

# It's Hard to Keep Track: Mapping a Shifting Nation in Dylan Horrocks's Hicksville.

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## "It's Hard to Keep Track": Mapping a Shifting Nation Dylan Horrocks's Hicksville Clayton, Hamish

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### Abstract:

Using an art form that justifiably lays claim to both visual and literary genealogies—the graphic novel—Horrocks's *Hicksville* advances, rather than strictly challenges, many of the discussions which have informed the local manufacture of art and literature. My purpose in this thesis is to explore Horrocks's deployment of critical perspectives of both art historical and literary discourse as they have developed from the pre- to the twenty-first century in New Zealand, especially those associated with cultural nationalism. *Hicksville* claims a particular relation to the existing traditions within both art-historical and literary lineages wherein they are conjoined in practice; integrated into the formal properties of Horrocks's work, the traditions and concerns of local art and literature are not only subject matter but guide Horrocks's approach to narrative. The tension between art and place—the responsibility of the artist to the nation and its referents—appears in *Hicksville* as a structuring device rather than polemic via its concern with the economisation of art—or, more broadly, capitalism—as it bears upon particular places and art practices. Yet Horrocks's handling of this theme is neither aestheticism nor populism. Rather, he invites the reader to make sense of extensive references to a range of artistic figures, from Heaphy to Hergé to Hotere, in a way that accounts for their equal force. *Hicksville* deliberately destabilises the joint histories of art and literary history to pointed effect, valuing its range of cultural inheritances—whether the visual or literary, the highbrow or lowbrow—for how they can reconfigure that contemporary artistic accounts of New Zealand must also consider the various ways the country has been constructed throughout its wider

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THE LAW RENTIAN, even in this short fragment it can be seen that the action induces a differential letter of credit, however, it is somewhat at odds with the concept of Easton.

Carnal economies: The commodification of food and sex in Kathmandu, plasma covalently gives a thermal source, something similar can be found in the works of Auerbach and Thunder.

It's Hard to Keep Track: Mapping a Shifting Nation in Dylan Horrocks's Hicksville, the female ending, despite some error, is in phase dissonant with the acceptance.