

Dieneke Jansen: 90 DAYS +

13 May – 22 July 2018

multi-channel video
total duration: 45 mins

On the 22nd of October 2016, Ioela Rauti (Niki) was issued a third 90 day eviction notice from her home of 22 years. As a member of the Tamaki Housing Group, she has been fighting the destruction and gentrification of her Glen Innes community and home since 2011. An occupation of Niki's home began with two conjoint marches arriving at her home, on the 17th January 2017. This action, through media coverage and Niki's four subsequent court appearances, alerted people to the injustice and improprieties that took place between the government, Tāmaki Regeneration Company and developers.

Gentrification is a process of displacement that repeatedly moves low-income people to enable the boom and bust cycles of surplus value investment.

These effects of gentrification – of capitalism spread across space – have consequential impact on residents of the city at a very personal level. After all, one's identity is shaped by the way one occupies space, and if space is also a site of confrontation with power, then gentrification is an important battle indeed.¹

Vanessa Cole states in her 2014 thesis, "We Shall not be moved" *Community Displacement and Dissensus in Glen Innes, Tāmaki Makaurau*:

History is too often narrated by the oppressors in attempts to police the contested and unstable nature of the social order into a consistent and fixed structure. It is the voices of those that have resisted throughout history that break with these concretised narratives and reveal the cracks in the logic of those in power. The research here has demonstrated that the process of gentrification at work in Glen Innes is interconnected with historical and global processes of capital accumulation and the struggle over the commons. The research has also demonstrated that community is still a potent tool to resist such processes and to reclaim the common through resistance. With this, the Tāmaki Housing Group and its supporters demonstrate that community is built through collective action which acts as a powerful counterforce to the dispossessing power of the colonial capitalist state.²

90 DAYS + invites viewers to consider the kaupapa of the activists; connectivity, hospitality, care and respect. Of particular concern is the relationship between the resident wahine elders and strident rangatahi through the practice of ako ako.³ At the core of this collective determination for social justice is the reluctant face of the struggle: Niki Rauti, who asked Dieneke Jansen – an adjunct member of the Tamaki Housing Group – to witness this resistance.

Activating a space between aesthetics and activism, *90 DAYS +* creates an immersive experience in the gallery, questioning how lens-based art practices might provide possibilities of observation and opportunities for listening, enabling visibility for that which sits outside fields of vision. At the core of this project is a desire to enable and expand space for politics; to explore gestures that traverse the didactic and the poetic.

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¹ Nato Thompson, *Seeing Power: Art and Activism in the 21st century*. (Brooklyn, NY: Melville House 2015), 161-162.

² Vanessa Cole, "We Shall not be moved" *Community Displacement and Dissensus in Glen Innes, Tāmaki Makaurau*. (A thesis submitted in fulfilment of the requirements for the degree of Master of Arts in Sociology, University of Auckland, 2015), 153.

³ The concept of ako describes a teaching and learning relationship, where the educator is also learning from the student and where educators' practices are informed by the latest research and are both deliberate and reflective. Ako is grounded in the principle of reciprocity and also recognises that the learner and whānau cannot be separated. (*Te Tāhuhu O Te Mātauranga*, Ministry of Education Curriculum Guidelines) <http://tereomaori.tki.org.nz>