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**Jewellery as a counter-memorial offering:
Mapping a creative practice**

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Abstract

My artistic project is an investigation of how I, as a Pākehā contemporary jeweller, understand, interpret, and purpose my work in the socio-historical context of Aotearoa New Zealand. I am guided by my relationship with place, buildings, and processes of decay, and frame my view of the land here ever mindful of the impact of colonisation. In doing so, I was taken by the challenge posed by Owen Hatherley in *Artificial Islands* – a collection of essays about the architectural structures that have left marks of the legacy of the British Empire in Commonwealth countries: could the colonial landscape be subjected to a process of unmaking? I therefore set out to explore how jewellery could become a tool for this unmaking, and to symbolically *counter* structures rooted in empire-building.

I use the prefix *counter*, from the Latin root *contra*, “opposite, contrary to, against, in return” (“Etymonline” 2025), as a critical tool throughout the project. From the discovery of the term ‘counter-memorial’ midway through the first year, I have applied it as a way of imagining change in the face of the everyday reality of the impact of British colonisation in Aotearoa New Zealand. It is a responsive, facilitating term in the context of the work I make, as I contemplate the role of Pākehā in our society and the myriad decisions and actions that have manifested this identity. This approach anchors me to the rerekē strangeness of my ethnicity as I explore the implications of my belonging here in Aotearoa.

The processes and techniques I employ are my method of enquiry. My artefact/objects, which I term ‘tool-ornaments’, acknowledge the histories of my ancestors and serve as counter-memorials to events that are part of my colonial heritage. The materials I am drawn to are associated with the craft practices of Anglo-Saxon culture and include farming implements and tools, kitchen ingredients and introduced plants, in order to both explore and defamiliarise their effects on the natural and built environments of Aotearoa. In crafting them I consider the ongoing impact of the materials I am drawn to. I frequently employ repetitive, cumulative processes associated with craft practices rooted in Anglo-Saxon culture that serve to reveal the subject matter by transforming familiar objects in unfamiliar ways.

My work emerges from attempts to view this place through a problematising lens, speaking to my rerekē identity. Underpinning this Master of Fine Arts thesis is an interrogation of the term “decolonisation”. Naturally, this is not a subject I approach lightly: I have looked, in particular, to prominent academic Moana Jackson to provide the parameters around which I might base my work in this appropriately thorny context.

This exegesis is a critical reflection of the two-and-a-half-year process of attempting to grasp slippery ideas: these six individual projects were made in parallel while contending with both my parents’ end-of-life illnesses. The circumstances leading up to their passing, and the accompanying exhausting practicalities became implicated in the work. The research traverses three main themes: offering and events, memorials and ruins, and maps and territory, through a process of finding meaning in the deconstruction of materials of my culture. These are an attempt to make a new, different whole, to better understand my place here as tangata Tiriti.

In turn, I offer this work to a Pākehā audience in particular: to take up the challenge of being actively engaged in the process of acknowledging the truths of our individual and collective pasts, and being sincerely occupied in restoring processes that champion the support of tino rangatiratanga in our individual and collective futures.

Foundations



Figure 1. Box brownie photograph of Rewi Maniapoto's headstone and memorial in Kihikihi, Double exposed with an image of Rangiaowhia Domain and the nearby paddock. This photo is one of a short series I took with my mother's box brownie camera in February 2024, in Waipā.

In his chapter “Where to next? Decolonisation and the stories in the land”, Moana Jackson speaks of rerekē or “different ones” (Jackson 2020, 136). Rerekē means weird and the opposite of māori: normal. European colonisers brought abnormal, unsettling ways, causing irrevocable, incommensurate disruption to the existing balanced social structures.

I am Pākehā, of English and Irish descent. I grew up with an approach to history that is linear, that (at subjective and convenient times) divides along binary lines, that is defined by silos and finites decided by who holds the power here.

I propose in this exegesis that the imposed social and political structures that have grown exponentially in support of empire-building since Cook's arrival can be critiqued through art. I have attempted to do this daily in my practice, by embracing the value of the incremental processes of unmaking and remaking. Eve Tuck and K. Wayne Yang state:

Decolonization offers a different perspective to human and civil rights-based approaches to justice, an unsettling one, rather than a complementary one. Decolonization is not an “and”. It is an elsewhere. (Tuck and Yang 2012, 36)

Through this process of breaking down and remaking, which in my work I call *countering*, I am taking steps toward forming this elsewhere. To this end, I look to Te Ao Māori to lead me to an alternative way of understanding events past, present and future – as well as re-envisioning my art practice. (This would be a good place to clarify that in this text I will be using some words and phrases in Te Reo Māori that, due to their common usage in New Zealand English, will be neither italicised nor glossed.)

My work addresses an imagined future using the past as its setting. I use materials that I have a personal connection with and frameworks of my culture as method: weeds, traditional English cooking ingredients, metal construction materials and household objects. A description of my process of undoing, reframing, and counter-memorialising is captured in the statement of British artist and writer Yves Lomax: “Being isn't the state that one arrives at after the becoming, rather becoming is the movement of being” (Lomax 2005, 7). With a clearer understanding of myself, my lived experience, and the places upon which I and my family have stood, I can begin to recontextualise my stories and interrogate the implications of their “seep[ing] through the land” (Jackson 2020, 136).

Framing



Figure 2. The part of Arapuni Road that runs through Ōrākau Pa, Waipā.
February 2024.

The farm I grew up on was on the flat, below the Rangiaowhia Hill and about five kilometres west of Ōrākau. I knew these places as Sunday drives or school bus routes, my memory maps of summer hay bale tunnels and frozen winter water troughs. I have a story archive of this childhood territory: however, despite all the action of growing and living, it was a place I tip-toed around in as if I had ended up there by chance.

As a teenager I was eager to leave, moving to Wellington after finishing school. It felt like a new beginning, and then another when I bought my one-way ticket to London three and a half years later. The UK just felt like a greyer and dirtier home country though – I left to work in Italy. Inexplicably, my arrival in this country where I had never been before – the antipodes of New Zealand – felt like a homecoming. In Milan I completed a metalsmithing diploma, loving everything about this course:

perhaps most of all the fact that I was, suddenly, a jeweller, even though I had been experimenting with and teaching myself jewellery-making techniques since about the age of seven.

Returning to Aotearoa with my partner, I continued making what I could with the tools I had been able to bring with me. I therefore reverted again to big pieces out of strange, found, unconventional materials, such as plastic or paper packaging, or electric appliance parts: everyday household objects that when seen outside of their usual context could be considered just for their shape or colour.

Wearability was never my primary aim. I was more interested in the properties and origins of my materials, what response the objects might elicit. Delving further into what I consider jewellery to be for me, and defining its meaning and purpose, has occupied a substantial part of this MFA study, a point that will be elaborated upon later in this exegesis.



Figure 3. 607, detail, Justine Fletcher, Aratoi, Whakaoriori, 2014.
Painted plaster casts of objects sourced from Wairapa, each with the name of a suffrage petition signatory on the back.



Figure 4. 1260, detail, Justine Fletcher, Toi Poneke, Te Whanganui-a-Tara, 2014.

Resin casts of textile and kitchen items, each 'chandelier' for a Wellington suburb. The lists of suffrage petition signatories on the walls are connected by a thread to the suburb they represent, one cast for each signatory. The gallery is imagined as a map of the city, the suburb chandeliers arranged accordingly.

My practice is the self-taught, intuitive, meditative, arts-and-crafts type. The busyness of working part-time while raising kids has meant that making art has always been squeezed around the edges and meshed within a domestic setting. For several years my work responded to the Aotearoa suffragist movement which I expressed statistically: the data was my research method. My jewellery became installation work in which big numbers fed into the processes and materials, and vice versa.

I proceeded to apply this method to installation work centred around women labour organisations in Australia, with two exhibitions part of Radiant Pavilion Contemporary Jewellery and Object Biennial in Melbourne, in 2017 and 2019. My approach to these projects was tentative in terms of how I attempted to engage the two professions associated with the work (firstly textile workers and then nurses). It was the beginning of experimenting with a more imaginative use of material. The work was

very much focused outwardly on two different historical strikes which didn't really require a process of considering my practice in a self-reflective, critical way.

Defining Jewellery



Figure 5. Testing some ideas, Sprinkler Gallery, Massey University, Te Whanganui-a-Tara, 2025.

I consider the terms ‘jewellery’ and ‘ornament’ interchangeable. In its broadest sense, ornamental objects that are overlaid or hung on someone or something – a subject – can be considered jewellery. I invert the grammatical terms “subject” and “object” to explain: the jewellery as subject acts on the animate or inanimate wearer: the object, resulting in a shift in the way the wearer is perceived. The third-party viewer, if present, provides a response activated by the ornament in the form of emotion or communication; this reaction is in addition to the subject-object relationship.

As a creative practitioner, these ornaments are a material extension of myself, and one of my languages. They are critiques or judgments: importantly, what or who they are interacting with is what defines them. Their value is in what they reference and carry, and in what they don’t. They are born from sometimes inconclusive, often ongoing, investigations and queries.



Figure 6. *New Karamu: necklace*, Justine Fletcher, MFA studio, Massey University, Te Whanganui-a-Tara, 2023. Onion skin, thread, screen door metal. Photo credit: Amber Jayne Bain.

Philosopher Pravu Mazumdar describes jewellery thus:

... a technique of enhancement peculiar to human animals, rooted in a daily practice of fabricating one’s own image and generating *more being*. Inherent in such a practice is

the *art of appearance*, which can easily pass for one of the most fundamental art forms accompanying human existence. The art of appearance can be taken as one of the most ancient unconscious traditions at the threshold of all culture (2016).

Ngāi Tahu artist Areta Wilkinson's jewellery practice embodies this *more being* that Mazumdar speaks of by locating herself and her work in place, exploring the concept of whakapapa via her materials and processes. The work takes the form of both conventional wearable pieces and installation, which she describes as jewellery adjacent (Van Dyk 2025). Site-specific, performative components are crucial steps in the production of her work. I am wary of using the term whakapapa to describe my own processes of interrogation. At the same time, the way my materials serve to locate me both in my practice and in this place is important. They are connectors to my stories and their settings.



Figure 7. *Still no easy place*: 16-part necklace installation, Justine Fletcher, Nelson Jewellery Week, NMIT Atrium, Whakatū, 2025. Wallpaper strip from a roll found in an op-shop of the same pattern as my childhood bedroom, rebar tie wire, steel thread. Photo credit: Josh Robertson (@joshrobbo_son), Nelson Jewellery Week 2025.

On one hand these tools, plants and kitchen ingredients seem somewhat serendipitously at hand, but the reason, my family's farming history, is at the heart of this MFA project. In this use of materials there are parallels with Wilkinson's practice.



Figure 8. *No easy place*, Justine Fletcher, Massey Memorial, Kaitawharo Point Halswell, Te Whanganui-a-Tara, 2024.
Steel axe heads, brass tube and wire.

I define my MFA work as ‘tool-ornaments’, made to adorn built structures or people, or both. They serve as material conduits designed to engage: to offer others a catalyst of contemplation, to query the cultural ideas I am trying to express. For the work I describe using this phrase to be effective, it necessitates the provenance of each object to be expressed and understood.

Offering/Event



Figure 9. Box brownie photograph of the Main Trunk Railway Line, Ōhaupō, Waipā, February 2024.

Early in 2023 I travelled to the Govett Brewster Gallery in Ngāmotu to visit *Te Au, Liquid Constituencies*, an exhibition of artists who investigate their relationship with bodies of water as it travels from mountain, to river, to sea: in this case, its path from Taranaki Maunga, south to Horowhenua and Kāpiti, Antarctica and Patagonia, then touching coastlines of Pacific islands and Australia. Water was a metaphor for the interconnectedness of our ecology in its broadest sense, mirrored in the different disciplines gathered there. The exhibition was an event, but each project had begun long before and would continue after, immersed in lives and places. I realised that what I was seeing was the snapshot of something much bigger.

Through the MFA I met Dr Huhana Smith and learned more about Te Waituhi a Nuku – Drawing Ecologies project which was included in *Te Au*. Regular working bees were producing biochar from weed clearing, which became a tool in the restoration of the Waikōkopu Stream on Huhana’s property in Kuku by filtering its water. Monique Jansen, artist and co-founder of Drawing Open, had experimented with the biochar, developing an ink from it. This was subsequently stencilled on hundreds of metres of biodegradable hemp weed matting to ornament it, over a series of workshop events – a couple of which I participated in – and laid along the banks of the stream as part of the restoration project (“Te Waituhi ā Nuku: Drawing Ecologies,” n.d.).

In September 2023 I attended Angela Kilford’s City Gallery event: a walking tour, *Making the Familiar Strange*. We walked along the waterfront, wending our way up through to Katherine Mansfield House in Thorndon. It was described as an introduction to “hidden and overlooked parts of Te Whanganui-a-Tara and the histories enmeshed in this whenua that challenge Western colonial narratives of place” (City Gallery 2023). Angela offered her knowledge of place as we stood, seeing our surroundings anew. It was an act of restoration as she spoke of the stories in the land.

My experience of these two methods of offering, which in these cases requested the investment of time or labour, has helped me understand this aspect of my practice.

*

Some kind of event, or staging, is required for an offering to be made. Yves Lomax ponders this idea in *Sounding the Event*, asking when does a photographic image start, and when does it finish (Lomax 2005, 5). Just as my definition of jewellery is unconventional, I also think about the concept of an event more broadly. I consider various nebulous starting points, beginnings of a slow reckoning. An event is a link in the chain of process, just as an offering connects people to the work.

As a contemporary jeweller, I get satisfaction from people touching and carrying my work, sharing and showing it. The broadened definition I give to jewellery goes hand in hand with how I value offering as the way in which my ideas can be interacted with and carried: an enactment of the subject-

object-viewer relationship. Testing how I might facilitate this concept with all its implications has been an important feature of this MFA, undertaken during *Acquisitions* and *No easy place*, and refined and emphasised in my final presentation. The first trial was comprised of seventeen pendants which were presented initially to adorn an expansive floor space, then offered to those present as a way of connecting the building with the people inside it, and the second invited a method of dispersion of a wall map of 322 plaster crosses. In offering, my tool-ornaments request a commitment of social engagement in keeping with the observance of a history that is not over. I offer something to carry, a memento of the truth of our past that looks to the future.

Memorials/Ruins

Culture is not an artifact, it is a process and a practice.

Steven Junil Park (Steven Junil Park, @6x4online, 26 February 2025)



Figure 10. Box brownie photograph of Rewi Maniapoto's headstone and memorial in Kihī Kihī, double exposed with an image of the farmland side of Ōrākau Pā, Waipā, February 2024.

At the commencement of the MFA, a visit to Te Aro Pā with my cohort and class coordinators to see Shona Rapira Davies' sculptural work of Te Aro Park introduced the importance of how we might consider site in our work in Aotearoa. By extension we were also invited to learn more about the site of Pukeahu, upon which the University stands. Before the arrival of the British, Pukeahu had been a centuries-old, thriving pā surrounded by extensive gardens. The hill was taken by British settlers in 1840 in the usual systemic way as an army base, to which a police barracks and a prison were added. The hill was levelled with prison labour and became a quarry and brick factory, in which the prisoners worked. Evidence of the prisoners' bricks, which were marked with an arrow, can be seen on the wall along Tasman Street.



Figure 11. Tasman Street wall, detail. Te Whanganui-a-Tara, 2024.

...In 1931, the barracks were demolished to make way for the Dominion Museum. In 1932, the National War Memorial Carillon was opened and could be seen from any part of the city, and by ships entering the harbour. The transformation of landscapes, of instances; from conflicts, labour and violence, all this was defined by the hill Pukeahu. (Enjoy 2015, 3)

As I grappled with how I might acknowledge this history by placing my work in the space of the Dominion Museum and Art Gallery which was now the University's Block 10, or Tokomaru, I came across James E. Young's article "The German Counter-Monument" about artists responding to the Holocaust (Young 1992). This building, built on the fraught site of Pukeahu, was designed by Auckland-based architectural firm Gummer and Ford, responsible for many buildings across the country which are considered iconic. While in London, William Gummer spent time working for Edwin Lutyens, known among other things for his design of numerous monuments (Lochhead 1998). I became interested in the firm's adoption of the Stripped Classical style and how examples of architectural ornament in Gummer and Ford's buildings connect more broadly with those of the

British Empire and fascist regimes of the period between the two world wars. The characteristics of this architecture were familiarly comforting: propaganda in aesthetically pleasing uniformity of style.

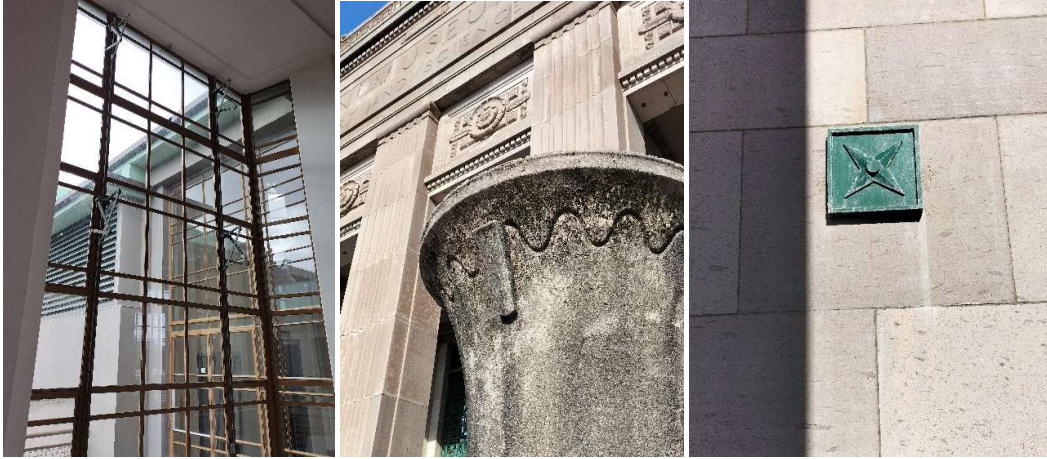


Figure 12. Detail images of Dominion Museum, Te Whanganui-a-Tara, 2023.

Young proposes:

With audacious simplicity, the counter-monument ... flouts any number of cherished memorial conventions: its aim is not to console but to provoke; not to remain fixed but to change; not to be everlasting but to disappear; not to be ignored by its passersby but to demand interaction; not to remain pristine but to invite its own violation and desecration; not to accept graciously the burden of memory but to throw it back at the town's feet. (Young 1992, 277)

Amongst other work, Young discusses Hans Hoheisel's *Aschrottbrunnen*: an inverse, underground fountain, the water from which rushes underground. The sound is intended to be meditative, memorialising the deportation of Kassel's Jewish population – including Aschrott, who had the original fountain built for his beloved town (Spitz 2005). Hoheisel said of the work:

The sunken fountain is not the memorial at all. It is only history turned into a pedestal, an invitation to passers-by who stand upon it to search for the memorial in their own heads. For only there is the memorial to be found. (Spitz 2005)

Hoheisel's counter-memorial was built on the site of the ruined original fountain, destroyed by the Nazis. His mode of practice offered me a way of considering how I might contextualise the objects I was making and how they might be installed in Tokomaru.

In this vein, I wanted to explore Wellington's two other buildings designed by Gummer and Ford – the original Wellington City Library, now City Gallery, and the Massey Memorial – considering them as both memorials and ruins of empire. I thought this way of working might help me find a way of expressing an elsewhere, a countering, as all three buildings, while functional, speak to the characteristics of a ruin: what the past leaves a society so that it can decide how and what it might remember. However, earthquake-strengthening work meant that the former was off limits, and the shift I made from site to object when working on *A detached disquiet* made me abandon the idea of staging an installation at the Massey Memorial.

*

In parallel with my MFA study and along with many other people my age, I was dealing with the declining health of my parents. I had to learn about their diseases and afflictions, where the gaps in the health system are, what it means to miss, to fall, to decay, as I also thought about memorials and ruins. My trips up and down the island, from my home in Wellington to my parent's home in Te Awamutu, became progressively more frequent, until I moved back in with my mother to care for her in December 2023, in what turned out to be her final weeks. My father by now was in full-time care, also in the Waikato.

The summer midpoint was spent thinking about the implications of denial: in personal ways in relation to my mother's illness, and in parallel with the history of Aotearoa, too – how comprehensively so many Pākehā approaches and attitudes hold everyone back. I thought about that feeling of tiptoeing around my childhood, escaping first to Wellington and then to Italy: this too had been subconscious denial. I thought about my new understanding of strangeness and normalcy – different ways of seeing the land, how my perception of materials had shifted. It felt like a summer of everyday memorials and ruins.

This re-seeing framed the work of this stage of my MFA. Moana Jackson's writing kept me company then, and when I returned to Wellington after my mother's memorial service, and again, during the emptying and selling of my parent's house. And still after that, his writing a light in the dimness:

Colonisation has always been a many rendered thing. Since the beginning of the European dispossession of the world's Indigenous peoples, the colonisers have defined and redefined it in a vast story archive. (Jackson 2020, 133)

He goes on to say that colonisation is 'a *process* of dispossession and control rather than a historical artefact' (Jackson 2020, 134). This process of taking away or breaking up in my own practice is a method of restoring a clearer map of the truth of objects and the events they were implicated in. How do we designate memorial or ruin? Who decides, and why? How does our interaction with them express the truth of our interpretation? In this context, should I consider places such as the Massey Memorial a memorial, or a ruin, or both?

Maps/Territory

A main feature of the analysis of maps as cultural technologies is that it considers maps not as representations of space but as spaces of representation.

Bernhard Siegert (Siegert 2011)



Figure 13. Box brownie photograph of a fence on farmland at Rangiaowhia double exposed with an image of the Main Trunk Line near Ōhaupō, Waipā, February 2024.

In my practice, a map is a way of locating an object-story on the palimpsest of Pākehā Aotearoa. The maps I grew up with, based on European scientific convention, were subjective cultural objects, interpretations, starting points. Mine are acts which counter cultural conventions in acknowledgment of past events.



Figure 14. *No easy place*, map of fortifications, Justine Fletcher, Rice Pudding Gallery, Te Whanganui-a-Tara, 2024. From left to right, or north to south: Northland, Auckland, Bay of Plenty, Waikato, Central Plateau, Hawkes Bay, North Taranaki, South Taranaki, Whanganui, Te Whanganui-a-tara, Whakatū.

In my project I build maps using systems established by my culture, and by selecting materials from an inherited archive I have identified from the daily occupations of my family: objects that have accompanied my upbringing and speak to who I am. These materials carry a sense of disquiet which I embody in the tool-objects I make. A recipe book, digging implements, and plants introduced by British settlers are my ‘survey pegs’. I use measurements, sizes, and formulas to map the truth of what our settlement brought to this land, and to diagram its ruinous social and cultural consequences. I use mapping as an organisational tool that designates and defines the criteria set for each project, a method I first began working to on my suffragist-unionist projects – strike books and petitions full of signatures are maps, too.



Figure 15. 2483 - *Melbourne Tailoresses' Triptych*, Justine Fletcher, Trades Hall, Naarm, 2017.
Donated fabric, found thread, resin.

Rhubarb Wine or The English fly is the best fly

Rhubarb Wine or The English fly is the best fly was the first work I presented during my MFA: an installation work that attempted to present a visual truth of Aotearoa New Zealand – uncomfortable, ugly, layered. Its title referenced two books that captured my attention early in my research process, and which I chose as a starting point: a recipe book of my grandmother's, Aunt Daisy's *Cookery Book of 1,150 Selected Recipes* now coverless and incomplete, and *Artificial Islands: Adventures in the Dominions* by architectural historian Owen Hatherley. These two books served to place me at an intersection between two worlds: that of my parents – who I was born to be, and the world of my chosen family – who I am.

I have mentioned that a recipe book can be a kind of cultural map: in this case an encyclopaedic chapter of Pākehā New Zealand from the first half of last century, exemplifying food as a cultural identifier (Daisy, 1942). The familiar and comforting is at the same time foreign and outlandish. I value it as much as for the feelings of wonder and discomfort it evokes as much as a family heirloom.



Figure 16. *Rhubarb wine or The English fly is the best fly: Fence*, Justine Fletcher, T27C, Massey University, Te Whanganui-a-Tara, 2023. Firewood, rose branches, thread.

I filled test space T24C on Massey University's Pukeahu campus with stylised fences, hedges, and gardening implements, the ways in which the land was divided up and used by English settlers topmost in my mind. I chose digging implements, building materials, vegetable fibre, kitchen ingredients and textile elements, all of which belong to the conventional image of the settler colonial Pākehā: the good keen men and women commended unquestioningly for battling the land, making it submit to their will.



Figure 17. *Rhubarb wine or The English fly is the best fly*: Implement 1, Implement 2, Hedge, Justine Fletcher, T24C, Te Whanganui-a-Tara, 2023. Rebars, fork prongs, copper pipe, thread, rhubarb cordage, bioplastic, tool remnants.

To the side, five pieces of jewellery were personal connectors placing me in the geography. I arranged these to map my neighbourhood streets. The work was an exploration of identity in relation to land and its treatment: an inspection of my Pākehā self in place.

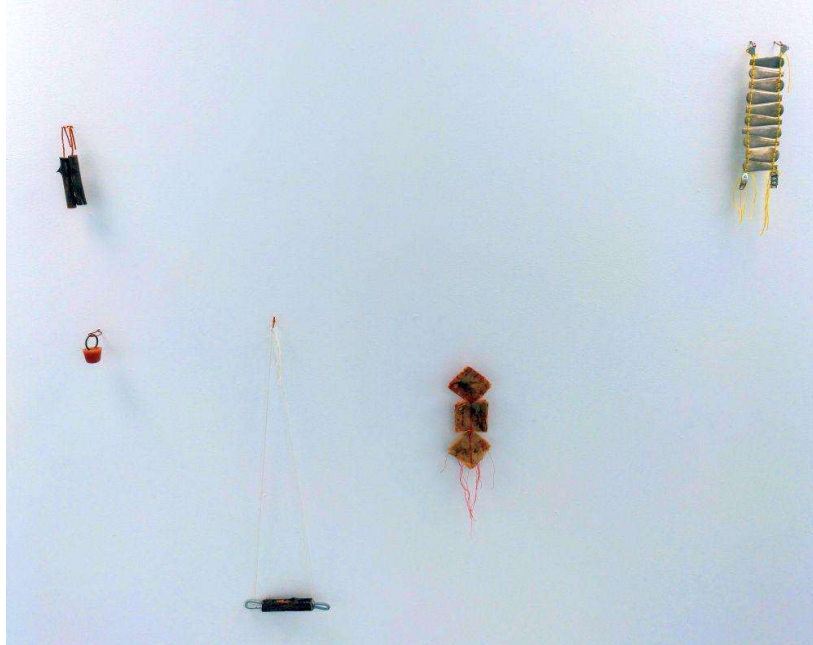


Figure 18. *Rhubarb wine or The English fly is the best fly*: jewellery map, Justine Fletcher, T27C, Massey University, Te Whanganui-a-Tara, 2023.
Thread, bioplastic, rosewood, repurposed silver, copper, brass, galvanised steel.

An exercise in self-interrogation, *Rhubarb Wine or The English Fly is the Best Fly* was a trial, a jumble of intentionally uncomfortable juxtapositions and dysfunctional objects. The work's overarching themes of contested land, domination, and identity referred specifically to the tools and structures that feature in farming practices. Each object intended to draw attention to the land it sat on. Both my material selection, and the actions and techniques I undertook during making evidenced features of traditional textile and metal working craft, which due to their often-repetitive nature, offered time to meditate on the subject matter.

Jewellery for buildings – *A vocabulary of cold dark matter*

In July 2023 I saw *A Vocabulary* (Connew 2021) at the National Army Museum Te Mata Toa. The exhibition demonstrated how effective intervention on a site could look, a tidy bundling up of the crimes of Pākehā history in stone. Rangihīroa Panoho’s masterful text underscored the written content of Bruce Connew’s photographs of a rich, simple palette of stone (Connew 2021, 1-44). In the introduction, Connew asks: “Does earth hold memory, and deliver that memory when the gravity is ripe?” (Connew 2021, preface)

With Connew’s example fresh in my mind, I presented *A vocabulary of cold dark matter* on the site proper of Pukeahu in the former Dominion Museum and National Art Gallery, now Tokomaru of Massey University. I wanted to engage directly with the place and its complex and layered history. The building was the location of the Mount Cook Trig Station, marking the zero point of the New Zealand system of land surveys, which in the context of my interest in mapping felt somewhat serendipitous.



Figure 19. Floor plaque marking the zero point of the Mount Cook Trig Station, Old Museum/Tokomaru foyer, Massey University, Te Whanganui-a-Tara.

I continued the use of organic, textile, and metal materials, in particular metal used in construction, as I explored the motifs of grids and chains. The necklace I made for the building to wear was a connector between the edifice and its constructors, its pendant a reference to the survey-point in the

building. I hung it from a platform suspended over the service courtyard where it hung and swung, visible from several vantage points.



Figure 20. *A vocabulary of cold dark matter*, necklace, Justine Fletcher, Old Museum/Tokomaru, Te Whanganui-a-Tara, 2023. Repurposed aluminium, copper, steel.



Figure 21. *A vocabulary of cold dark matter*, sideboard, Justine Fletcher, Old Museum/Tokomaru, Te Whanganui-a-Tara, 2023. Muslin, linen, bioplastic, weeds.

I placed a bioplastic vase of weeds sat on a muslin cloth at the courtyard entrance, as if on a hall sideboard. I hung three ornament-objects cut from concrete reinforcing mesh suspended from linen thread in the Level 1 windows. To contrast, both in terms of material and positioning, I laid forms that I had woven from linen thread which were reminiscent of British militia uniforms, and harrowed fields and fences on the windowsills below.

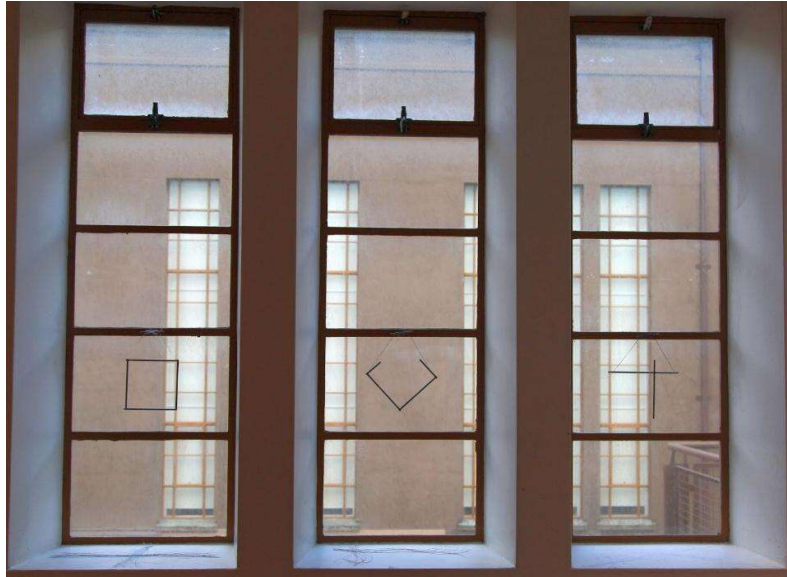


Figure 22. *A vocabulary of cold dark matter*, window and windowsill ornaments, Justine Fletcher, Old Museum/Tokomaru, Te Whanganui-a-Tara, 2023. Construction steel, linen thread.

The scale of the objects entered into a complex relationship with the architectural features of the building. Grid and chain forms fitted naturally on surfaces, in windows. The mapping formula that was imposed onto the land also seemed to apply to the building.

While my previous project had been an inquiry into my family's gardening and farming roots, this work was concerned with considering how, culturally, I saw myself in the building, and what it symbolises. It was also a test of my definition of jewellery, as I observed how the embellishments altered the way spaces within the site were experienced and seen with their addition. My intervention was a statement about the building's origins and purpose, and where I fitted in this narrative.

Aspects of installation required engagement with the University's Campus Services staff; these personal interactions and dealings with bureaucratic processes proved useful, not just as preparation for future work, but also in my considerations of the aspect of place, which in this body of work they shaped to some extent. The process had offered an inkling of how ideas I might want to expand on might depend on external bureaucratic factors. It became clear, when upon embarking on subsequent work, that permission to intervene on sites at Massey University was not easily approved.

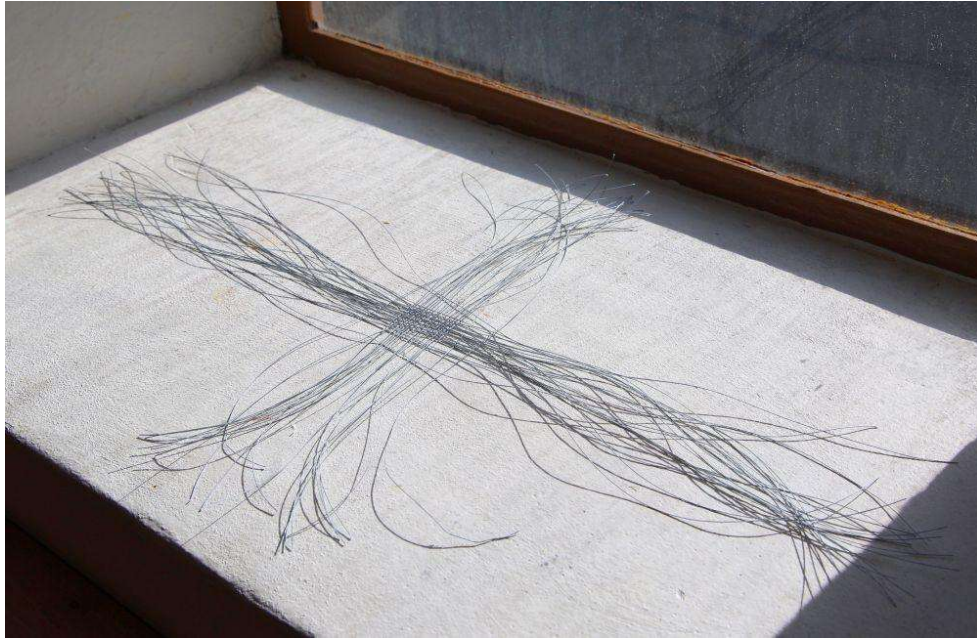


Figure 23. *A vocabulary of cold dark matter*, windowsill ornament, Justine Fletcher, Old Museum/Tokomaru, Te Whanganui-a-Tara, 2023. Woven linen thread.

A vocabulary of cold dark matter forced me to operate outside a gallery-style test space and was an important step in clarifying the different purposes of the project, what I might subsequently pursue, and why. It was a chance to trial a new way that my work could be interacted with, and to try and decide what to prioritise. Although my approach to making jewellery for a building was very literal, I saw the potential of intervening on a site in order to make visible certain aspects of its history and symbolic connections.

Acquisitions



Figure 24. One of the fixtures from which I thought I might attach jewellery for the building.
Old Museum/Tokomaru, north-facing side.

I revisited Tokomaru a month later with *Acquisitions*, a work presented in two parts. I planned to expand on my idea of making jewellery for the building, querying the way in which it might be perceived, intervening on it and modifying it by symbolic dispersion: a form of deconstruction.

Unable to secure permission to either access the roof, hang any work from the parts of the building, or to use the façade of the historic Police Barracks at 13 Buckle Street nearby, I settled instead on the Tasman Street wall from which I would disperse the crushed-up building fragments, exposing them to the wind as a method of transformation and deconstruction to highlight elements of decay and ruin.



Figure 15. *Acquisitions*, detail, Tasman Street wall, Te Whanganui-a-Tara, 2023, wool, steel, brass, thread.

I installed the second part of the work in the Tea Gardens in Tokomaru, the site of the original National Art Gallery. I altered the appearance of the space by anchoring seventeen pendants to the electrical outlet covers on the floor, drawing attention to a part not typically interacted with in this way to suggest an alternative way of perceiving the building. I titled each with one of the seventeen artworks acquired in 1937 to reference the original purpose of the space.



Figure 26. Old Museum/Tokomaru building fragments in situ, Te Whanganui-a-Tara, 2023.

I amalgamated the fallen concrete façade fragments in casts I had taken of the Old Museum's different surface features, which I set in pieces of metal construction materials to be dispersed if chosen to take away. After discussing the origin and content of the work with my fellow students, I invited them to participate in deconstructing the building in this way, consequently altering how they themselves might be perceived. My rationale for offering the pendants was that, in thinking of the building, we see ourselves in relation to it and its contested history. It is the wearing of a pendant that

might catalyse a discussion between the wearer and viewer. The work, although compromised to some extent, still tested the ideas of counter-memorial, offering, and the definition of jewellery.

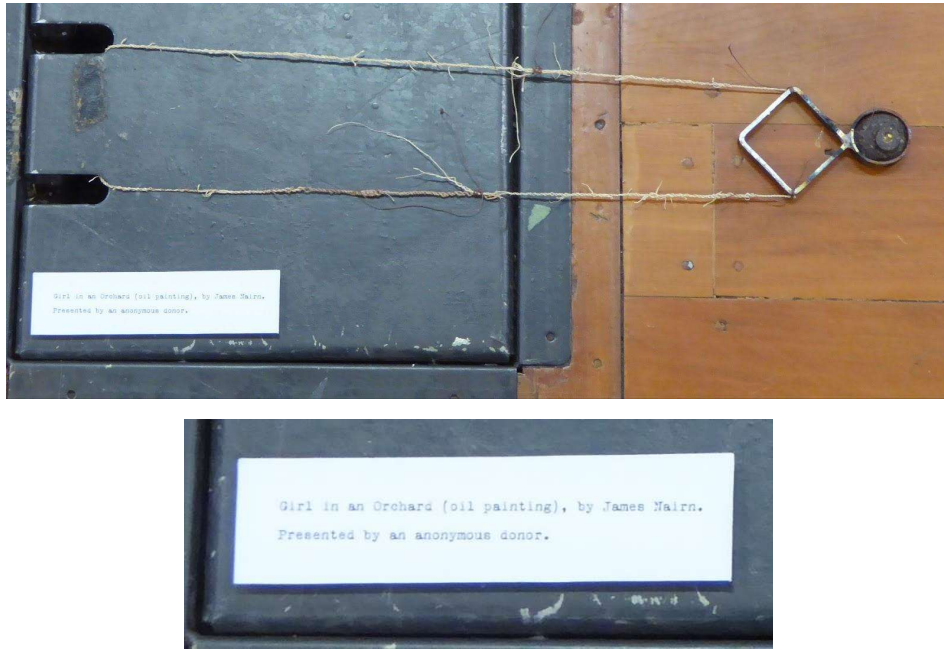


Figure 27. *Girl in an Orchard* floor pendant, part of *Acquisitions*, Justine Fletcher, Te Whanganui-a-Tara, 2023. Sprig onion root cordage, repurposed steel and brass, tea-dyed bioplastic, façade fragments.

Further development was necessary to clarify the purpose of the work's location, what it contained and represented, and what meaning it offered. With *Acquisitions* I had tested how I could transform the way a site might be experienced or viewed by placing some onus on the viewers to respond and participate. Successful to a limited extent, I had made and displayed the tool-ornaments attempting to change the way in which the building was perceived by my fellow students, while simultaneously altering and reframing it by drawing attention to its history and place on Pukeahu.

A detached disquiet and expressions of regret



Figure 28. *A detached disquiet and expressions of regret*, Justine Fletcher, The Engine Room, Massey University, Te Whanganui-a-Tara, 2023. Axe heads and handles, baling twine, waratahs, fencing tool.

Over the summer of 2023-24, as I emptied my parents' house, I found four axes amongst Dad's tools. My father had a garage-full of things from his farming days, many of which came back to Wellington with me, jammed into the car over several trips. Characteristic of the 'keep' pile were tools of metal and wood, which brought up memories from my early childhood of Dad working the land. These objects that carry my father's lived experience connect me to our time together, but also with the

history of the reshaping of the Waikato by generations of farmers like him. The four axes presented themselves to me as powerful symbols of this fraught history, both personal and collective. And while they were tools, not weapons, their latent potential for violence further reminded me of how that land was ‘won’.

The time spent emptying my parents’ house was the catalyst for a re-evaluation of place in the context of the questions that I was exploring in my practice. I thought about the parallel dispossession of Māori in the two places I have lived the longest: land wars in the Waikato, land grabs around the harbour of Whanganui-a-Tara. I shifted to thinking about how cultural objects could themselves become the frame of reference, instead of being tied to place – about how, stripped of their original destructive/transformational function, they could be made to act as counter-memorials, as I turned my attention from site and architecture to the artefacts themselves.

The progressive deconstruction of the four axes would occupy me for the remainder of my MFA. The first stage entailed separating each into two pieces, displayed in The Engine Room as eight settlements. *A detached disquiet and expressions of regret* mapped my Te Awamutu summer in the Wellington location of The Engine Room on Pukeahu. The work’s intent was to acknowledge historical events by translocating place and time.

At this point, I was comparing my childhood interpretation of place – with its veil of peaceful pastoral activities – with historical and geographical reality. The colonisation of New Zealand happened under the drive of the New Zealand Company and is thus synonymous with the high point of western capitalism. I had not only inherited objects that were instrumental in this process: I was choosing to engage with them. It was a time in which to catch my breath in preparation for the year ahead.

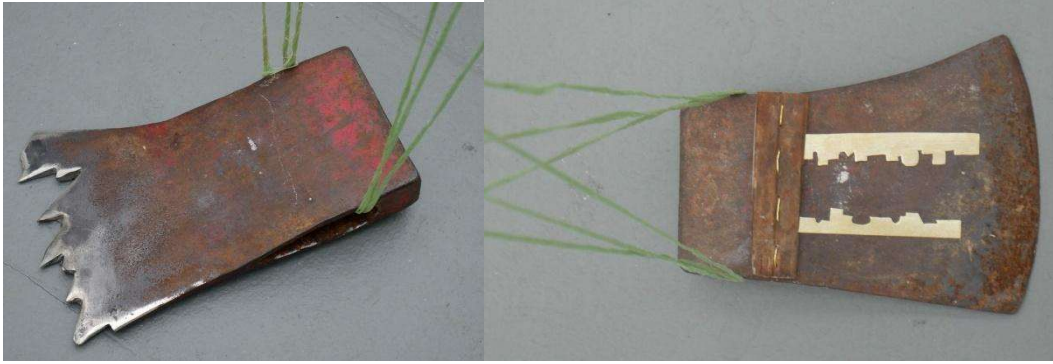


Figure 29. *A detached disquiet and expressions of regret, Rangiaowhia* (left), *Ōrākau* (right), Justine Fletcher, The Engine Room, Te Whanganui-a-Tara, 2023. Steel axe heads, baling twine, axe handle fragment, brass wire and sheet.

I designated each of the steel heads to four Māori settlements: Kihi Kihi, Pāterangi, Ōrākau, Rangiaowhia. Four toponyms that were part of the everyday geography of my childhood but whose critical significance to the course of the Waikato wars was never acknowledged at any point of my schooling. The handles became hooks from which objects hung, each for a different structure built by the British Army upon arrival. Baling twine suspended a tent, a redoubt, a blockhouse, and a bridge, each of the four just touching the ground: Kihi Kihi, Pirongia, Ōhaupō, Te Awamutu. The axes were no longer tools but tool-ornaments, counter-memorialising and mapping 1860s Aotearoa New Zealand.



Figures 30-33. *A detached disquiet and expressions of regret: Tent*, (top left: brass tube, calico, rhubarb cordage), *Redoubt* (top right: brass sheet), *Bridge* (bottom left: matchsticks, balsa wood, brass rod, paint), *Blockhouse*, (bottom left: treated brass sheet. Justine Fletcher, The Engine Room, Te Whanganui-a-Tara, 2023.

I had begun the process of shifting the focus of my work from the architecture of Gummer and Ford as my cultural reference ‘of empire’ to the materiality of these other objects and structures. The axes connected my Waipā summer with the proximal relevance of Pukeahu through the respective histories of invasion.

No easy place



Figure 34. *No easy place*, Justine Fletcher, Rice Pudding Gallery, Te Whanganui-a-Tara, 2024.
Axe steel and wood, brass, cotton thread.

I planned the presentation of the second stage of deconstruction in Rice Pudding Gallery as I continued to mull over how I might appropriately reference the places my work had been based during the previous year. The three Wellington Gummer and Ford buildings were grand, civic edifices. Although I cared about what these buildings represented, my interest in them was still largely

connected to the fact that one of them had been built on Pukeahu, a site I was determined to investigate simply because it is where my MFA was literally taking place.

The events of the summer catalysed a reconsideration of the notion and context of place in my work, and this time had gifted me materials to work with, that I was personally connected to. The survey point in the original museum foyer and the time I spent in the location of my childhood merged in my mind as I contemplated how territory is governed and parcelled out by colonial institutions.

This second stage of the axe deconstruction required repetitious processes and the use of machinery that would ensure precise results. The workshop technician used the band saw to slice up the wood to give me a pile of five-millimetre-thick oval shapes. I then drilled these to enable stitching together with black thread to make a wide, flat, object, blanket-like in form, something that could be draped.



Figure 35. Axe heads after slicing on the Fine Arts workshop floor, Massey University, Te Whanganui-a-Tara, 2024.

I sliced each steel axe head as thinly as possible from poll or butt to blade with the cutting disc of a grinder, to get as many ‘links’ as I could. I drilled each link at the opposite end of the eye and connected them all together with brass wire and tubing to make an ornamental chain. I wanted to amalgamate the separate pieces into something unrecognisable and then test how the transformed objects would transform the location they occupied, operating as tool ornaments.



Figure 36. Axe handle blanket draped over the bust of William Massey, Justine Fletcher, Massey Memorial, Kaitawharo Point Halswell, Te Whanganui-a-Tara, 2024.

While creating the pieces had been relatively straightforward in a practical sense, I was still unsure of what I should do with them. I was still wondering whether or not I should make the installation site-specific (and, if so, how). It had been important to spend some time there with the work, in the context of the project. The site had provided a kind of sounding board to my process but was no longer relevant.

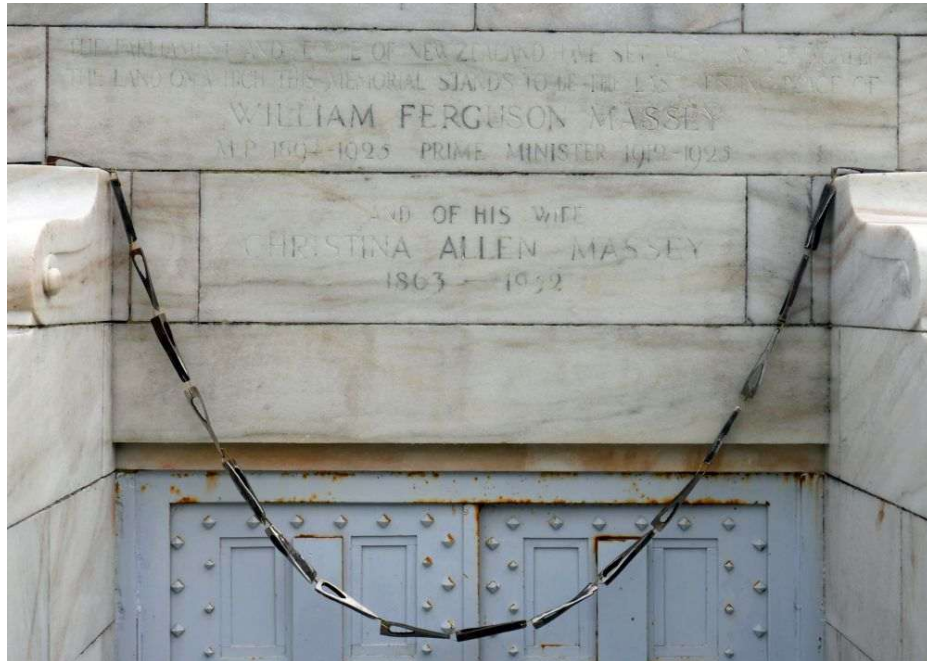


Figure 37. Axe head chain, Justine Fletcher, Massey Memorial, Kaitawharo Point Halswell, Te Whanganui-a-Tara, 2024.

I settled instead on pursuing the leads for the previous body of work's sites in Waipā. *A detached disquiet and expressions of regret's* blockhouse and redoubt had led me to Nigel Prickett's comprehensive report, *Fortifications of the New Zealand Wars* (Prickett 2016) deciding that I would present the work in the gallery. Of 505 known fortifications, 322 were built by the British Army. I projected each of their locations on the back wall, where the display formed the backdrop to the chain and blanket fashioned from the sliced-up axes.

To create the map, I cast 322 cross-shaped markers from plaster and weed-based biochar and added a small object, such as a screw, a seed, or a thread to each. Each had arrived with British colonisation and was implicated in the transformation of the local land and customs. The material characteristics of the objects contributed to differentiating the markers in more or less subtle ways.

Chapter 12: WELLINGTON AND DISTRICT					
WELLINGTON					
12.1	Fort Thorndon		1845	Redoubt	
12.2	Karori Stockade		1846	Stockade	
12.3	Te Aro Redoubt		1845	Earthwork	
12.4	Thorndon Redoubt		1843	Redoubt	
12.5	Waterloo Redoubt		1843	Earthwork	
	Fortifications—5	Sites recorded—1		5—Pākehā	Māori—0
HUTT VALLEY					
12.6	Bouleott's Farm Stockade		1846	Stockade	
12.7	Fort Richmond		1845	Stockade	
12.8	Hutt Stockade		1860-61	Stockade	
12.9	Taita Stockade		1846	Stockade	
12.10	Upper Hutt Stockade	R27/146	1860-61	Stockade	
PORIRUA ROAD AND DISTRICT					

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Fortifications of the New Zealand Wars

Figure 38. List of the Wellington fortifications, indicating those that were marked off and taken away. (Prickett 2016)

I decided to offer these markers to the gallery visitors, on the condition that they would tick off the corresponding fortification from a printed list – therefore engaging with its historical existence. The process was intended to subvert, counter and query the defined cultural understanding of the purpose of a map. This offering of a counter-code exposed an upending of dominant conventions of these places, a new way of reading and reflecting on invasion.

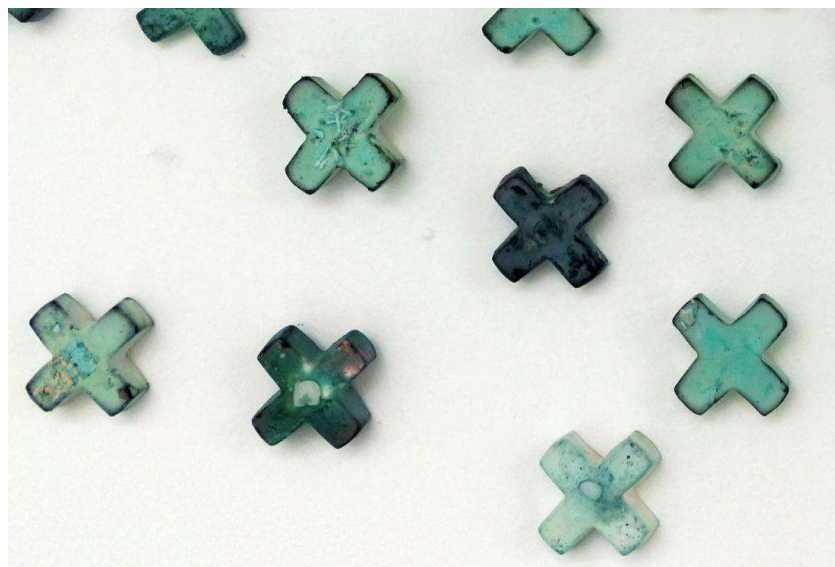


Figure 39. *No easy place: Auckland*, detail, Justine Fletcher, Rice Pudding Gallery, Te Whanganui-a-Tara, 2024, brass, plaster, biochar ink, colonising objects.

A breath, a leap

There is nowhere else in the world that one can be Pākehā. Whether the term remains forever linked to the shameful role of the oppressor or whether it can become a positive source of identity and pride is up to Pākehā themselves. All that is required from them is a leap of faith.

Ani Makaere, quoted by Jen Margaret
Becoming 'Really Pākehā.' E-Tangata. December 7, 2019.



Figure 40. Axe head pieces on the Fine Arts workshop floor, Massey University, Te Whanganui-a-Tara, 2024.

In my ongoing countering, the final stage of the axe deconstruction entailed cutting up the chain links and heat treating them. I spent a couple of sessions in the workshop using the cutting discs on the grinder to cut the slices up into 224 much smaller pieces. I sent these off to blacksmith-sculptor Jon Hall who formed them into concave, irregular discs in his forge. This process smoothed out my rough cutting, the pieces taking on the appearance of seeds before dispersal.



Figure 41. Axe head pieces after doming, Massey University Design workshop, Te Whanganui-a-Tara, 2025.



Figure 42. After plasma cutting, Massey University Design workshop, Te Whanganui-a-Tara, 2025.

I pierced each piece with a plasma cutter, then used the oxy-acetylene welder to melt brass rod into the holes by heating the steel first, then the softer brass rod. My choice of this metal has partly to do with its use by the military, and it adds an ornamental touch to the dullness of the steel, contributing to

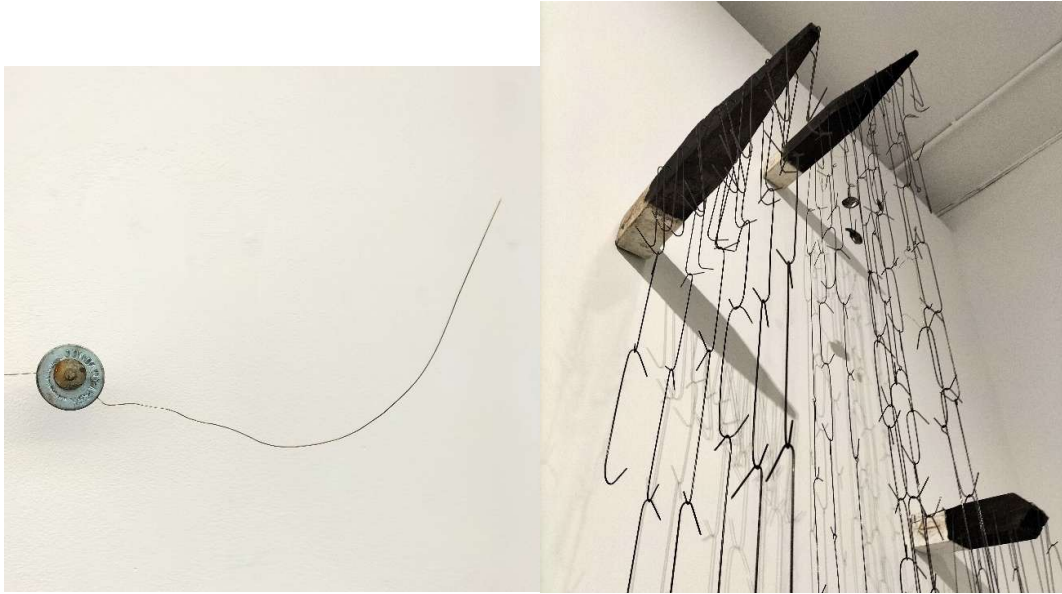
my attempt to hybridise and repurpose the pieces. Processes such as these serve to remind me that I am, after all, a jeweller. Working with the grinder, I removed the oxidation off the convex side of the pieces, leaving the concave side black.



Figure 43. Pierced, filled with brass and surface ground, Massey University Design workshop, Te Whanganui-a-Tara, 2025.

I write about *A breath, a leap* in this exegesis acknowledging the work is not yet presented. It will be a rendering of place that reimagines cultural systems of measurement, as well as a gathering-together of the locations of my own story archive: a rerekē self-portrait.

A brass sea-level line will be anchored to galvanised surveyor’s nails and kept taut with the weight of a lead plumb bob. Arranged at a variety of higher points corresponding to respective measurements of elevation, biochar-painted survey pegs will protrude out from the wall. Constellations of axe head pieces will hang from these mapped points, hung from a combination of rebar tie wires, brass picture-hanging wire, fine steel wire used in the soldering of precious metal, and tyre wire, bejewelling the walls of The Engine Room.



Figures 44, 45. Early install images: nail and boundary mark anchor point for brass wire sea level line (left), survey pegs and steel tie wires (right). The Engine Room, Massey University, Te Whanganui-a-Tara, 2025.

As with the previous work exhibited in Rice Pudding Gallery, the axe head pieces will be offerings that can be taken away by anyone wanting one. They connect people to place: first embellishing the building, then a person. I will have a worktable set up to the side of the installation in the gallery, to turn any selected pieces into jewellery. Viewers will be able to decide what type of piece they would like: a pendant, ring, or pin, and this will be marked and noted accordingly. The materials to be used for this – cordage, made from linen thread and unpicked woollen blanket warp, rebar tie wires, rings, cut from old plumbing pipes, and pins – will be hanging on the wall off the curved tines of pitchforks in the vicinity of the worktable. I will undertake this work in the gallery space during the last week of the exhibition. I hope these offerings prompt individual reflection on our place here, regardless of ancestry. We no longer live in a time of axes, but the present we occupy has equivalent tools and structures that perpetuate the colonial systems established in the early nineteenth century – of which the current political attempts to undermine and rewrite Te Tiriti are just the most glaring example. I would like the sharing of my axe head pieces to be modest reminders that another kind of transformation is possible, if we muster the collective will for it.

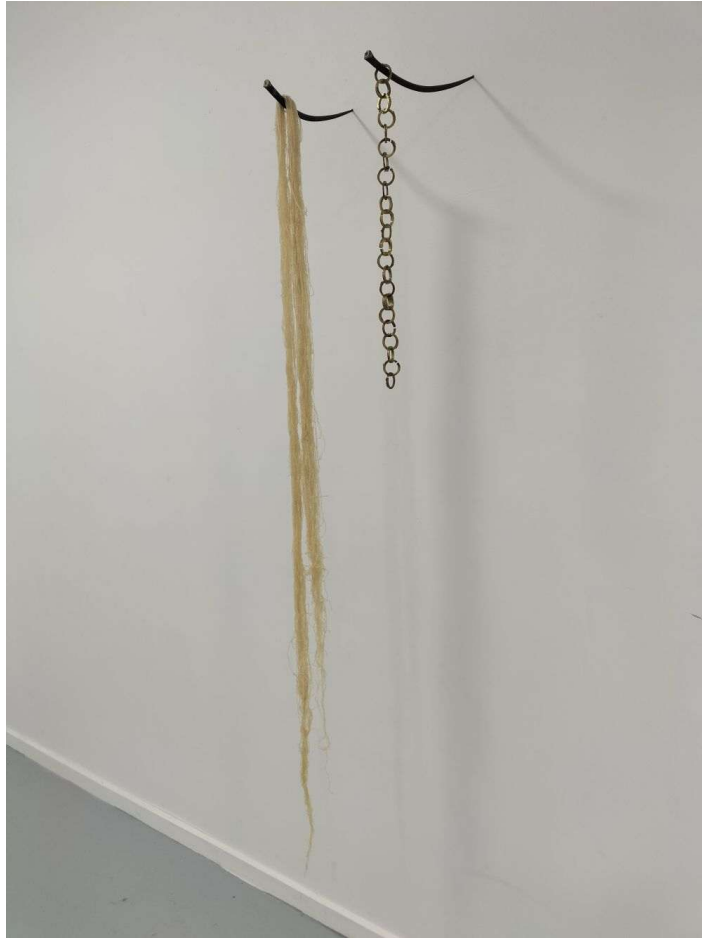


Figure 46. Cordage and brass pipe on pitchfork tines, test shot, Sprinkler Gallery, Massey University, Te Whanganui-a-Tara, 2025.

Conclusion

My MFA has traversed a series of enquiries into materials and places from the perspective of being Pākehā in Aotearoa. I define myself as a contemporary jeweller, but I am concerned first and foremost with the implications of my cultural identity, which I investigate through my creative practice.

As I stated in the introduction, the writing of Moana Jackson has been pivotal to the development of my approach to my MFA work, and I have looked also to several others writing in this space. I have been greatly inspired by the practices of Indigenous artists Brett Graham, Jasmine Togo-Brisby and Nicholas Galanin, and have mentioned Bruce Connew's photographic study of memorials that culminated in his collaboration with Rangihīroa Panoho in *A Vocabulary*. I have also taken an interest in Thomas Slade's doctoral project *Revealing systems of power: How photography can contribute to awareness of the ongoing impact of colonisation in Aotearoa New Zealand*. I saw an early iteration in 2023 of his final work in the show *Growing up in Silence* at Photospace Gallery in Wellington. These two Pākehā photographers investigate place and history in a way that I find sympathetic and motivating. I have however had more difficulty in locating reference points in my own contemporary jewellery practice.

The illness and passing of my parents during the second half of the course led me to revisit the place of my childhood and teens, in Waipā. While emptying my parent's home, I came upon the materials used for *a detached disquiet and expressions of regret*, *No easy place*, and *A breath, a leap* – the works that documented successive phases of the deconstruction of four axes that had been my father's. These latter phases of the overall project cemented my thoughts on how crafted ornaments might operate as tools carrying a message. Looking back on my practice in the years leading up to my MFA study, I can see that I was playing with the same set of ideas, but in a less conscious, reflexive manner. It is a methodology that feels natural to me, and it has been rewarding to have the opportunity and the structure to think about it critically and attempt to explain its value.

From the outset, I realised the importance of locating myself in the work I was undertaking. I positioned myself in *Rhubarb wine* or *The English fly is the best fly*, but only tangentially. The part

representing me consisted of safe, conventional jewellery pieces. I left the objects to do all the work, quietly mapping my neighbourhood streets, deflecting attention onto the English farming-related structures and implements I made. It was a start.

My interest in experimenting with scale and making ‘jewellery for buildings’ began with *A vocabulary of cold dark matter*. This remains a process that I am committed to defining and refining, *Acquisitions* followed in this vein. It was a second material interrogation into the rich history and importance of Pukeahu, but more specifically the original Dominion Museum and National Art Gallery, now Block 10 or Tokomaru of Massey University, that is built upon it. For *Acquisitions* I wanted to also include my work’s audience more tangibly, so developed the idea of offerings. I invited them to take away the jewellery I made for the building off the floor of the original Art Gallery site. I included fragments of the building in this work as a way of connecting the building to the people in it, to test a method of undoing a cultural structure by symbolically dispersing it.

A detached disquiet was a mapping project of significant sites of the New Zealand Wars in the region of my hometown. I separated the axe heads from the handles, placing the eight pieces in The Engine Room to represent as many places in Waipā. The research I undertook for this was the groundwork for the more comprehensive mapping in *No easy place*. Here, I represented site as a kind of Aotearoa everyplace, acknowledging the 322 fortifications built by the British Army. The work I made from the axes was with Gummer and Ford’s Massey Memorial in mind; however, I abandoned the idea of working in this site-specific way and displayed it instead against my backdrop map in a gallery space. By this stage I was confident about the definition of jewellery I had been testing: the subject-object-viewer idea as a methodology for sharing the themes behind my work.

Likewise, *a breath, a leap* will be a less literal but more personally representative map of the places I stand and have stood in Aotearoa, bringing together Waipā and Te Whanganui-a-Tara. Overall, my work intends to speak directly against the ideologies of capitalism and colonialism, as a socially engaged art practice. In this context, I wanted the final representation of my father’s axes to be simultaneously ruins and reminders of what they once were, installed as jewellery for a building, then dispersing as an offering to be worn by people who understand their origin. I have had in my mind an

image of what I call sculpture ruins, often seen in the corner of paddocks, to the side of a rest area, or at the back of a public amenity: a tangle of weeds, wood and wire. I hope to evoke some visual element of this too in the final work.

It seems appropriate to end this exegesis with a quote from Moana Jackson:

Colonisation is an injustice that is often too painful to be fully told; and the relationships it has damaged and continues to damage can seem beyond repair. Yet the stories and their hope may be a guide to resolution. They may in fact allow a different way of thinking about how to ease the hurt and hara that colonisation causes. For, above all else, they show that remedy will best come from the ineffable hopes in this land and from the people who wish to live with it. (Jackson, 2020, 148-9)

The work I have developed through this MFA aims to represent, map and dramatise – that is to say, represent dynamically through the engagement and participation of the audience – some of the colonial processes and events that make up our history. By asking people to become participants and engage with the work directly through the offering process, I hope to share with them an opportunity to reflect on our relationship with this land and its past. To make history visible, so that we may nurture our ineffable hope for a more just future.

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- Figure 24. Fixture from which I thought I might attach jewellery for the building. Front of the Old Museum, north-facing side.
- Figure 25. *Acquisitions*, detail, Tasman Street wall, Te Whanganui-a-Tara, 2023, wool, steel, brass, thread.
- Figure 26. Old Museum/Tokomaru building fragments in situ, Te Whanganui-a-Tara, 2023.
- Figure 27. *Girl in an Orchard* floor pendant, part of *Acquisitions*, Justine Fletcher, Te Whanganui-a-Tara, 2023. Sprig onion root cordage, repurposed steel and brass, tea-dyed bioplastic, façade fragments.
- Figure 28. A detached disquiet and expressions of regret, Justine Fletcher, The Engine Room, Massey University, Te Whanganui-a-Tara, 2023. Axe heads and handles, baling twine, waratahs, fencing tool.
- Figure 29. *A detached disquiet and expressions of regret*, Rangiaowhia (left), Ōrākau (right), Justine Fletcher, The Engine Room, Te Whanganui-a-Tara, 2023. Steel axe heads, baling twine, axe handle fragment, brass wire and sheet.
- Figures 30-33. *A detached disquiet and expressions of regret: Tent*, (top left: brass tube, calico, rhubarb cordage), *Redoubt* (top right: brass sheet), *Bridge* (bottom left: matchsticks, balsa wood, brass rod, paint), *Blockhouse*, (bottom left: treated brass sheet. Justine Fletcher, The Engine Room, Te Whanganui-a-Tara, 2023.
- Figure 34. *No easy place*, Justine Fletcher, Rice Pudding Gallery, Te Whanganui-a-Tara, 2024. Axe steel and wood, brass, cotton thread.
- Figure 35. Axe heads after slicing on the Fine Arts workshop floor, Massey University, Te Whanganui-a-Tara, 2024.
- Figure 36. Axe handle blanket draped over the bust of William Massey, Justine Fletcher, Massey Memorial, Kaitawharo Point Halswell, Te Whanganui-a-Tara, 2024.

- Figure 37. Axe head chain, Justine Fletcher, Massey Memorial, Kaitawharo Point Halswell, Te Whanganui-a-Tara, 2024.
- Figure 38. List of the Wellington fortifications, indicating those that were marked off and taken away. (Prickett 2016)
- Figure 39. *No easy place*: Auckland, detail, Justine Fletcher, Rice Pudding Gallery, Te Whanganui-a-Tara, 2024, brass, plaster, biochar ink, colonising objects.
- Figure 40. Axe head pieces on the Fine Arts workshop floor, Massey University, Te Whanganui-a-Tara, 2024.
- Figure 41. Axe head pieces after doming, Design workshop, Massey University, Te Whanganui-a-Tara, 2025.
- Figure 42. After plasma cutting, Design workshop, Massey University, Te Whanganui-a-Tara, 2025.
- Figure 43. Axe head pieces pierced, filled with brass and surface ground, Massey University Design workshop, Te Whanganui-a-Tara, 2025.
- Figures 44, 45. Early install images: nail and boundary mark anchor point for brass wire sea level line (left), survey pegs and steel tie wires (right). The Engine Room, Massey University, Te Whanganui-a-Tara, 2025.
- Figure 46. Cordage and brass pipe on pitchfork tines, test shot, Sprinkler Gallery, Massey University, Te Whanganui-a-Tara, 2025.

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