

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

KO AHAU TĒTAHI

WAHINE

WHAKATUMATUMA

I AM A WOMAN WHO IS FORTHRIGHT AND OUTSPOKEN

ANNA MCALLISTER

THESIS SUBMISSION FOR A MASTER
OF FINE ART

THESIS TITLE: KO AHAU TĒTAHI
WAHINE WHAKATUMATUMA
I AM WOMAN WHO IS FORTHRIGHT AND
OUTSPOKEN

NAME: ANNA MCALLISTER
STUDENT ID: 14008853

SUBMISSION DATE:
FRIDAY 18TH OCTOBER, 2019

SUPERVISORS:
SHANNON TE AO RACHAEL RAKENA ³

KO MAUNGAHAUMI TŌKU MAUNGA
KO WAIPAOA TŌKU AWA
KO HOROUTA TŌKU WAKA
KO TE AITANGA-A-MĀHAKI ME NGĀTI POROU ŌKU IWI
KO TAKIPU TŌKU MARĀE
KO ANNA MCALLISTER AHAU

ACKNOWLEDGEMENTS

Firstly I must kōrero to Massey University, the institution within which this research has occurred. This Crown owned University has been the place in which I have been supported, encouraged and inspired. However, it has also been the place where I, and many students like me, have been disregarded, ignored and where we have experienced institutional racism. Though Massey University openly promotes its Tiriti-led strategies, the continued lack of academic employment for Māori staff at Massey shows a surface level commitment to being Tiriti-led.¹ I also acknowledge the physical land which Massey University Wellington occupies, land which was obtained through theft or illegal/invalid treaties with Te Ātiawa people. These people continue to suffer the consequences of this trauma today in addition to the other traumas inflicted on Māori atop Puke Ahu, I speak in more depth to this in the section, *Sitting on Puke Ahu*. I acknowledge that William Massey was a white-supremacist, and the pain that being educated in an institution wearing his name can and does inflict.²

¹Full time Māori academic staff employed by Massey University has risen by 15 staff members from 2012 to 2017, while pākehā academics employed by Massey has risen by 240 in the same time period. Moana academic staff has risen by 5. As of December 2017 Massey University employed 1,220 pākehā academic staff, 65 Māori academic staff, and 15 Moana academic staff. In CoCA specifically the employment of Māori and Moana staff has stayed below 22 for the past six years. Statistics obtained from the Ministry of Education via an official information request. I kōrero more to this topic in the section *Why isn't my art professor Māori?* on page 68

²K. Tuckey. 2016. Massey racism provoke call for university name change. <https://www.stuff.co.nz/national/84753337/massey-racism-provokes-call-for-university-name-change>

I would like to thank all the mana wāhine in my life who continue to inspire me. My idol and sister Tara McAllister, my beautiful mother Adrienne McAllister, my Nana Ellen, Aunty Kerry, Aunty Lisa, Hana Aoake, and Holly Walker. I would like to thank the pākehā men in my life who hold me up when I am too exhausted to fight, Brent McAllister and Matthew Hammond. To all those who have fought to live so that I could one day thrive, namely my koro Te Ohomauri Jones, and my kuia Pikihoru Ruru who both visited me so often in times of deep need. To my supervisors and all those who looked over my work, especially Rachael Rakena, and Robert Laking. To all my friends who always supported me, particularly Elton, Jasmine, and Maioha. And lasty to the coven, Maddi, Eliza, Polly, Charlie, Eilish, and Connie. I would also like to thank Georgia Bailey-Murdoch for letting me use her Mārama Typeface, which is designed specifically for reo.

ABSTRACT

This exegesis will focus on the various contexts, and their intersections, that I find myself in as a young, mana wāhine Māori artist. I position myself as an indigenous artist in a colonial settler state crown owned university as well as the neocolonial white cube. This exegesis will look at the tactics I utilise to cope with the inevitable racism I encounter, as well as outline the historic and contemporary effects of these encounters on young Māori women. I will discuss the ways in which other artists, academics and writers have tackled similar issues. This research is consciously centred around decolonising acts, including the decolonisation of perceptions around wāhine and how that affects Māori wāhine artists. The art that must be made in order to do this may be confronting to some, particularly pākehā. Giving Māori wāhine artists in art school the freedom to decolonise themselves in any way that feels right for them is vital for their development. I aim to articulate a potential path and strategies for how people can navigate these spaces successfully, both in the eyes of the western institution and in the eyes of their indigenous culture. In this piece of writing, I centre Mātauranga Māori, Māori knowledge and Tikanga Māori.

NOTES AND CLARIFICATIONS

I wish to use some space in this piece of writing to describe some of the language I have used and why I have used it. I choose to swap between Aotearoa and new zealand, depending on which country I am discussing. Aotearoa is the indigenous way of existing on this land, a way that was promised to Māori in the signing of Te Tiriti o Waitangi, whereas new zealand is the illegal settler state and its system of governance. My decapitalisation of proper nouns is a very deliberate decision about power dynamics and who I wish to show that respect to or not.

The name for the Pacific was given by a Portuguese navigator Fernão de Magalhãea to “mark the peaceful nature of his journey.”³ Like Lana Lopesi, Dr Hūfanga Okusi Māhina, Kolokesa Uafā Māhina-Tuia and Dr Tēvita Ka’ili I bring into this conversation the problematic nature of the phrase ‘Pacific’. Therefore during this exegesis, I will be referring to people from Te Moana-nui-a-Kiwa as Moana peoples instead of ‘Pacific’ in order to dismantle the bedrock of colonial fictions and doctrines of discovery.

At some points in this exegesis I have distinguished between Māori and Moana peoples. Though I do this out of necessity; I note that there are issues with that distinction, to say that Māori are not a Moana people is to ignore hundreds of years of close trade and relationships between all the peoples of Te Moana-nui-a-Kiwa.

I have chosen not to translate words unless it is a part of the work. For translation I recommend Te Aka.

Matua

Are you going to be ok? First time seeing seeing that white man. A year after the fact. Taller than I remember. I had shrunk him in my mind to a point where he didn't seem so unkillable.

Much more imposing now, towering over me again. Over me again. On top of me again. Press down on my soul and strangle it to death.

She said her death breath then breathed over us to hide us underneath her pain. She said she doesn't fuck with white men anymore, said her ancestors wouldn't stop haunting her unless she stopped getting dicked by pākehā fuck boi's.

I have been doing the work over the year. Doing the hard labor to ensure survival. Been struggling that's for sure. Being thriving on instagram tho. Follow me @nope.thank.you.very.much . Slide in my dm's daddy. I ain't never had a Māori sugar daddy before, but Matua I am ready. Ravage me with our shared histories. Shower me with gifts of your knowledge, after all you were brought up in it, in Ruatoki of all places. Not me daddy I am one of those urban Māori, one of those prays to her ancestors in the club bathroom crying in broken reo, Māori. One of those 'I feel like I'm grasping at straws here' Māori.

But you're like on some Rua Kēnana shit right? You're like a deep down, lives and breaths it right? I just wanna breathe you in. Maybe fucking you will make me feel like I finally belong. Maybe fucking you will make me forget that white man and the pain he put over me, and over her, and over Papatūānuku. Maybe not. But Matua I think we should at least try.

I wonder if I would have such a daddy complex if colonization had not happened? I wonder if this is some internalized shit? Maybe I should just rub breath one out before I text you, didn't oprah say that? I feel like that's something oprah would tell me to do. I told her this and she said that she wholeheartedly supports my decision to fuck you, or to fuck him up. Maybe I should just rub breath it out before I see you. This is such a small city though so that is going to become an issue.

Let's try to heal me together, misguided affection isn't self-sabotage right? Misguided trust for any Māori man who looks like my koro,

who I never meet so, misguided trust for any Māori man. I trust you to wash away the white stains, they are so hard to get out. I have been trying for years but that shit is potent.

It stains us wāhine and when we walk past each other there's a somber nod of recognition. I see you sister, we have seen the same shit that we have been seeing since Hine-nui-te-pō left for the underworld. Then Māui became a white man with a white god. Then he became ethan, jack, and eric for me. Who is he for you? My mum told me: every white man will hurt you, every white man will kill you, every white man will steal your wairua and leave you, then she turned around and gave that white man 'beautiful' white passing babies.

Just so you know I don't wanna have kids, but I can be ur kids hot step mum if that's what you need from me. What exactly do you need from me? I normally know what I want from sugar daddies. I deserve my reparations from those rich old pākehā men. Those captain cook looking motherfuckers. But I think you can give me so much more.

Make me feel like the goddess I am without making me feel dirty and exotic, I can be Hine-ahu-one for you, mold me into a woman you can love.

My body is soft and pliable, just like my mind Matua, let me be your perfect half-cast princess.

Mouth open eyes shut tongue out.

By Anna McAllister

TABLE OF CONTENTS

6 / Acknowledgements

9 / Abstract

10 / Notes and Clarifications

14 / List of Illustrations

16 / Introduction

Chapter 1a: Kaupapa Māori theory and research

22 / What happens to research when the researched become the researchers?

23 / The development of Mana Wāhine theory

26 / It's important to tell our own stories

rārangi whakaata

Chapter 1b: My Kaupapa Māori theory, research and rituals

32 / Trying my hardest to be the best Māori but I just really don't know how

34 / Sitting on Puke Ahu

35 / Whakaora

37 / Decolonising the final piece of my own body

40 / Te Awa Atua (The Divine River)

12

Chapter 2a: Brown Bodies in White Cubes

45 / When the white man sees the dusky maiden for the first time

46 / But she wants to be a SaVAge

47 / As a form of resistance and persistence

rārangi whakaata

Chapter 2b: My Body in White Cubes

54 / *So follow me on insta*

54 / *I'm just trying to find space*

58 / *And biting all the white men*

60 / *And posting about them online*

Chapter 3a: Politics and doing it all

68 / *Why isn't my art professor Māori?*

70 / *The politics of it all*

rārangi whakaata

Chapter 3b: My politics and me doing it all

76 / *And Hana feels exhausted all the time and so do I*

77 / *We still continue to hold them accountable*

Conclusion

82 / *At least we try*

88 / Bibliography

90 / Appendix: Projects completed during MFA

List of Illustrations

Figure one: *Te Pahore o Rehua Ritual*. Left to right; Charlie Walker, Maddi Walker, Polly Wiseman, Holly Walker and Anna McAllister. Photo by Constance Mary.

Figure two: *Mahuika Burning, Breaker bay*. Left to Right; Polly Wiseman, Maddi Walker, Anna McAllister and Holly Walker. Photo by Eliza Baker.

Figure three: *Whakaora Performance Still*. Photo by Constance Mary.

Figure four: *Te Awa Atua*. Still from test shoot.

Figure five: *A Portait of Poedua*, by John Webber . Oil on canvas, 1782, 144.7 cm x 93.5 cm.

Figure six: *Matūtū*, screenshot of online essay by Anna McAllister and Holly Walker.

Figure seven: *Matūtū*, install photo. Window Gallery, Auckland, 2019.

Figure eight: *Matūtū*, video still left. Window Gallery, Auckland, 2019.

Figure nine: *Matūtū*, video still right. Window Gallery, Auckland, 2019.

Figure ten: **Bite**, video still.

14

Figure eleven: **Bite**, performance still. Photograph by Harry Culy.

Figure twelve: *Matangaro*, screenshots of SMS performance.

Figure thirteen: *Ibid*.

Figure fourteen: *Ibid.*

Figure fifteen: *theo schoon protesters talking to public.* Left to right: Nayte Hardaker and Anna McAllister. Photograph by Ciaran Fill.

Figure sixteen: *theo schoon protesters stand in line.* Left to right: Holly Walker, Constance McDonald, Eilish Dwyer, Anna McAllister, Elton Irvine, Severine Costa, Polly Wiseman, Eliza Baker, Shaylah Minhinnick, Maddi Walker, Charlie Walker, Nic Burry, Nayte Hardaker, Gina Machitt. Photograph by Ciaran Fill.

INTRODUCTION

*It's exhausting to have to work so hard just to get people to understand your art,
when it comes so naturally and is so inherent to your existence. ⁴*

I have structured this exegesis in a way that I call the *Kōwhaiwhai Framework*. This means that each chapter of the exegesis is mirrored half way through to mimic the pattern of kōwhaiwhai. The first half of each chapter is an academic, theoretical, and contextual analysis of where my practice is positioned. In the second half, I weave in my own work and cite different aspects of my artistic practice. In between these two conversations is the rārangi whakaata, the mirror line. This is marked by kōkōwai on the edge of the paper so that if you feel it necessary you may easily find them. Kōkōwai is a primordial material that was brought into this realm by the separation of Papatūānuku and Ranginui. Kōkōwai was the blood from the serving of this connection. When you apply kōkōwai to something, it makes that object tapu. Therefore it must be treated with the tikanga that surrounds that title. Others say kōkōwai was the clay that sculpted the first woman Hine-ahu-one at the vulva of Papatūānuku. There is a deep importance and power in kōkōwai as a remnant of the primordial blood of either Papatūānuku and Ranginui or Papatūānuku's ikura. I use the rārangi whakaata to let the reader know that they are crossing over to a different part of the chapter, one that talks about the same topics, but from my artistic perspective.

This exegesis begins with Kaupapa Māori theory and Mana Wāhine theory. On the other side of that part of the rārangi whakaata I discuss how I integrate these ideas in practical ways, such as ritual and ceremony, and how Mana Wāhine theory is an integral part of my existence. In the chapter, *Brown Bodies in White Cubes* I unpack the multitude of complexities when people of colour work in the neo-liberal institution of the white cube gallery. I then move on to discuss the different ways I navigate this in my own practice. Lastly I kōrero to politics and the reasons why indigenous artists are so often inter-disciplinary. Included in this chapter is the section *Why isn't my art professor Māori?* Where I unpack my experience here at Massey.

I have created the *Kōwhaiwhai Framework* as an opportunity to decolonise the process of writing this exegesis and therefore the final product. I found it helpful to break the document into smaller pieces whilst still retaining a structural integrity that I could easily visualise. The interconnectedness of a kōwhaiwhai pattern is similar to the way in which I view my practice and the way in which I create; everything is fluid and connected, moving along one part then coming back to the manawa line and repeating. In this document I see the manawa line as the act of decolonisation, ways in which I decolonise myself, the institution, my art and the spaces in occupies.

My intention is to set the reader on a haerenga that starts with the all-important context, and follows with the practical work which will whakapapa back to this context. Throughout this pukapuka, in a time of much needed whakatā, there are waiata, karakia and poetry.

These whakatā are a mixture of collected and created material. These creative interludes are woven into the academic writing to illustrate that one not only informs the other, but is actually vital in order to experience either fully. It also honours the ways in which our great orators will weave stories into their kōrero, and it also acts as a kind of poetic referencing. These whakatā are also marked with kōkōwai. I have never felt the need to separate my academic and creative work; even categorising them as such is uncomfortable. This is with the paragraph headings also act as poetry. In that same vein, I consider this pukapuka a work of art. The use of the kōkōwai is a marker of Papatūānku, Hine-ahu-one, and therefore, all atua wāhine, all wāhine tīpuna, and all wāhine Māori. I mihi to them first, foremost, and throughout.

This is for us.


This is for you.

He Waiata aroha, Ngati Porou Unknown Composer

Taku mea e haramai nei, ē
He Whakahou mai ki aha, ē;
He foroforo i tō wai manu, ē,
E mau nei, kei te paheke, nā

E hau nā ana ate ngākau, ē,
He hāhā i aku mahara, ē,
Tāria ia rā kia fuakina, ē,
Kātea ia rā kei te marā, rā.

Tē āta kītea atu e au
Ngā kūrā ki ngā hore



My menses is approaching
Appearing to renew me;
It searches out the overflow,
Held here and then flows out.

The heart has the thought,
It should draw my thoughts together,
Wait until the flow begins,
It will be scattered over the maræ.

I cannot see clearly
The headlands so bare,
It is just that the tears from the eyes,
Spill out here.

(Ngata & Jones, 2007, p.260-261)

CHAPTER 1a
KAUPAPA MĀORI RESEARCH AND THEORY

“WHAT HAPPENS TO RESEARCH WHEN THE RESEARCHED BECOME THE RESEARCHERS?”⁵

Many indigenous writers and academics ground their work in the ideology of their culture. For as long as there have been indigenous people in western academia, those indigenous people have used their cultural understanding of the world to inform and direct their mahi.⁶ Māori academics such as Leonie Pihama, Linda Tuhiwai Smith and Mason Durie are prime examples. Kaupapa Māori theory is not only an important part of their work, it is the vital pou tokomanawa. Current Massey University Vice-Chancellor of Māori, Professor Graham Hingangaroa Smith’s 1997 doctoral thesis was the first major piece of academic research into the growth of Kaupapa Māori theory in education. According to Mason Durie “Kaupapa Māori is an approach to learning, teaching, healing, researching, parenting, and caring.”⁷ Mahi from the last thirty years has made huge strides toward the inclusion of kaupapa Māori in these education and academic spaces.

Cross-cultural communication in academia is difficult. For there to be communication, both sides must be able to begin to understand the same things. Though Māori have had 250 years worth of learning how to communicate in the pākehā language both literally and metaphorically, pākehā and their structures have become rigid in their pākehā-ness. Institutionally speaking, there must be a willingness from pākehā

⁵Linda Tuhiwai Smith. *Decolonising Methodologies: Research and Indigenous Peoples*. 1999. 185.

⁶*Ibid.*

⁷Te Kawehau Hoskins, and Alison Jones. *Critical Conversations in Kaupapa Māori*. Huia (NZ) Ltd, 2017. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/massey/detail.action?docID=5087445>.

academics to learn how to engage with kaupapa Māori in a deliberate and meaningful way. The importance of using Kaupapa Māori theory and methodology when doing Māori research stems from the grounding ideology within Māori. When research and work is by Māori, grounded in kaupapa Māori, then it has the opportunity and the ability to truly speak for Māori. Using Kaupapa Māori theory also becomes a decolonising act within academia. The integration of mātauranga Māori into academia means that the inherently neocolonial institution is forced to question its own long held beliefs.

Kaupapa ‘theory’ as a resistance notion has several dimensions. It is more than a theoretical position which embraces the various critical notions of ‘concretisation, resistance, and praxis’ outlined earlier in this thesis. Its coherence and impetus is derived from an adherence to a utopian version of emancipation. Kaupapa Maori theory is more than simply legitimating the ‘Maori way’ of doing things. Its impetus is to create the moral and ethical conditions and outcomes which allow Maori to assert great cultural, political, social, emotional and spiritual control over their own lives. [sic]⁸

THE DEVELOPMENT OF MANA WĀHINE THEORY

It is imperative to include mana wāhine in dialogue engaging Kaupapa Māori theory. Mana Wāhine theory is crucial when attempting to “expose the politics of colonial hegemony and patriarchy”.⁹ If Kaupapa Māori theory does not include Mana Wāhine theory, then it does not include wāhine. Mana Wāhine theory means that we carefully examine any knowledge that

⁸ Graham Hingangaroa Smith. *The development of Kaupapa Maori: theory and praxis*. 1997. 456.

⁹ Ngāhuia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne. 2013.

has come from colonial sources, to ensure that we are not re-enforcing the patriarchal lens that it undoubtedly serves. This implicates the ways in which wāhine atua and wāhine tīpuna have often been depicted as weak and easily manipulated.¹⁰ Mana Wāhine theory works toward a rebalancing of feminine and masculine energy that was disturbed by patriarchal attitudes and the masculine domination over the feminine brought in by colonial Christianity. If the patriarchal views that have penetrated Māori ideology are not dismantled with enough voracity then they will continue to warp our stories and our wkakaaro.

*Mana Wahine is the affirmation and deliberate elevation of Māori women. In a context of colonial oppression, and the imposition of ideologies that deny and marginalise the roles and position of Māori women, this is both a cultural and political stand. I am willing to take the fallout that comes from such a position. I am willing to respond to the entrenched anti-woman and anti-Māori positions that have become daily expressions within this society. But, I am not willing to accept the continued suppression of Māori women or the continued manipulation of tikanga Māori to serve the needs of our colonisers.*¹¹

As a Māori female academic making inherently Māori art, who has occupied the institution for six years, I have witnessed and experienced many examples of the kind of manipulation Leonie is describing. As a young white-passing Māori wahine, whose work often at times discusses highly sexual content, I have had Māori men as well as pākehā people attempt

¹⁰ Ngāhuia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne. 2013.

¹¹ Leonie Pihama. *TĪHEI MAURI ORA, HONOURING OUR VOICES: MANA WĀHINE AS A KAUPAPA MĀORI THEORETICAL FRAMEWORK*. 2001. 302.

to call me out by saying that I should not be openly discussing these topics. My responsibility to tikanga is a vital part of my mahi, but I am also ensuring that the information I do have around tikanga that has come from ethnographers, has been decolonised and removed of any patriarchal colonial residue.

The (mis)representations and (mis)interpretations of those early ethnographers have become the foundations of what many Māori assume are traditional values and beliefs.¹²

I also want to mihi to Ani Mikaere's book *The balance destroyed: the consequences for Māori women of the colonisation of Tikanga Māori*, which was the most important contribution to this kaupapa during the early 2000's.¹³ During the last few years, no writer has made such ground breaking movement as Ngāhuia Murphy and her pukapuka *Te Awa Atua: Menstruation in the pre-colonial Māori world*. I found this book in the last half of this year and it has become the pou tokomanawa within everything I have made and written since. The importance of Ngāhuia's work for myself and for the wider Mana Wāhine Kaupapa, cannot be overstated. Her book challenges the misinterpretations of Māori society by the colonial ethnographers, specifically the accounts of menstrual rites.¹⁴

Reclaiming matrilineal knowledge traditions regarding menstruation, I argue, carries an explicitly political agenda within a history of female subordination through the doctrines of colonial patriarchy and Christianity.¹⁵

12 Ngāhuia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne. 2013. 68.

13 Annabel Mikaere, Robyn Kahukiwa, and Te Wānanga-o-Raukawa. Te Tākapu. *The Balance Destroyed*. Revised edition. ed.

14 Ngāhuia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne. 2013.

15 *Ibid.* 41.

IT'S IMPORTANT TO TELL OUR OWN STORIES

Autoethnography is the practice of writing about oneself and one's own experience of the world.¹⁶ Indigenous autoethnography is used by indigenous peoples to re-centre our experiences as told by us.¹⁷ Historically in Aotearoa, our stories within academia have been told by others. I return here to the quote "What happens to research when the researched become the researchers?"¹⁸ Autoethnography is one of the things that happens when we start researching ourselves. Western academia has long told indigenous researchers, that there is no theoretical importance to their experience and their own stories.¹⁹ In the first year of my BFA, during an essay paper, we were strictly instructed not to use 'I' or 'me' as if our own opinions was not valid. I have become more able and willing to dismiss the rules of the institution. Now I feel completely valid in centring my research relative to my experience. I do, however, acknowledge that this is not the experience had by many students in disciplines less progressive and liberal as the creative arts. This shift allowed me to abandon any idea of 'objectivity' and enabled my research to become more informed by my own personal journey.²⁰

Because of the holistic way we look at whakapapa and storytelling, the nature of autoethnography is especially useful and pertinent to Māori ways of thinking. The personal can be both political and cultural.

26

16 Tony E Adams, Stacy Linn Holman Jones, and Carolyn Ellis. *Autoethnography*. [Electronic Resource]. Series in Understanding Statistics. Oxford University Press. 2015.

17 Jennifer Houston. *Indigenous Autoethnography: Formulating Our Knowledge, Our Way*. Australian Journal of Indigenous Education, The, no. Supplementary: 45. 2007.

18 Linda Tuhiwai Smith. *Decolonising Methodologies: Research and Indigenous Peoples*. 1999. 185.

19 Jennifer Houston. *Indigenous Autoethnography: Formulating Our Knowledge, Our Way*. Australian Journal of Indigenous Education, The, no. Supplementary: 45. 2007.

20 *Ibid.*

The complete lie of subjectivity present in western academia is also important to note here.²¹ Jennifer Houston discusses how autoethnography is not only a valid research method for indigenous researchers, but is also a form of 'scholarly resistance'.²² I use autoethnography as a way to re-centre a voice that has been historically refused space. Representation is vital for minorities, so I use my own experiences to invite other people to see themselves in me and my experiences.

21 Shawn Wilson. *Research Is Ceremony: Indigenous Research Methods*. Fernwood Publishing, Halifax & Winnipeg. 1966.

22 Jennifer Houston. *Indigenous Autoethnography: Formulating Our Knowledge, Our Way*. Australian Journal of Indigenous Education, The, no. Supplementary: 45. 2007. 45.

rāranji whakaata

CHAPTER 1b
MY KAUPAPA MĀORI RESEARCH,
THEORY AND RITUALS

TRYING MY HARDEST TO BE THE BEST MĀORI BUT I JUST REALLY DON'T KNOW HOW

I have grounded my research in Kaupapa Māori and Mana Wāhine theories. This grounding has evolved alongside my understanding and depth of knowledge around kaupapa Māori and mana wāhine. As a person raised firmly in the pākehā world, the journey of regaining lost knowledge has been incredibly difficult, especially from inside the institution. Even from the very beginning of this Master of Fine Art degree, working in kaupapa Māori was vital. At one point, I realised that for indigenous students, the pursuit of knowledge is a spiritual endeavour, and therefore, it must be treated as such. “The research that we do as Indigenous people is a ceremony that allows us a raised level of consciousness and insight into our world.”²³ I do things to ensure that this mahi is done in a tika way. I have consciously surrounded myself with tīpuna and kaitiaki along my journey who have been just as helpful as my living supervisors. Karakia and rongoā have been an integral part of my methodology in order to guarantee that I would be aligned and safe in what at times has been very difficult and challenging mahi. I performed karakia before showing my work, and on days where I was making, I took the kai and gifts that Papatūānku offered me, gifts that would always come when I needed them. Rongoā was not only a part of my day-to-day, but it also made its way into my practice. All of these practices ensured that my creative output occurred at the most productive and holistic level. I work alongside maramataka, taking into account my natural mood and productivity cycles. I always try to schedule big video shoots during Oturu, Rakakunui or Rakanui ma tohi. I marked Te Pahore o Rehua with a rongoā ritual, karakia, and koha for the Atua.



FIGURE ONE: *Te Pahore o Rehua Ritual*. Left to right; Charlie Walker, Maddi Walker, Polly Wiseman, Holly Walker and Anna McAllister. Photo by Constance Mary.



FIGURE TWO: *Mahuika Burning, Breaker bay*. Left to Right; Polly Wiseman, Anna McAllister, Maddi Walker and Holly Walker. Photo by Éliza Baker.

SITTING ON PUKE AHU

The hill that this institution is located on, was a garden, a pā site, and a place of learning. Since colonisation, Puke Ahu was reserve number 10. One of the lots of ten percent of the land that were set aside for as ‘native reserves’.²⁴ It has held men illegally imprisoned from Parihaka. Men were forced to build their own prison using the clay scraped from the top of the hill, to make bricks at the onsite brickworks. Forty five metres of dirt have been removed over the years of colonisation.²⁵ This place has had many roles some beautiful, some painful. The building I am located in was built as the Dominion Museum in 1936.²⁶ As a part of my daily process there are acts I must perform in order to feel comfortable creating in this space. Every day I invite my tīpuna and kaitiaki into this space with a karakia. I use their presence to inspire my mahi and give me strength. At times of necessity I will light a candle, invoking my tīpuna atua Mahuika. Doing these things has at times brought conflict. When I have experienced problematic art works in this institution, I have then had to then ask my tīpuna to forgive me for bringing them into an unsafe space. The way in which this invocation both protects and exposes me, is at times challenging. But that speaks to the duality of Māoritanga. The ways in which I have had to protect myself whilst in the bowels of the institution have meant that my time here has been more difficult than those who do not experience the same acts of colonial violence. I have been steadfast in my refusal to take any intentional or unintentional racism. I have often times been labelled as the ‘angry brown woman’ at times to my face, even by senior Massey

34

²⁴ Mary O’Keeffe. *Puke Ahu Archaeology. Heritage Solutions*. February 2014. <https://www.massey.ac.nz/massey/fms/sustainability/images/living-labs/projects/Puke%20Ahu%20Archaeology.pdf?C9CDAB2D6778CBFDAC285B5A59F0F300>

²⁵ *Ibid.*

²⁶ *Ibid.*

University staff members. I have chosen very consciously to embrace this label to the extent of holding people accountable for their actions and forcing them to be more aware and the colonisation of this country, and this specific hill, into account. The added layer of having to decolonise yourself, the institution, and your peers has been ultimately exhausting. I look to ritual as a way to ensure I look after myself in all these efforts. At times this is unsuccessful and forces me to take time away from the institution. I continue to persevere for two reasons: those who came before me, and those who will come after. If any of my efforts are successful than all the mamae is worth it.

WHAKAORA

There is no divide between ritual and fine art in Māori culture. Therefore, ceremony and ritual-based practice is a natural lateral movement for me. Whilst maintaining their mana, I weave these ritenga and ceremonies into the western art world as a form of decolonisation, both for myself and the art world. In a performance of *Whakaora*, (as seen in figure 3 on page 36) I sat in the corner of a basement gallery space, in an oversized pyjama hoodie, on a harakeke mat, surrounded by dried kawakawa branches. I pulled leaves from the branches, crushed them in my hands and placed them over my head. This act was meant to mimic one of the few ritenga that I ever did as a child, to flick water over your head after you left the urupā. Kawakawa is currently one of the most used rongoā due to the fact that it grows readily everywhere, including very urban areas. It is used for mourning and also to remove tapu. When dried, the peppery scent is enhanced and fills the air. To bring ritenga like this into a fine art space is to assert that these kinds of rituals are practical, spiritual and creative, and that those things are not mutually exclusive.



FIGURE THREE: *Whakaora*. Performance Still. Photo by Constance Mary.

DECOLONISING THE FINAL PIECE OF MY OWN BODY

The decolonisation of my ikura is a part of my continuing journey to regain knowledge and decolonise myself. Western culture has long asserted that menstrual cycles are pollutive and demonic. This belief influenced how ethnographers recorded that the Māori viewed menstruation in the same way. In the book that came out of her master's thesis, *Te Awa Atua: Menstruation in the Pre-colonial Māori world*, Ngāhuia Murphy clearly and consciously debunks this notion, acknowledging that Māori women were not required to do the day-to-day mahi whilst on their ikura. Instead, this was seen as a time of learning for wāhine. The story of Hine-nui-te-pō and Māui provides additional evidence:

Woman is seen as the Sacred House of Humanity and the canoe that conveys one generation to the next. Before the 'River of Time' when only Atua existed, both male and female, one of female Atua whose name is Hine-nui-te-po-te-ao, was responsible for giving woman 'Te Awa Atua', the Divine River, menstruation. Māui, a demi-god, observed that Hina-te-iwa-iwa the moon god could make her world wax and wane every month. Māui decided that he too wanted continuity like the moon, so he decided to return to the womb of the god Hine-nui-te-po-te-ao to receive immortality.

Māui went to Hine-nui-te-po-te-ao, and climbed up to her thighs. The Tiwaiwaka (fantail) flitted right up to Māui, and asked him what he was up to. Māui told the Tiwaiwaka that he wanted to go back into the womb where he was sure he could receive immortality. The Tiwaiwaka warned Māui about cutting across the natural laws, but Māui continued on his journey. The Tiwaiwaka woke the

sleeping Hine-nui-te-po-te-ao up. Hine-nui-te-po-te-ao asked Māui what he was doing heading up to her groin and Māui told her about wanting to be like the Moon. Hine-nui-te-po-te-ao said she could grant Māui his wish but he was not returning to the womb; she then crushed him and made him the first menstruation to come into the world. As long as woman menstruates, Māui will live on.²⁷

Menstrual blood has been used by feminist artists like Casey Jenkins and Sarah Levy.²⁸ Both these women use menstrual blood as a form of protest against the patriarchy. However, from an indigenous perspective, the use of menstruation is much more ritualistic and spiritual. Spirituality is seen within the art world from feminist artists such as Hilma af Klint and Juliana Huxtable. These artists deal with spirituality and women's power from different perspectives. Hilma af Klint created the 'Friday Group' consisting of five women who engaged in séances. This 'Friday Group' heavily influenced the work she would make for the rest of her life. Juliana Huxtable uses her own cultural identity as an African American maker to merge pop culture references with historical portrayals of black culture. This work re-centres and re-energises the representation of black woman and femmes in art. I deal with it in a modern 'urban' diasporic Moana wāhine perspective.²⁹

27 R. Pere. Personal Communication as quoted in Ngāhuia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne. 2013. 60.

28 Holly Black. *Why are Depictions of Periods Still Taboo?* 2019. Retrieved from: <https://elephant.art/why-are-depictions-of-periods-still-taboo/>

29 Alongside other artists such as, Hana Aoake, Katy Mayo, The VVAI Collective, Ladyfruit, Maia Wharewera-Ballard Kahu Kutia, Tina Tangiweto, Nikau Hindin, Elyssia Ra'nee Wilson-Heti, Hanelle Harris, Tayi Tibble and many many more.



FIGURE FOUR: *Te Awa Atua*. Still from test shoot.

TE AWA ATUA / THE DIVINE RIVER

For my final work I have created an immersive installation representative of the *whare tangata*. The space has been flooded with the sacred colour, red through the use of semi-transparent window vinyl, transforming the entire space into a *tapu* place of reclamation. As a *mihi* to Māui and Hine-nui-te-pō, I imagine him trying to reach a space of feminine power and *wāhine atua*. The solid red wall accentuates this and also acts as a weight in the space, grounding your depth perception. The audio that fills the space is a collection of historical *waiata*, *mōteatea* and *karakia* around the topic of *ikura*, overlaid and interwoven with each other. This audio is performed by me. It registers some discomfort as *Te Reo Māori* is yet to roll easily of my colonised tongue, like many Māori *wāhine*. This audio is a symbolic gesture to highlight the fact that these perceptions we currently have are actually a result of past and on-going colonisation; this is not the way we felt before colonisation happened. The two video works are a repositioning of *ikura* to signal *wāhine* as one of the most powerful things in *te ao Māori*. The importance of this knowledge around *ikura* is vital in the understanding of the ritual and the art work. To have *ikura* not only represented in art, but also seen as a form of *mana*, is crucial in the deconstruction of the colonial impositions on things such as *ikura* throughout the wider culture.

Tuhourangi, Te Arawa
By Parewahaika

E noho ana, ka kohuki e roto
Te whakarewanga ki Rotomahana,
Kia hœ waka mai te marea.
He kawekawenga nā te mamæ,

Ka takoto iti kœ i te kino
Ngā tūāpapa i Te Tarafa;
Kia fāraro e tō wahine, i awhi ai kōrua,
Tō uru tapu i houa iho ki te afua.
I ahatia, i whati ai te marama?

Nāu i hōkai te fihi ki Tongariro
I fukua mai ai ngānaku o te tonga,
Hei whakaongaonga, ka tūi te hōkeka
Tēnei te waiwhero te paheke i raro rā,
Hei whakamafara mō te hunga makutu

Mō kōrua tahi ko Parerewha;
Wāhine I hanga kino, i haramai nei
Me āna ripi, hei tofohi i ngā toiha.



The heart while resting contemplates
The landing place at Rotomahana,
Whither the multitude paddle their
canoes.

It is moved by fleerings of grief,
That evil has caused you to lie in death
By the rocky terrace at Te Tarata.
Your wife, whom you embraced, may
charm. The god with an offering from
your sacred head. How came it, that the
moon was broken?

You dared to surmount the summit of
Tongariro. Whence chill southern cold
was sent. To cause pain, that you might
be frenzied. Here is the blood flowing
below. To keep the sorcerers at a
distance,

Both you and Parerewha,
That woman of evil deeds who came
With her flints to gash heads

(Ngata & Jones, 2004, p.40-41)

CHAPTER 2_a
BROWN BODIES IN WHITE CUBES



FIGURE FIVE: A Portrait of Poedua, by John Webber . Oil on canvas, 1782, 144.7 cm x 93.5 cm.

He Waiata Tangi, Ngati Porou Unknown Composer

Kāore taku raru ko au nei anake, ē;
Hau te ngākau i ngaki hohoro ai, ē,
Te āfa futuki atu ngā mahi nei ki te pito, ē,
Parea au nei mā rau o te tangata, ē,

He kai hoki kua kia whakataratohia, ē?
Koia anō rā i mahue mai ai, ē,
E kui mā nei! Hāke au ki akāe, e hika, ē!

Rua atu kōe ki raro ki te reinga, ē
Ko tō aroha rā tē hoki mai ki aha, ē.
Nei te pītara kai roto i te whare, ē
Hei whakatangi ake ki wawe au te mate, ē.
Kei noho i te ā manako mai hoki kōe rā!

Troubled am I in my loneliness;
For I think revenge has come too quickly,
This sort task is carefully planned.
I am rejected by a host of people.

Am I food to be carelessly distributed?
That is why I am left aside.
My elder aunts! Let us go to the water,
So the sorrow within me can be lifted,
Then will end my yearning for you, friend!

You will be borne away to the underworld,
And your love will not come back to me.
Here is the pistol in the house,
Its sound will hasten my own death,
Lest I stay in the world and you yearn for
me!

(Ngũgĩ & Jones, 2007, p.42-43)

WHEN THE WHITE MAN SEES THE DUSKY MAIDEN FOR THE FIRST TIME

Historically, Moana peoples' femme bodies have long been distorted and sexualised by pākehā artists and colonisers alike. The earliest visual displays of Moana women by the western art world, created the representation of the 'dusky maiden' by artists such as William Hodges, John Webber, and later Paul Gauguin.³⁰ Sexualized images of women unburdened by the constraints of Christianity were effectively used as soft porn for art viewers.³¹ The dusky maiden was used to advertise the Moana as a destination for sailors and gentlemen alike, a place where any man can dip their proverbial toe in the proverbial water. Philippa Levine notes the colonisers connection between nudity and savagery. Dating back to the earliest colonial actions in Te Moana-nui-a-Kiwa, "to be a native was to be monstrously and overly sexual."³² The naked natives were simultaneously desirable and disgusting. Brown bodies, and specifically female and femme, were therefore classified in one of the two categories depending on which suits the motives and needs of the coloniser.³³ This is the early establishment of the femme brown body in western colonial culture. However it is far from the way the femme body is looked at from an indigenous perspective. In Māori culture, femme bodies have very specific connections to life and death. Papatūānku is the earth in which all of our sustenance is provided.

30 Marata Tamaira. *From Full Dusk to Full Tusk: Reimagining the "Dusky Maiden" through the Visual Arts*. The Contemporary Pacific, Volume 22, Number 1, 1-35 © 2010 by University of Hawai'i Press

31 Sima Urale. Director. 1996 *Velvet Dreams*. Directed by Sima Urale and produced by Vincent Burke and Clifton May. 46 minutes. Top Shelf Productions. Videocassette.

32 Philippa Levine. *States of Undress: Nakedness and the Colonial Imagination*. Victorian Studies 50, no. 2 (2008): 189-219. <http://www.jstor.org/stable/40060320>. 193

33 I have used the term 'femme' due to the fact the gender is itself is a western construct. And some of these people portrayed may have not wished themselves to be constrained in these kinds of boxes.

The first woman, Hine-ahu-one, was moulded from the soil of Papatūānku. Hine-ahu-one birthed Hine-tītama who later transformed into Hine-nui-te-pō, atua of death. Wāhine are therefore the boundaries between life and death. As Ngāhuia Murphy put it “wāhine are the only ones who can bring you into this world, and the only ones with the right to carry you out.”³⁴

BUT SHE WANTS TO BE A SaVAge

The impact of problematic representations of our bodies are still apparent today. The imagining of the dusky maiden still affects Moana wāhine, including those of us within the arts. This is evident in Rosanna Raymond’s *SaVAge K’lub* at the eighth Asia Pacific Triennial of Contemporary Art where the Asia Pacific Triennial organisers warned visitors of ‘adult themes’ present in the artwork:

When I saw that sign of adult themes, I just laughed. I actually thought that it was a joke, but it wasn’t. Then I had to go through that whole thing of negotiating – it is about money and visitors and the fear of what might happen. Somebody might become outraged or disgusted, while the whole point is that you judge the body not through a sexual lens. The Pacific body is a genealogical body. The body is the vessel of our ancestors, fully dressed in its decorations. It was a shock because I thought that in the twenty-first century we had come a lot further. In all my work I have wanted to decolonise the position of the body, yet they made me feel ashamed. Here we were, invited to Art Asia Pacific and it’s about performance and the body and gender and yet we were highly censored the whole way or controlled. I was put in a position where I was made to feel bad about some of the content of what we do, while it is about empowering, and that was just because there were a few ‘nude’ bits around. I

*totally misunderstood Australia's political and cultural landscape. That was a big lesson.*³⁵

AS A FORM OF RESISTANCE AND PERSISTENCE

Brown bodies exist within neo-colonial new zealand as a site of resistance.³⁶ Colonial society has institutionalised heteronormativity, whiteness, thinness and masculinity. For a brown fat femme body, to simply exist is a political act. Therefore, to be highly visible in art and academia is nothing short of an outcry against the dominant narrative. The western obsession with women being thin stems from the patriarchal desire that women take up as little space as possible.³⁷ For Māori and Te Moana-nui-a-kiwa nations, thinness has never been a societal standard. Within academia, mana wāhine have strived to reclaim and therefore decolonise images of our own bodies. Academics such as Leonie Pihama, Ngāhuia Murphy, Aroha Yates-Smith and Ani Mikaere are at the forefront of revealing the wāhine hidden in the margins of the history books. Their work is dismantling and rebuilding the way in which brown femme bodies are seen within Aotearoa and new zealand. The issue of attempting to remove context from art spaces and, therefore artworks, is symptomatic of a western way of thinking. The indigenous perspective is vital in order to understand what we are saying, doing and needing. The separation of art from artist has never been more uncomfortable than with indigenous art makers.

35 K Jacobs and R Raymond. *Rosanna Raymond's SaVAge K'lub at the eighth Asia Pacific Triennial of Contemporary Art*. Raymond interview, 6 June 2016.

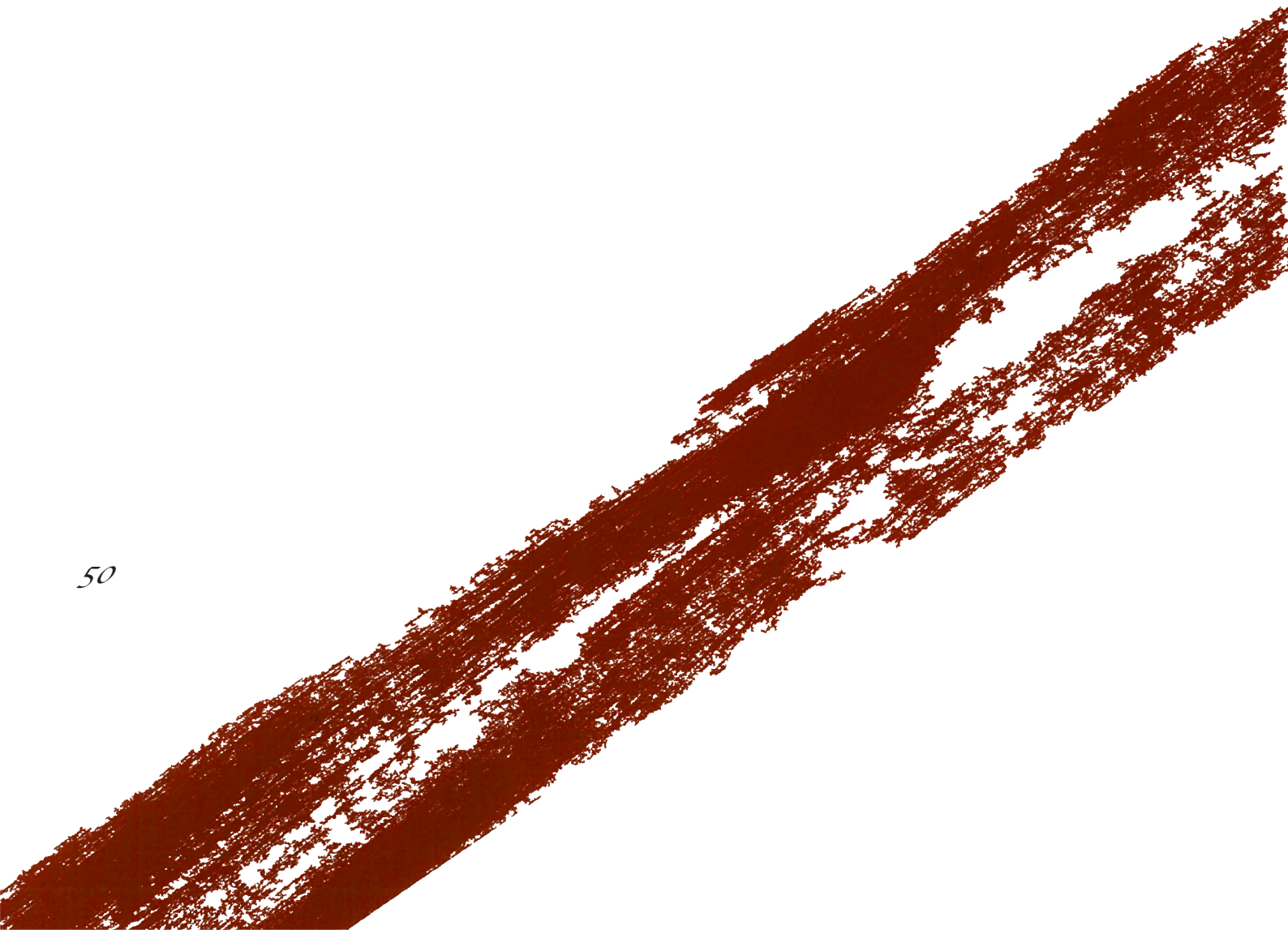
36 Brown in relation to whakapapa, not necessarily in actual colour, as Māori come in various tones and hues. Though I simultaneously acknowledge the fact the brown people like myself have the ability to move through the world with more ease than our darker sisters and brothers due to our white passing privilege.

37 K Jacobs and R Raymond. *Rosanna Raymond's SaVAge K'lub at the eighth Asia Pacific Triennial of Contemporary Art*. Raymond interview, 6 June 2016.

In a Māori context, our most consequential art forms are those in which our tīpuna are directly represented. Art by indigenous artists should not be read blindly; it should be read and therefore understood with all of the contextual integrity with which it was produced.

Ehara taku toa i te toa takitahi engari he toa takitini.

I come not with my own strength but bring with me the gifts, talents and strengths of my family, tribe, and ancestors.





rārangi whakaata

It is rear to hear Pākehā self identify as Pākehā or even european in Aotearoa.

How do you identify ?

NZ/Pākehā

NZ/european

Once in class we went around the circle as people identified themselves as 'kiwi's' and I looked at the only other Māori girl in the class, and was just like, fuck, these people can't even stomach saying that they're Pākehā.

I walk through my day grinding my k9's against one another, bone on bone, keep your radical ideas to yourself, they aren't welcome here

Other Pākehā calling me a white saviour for being accountable for our colonial history. White saving myself. White saving your ignorant ass. Am I being impolite? Am I causing a scene?

Shall we all excuse ourselves from the table

Again

Not using the word Pākehā can feel like a way to deter from conjuring up the colonial history some feel guilty for or would just rather ignore. Do you just not want to use a Māori word to describe your identity? Scared to mispronounce the word Pākehā? Using the term Pākehā seems a more biculturally accountable terminology.

CHAPTER 2b
MY BROWN BODY IN WHITE CUBES

SO FOLLOW ME ON INSTA

Discomfort within pākehā institutions pushes some artists and their artworks to more unconventional spaces and to a better means of reaching the desired audiences. Lana Lopesi's analysis of this in her book *False Divides* is crucial in the zeitgeist of globalist techniques and the internet in the context of the Moana peoples. In *False Divides* Lana Lopesi notes the how the use of the ocean pre-colonisation mirrors the current use of the internet, as a means of trade. Here I am referencing trade in the broadest sense of the term, not only as trade of physical goods, but also the trade of ideas, cultures, relationships, knowledge and problem solving.³⁸ The way the internet has morphed into a cyber ocean is reflected in a conversation I once had with a supervisor about my Instagram. He followed me due to me posting a large amount of my work on the site; often this would be the only place I 'displayed' some art works. After seeing some lingerie pictures on my Instagram he asked me if my Instagram was art. I still think about the question often and the implications of saying yes or no. A wide variety of people are the 'audience' of my Instagram including artists and academics, but also friends and lovers. I answered my supervisor that, yes my Instagram was a part of my art practice, because I am so unable, or perhaps unwilling, to separate my private and public life.

I'M JUST TRYING TO FIND SPACE

There are inherent difficulties in occupying the white cube gallery space, such as the stolen land it occupies, the problematic work it may have shown in the past or in the future, and the rarity of getting access to those kinds and platforms. When I do choose to occupy white cube space, I must be able to withstand those neocolonial impacts that are inherent in those



FIGURE SEVEN: *Matūtū*, install photo. Window Gallery, Auckland, 2019.

spaces. In an exhibition from earlier this year, I used the dual platform of the gallery in order to provide the necessary context. Window Gallery, located in Auckland, exists physically and as an online platform.

The physical work, *Matūtū*, was a video and installation collaboration between myself and pākehā performance and video artist, Holly Walker. The videos were a discussion between Holly and I while exploring the cultural dynamics of an ecological visual language. The videos depicted the cultural contrasts between our Māori and pākehā bodies navigating the tension of colonisation's current and residual effects.



FIGURE EIGHT: *Matūtū*, video still left. Window Gallery, Auckland, 2019.



FIGURE NINE: *Matūtū*, video still right. Window Gallery, Auckland, 2019.

The nature of the physical space at Window Gallery meant that it was difficult to add any kind of wall text, so we made use of the online platform that Window has, in order to provide the necessary context for the collaborative work. In this case, the context needed was a poetic, academic, conversational essay written by Holly and myself (as seen in figure 6 on page 52). The essay was vital in the understanding of the exhibition as a whole. This situation is similar to how I spoke about the importance of context for indigenous art in the first half of this chapter. This navigation of my body in the white cube is dependent on the engagement of the audience. However in a similar vein to the other online works, the reach is much larger for the essay than the physical exhibition. Another way I have navigated my body in the white cube this year has been to decolonise the space. The next chapter of this exegesis discusses this topic in greater detail.

AND BITING ALL THE WHITE MEN

In her house she is atua.³⁹ Her whare tīpuna.⁴⁰ Her whare tangata.⁴¹ Are one. Our story is written in our blood.⁴² Now we are going to re-right their story in their blood. Ngaunga⁴³ any motherfucker who gets in MY OUR way. You are invited to our house party. The theme is cannibalism. We will be playing Nelly Furtado's Maneater on repeat all night.⁴⁴

58

39 Ancestor with continuing influence, god, demon, supernatural being, deity, ghost, object of superstitious regard, strange being - although often translated as 'god' and now also used for the Christian God, this is a misconception of the real meaning. Many Māori trace their ancestry from atua in their whakapapa and they are regarded as ancestors with influence over particular domains. These atua also were a way of rationalising and perceiving the world. Normally invisible, atua may have visible representations. (Māori Dictionary, 2018a, para. 1)

40 Ancestral house.

41 House of humanity, womb, uterus.

42 Ngāhuaia Murphy. *Te Awa Atua: Menstruation in the Pre-Colonial Māori World*. He Puna Manawa Ltd. Whakatāne.

43 Biting, gnawing, chomping, masticating. Attack, assault, onslaught, aggression.

44 Anna McAllister. Exert from wall text. **BITE**. July, 2019.



FIGURE TEN: **Bite**, video still.

BITE was a video, performance and installation work. **BITE** mimicked the inside of a modern atua wahine's her whare, her whare tangata, and a realm created by her where she can exist comfortably. It tells the story of her interacting with a man and bringing him home to her whare/whare tangata/ realm. It responds to Māori atua wāhine, Hine-nui-te-pō and Mahuika. But this atua is a representation of the way many wāhine appear today. A similar image, but shown from three different angles were displayed on three tv's, the three windows allow the viewer to be surrounded by the atua wāhine. Three also represents the three states of creation, and the three wāhine who shaped the world, Papatūānuku, Hine-ahu-one, and Hine-tītama (Hine-nui-te-pō). The ritualistic nature and deeply embedded consciousness of tapu and noa in this work means that as it is activated within the space

it decolonises it. One of the effects of having my work perform multiple actions is that it take on a lot of weight. However, I ensure that the work has cultural and spiritual backing to support this. The videos from this installation show me positioned in a colonial way that Moana women have been portrayed in art, on our knees. However, I am staring directing back at the viewer challenging them to meet my gaze.

During the performance, as seen in figure eleven, I read out the poem in the next whakatā which speaks to creating work from a Māori perspective. It is not only able to hold up the weight of the neocolonial white cube, but also willing to do so. This work centres a Māori wahine voice in a position of power and mana, one that is not seen historically in the art world, as I discussed on page 45. This work shows a complete disruption of the ways in which Moana women have been represented in the western art canon.

AND POSTING ABOUT THEM ONLINE

The discomfort I feel in conventional art spaces has pushed me into a place that I am very comfortable in, the internet/cyber space. The term 'digital native' normally describes a person who grew up in the age of digital technology and the internet. A native digital native speaks to those same experiences but also the added layers of being an indigenous person. Access to the internet and access to each other, has meant that some of the effects of colonisation have been undone. The urbanisation of many Māori during the 1960's meant a loss of cultural knowledge, which we are now able to regain via the internet. This comfort on the internet from native digital natives, makes the internet a perfect breeding ground for the dissemination of art amongst peers.

your starting position is always so relaxed
you came here thinking mine would be defensive
only to find out that it's actually aggressive
it's aggressive because you think it should be defensive
a lot of women like me have to start aggressive
I'll bite you before you get the chance to bite me

bite

you get defensive as soon as you see me get aggressive
start puffing up your chest and digging in your heels

bite

not used to being challenged are we? you came to this
expecting a defensive young brown girl I can be that if you
pay me enough just don't bring up colonisation

bite

when you get too aggressive my canine teeth instinctually
drop a centimeter lower

bite

my kowhæa had her canine teeth removed whilst at the
catholic boarding school in napier, she still bites, but is never
able to draw blood, you ask which one of my parents is
māori

bite

the blood pools on the sticky floor of bar you brought me to
you don't notice me latched onto your neck so you just
keep talking the way men like you always do


bite

after I give up on talking back and focus all my attention on
my bite I am able to rip chunks of flesh that I can swallow

bite

your skin and muscle mixes with the rum and coke you
brought me

bite



it churns in my stomach I translate the grumbles into a clear
request for more and without my knowledge my canine's
drop even more

bite

I notice that you are now telling me that the māori can't
possible be allowed to own a river that it's absurd
this coming from the guy with three north shore properties

bite

your problematic remarks awaken me from my hunger
induced trance and I realize that your head is almost
completely severed from your body

bite

as your head falls to the ground into the pool of blood
I see you look up at me and say "so, enough political talk, do
you wanna come back to my hotel room?" as I smile, my
jaw unhooks allowing me to swallow your head whole

bite

with a full mouth I mutter
"why don't we go back to mine instead? I have lots of hungry
mouths to feed, my tīpuna are visiting" and so, I walk back
to my house hand in hand with your
headless body

bite



FIGURE ELEVEN: **Bite**, performance still. Photograph by Harry Culy.

Emails was a “pseudo exhibitivite reading, acting as an intimate experience, mediated though the internet cables beneath our feet.”⁴⁵ Participants were invited to email, *myperformativereactiontohim@gmail.com*, and in return, they would receive a reply including an attached audio performance. The audio recording was slightly distorted, an echo-y lower pitched voice read a poem aloud. The distorted voice was an experiment about *the artists hand* in which I wondered how my audience would react if less of me was visible in the work. The body of the email was comprised of poetry, displayed in various ways.

dont ask me whats going on

cause i really dont have the answers

thats why we're going to couples therapy

just open the attachment and u will feel better

*we both will*⁴⁶

This text was displayed in glowing light green circles, only able to be read one at a time. It acted both creatively and as instructions for the audience.

Matangaro was an SMS performance art work. My intention with *Matangaro* was to bring my practice into a space that is just as personal and intimate as the content. Designed to be viewed on your phone, in your hand for just you to experience wherever you have signal. Our phones are the ultimate spaces of intimacy for digital natives. It's both where we watch porn and call our parents.

45 Anna McAllister. *Emails*. May 16, 2019.

46 *Ibid.*

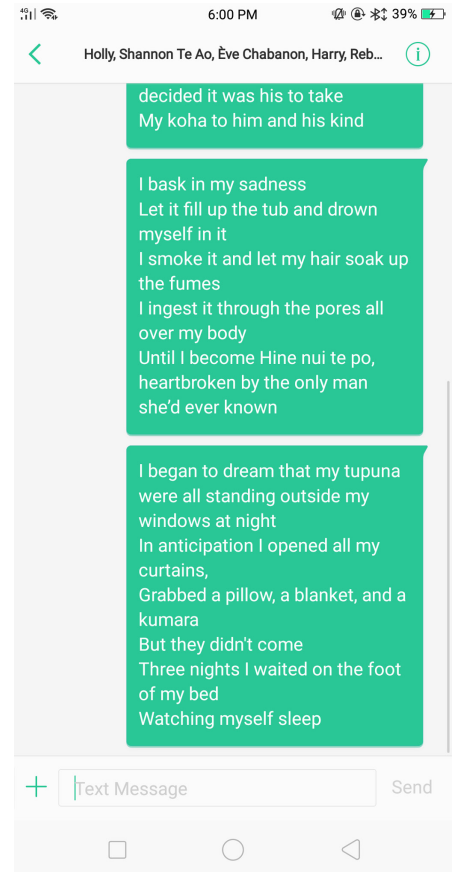
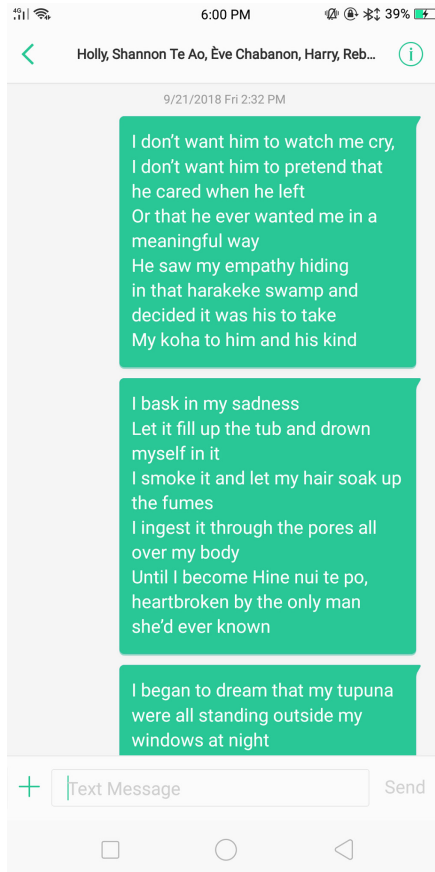
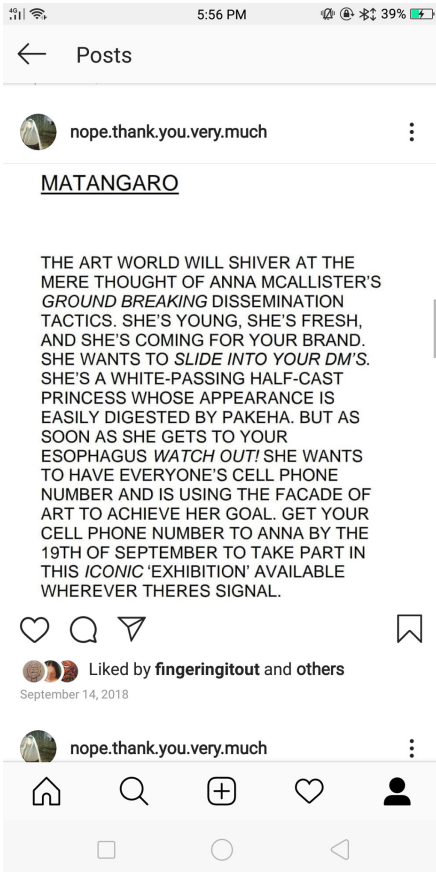


FIGURE TWELVE, THIRTEEN, FOURTEEN: *Matangaro*, screenshots of SMS performance.

Both the email and SMS art works also opened up the possibility of reciprocity with the audience. *Matangaro* was more successful in this due to the associations between SMS and open communication with both parties. These works were inspired by artists such as Brian Fuata, whose email and SMS performances transcend the public and the intimate and personal.⁴⁷

The ability to disseminate my work online or via SMS means I have the ability to transcend the traditional white cube constraints of space and time. Exhibiting online allows my work to be viewed by a larger and more diverse audience whilst simultaneously making the experience arguably more intimate than a normal gallery space. The colonial constraints of the white cube are unable to impact the work, when the work is not contained there. The spaces built by native digital natives on social media sites like twitter and Instagram allow communities to form that would not only never normally come together as a community, but would never be able to geographically.⁴⁸ Existing online also means that my art is seen and experienced by more than just art patrons: “[in online indigenous communities] academics interact with artists, who interact with teachers, who interact with everyday people.”⁴⁹

47 <https://brianfuata.com/all-titles-email-sms-text-performances/>

48 See Māori twitter, Poly Twitter, Native twitter.

49 Lana Lopesi. *False Divides*. Bwb Texts. 2018. 82

CHAPTER 3_a
POLITICS AND DOING IT ALL

WHY ISN'T MY ART PROFESSOR MĀORI?

A facet of my wider practice is academic research. When I feel I do not have all the necessary facts to back up my thoughts and feelings, I do the research in order to validate my experience. This section stemmed from a clear lack of Māori staff available for me to access. The importance of Māori representation within the academic workforce at universities has been well researched and discussed by academics such as Linda Tuhiwai Smith and Leonie Pihama.⁵⁰ Likewise the correlation between said employment and the success of the Māori students has also been well researched in texts such as *You've gotta set a precedent: Māori and Pacific voices on student success in higher education* by David Tokiharu Mayeda et al.⁵¹ *Why isn't my professor Māori?* demonstrated that from 2012-2017, there has been no substantial progress in the employment of Māori Academics within the eight Crown owned Universities of new zealand.⁵² This information is invaluable in holding these institutions accountable to their "commitments to the Treaty of Waitangi and the notion of partnership, and the efficacy of academic equity and diversity policies."⁵³

Massey University's *Te Tiriti-Led Strategy* outlines their commitment to honour and uphold their obligations to Te Tiriti.⁵⁴ Massey University's College of Creative Arts (CoCA) offers students a Bachelor of Māori Visual Arts, or BMVA.

50 Leonie Pihama et al. (2019). *MAI Te Kupenga: Supporting Māori and Indigenous doctoral scholars within higher education*. AlterNative, 15(1), 52-61.

51 David Mayeda et al. (2014). "You've gotta set a precedent": *Māori and Pacific voices on student success in higher education*." *Alternative*, 10, 165-179.

52 Tara McAllister. 'WHY ISN'T MY PROFESSOR MĀORI?: A SNAPSHOT OF THE ACADEMIC WORKFORCE IN NEW ZEALAND UNIVERSITIES'. 2019.

53 *Ibid.* 1

54 http://www.massey.ac.nz/massey/Māori/te-tiriti-o-waitangi/strategy/strategy_home.cfm

Skinhead Kina Baldy

I'm up in the air looking down at Papa
like that lorde song that made her so famous
My friend is in that video but I don't recognise
him with that skinhead kina baldy he has

He looks unfamiliar to the way we all did
in high school. He texts me asking for
reassurance of his māoriness I assure him,

'your not the skinhead kina baldy
from the video anymore e hōā, and I love u'

I have dated two kina baldies,
but they were very different.

One was a takatāpui icon whose hair pricked my neck
as they climb over and around my body
Our acrylic nails brightly coloured
and intertwined with eachother.
They seeked active consent
throughout and that shit is hot.

The other was a skinhead kina baldy pākehā
soldier with chinese writing tattooed on his right bicep.
I contorted myself every which way to
try and insure that ink did not touch me.
In fear the ignorance might be
contagious like the measles my mum had this year.

His skinhead kina baldy was the part of his uniform
he couldn't take off at the end of the day.
At first, I enjoyed the idea of his army uniform.

Wanting him to personify some hollywood trope I had in my
mind, but army uniforms have so much velcro.
And that shits not hot.

By Anna McAllister

This course has renowned lecturers who are some of New Zealand's leading Māori artists and researchers including Robert (Bob) Jahnke, Ngataiharuru Taepa, Kura Te Waru Rewiri and Erena Arapere.⁵⁵ The BMVA is undoubtedly a pioneering degree within the practical arts in Crown owned Universities.⁵⁶ There is a clear commitment to kaupapa Māori and toi Māori through this degree. The BMVA is geographically separated from the rest of CoCA. CoCA is located at the Wellington campus, the BMVA degree which is located at the Manawatu campus in Palmerston North. This separation means that there are many Māori students located at the Wellington Massey campus who are unable to tap into the great resource of those aforementioned lecturers on a regular basis.

As other academics have stated, the success of Māori and Moana students directly correlates with the number of Māori and Moana academics employed. There has been a steady increase of Māori staff members at Massey University's College of Creative Arts (from 8 in 2014, to 18 in 2019), keeping the ratio of Māori students to each Māori staff member below 30 consistently. The Moana peoples' ratios are much worse in comparison; in six years CoCA has not employed more than 3 Moana staff members, meaning that the ratio moves greatly even if one Moana academic does not have their contract renewed. This year I have also co-authored a paper called *The pakaru 'pipeline': Māori and Pacific pathways within the academy*, to be published in the New Zealand Annual Review of Education in December 2019. The kaupapa of this paper is to highlight the chronic under-representation of Māori and Moana graduates in permanent academic positions in New Zealand universities. All of this research is vital as a Māori student in order to ensure that the facts are clear and undisputable.

⁵⁵The BMVA was established in 1995.

⁵⁶Many Wananga and Polytech's offer Māori Visual art courses.

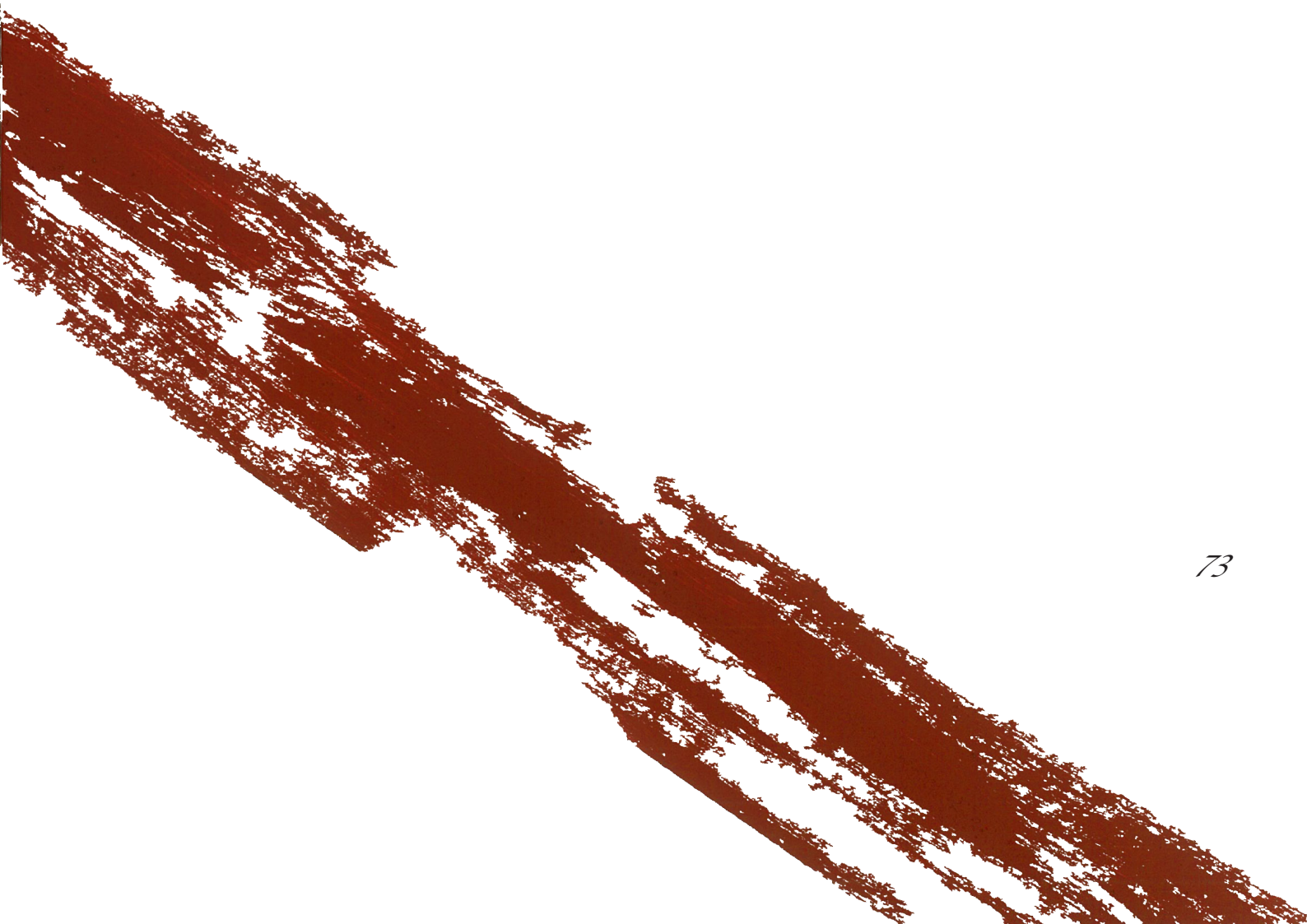
THE POLITICS OF IT ALL

Haunani-Kay Trask asserted that in colonised western countries, indigenous culture is inherently political, therefore so is our art.⁵⁷ Though I agree with this assertion, it is important to note here the way in which ‘political’ has become a brand that enables certain audiences to not meaningfully engage with a work or an artist. “Political seems to become a stick with which to nudge the work, without participating in any helpful discourse.”⁵⁸ Due to our existence being explicitly politicised, it is common for Māori and indigenous artists to make political work. Artists like Diane Prince have been making highly politicised art for decades. Diane Prince (Ngā Puhi, Ngāti Whatua and Ngāti Kahu) is a multimedia artist, a painter, and a weaver. She has been making art consistently calling out the crown’s repetitive failures in regards to Māori people. Her piece in the exhibition ‘*Korurangi: New Māori Art*’ sent her into the national media, labelled as a radical Māori artist, a title we all should strive towards, “17/10/95 Dianne Prince - This is of very low artistic merit. It is a blatant propaganda for activist (anarchist) movement.[sic]” In more recent times the line between artist and activist has become even more blurred with the growth in visibility for artists such as Tame Iti and the SaVAge K’lub.

57 Haunani-Kay Trask, “*Writing in Captivity: Poetry in a Time of De-Colonization*,” *Navigating Islands and Continents: Conversations and Contestations in and around the Pacific*, eds. Cynthia Franklin, Ruth Hsu and Suzanne Kosanke (Honolulu: College of Languages, Linguistics and Literature, University of Hawai’i and the East-West Center, 2000) 52.

58 Anna McAllister. *THE MĀORI MINORITY: DOING ‘MĀORI ART’ IN A PĀKEHĀ INSTITUTION*. 2018. 12

rārangi whakaata



CHAPTER 3b
MY POLITICS AND ME DOING IT ALL

AND HANA FEELS EXHAUSTED ALL THE TIME

AND SO DO I

Being a Māori artist in the pākehā art world with all of its subconscious and conscious white supremacy is difficult, to put it lightly. We are told our art is not personal enough, or too personal, we are talked at and talked around. Our art is ignored and our politics are seen as radical. Then the art they do decide to show is art from a boring dead racists. I take up so many positions because I have to, if I don't then who will? I am the protestor, the researcher, the academic because I have to be. I'm so exhausted just like Hana Aoake was last year.⁵⁹ This year I have worked multiple jobs in order to live in an overpriced city and be asked to contribute my art for free. The idea of getting exposure as payment instead of actual money, even though this capitalism system is inherently colonial, is a slap in the face that we are all forced to accept if we want to get to a place where we can make money from our career.

I have undertaken several projects this year where I have operated in several different roles at once. *Reflections & Repercussions* is a zine I have conceptualized and curated as a protest against the endeavour replica sailing around Aotearoa in the *Tuia Encounters 250* commemorations of captain cooks arrival in Aotearoa. I put an open call out for Māori and Moana artists and writers, tapping into Māori twitter, Instagram and Facebook. I approached Robyn Kahukiwa for the cover art using one of her most recognisable works *Environmental Product*.

59 Hana Pera Aoake. "No Limit: Imagining the Boundaries of Autonomy in a Post-Fordist Colonial Settler State." MASTER OF FINE ARTS, Massey University, 2018.



FIGURE FIFTEEN: *theo schoon* protesters talking to public. Left to right: Nayte Hardaker and Anna McAllister. Photograph by Ciaran Fill.

Another project that I have been a part of this year was *Te Rito o Te Harakeke*. *Te Rito o Te Harakeke* is a collection of Māori writers and their responses to *Ihumātao*.⁶⁰ These zines both speak to the way in which Māori people are not only able but willing and wanting to come together for an important kaupapa.

WE STILL CONTINUE TO HOLD THEM ACCOUNTABLE

This year I organised and carried out a protest at City Gallery Wellington. *Split Level View Finder: Theo Schoon and New Zealand Art* (2019) appeared to be a metaphorical ‘poke’ at Wellington’s (and Aotearoa’s) psyche in order to spark conversation around the subject of cultural appropriation. Theo schoon (b.1915-d.1985) was a racist. There is no need to quantify this as it has been well established by everyone who has spoken academically about schoon, including the show’s curators, Dr. Damien Skinner and Aaron

Lister;⁶¹ art writer and academic, Dr. Martin Patrick;⁶² artist Lana Lopesi⁶³ and art writer Andrew Paul Wood.⁶⁴

The peaceful protest at City Gallery Wellington on August 1st, 2019, was made up of fourteen people wearing t-shirts with *theo schoon is a RACIST* on the front, and *fletchers supports this exhibition / We stand with IHUMĀTAO* on the back. We stood in the rooms of the gallery, we talked with those who were visiting the gallery and hosts working there, we gave information about the show and schoon, and we ensured that everyone had the full context of this exhibition. We then all moved to the main room, where we stood defiantly, actively taking space back.

I was surprised to see the gallery exhibiting such a contentious character, and curating the show in such a way that there would be potential for the general public to be largely uninformed as to the full context of theo schoon and his work. Even more concerning is the retraumatisation of Māori people which has happened, and will continue to happen, due to this exhibition. Colonisation is traumatising. Having your culture misappropriated is traumatic. Having that misappropriation placed in the spotlight of an internationally recognised institution is traumatic. Colonisation of a culture and misappropriation of that culture is an inherently violent act. This does not mean that Māori are passively stuck in our 'victimhood', continuously being cut down by the neocolonial actions of institutions such as City Gallery Wellington.

78

61 Damien Skinner and Aaron Lister. Public talk, *Curator's Tour of Split Level View Finder: Theo Schoon and New Zealand Art*. July 27, 2019.

62 Martin Patrick. *The past is a fucked up place: Theo Schoon, reviewed and reconsidered*. <https://thespinoff.co.nz/art/24-08-2019/the-past-is-a-fucked-up-place-theo-schoon-reviewed-and-reconsidered/>


63 Lana Lopesi. *The debate over Theo Schoon, who built his career on the backs of Māori artists*. <https://thespinoff.co.nz/art/08-08-2019/the-debate-over-theo-schoon-who-built-his-career-on-the-backs-of-maori-artists/>

64 Andrew Paul Wood. *Was Theo Schoon a Racist?* <http://eyecontactsite.com/2019/08/was-theo-schoon-a-racist>

He Waiata Whaiāipo, Ngati Porou
Unknown Composer

Atua, e Warahiki,
Tē ū noa mai ki ite rā!
Te ripo o te hoe i whāiro,
I poua ia rā ki rangi fawhiti.

Mātakitaki ai te wheriko,
Tapatapahau ai taku whare.
He aha kōa ia, e koro?
He rākauhinga pō nā te hope.
Ka pakaru rikiriki taku waka,
Ka pāea ia rākau te ākau, nā.



A god you are, O Warahiki!
Ne'er deigning to come ashore yonder!
Only the wake of the paddle stroke
dimly seen,
The plunging stroke impelling you to the
far horizon

Gazing only at the sparkling ripple,
Counting the passing days with my
house.
Broken into fragments is my canoe,
And 'tis now washed up on yonder
strand.

(Ngata & Jones, 2005, p.116-117)



FIGURE SIXTEEN: *the school protesters stand in line.* Left to right: Holly Walker, Constance McDonald, Eilish Dwyer, Anna McAllister, Elton Irvine, Severine Costa, Polly Wiseman, Eliza Baker, Shaylah Minhinnick, Maddi Walker, Charlie Walker, Nic Burry, Nayte Hardaker, Gina Machitt. Photograph by Ciaran Fill.

However, it does mean that these kinds of actions will cause harm to some Māori, to varying degrees. Regardless of how ‘insignificant’ this potential damage may seem to some, the disregard of harm is indicative of institutions who do not have tangata whenua or indigenous knowledge systems in their framework.

I have been unable to locate a Te Tiriti o Waitangi policy for not only City Gallery Wellington, but all three of the major City Art Galleries: Wellington, Auckland, and Christchurch. All are lacking this piece of very important policy. Te Papa established the *New Zealand Museums Standards Scheme (Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa)* which outlines how museums should honour their responsibilities to Te Tiriti o Waitangi.⁶⁵ This scheme is voluntary; therefore, there is no way of telling who has or has not taken on this advice. When large institutions, such as City Gallery Wellington, fail to take Te Tiriti o Waitangi into their framework, even on a basic level, all of the systemic issues of the institution are not properly addressed. If Te Tiriti policy was implemented within the institution, one such as the *Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa*, it would provide the necessary guidance to those institutions as well as an assurance that the organisation is committed to the honouring of the Tiriti.

CONCLUSION

AT LEAST WE TRY

I came into this Master's fresh out of the undergraduate fine arts program, this has been both a gift and a curse. I had already established relationships with many of the staff here at Massey which put me in a better position than some of my peers. I assumed that there would be little difference between the two degrees, but this has been both the most rewarding and most difficult time of my career. During this Master's degree I have been broken emotionally and spiritually. I have made some of my best art only to have the lighting and the plinth discussed for the full 30 minute session. I have been the only one to show up to scheduled meetings. I have been asked by lecturers to educate other students about cultural matters. I have been told I am too aggressive and angry. I have been asked multiple times by multiple male lecturers why I am so angry all the time or why I'm 'pulling that face'. I am not alone in these experiences. I have watched the only other Māori student in my year group drop out. And those the year below me feel both neglected and profiled. One student was asked by a lecturer why she only makes art about 'being brown'. Some of the Māori lecturers who were meant to be my biggest supporters have been not only been aware of these occasions, but a part of them. There are some lecturers who are truly amazing and without whom I would have never got through this degree.

As the only Māori candidate in my year, I have felt the weight of the colonial institution bear down on me and my art. In response to this I have dug in my heels and worked even harder to decolonise myself, my peers, the institution and my art. I have sought out tuākana to tautoko me. I have taken on multiple roles as artist, writer, researcher and academic to ensure that I and my art is looked after in the art world. Māori have to be so strong against the constant pressure and racism that still lives within these institutions, both the university and the gallery. You may choose to remove yourself from these spaces and work elsewhere, otherwise, you will need to create a stable enough support group of people who can tautoko you when the institution inevitably refuses to.

My performative reaction to his performative romance

When your fiancé cheats on you with some white trash from the Hutt, I think the appropriate response is to bleach your eyebrows, get a stomach tattoo and go FULL avant-garde artist.

Get the Seeking Arrangements profile back up and running baby.

Cause freedom ain't free.


Hana said they want someone to lightly choke them while they're on top. They then suffixed this with a desire to be choked to death by an intruder. I feel the same way and wonder if we could perform some kind of murder-suicide. I put on my Tinder profile that I like it rough, in the hopes that someone will kill me so I don't have to do it myself and disappoint my parents.

It's not that you fucked her, it's that you fucked her even though I'm obviously way hotter. But I get that men like you can't handle women like me. I have overwhelming confidence in the fact that because I whakapapa to Hine-ahu-one, I am a goddess. This must be so hard for your pākehā brain to comprehend. Maybe you need a weaker woman, so that your own weaknesses aren't as obvious. I remember all the hours and hours I put into educating you for the sake of our unborn children. I remember saying it's important you try to engage with their experience of the world because they will be your children too. Now I think that I spent too much energy on that and not enough on being the basic bitch you obviously needed.

Hæhæ is a traditional custom. When our husband or close relative died, we would cut into our bodies and faces with an obsidian flake so that the pain we were feeling inside was represented visually. Forever. If we stay together, I want you to be able to look at my body when you caress me, and know that that's where I put the pain you gifted to me. That's where it will stay until I go to Hine-nui-te-pō. I needed to get Hine-nui-te-pō carved into my sternum. The tohunga tā moko looked at me and asked me if I was sure. I took my sunglasses off so they could see the white flaming holes where my eyes use to be and they understood. I lay on the bed with the smell of incense vaguely disguising the smell of weed. While the tohunga slit along my chest, through the skin, then through the muscle. I felt my tits move further away from my heart and worried about whether I would ever feel the same way again.

I worry about how this woman from the Hutt sees herself and whether or not she's okay, cause every single one of her Facebook pictures has a filter on it distorting her face. Her eyes unnaturally large staring blankly at me. The bone in her jaw shaved down to a more 'feminine' shape. I wonder if she has ever thought about carving her god into her sternum. Or if her god just wants her skin to be flawless and face to be thin. I'm glad my Ātua don't care about me being skinny, cause they know the layer of fat between my bones and my skin will keep me warm, even when the men who say that they love me eventually leave me for a white girl just like Kanye said. For my Ātua, their only concern is ensuring my survival. Her god appears to be, the vacuous masses of the internet.

If I take a moment to stop worrying about her, and about you, I am able to start to feel the pain again. I stand naked in front of the full-length mirror and each hit of the spliff reveals more of my tīpuna standing behind me. Today I watched a video on Facebook about the Hikurangi Enterprise in Ruatōria, and the Māori scientist said that the hemp they were growing was healing Papatūānuku, and healing the people. I examine my body closely. I've always thought I look my best when I'm naked. No fabrics hiding the gentle curves, or the stark colour difference staining my skin from a summer that feels so long ago.



I look at the marks that run across my body. The ones I have made, the ones made by time, the ones made by others. I run my fingers across these marks in an attempt to reclaim my body. After giving it to you so freely for so long, my own body feels strange when it's not aligned next to yours, but now when I'm around you I feel all my muscles tense up as my body recoils at your touch. You in the bed with me, in the home that we made together, where I felt the most safe and calm. Now I feel like a ghost in my own home, like the tīpuna I have invited in over the years in my times of pain.

I call them all in again. I leave the door unlocked and make enough kai to feed ten people. I set the table and wait. While I'm waiting for someone to show up, I think I might as well make use of the spare time and slip into something less comfortable to ensure I get the guys who pay the most per hour. The arrangement I'm seeking is one of financial stability. I'm a young, poor, struggling artist, who's attentive and shy but also exciting and creative in a way that the suits on Lambton could never achieve by themselves. At least that's who I could be if you take me out for a fancy dinner and help me pay my rent.

I stay up late watching the first season of Sex and the City. In "The Power of Female Sex" Carrie gets left \$1000 after spending the day and night with some euro-trash man her friend introduced her to. Upon realising the moral dilemma of becoming an unintentional sex worker, she cuts herself off from the friend she now sees as a prostitute. I remember telling a friend about the date I was going on, and she asked me if I considered myself a sex worker. I told her I had never really thought about it. And now Carrie Bradshaw has me up at four in the morning pondering the intricacies of sex work. I wouldn't even have to think about this if he hadn't been so reckless, and if I hadn't wholeheartedly believed that because I had that big diamond ring, I would be financially stable for the rest of my life. I remember hearing the stories about how in the olden days, Pākehā men from the cities used to love having young Māori mistresses. That they would make grand promises of marriage, along with their car and their state houses. Then when they got the young women pregnant, they would cut them off and find themselves respectable white women to marry. It was illegal for single wāhine to be pregnant, so their babies were taken from them.

And they were left with nothing.

As every wahine like me dropped off at the same bus station has vowed,

I will not be left at the bus station with nothing to show for the last five years of my life.

As we all sit here together, but alone.

By Anna McAllister

BIBLIOGRAPHY

Adams, Tony E., Stacy Linn Holman Jones, and Carolyn Ellis. "Autoethnography." [Electronic Resource]. Series in Understanding Statistics. Oxford University Press. 2015.

Aoake, Hana Pera "No Limit: Imagining the Boundaries of Autonomy in a Post-Fordist Colonial Settler State." MASTER OF FINE ARTS, Massey University, 2018.

Black, Holly. "Why are Depictions of Periods Still Taboo?" 2019. Retrieved from: <https://elephant.art/why-are-depictions-of-periods-still-taboo/>

Butt, Danny. "Artistic Research in the Future Academy." (2017).

Butt, Danny. "Local Knowledge and New Media Theory." The Aotearoa Digital Arts Reader (2008): 30-34.

Mayeda, D. T., Keil, M., Dutton, H. D., & 'Ofamo'oni, I. (2014). "You've gotta set a precedent": Māori and Moana peoples voices on student success in higher education. *Alternative*, 10, 165-179.

Tavola, Ema. "Curating Pacific Spaces: Oceania and the White Cube" 2015. <http://pimpiknows.com/writing/curating-pacific-spaces-oceania-and-the-white-cube/>. Accessed 2 August 2015.

Gayed, Andrew, and Siobhan Angus. "Visual Pedagogies: Decolonizing and Decentering the History of Photography." *Studies in Art Education* 59, no. 3 (2018): 228-42. <https://doi.org/10.1080/00393541.2018.1479823>.

Gordon-Smith, Ioana. n.d. "Terms of Convenience" Retrieved from: <http://unprojects.org.au/magazine/issues/issue-9-2/terms-of-convenience/>

Herda, Phyllis. Alison Jones, and Tamasailau Suaalii, eds. *Bitter Sweet : Indigenous Women in the Pacific*. Dunedin, N.Z.: University of Otago Press, 2000.

Hoskins, Te Kawehau, and Alison Jones, eds. *Critical Conversations in Kaupapa Māori*. Huia (NZ) Ltd, 2017. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/massey/detail.action?docID=5087445>. Created from massey on 2019-09-13 20:13:48.

Houston, Jennifer. *Indigenous Autoethnography: Formulating Our Knowledge, Our Way*. *Australian Journal of Indigenous Education*, The, no. Supplementary: 45. 2007 <http://search.ebscohost.com.ezproxy.massey.ac.nz/login.aspx?direct=true&db=edsind&AN=edsind.909314297709912&site=eds-live&scope=site>.

- Jacobs, Karen. Rosanna Raymond. "Rosanna Raymond's Savage K'lub at the Eighth Asia Pacific Triennial of Contemporary Art." *World Art* 6, no. 2 (2016): 233-46. <https://doi.org/10.1080/21500894.2016.1224270>.
- Katene, Selwyn, ed. *Fire That Kindles Hearts : Ten Māori Scholars*.
- Kosasa, Karen K. "Pedagogical Sights/Sites: Producing Colonialism and Practicing Art in the Pacific." *Art Journal* 57, no. 3 (2014): 46-54. <https://doi.org/10.1080/00043249.1998.10791892>.
- Levine, Philippa. *States of Undress: Nakedness and the Colonial Imagination*. *Victorian Studies* 50, no. 2 (2008): 189-219. <http://www.jstor.org/stable/40060320>.
- Lopesi, Lana. *False Divides*. Bwb Texts.
- Lopesi, Lana. 2019 The debate over Theo Schoon, who built his career on the backs of Māori artists. <https://thespinoff.co.nz/art/08-08-2019/the-debate-over-theo-schoon-who-built-his-career-on-the-backs-of-maori-artists/>
- Māori Dictionary. (2018a). Atua. Retrieved: <http://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=atua>
- Mayeda, David Tokiharu; Keil, Moeata; Dutton, Hilary Dansey; 'Ofamo'oni, 'I.-Futa-Helu. "'You've Gotta Set a Precedent" Māori and Pacific Voices on Student Success in Higher Education." *ALTERNATIVE* 10, no. 2 (2014).
- McAllister, Anna. *Emails*. May 16, 2019.
- McAllister, Anna. Excerpt from wall text **BITE**. July, 2019.
- McAllister, Anna. THE MĀORI MINORITY: DOING 'MĀORI ART' IN A PĀKEHĀ INSTITUTION. 2018.
- McAllister, Tara; J Kidman, O Rowley, R.F Theodore 'WHY ISN'T MY PROFESSOR MĀORI?: A SNAPSHOT OF THE ACADEMIC WORKFORCE IN NEW ZEALAND UNIVERSITIES' *MAI Journal*. 8(2) 236-249
- Mikaere, Annabel, Jessica Hutchings, New Zealand Council for Educational Research. Te Wāhanga, Te Wānanga-o-Raukawa, and Ako Aotearoa National Centre for Tertiary Teaching Excellence., eds. *Kei Tua O Te Pae Hui Proceedings : Changing Worlds, Changing Tikanga, Educating History and the Future*, Te Wānanga O Raukawa, Ōtaki, 4-5 September 2012.
- Mikaere, Annabel, Robyn Kahukiwa, and Te Wānanga-o-Raukawa. *Te Tākapu. The Balance Destroyed*. Revised edition. ed.
- Mikaere, Annabel, and Te Wānanga-o-Raukawa. *Colonising Myths--Māori Realities : He Rukuruku Whakaaro*. Wellington, N.Z.: Huia Publishers and Te Wānanga o Raukawa, 2011.

Murphy, Ngāhuia. *Te Awa Atua : Menstruation in the Pre-Colonial Māori World : An Examination of Stories, Ceremonies and Practices Regarding Menstruation in the Pre-Colonial Māori World.*

Murphy, Ngāhuia. Lecture at *Tapu: Te Awa Atua and the reclamation of Mana Wahine*. Nation Library Public Lecture. September. 2019

Murphy, Ngāhuia, Sean Ellison, and Regan Balzer. *Waiwhero : He Whakahirahiratanga O Te Ira Wahine.*

Ngata, Apirana Turupa, Sir. 2004. *Ngā Mōteatea : He Maramara Rere Nō Ngā Waka Maha = The Songs : Remnants Left behind from Many Canoe Areas.* Auckland University Press. <http://search.ebscohost.com.ezproxy.massey.ac.nz/login.aspx?direct=true&db=cat00245a&AN=massey.b1794735&site=eds-live&scope=site>.

O’Keeffe, Mary. *Puke Ahu Archaeology*. Heritage Solutions. February 2014. <https://www.massey.ac.nz/massey/fms/sustainability/images/living-labs/projects/Puke%20Ahu%20Archaeology.pdf?C9CDAB2D6778CBFDAC285B5A59F0F300>

Patrick, Martin. 2019 *The past is a fucked up place: Theo Schoon*, reviewed and reconsidered. <https://thespinoff.co.nz/art/24-08-2019/the-past-is-a-fucked-up-place-theo-schoon-reviewed-and-reconsidered/>

Pihama, Leonie. et all. (2019). *MAI Te Kupenga: Supporting Māori and Indigenous doctoral scholars within higher education*. *AlterNative*, 15(1), 52-61.

Pihama, Leonie. *TĪHEI MAURI ORA, HONOURING OUR VOICES: MANA WĀHINE AS A KAUPAPA MĀORI THEORETICAL FRAMEWORK*. 2001. 302

Pi’ikea Clark, Herman “HāNau Kahikikū Me Kahikimoe: A Call for the Development of a Theory for Kanaka Maoli Visual Culture Education.” *Educational Perspectives Indigenous Education* (2005): 23-30.

Public comments on *Korurangi: New Māori art* excerpted from the *New Gallery Visitor’s book in Korurangi: New Māori art*, Chris Szekely (ed)., Auckland Art gallery Toi o Tamaki, 1996.

Silver, Whetu and Kōmako. Lecture at *Tapu: Te Awa Atua and the reclamation of Mana Wahine*. Nation Library Public Lecture. September. 2019.

Skinner, D; Lister, A. Public talk, *Curator’s Tour of Split Level View Finder: Theo Schoon and New Zealand Art*. July 27, 2019.

Smith, Graham Hingangaroa. “*The Development of Kaupapa Maori : Theory and Praxis.*” Thesis (PhD, Education)--University of Auckland, 1997., 1997.

Smith, Linda Tuhiwai. *Decolonizing Methodologies : Research and Indigenous Peoples*. London ; New York. New York: Zed Books ; Distributed in the USA exclusively by St. Martin’s Press, 1999.

- Smith, Linda Tuhiwai, Margie Kahukura Hohepa, and University of Auckland. Maori Education Research and Development Unit. *Mana Wahine, Mana Maori : A Case Study*. [Auckland, N.Z.]: Maori Education Research and Development Unit, Education Dept., University of Auckland, 1990.
- Smith, Linda Tuhiwai, Graham Hingangaroa Smith, Trudie McNaughton, and EEO Trust (Auckland N.Z.). *Working with Maori = Te Mahi Tahī Ki Te Maori : A Beginner's Guide for Employers*.
- Smith, Linda Tuhiwai, Eve Tuck, and K. Wayne Yang, eds. *Indigenous and Decolonizing Studies in Education : Mapping the Long View*.
- Story, K. A. "Fear of a Black Femme: The Existential Conundrum of Embodying a Black Femme Identity While Being a Professor of Black, Queer, and Feminist Studies." *J Lesbian Stud* 21, no. 4 (Oct 2 2017): 407-19. <https://doi.org/10.1080/10894160.2016.1165043>. <https://www.ncbi.nlm.nih.gov/pubmed/27723426>.
- Tamaira, Marata. "From Full Dusk to Full Tusk: Reimagining the 'Dusky Maiden' through the Visual Arts." *The Contemporary Pacific* 22 (2010): 1-35.
- Trask, Haunani-Kay. *From a Native Daughter : Colonialism and Sovereignty in Hawai'i*. Monroe, Me.: Common Courage Press, 1993.
- Trask, Haunani-Kay. "Writing in Captivity: Poetry in a Time of De-Colonization," *Navigating Islands and Continents: Conversations and Contestations in and around the Pacific*, eds. Cynthia Franklin, Ruth Hsu and Suzanne Kosanke (Honolulu: College of Languages, Linguistics and Literature, University of Hawai'i and the East-West Center, 2000)
- Tuckey, K. 2016. Massey racism provoke call for university name change. <https://www.stuff.co.nz/national/84753337/massey-racism-provokes-call-for-university-name-change>
- Urale, Sima. Director. 1996 *Velvet Dreams*. Directed by Sima Urale and produced by Vincent Burke and Clifton May. 46 minutes. Top Shelf Productions. Videocassette.
- Warbrick, I., H. Came, and A. Dickson. "The Shame of Fat Shaming in Public Health: Moving Past Racism to Embrace Indigenous Solutions." *Public Health* (Oct 20 2018). <https://doi.org/10.1016/j.puhe.2018.08.013>. <https://www.ncbi.nlm.nih.gov/pubmed/30352699>.
- Wilson, Shawn. *Research Is Ceremony : Indigenous Research Methods*. Black Point, N.S.: Fernwood Pub., 2008.
- Wood, Andrew Paul. 2019. Was Theo Schoon a Racist? <http://eyecontactsite.com/2019/08/was-theo-schoon-a-racist>

Appendix:

Projects completed during MFA

2018

- READING/SCREENING Guess who's coming to read. Reading and screening presented by Hana Aoake. Wellington. 2018
- PUBLICATION/READING Fuck You Everyone. Publication and reading presented by Food Court and Sweet Mammalian. Wellington. 2018
- ONLINE PUBLICATION Toi Māori Aotearoa. 2018. <https://www.Māoriart.org.nz/blog>
- READING EVENT A Listening Event. Strange Haven. Auckland. 2018
- EXHIBITION I just want to be. In your home. Intimate exhibition throughout Wellington. 2018
- CONFERENCE Kia hiwa ra, kia hiwa ra. Māori, Pasifika and Indigenous Art History today. Panel presenter at the Art Association of Australia and New Zealand conference. Melbourne, Australia. December, 2018
- ARTWORK Kaputi. 2018
- ARTWORK Matangaro. September, 2018

2019

- EXHIBITION Matutu, Window Gallery, Auckland <http://www.artandaustralia.com/online/discussions/pākehā-fill-your-mouth-kawakawa-and-hold-it-shut-until-it-numb-no-more-telling>
- BOOK Sport 47, Edited by Tayi Tibble for VUP
- PUBLICATION Te Rito o te Harakeke <https://www.rangatahiotepene.com>
- PUBLICATION Reflections and Repercussions.
- READING EVENT 'Mana Wāhine in Poetry'. Toi Māori Aotearoa. Wellington. February 2019
- CONFERENCE Menstruation in Women's Writing, Panel convener, Verb Festival, Litcrawl
- PROTEST theo schoon is a racist. City Gallery Wellington protest and occupation organiser.

- PAPER The pakaru pipeline: Māori and Pasifika pathways within the academy. Co-Author
- ARTWORK Emails
- ARTWORK Whakaora
- ARTWORK *Bite*
- ARTWORK Te Awa Atua
- RITUAL Te Pahore o Rehua. Anna McAllister, Charlie Walker, Holly Walker, Maddi Walker, Polly Wiseman, Constance Mary, Eilish Dwyer and Eliza Baker.
- RITUAL Mahuika Burning, Breaker bay. Anna McAllister, Holly Walker, Maddi Walker, Polly Wiseman and Eliza Baker.

