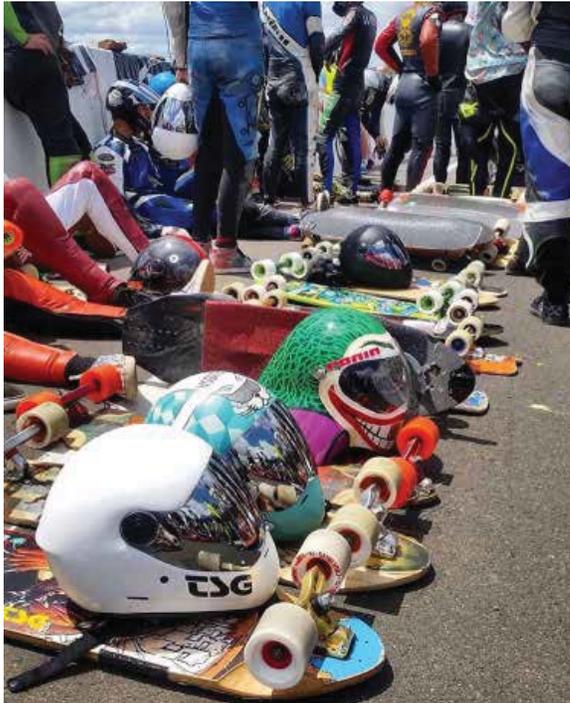
Log in to

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

 outheremx ⋮



..stay rad and see you some day in the future,

kind regards

Damin

**milarky**

[See More from Out Here](#)

**Out Here**

To: Admin

Re: ..kia ora

7 December 2016 at 3:52 PM

All Mail - Admin



Hi Damin, good to hear from you!

I think it's great that you're out there, and have all our support and regards. I think moving the date is the best idea. April would work. If you're here let us know and we can host you or figure out another way to collaborate if there is enough time.

Be safe and let us know if there is any ways we can help!

Kind regard man! - David

[See More from Admin](#)

--

David Peña

[outhere.mx](#)

[instagram](#)

[facebook](#)

**Admin**

To: Out Here

..kia ora

7 December 2016 at 6:33 AM

All Mail - Admin



Project 143

BORDER

Scheduled Exhibition and Wall Painting, Postponed

USA / MEXICO



Project 144

STANDING ROCK

PUBLICATION



Project 145

OCETI SAKOWIN CAMP  
Environment. Against the Seasons

NORTH DAKOTA, USA



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

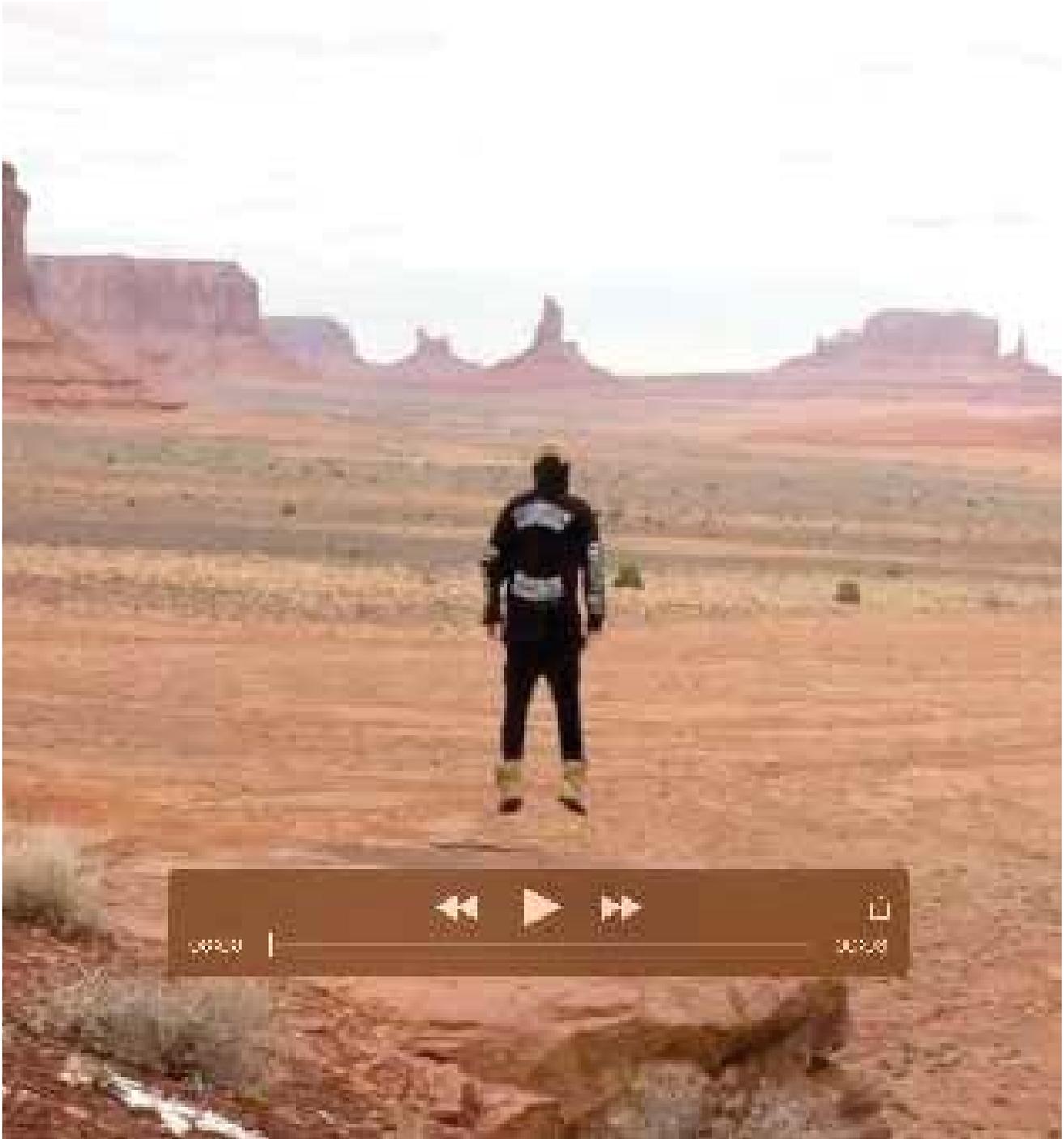
NORTH DAKOTA, USA



Project 149

RESOURCE DISTRIBUTION  
Resource Gifting

[HTTPS://VIMEO.COM/197493323](https://vimeo.com/197493323)



Project 150

DETACHED  
Animation Video

[HTTPS://VIMEO.COM/204516070](https://vimeo.com/204516070)



Project 151

ROADS

NORTH DAKOTA, TO, SAN DIEGO



Project 152

PARIS SPIES

Collecton of Work sent to Group Exhibition

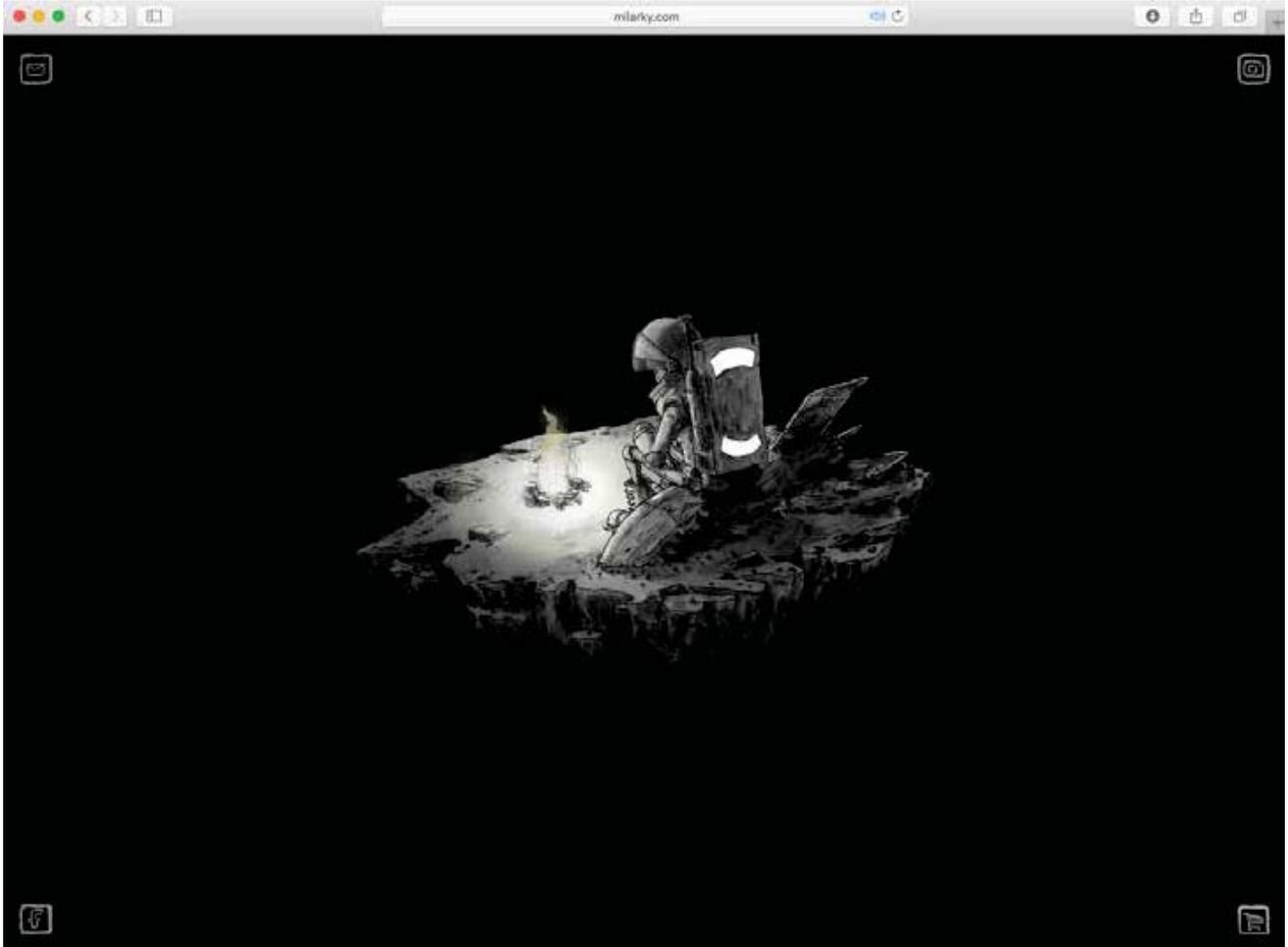
PARIS



Project 153

NO FIXED STUDIO  
Temporary Studio Residence

OLD BANK, NEW PLYMOUTH



Project 154

MILARKY.COM  
Website

WWW.MILARKY.COM

Neil Holdom @  
To: milarky@milarky.com  
Thanks

30 June 2017 at 9:41 AM  
Inbox - Milarky



[image1.JPG]

Hi Damin,

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

Regards

Neil Holdom  
Mayor  
New Plymouth District Council  
P +94 6 758 5000<tel:+94%209%20758%205000>

Sent from my iPhone

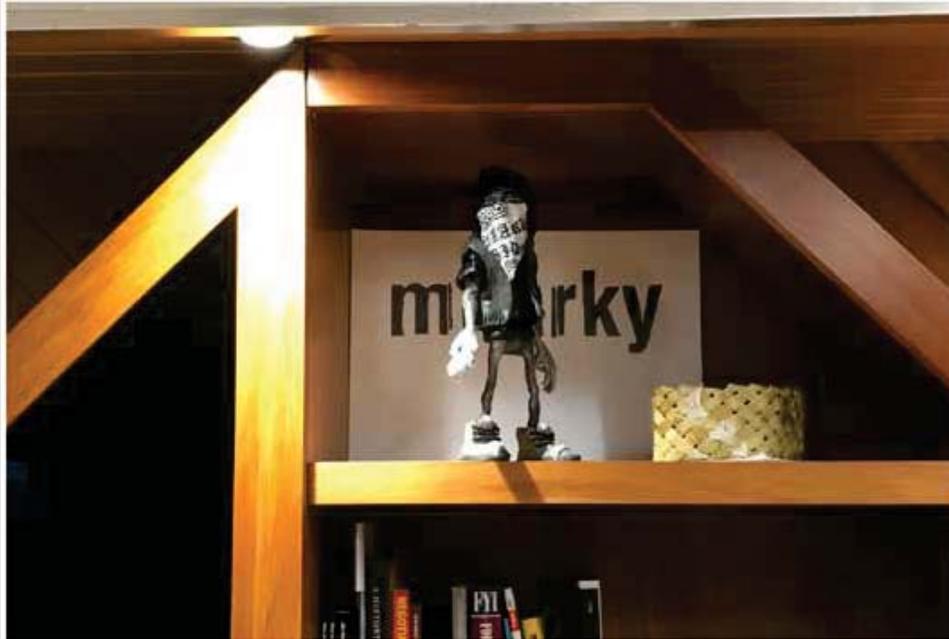
The content of this email is confidential and may contain copyright information and/or be legally privileged. The information contained in this email is intended only for the recipient named in the email message. If this email is not intended for you, you must not use, read, distribute or copy it. If 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.

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For more information about New Plymouth District Council, visit our website at [www.newplymouth.govt.nz](http://www.newplymouth.govt.nz)

Are you a ratepayer? Did you know you can get your rates notices by email? Sign up now at [www.newplymouth.govt.nz/rates](http://www.newplymouth.govt.nz/rates)

This email has been filtered by SMX.  
For more information visit <http://nz.smxmail.com>



Project 155

TEMPORARY RESIDENCE  
Sculpture on Loan

MAYORS OFFICE, NEW PLYMOUTH



ARTIST FEATURE:  
**DSIDE**

ARTIST FEATURE | 23

"A great wordsmith once said some words. These were "if you have a voice, you better have something to say" and they were 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 claimless and irrelevant, though mentioned only to recognise there has been time enough to observe wide changes. Nowadays 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 its 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 un-permissioned 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 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, if you read it through, thank you. Now go read the streets, read your streets, cause there is a lot of people talking out there, and further, go talk yourself, though make sure you have something to say."

- As told to Massive Magazine

**DSIDE**

**Artist Bio:**

After 10 years of being an anonymous half of the now ended BMD Duo, 'Dside' is the responding solo move forward. Dside wields the public impact he has built from over a decade of painting New Zealand's biggest 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](http://www.dside.co.nz)

instagram: [@\\_dside](https://www.instagram.com/_dside)

facebook: [/dside.co.nz](https://www.facebook.com/dside.co.nz)

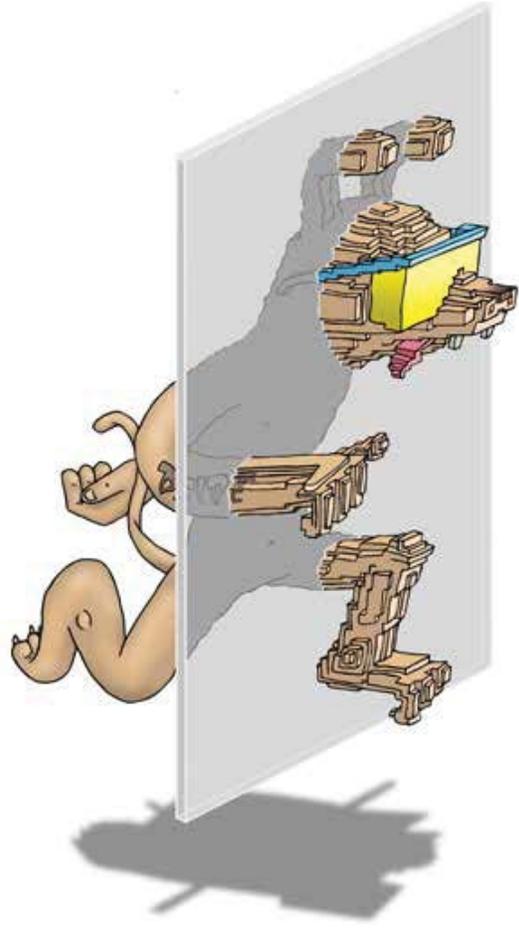
Project 156

PERMISSIONED VS UNPERMISSIONED WALL PAINTING

Article / Artist Feature

PUBLICATION

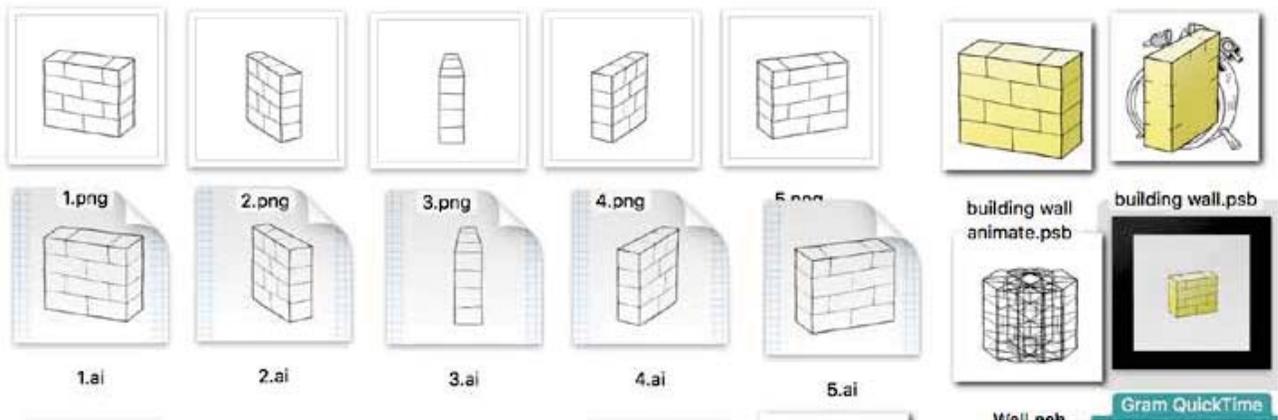




Project 158

COMING SOON  
Entering the Digital

ONLINE



Project 159

DSIDE GAME

Platform Game About Collecting Walls

BETA

IN THE NEAR FUTURE, SOCIAL MEDIA CRASHES, THE INTERNET GETS OWNED AND CENSORED, ALL RADIO FREQUENCIES ARE BLOCKED, AND PUBLIC PROTEST IS VIOLENTLY OUTLAWED.

THE ONLY REAL FORM OF PUBLIC RESISTANCE TO SURVIVE THIS OPPRESSIVE ERA IS GRAFFITI.

THE GOVERNING AUTHORITY IS SO AFRAID OF THIS HIGHLY UNDERGROUND WALL PRINTING PRACTICE THAT IT CREATES A SPECIAL TASKFORCE.

A.G.R.O.

[ ALL GRAFFITI REMOVAL ORGANISATION ]

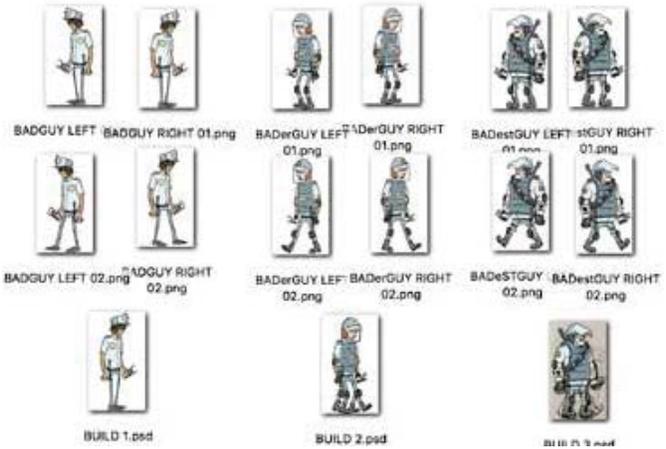
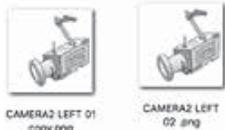
A REVOLUTION IS NEEDED.

TO REVEAL THE LIES OF THE GOVERNMENT AND ITS A.G.R.O. IGNORANCE.

TWO OF THE MOST ILLUSIVE GRAFFITI MASTERS OF THE LOCAL HOOD ARE COMING OUT FROM HIDING.

GET UP FOR REAL PUBLIC RIGHTS AND USE YOUR VOICE ON THE ONLY HONEST PLATFORM LEFT - WALLS.

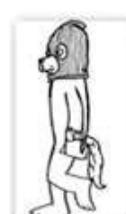
HIT AS MANY WALLS AS FAST AS YOU CAN TO SPEAK THE MOST TRUTHS AND TELL THE OPPRESSORS TO GET F\*CKED.



## Project 160

DSIDE GAME: NARRATIVE  
Introduction Storey Video / Sprites

[HTTPS://VIMEO.COM/209489305](https://vimeo.com/209489305)

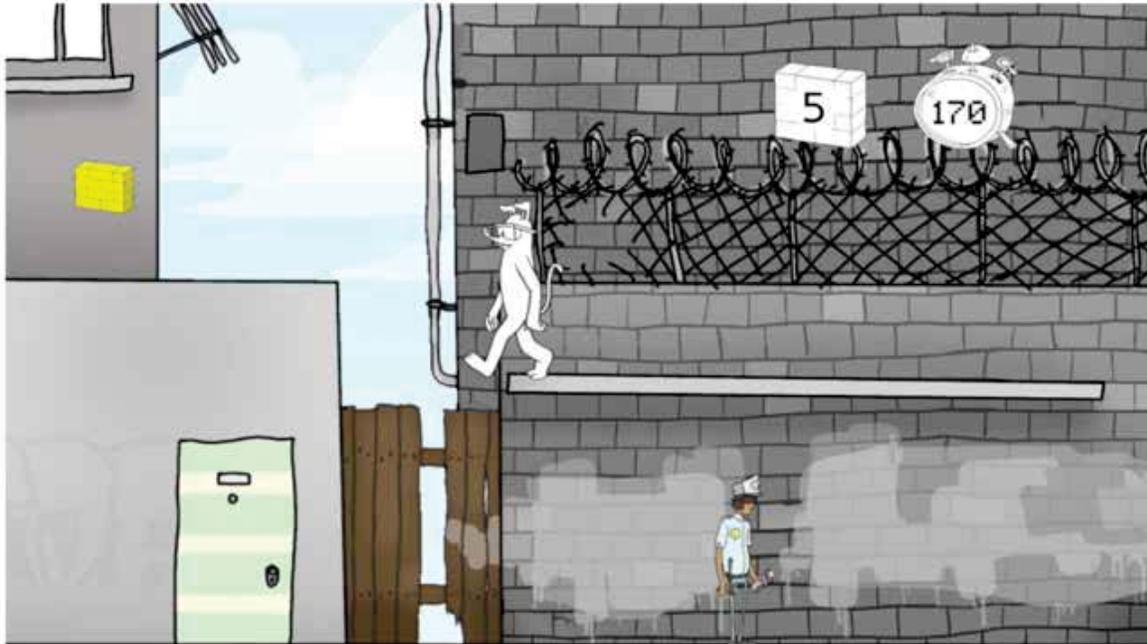
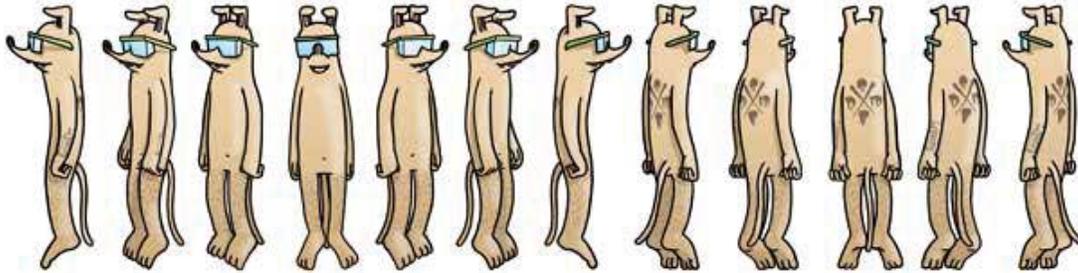


walk 001 left P2.png

walk 002 left P2.png

walk 003 left P2.png

walk 004 left P2.png



### 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

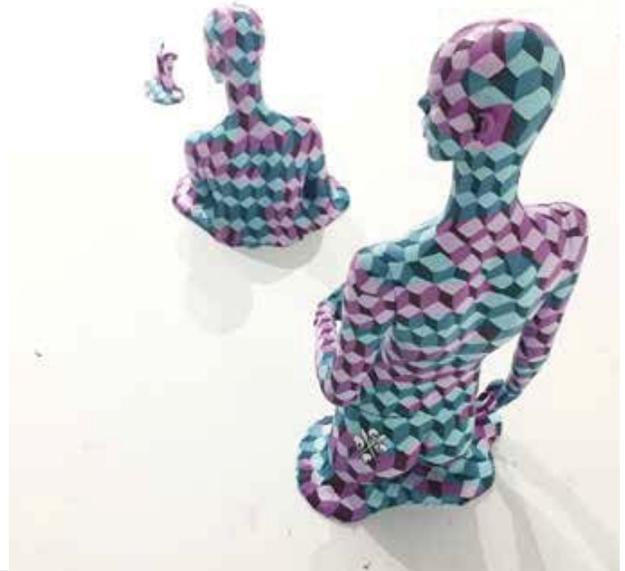
This involves taking the existing game artwork and converting it into a mobile game using a cross-platform framework such as Corona.

<p><b>Game project setup &amp; testing</b></p> <p>This involves setting up the required project files and testing the various build of the app internally.</p>	1000
<p><b>Menu screen &amp; splash screen</b></p> <p>This includes making a screen with buttons and also includes adding a splash image which is shown when the app is first launched.</p>	1000
<p><b>Character Select screen</b></p> <p>This screen show the two available characters and the player can select one. This can either be shown at the start of the game or when the player has completed the game.</p>	1000
<p><b>Main Game</b></p> <p>This would be the main game. It involves avoiding enemy and collecting items. The artwork and layout would be supplied.</p> <p>Once the player has completed the game the credits screen.</p>	1000
<p><b>Credits screen</b></p> <p>This screen would show the credits for the game.</p>	1000
<p><b>Chimpanzee</b></p> <p>Includes artwork and layout for the chimpanzee character. This is a yearly revenue of \$10,000.00.</p>	1000
<p><b>Subtotal</b></p>	10,500.00
<p><b>GST 15%</b></p>	1,575.00
<p><b>Total NZD including GST</b></p>	<b>\$12,075.00</b>

Project 163

GAME - APP  
Resource Positioning

ONLINE

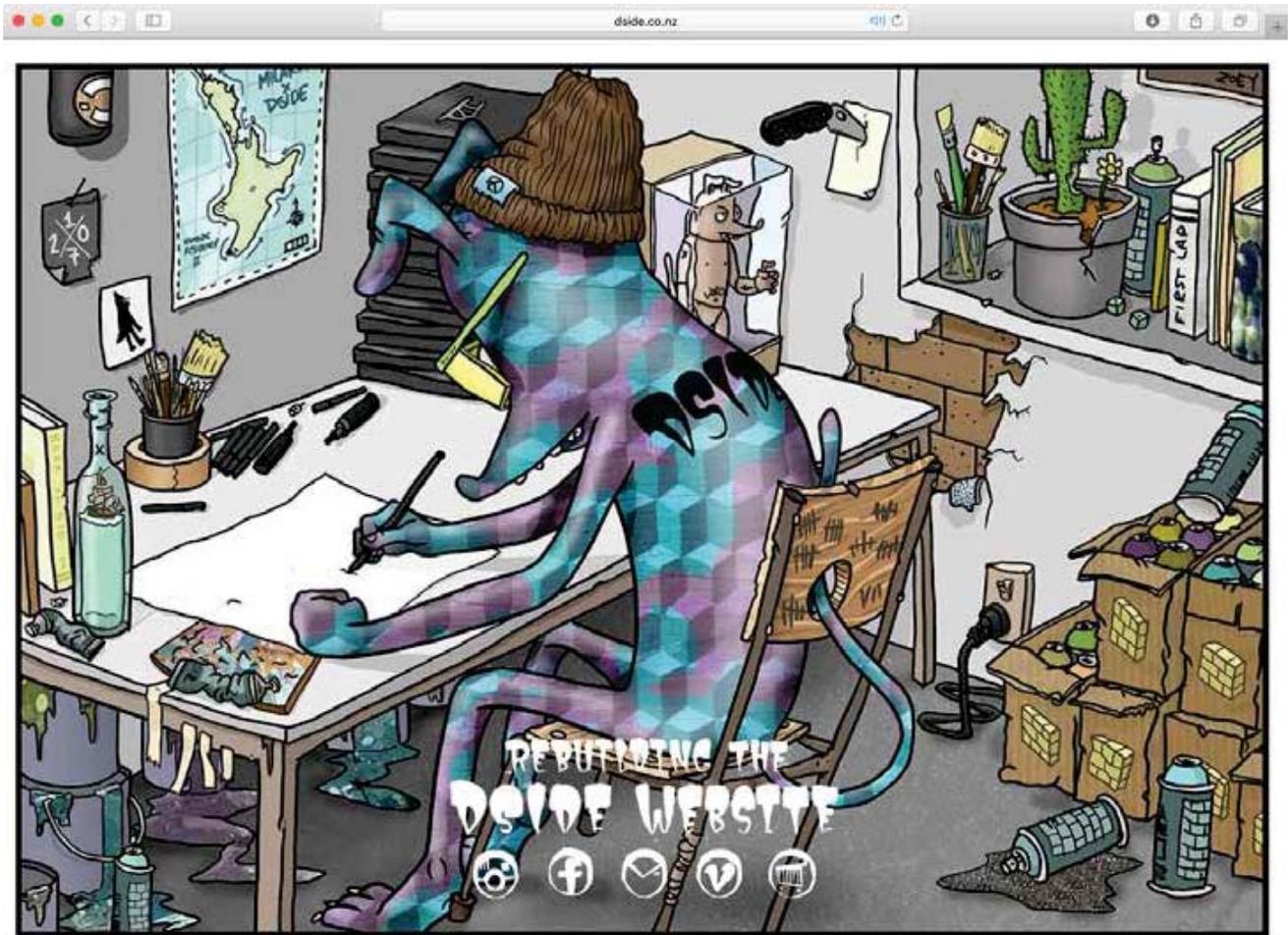


Project 164

CLIMATE MELT

Mannequin and Model, Group Exhibition

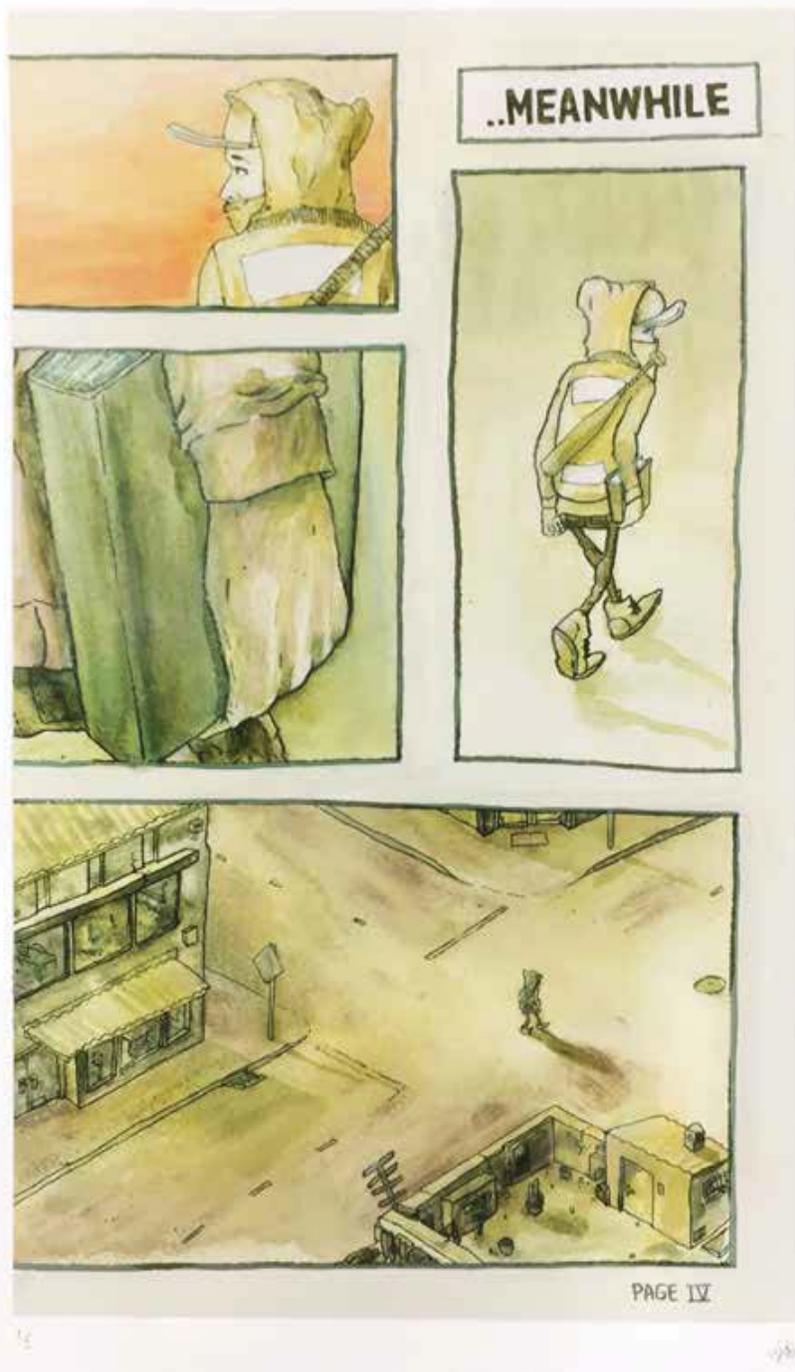
[HTTPS://VIMEO.COM/212073677](https://vimeo.com/212073677)



Project 165

DSIDE.CO.NZ  
Temporary Website

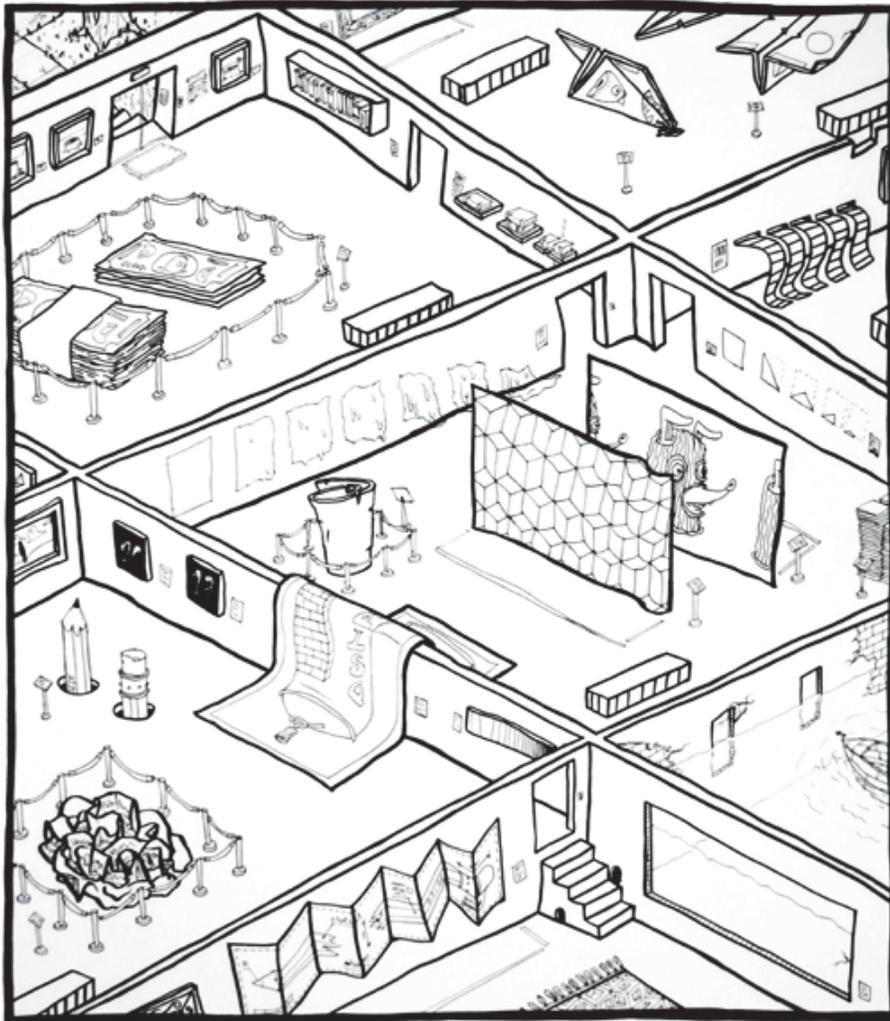
WWW.DSIDE.CO.NZ



Project 166

MEANWHILE

PRIVATE COLLECTION



Project 167

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

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

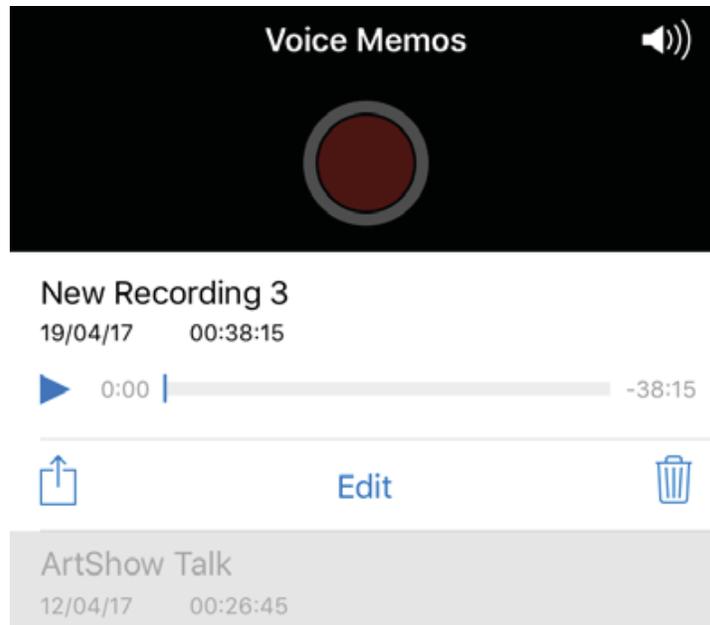
TARANAKI



Project 171

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

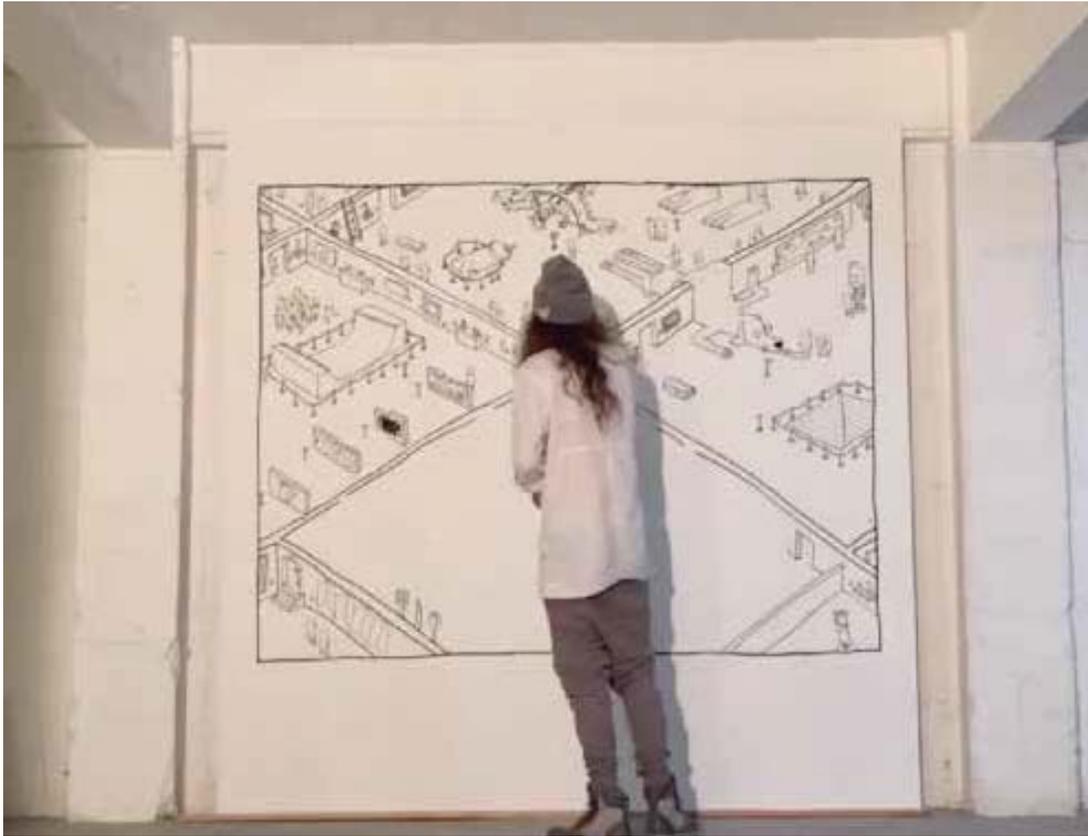
TARANAKI



Project 172

PRESENTATION AND DISUSSION  
Guest Speaker. Disucusing Deul Practices

NEW PLYMOUTH



Project 173

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

NEW PLYMOUTH GALLERY



Project 174

DSIDE x LILY x LILY  
Discussion of Interaction with Self

PUBLICATION, COVER

# milarky x DSIDE

Project 175

DSIDE X MILARKY  
Discussion of Interation with Self

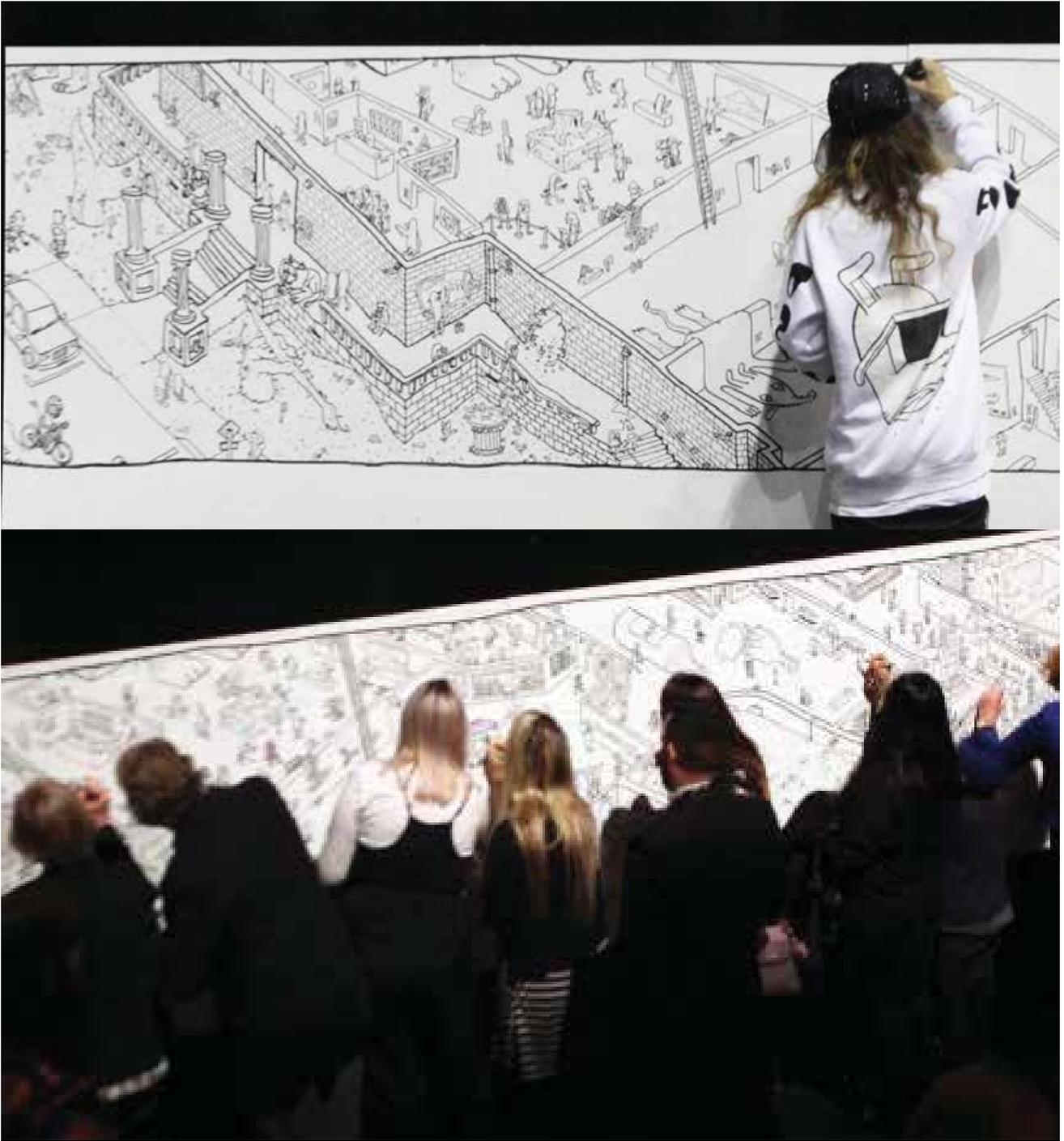
HERE



Project 176

PRESENTATION  
Guest Speaker, DSIDE

WELLINGTON



Project 177

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

WELLINGTON EVENT



Project 178

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

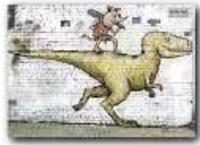
PUKE ARIKI MUSEUM



Project 179

LAPPING OLD TERRITORIES  
Guest Speaker, Abilites of an Artist

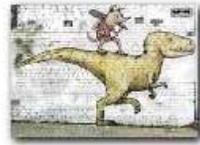
SPOTWOOD COLLEGE



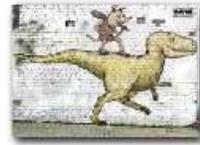
0001.jpg



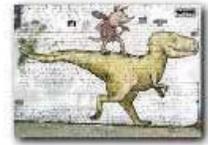
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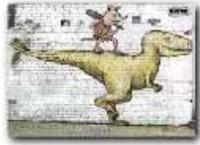
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0005.jpg



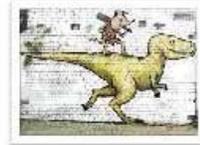
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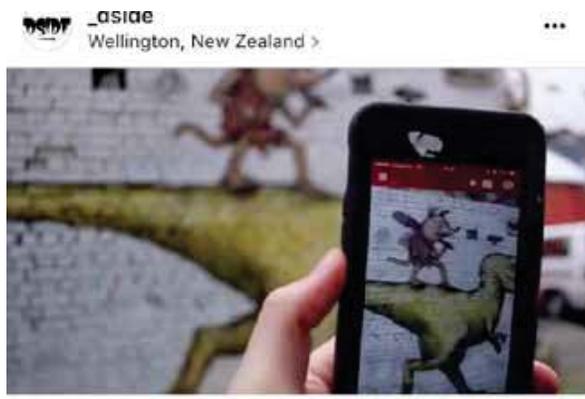
0008.jpg



Age of Technology - Gif Version.gif



AR.psd



[View Insights](#) [Promote](#)

♡ 💬 📍 📌

1,218 views · Liked by [instagramfite](#) and [fortyonehundred](#)  
\_dside ..AGE OF TECHNOLOGY

Eva Street Wellington, 2017  
[View all 82 comments](#)

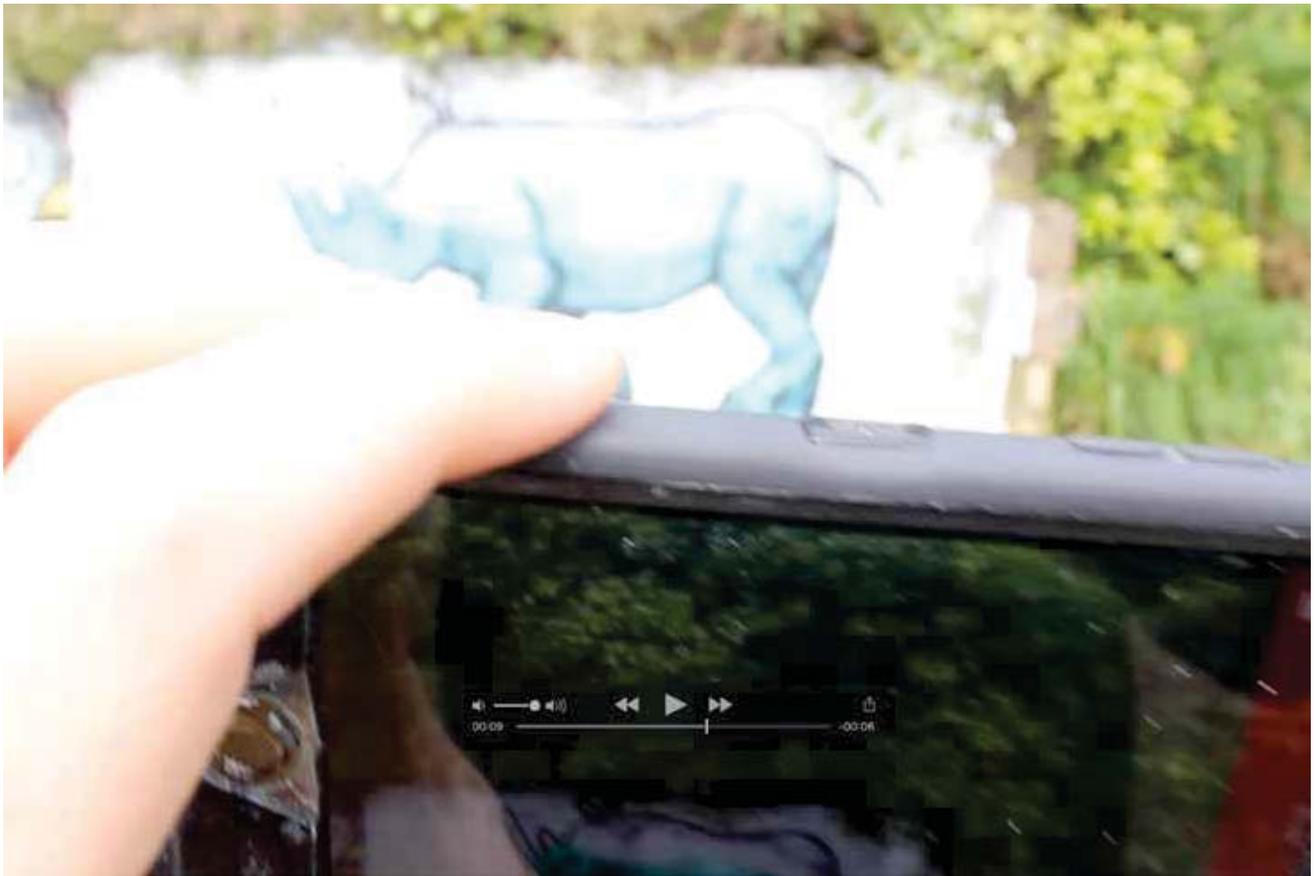
[ginakiellillustration](#) blurring lines between worlds...so captivating to watch this come to life  
[dside](#) ...only one world, plenty of realities to blur

### 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 developed to allow users to view 3D models of artwork and then show it in their environment.

Though AR has improved over time, it still has some limitations such as issues using the app in low light.

We would likely use an existing AR platform. This quote includes development of the app on both Android and iOS.

### Prototype

This involves investigating what is possible with the chosen AR platform. It would include making a simple prototype of a single marker of similar type to the artwork.

### Full app development

This includes incorporating design and user experience testing on Android and iOS.

### AR library integration

This includes setting up the AR platform to allow users to view 3D models and animations. Note: this is an estimate and may vary depending on the platform.

### Chimpanzee Maintenance

Includes realtime analytics, yearly review and free updates on all devices.

Subtotal	6,750.00
GST 15%	1,012.50
<b>Total NZD including GST</b>	<b>\$7,762.50</b>

Project 182

AR - APP  
Resource Positioning

ONLINE

[See More from Justin Lester](#)

**Justin Lester** 

To: D Side Cc: Waveney Parkinson, Natasha Petkovic-Jeremic  
RE: Intro to Damin

2 June 2017 at 2:34 PM

All Mail - Dside 

JL

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

**Justin Lester**  
Mayor of Wellington

PO Box 2199, Wellington  
New Zealand  
Phone 64 21 247 8312  
[mayor@wcc.govt.nz](mailto:mayor@wcc.govt.nz)

[wellington.govt.nz](http://wellington.govt.nz)

**Absolutely Positively  
Wellington City Council**  
Me Hika Ki Pihake

The information contained in this email is privileged and confidential and intended for the addressee only.  
If you are not the intended recipient, you are asked to respect that confidentiality and not disclose, copy or make use of its contents.  
If received in error you are asked to destroy this email and contact the sender immediately. Your assistance is appreciated.

**From:** D Side [<mailto:damin@dside.co.nz>]  
**Sent:** Friday, 2 June 2017 12:19 p.m.  
**To:** Justin Lester  
**Subject:** Re: Intro to Damin

Project 183

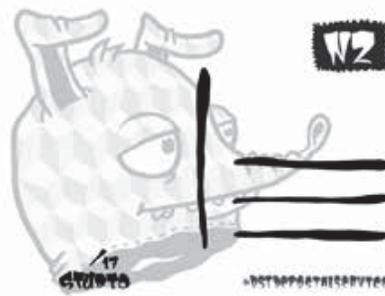
HIERARCHY

Invited to a meeting with the Mayor

MAYORS OFFICE. WELLINGTON

# POSTCARD - STUDIO

3 x 5 CM SOLD OUT

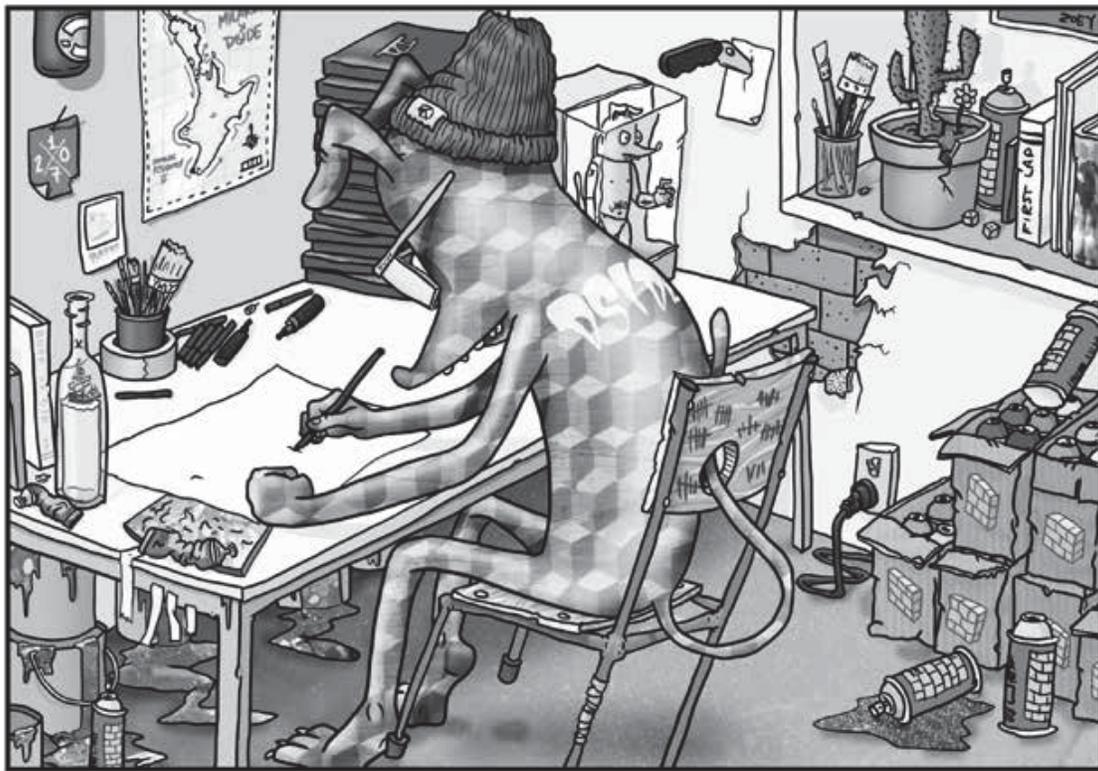


A real post card made and sent by those from the Wellington Postal Archives, to where ever you like to be around.

Colourful water will be used instead for those that get their mail sent in their mailbox.

Its been 10 days since 2021 began (instead out of it) but it's not in 100% yet.

Wanted to reprint card



[Home](#) [Contact](#) [Share Us Now](#)

## 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](https://vimeo.com/227592704)



Project 188

CHASING THE BORDER  
CHANGING ENVIRONMENTS AWARENESS

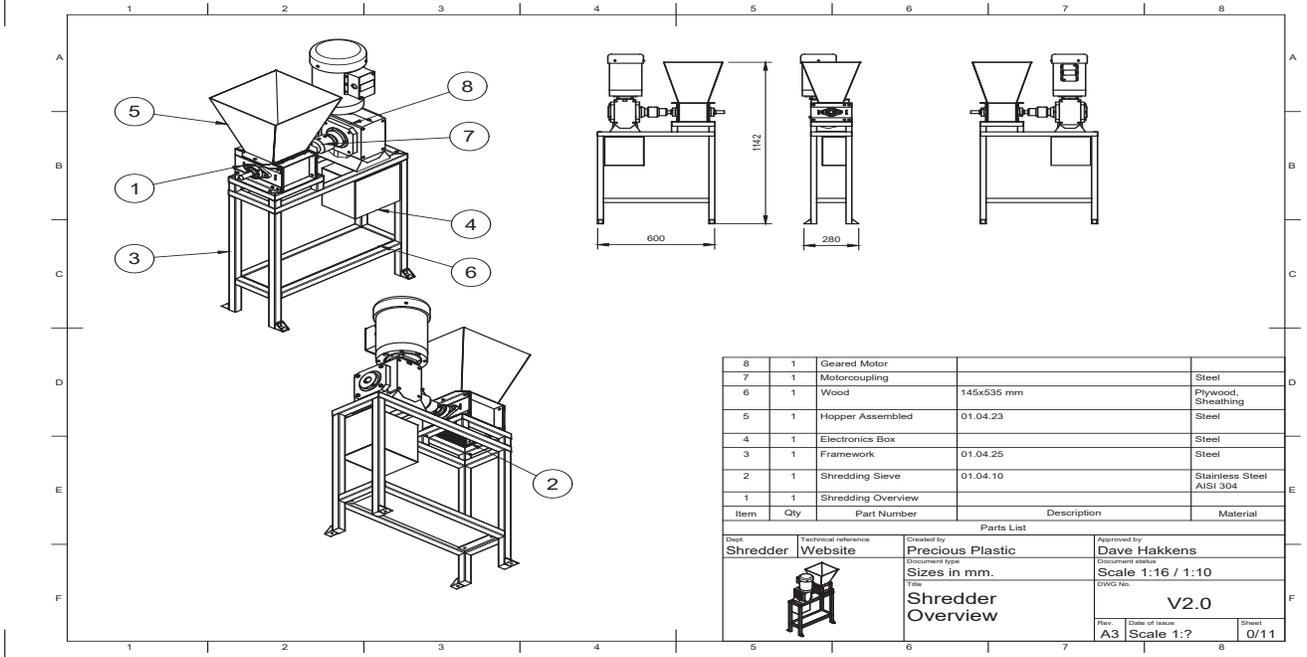
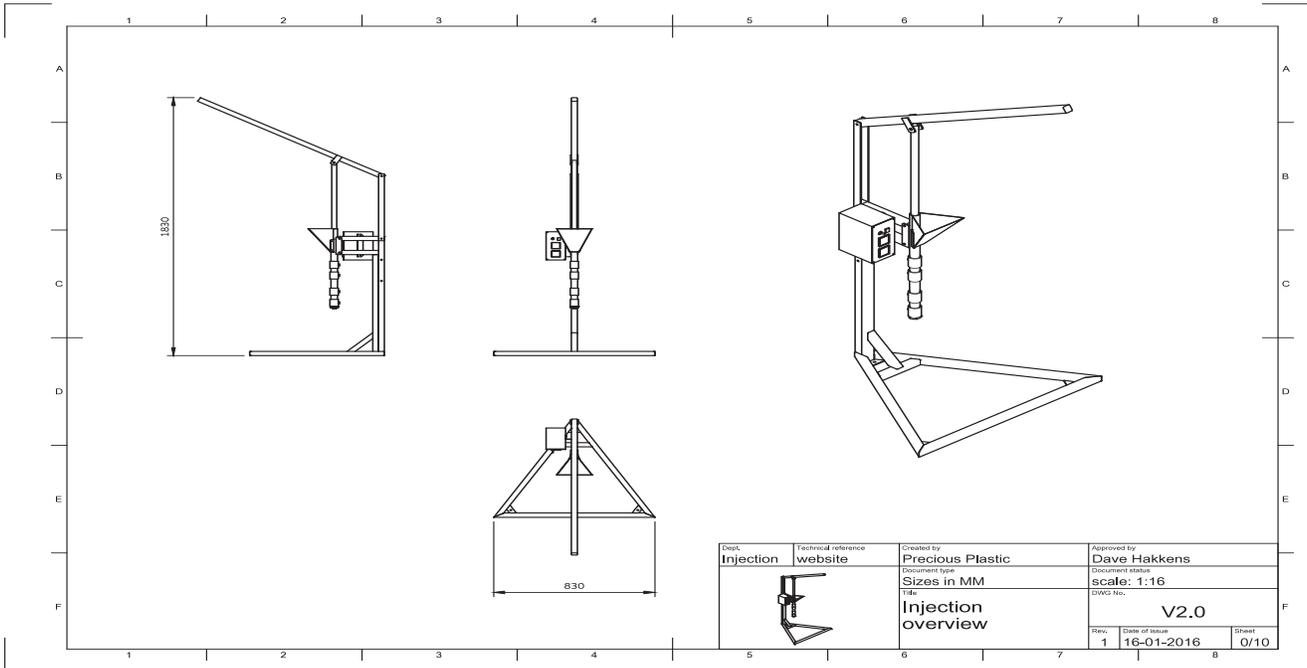
NORTH ISLAND

PET		polyethylene terephthalate	clear, tough, solvent resistant, barrier to gas and moisture, softens at 80°	Soft drink, water bottles, salad domes, bisquit trays, food containers	yellow flame little smoke
HDPE		high-density polyethylene	Hard to semi-flexible, resistant to chemicals and moisture, waxy surface, softens at 75°	Shopping bags, freezer bags, milk bottles, juice bottles, icecream containers, shampoo, crates	difficult to ignite smells like candle
PVC		polyvinyl chloride	Strong, tough, can be clear and solvent, softens at 60°	Cosmetic containers, electrical conduit, plumbing pipes, blister packs, roof sheeting, garden hose	yellow flame green spurts
LDPE		low-density polyethylene	Soft, flexible, waxy surface, scratches easily, softens at 70°	Cling wrap, garbage bags, squeeze bottles, refuse bags, mulch film	difficult to ignite smells like candle
PP		polypropylene	Hard but still flexible, waxy surface, translucent, withstands solvents, softens at 140°	Bottles, icecream tubes, straws, flower-pots, dishes, garden furniture, food containers	blue yellow tipped flame
PS		polystyrene	Clear, glassy, opaque, semi tough, softens at 95°	CD cases, plastic cutlery, imitation glass, foamed meat trays, brittle toys,	dense smoke
OTHER		all other plastics	Properties depend on the type of plastic	automotive, electronics, packaging	all other plastics

## Project 189

### SHIFTING RESOURCE POSITION IN HIERARCHY Resource Research

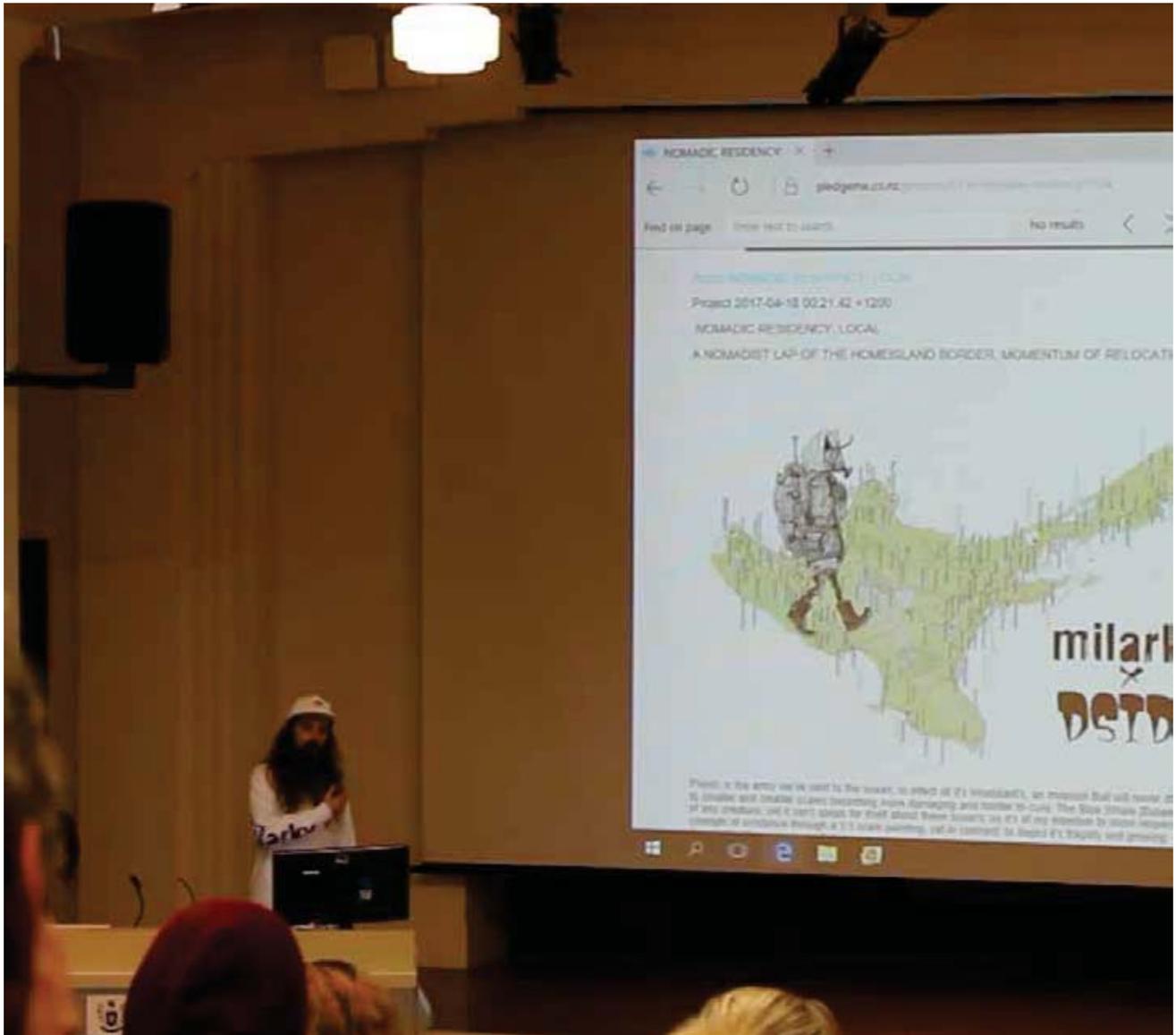
ONLINE



Project 190

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

PUBLICATION

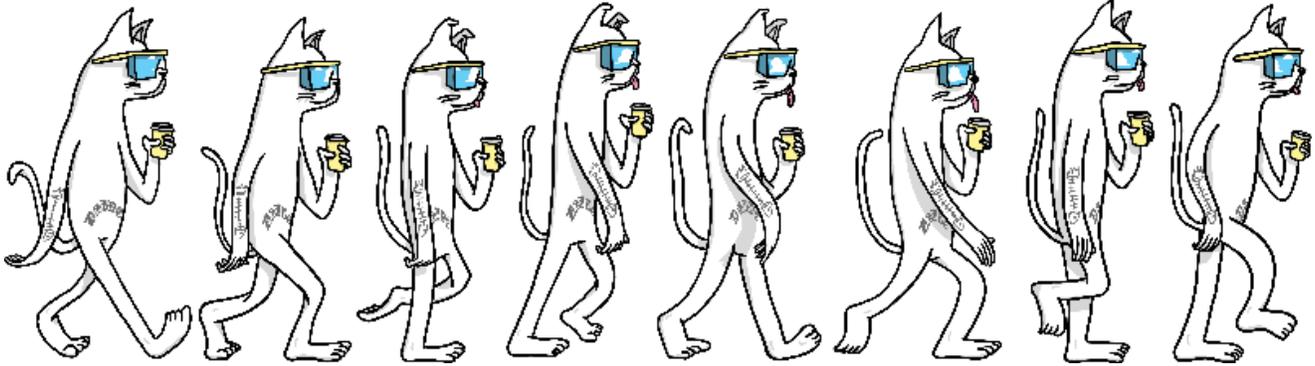
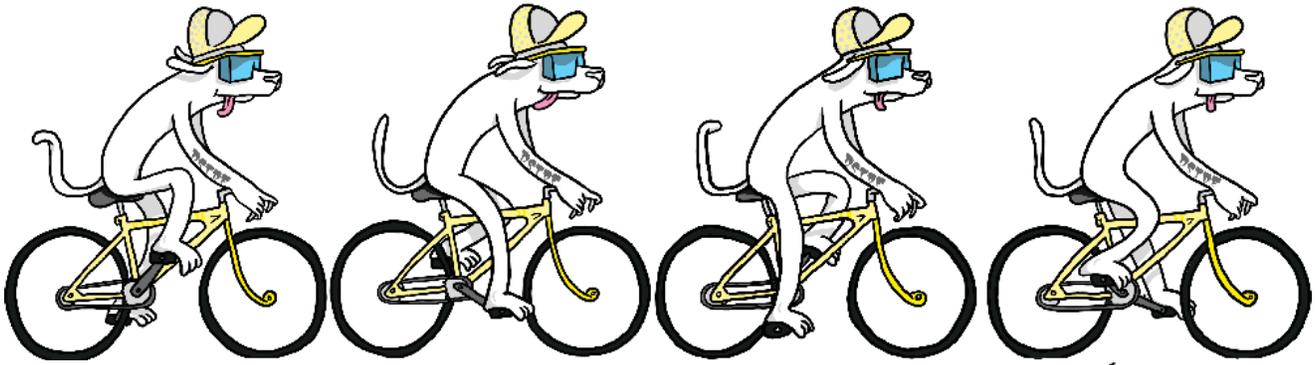


Project 191

PRESENTATION

Official Announcemnet of Project, Discussion of Intentions

MUSEUM BUILDING, WELLINGTON



CYCLE Ground and Sky.png



CYCLE Ground.png



CYCLE Sky.png



CYCLE submit.png



Walk Ground Sky.png



Walk Ground.png



Walk Sky.png



Walk submit.png

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 wields 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



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](#)

### Re Cycle

This collaboration supports effective action towards improved sustainability.

Dside's collection represents what he sees as a key aspect - reusing stuff by enabling momentum, sustainable systems to keep the cycle in motion.

He depicts actual use with minimal waste to keep the cycle in motion.

This particular cup, drink the cycling benefits.

[Learn more](#) ▾



### Walking

All four cup designs are animatable depictions of continual motion.

Each is a self-sustaining loop with no start and no end, indicating the potential for continuous movement within the environment.

But, the animation only works with interaction and the choice to make an active loop.

[Learn more](#) ▾



### The Black Robin

The Chatham Island Black Robin has a survival story worth recognition.

Our little species was on the brink of extinction, 3 birds and just one fertile female, Little Blue! This dire situation was averted because our choices affected their survival.

In a fortunate conservation effort, they were saved from extinction.

[Learn more](#) ▾



### Maui's Dolphin

Maui's Dolphin is the world's rarest dolphin, and one of two native cetacean species.

They are currently under huge threat of extinction due to our impact on their home, the ocean. (Maui's family was the species to a rippled surface of a distant past)

We could continue our bad habits and let them go extinct, or like the Black Robin, we could act with better choices and save them from extinction.

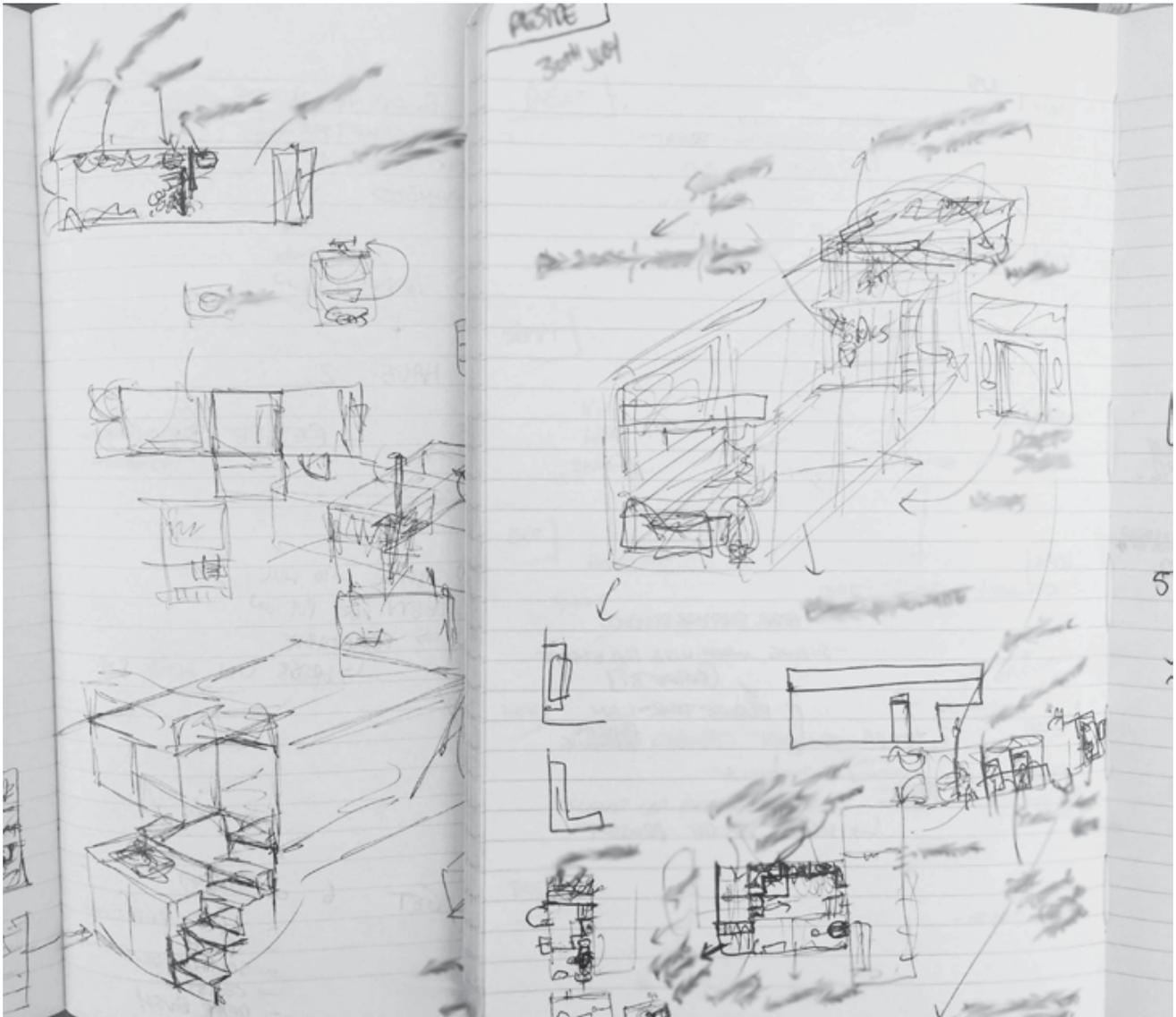
[Learn more](#) ▾



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 Relocating,**  
Written speech for public talk/performance rap. 2016

NOMADS]

NO PAPER BILLS IN THIS FIELD, JUST SLEEP TRADED FOR TIRED, ON THE ROAD DRIVING, frequent DRIVING, me and my mind lost amongst audio books of other times, encounters only with facilitators and brief commentators, aligning festively WITH PEOPLE NOT KNOWING NAMES, NEW NOMADS OF THE SAME FLOWS, THE NOMADIC numeracy GAME GROWS. Only low counts in antareso's belts, though the international field has a big ukid.

find less they caught, THERES SHARKS IN THE WATER, IM SORTA IN THE PROCESS OF STEALING FOUR minutes fifty OF YOUR TIME, SO TO RHYME THE essay reading proposal draft, TO BE created, AND to make it a CRIT OF USE, ILL MAINTAIN THE TRADITION OF LANGUAGE ABUSE, MANIPULATED WORDS TO CORRELATE A TRUSE, BETWEEN THE LIFE OF THE STREET TRICKS, AND THE GAME OF THE ACADEMICS

AND MASSEY YOU KNOW I recognise and reveal BULL SHIT, I got away with MAKING a SCALE BULLS OF SHIT, all 2.00 litres and a bit, though you THANKS FOR ACCIDENTALLY LOOSING it, THERES A LOT TO SAY, THOUGH I AINT SAYING IT WITH enough CARE, THIS HERES A VERBAL STARE, TAKE IT ON AND RETURN UNFAIR, SNAR RIGHT, YOU GOT NOTHING TO LOOSE,

MY THEORY OF RHYME, EXPLAINED IT AINT, JUST A STAINED VOCAL TRAIL FOR A essay reading TO EMPALE, not pre RECORDED SO I CANT just SIT, AND AVOID MY OWN SALIVA SPIT, Im here now reading what I can of this badly written, subject dodging, experiment

*OSIDEOPOLY out, games of showing a view*

-I CHOOSE CANVAS TYPES RIGHT, NIGHT ALLEYS AND LIFTED HEIGHTS, NOMAD AINED HOMELESS SIGHT, MODELS AND STUDIO LIGHTS. SURFACE CLEANING AND PROGRESS SEEMING TO BE EASY, EASY MABY, EASY HARD, A PATH TOO LATE TO DISCARD, BEING WHERE I SHOULDN'T DOING WHAT I CANT, WONT EVEN TALK ABOUT MOST OF IT, HIDING UNDER A NAME, THE GAME OF LIVE AND PUBLIC DOMAIN, PERMISSION AND LEGALITY TAMED, BONES CANT BE BLAMED, HARDLY ALOUD TO SHOW A BODY, OF WORK, ABOUT SOMEBODY, TO NOBODY, BODY STAND, BODY CAN, BALACLAVAD BATMAN, PAINTED OVER, WHERE IT ALL GOES EXTINGT, ITS ONLY TEMPORARY, unofficial reading hunting, THINK ITS NEVER YOURS, UNLESS IT GETS THROWN AWAY, ITS ALL RUBSH IN THE END, GAMES OF your NOMADIC,

**APPENDIX B:**  
**Balaenoptera Musculus, Plastic Invasion**  
Artwork Press Release. 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

**APPENDIX C:**  
**PERMISSION VS UNPERMISSION,**  
Magazine Article, Massive Magazine, Issue 05 2017

..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 things 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.

## END NOTE..

Throughout the process of this Exegesis, the architected 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.