

The Heraldry of Presence

Fiona Jack with contributors, collaborators and lenders

The Heraldry of Presence is published by Fresh Gallery Ōtara on the occasion of the exhibition *The Heraldry of Presence*: An exhibition by Fiona Jack with contributors, collaborators and lenders
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Darren, Mum and Dad, Michaela

For Darren and Louie



AAAP
AUCKLAND ACTION AGAINST POVERTY

TENANTS STAY
DEVELOPERS GO

state
houses
are

STAT
HOUSING

THE

"IF BLOOD BE THE PRICE
OF YOUR CURSED WEALTH,
GOOD GOD WE HAVE BOUGHT
IT FAIR"

The Heraldry of Presence
An exhibition by Fiona Jack with contributors, collaborators and lenders
10 October - 8 November 2014

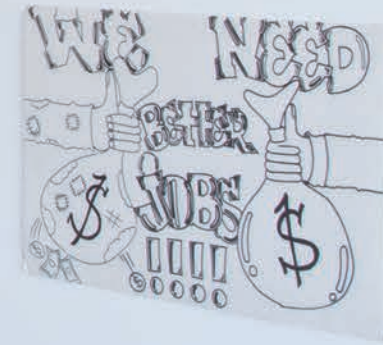


ALL
POWER TO
THE PEOPLE

DON'T SELL OUT
TO RACISM



FIGHT
THE
POWER



FREE THE
"INNOCENT"





Finding unison

Nothing is. It is always becoming.

Second and third persons can also be first persons. And third and second.

What I take from this is that when things are approached as a field of engagement, in which a multiplicity of forces are interacting, there is at least openness to working towards a state of acceptance of how things are. Just then. But this is a skill, this way of seeing without manipulation; without resistance to the sensation of experiencing untreated strangeness.

Acceptance is deepest where it widens, a love poem told me.

The reverse is true of a body of water. But we are advised to cross where it is widest, so this remains good advice in both river crossing and moving through times of becoming. I admired how that poem, some poems, seem to be composed over long periods of time. Built up line by line as moments occur, showing that our ability to experience, although assaulted, has not been destroyed.

Participation makes a home, and is the key to harmony.

Here we are again, setting up structures in which we give ourselves permission to act differently. Despite the oppressiveness of any present.

In time I will see things a little differently.

This is a title of a series of works by Fiona Jack that included showing historical photographs of the Auckland suburb of Pakuranga in 1910, when the area was not yet developed, in Te Tuhi art gallery in Pakuranga. Last year she documented two trees, in a work baldly (aiming for a sense of self-evidence, perhaps) called *The Trees*. These trees are the last remnants of the market gardens that used to be in Avondale's Rosebank Road before it was developed into a light industrial area. A community group fought for them to remain standing, but the ground around them will be concreted over. They will be obscured from view, completely surrounded by industrial buildings.

A lightbulb creates an environment by its mere presence.

This is the title of a work by Jack that diagrammatically presents the structures of ownership of New Zealand's print media organs. It is written in letters that are joined as if sewn by women deep into the night as they supported menfolk at sea, or at war; possessed with a desire to add what strength they have for some common good.

A quarter of New Zealand children live in poverty.

It is election time here and this is what a billboard is reminding me. I am also mindful that property prices have gone up 270% and wages only 1%. It is not easy to live here as a normal person. What may be a pittance to a higher income earner means the difference between eating and not eating.

God transforms, says a church sign I pass on the way to university.

Jack photographed each port worker who went on strike in the year before last and made them into individual textless posters and pasted them up around town. A group formed, something intensified and its density increased. Power was exerted. Risks were taken. Strikebreakers were employed, the port was fined, there were some concessions, and the dispute was never resolved.

I am describing some of Jack's projects as a way of pointing out that the body of work she has produced for Fresh Gallery in Ōtara is the present of a practice that involves such observation, and indexes something fleeting. There is also the direct repurposing of forms of presentation, and the desire to meditate on change and social cost.

The world turns, reality wobbles, the social body changes, phones autocorrect.

Jack might make a billboard, a photomural, a poster run, a book, flags, textbook-style illustrations, or, in this case, a volume of banners. And when she does so, the armature of communication carries something different in its emotional or ethical register.

Human necks have evolved in proportion to our commitment to noticing.

If you are stuck in your work, write from the present.

I like to think of this kind of work as a form of social cartography. Looking at infrastructure and urban development, its forms, its armature. And modernity's incessant memorialising. "The historical sense dates from only yesterday," said Flaubert in 1860, "and is perhaps the nineteenth century's greatest achievement."

Look:

The living do the seeing, for all those who have passed and are still to come.

Jack's exhibition in Ōtara, *The Heraldry of Presence*, is composed entirely of banners, some made anew by the artist, some recreated, and some borrowed. When she talked to me about it she showed me a book called *Banner Bright*, a history of trade union banners. It is from this book that her title is drawn. It is a phrase used without much emphasis in the original text.

The book's title is taken from the start of a modern hymn:

We are marching on, with shield and banner bright;
we will work for God and battle for the right:
we will praise His Name, rejoicing in His might,
and we'll work till Jesus calls

It was written at a time, the book, that is, when the writer could say with greater confidence that “The working classes against all odds have established a presence”. Today, however, trade unions here are kicked dogs. Fifteen percent membership at best.

Jack and I discussed visiting the Trades Hall in Melbourne, where stone stairs have been worn down by many feet and a massive blue vinyl banner hangs in the foyer that says, “8 hours work / 8 hours recreation / 8 hours rest”. My mind goes to a billboard I saw for toothpaste that said “Works 12 hours a day. Like you do.” Or a telephone company one that says, horrifically, “Never stop starting”.

The hymn’s refrain provides a rousing, hair-raising outro – voices of men, women, adults and children, and simple harmonies, gendered counterpoint – full of an elated hope and sense of purpose and massed volition that surely must reach the ears of a Higher Power:

We are marching onward, singing as we go,
to the promised land where living waters flow;
come and join our ranks as pilgrims here below,
come and work till Jesus calls.

Banners can be carried by a crowd, or can be hung in a meeting room as part of the ongoing life of groups or fellowships. (I remember spelling one out to myself at Sunday school – “O-B-E-Y” – and was repelled by it when it emerged as the word it was. I don’t remember returning.) But whatever their purpose – interior / exterior, protest / affirmation – by making many banners and putting them into the same space, Jack is altering the volume and presence of a form that is usually in a supporting role to a crowd.

Song becomes orchestral cacophony.

Jack’s Port Workers posters, she explains, serve to witness each individual as an ordinary, hardworking person – a gesture that countered the anti-union message that they formed a singular, gang-like entity. It is so messed up that the very strength of a union – in a gathering of volitions – is the very thing the media would demonise.

It has certainly been a right-wing project to dissemble unionism.

Banners can be disquiet, or celebratory.

A banner, at a basic level, indicates the formation of a crowd, and a crowd suggests numbers of people that are too many to be a comfortable thing. A crowd is something that is big enough to make it hard to count it quickly, or at all, like a group of sparrows feeding. A group speaks of a collective and therefore a higher purpose; of a constituency or fellowship or conscience that is large enough to have power by virtue of its sheer force of volition.

Wanting to be is to become.

Jack reported that community groups she approached with an offer to make a useful banner readily took ownership of the form, and had very clear ideas, already formed, about what should and should not be on a banner. The Pacific Wardens, for example, were unanimous that there should be nationalistic symbols on the banner, representing the four constituent island nations – Tonga, Samoa, the Cook Islands and Niue.

A banner expresses the core business of a group, and indicates what are outside issues.

Fires and forests are symbols for crowds, among others, according to Canetti in his marvellous book, *Crowds and Power*. They indicate ignition and proliferation. But, in some ways, both crowds and banners seem like they are from another, more hopeful, more empowered, less confused, less distracted era.

Crowd Symbols:

Fire.
The Sea.
Rain.
Rivers.
Forest.
Corn.
Wind.
Sand.
The Heap.
Stone Heaps.
Treasure.

I think the crux of his argument, if it is fair to call something so dense and poetic an argument, is this: “It is only in a crowd that man can become free of this fear of being touched. That is the only situation in which the fear changes into its opposite.” He goes on: “The most important occurrence within the crowd is the discharge. Before this the crowd does not actually exist: it is the discharge that creates it. This is the moment when all who belong to the crowd get rid of their differences and feel equal.”

He is at pains to point out that this sensation, this illusion, of equality passes.

Disillusionment is a challenge based in reality, and is so draining, but it is optional whether this hole-in-the-bucket feeling becomes a controlling principle. For example, in the early 1990s there was a fait accompli 500% increase in student fees. At the same time, an interest-incurring student loan scheme was introduced. (This occurred within the same timeframe as the introduction of the Employment Contracts Act which crippled union membership, and weekend rates for part-time work. Benefit rates were also dropped, consciously, below the breadline for single parents, the unemployed and the sick.)

To complain, a street protest was organised by the University of Canterbury Student Union. It was a medium sized protest and seemed ineffectual, as if it was known and

accepted that the horse had already bolted. There was a press photograph of the crowd marching with placard and banners, one of which said, “Free James Brown”. James Brown had been arrested on domestic violence, drugs and weapons charges at the time. The strains of being the hardest-working were visible.

Looking at that photo, it seemed as if I was experiencing some sort of foreclosure that had not been stated. The population moved on, doing the best they could, with no resistance to these massive changes and meaning. Had this kind of protest or other revolutionary processes become extinct? Had banners, testament to particular forms of self-organising, been altered in their function and signification? Had they become museum objects – or the subject of parades – and now able to be studied because they are extinct?

We can become the first person in a narrative at any point.

A pervasive sense of hopelessness is the precursor of all forms of self-abandonment, individual or collective.

It has been suggested, in continental philosophy, that there has been a breakdown in societal epistemes (or, following Foucault, the historical a priori that grounds knowledge and its discourses). Human know-how, or a sense of knowing-how, has been slowly eroded to the point that no one knows what to do, or what to think, or how to act.

One of the banners Jack has made for this show repeats the word ‘tiresome’ over and over again in a cursive script. It has been appropriated from a child’s workbook Jack found in Taranaki. A child had been given the task of repeating certain words to develop her hand, and she had, in an apparent act of self-love, made a space for her own feelings in this labour.

The loneliness of the project is sometimes met by human strike, and collectivity.

Irony emphasises the conflictual situation.

In the early 1960s, Henri Lefebvre wrote that ironists appear “in periods of great disturbance, turmoil and uncertainty (...) when the future hangs on important decisions (...) and men [and women] of action are unreservedly committed to the struggle. This is when the ironist withdraws within himself, only temporarily. It is his way of taking stock and recouping his strength.”

He [and she] scans the horizon and tries to weigh up the present.

One of the banners is a remake of one involved in a nineteenth-century English miners’ strike. It cried in anguish, with no irony, “What shall a man do when a capitalist cannot employ him?” Shown in South Auckland, this banner probably relates through time to the experience of workers in South Auckland who lost jobs as production of goods shifted offshore.

Emancipatory acts of faith are only acts of faith in the absence of visible security or outcomes.

Jack has remade banners relating to the Polynesian Panthers (“ALL POWER TO THE PEOPLE” and “SAY NO TO RACISM”) and rent strikes (“THE WILL OF THE PEOPLE IS LAW”). The latter is taken from a photograph of a crowd of women protesting rent gouging during WW1, one of whom was Jack’s great-grand aunt, the Scottish activist, Helen Crawford.

An activist in the Red Clydeside movement, Crawford was involved in political actions regarding suffrage, promoting temperance, opposing war, and rent strikes. Working alongside Emily Pankhurst and Mary Barbour, she was often imprisoned and committed to hunger strikes. She became a communist and was once invited to Russia by Lenin.

Jack also arranged to borrow banners from Auckland Action Against Poverty, and from groups protesting the decline in state housing, particularly the Tamaki Housing Collective, and from the Ōtara Mangere Youth Group whose “WE SAY NO” banner demonstrates their critical stance on the rampant licensing of bottle stores in the area. Chris McBride of the Wellington Media Collective also agreed to remake a banner originally made for the Springbok tour protests.

Jack has also made banners for groups operating in present time Ōtara, such as the Pacific Wardens, as already mentioned, and Ōtara Beach – a fish supplier at the weekend market. Another has been made for Sistema Aotearoa, a group arising out of a partnership between the Ministry for Culture and Heritage and the Auckland Philharmonia. Sistema operates to a model developed in Venezuela and runs a high-achieving orchestra with nearly 200 local children from age six. Their organisational purpose is clear and their practice is rigorous:

“The basic premise of Sistema Aotearoa – social development, community and a holistic approach – is the foundation of the programme. The children are immersed in a collective teaching process from the beginning, exposing them immediately to group dynamics, cooperative behaviour and peer learning. Children from different backgrounds and abilities are encouraged to work together, which increases children’s respect, understanding, and empathy for each other. Participation is open access, free for all students, and instruments are supplied.

“Emphasis is placed on developing a supportive community. Teachers and students alike are invested in both personal and community success, creating a place where children feel safe and challenged. Parents/carers working together with Sistema Aotearoa achieve a common goal that is a more positive, aspirational future for their children.

“Sistema graduates leave with a sense of capability, endurance and resilience, confident about taking on challenges. A deep sense of value, of being loved and appreciated, and a trust for group process and cooperation, enables them to feel that excellence is within their grasp. In the supportive context of the Sistema Aotearoa approach children have the freedom to develop the life skills of responsibility, respect and co-operation.”

Jack herself has a background in orchestra performance and spent time observing the group. They run a very tight ship, and the student to staff ratio is small. It is clear that something is instilled via music, responsibility and discipline that is more than this. As an

exercise, the children were asked to shout out a word that shows what Sistema is to them, and the words were telling:

International
Violin
Instrument
Professional
Fun
Respect
Playing beautifully
Using Sistema manners
Excellence
Interesting
I play phenomenal cello
Thinking about others
Excited
Respect environment

Speech drawn into singing and movement is an orientation practice.

Jack spent time visiting community groups in Ōtara for over a year leading up to the exhibition and she observed an accepted belief that any rehabilitation of a community will happen through a focus on children. Further evidence of this is the large number of new early learning centres springing up in the area.

The Early Learning Network has put a lot of energy into establishing centres in order to give children and families support to practise the kinds of interactions that will help them settle into school better. Their intention is “To give under five year olds a great start to a bright future.” Five years ago under 25% of the region’s children attended any sort of early learning centre and today it is over 75%

I am starting to think of parenthood as a kind of unanticipated migrancy. When a first child is born, suddenly, nothing is the same as it was, and the past falls away into a spare present in which there are one or two parents and a child. The only way on is forward, the path is uphill, and the terrain and conditions are bafflingly unfamiliar.

All migrants need particular kinds of support and have painful vulnerabilities.

One quietly assertive group of smaller flags within this body of banners are those Jack has made based on children’s drawings she came across outside the office of the town centre manager. These drawings were flags made during a Proudly Ōtara community day. Adults were also encouraged to write down a response to the question, “What makes you proud to live in Ōtara?” A frequent answer was, “It’s where I’m from.”

The children’s drawings have been abstracted into flat patches of colour within the soft-bright range of the tivaevae makers’ palette of cotton fabrics. All detail and texture disappear. It reminds me of something Annie Dillard said in her astonishing book,

Pilgrim at Tinker Creek, an attempt to slow time and stretch our abilities to see: “For the newly sighted, vision is pure sensation, unencumbered by meaning.”

I am thinking of a group of children practising to perform music in front of a banner upholding the name of their group. Each child listens intently to the playing of the other children. They have practised separately, with determination and focus. And now they are together, each guided by the conductor, and they adjust their playing in tempo and pitch to find and follow unison with each other.

They cannot but be continually surprised and amazed at their ability to do so, and an elation envelops them.

Time builds up around them.

I am thinking of an image Jack has shown me of a group of women, irritating strangers to patriarchal society, carrying a banner on which a longer phrase is written. I only remember the line “FORWARD OUT OF ERROR”.

I imagine, in their long skirts, they envied the autonomy men seem to achieve without a sense of conflict, yet beyond this, knew that collectivity is necessary in human life.

Together, material, slow, plural, measured in speech and action.

Gwynneth Porter





Pacific Wardens, Ōtara

Designed and made by Fiona Jack, Flora Haletama, Mele Fatai Taufa and Mi'i Daniel, 2014

Cotton and satin appliqué. 1470 x 1550.

To be gifted to the Pacific Wardens at the end of the exhibition.

The Pacific Wardens are composed of four groups - Tongan, Niuean, Samoan and Cook Island - each of whom are represented by sections on this collective banner. As a volunteer organisation the Pacific Wardens work locally with children, schools, organisations and residents to promote a safe and healthy community.

Sistema Aotearoa, Ōtara

Designed by Fiona Jack in consultation with Dr Joe Harrop, Rosalind Giffney, Joanne Hedge and Reuben Paterson

Made by Fiona Jack, 2014

Cotton and satin appliqué. 2150 x 860.

To be gifted to Sistema Aotearoa at the end of the exhibition.

Led by Dr Joe Harrop and based at Ōtara Music Arts Centre (OMAC), Sistema Aotearoa provides group tuition in a community setting in school, after school and during holidays. Sistema Aotearoa uses orchestral music-making as a model for social development. It is based on Venezuela's El Sistema, one of the world's most successful music and social development programmes.



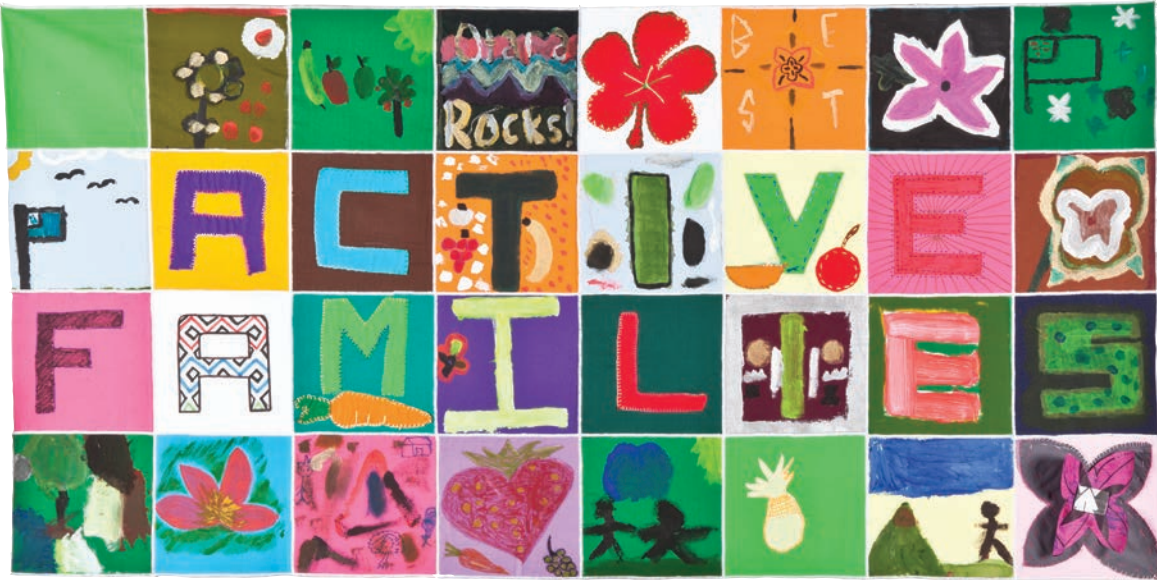


Watene Māori (Māori Wardens)

Designed by Gloria Hughes, Fiona Jack and Sharon Tua
Made by Fiona Jack, 2014
Cotton and satin appliqué. 780 x 1100.
To be gifted to the Māori Wardens at the end of the exhibition
The Māori Wardens are a volunteer organisation and have a proud tradition of serving their communities in Aotearoa since 1840.

Ōtara Beach

Designed and made by Fiona Jack, 2014
Polycotton appliqué. 3000 x 400.
To be gifted at the end of the exhibition
Earlier in 2014 the Ōtara fishmongers known locally as Ōtara Beach were issued with a “Notice of Compliance” from Auckland Council holding the potential to close down stalls that had been supplying Ōtara with fresh fish for over 30 years. This banner began as a protest banner to draw attention to the threat of closure and said “Save Ōtara Beach”. But after the intervention of local board member Mary Gush and others an agreement was reached to relocate the stalls to a new location. Bruce George, the longest stall holder was keen for a sign for his fish stall so the banner was modified for use at the front of his stall.



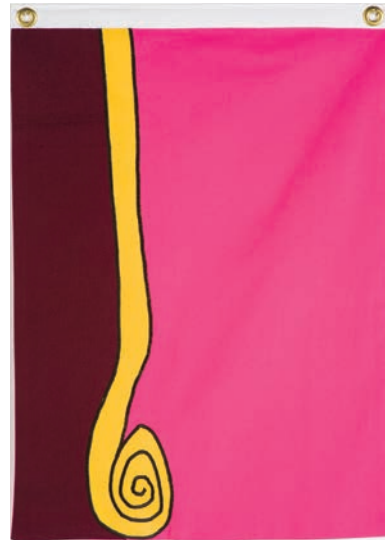
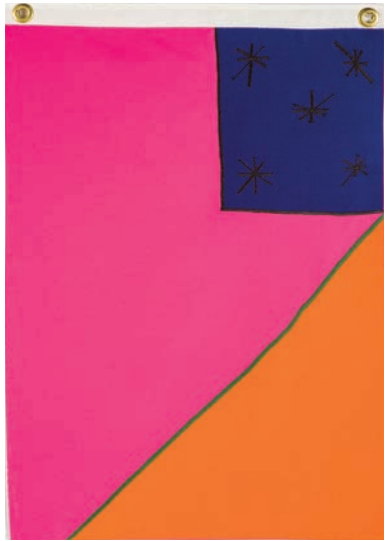
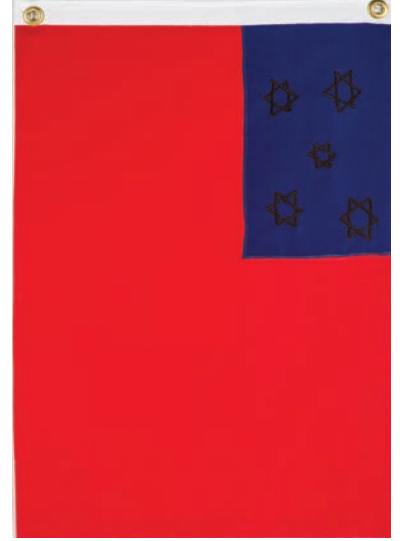
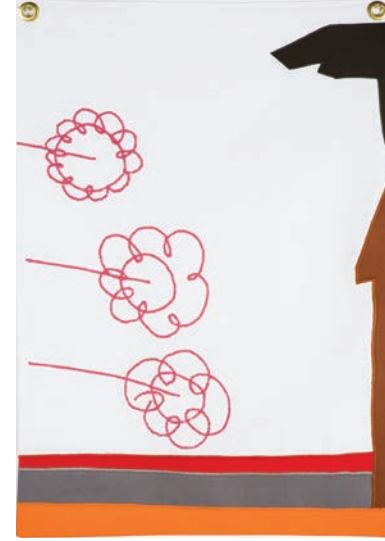
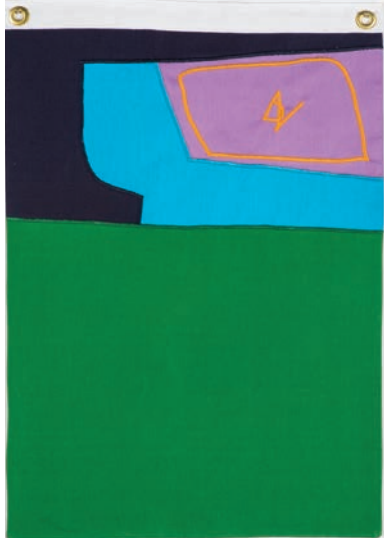
Active Families

Made by workshop participants, 2014
Cotton appliqué, fabric paint and fabric marker. 1400 x 900.
To be gifted at the end of the exhibition
This banner was made during a Saturday workshop at Fresh Gallery as part of The Heraldry of Presence exhibition. Participants made individual square sections that were then sewn together into this banner for the Active Families programme run by Ōtara Health Charitable Trust.

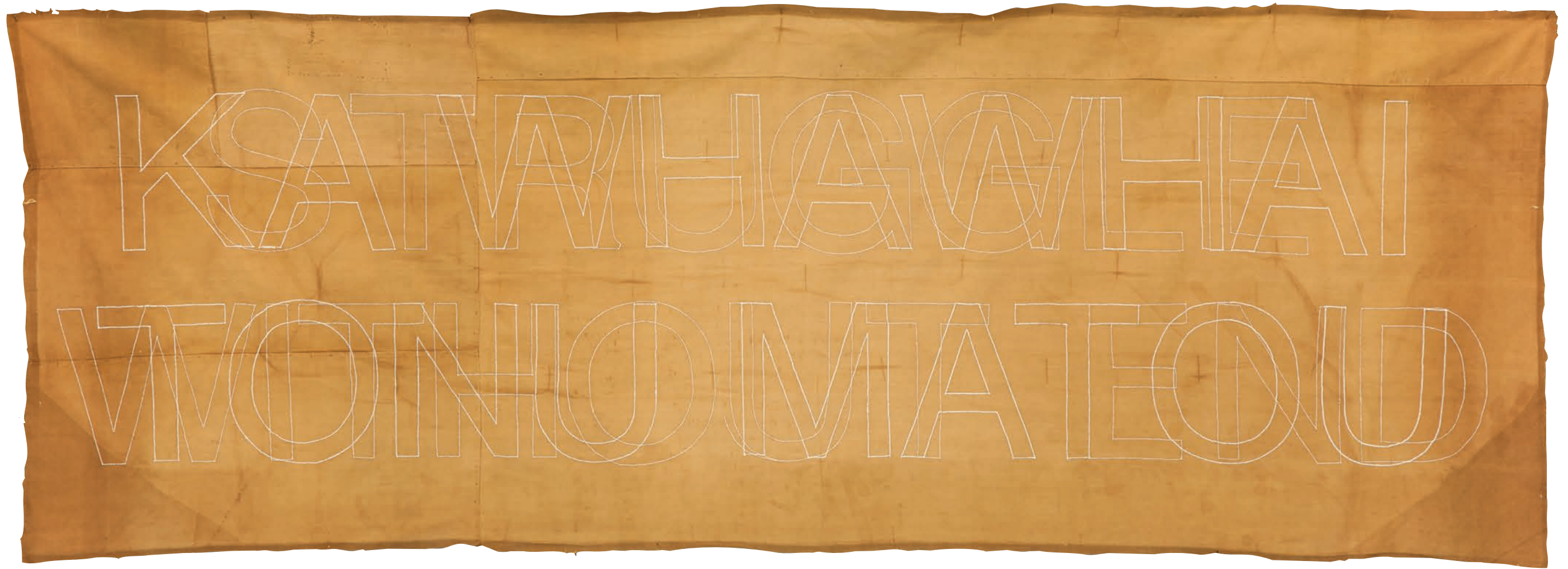


Proudly Ōtara Day childrens flags
Flag drawings by local Ōtara children
Drawings adapted to graphic form and made into flags by Fiona Jack, 2014
Cotton appliqué. Each flag 370 x 560.
On March 29, 2014 the Ōtara Business Association (OBA) held an event called “Proudly Ōtara” in the town centre. Children were invited to “design your own flag and get a lolly and balloon”. The drawings were later displayed in the OBA storefront window. Fiona asked permission to borrow these drawings, re-interpret them in graphic form and make them into flags.







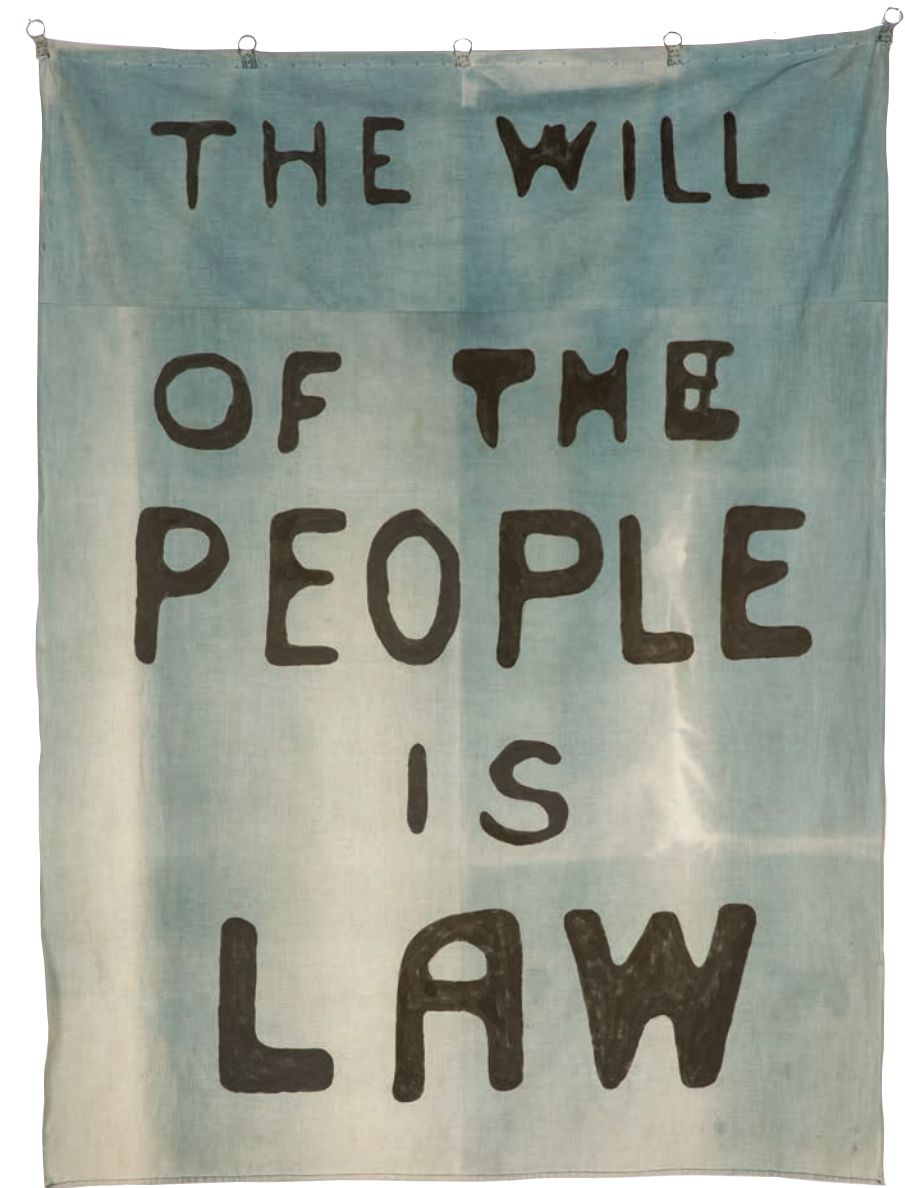
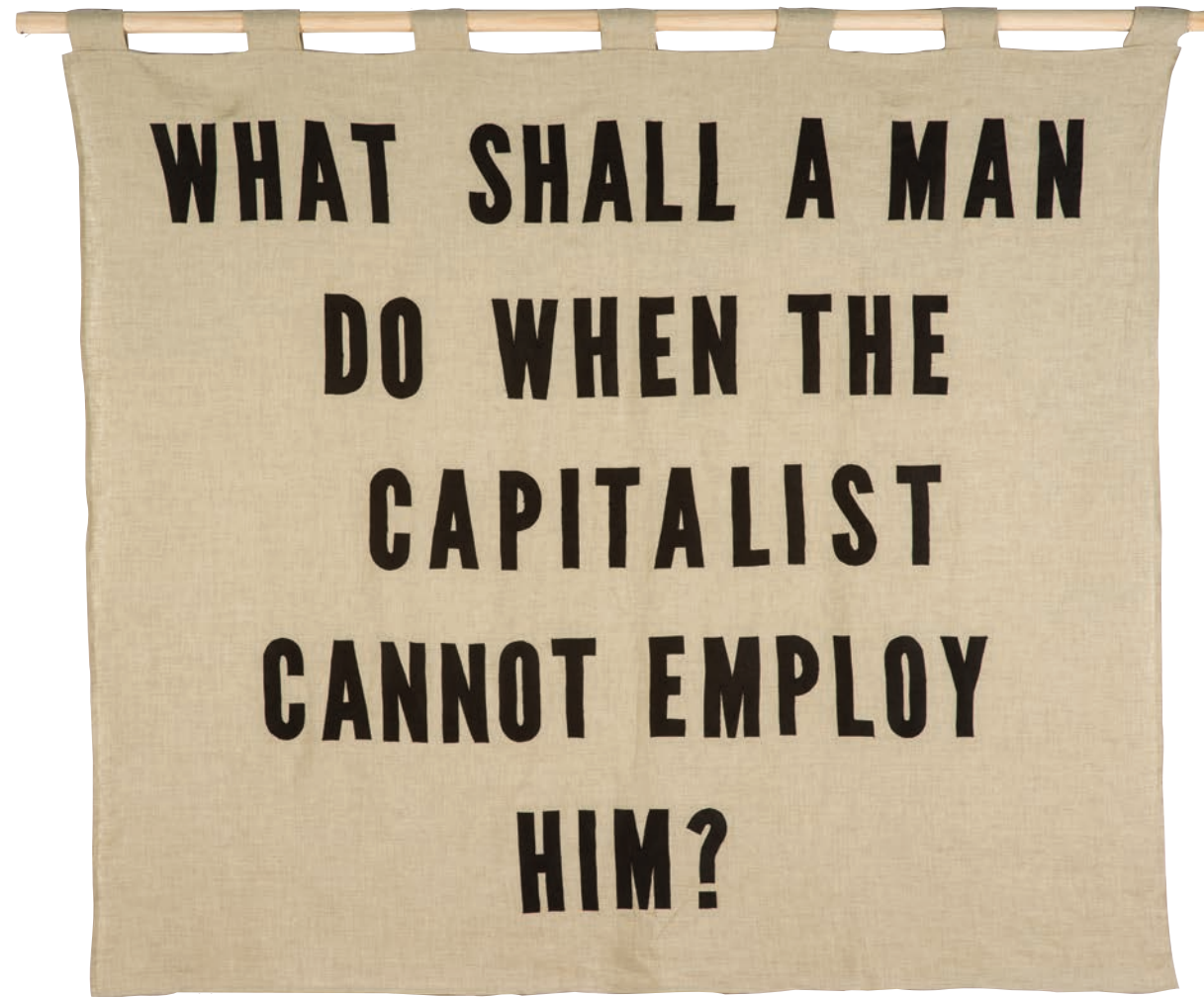


***Who is the citizen?
Who is the immigrant?***

Fiona Jack, 2014
Linen appliqué flags. Each flag 700 x 1460.

Tiresome...
Fiona Jack. 2014
Linen appliqué on cotton. 780 x 1470.

Ka Whawhai Tonu Matou, The Struggle Never Ends
Fiona Jack, 2014
Silver thread on cotton. 2080 x 760.



FORWARD OUT OF ERROR



The Will of the People is Law

Reproduction by Fiona Jack, 2014

Paint on cotton. 860 x 1170.

Photo: “On the march during the 1915 Glasgow rent strikes.” For a month in 1915, 30 000 Glasgow residents took part in a rent strike against profiteering landlords, forcing the government to freeze rents for the duration of World War I.



What Shall a Man Do When the Capitalist Can No Longer Employ Him?

Reproduction by Fiona Jack, 2014

Linen appliqué. 1640 x 1490.

Photo: “Miners carry their banners through the streets of Hanley, Stoke-on-Trent during a demonstration of unemployed in the 1920s.” From p. 143, Banner Bright, John Gorman, 1986, Scorpion Pica, England.



Forward out of error

Fiona Jack, 2014

Paint on cotton. 2000 x 320.

This text is drawn from a phrase that was widely used in relation to the Suffrage movement in the USA. There were many versions of this banner, and the full phrase pictured left eventually became the slogan of the National Woman's Party. Forward out of darkness, leave behind the night. Forward out of error, forward into light.



DONT SELL OUT
TO RACISM

"IF BLOOD BE THE PRICE
OF YOUR CURSED WEALTH,
GOOD GOD WE HAVE BOUGHT
IT FAIR"



***All Power To The People
Don't Sell Out To Racism***

Polynesian Panther banners from the 1970s, re-made in 2014 by Fiona Jack, with permission.

Paint on cotton, 2550 x 730. Satin on cotton applique, 840 x 580.

The Polynesian Panther Party was founded in 1971 and was directly influenced by the American Black Panther Party, particularly Huey Newton's policy of black unity. They located the causes of Māori and Pacific Island oppression in New Zealand within the exploitative social relations of capitalism. Consequently, the Polynesian Panthers promoted a strategy of liberation based on the complete overthrow of the capitalist system and the social relations necessary for its development. The group greatly increased in profile during Robert Muldoon's immigration scare campaign in 1975, and the subsequent dawn raids under his administration.



***If Blood Be the Price of Your Cursed Wealth, Good God
We Have Bought it Fair***

Reproduction by Aindriú Macfehin, 2010

On loan from Aindriú Macfehin

Paint on cotton canvas. 4300 x 1810.

Artist Aindriú Macfehin made this banner as a near replica of the one used during the Great Strike of 1913. In the photo left a march moves near Victoria Park in Ponsonby near to the Rob Roy pub (now the Birdcage) which was well known as a hotspot for the working classes and trade union social life. In an action to connect the social history of the now neo-liberal upper class Birdcage bar to its socialist past Aindriú broke into the worksite while the Birdcage was being moved for motorway developments and installed his replica banner for one day. He had discussions with people working on the building site and filmed the insurrection. The banner has since been used in many other marches.

Amandla Amandla

Reproduction by Chris McBride, 2014

Two colour silkscreen on nylon. 1560 x 1310.

Based on an original flag produced by Wellington Media Collective/ Chris McBride in 1981 to protest the Springbok tour of New Zealand. Amandla is a Xhosa/Zulu word meaning “power” used as a rallying cry in the days of resistance to apartheid in South Africa. Groups would call out “Amandla” and others would respond with “Ngawethu”, meaning “to us”.



state
houses
are
state
assets
& are not
for sale





***State Houses are State Assets & are Not for Sale
State Rental Housing Still Lives
Tenants Stay Developers Go***

Made by, and on loan from, the Tāmaki Housing Group, 2011-2014
Paint on vinyl and fabric. 770 x 1020, 3900 x 1100, 1490 x 540.

“We are a community group that first organised in 2011 against state housing evictions. We felt the changes being made to Glen Innes, where many of us have lived for decades, were without due process or any kind of consultation. The process of eviction and harassment from Housing New Zealand has not stopped despite calls for a moratorium. Our people are diverse and resilient, and we have a strong community that will fight to stay together. Ever since we first formed, we have continued to meet weekly and have support from inside and outside of the community.”

We Are the Opposition

Made by, and on loan from, WATU (We Are the University), 2014
Paint on nylon. 3260 x 1590.

“This banner was made in 2014 for a protest against the National Government organised by a group of rebellious students alongside Auckland Action Against Poverty. It is stating that the real opposition to the present state exists in groups/protests like this, rather than in Parliament”.



We Say No!

Amiria Puia-Taylor and the Ōtāhuhu Māngere Youth Group, 2014
On loan from Hone Fowler and the OMYG
Paint on vinyl. 3000 x 1800.

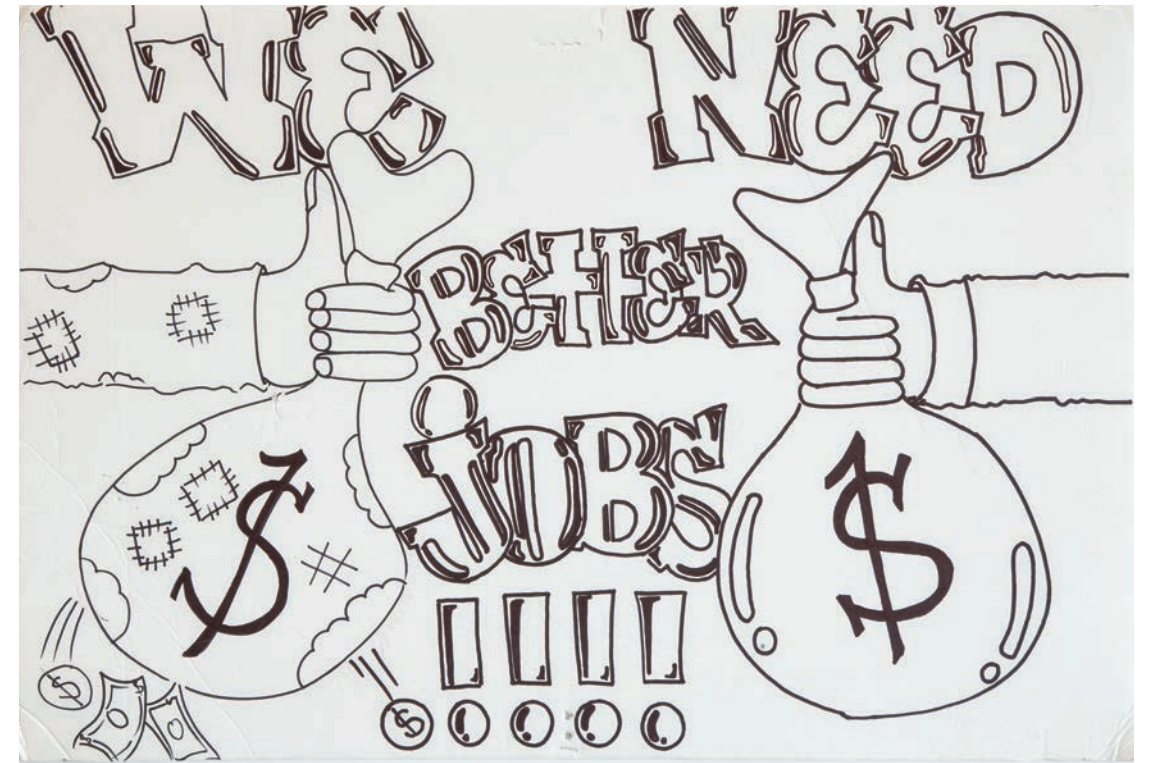
This banner was part of an interactive mural project by the Ōtāhuhu Māngere Youth Group and Māngere East community in response to a new alcohol store opening outside the Southern Cross campus. A community rally was organised by the youth group on Saturday June 21st across from the proposed site for the new alcohol store. Over 200 locals attended the rally to demonstrate that they felt ignored by the District Licensing Committee and had been left out of the decision-making process. “We say no! To alcohol being sold outside our schools. We say no to our community voices being ignored!”

Party For the Rich

Made collectively by Auckland Action Against Poverty (AAP) volunteers, 2013
On loan from from AAP
Paint on fabric. 4950 x 1250.

“Auckland Action Against Poverty is a direct action, advocacy and education group mobilising against the neoliberal agenda on jobs, welfare and poverty. This banner was made for for a picket outside of the National Party’s Christmas BBQ in December 2013 at the Auckland Grammar Old Boys pavillion.”







Nga Rangitahi Toa placards, 2014

Fight The Power

Equality Movement

We Belong To This

We Deserve Better Jobs!

Free The Innocent

Designed and made by Adrian Sampson, Freddy Baice, Shane Pitana, Sipa Deido, Rayquan Teariki, Neville Rakena, William Rakena, Crystal Taratu, Kahurangi Manuel, Chiquita Pepa, Elijah Luafutu-Tito

Paint on board. 600 x 1000, 710 x 1000, 600 x 970, 760 x 510, 1280 x 450.

“Nga Rangatahi Toa is a not for profit organization that works with marginalized youth. This term we learnt about the contribution that the Polynesian Panthers made to Tāmaki-Makaurau and as a group we created a response to what we learnt by making these placards and staging a protest.”

Kia Ora! Kia Ora
Neighbour Day

SATURDAY
29 MARCH
11AM TO 1PM

B.B.Q
FOR
ALL

B.B.Q
FOR
ALL

[illegible]

Street Party

Kia Ora! Kia Ora! Neighbour Day

Welcome to Crown Crescent Neighbours Day (detail)

Made by, and on loan from, Ōtara Neighbourhood Support groups,
2014

Paint on fabric. 1490 x 970, 2140 x 1530, 2560 x 1410.

These are three of the many banners made by Ōtara Neighbourhood Support groups for street parties as part of Neighbours Day Aotearoa celebrations, organised locally by Ōtara Health Charitable Trust.

These banners represent individual streets in Ōtara and draw residents together to celebrate their neighbourhood.



FOBO, For Ōtara By Ōtara, Ease up on the drink (detail)

Made by, and on loan from, ONAC (Ōtara Network Action Committee)

Digital print on fabric. 520 x 1960

FOBO is an annual event that celebrates the Ōtara community and offers a key social message each year.

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Fresh Gallery, Ōtara 10 October - 8 November 2014.

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Ōtara 2023
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