The Cross-Cultural Corridor: Performing Māori/Pākehā Identities
Creative production documentation

Leonie Ngahuia Mansbridge
The cross-cultural corridor:
Performing Māori/Pākehā Identities

This documentation book contains the Creative production presented as part of the Degree of Doctor of Philosophy of Curtin University

February 2019

All images are documentation of the original work of Leonie Ngahuia Mansbridge.
Most of the works presented were exhibited in Higher Degree 17 at John Curtin Gallery Perth in 2017.
Documentation of all works in gallery and studio by photographer Bo Wong.

Left: Detail Masked Digital print, masking tape, 80x64cm 2017
LN Mansbridge *Higher Degree17* 2017 installation view
The documentation of creative research practice presented follows the structure of the exegesis.

**Great Great Grandfather: Chapter One**

The image opposite is an installation detail of the three blanket cloaks. In order from left *Portrait Cloak, Reputation Cloak and Rangatiratanga Cloak*

The textile fragments of the army blanket, a language of materiality, reference an official colonial army.
Installation view detail
In all respects was Maori

this man joined Te Kooti

He degrades himself

Sufficiently to seek refuge from his own People

he lived a Pakeha/Maori life in the Mokau district

Expert Riverman

Contact in a spirit and brotherhood

he was Married to the tribe

his cheeks touched with Kokowia

Couluran

Denizen of the bush

had a Native Wife
Page 6 *Portrait Cloak* 2017 Blankets, cotton, thread.

Page 7 *Portrait Cloak* Detail.
In studio, work in progress. Hand sewing *Portrait Cloak.*
As I tell your story Rewi working with these blankets I have tactile connection with you.
Rangatiratanga Cloak 2017, 134 x 101 Tāniko (traditional weaving) on the Rangatiratanga Cloak, with the deliberate missing ‘E’
Rangatiratanga Cloak working in studio
My way of knowing you Rewi
and getting close to you.
Reputation Cloak
Blankets, cotton thread, feathers, found objects and medals
130x84cm 2017
Reputation Cloak detail
Reputation Cloak working in studio
Through my narratives, I transcribe you onto the surface linking the past to the present, my way of knowing you Rewi and getting close to you.
Granny and Apple Trees: Chapter Two

*I continue my journey from my great great grandfather Rewi, to his daughter Mere Colburn born 1881.*

*Mere was my great-granny*
Tiki Tour Place mat(p)s installation view
Tiki Tour Place Mat(p)s Series. 2017
Ninety eight found, acquired, gifted domestic place mats are remade and reimaged. Materials and dimensions are varied
Tiki Tour Place Mat(s)
1-30
Tiki Tour Place Mat(s) 6, 16, 19 & 34
“I’m the whitest Māori you’ve ever seen
Sick of people who have to ask
Am I eighth, a quarter I couldn’t be half”
Identity Crisis, Jacq Carter (Ihimaera 1998, 266)
Family photograph taken in 1960 at Nanna’s and Pop’s home in Horotiu New Zealand. This is the original photo used for the Masked Series explored in chapter three; A White Māori Girl. I am the taller of the four girls at the right of the photo.
Installation John Curtin Gallery
Masked 2017 80x64cm photocopy, masking tape.
Masked Series various permutations 2014-2017
Rewi wore kokowai daubed on his cheeks his mask/moko.

We know who we are.

He showed the ākeha who he was.
These three works are a new body of artwork produced at the conclusion of the exegesis, *De-Colonised Tahi, De-Colonised Rua and De-Colonised Toru*, they continue to capture a visual irony that aptly distils my creative practice and theoretical investigations.

*Install image Joondalup Art Award Invitation exhibition 2018*  
*Dimensions variable.*

*Pages 39, 40 and 41, De-Colonised Tahi, De-Colonised Rua and De-Colonised Toru*

Found objects; gilt frames and tapestries lend themselves to be reinterpreted via new embroidered text messages over the existing images. An ongoing project, this method of remaking continues a search for appropriate tapestries and frames wherever I am.
Go forth and occupy

Hāere atu ko tau iwi
They said that the Natives can be tamed

Haere atu Pākehā
They Came They Saw They Conquered

Sluware ngakon Kine paahitele launi
The image above is Rangi and Dad (Ray) Rotorua North Island Aotearoa/ New Zealand 1950. This image was used as the impetus for creating the digital print opposite. *Welcome to my place...home* is printed on BFK with embossed gold lettering, 594 x 841 mm. The print was exhibited in *Impact 9 International Printmaking Exhibition* at China Academy of the Art Hangzhou China in September 2015. One of the early creative production works.

And so, I finish with where I began.
Haere mai te turangawaewae

欢迎 站在这里...我的家

welcome to my place... home