

## ART AND ACTIVISM, ONE AND THE SAME

DIANNE JONES, LINDA MUNN

25 MARCH 7 pm

>>RINGA HĀPAI: Kia ora koutou, (Samoan) welcome to this session titled Art and Activism.

My name is Lana Lopesi and I am honoured to chair this discussion today. Shall we move forward Nicky. So this is the community code, so if you could just, you know, take a read of this and abide by these queues as you're engaging in this talanoa or kōrero today. And we would love to engage in conversations with you all, so please do feel free to put your questions and your comments in the chat and we will, with the help of our amazing moderator, Olsen, try our best to make sure we include everyone and everything today.

We'll just kick in. So again, just to start again, my name is Lana Lopesi and I'm honoured to chair this conversation between Dianne Jones and Linda Munn. Unfortunately Tawera Tahuri is unable to join us tonight, so I just want to send my apologies on Tawera's behalf, although maybe we'll get a spot appearance, we'll just see how we go. I especially want to thank you all for joining us on your Friday night.

Tonight we'll discuss a range of topics around art and activism, including aboriginal and indigenous perspectives within the arts, truths and untruth, popular nationhood ideologies and the way in the which art practice can reinforce tino rangatiratanga and sovereignty of native nations.

How we'll run the session is that Linda and then Dianne will each speak themselves, introduce themselves and sort of discuss their notions of art and activism, and then we'll go into a conversation and see where things lead us. I have a heap of questions myself that I'd love to ask these esteemed panelists but please also feel free to engage with them and respond.

So shall we get started Linda, can I throw to you. Could you introduce yourself and also tell us about your art and activism and how those are one and the same for you.

Kia ora.

>>MS MUNN: Kia ora Lana, tēnā koutou katoa. Ko Kopukairoa te maunga, ko Waitao te awa, ko Mataatua te waka, ko Nga Pōtiki te iwi, ko Rongomai-noho-rangi ki te tupuna and I also whakapapa to Ngāti Manu and Ngāpuhi and Te Atiawa, Ngai Tahu. Kia ora and thank you all for coming. I promise to behave myself because those who know me well will be laying bets I'm sure.

But art and activism, you know, Māori, we don't have a word for art, and we have contemporary versions like mahi toi which is to make work, but because I see that, yeah, art is kind of a western construct, you know, it has to be put into something, whereas from a Māori world view, because we didn't have a written language our language was visual and oratory gifts.

Oh, ask me a question, I'm better if you ask me a question. I'm looking at our questions here. But, yeah, I see the -- hang on, I've got it. That relationship between art and activism, I think that as a Māori everything stems from whakapapa, you know, you're nothing without your whakapapa, and your connection back to the land, to the universe. So everything we do is a response to that, yeah.

>>RINGA HĀPAI: Do you want to tell us about how you sort of got into or when you sort of started making art and -- yeah.

>>MS MUNN: I always wanted to be an artist since I was a kid. I don't know why. Even started doing homemade tattoos on my knee, I don't know why. It wasn't until I went to three art schools and found out why. Being western art schools, but it was still a good learning journey, and being in a wānanga space with my peers, it kind of just strengthened why I am Māori and that I make work that is not visually Māori, because I paint dead people, you know? I don't care. But so I don't do predominantly Māori symbolism or anything, I just do what I want to do basically.

But it does come from a place of tikanga and whakapapa and -- but I think being Māori and being an artist in Aotearoa, we have such a huge collective and we're quite diverse in how we make art, whether we, you know, because we have whakairo, the traditional arts of whakairo, raranga, kowhaiwhai and taonga pūoro, but then we've adapted and we're using so many more new materials and technology. So the tikanga remains the same, but the materials have evolved. So just let us loose, you know, there's the works. And my own work I've come back to painting where I started out as a carver and a sculptor. It's only because someone told me I had to specialise in one thing so I decided to go and learn three more, yeah.

But I don't know if you know that I was one of the designers and a group who designed the tino rangatiratanga flag. So that's part of my legacy and the legacy of our crew in the movement. Because I left school, went to an all -- a Pākehā school in Christchurch, left there, accidentally fell into the black women's movement, best move I ever made. Learned really -- I didn't realise I was Māori. So I learned so much from

those wāhine and just in general around the movement and Springbok and just hikoi, you know, huge history, and that's kind of impacted on my work.

And so years ago the work was pretty brutal, it was in your face, smash you like a sledgehammer. Now I'm a bit more gentle, so it's a bit more underlying the work. But you look at it long enough and it just smashes you still in the head so, you know, makes a statement. I'm not apologising for it either, I think we've been doing that for too long, you know, around trying to save our people, yeah.

But I do have this thing that I always say is like when you're born indigenous you're born into the service of your people and that's what you do. Everything you do is to keep the whakapapa strong no matter what. It's like being a soldier, you go to war, you do what it takes to defend your people, your country, your culture. My 10 minutes up yet?

>>RINGA HĀPAI: I'm sure you'd love it, but can I just ask one more question because --

>>MS MUNN: Yes.

>>RINGA HĀPAI: -- I'm sure a lot of people listening would love to know more about that tino rangatiratanga flag --

>>MS MUNN: Of course they do.

>>RINGA HĀPAI: -- and the story behind that. Could you share with us?

>>MS MUNN: So the tino rangatiratanga kara came about when our whānau in the far north, Te Kawariki, actually it was Hilda and Jan, it was a group, really strong wāhine, who decided maybe we need something to bring Māori a bit more united, you know, since we're all trying to fight for the same thing, trying to gain back our land, our culture, keep our people alive. So Te Kawariki decided to run a flag competition for Māori to design a flag that is inherently visually Māori and there weren't many who actually participated.

So from the north -- Hirona Marsden actually came up with the first kind of draft of it, on a piece of -- on a serviette, which I love telling that story because it's so her. And then it was kind of -- it was looked at, it was, yeah, worked on for quite a while until we came up to the -- with the design that you see now. But there were so many people behind that design, whether it was the kaupapa, whether it was just, oh, just, yeah, and a lot of them aren't here anymore, they've -- they're not with us anymore.

But it wasn't just wāhine, we had all our tāne there, Poua Erstich was responsible for the underlying kaupapa that sits underneath that kara, underneath the tino. So, yeah, just so many people. Just the three of us, our names were -- well, we kind of all tweaked that thing, that flag. So we all had a hand in it. And just one of the last designers, I suppose,

breathing, and I was the younger one, you know, I was the pōtiki, so you just did what you were told to do, then I did, not anymore.

So I don't think we ever imagined that it would become what it has become, it's a bit overwhelming. That's our legacy for our future, our mokopuna and their mokopuna, so yeah. There's a lot more, you could write a book on the tino haki, so yeah.

>>RINGA HĀPAI: Thank you. There is just a question that's come through on that from Kara(?) Bradley who is asking where we can buy legit tino rangatira haki from sold by Māori and not \$2 shops. Not sure if you have anything on that.

>>MS MUNN: Yeah, that's a whole other kōrero too which we're working on at the moment, is to try and -- the trouble is when they're made here it's so expensive. And my thing is that -- I mean \$100 for a flag, you know, that's a lot of people's kai, that's kai for your table. So working on a way so that our people can afford a flag that's made here in Aotearoa.

But at the same time, the Chinese flags don't bother me as much as they used to, like I don't want to burn down their shops anymore, you know? Because if our people -- if \$5 is all they have and they want to get a tino flag, that will do for now, it means they can still fly it from their house, they can fly it proudly, just don't wear it on your arse, that's the only thing I'll say, you know, yeah. So yeah, we're working on that and because it's been exploited so much, not just by overseas either, by people here in this country who are trying to lay claim to it, which Te Kawariki we're taking care of that as well.

>>RINGA HĀPAI: Thank you Linda. I think if people out there have more questions for Linda just pop them in the chat in the Q&A, and maybe in the meantime we can move to you, Dianne.

>>MS MUNN: Yay.

>>RINGA HĀPAI: Sorry Dianne you're on mute. Dianne are you there? Sorry, we can't hear you.

>>MS JONES: How's that, am I back?

>>RINGA HĀPAI: You're back.

>>MS JONES: Thank you. Yeah, I'm sorry I went after Linda, that was amazing, it's incredibly interesting, it just wants me want to hear more. What I'm going to talk about is being a young Aboriginal child, country Western Australia, and seeing images like this in books. And this is kind of what started me on my journey in its -- you know, I would look at these and I would think who are these guys, why is there no resistance? Is this -- who's telling the story. So I always think who's telling the story, what are they trying to say and who is their audience?

So I don't think I'm their audience, because when I talk to some of my ancestors, we're talking about a huge amount of resistance and it never gets heard. So I think, okay, I go to the galleries, I hear this story, I see this story, and then when I go looking at some of these really famous Australian art works, these two guys are still here, so they're up here, (inaudible) my mouse they're here and right over here in the corner. And I'm thinking these two guys, they were pretty busy because they were obviously the only two guys who were around protecting the shores.

Or if I look at this story I don't see the people arriving in the boat, they don't look scared, they look like they're going oh yeah, there's a few there people there but let's not worry, let's just keep going. So it raises the history of frontier wars. That's why I think well, how many times do I hear this story growing up and at what point do I start to question it, and I start to say hang on, I know that more happened here.

So I started putting myself, my face into these images. This was an old album and it was of colonial people who throughout this album, they didn't really care, it was on the side of the street. And I started flicking through it and I was looking at the dates and I was looking at the locations and they were near some of the places that I grew up and some of the photo studios, and they were 1800s to 1930s, and I thought for sure these people had seen frontier violence. But they're posing in this photo to send maybe back to England to say, you know, oh it's lovely down here, why don't you pop in for a visit one day."

And I know for a fact that with my particular group in 1840 there was approximately 6,000 in our small group. By 1901 there were 900 left of us and that's a huge amount of people that were massacred. If they had succeeded I would not be here talking. So it's quite humbling to be looking back through these history books and to be reading, like spend a lot of time looking back at this and trying to make something that kind of talks about what are they seeing, how can they be doing this, and I know -- I like this idea of embodiment, and I like the idea of using male as well as female. So I can't spend a lot of time on one because I've got 10 minutes.

And so I was looking at like the famous painters like John Glover, he goes Aborigines dancing at Brighton. There's no sort of -- no-one really talks about the fact that he couldn't have seen this, because in Brighton in Tasmania this is a massacre site already. He's painting this fantasy. His audience isn't the ancestors of some of these people, or some of the people who know these stories. This is like oh yeah they were down there, they were having fun. And if I don't ever hear another version of this story and know that there is a

different story, I'm looking at this and believing this, I'm thinking oh this is fantastic painting, this is in the art gallery.

So I decided to put an Aboriginal family which is my family in there, so that's me in the middle. So I use a lot of my family -- use myself as an embodiment. So this is what I see as an Aboriginal person. This is an old one from the 70s so I'm much younger then, and I'm showing my age because -- but with this particular image I often get told it doesn't really work, you don't look like an Aboriginal family, you look like a white family. So that begins those discussions, because you only have one idea of what an Aboriginal person looks like, but we have been removed from our lands, we are not allowed to go back and we go back to farmers and we say we know there are sacred sites here and we need to tell the kids and we need to hear them and we need to pass them on.

So if the farmer feels like it he will give us permission, but if he doesn't, he will call the Police, and remove us for trespassing. But these are our lands that were never ceded. So it doesn't matter what we say, those farmers aren't moving, we don't have access to those lands unless the farmer feels like it.

So it's quite a frustration to look at these paintings and to see these untruths. It's the same when they're shearing the rams which was very famous in Australia, Tom Roberts, which is this whole fantasy idea of Australia was built on the back of shearers. I wish I had more time to talk a lot about these ones. So I decided to put my dad and my brother in that image. When I'm putting them in that image or even when I'm embodying these images, I'm not saying this is now my image, I'm saying that is your version, that's your story, that's what you're saying, but this happened too.

My dad was a gun shearer. The only -- what makes a gun shearer is somebody who shears over 200 sheep a day, and he said he didn't plan on being a gun shearer, but the amount of racism that he dealt with in the shed just meant that he put his head down and got better and better and better. So he start entering competitions and, of course, in the 50s and 60s he would win competitions but he was never invited to the winner's dinner. So I said to him "I don't know how, you know, like how does that work, you don't get to go but you won", he goes "well at the end of the day I won." So I go with that knowledge.

But then it's like with those paintings the repetition of us being erased and the repetition of one story being told and then the repetition of you being denied just the basic thing of celebrating your win only because of the fact of the colour of your skin.

So I started looking at photographers and, you know, I think these are iconic Australian images, Max Dupain. And what I do is I just put myself in them because I think

well that same beach, Bondi, I've been there, and I've spent a lot of time in Western Australia on the beaches and we have a long history with this. But if I look at all of Max Dupain's, or all of the images from 30s and 40s that are iconic Australian images, I don't see any Aboriginal faces. And I know that for a really big reason why, is that there was segregation in Western Australia. You could be Aboriginal and be arrested after 6 pm for being Aboriginal and on the street. So you might go to the beach, but you would be monitored, there would be certain places you weren't allowed to go.

So I just want to change this idea, because we did go to the beach in the 70s and 80s and really enjoyed it, and know that this is, you know, something that shouldn't be denied just because you're Aboriginal. Why, it's mind-boggling that these things can just -- I think the hardest thing is the silence, because nobody says "this isn't your land anymore", they just don't let you on. And if you try to go on the land you will get arrested. And you will talk and talk and talk and nobody does anything, you know.

So I think it was really important to make these works. And a lot of these works is about talking to my relatives and my parents and family and ancestors, and I'm really aware that I don't ever want to make anything, you know, that would ever not make them feel okay. I thought it was really important that I didn't make work that made me, you know, I can tell a sad story, I know 100 of them, thousands of them I should say. But what if we just try to change what that representation looks like. What if I see black faces more commonly in these kind of images that isn't about a black face being in an image, it's just someone on the beach and that's about it.

So a lot of those works, this is a lot of the ideas I had between that. So these are original kind of art works from the 1930s and I've put photographs, so I've just dressed in the costumes and put myself in them; to have an Aboriginal face.

And these works were really made about the fact that Christianity plays a huge part on the missions and the reserves with my ancestors. Mum and dad left the reserve in the late 60s, early 70s and they were very excited about getting into a house in the town and not being arrested after 6 o'clock. These works were in response to -- they're born again Christians so they're really quite extreme. And they had such a strong relationship with the missionaries on the reserves and the missions, and I kept saying "but this isn't our religion, this is not our beliefs", you know. And they said "oh, yes but they were lovely to us and the missionaries said to us, you know, if they hadn't have come we would have all gone to hell." I'm going "you're talking about 60, 70, 80,000 years of Aboriginal people in hell", I mean I couldn't understand what the logic was with -- that this isn't our religion and that

they were systematically destroying who we are and who we were by our religion, so they were told that Dreamtime was from the devil and in such a way that they were really spooked by it, so they were like we've been fooled for so long.

And I made these works because it was really this idea of, you know, "we want you to be a good Christian and, you know, the missionaries were great, we really love them, whenever we wanted something in town they'd go and get for us." It's like yeah, because you weren't allowed to go yourself unless you had a form that you signed and were given permission by the native welfare officer.

So, you know, their stories are fascinating. But I also think, you know, I don't really argue with them because I hear their stories and I can't imagine what it would have been like for me to be there. So I have to think about what that means. These are people that I love.

But that really got me to thinking about who my role models were. I'm thinking about, you know, the movies, the matinee movie in the 70s and the 80s which was Elvis and Cary Grant and Audrey Hepburn and -- I've done a few other ones, James Dean. But it was like it seems so unrealistic. And I thought wow, what if I saw one of my aunties like that or one of my uncles, or some glamorous Noongar person who was dressed up.

So we're being moved into the dominant culture but we're not allowed to exist as who we are, and we're also being denied so much. I thought well, you know, so we don't get to have these photos of ourself, we don't get to -- and if we do it's kind of like are you trying to be a white person, it's like well no. But, you know, you're not still dressed in convict clothes, so that doesn't really make sense, you know. Society's change, we're now in this dominant culture, how do we exist in this and feel good about ourselves, still keeping our culture but it doesn't mean that these movies don't have this incredible effect on us. I'm going to try not to talk too long.

This is why I did my nieces and nephews in the Mona Lisa. So I did a series of those, and I got them to think about with the Mona Lisa, it was like this mystery and it was like have this question in your eyes that you want to -- that you know something that I could never know, and so I did that with that series. There's a lot more to all of this work, this is just like the simple version, the quick version.

This is some of the works that I made when I did my masters. You can probably find my masters online, I did it at Victoria College of Arts, VCA, in Melbourne. And it was -- I won't even go into it because it's quite a long story, but it was about going back to where I knew where there were massacre sites, but I'm taking photos of my niece and we're

in these memories of location. Of course I'm not telling my niece this is what we're doing because at some point she will actually get to hear these stories and understand them. But for the time that she has innocence is incredibly important.

So we walked around these areas. And the fascinating thing about really falling into this work with my masters, which was the murder, the first murder of a white woman by two Aboriginal men in my hometown in Western Australia, was I actually found massacre sites that hadn't even been registered but had been remembered by the elders, so they're saying "oh yeah, down there, we don't go there anymore, but that's one of the sites". And so I started to really think about this needs to be recorded, like this is, you know, it's going as each generation gets older.

And this particular work, it's that thing of making this work Coolbaroo which was the name of a dance party that was put on by Aboriginal people for Aboriginal people. And I've taken photos of my mum and my dad who were together after 60 years together, and they met at this club. So I thought to remember this place, the Coolbaroo Club, there was a big thing for it in Western Australia, so I took these photos for them.

The final one, Coolbaroo your(?) quickstepping is actually about the -- that they had to be off the streets by 8 o'clock -- by 6 o'clock. And I said but, you know, obviously the dance went on until 8 or 9, and they said it was the only night of the, you know, the Police would turn a blind eye as long as you went straight home and you didn't go out to dinner or you didn't go anywhere else.

I'm actually working on my PhD at the moment and it's actually about my grandfather, who in 1955 -- he was an ex-soldier, this is his photo from the prison. He spent 14 years in Pentridge Prison for shooting a man in Melbourne. So I live really close to Pentridge Prison so I'm often spending a lot of time there. We grew up with this story that, you know, granddad shot this man. But what we remembered about this story, what I remember about this story was granddad shot a racist, it was like yay, granddad shot a racist.

Then when I got to do my PhD I was thinking what is that story? So I started reading it and I was thinking is this the repetition thing, is it the fact that he went to war, he was meant to get land, he was meant to get, you know, compensated for war and he comes back and he doesn't have anything and he meets, you know, it's not like he's met the racist for the first time, we meet them all the time, but at what point -- so this is what my PhD is going to be about, is at what point does he pull the trigger and say "I've had enough". Because when my dad, who's 80, he gets pulled up by the Police constantly, and they check

his car. And I say "when do you get sick of being pulled over by the Police?" And he says "if I say something I might end up in jail, so I saying nothing." I say "but you're 80, your whole life is this."

So now my PhD is did he just go "I'm sick of racism"? Is this what happened, and is that the reason he spent 14 years in prison? So I haven't finished the PhD yet. And I'll just end with, so these are some of the works I made for it. To just kind of lest we forget, that he actually was a war hero in fact and he had the medals to prove it.

I'll end with this series which is I got to do a residency at Perth Parliament House and they invited me in to make a series of works. I was really struck by the fact that they would invite me in to talk about Western Australia Parliament House, because I thought this is the place that made all the rules for my people, you know. The first thing I notice is that there were men on every -- in every photograph on the wall, in every frame. The only time I got to see women in this was opposite the toilet, so that's where that photo is. And I like this idea too of embodying women and men. So me as the man is looking at the woman going what are you doing here, you know.

One of the things with women for a very long time in Parliament House in Perth, weren't allowed to use, so when I say the toilets, it was the men's toilets, so they would have to walk home, run home and run back to work because there were no toilets in our place for women. So this is a really interesting space to go in. I think it's a fantastic project that the Parliament House in Perth has started, so they invite an artist every year to come in and talk about Parliament House in whatever they want to say.

So I really noticed the only place that they had women's representation was in the corner in the library, but the whole gardens, everywhere is magnificent busts of men and -- so I was really struck by how male this place was, and how much tradition was recognised. I'll end with this one.

So this was where I thought wow. So this is the very room where they were making decisions about whether we are citizens or not, whether we get to have -- walk around the streets after 6 pm, where we get sent to, who is giving the native affair officers more rights over us to decide, you know, what happens to us.

I've managed to obtain boxes and boxes of my family's records from the native welfare officers to give an example with my grandmother. There's one report in there saying she is walking down William Street smoking a cigarette, and I'm thinking it was as though Aboriginal people were spies, we're walking down the street having a cigarette. I get to see a picture of oh yeah, she was down there at that date and that time, but I can

follow all of my grandparents, great grandparents and parents from reading these files. And the thing that disturbs me the most is the voice in which they're told to -- that I read. So I always have to have this filter when I'm reading my own history that hasn't been written by me, or by my people, but it's been written by voices that are sometimes actually traumatising to read. And in there, because I've got more but -- yeah, I just wanted to end with that.

So before I finish, one thing I did want to say was, what if there was an Aboriginal person sitting in every one of those seats from the clerks who are see no evil, hear no evil, speak no evil, to the Minister of Arts falling asleep with his blue shirt and red tie, to what sort of decisions would they have made if there was -- if it wasn't every seat, if there was one Aboriginal person in there who said no, we don't think it is good to treat people as a group the way that they did. So yeah. I'll take the screen share off.

So yeah, sorry, that's -- hopefully that was not too long.

>>RINGA HĀPAI: Do not apologise, that was --

>>MS MUNN: No, that was awesome.

>>RINGA HĀPAI: I'm feeling very heavy in like the best and the worst way, I suppose. Really inspired by your work, but, you know, the stuff that you're dealing with is not easy or light by any means.

There are lots of questions coming into the Q&A and I want to give you both a chance to engage with our audience. So I'm coming to you Linda, Rebecca, Diane. Thank you for your kōrero and has asked "you mention in your intro about not knowing you were Māori until you became involved with black women. Can you share some more of your journey of learning your connections with being Māori and perhaps what some of the core key events or interactions that spoke to you were on this haerenga work?"

>>MS MUNN: Kia ora. I think because my dad was a soldier in the army, that's the culture all of its own, that's another story. We were never taught that we were Māori, my mum was in the kapa haka group which is some tokenistic, you know, I was going to say a bad word there but I'll behave. I think just little moments, you know, when I reflect on it, looking back, about how we were treated, even, you know, and this is like the 70s, like 60s, going to school, you know, and it's that kind of passive thing where, yeah, "oh, you know, you just ignore it and carry on being bullied, having racist taunts.

I did beat up some boys because they were picking on my two little brothers, you know, when we were -- I think I was 10, and it's the kind of stance I've had ever since, but I think -- I left school when I was nearly 18 and that was in Christchurch and went to

Tauranga and lived with my grandparents for a little while and I ended up in Auckland working at Nestles packing soup, yay. It wasn't a career, it was the last time I ever worked in a factory. But I met somebody who worked at Nestles and I met his sisters and they introduced me to a whole another world, another world where, you know, we had these really strong wāhine, I'd never seen them except for my grandmother, you know, who could arm wrestle anybody.

But it was just a totally different -- it was a huge culture shock to meet people like Hilda Harawira -- Hokia(?) Harawira and then even Hinewhare Harawira, just really, really awesome, the Leaf sisters, so I learned lots. I sat in a corner, I watched and I learned, you know, that being somebody's -- being abused or being used as somebody's, you know, whatever, wasn't normal. So learned really young, and ended up back living up in Kaitaia where I joined Te Kawariki. We'd been on hikoi since 80s, yeah. It's huge, a huge story, but yeah. What was the question?

>>RINGA HĀPAI: The question was if you could share some more of your journey and learning, your connections with being Māori especially and your involvement with black women.

>>MS MUNN: I think I was really excited when I found out I was Māori. My father was an orphan, so -- and he'd been whāngai'd up in the north. But I had been on hikoi and had gone past my own marae for years until uncle Māori Marsden and Manos Nathan told me where I was from, what my whakapapa was. I think that was the most liberating moment in my life, and I've never forgotten it, being able to connect where -- we always felt like we didn't belong, me and my siblings. So to find out that we came from a really respected hapū tribe was really, really awesome. And then people would say "that's why you're so arrogant, Linda, that's where it comes from." No, I was born that way, sorry. But oh no, and to this day I still -- I'm so proud to be Māori, and a Māori woman, a Māori nan, mother, shit stirrer, artist, whatever you want me to be I'll be, except colonised, yeah.

But I loved your stories Dianne. You know what? It just reminds me and probably my colleagues and peers of how courageous we all still need to be, and how does this kick it in the teeth, you know, like, yeah, and say it straight. I don't know how to -- I don't know how to be other than being straight and then -- I live in Tauranga, biggest racist town in Aotearoa. You know what? I love living here, do you know why? Because I'm a constant reminder to them that your shit stinks like the rest of us and that we're not going to roll over, we're not going to -- we're going to stand on our land, we're slowly getting back some of our land, you know, and making housing for our own people and, you know, but, yeah,

your presentation was just a big reminder of why we do this, why we are who we are, you know, for all of us. So kia ora for that Dianne.

>>MS JONES: No worries, because, you know, I look at my parents and my grandparents and I hear my stories from my ancestors and there's a lot of grief, you know? And I can't -- that comes to me too, you know?

>>MS MUNN: Yeah, it's that generational trauma eh, you know? We've had like in Taranaki where our old people and our babies and mamas were herded into a church and that church was lit on fire. What kind of mental psycho does that shit, you know, coloniser in the name of colonisation. Still don't understand how people can still be so cruel to each other and still do it, you know.

>>MS JONES: Yeah, it's weird. Yeah.

>>MS MUNN: Yeah.

>>MS JONES: I think that's why those stories, you know, everyone's got a story, and just depends what your story is, so...

>>MS MUNN: Yeah.

>>MS JONES: Our story hasn't been heard as much.

>>MS MUNN: You know we carry that grief. We're lucky as artists that that's our place that we put it. You know, that's why I paint -- I should have done a presentation, been a grown up about it, but I told you I was going to wing it and I'm winging it. Next one Dianne.

>>MS JONES: You're doing fine.

>>MS MUNN: It's just like you and I having coffee.

>>MS JONES: That's right.

>>MS MUNN: Yeah, but yeah, I think that grief is what drives us and it drives us to have things better for our people all around, and to tell our stories, because they're all similar.

>>MS JONES: Yeah.

>>MS MUNN: As First Nations, as indigenous, as mana whenua, our stories are all too similar, and they're still, you know, in denial.

>>MS JONES: Yeah.

>>MS MUNN: You know, those pockets of, you know, you still have these pockets of, you know, the good old white boys who believe that oh no, that didn't happen. Bullshit. You know? To this day, we have it in this town. So I love being a constant reminder and I love that our people are to remind them what a bunch of arseholes they all are, and they're all going to die soon because Tauranga's like the waiting room to heaven, they build all these rest

homes and stuff. But one day that tsunamis just going to come in and cleanse it and all the Māori will be sitting up on the hills.

>>MS JONES: That's right, yeah. You know, it's that feeling when we continue to tell our stories and we do whatever we can to make sure they're heard because they are erased, you know, I feel like my stories, there's this constant effort to erase our stories, or to tell us that's the past, you know, we're moving on.

>>MS MUNN: "Get over it". Eh?

>>MS JONES: And you just go how can you say that when you don't know your own history here? You know, you're walking these lands but you don't know the history here. So I think this is incredibly important that, you know, it's interesting that I get taught that in school but I don't get taught about activism. I don't get taught about artists that are doing this incredible work. I don't get taught about people who are protesting, people who have different ideas about what it means to talk about whiteness and not be shut down, how that every day when I leave my house, I'm in a white world, the majority of people are not me, and so the shops, everywhere I go, it's the dominant culture. So when I go home I'm just me, you know, that's fine. But I live like this every day, and I will live like this every day, because it's not going to change in Australia. But if we keep waiting for, you know, telling the kids the stories and we --

>>MS MUNN: Yeah, that's how you do it.

>>MS JONES: Justice will, maybe not in my lifetime, I don't know.

>>MS MUNN: I like to think that every time as an indigenous person as mana whenua, every time we walk out on to our land we're claiming space, we're walking in the footsteps of our tūpuna and giving everyone the fingers, it's like yeah, I'm trying so hard to behave myself. My mates will be laughing. But, you know, it's like I love walking into white spaces, oh I love it. I like walking into by myself, I don't care, because you know why, I have my moko kauae, I have my grandmothers, I have the backbone of my nans, you know, and I have their bolshy, bougey ways, you know, it's like no I'm claiming this space and I'll stand in here.

I've had people move away and not sit next to me because I've sat somewhere, so I've just taken up all the seats and enjoyed myself. But that hurt, that hurt. I thought this is 2019, whatever it was, and this shit's still going on. I held my head high, watched what I was doing, then got up and walked out like a queen, which we all are. But that really hurt me and I will never let anyone do that to me again. So yeah, we claim this space every time we walk on this whenua, on this land, on this earth.

>>MS JONES: Yeah. I can't imagine what it's like to not be aware of the space you walk in, and know that you have to own it, because --

>>MS MUNN: Yeah.

>>MS JONES: You know, and I think, you know, they move away and they don't really think about your feelings. This has happened to us, you know, where you suddenly have all this room. I remember when we used to go for picnics when we were younger with mum and dad, so all the kids, you know, three or four families would get up and move. So we would have all this space, we're like cool here's a spot, but then we'd see them on the other side, so they just moved on the other side. And I think that's that thing that you know that's what happened and you know that --

>>MS MUNN: But why.

>>MS JONES: They don't know us, why are they doing that to us, if they knew us they'd like us.

>>MS MUNN: Yeah, they all want to be us, I mean they lie out in the sun trying to get brown, dumb-ass, you know. It's like me and my whānau went to the hot pools down The Mount in Tauranga, there was a whole heap of us, you know, a tribe go there and it's always got lots of non-brown people in it. And we all laughed, we all walked in, go to hop in the pools, they all got out, just cleared the whole pool. And we were pissing ourselves laughing because, you know, they're missing out on something really awesome.

>>MS JONES: Yeah.

>>MS MUNN: Because of some fake, you know, moral thing that they have that they don't want to sit in a pool with a whole lot of hories, but, you know, we had the best time ever.

>>MS JONES: Yeah.

>>MS MUNN: But, you know, stuff still hurts.

>>MS JONES: Yeah.

>>MS MUNN: And it still sits in your brain. So we become a little bit angry and that's not our place. Angry doesn't get nothing done. You know?

>>MS JONES: Yeah.

>>MS MUNN: You sit yourself, you think yeah, this is how we're going to get there, we're not going to get angry, we're just going to go even, you know, that's how we do it.

>>MS JONES: Yeah, and I think that's when you can get sick too. So --

>>MS MUNN: Yeah.

>>MS JONES: -- you make work and it comes out and your voice gets louder and louder until --

>>MS MUNN: You do it in a positive way. I mean that is the system more than individual

Pākehā or white people. And we have a lot of good allies who know their place, and I love

reminding them that their place is here, you're on our whenua, we're mana whenua, this is your place. Our whakapapa goes back 21 generations, even further, you know, yours goes back three because your greasy old grandfather got someone hapū in England, or stole a loaf of bread and they shipped your little arse over here or to Australia, because you've all ended up with all those toe rag pot-ridden whatever they were, we got some of them.

>>MS JONES: We've got a lot of convicts.

>>RINGA HĀPAI: I feel like I'm lucky enough to be hanging out with you two.

>>MS MUNN: Sorry Lana, are you still there?

>>RINGA HĀPAI: There's a couple of questions that have come in that I'll just throw to you, because believe it or not we're in our final 10 minutes.

>>MS JONES: Oh wow, that went quick.

>>MS MUNN: Far out.

>>MS JONES: I'll meet you afterwards.

>>MS MUNN: Yeah, yeah, yeah.

>>RINGA HĀPAI: Selina Burt(?) is asking what are you both working on at the moment, if you can talk a bit about that, and then I'm going to throw in another question to see if we can get these in at the same time which is -- oh no, it's gone. Oh it is what is -- there's a question which is "if you have words of encouragement that you would pass on to rangatahi about making art as activism", and that's from Alex Barnes.

>>MS MUNN: Of course it is. Kia ora Alex. I think always remember where you've come from and that's the only time you're allowed to be angry and make art. Make angry art. Because, you know, because it's amazing, you know, I always say to young ones you'll be amazed at what comes through and from your tūpuna, karakia, you know. But yeah, and it's always like I paint now from angst, I've always -- and my friend Nigel says "you need a little bit of angst in your life, Linda." So I watch the news then I get pissed off, that's not angst, you know?

But it's just remembering how our people were treated keeps -- but that work you showed is so old. I'm in an exhibition at the moment with our queens Robyn Kahukiwa, Kura, Emere, all activists, it's called Women in Art, something anyway, activism. So there's 12 of us in this exhibition, and, yeah, we've got key activists. Tawera's in there, myself and it's a beautiful exhibition up in Auckland.

So yeah, mine's more around -- I've got a little bit of my grandmother in there. She died in child birth from bad practises, and this is after being beaten up, you know, my whole passion now is around ensuring that our women and children are safe, with our

Refuge, you know, just generally in our community. So those paintings in that exhibition are around my nanas and how hard their lives were, because sometimes our men love going the white side and they embrace drink, and that whole Victorian notion around women only going good for breeding with and in the kitchen, you know, all of that stuff, yeah.

>>MS JONES: Yeah, taking on another culture that didn't take care of our own wasn't good for us as well.

>>MS MUNN: No.

>>MS JONES: And that culture didn't, you know, didn't respect women and children. You know, my ancestors as well, so -- and to adopt those cultures, being forced into the dominant culture, it is really important to just go no, that's not who our ancestors were.

>>MS MUNN: Traditionally, yeah. I mean when you're introduced to things like alcohol, drugs, tobacco, you know, those were the things that enticed our tāne, our menfolk, that generation. They thought it was just a -- thought that was a better way to be where women were subservient and children, you know? Yeah.

>>MS JONES: And I also wonder is it part of the grief as well, you know, I sort of wonder how much that (inaudible) and how does it express, so there's a lot of questions isn't there.

>>MS MUNN: I think and to teach our young ones too, because there's a lot of, you know, society now, expectations for them. Especially around social media, trying to live up to some fantasy that's on TikTok or Instagram. You know, everyone uses those, what are they called, filters. They're ugly as fuck in real life and then they put a filter on, ta da. You know, but the expectation is for them to look perfect and then, you know, and with growing depression amongst our young ones, addiction, it's a real worry for our future. I worry about our kids, and I think that the arts is a good place to be to start healing, you know, whether that's through -- all the genres, you know, yeah. Did I answer your question Alex?

>>RINGA HĀPAI: I reckon you did. Dianne, what are you working on at the moment and do you have advice for our artists coming through?

>>MS JONES: I'm working on my PhD with my grandfather who shot a racist in 1955, and that's been a really tough journey because he had such a hard life, and I'm really curious about that point where you just go I'm just going to do it, I'm over it, I've had it.

But yeah, I mean I can't help but agree with you, Linda, that this TikTok and all this kind of, you know, a lot of this stuff --

>>MS MUNN: Bullshit.

>>MS JONES: It's like fun, I guess, you know.

>>MS MUNN: It is but...

>>MS JONES: Kind of like laughing, but at my core I'm an Aboriginal person, I'm a Noongar yok from Ballardong, and I will never make a work that will ever offend my family, unless we have a really full-on discussion about it. But they're seeing it before anybody else is, and there are works that never see, never get to go anywhere.

So I am a part of my group and I check in with them, and if they tell me off that's up to them, you know? They have those rights, we have those arguments, that's fine, we can talk about it, we can come up with solutions. But I completely respect my elders. And it's the moment when you sit with them and you look in their faces and their eyes and you go wow, you've lived a different life from me, and how did you do that?

I can only learn from those quiet moments with those elders and I just wish they were all around -- the ones that have died I wish they were still here, I still want to talk to them. So I think appreciating -- we've got amazing elders, amazing histories. So yeah, TikTok, whatever, have a bit of fun but just know who you are.

>>MS MUNN: Yeah, figure out where the line between reality and fantasy kind of, you know, stops, eh, you know, it's like -- yeah, yeah.

>>RINGA HĀPAI: Thank you so much, I'm really just sort of sitting with this idea of the time that you have innocence and then the moment where you just need to pull the trigger where you've done so much, and I think that's kind of going to sit with the me for a long time.

We are at 7.58, so I feel like that's an apt place to leave it thinking about our rangatahi and our future artists/activists coming through. So I just want to acknowledge you again, Dianne and Linda, and Tawera, and everyone in the audience who hung out with us, I think this was probably a great way to spend a Friday night. I wish I could sit here and listen to you both talk for a lot longer.

>>MS MUNN: I'm coming to Melbourne anyway, Dianne.

>>MS JONES: Yeah cool, come and look me up.

>>MS MUNN: I will be, yeah, you owe me a coffee mate.

>>MS JONES: I'll do that for sure, I'll make you one here.

>>MS MUNN: Are you in Melbourne?

>>MS JONES: I'm in Melbourne, yeah.

>>MS MUNN: Oh wicked, yeah.

>>MS JONES: Get my phone number, we'll talk later. Lana, thank you so much, thank you for inviting me I forgot to say that, and also to thank Heather Came-Friar for inviting me as well. But, yeah, I forgot to say that before, so I just wanted to say thank you Heather. And lovely to meet you Linda.

>>MS MUNN: Yeah. You too, I'll see you for real in Melbourne.

>>MS JONES: Yeah, come on over, I'm happy to take you around.

>>MS MUNN: Awesome. I used to live there for 5 minutes, then I got homesick, I was a sookie and came home. But no, met beautiful -- are we still live?

>>RINGA HĀPAI: We're still live.

>>MS JONES: Okay, cool.

>>MS MUNN: Kia ora everyone, thank you so much for coming.

>>MS JONES: Yes, thanks everybody.

>>MS MUNN: It was just like Dianne and I having a coffee and we forgot you'se were all there, aroha mai.

>>RINGA HĀPAI: No, we loved it, awesome. Thanks for having us.

>>MS MUNN: It was awesome.