

Pōuliuli

(Faitautusi ma Fā'aliga)



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Angela Tiatia

Anne Riley

Kite

WITCH BITCH Trio/FAFSWAG Collective
members Sione Monū, Manu Vaea, Pati
Solomona Tyrell

Aata

Wahe Kavara

Ricky Tagaban/Lituya Hart

Rosanna Raymond

Léuli Eshrāghi/vaimea

Pōuliuli (Faitautusi ma Fā'aliga) was
developed for

YIRRAMBOI First Nations Arts Festival
West Space, Narrm Melbourne
6 April-13 May 2017

and

'Ae Kai: A Culture Lab on Convergence
Smithsonian Asian Pacific American
Center, Honolulu
7-9 July 2017

including

Ua mau ke ea o ka 'āina i ka pono:
Readings on Indigenous sovereignty,
wellbeing, ecology, gender, sexuality and
ceremony
13 April 2017

For Us By Us: Yarning circle for local and
global Indigenous artists, curators and
writers
27 April 2017

Indigenous practices of listening
6 May 2017

Cover image

Angela Tiatia, *The Liberators* (2017),
installation view courtesy Christo Crocker



Ileini Kabalan, Bu Lutui, Iki San, La Moana performance for Pōuliuli on 6 May 2017, courtesy West Space and Jacqui Shelton

Pōuliuli

We offer fa'amalama, votives of gratitude and illumination of knowledge through veneration of gods, ancestors, elders, lands and waters, to Narrm home of the Kulin Nation on whose unceded territory Pōuliuli (Faitautusi ma Fā'aliga) was first realised, and to Honolulu in the occupied Hawaiian Kingdom where this space was activated once more.

He wahi 'Ōiwi ola 'o Pōuliuli e hō'ike ana i nā ki'i me nā ki'i'oni'oni na nā mea hana no'eau 'Ōiwi a me nā hui hana no'eau no nā wahi like 'ole o ka Moananuiākea a me 'Amelika 'Ākau.

Dark or deep night of potentiality in Sāmoan, Pōuliuli alludes to nocturnal ceremonial-political practices within vā, spaces of mutually beneficial relationships, providing ample space for Indigenous spoken, written, ritual and sensual languages to be activated. It is an accessible space held by Indigenous peoples who identify with many ways of being and knowing including Two-Spirit, trans, non-binary, queer, femme and masculine. It is a place to gather, deepen and engage with Indigenous knowledges, genders, sexualities and ceremonial-political practices: Faitautusi global Indigenous art archive and wellbeing space, and Fā'aliga exhibition of cultural practice with activations.

Pōuliuli features work by Indigenous artists and collectives based across the Vāsālaolao (Great Ocean) and Turtle Island (North America): Angela Tiatia (Sāmoan), Anne Riley (Cree, Dené), WITCH BITCH Trio/FAFSWAG Collective members Pati Solomona Tyrell (Sāmoan), Sione Monū (Tongan) and Manu Vaea (Tongan), Aata (Tahitian), Wahe Kavara (Toaripi), Kite (Oglala Lakota). Activations

in Narrm were offered by Atong Atem (Dinka), Bobuq Sayed (Afghani), James Oliver (Ghàidhlig), Tyson Campbell (Ngāti Maniapoto), La Moana (Sāmoan), Iki San (Tongan), Ileini Kabalan (Tongan), Bu Lutui (Tongan), Solomona Tyrell as ĀITU (Sāmoan), and Kite (Oglala Lakota). In Honolulu, activations were offered by Rosanna Raymond (Sāmoan), Ricky Tagaban / Lituya Hart (Tlingit), and Léuli Eshrāghi / vaimea (Sāmoan). The Faitautusi global Indigenous art archive and wellbeing space was visited by many in both contexts.

Healthy communities, protective spaces, bodies that matter are all forms of resistance to a homogenising extractive logic whose roots lie in the Enlightenment impulse spread out of Europe to own and control all living things on Earth, wresting them from relational being, and into colonial capitalism. We are working through embodied traumas, oppressive structures, to locate and express non-heteronormative futures, through our relationships to each other and other living beings, including animals, plants, waters and more. Our futures as living beings are tied to how successful we are in changing the course from materialist annihilation to Earth-centred epistemologies which require balance and care.

Bodies are sovereign, challenged, queered, gendered, unfucked, undone, remade, reworked, and opened out, on our own terms, in accordance with living customary protocols and Indigenous resurgences that steer us towards viable futures where we are all possible in the embrace of all living things. For me, this has been taking the form of massage, walking the lands and waters I'm visiting

at a given time, processing grief and trauma into poetry, tears, long baths and exercise, and devising performative actions that centre non-human audiences if possible. We are remembering knowledges about queer Indigenous ancestors through bloodlines, cumlines, dreams, archives and conversations across continents and moments.

- Léuli Eshrāghi



Smoking by Jayden Mills, courtesy West Space and Jacqui Shelton
Welcome to Country by Aunty Diane Kerr, with Auslan interpreter Mark, courtesy West Space and Jacqui Shelton

Everything I Say Is True (2017) by Kite, courtesy West Space and Jacqui Shelton



Pōuliuli installation view, courtesy West Space and Jacqui Shelton



Our dark spaces where we gather and share cosmos (2017) by Aata,
Coconut, erupt, tears (2017) by Wahe Kavara,
K'ā (2016) by Anne Riley, courtesy West Space and Jacqui Shelton



James Oliver reading, courtesy Sean Miles and Léuli Eshraghi



Léuli Eshraghi reading, courtesy Sean Miles and Léuli Eshraghi
Along Atem reading, courtesy Sean Miles and Léuli Eshraghi

Bobuq Sayed reading, courtesy Sean Miles and Léuli Eshraghi
Tyson Campbell performing, courtesy Sean Miles and Léuli Eshraghi

Angela Tiatia

The Liberators (2017)

Eco-Friendly HP PVC Free with Latex ink
Courtesy of the artist and Alcaston
Gallery, Narrm Melbourne

This work 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. The machete for me symbolises a tool used in Sāmoa - which brings back memories of cutting grass by hand with others in the family as a joint task. A machete is the most agile tool to handle the lush and fertile lands of the Pacific. The machete is also a symbol of the underclass or oppressed. In Sāmoa, it 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'.

The title *The Liberators* 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 I am suggesting an ensuing threat from a rising underclass to free themselves from the grip of colonisation. This work is suggestive of an ensuing clash between groups - but that the absence of bodies allows a broad reading in terms of the cultures that the machete can come to represent: the many cultures across the Pacific. 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.

As a multimedia artist, Angela Tiatia explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism and the commodification of the body and place. Her work has been exhibited in Köln, Singapore, Yaanga Los Angeles, Yelamu San Francisco, Mannhatta New York, Mexico City, Honolulu, Sydney, Narrm Melbourne, Tāmaki Makaurau Auckland and Te Whanganui ā Tara Wellington. Tiatia is represented by Alcaston Gallery in Narrm Melbourne.



Rosanna Raymond

Fa'amu'umu'umamatāne aka Tropic Thunder (2017)

Customised military jacket mu'umu'u fabricated by Carlynn Wolfe, with activations
Courtesy of the artist

Ara Pākeke (2017)

Site-specific floor installation with activations
Courtesy of the artist

He mau 'ano hana no'eau like 'ole ko Ala Pa'akikī, e la'a ke mele, he mea hana keaka kahiko a me kekahi wahi ho'inana, a hui mai nō nā mea a pau i ka wā o ka lawelawe 'ana i ka hō'ike.

Loosely translated as the hard pathway, Ara Pākeke is a layered art experience featuring poetry, a performance relic and an activation space, all of which come together in the live expression of the work. A shared space, meant to be utilised by other artists throughout 'Ae Kai, Ara Pākeke repositions the Indigenous body to acti.VĀ.te sovereignty, focusing on gender, the effects of colonisation, shared histories and craft techniques.

Say my Name (2017)

Activation text
Courtesy of the artist

Say my Name

Speaking through the mouths of priests
The gods are calling

They are gasping for air
Breathing in glass
Running out of breath

They have been stripped naked, publicly exposed
mutilated

Now demanding assimilation

Come gather ...enter
Through my womb

I will take the tapu... turn it into
bloodlines

If I have to I will eat my own flesh
Scrape my own bones
Stretch my own skin

The tension feeds me
Like the voracious appetite of the atua

Prostrate yourselves while I
Nourish them with the body of a brown
Christ

Open your legs...protect me

I ask for nothing
but to sit in my own womb

My waters have broken
So to give (re) birth
To forgotten pantheons

They bear women's names
In bodies that carry no shame

Created in the rays of the milky way....
Hine Rau Renga

In the waves of the sea...Hine Moana
By red clay...Hine Ahu One

Deified...Kihawahine
Celestial...Mareikura
WhakaRONGO mai

We are one and the same

So say my name

I'll stop the winds
And you will never have to pray in his
name again

A true innovator of the contemporary Pacific art scene, Rosanna Raymond's diverse work embodies cutting edge practice. She uses her own aesthetics to reclaim and embody the power and dynamism of the Dusky Maiden and other beings throughout her work. She has held residencies at De Young Museum (Yelamu San Francisco), the University

of Hawai'i at Mānoa (Honolulu), and the Metropolitan Museum of Art (Mannahatta New York). Her work is held in private and public collections including Museum für Völkerkunde (Berlin), Auckland Art Gallery Toi o Tāmaki (Tāmaki Makaurau Auckland), and National Gallery of Victoria (Narm Melbourne).



Rosanna Raymond and Ricky Tagaban/Lituya Hart in full regalia during 'Ae Kai: A Culture Lab on Convergence, presented by the Smithsonian Asian Pacific American Center, Honolulu, July 2017, courtesy Dina Jezdic.

Ricky Tagaban/Lituya Hart

Pacific Skin (2017) and Standing Rock (2017)

Mixed media regalia with activations
Courtesy of the artist

State College. Tagaban has been a full time Chilkat weaver since April 2013, and has performed as drag queen Lituya Hart since September 2015.



‘O ke kākini chilkat a me ka pena maka nā
mea i ho’ohana ‘ia no ‘Ili Moananuiākea,
he hana no’eau kū wahi i ho’īnana ‘ia a’e
me ka hō’ike ho’ohie māhū. He loiloi aku
ia i ka ho’āku ‘ia mai o nā mana’o ‘ē no ia
mea he nani.

How can beauty be both a mode of assimilation and decolonisation? *Pacific Skin* is a site-specific installation of Chilkat spun/woven pantyhose and cosmetics, with drag performance to activate the work that critiques the colonial imposition of beauty standards. It holds space for examining historical and contemporary notions of beauty, particularly concerning skin colour, creating a chronology where time is a spiral rather than a straight line.

Ricky Tagaban is a full time Queer/Tlingit artist from Juneau, Alaska. Tagaban received an Individual Artist Award from Rasmuson Foundation in 2013, and has studied Chilkat weaving with Tlingit artist Clarissa Rizal, cedar bark weaving with Della Cheney, and engraving under Ed Kunz Jr. Tagaban’s solo exhibition, Sexual Sovereignty showed at the International Gallery of Contemporary Art in July 2015, and Second Skin showed at The Canvas in June 2016. Group shows include Smithsonian Asian Pacific American Center’s ‘Ae Kai in 2017, and Bunnell Street Arts Center’s Decolonizing Alaska, August 2016. Tagaban was an Ellsworth Trust lecturer in April 2017 at Johnson

The Liberators (2017) by Angela Tiatia in Pōuliuli in Honolulu

Kite

Everything I Say Is True (2017)

Lecture/performance/HD video/
sculpture/sound installation - 30 minutes,
carbon fibre, dress, HD video, sound

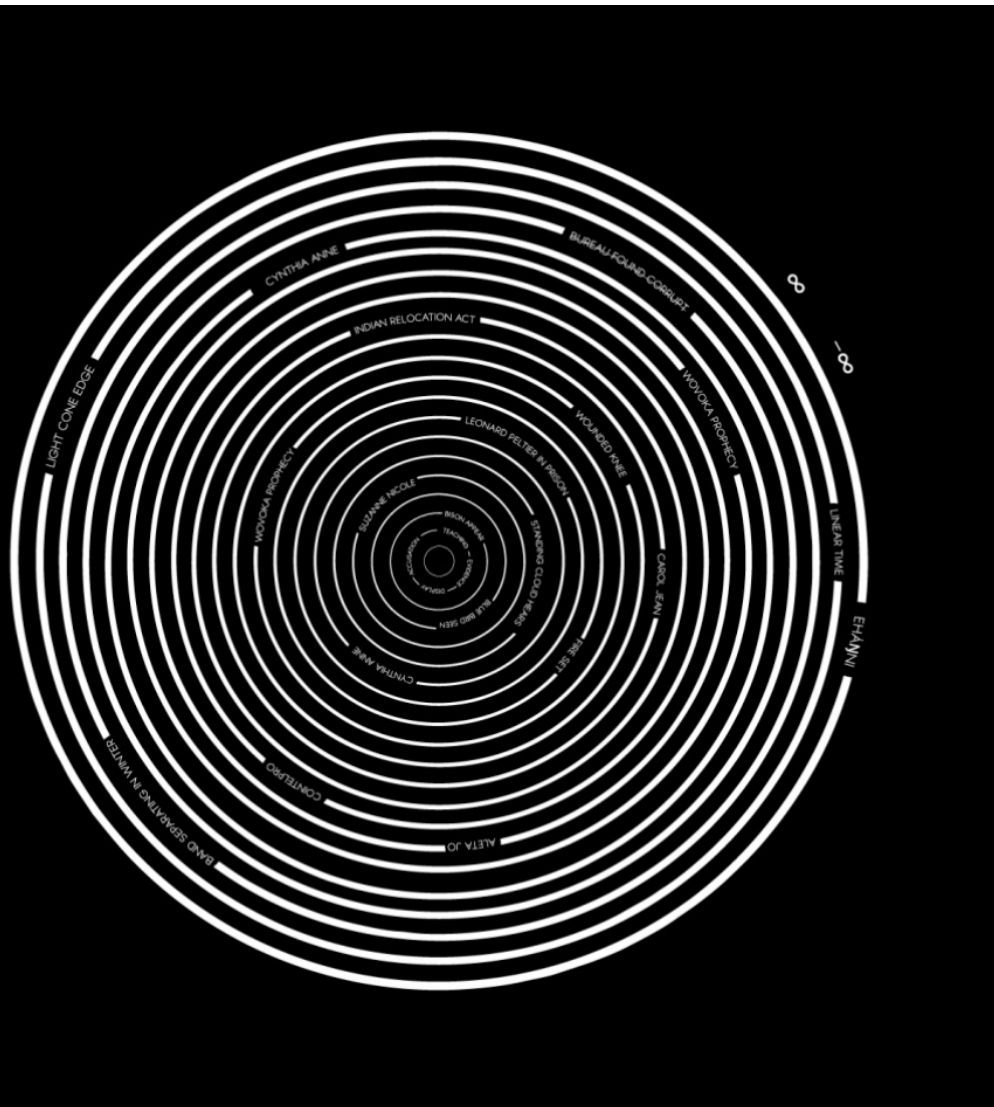
Courtesy of the artist and commissioned
by Walter Phillips Gallery, Banff Centre for
Arts and Creativity

In the performance Kite constructs a complex narrative through the use of her own family's ephemera and historical documents as well as through a new body of work in various mediums, including video, sound and sculpture. *Everything I Say Is True* considers concepts of truth in relation to Oglala Lakota knowledge systems.



Indigenous practices of listening (2017) lecture-performance by Kite, courtesy West Space and Jacqui Shelton

Indigenous practices of listening (2017) lecture-performance by Kite, courtesy West Space and Jacqui Shelton



Everything I Say Is True (2017) still by Kite, courtesy of the artist

When I was 12 I kept a dream journal.
 One night I dreamt it is a sunny day,
 I am in a garden and I look down.
 I see the green grass, the leaves and branches of the trees.
 Below me is a picnic table with an umbrella.
 People sit around it in a circle.
 When I was 14 I went to Ojai with my mother and my uncle to meet my grandfather.
 We sweat and it was intense, lots of lights, lots of medicine.
 I was invited to smoke the pipe but I did not.
 We sat down for lunch around a shaded picnic table but no one ate.
 I looked up and there is a blue bird jumping from tree to tree.
 Looking down,
 Trying to get a closer look at us.

Everytime you look away I disappear and reappear.
 Look here, I will prove it to you.
 There is a need for constant vigilance, they say.
 FBI calls, they watch.
 Don't forget COINTELPRO.
 No bullshit, suicide by force is real.
 They set fire to his family's house during the speech, they say.
 This is a long chain of events, of evidence.
 Manifest destiny, they say.

Ogle wakhan kin iyuha kic'unpi.
 They all wore the sacred shirt, they say.

I cannot think in Lakota though I do not speak Lakota.
 I have not thought in Lakota though I have not spoken in Lakota.

Tohanyan means how long
 Wakhan means sacred
 Woihanble means dream
 Wakhangli means lightning
 Wowicala means belief
 Wochekiye means prayer
 Zintkatho means blue jay
 Wihiyayela means time

Ehanni means
 long
 ago

or
 Always

Okay, so.

I wanted to share the evidence.

They say I am Oglala Lakota.

Your application was met on and tabled by the Enrollment Committee.

They say this, right now, is a piece of art.

These are Oglala art objects.

Collection history unknown; formerly in the collection of Ezra L. Guthrie, a taxidermist.

Making something Oglala requires

Wowicala means belief

Wowicakhe means truth

And can have many locations

Kyle

Tremblay

My parents' house

And many experiences

The American Indian Child Welfare Act: Achievements and Recommendations

COME TO DENVER, The Chance of Your Lifetime

Stolen Documents Describe FBI Surveillance Activities

In Lakota, past and present are much closer together.

For example: -ble means "I went and I go" and -mni kte- "I will go".

If I think in Lakota, is there a difference between past and present?

Time encircles my body on a flat plane, intrinsically connected with space.

Time, while appearing to be linear, is a flat circle.

What has happened is happening now.

The Peltier Trial is happening now.

Wanted by the FBI: Interstate Flight, Attempted Murder

Map of Jumping Bull Ranch showing location of vehicles

Chief Correctional Supervisor, R.M. Carey, asked me if I was now ready to cooperate in return for medical treatment.

Bullet casing imprint

FBI says COINTELPRO ended in 1971;

NOW it continues today albeit under other code-names.

In exceptional instances where counterintelligence action is warranted, Develop informants or sources in or close to each chapter.

No mail covers or electronic surveillance have been used to investigate.

Institute similar individual investigations of all unaffiliated Indians

Those Programs are designed to destroy individuals they find objectionable.

Official lying and disinformation,

False charges,

Manufacturing evidence,

Withholding evidence,

Occasional assassination.

There is radiation in the water supply.

Uranium (ug/L) > 30.0

Risk estimates for various receptors

Radiological Hazards of Underground Abandoned Uranium Mines

Mine Reclamation and Remediation Costs per Site

If 'destiny' is a "natural" unfolding of events, 'conspiracy' is its opposite.

'Conspiracy' requires an enemy with a preconceived plot;

But 'destiny' is the fulfillment of a natural order.

'destiny' requires a beginning point and an end point:

Linear time.

Einstein proposed there were two mirrors.

Einstein's two mirrors act as a clock.

Tick

Tock

With a photon bouncing in the in-between.

In this model of spacetime, the expanding distance is relativity.

Our perspective is faster.

Light's perspective is slower.

Future is unfolding light photo by light photon

Einstein's mirror, they say.

Are you still with me?

A light cone is the path that a flash of light,

From a single event,

Traveling in all directions,

Takes through spacetime.

On a two-dimensional plane,

The light from the flash

Spreads out in a circle.

These are all the points I ever reach

All points which are the speed of light away from me at birth.

Xi Ursae Majoris is 27.2 light years away and only 4 months from the outer surface of your light cone - your ever-growing sphere of potential causality - which began its expansion from Earth on August 29 1990.

p Eridani is 26.6 light years from Earth. It was enveloped by your light cone 3 months ago.

Chi Draconis is 26.3 light years away.

Pi-3 Orionis is 26.2 light years away.

Alpha Lyrae is 25.3 light years away.

Alpha Piscis Austrini is 25.1 light years away.

HR8721 is 24.9 light years away.

Mu Cassiopeiae is 24.6 light years away.

Beta Hydri is 24.4 light years away.

107 Piscium is 24.4 light years away.

HR222 is 24.3 light years away.

HR6426 is 23.6 light years away.

HR753 is 23.5 light years away.

HR8832 is 21.3 light years away.

Delta Pavonis is 19.9 light years away.

82 Eridani is 19.8 light years away.

HR7703 is 19.7 light years away.

36 Ophiuchi is 19.5 light years away.

Eta Cassiopeiae is 19.4 light years away.

HR5568 is 19.3 light years away.

Sigma Draconis is 18.8 light years away.

Alpha Aquilae is 16.8 light years away.

70 Ophiuchi is 16.6 light years away.

Omicron-2 Eridani is 16.4 light years away.

Tau Ceti is 11.9 light years away.

Epsilon Indi is 11.8 light years away.

61 Cygni is 11.4 light years away.

Alpha Canis Minoris is 11.4 light years away.

Epsilon Eridani is 10.5 light years away.

Alpha Canis Majoris is 8.6 light years away.

Alpha Centauri is 4.4 light years away.

The Sun is right here.

The speed of light is our limit.

Relativity says you must go faster than the speed of light to exit the light cone;

To see into the dark.

To experience what cannot occur in linear time.

Now I am a blue bird.

Now buffalo are coming over the hills.

Stop thinking, my grandfather says.

Doctors are all full of shit, he says.

But I have done the math,

and I have designed the models,

and I have read the texts,

and I have reviewed the articles,

and I have come to the most logical conclusion.

This is the shortest distance on the light cone.

The most efficient place to exit is NOW.

∞ -∞
EHÁNNI, LONG AGO, ALWAYS
LIGHTCONE EDGE
LINEAR TIME
BAND SEPARATING IN WINTER
MANIFEST DESTINY
BUREAU OF INDIAN AFFAIRS
BULL BEAR TO FORT WILLIAM
BUREAU FOUND CORRUPT
WOVOKA PROPHECY
ALETA JO
INDIAN RELOCATION ACT
CAROL JEAN
COINTELPRO
WOUNDED KNEE
FIRE SET
LEONARD PELTIER IN PRISON
CYNTHIA ANNE
STANDING CLOUD HEARS
SUZANNE NICOLE
BLUE BIRD SEEN
BISON APPEAR
TEACHING EVIDENCE DISPLAY ACCUSATION

Ah! One of you does not believe!
This conspiracy is an endless one.

They cut off her hands.
You don't believe me?
They make an exception to the Indian Child Welfare Act.
You don't.
They have no leads and he was shot in broad daylight.
You really don't.
She smells like vodka at 8 am.
You don't believe?
They dig up bones on campus.
You don't believe me...

She lies over and over and over.

One of you doesn't.
We bury her on a hilltop in Kyle.
You don't believe me or you won't believe me?
He tells me a herd of horses ran past and paused as he stood at the grave.
You do not believe me or you cannot believe?
We have split from the encampment.
Still you don't?
There are listening bugs all over the room.
You don't believe me?
She is dead of AIDS.
You don't believe me?
The buffalo are coming over the hills.
You don't believe me?
She testifies in a rape trial against two wasichu.

You don't believe me?
I am a blue bird.
You don't believe me?

I cannot lie.
This is given to me.
I am just a conduit.

There is no ending.
Tona akhigle opagipi kin he iyena wochekiya kagapi.

Each time they filled the pipe they make a prayer.

Everything I Say Is True.

Look here I am going to do a magic trick.

Kite, aka Suzanne Kite is an Oglala Lakota performance artist, visual artist, and composer from Southern California, with a BFA from CalArts in music composition and an MFA from Bard College. She is a PhD candidate in Indigenous Futures at Concordia University, Tiohtià:ke Montréal. Kite's work includes performance, drawing, animations, choreography, movement, electronic productions, arrangements for large ensembles, sound sculpture, gallery installation, text scores, and video compositions. Recently, Kite has been developing a body interface for movement performances, carbon fiber sculptures, immersive video & sound installations, and has recently launched the experimental electronic imprint, Unheard Records.

WITCH BITCH Trio/FAFSWAG Collective

Statuesque Anarchy (2017)

Three-channel HD video

Courtesy of the artists

Statuesque Anarchy exists as the trio's expression of indigeneity which acts to connect them to other queer Brown bodies and in turn their communities, customs, heritage and spirits.

WITCH BITCH came about through the constant talanoa had between the artists regarding Polynesian spirituality and how they sit within it. This is further explored and manifested through the trio's activations. As such, WB's pieces speak to their reclamation of space within the Vā. The contextual and metaphysical space that exist between all things. Their activations in turn serve as a vessel for the re-writing and imagining of queer Polynesian spiritual experiences. The trio's familiarity in regards to living in diaspora also works in tandem with this exploration of spirituality as a drive towards a cultural discovery of self.

Sione Monū is an interdisciplinary visual artist of Tongan descent. He uses Instagram (visit @sione93) as an art tool, to create artworks that utilises the platform as a way of re-indigenising space and creating a narrative relevant to queer indigenous bodies for his community to engage with the works. A recent member of the arts collective, FAFSWAG. His is a graduate of a diploma in fine arts from Campbelltown TAFE, Sydney. He has shown work at Object space, Fresh Gallery Ōtara, and recently Enjoy Public Gallery as part of collective, WITCH BITCH. Sione is currently based in Tāmaki Makaurau Auckland.

Manu Vaea is an interdisciplinary artist who's practice is heavily focused around performance through theatre and spoken word poetry, and also Illustration/Print. Vaea, also a member of art collective FAFSWAG and sub-collective WITCH BITCH is currently completing a Bachelors of Visual Arts at Te Wānanga Aronui o Tāmaki Makaurau AUT University. Manu is of Tongan descent and is a third generation Polynesian living in diaspora in Aotearoa.

Pati Solomona Tyrell is an interdisciplinary visual artist with a strong focus on performance. Utilizing lens-based media he creates visual outcomes that are centered around ideas of urban Pacific queer identity. He has shown work at Fresh Gallery Ōtara, PAH Homestead and most recently at the Pingyao International Photography Festival. Tyrell is a co-founder of the arts collective FAFSWAG. He is a recent graduate of the Bachelor of Creative Arts programme at the Te Whare Takiura o Manukau Institute of Technology, Ōtara. Pati is originally from Kirikiriroa, Waikato but is now based in Maungareī, Tāmaki Makaurau.



Statuesque Anarchy (2017) by WITCH BITCH, courtesy of the artists
Activation of FA'AAFA performed by Pati Solomona Tyrell, May 2017, courtesy West Space and Jacqui Shelton



Activation of FA'AAFA performed by Pati Solomona Tyrell, May 2017, courtesy West Space and Jacqui Shelton

Aata

Our dark spaces where we gather and share cosmos (2017)

Single-channel HD video

Courtesy of the artist

Connecting cosmos. Usual.

Aata, a Tahitian printmaker, photographer, and multi-media artist utilises her practice to engage Oceania and Indigenous futurism. Her practice involves non-traditional materials and tools to activate traditional and contemporary symbolism. She is the co-director of Oceania Literature and Arts, a Oceanic literary collective and collaborative space. Recently, Aata is developing multimedia works in projection, video technology, animation, choreography and sculpture. Aata is based in Honolulu, O'ahu.



Our dark spaces where we gather and share cosmos (2017) by Aata, courtesy of the artist

Wahe Kavara

coconut, erupt, tears (2017)

Single-channel HD video

Courtesy of the artist

This work is an ode to loving the self and body beyond the colonial gaze. It speaks to the unknown, and cultural loss. It speaks to and the softness of vulnerability and of shedding colonial masculinity.. Through relationship and devotion to eco systems, ancestral practices of care and symbiosis that can be defined within the delicate interaction between masculine and feminine energy, or energy which exists outside of this (non-binary, third gender...) Toxic masculinity is violent, threats to its power can result in death; it has resulted in death for many Papua New Guinean women and LGBTIQ+ people. This work exists to create a return to vulnerability and release of trauma, grieving strength and acknowledgment in order to begin to return to pre-colonial masculinity, and patriarchal systems that have demonised nurturing that is so important to our safety, wellbeing and vitality.

Music and sound design composed Wahe Kavara.

Spoken text from video:

pandanus, kulau, kumara, coconut, erupt, tears, tremble, protect, salt, heart, upturn, destiny, colonial, tough, waterfall, begun, black, sand, fall, feminine, home, lost, grandmothers, apart, together, illness, branch, sacred, breathe, trees, shade, generation, diaspora, curtains, feminine, bath, floor, bottomless, forever, loneliness, throw, awake, catalyst, identity, unknown, aluminium, tears, blue, living pain, pray,

safety, change, nothing, moonlight, ocean, freeze, choke, embers, struggle, incense, pills, scars, skin, stretched, blemished, soak, blackness, parallel, touch, nightmare, body, ringlet, loose, afro, wavy, phase, modelling, learnt, ability, lines, inner thighs, stretch marks, erosion, land mass, reconstructing, moving, control, sight, torn, tired, carry, platoon, plateau, beat, performativity

Wahe Kavara is a Papua New Guinean and Scottish artist based in Narm Melbourne. They are interested in the intersections of collective memory, generating work that contests our pasts and futures through augmentation. Their work also explores diasporic isolation, gender identity and erasure.



coconut, erupt, tears (2017) by Wahe Kavara, courtesy of the artist

Anne Riley

K'á (2016)

Single-channel HD video

Courtesy of the artist

From Silence as Resilience:

"Silence is often perceived as negative, or passive, or of censorship, yet it is a space that is central to thought. In today's noise-polluted world, silence can be a powerful tool. Through *The Silence of Sovereignty*, Dylan Miner proposes that we listen to the silence of certain places as a form of resistance, a quiet strength of Aboriginal sovereignty."

Miner's insight speaks to me, as an emerging queer Indigenous artist of Cree, Dené and German ancestry, based in the unceded territory of the Coast Salish known as Vancouver. It speaks to ways I understand moments / experiences of silence as gestures of resilience, intimacy and language. Being alone and present with the land became profoundly important to understand the work and challenges I was meant to investigate during the residency.

I recently had a formative experience at the *Time_Space: Nomad* residency in the unceded territory of the Wotjobaluk. Throughout the residency, participants led workshops in theatre experiments, body awareness, dance, acting and listening. All my previous training had been visually-based, and during the residency I realized a depth of silence rising within me. Something profoundly intimate was trying to find voice, while at the same time I was being asked to face an expansive vulnerability. I had to decide how to engage, and what engagement meant. Not attending workshops became a key to my agency, as what was surfacing in

my arriving here was a priority to ground myself, my landing, in this unceded territory of the Wotjobaluk. Being alone and present with the land became profoundly important to understand the work and challenges I was meant to investigate during the residency.

One unforgettable moment happened the morning we were departing from our first camp to the next one four hours away. After a week of workshops, it felt necessary to find a moment to thank the land and, in this appreciation, to open up to a spaciousness of horizon. So another artist and I led a workshop offering participants a place and time to watch the sunrise. About 6 people arrived at 5:30 am on the hill above our campsite and we watched the sunrise in silence, together. Some of us were still dreaming, still awaking from sleep. In this morning together, I learned that making time to slow down and thank a place for its teachings allows one to open up. It allows one to gain closure, to communicate in other ways, to reflect on time spent with others, and with oneself, in a place.

In our final week, our bodies were not only being worn down by the elements, but by the constant human interaction. This was when I did much of my critical work facing questions of the residency: *What does one need to make ones work? What is artistic resilience? What is your artistic tool kit? To end the residency I presented a performance entitled: "I couldn't find the word silence in my Dene dictionary. However, I did find the word WAIT (K'á)."*

I asked the participants to sit on a hill above the location of my performance so that they were watching me from a distance. The location, Lake Natimuk, is

completely dried out from the intense drought that plagues this area. I began the performance by walking to the centre of the dried lake only with a bucket of water. I grounded myself bodily to find my place in the dried lake. I then knelt to submerge my hair in the bucket's lukewarm water. As I rose to my feet, I positioned a steadying stance – one that allowed my hair to dangle in front of my face and torso, creating an abstraction of form and landscape from afar. The performance was 18 minutes – the time it took my hair to dry in the humidity and sun. Lake Natimuk is described as an "Ephemeral Lake," and it is with this ephemera that I reclaimed an embodied silence and intimacy.

From Noémie Despland-Lichtert's text for Dylan Miner's exhibition Silence of Sovereignty at Articule in Montreal in 2015. See <http://canadacouncil.ca/spotlight/2016/03/time-place-space-nomad-silence-as-resilience>

Anne Riley is a multidisciplinary artist based in Vancouver. Her work explores different ways of being and becoming, touch, and Indigeneity. Riley is Cree and Dené from Fort Nelson First Nation, and received her BFA from the University of Texas at Austin in 2012. She has exhibited in the United States, Canada and Australia.



K'á (2016) by Anne Riley, courtesy of the artist

Léuli Eshrāghi/vaimea

Sogi Mai (2016)

Single-channel HD video

Courtesy of the artist

This performance video work features the artist exploring liminal spaces of intimacy through the practice of *sogi* (so-*ngi*) with peers from diverse backgrounds. The sacred sharing of breath to greet and affirm each other's mana, cumulative energy and presence, the gesture of *sogi* is here reference to treading lightly in the mountains and valleys of Blackfoot, Stoney Nakota and Tsuu T'ina territory within Banff National Park where it was realised. *Sogi Mai* is intended as a reference to the gradual revival of this practice within diasporic and homeland Sāmoan communities, and speaks to spaces of fleeting intimacy and connection that can be established between different people in a given place and time.

Léuli Māzyār Luna'ī Eshrāghi (Sāmoan, Persian, German, Chinese ancestries) is an uninvited guest in Narrm in unceded Kulin Nation territory, and a PhD candidate at Monash University Art Design Architecture (MADA). His work centres on ceremonial-political renewal, languages, embodied futures, diasporic and local indigeneities. He has undertaken residencies at Para Site / Spring (Hong Kong), Banff Centre for Arts and Creativity, and University of British Columbia - Okanagan (both Canada), and Tautai Contemporary Pacific Arts Trust (Aotearoa New Zealand). He serves on the board of the Aboriginal Curatorial Collective | Collectif des commissaires autochtones (Canada), editorial advisory panel for Broadsheet and Pacific Advisory Group for Melbourne Museum (both Australia).



Pōuliuli (Faitautusi ma Fā'aliga)

Angela Tiatia

Anne Riley

Kite

WITCH BITCH Trio/FAFSWAG Collective members Sione Monū, Manu Vaea, Pati Solomona Tyrell

Aata

Wahe Kavara

Ricky Tagaban/Lituya Hart

Rosanna Raymond

Léuli Eshrāghi/vaimea

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Faitautusi, courtesy West Space and Jacqui Shelton

