

*MĀTAU 'O TAUTUANAGA O FA'ĀLIGA
ATA MO O TĀTOU LUMANA'I.
Considering the Service of Displays for our Futures
Léuli Māzyār Luna'i Eshrāghi*



Angela Tiatia, *The Liberators*, 2017. Wallpaper installation. *Pōuliuli*, West Space.
Photo: Christo Crocker. © Angela Tiatia / BONO, Oslo 2018.

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See the glossary at
the end of this text for
selected translations
of terms in Indigenous
languages.

Fa'atālofa atu ia 'outou uma. Greetings to you all. I extend fa'amalama to the Ancestors, elders, plants, birds, animals, lands, waters, skies of this place, Dhaka, where we meet. Tulouna, tulouna, tulouna. I humbly offer you my respect.

I come from the villages of Āpia, Leulumoega, Si'umu, Salelologa in the Sāmoan archipelago, the Persian village of Najafābād and other ancestries. I am a grateful visitor to Kulin Nation lands, living and working near the sacred waterways Merri yaluk and Birrarung yaluk, and supporting pule aoao/pule sa'oloto and soālaupule¹ of local First Nations around Birrarung-ga and along other coasts of the Great Ocean.

Vasalaolao, Lul, Na Ta, Garrigarrang or Moananuiākea are just some of the conceptions of the Great Ocean in our languages, encompassing vast worlds of atolls and volcanic archipelagos. These words existed for thousands of years before Latin-descended languages, in the soil and air where we survive and thrive both on and off our ancestral territories. All living things are connected through ebbing and flowing vā across thousands of years of ancestral connections and exchange to every coast and beyond. We maintain cultural, landed, spiritual, sensual and ceremonial-political practices in every part of this expanse, and far beyond it through multiple international diasporas. A third of our planet's surface, this is a continent rendered invisible in dominating Euro-American and East Asian military and economic-political endeavours. The late Tongan/Fijian writer Epeli Hau'ofa enabled us to return to our understanding of the Great Ocean as a sophisticated oceanscape of relationships located within a sea of islands.

My galuega as a maker, writer and organiser takes a number of forms: fa'atinoga (performance, literally becoming-body), measina (hand-made treasures), tala fa'asolopito o fā'aliga ata (sequential display/exhibition histories), and tautuanaga 'o fa'aliga ata (instead of curating, literally serving the display/exhibition). My su'esu'ega into Indigenous cultural practices across and beyond the Vasalaolao as part of my Curatorial Practice PhD at Monash University

Art Design and Architecture has brought me into an on-going relationship with distant and close relatives, Indigenous makers, organisers and knowledge keepers, especially my closest mentors and peers from Yorta Yorta, Quandamooka, Wemba Wemba, Wiradjuri, Pakana, Kulin, Māori, Sāmoa, Tonga, iTaukei Viti, ‘Ōiwi, Matao, Métis, x^wməθk^wəyəm, Secwépemc, Gunantuna, Hakō, Kanien’kéha:ka, Oglála Lakhóta, yak tityu tityu yak tilhini Nations, amongst others.

The reality of Indigenous peoples living and striving in the diaspora away from our homelands and waters in the Vasalaolao is due to the cumulative, on-going impact of plantations, missionaries and nuclear, military and real-estate development, as well as detention camps, in vastly differing periods and localities, implemented by Dutch/Indonesian, Spanish/Chilean, British/American/Australian/New Zealand, French/New Caledonian, Chinese, Russian, Japanese and German empires and resultant colonising states. Sāmoa is now an independent nation-state with Indigenous governance following German and British New Zealand colonial regimes, currently heavily influenced by China. The eastern third of the archipelago remains a colony of the United States, lacking extensive citizenship rights. Around 260,000 people live on both sides of this artificial border, with more than 350,000 people in Aotearoa, Australia, Viti, Hawai‘i, California, Washington and Alaska.

A key hurdle for the non-Indigenous understanding of diverse Indigenous practices and histories of the Great Ocean and all its shores is the deep, on-going lack of engagement with, or embodied initiation into, our own languages, aesthetics, knowledges and ceremonial-political structures.

Sāmoan artist Angela Tiatia works across live performance, video, photography and installation to explore contemporary culture, attending to representation, gender, on-going colonisation and commodifications of the body, sexuality and place. Her wallpaper work *The Liberators* (2017) features a chandelier suspended in a lush, dark tropical forest, above a glistening machete. To Tiatia, ‘This work

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Angela Tiatia, 'Artist
statement', *Pōuliuli*
(*Faitautusi ma Fā'aliga*)
(Birraring-ga: West
Space and Honolulu: Ala
Moana Center, 2017).

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Ibid.

engages with ways of knowing and being in neo-colonial times. The chandelier is a symbol of Western dominance, status and colonisation with its “light” shining above the machete.² While the machete is a tool used to tend fertile lands across the Vasalaolao today, it cannot escape its dark connotations for those blackbirded or indentured onto sugarcane, cotton, cacao, coffee, vanilla, cinnamon and copra plantations from eastern Australia and New Guinea in the west, to Hawai‘i and Tahiti in the east, and throughout the archipelagos ‘contained’ between the tropics of Cancer and Capricorn. In the German, French/New Caledonian, British/American/Australian/New Zealand, Japanese, Dutch/Indonesian, and Spanish/Chilean plantation regimes of the region during the last few centuries, the machete has been both a tool of colonial suppression and a powerful sign of local cultural continuity, in the same way that Chinese and American culinary elements have been internalised in many Indigenous cultures.

The Darkness

The rendering of our millennial existences as ‘the darkness’ by Euro-American and East Asian missionaries and colonial administrators remains a lasting psychological and spiritual violence, accounted for in gagana Sāmoa and ‘ōlelo Hawai‘i amongst other languages by introduced light/dark equivalences for Judeo-Christian good/evil:

In Sāmoa, it [the machete] has been used in ceremonial practices in the past such as when a chief in the village died. The young men in the village would run ahead of the body being carried to a burial site, cutting anything living or inanimate to clear the way for the dead as a mark of respect ... but many of us have lost the memory of this due to colonisation by ‘the light’.³

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Ibid.

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The exhibition was presented in 2017 at West Space as part of the Yirramboi First Nations Arts Festival in Birrarung-ga, and at the Ala Moana Center in the 'Ae Kai: A Culture Lab on Convergence', organised by the Smithsonian Asian Pacific American Center in Honolulu.

The Liberators as a title plays on who is liberating whom. For so long, the West has used 'civilising the savages' and 'freeing the savages from sin' and similar discourses to alter peoples and ecologies, but Tiatia is here suggesting an ensuing threat from a rising underclass to free themselves from the grip of colonisation, and restore pule sa'oloto/pule aoao:

This is an image to highlight memory of ceremonial practices – of Sāmoan and many other Indigenous ways of adapting to Western technology to connect to and honour our spirits and ancestors during the early days of colonisation. The impending threat of those beneath the chandelier rising to fight back – it's what we are doing right now in our practices. This is a decolonising image. We are reclaiming our present space, our histories and our futures.⁴

This work is part of the series produced by Tiatia in response to Euro-Australian artist Max Dupain's famous *Sunbaker* (1937), where a fair cis man claims the seascape – and all the lands and waters of the Australian settler colony – in a sunlit black and white photograph. Tiatia is a Sāmoan artist living and working in unceded Gadigal (Eora Nation) territory, and her work is significant to my understanding of Indigenous aesthetic and spiritual relationships across ao, light/clouds/worlds, and pō, darkness/night/potential-filled spaces. *The Liberators* is a grounding work within the exhibition *Pōuliuli (Faitautusi ma Fā'aliga)*,⁵ which consisted of a living Indigenous space, activated by the work of ten local and international Indigenous artists and collectives. As the show's curator, I imagined it as a place to gather, deepen and engage with Indigenous knowledges, genders, sexualities and ceremonial-political structures.



Pōuliuli (Faitautusi), installation view. Photo: West Space and Jacqui Shelton
© Jacqui Shelton, West Space / BONO, Oslo 2018.

As Indigenous peoples, we are inhabited, often haunted, by ideas, images and traumas of our ancestral past, manifest in our genetic and spiritual memory, and in the continuing violence we are currently experiencing. We are non-linear beings even within European linearity. Many of our languages in the Vasalaolao place the future directionally 'behind' and the past 'ahead' of us. All things exist at once and in each specific moment too. Not only are Indigenous sensual languages alluded to by the warm saturation and forest glow of Tiatia's image, but also the apparent silence in the work – humans or animals being absent – is pivotal. The silence of certain sites is a sovereign form of resistance, a quiet strength on colonised soils.⁶ This for me is a form of fa'amalama of fanua and vai, echoed in the centre of the ancestral vaomatua as actualised genealogical time.

The work deploys the double binds of the absence/presence of mana, and the ao/pō of genealogical time, as strategies to resist settler colonial hegemony, to redress missionary colonial control of bodies and minds, to refuse white supremacist institutions, to push back on structures of time, space and the individual emanating out of Europe.

The Borders Crossed Us

The visible and invisible borders of European-derived hegemony do not represent our Indigenous geographies, tied as they are into genealogical matter and deep listening to all living things⁷ The collective marking of moments in service to the ancestors was forcibly shifted to linear 'time'. The collectively realised so'otaga between all things was attacked by animate and inanimate 'space'. The Earth-centred philosophies of being were degraded by fierce individualism and capital-seeking greed flowing directly from the ironically named Enlightenment period's empire-building. And yet Indigenous philosophies of existence persist as ever: 'vā is the space between, the betweenness, not empty space, not space that separates but space that relates, that holds separate entities and things together in the Unity-that-is-All, the space



Drew Kahu'aina Broderick, *Billboard I (The sovereignty of the land is perpetuated in righteousness)*, 2017. Vinyl banner and neon sign on support structure, framed reproduction of a historical artwork (*Death of Captain Cook*, George Carter, 1783 from the collection of The Bernice Pauahi Bishop Museum). Installation view, Honolulu Biennial, 2017. Photo: Chris Rohrer. Courtesy of the artist.

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Maualaivao Albert
Wendt, *Tatauing the
Post-Colonial Body* (New
Zealand Electronic Poetry
Centre, 2002), [http://
www.nzepec.auckland.
ac.nz/authors/wendt/
tatauing.asp](http://www.nzepec.auckland.ac.nz/authors/wendt/tatauing.asp) Accessed
July 2018.

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Ibid.

that is context, giving meaning to things. The meanings change as the relationships/the contexts change.⁸

Beyond Eurocentric Display

I want to contextualise the essential tension in display practices around work by Indigenous artists in settler colonial-controlled institutions. A Eurocentric reading cannot offer a deep understanding of, and engagement with, Indigenous practices and knowledges. Only Sāmoan cultural practices and history can offer the viewer the fuller resonances of this work by Tiatia, signalling a return to ancestral fanua, to sovereign Indigenous being outside of European thought, activated precisely because Tiatia, outside the frame, wears the sacred malu tattoo, at once socio-political protection, genealogical proof and spiritual imprint.

Our words for blood are toto, ‘ele‘ele, and palapala. Totō can also mean to plant. ‘Ele‘ele and palapala are also our terms for earth/soil/mud. We are therefore made of earth/soil. Our blood, which keeps us alive, is earth. So when you are tatauing the blood, the self, you are reconnecting to the earth, reaffirming that you are earth, genetically and genealogically.⁹

Pōuliuli comprised activations of both Fale Faitautusi (archive/library reading room) and Fa‘āliga ata (exhibition/display), presenting countless documents pertaining to Indigenous genders, sexualities, ceremonial-political structures, knowledges, ecologies, as catalogues, monographs, video and photographic works. The Faitautusi element is key to anchoring viewers in Indigenous aesthetic and intellectual histories, in spaces where Indigenous experiences and knowledges hold pride of place, at least temporarily. These are spaces of responsibility for the viewer/reader to engage in order to centre Indigenous ways of knowing and being. Tiatia’s work offers a tethered Indigenous Sāmoan space – in a medium echoing barkcloth artistic expression – from which to host activations, access to knowledges and relationships of learning, reciprocity and respect. I humbly recognise that this is never a replacement for Kulin Nation and

Kānaka ‘Ōiwi aesthetic, intellectual and ceremonial-political sovereignty in Birrarung-ga and Honolulu respectively. The wallpaper work’s presence at the centre of the long gallery at West Space and in the Ala Moana Center is a deliberate amplification, a rarified occurrence of mana, for an otherwise small framed print. Significantly, the archive reading space was later packed up, and both spaces went back to their usual Euro-American mainstay of programming.

Sovereign Images

Sovereignty over images and territory lies at the heart of the immense work by Drew Kahu‘āina Broderick, *Billboard I (The sovereignty of the land is perpetuated in righteousness)* (2017). A cropped reproduction of George Carter’s *Death of Captain Cook* (c. 1783), on the top left of which is superimposed a neon coconut tree and ‘Vacancy’ sign, it remembers the violent acts of Captain James Cook and his sailors, which resulted in seventeen Kānaka ‘Ōiwi deaths, including the Mō‘ī Kalani‘ōpu‘u, at Kealakekua Bay on Hawai‘i island in 1779. This work, hung at the entrance to the Hub gallery of Honolulu Biennial (2017) curated by Fumio Nanjo and Ngahiraka Mason, meant that the exhibition started and ended with where we were and how we find ourselves in the present moment.

Broderick is known for interventions critical of historical photographs and paintings, as well as assemblages of T-shirts and other accessories that reiterate the tropical paradise trope for tourist and military consumption, particularly of the Leahi crater at the end of Waikīkī beach in O‘ahu. He is part of a long lineage of local artists remediating on-going colonial capitalist and militarised violence on ‘āina, ‘ike, kuleana and kānaka, and his billboard calls to relations of Kānaka ‘Ōiwi in other unceded yet occupied territories across the Moananuiākea.

Printing a section of George Carter’s painting in billboard size, free of human figures, and displaying the source work adjacent in its gilded frame, is a kind of editing. Broderick responds to the non-consensual consumption of Indigenous bodies, images, ancestral belongings and knowledges by uninvited settler colonial gazes by cutting out the racist depictions of Ancestors from the large billboard work. Intent on rendering aesthetic contempt as Indigenous resistance, he also edits out the colonising Europeans. The way in which the billboard activates space is multiple: an ‘illegal’ billboard holds pride of place on entry, wresting symbolic control of the narratives and representations of Hawai‘i from outsiders, and re-establishing local Kānaka ‘Ōiwi agency.

This is not a completed action but a process always in the act of becoming through interaction with new audience members who must take the journey on which Broderick sends them. The immeasurable psychological, geological and spiritual traumas of Eurocentric racial hierarchy, militarised invasion and annexation of the Hawaiian Kingdom in 1893 and bombing of islands since, emblazoned in the conflict within the original painting, can never be adequately redressed. This is why the modern plywood architecture surrounding the work is resonant. The wall displays wood grain, the lighting is sparse but directed onto the work, adjacent artworks give the billboard a wide berth, and the neon ‘vacancy’ sign is a symbolic gesture to the audience, but on visually appealing terms. The cachet of familiarity is deliberately deployed to draw audiences in. This complication of tropical paradise narrative comes from the artist and curators alike. It is an invitation not to enter the hellish dream-cape maintained by Euro-American

militourist
industrial
and
fantasy,
complex

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Terisia Teaiwa, 'Reading Paul Gaugion's *Noa* with Epeli Hau'ofa's *Kisses in the Nederends: Militourism, Feminism, and the "Polynesian" Body*', in V. Hereniko and R. Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific* (Lanham, Maryland: Rowman + Littlefield Publishers, 1999), pp. 249–51.

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Ngahiraka Mason, 'Talk Story: Mobile Geographies', in *Honolulu Biennial 2017: Middle of Now | Here* (Honolulu: Honolulu Biennial Foundation, 2017), p. 6.

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Translation of 'the Honolulu Biennial' into 'ōlelo Hawai'i by Bryan Kamaoli Kuwada.

but a more complex, more unfinished, more real site and sight. The late Banaban, I-Tungaru, African American poet and academic Teresia Teaiwa defined the militourist industrial complex in multiple contexts across the Great Ocean, and particularly in Hawai'i, as when 'military or paramilitary force ensures the smooth running of a tourist industry, and that same tourist industry masks the military force behind it'.¹⁰

In recent times in the unceded Hawaiian Kingdom, the Indigenous sovereignty movement has gained incredible momentum; the mutual acceptance among diverse ethnic communities contrasts with the fearful European diaspora majority in the continental United States. The title of Broderick's work is the common English translation of *Ua mau ke ea o ka 'āina i ka pono*, spoken in 1843 by the Mō'i of the unified islands, Kamehameha III. A multiplicity of meanings, and kaona in 'ōlelo Hawai'i are carried by this mo'olelo: pono being a state of balance, care and wellbeing of the various strata of the people and the land from mauka to makai in the customary ahupua'a of millennial Indigenous practice.

The emphasis by Biennial curators Fumio Nanjo and Ngahiraka Mason on island-centred thinking, of connected nodes instead of Eurocentric centre/periphery, means we imagine and actualise shared sovereignties, shared intimate relationships in our world/s.¹¹ In times of aggressive settler colonial activity and capitalist military deployment around the world, *Ko Honolulu Hō'ike'ike Hana No'eau o nā Lua Makahiki*¹² focused on local perspectives to demonstrate that decolonisation, the renewing of cultural flows, is indeed possible in this space and time. For the last five centuries, European, American and Asian strategic and commercial desires have played out in the Moananuiākea, with little regard for Indigenous peoples' agency, relationships or perspectives.

Billboard I is another anchor work in another large exhibition, this time, a mediation multiple times over of a crucial historical event that meets audiences versed in European knowledges and aesthetics on their own turf. This is Indige-



Megan Cope, *RE FORMATION part III (Dubbagullee)*, 2017. Hard-cast concrete Sydney rock oysters, copper slag. Installation view, *The National*, Art Gallery of New South Wales, 2017. Photo: Felicity Jenkins, AGNSW. Courtesy of the Art Gallery of New South Wales and the artist.

nous intellectual architecture occupying Eurocentric art-historical space in an American militarised territory, and not a fully autonomous rendering of site and sight. The responsibility of viewers is, then, to meet the so‘otaga expressed in the work, a critique of militarised nuclear and plantation colonisation in the occupied Hawaiian Kingdom, an environment hinted at within the neon and reproduced image. That this mediated image was the grounding work at the entrance to the Biennial is telling of the dispossession – aesthetic, intellectual and ceremonial-political – against which Kānaka ‘Ōiwi are fighting. The neighbourhoods where the Biennial took place are undergoing intense real-estate development and gentrification, pushing out lower-income communities, including Kānaka ‘Ōiwi, and this cannot be separated from readings and approaches to the kind of sovereign Indigenous aesthetic practice possible and urgent in these contexts.

Significantly, *Ko Honolulu Hō‘ike‘ike Hana No‘eau o nā Lua Makahiki* represents a subversive Indigenisation of the biennial exhibition format. There is no Indigenous art biennial in the United States, but in Honolulu there is. In this local political context the Indigenous sovereignty movement has gained considerable place and space. It is both a buffer zone art event and cultural exchange between Euro-American-dominated art centres and the dynamic cultural practices of interconnected communities spanning the Moananuākea. I recognise the radical sovereign potential of large exhibitions such as this Biennial, where local and global, Indigenous and non-European art histories and practices are centred, and not marginalised within the Euro-American-dominated ‘global’ art world. These two anchor works are key to my developing understanding of works by Indigenous artists that mediate centuries of colonial oppression and violences untold on bodies, knowledges, ecologies and spirits.

A third key work is a reaction to the deliberate destruction of First Nations shell monument architectures many storeys high across the coasts of Australia. *RE FORMATION part III (Dubbagullee)* (2017) by Quandamooka artist Megan Cope, is her largest memorial installation, created for the new Australian art biennial *The National* at the Art Gallery of New South Wales. Cope is known for installation, moving-image works and paintings that dissect and critique methods of colonisation, mapping and intimacies shared by place and people. With the European invasion of sovereign First Nations territories in this part of Vasalaolao came the political drive to eliminate Indigenous governments, villages, knowledges and peoples. These assimilation and dispossession policies, located in unceded lands and waters ecologically altered through capitalist exploitation for the benefit of the European diaspora majority, acutely inform reality today.

Cope addresses the violence, seen and unseen, of colonisation throughout vast territories. While her smaller monuments seem to grow directly out of the gallery floor and walls, *RE FORMATION* echoes the grandeur and enormity of the vast structures that were shaped by thousands of years of Ancestors fulfilling ceremonial-political practices. It is a haunting presence, created by slowly caring for the memory of Ancestors and healing the multiple absences through the precise repetition in hand-making the layered forms of black sand, copper slag and cement oyster shells. An echo on the wind, a cultural memory recalled into being, standing in the place of countless villages and ceremonial sites that were obliterated across coastal First Nations territories, these sacred sites of intergenerational histories reached far along the shores and high into the skies.

Elisabeth Gondwe, 'North Stradbroke Island Historical Museum', in V. Zihlerl (ed.), *Frontier imaginaries: edition no. 1, FRONTIER* (Mianjin: Institute of Modern Art and QUT Art Museum, 2016), p. 175.

Peter Meyers, 'The Third City: Sydney's Original Monuments and a Possible New Metropolis', *Architecture Australia* (1 January 2000): www.architectureau.com/articles/the-third-city/ Accessed July 2018.

The deliberate burning of shell monuments thousands of years old, holding in their structure earth, shells, Ancestors and belongings, cannot be understated as a repeated act of cultural genocide, in Australia as in Aotearoa, Hawai'i, Turtle Island and elsewhere. The same brutality lies in the forcible displacement of First Nations peoples put to work as underpaid or unpaid labour in constructing 'Brisbane' along the river Maiwar and other nearby townships.¹³ In 'Sydney', massive Indigenous shell monuments and village sites that existed across Eora Nation territory were subsequently destroyed and built over by British colonists.¹⁴ The Old Norse term 'midden' refers to a dung heap, a refuse mound near a dwelling or prehistoric pile of bones and shells. Here is the radical difference in perspective: the rapid, extensive removal of Ancestors and belongings from villages and ceremonial sites through burning for lime was core to the settler colonial myth-making in normalising a White Australia as a 'natural' outpost of European knowledges and practices.

Glistening in the light, Cope's shell monument draws the viewer into what can be described as non-colonial spaces of Indigenous life, autonomous of western frameworks of being and knowing. Rather than presenting us with a performance of on-going First Nations pain and trauma, Cope resists the narratives of manifest destiny, containment, *terra nullius* and *mare nullius*. Here, Indigenous sovereignty is actual healing: not a metaphorical return to customary concepts pre-dating European invasion and genocide but an intellectual, spiritual, linguistic and ceremonial-political return to kunjiel, to jagan. *RE FORMATION part III (Dubbagullee)* charts a restoration of land-based practices that will bring the right people to see

Q u a n d a m o o k a

j a g a n

m a r u m b a ,

to embody First Nations living practices in the present and future tenses.

With the widespread destruction of colossal shell monuments, the built environment echoes the intellectual environment across the Australian settler colony in its Eurocentric reflection. Again we see a work mediating the cumulative absences, erasures, violences and traumas on all living beings and territories, this time creating a physical and spiritual site, if temporary within an exhibition context, from where to grow and to which we can address our learning and humility. The shell monuments by Cope are, in my opinion, an expansion of the works by Tiatia and Broderick. All are embedded in their specific Indigenous histories, and also keenly engaged in broader First Nations resistance to ongoing settler and missionary colonial violences. The shell monuments are indeed compelling sculptural installations: the renewal of permanent Indigenous aesthetic, intellectual and ceremonial-political architectures through which Earth-centred knowledges, relationships and healing have been expressed once more.

Tautuanaga 'o fa'āliga ata

Tautuanaga 'o fa'āliga ata is a new term created with fellow Sāmoan knowledge holders, artists and curators, for use instead of 'curating'. It is based on Indigenous concepts of *sogi*, *soālaupule*, responsible governance, organising for collective wellbeing and illumination, and displays of cultural practice that heal and strengthen mutually beneficial exchanges of images, objects, performative states and orature. This *so'otaga* is not a translation of curating, the curator or curatorial practice as these are understood in European languages and knowledges, with current fashionable curators working in ways that I see as unaccountable to communities and sites. Rather, the future wellbeing of our communities, on and off ancestral territories, of all our non-human and human relations, is our duty. Healing is not dissociated from what is understood as art practice; cultural practice takes myriad forms in our diverse Indigenous experiences and knowledges. Tautuanaga 'o fa'āliga ata as a practice is based in Sāmoan cultural values and histories,

and the texts imprinted on bodies, lands, waters, digital files and other formats are the latest manifestation of genealogical matter and imperatives that direct our actions into the times to come.

Ma le agāga fa‘afetai ia ‘outou uma i lenei fono.
With warm thanks to you all in this gathering.

Glossary

From Jandai:

jagan - land and sea country
kunjiel - ceremony
marumba - beautiful
Quandamooka - the great bay (also
known as Moreton Bay)

From gagana Sāmoa:

‘afa - coconut sennit
afiafi - afternoon
‘āiga - families
aitu - kin spirits
atua - gods
fa‘amalama - a deep listening/
hearing, prayer votives to
ancestors and gods, becoming
illuminated/enlightened
fala - Pandanus tree
fanua - land, placenta
galuega - work
iloa - knowing, knowledge
lā - sun
laumei - turtles
limu - seaweed
mālumālu - temples
mana - cumulative power and
presence
manu - birds
māsina - moon
matāfaga - beaches
mauga - mountainsma‘umaga -
food gardens
pa‘a - crabs
pe‘a - flying foxes, bats, tattoo
worn by men

pule aoao/pule sa'oloto - sovereign, sovereignty, linked with soālaupule
sā - clans
siapo - barkcloth made from mulberry bark
soālaupule - deliberative consultation
sogi - greeting by touching noses and sharing breath
so'otaga - relationships, alliances
su'esu'ega - research
suli - descendants
talo - root vegetable
ta'amū - root vegetable
taeao - issued/issuing of the light/world, morning, tomorrow
tapuafanua - guardian spirits
tupu'aga - ancestors vā - relational space between all living things
vaitafe - rivers
vaomatua - forests
vai - waters

From 'ōlelo Hawai'i:

‘āina - land
ahupua‘a - customary district of farming and spiritual spaces from mauka, mountain top, to makai, sea shore, renowned for ecological sustainability and providing for large Kānaka ‘Ōiwi communities until the American plantation system and military occupation of the Hawaiian Kingdom disrupted this way of life
‘ike - knowing, knowledge
kānaka - people
kaona - hidden meanings
kuleana - responsibility, duty
Moananuiākea - conception of the Great Ocean
mō‘ī - high chief, ruler, king
mo‘olelo - expression, discussion, proverb