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**Only fools, said the sparse ribbed rock, are ever lonely:
multiplicity of voice and materiality in a contemporary art practice**

An exegesis presented in partial fulfilment of the
requirements for the degree of
Master
of
Fine Arts
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Abstract

This exegesis explores the trajectory of my artistic practice between 2017-2018.

It begins with a primer discussing my previous work in relation to notions of 'history' and 'truth', in order to unpack and interrogate these contexts further. From this foundation, I discuss how my current work engages with histories and texts, in order to open up more subjective experiences and feeling—exploring what form 'a multiplicity of voice' might take in a contemporary art practice.

Beginning with the text and audio-based works *Cast measurement aside 2018* and *Does the brick recall Pukeahu 2017*, Chapter one explores time and the resonance of material within my recent work. It considers the role of audio and text-based works within a sculptural practice.

In chapter two, I locate my artistic practice within a local contemporary conversation about decolonial and indigenous art practices. I discuss this in relation to my online work *Time is now measured in damage*, 2018, which takes a family taonga as a starting point to weave together different narratives and kinds of knowledge.

Chapter three focuses on the development and context of my large-scale sculptural work *Only fools are lonely*, 2018. This includes an in-depth engagement with Shona Rapira-Davies' public sculpture *Te Waimapihi* or what is commonly known as *Te Aro Park*, 1988-1993.

This discussion opens up an expansive field of enquiry within my practice, suggesting further areas of development and exploration.

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