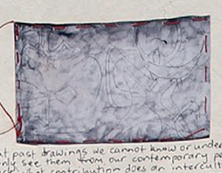
In order to (partly) abandon one's identity, one must arrive at the conversation with a clear idea of just what one's own identity is. JVH

is an ongoing process of navigation and negotiation. It is one way of how to be an artist working in a relational way between cultures that are indigenous and that have been colonised. This approach is from the standing place of the coloniser. That is my heritage of a Western paradigm. In my practice I acknowledge metaphorical hoe(s) and an indigenous paradigm and find a path within the boundaries of both.



The core of my thesis is this journey which

looking at past drawings we cannot know or understand them we can only see them from our contemporary perspective we can ask, what contribution does an intercultural [illegible] contemporary perspective can use of past drawings - that can tell us something about today. The starting point was an empathy between the subject of the drawing and the embodiment of the subject in the drawing." (Shaun Berger)

The accountability that underlies of a community [illegible] and is delivered precisely because there is a finite demarcation of who belongs and who doesn't

This project addresses the 'commons' by working with the warp and weft of bicultural[illegible]

acknowledging alternative knowledges by respecting them as methods. Western methods are also acknowledged and a weaving pattern is sought.

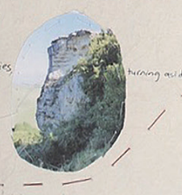
meaning

emancipatory insights [illegible] dialogue

As communication is the 'commoning' of life and transmission its perception, so environment is its variation... What makes an environment is the way in which these conditions are drawn, over time, into a pattern of conjoint activity. TI

[John] Dewey understands the term communication (not simply as an exchange of information) but notes the affinity between the words 'communication' 'community' 'common' he is interested in how people with different experiences of life can reach an accord. TI

"Turning" (tukituki) a shift in the project focus in response to local participants' cultural expectations it raises the question of ownership - power without answering what is a common. From the viewpoint of two paradigms.



turning aside, navigating

Kaupapa Maori is concerned with sites and kaupapa. Each of these is a site of struggle. LTS

A relationship between artists from indigenous and non-indigenous communities to kaupapa (ochre relates to a pre and post colonial identity and is grounded in our respective cosmological beliefs. Therefore there is an intercultural connection. This is based on two paradigms. This is evident in several areas where ochre is found that have topuni status which means that sites such as the Moerakei resource are jointly managed between the iwi and department of conservation. At these sites my aim has been to follow a respectful approach to cultural spheres. (Banyan watercolours damselfly artists) socially engaged practices often address the commons rather than the public. They try to underline social constructions and relationships, as well as ways of keeping cultural heritage and intangible values alive. My 'artifact' in ochre is to ask how people from various communities relate to the land because for some it is the blood of Papatuanuku, or Ranginui. Whereas for others it is a useful pigment. For some it is just earth that is coloured and for others it is a collection of rare earth elements with atomic numbers found on the Periodic Table.

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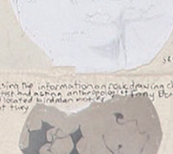
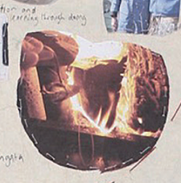
Exhibition at Fiona's redstable held within a mile of the drawings. It was a turning point in the project away from the rock drawings with a plan to have a workshop at Ganaru.





returning information to rightful knowledge holders.

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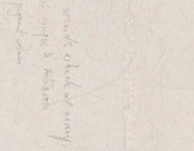
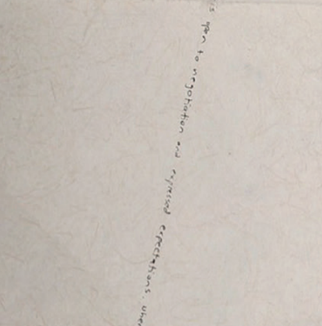
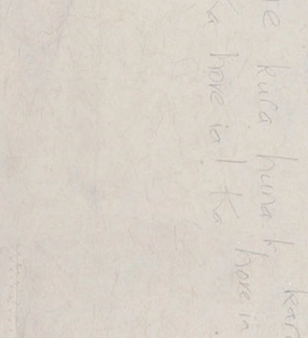


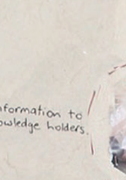
When you start thinking of the secondary audience, the ones who are not directly involved in your project, you're led to create communication at a symbolic level, and you need to work on the language to convey meanings cf

The reality of participation is the feeling that participants take home with them and this is the intangible aspect that is lost in exhibition.

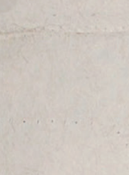
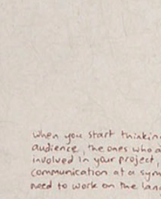




I learnt about materials and methods as koha for workshops. Observing weathering is koha for tuakana in the proximity of the rock drawings which were made with similar methods/ materials. These findings are not included in my thesis and artistic practice. They have not been appropriated for my own use.



In exchange-based art, the object holds a special paradoxical power - the artwork is activated only by giving the art object away; and this dispersion of that fetishized object secures the bond between gifted creation (which the very act of giving and receiving creates); a complex of moral and lefal obligations to reciprocate, to further develop the social bond formed as well to respect the power relations implied in the exchange. RM

The originality of my project is that I respond to a local context as a non-Maori artist/researcher with a colonial heritage. Thus the framework of interaction is informed by Kaupapa Maori. The project is guided by local participants and principles of reciprocity which is visible in the presence of ako, whanaungatanga and kotcha as a specifically local expression and the knowledge gained from research is left with participants. The artwork is the dialogic interaction in workshops. The representation of this is in the hands of the participants to share with a further audience in the way that they believe is appropriate. The contribution the project makes is to co-develop new understanding as a temporary community for learning through making.

locally specific reciprocity is central to my participatory art process of Koha, and Kōrero