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Re-viewing Desires: Re-(per)forming Interdisciplinary Matter(s)
The Written Thesis as Scholarly Home(s)

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A thesis submitted to Massey University in fulfillment of the requirements
for the degree of Master of Arts in Visual and Material Culture.

Massey University
2014

ABSTRACT

This research explores methods of representing individual interdisciplinary inquiry in the context of a written thesis. It is an active experiment that has been driven by performative writing experiments: writing, re-writing, reflecting, and inflecting. While this process examines the construction of *this* thesis, in doing so *this* also informs wider consequences of how we comprehend the academic thesis as scholarly vehicle. The term 'home(s)' is used to signal an irrefutable crisis, and to draw attention to a desire to belong, in academic home. So throughout, performing meaning has been employed as a method of engaging with the many homes—both physical and abstract—of creative research, that include but that are not exclusive to academic discipline, other means of drawing spatial territory, and the written (and the writing of a) thesis itself. I question disciplinary home(s) – how they are constructed by, and how they construct, subjects (inquirers AND topics). This thesis affords a new understanding of academic home: the thesis is asserted to be an—*inquiry-constructed*—scholarly site – an alternative to academic discipline, interdiscipline, or other any other “disciplinary” relation. This thesis generates its own themes, logics, rules—methods—for viewing subjects, and seeks to assert its way of seeing the world: the necessity of the *other*. A new materialist project, it investigates the *entanglement* between viewed, viewer, viewing mechanism, and context – elements involved in the re-presentation of ideas and articulation of meaning. A temporary apparatus, the thesis as contingent body facilitates re-iterative material encounter, re-views of both matter and matters. The thesis doubts being fixed—it is a textual boundlessness: is/never fixed, is never in one home, or at home for long. Nor have I been fixed by this thesis at all, but have been made visibly iterative and always in a state of becoming. Presented in the possibility of the other, is the infinite ability to re-view.

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ACKNOWLEDGEMENTS

Crucial to this thesis has been the attention, support, and wealth of knowledge offered by my supervisors Marcus Moore and Rebecca Sinclair - both to my challenging choice of study, and to me as a developing academic inquirer adamant on embarking into the unknown. Your understanding and acceptance of what drives my research has been both humbling and motivating.

Thank you to Massey University for granting scholarships towards my post-graduate studies, without which I would not have been able to dedicate so much time, effort, and care.

I am indebted to Sam Trubridge who introduced me to performance art in 2008, and who has since then significantly contributed to the development of my practices.

Thank you to my parents Wilford Lie and Hai Yan Tan, to my family, and to my friends for their lessons, influence, perspective, help and support. To Four Dragons Martial Arts for strength, discipline, focus. To Lesley Wirihana and Debbie Houston-Tupou for their patience and understanding.

To Paul Barber who listens, encourages, settles, and grounds.

To strangers and strange encounters - too often undervalued.

PROLOGUE

I have a confession. I have a flatmate who bakes by throwing anything into a bowl and eventually an oven, amazingly delicious things that work out every-time, I'd be totally a fan of her doing this (as often as she liked) if that was all she did. But one day she takes one of these exciting mysteries (and me as support... or witness) over to her mum's for tea. Out of nowhere she gives her creation a name, a history, she speaks and then writes out a recipe (with exact measurements), she gives it a country of origin (!) and to top it off she drops a name or two of her mum's more favoured famous bakers. Her mum is ecstatic and I am imagining a future sombre tea-party staring down at some failure (she won't be able to figure out where she went wrong) to repeat an epic once-off creation that has no true recorded history-of-making. Since then I have installed a camera in the kitchen. Every time some mystery appears on the bench-top I go back and transcribe all that I can see happening. I'm writing real recipes. Part of me wants to surprise her one day, with a book of recipes, or come to her rescue when she just CANNOT re-make something phenomenal. But another part of me feels ill for the act so I am trying to justify it here, in writing, until I figure out what it means to have created a fictional flatmate so that I might learn to understand why I lied to my mum (and so I am more prepared next time when she calls me, upset about her baking-disaster).

What does it mean to create a context afterwards? There are instances where it is more appropriate to present a substitute answer than to truly attempt a description of the complexities behind the creation of something. For now, I will generate an argument, define terms specific to my studies, pinpoint a reason, propose a contribution to a field; I will present my studies (afterwards), temporarily, in the form of this thesis. Then, perhaps, I will make another home.