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VAI NIU WAI NIU COCONUT WATER

E mātou te fiafia e ofoina atu le fa'aaloalo fa'atasi ma le fa'afetai i tagatanu'u, e o'o lava lo lātou tua'ā ma mātua ua tu'ualemālō, le taimi nei ma le lumana'i. Ose fa'amanuiaga le mafia ona mātou fa'aaogaina le laueleele ma ona vai e fa'atinoaina ai lo mātou fa'amoemoe, ole fa'atāuaina o tū ma aganu'u a atunu'u ile laueleele o Kabi Kabi, ma ole ā mātou manatuaina pea ma le fa'aaloalo.

We offer our respects to the creators, ancestors and Elders past, present and future of the Kabi Kabi people. We are blessed to continue our cultural practices on the lands and waters of the Kabi Kabi people, and for this we are ever grateful.

Customary recognition of Kabi Kabi people and culture by curator Léuli Eshraghi, the artists and each reader.

Torika Bolatagici

Eric Bridgeman

Stevie Fieldsend

Chantal Fraser

Taloi Havini

Lisa Hilli

Cecilia Kavara Verran

Kirsten Lyttle

Salote Tawale

Latai Taumoepeau

Angela Tiatia

Jasmine Togo-Brisby

James Tylor

Curated by Léuli Eshraghi

27 Taumafa-mua Whiringa-ā-rangi November 2015 –
24 Toe-utu-vā Hui-tanguru February 2016
Caboolture Regional Art Gallery

Fa'amālō atu ia 'outou uma, Ngā mihi nui ki a koutou katoa, I warmly thank the the constellation of artists for trusting me with their measina, taonga, bilas, sacred treasures, Torika Bolatagici, Eric Bridgeman, Stevie Fieldsend, Chantal Fraser, Taloi Havini, Lisa Hilli, Cecilia Kavara Verran, Kirsten Lyttle, Salote Tawale, Latai Taumoepeau, Angela Tiatia, Jasmine Togo-Brisby, and James Tylor.

I offer fa'amalama votives of gratitude to Moreton Bay Regional Council and the incredible Caboolture Regional Art Gallery team led by Claire Sourgnes, including Rachael Wake, Kellee Uhr, and Zoe Roos for your hard work, passion, community relationships, and real talk.

Thank you to our guest speaker Maud Page, Deputy Director, Collection and Exhibitions, Queensland Art Gallery | Gallery of Modern Art and panel discussion convenor, Ruth McDougall, Curator, Pacific Art, Queensland Art Gallery | Gallery of Modern Art for engaging so deeply with the premise of the project and the artists' diverse, compelling practices.

Thank you especially to the worlds of knowledge that translators Hēmi Kelly (reo Māori) and Sotiaka Enari (gagana Sāmoa) bring to this project to literally speak to Kabul-dja Caboolture communities. Fa'amālō atu ia Lana Lopesi for her beautiful design work on this catalogue of the project. Muchas gracias a Lucreccia Quintanilla por su apoyo y trabajo también.

Léuli Mazyar Luna'i Eshraghi
Curator



Vai Niu Wai Niu Coconut Water installation at Caboolture Regional Art Gallery, 2015. Image courtesy of Al Sim and Caboolture Regional Art Gallery (top)

Artists Lisa Hilli, Angela Tiatia, curator Léuli Eshraghi, artists Kirsten Lyttle, Taloi Havini, Chantal Fraser and Stevie Fieldsend at the opening of *Vai Niu Wai Niu Coconut Water* at Caboolture Regional Art Gallery, 2015. Image courtesy of Al Sim and Caboolture Regional Art Gallery (bottom)

VAI NIU WAI NIU COCONUT WATER

Léuli Eshraghi
Na tusia fa'asāmoa o Sotiaka Enari



Salote Tawale, *Pocari Sweat*, 2002

OPOINA O TINO SILAFIA

Mātou te fiafia e ofoina atu ma le mīgao tele le fa'afetai i tagātanu'u o Kapi Kapi / Gubbi Gubbi, i tapunu'u ma ta'ita'i o lo'o soifua nanei e o'o i iēluā, fa'apea tua'ā ma le Au-Matutua ua tu'ua-le-mālō. O se fa'amanuiaga mo i mātou le mafai ona fa'aaogā le lau'ele'ele o Kapi Kapi ma ona vai, e fa'atino ai lo mātou fa'amoemoe o le fa'atāuaina o tū ma aga-i-fanua ese'ese, ma e mātou te manatuaina pea lava ma le fa'aaloalo.¹

Suāvai niu tapena tu'ufafao o ni mea gaosia ua o'o ina ùiga tutusa ma niau fia soifua mālōlōina ma ola laulelei. O mea gaosia ta'atele nei o lo'o avanoa mo le fa'atauina i pākofe tīfiga ma supamāketi o taumafa si'i 'ātoa, i atunu'u fa'asolo o ē āumau fa'akolone, e aofia ai Ausetālia. O vai niu a Tailani, le atu Filipaina, Viti Fiti, Sāmoa ma Meleisia e auina mai i pepa malō i'ila ma fagu uga, e lē ina ia ātili iloa ai fa'ato'aga e aumai sa'o ai taumafa, ae e fa'ailoa ātili ai le "isi nofoaga" – se nofoaga tātou te fia iai i le taimi tonu lea e inu ma toe fa'atitio ai, po o le tai fa'apēnā.

O suāvai niu, pe'epē'e, popo mago, suā'u, ato launiu, pūlou ma lau, ni nai fa'ata'ita'iga ia o le niu i le avea ma autū o le olaga i aso ta'itasi o Asia i Saute ma Moananui i Kiwa – Kiwa le vasatele – i taumafa saunia mo le tausia o 'āiga ma soifuaga ese'ese. Se popo uli na tafeafea i le sami ma ona tātupu fia pa'i i le aliti ma le lagi, e i'u ina pa'ulia i se fagaoneone totō ai ona a'a momosi, e fa'aeaina le oneone ma āti ai se si'osi'omaga mo pa'a, manufeleele ma iniseti. I se isi itū, ā fa'apea o le inuina o vai niu o se fa'ailoga o le maumea ma le soifua lelei (o lātou tau ua ese

mai i tau sa māsanai) e atagia ai fo'i ma le fitāuli o aso uma pe fa'apēfea ona tātou ola, galo, manatua manatua.

O tagata Europa āumau fa'apea fa'ato'aga fa'akolone, na fa'amautūina fa'asolosolo i itūlagi ua ta'ua o 'Oseaniā', 'Pasefika', 'Vasa i Saute', 'Laufanua i Saute', ma 'Terra Australis Incognita' Fanua Ausetalia Lēmailoa, i le vā o augātausaga 1600 ma le 1900. Iloga sili i nei kolone fa'atoaga ia nofoaga nu'uātua fa'amilitari ma fa'asivili o emepaea e iai Peretania, Farani, Siāmani, Amerika, Holani, Potukī, Sēpānia ma lāpani. E mua'i totō tolo, vavae, popo, vanila, i fa'atoaga nei ina ia aogā mo tagata o Uluā'i Mālō sa tūma'oti anamua, ae ua avea o ni kolone po o ni tamāo'āiga tāua mo atunu'u taulaga puleia, o tagata ese'ese o Europa i Sisifo, ma atunuu ainā tetele e iai Ausetalia, Niu Silani, Kānata ma Setete Tu'ufa'atasi o Amerika.²

Avea o se molimau i fa'asinomaga o fitafita Fiti, iloatino ola ai, fa'aalumāumāu ma le fa'aiti'itia³ o le tāua o tino uli o tane Fiti, ia le logo mālosi a le vitio a Torika Bolatagici, le *Ecology/Economy* (2013), e fa'aalia mai fa'atasi ma le galuega atafa'atusa o le *Winds of Change* (2009). "Tino o fitafita Fiti ua avea ma meafa'atau tautele i le tamāo'āiga o taua." E i luga o le ibe, fala laupaogo o tā'ua i totonu o le *Ecology/Economy* (2013), ia le ata i vali papānu o se tamā o lo'o fofō le vae o lona alo i le u'u popo, i le tausiga o le soifua mālōlōina ma le ola laulelei. E vavae tonu i le vaeluaga o le galuega lea ia le tuālau, i se va'aiga o le lumana'i i le vāega e maioa ma le lanumoana o le suāsami, ae gaugau i lanu uliuli ma pa'epa'e i luga o le fala. Fa'apito'ese o se

tinoi fa'atafatolu o le masi, siapo mamananu pe'ape'a vilimatagi, ia le fu'a e amio i le numera tele o fitafita Fiti o lo'o tau ma maliliu ai mo vāega'au a atunu'u ese e aofia ai Amerika.⁴ Ae logona fa'asolo i le galuega 'ātoa ia leo mālīe o pese fa'amoemoe a nu'u e fa'atautu i faigā faiva, e usuina e Joseph Chetty, ma i'uleo i ùiga o le tausī āiga, le tautua nu'u tautua tamāo'āiga o le lotoifanua.⁵

Matāu i le fa'atinoga o le tiufa'atane (masculinity) tusa ma paega o aso taitasi, e fa'aaogā e Bolatagici ni alagā silafia iTaukei a Fiti ala i le tino, e soso'o ai lana galuega i fafo atu i le "auosoga i le lalolagi a mau tino fa'avā-o-mālō"⁶ i taumafaiga fa'afitafita i ona lava taimi. I le *Winds of Change* (2009), e sefululua tagāvai Fu'a a Fiti e tu'uvasega fa'avauvau i le masi mamananu pe'ape'a vilimatagi 'āto'atoa ma malepelepe i luga o le ibe, fala. O ni molimau mālōlōsi lē leoa ia i "le iloatino ola ai o fitafita ma augālulue mo le saogalemū ma o lātou 'āiga."⁷ Na tīmata mo le tauaofiaga lona fitu a le Asia Pacific Triennial ia avea ma vāega o se poroketi lāfoa'iina o meatau, ae mulimulita'i i sa'ililiga fa'afōma'i na faia i le Imperial War Museum, i Lonetona, i a'afiaga o tagata Fiti ma tala'aga-ita-lava (self-representation), i ami ma kamupanī fa'apitoa o le malupuipua, talu mai le Taua lona Lua o le Lalolagi se'ia o'o i malaevāvāga o Iraki, Sūria, ma Afakanisitani. O totogi uti'uti, lēmalu puipua ma feagaiga failililo mo galuega fa'afitafita i nofoaga e matuā lamatia ai, e o'o mai ma lona tau tōpito, mo nu'u ma 'āiga o tagata Fiti.⁸ O le galuega a Bolatagici ua tatalaina le avanoa mo le toefa'aleleia, ma fa'atagata ola, le tane Fiti ma Moananui tino uliuli o lo'o "ofoina fua mo politikiki felotoa'i a

isi malo.⁹

O lo'o lagona pea fa'asolosolo i le atu Moananuiākea, ia ai o le taumafaiga a Kapeteni Kuki i le tausaga e 1779 a o le'i pa'itinoā, e pu'ea fa'amlosi se tamāli'i Hawai'i e fai ma togisala mo fa'aleoleo na misi. I vāega fa'asolo o le *Killing Kuki* (2009-11), e tolu ni ofutino na vali lima muamua e Kirsten Lyttle, ona su'i lea ma lolōmi-nini. O lanu pupula māsanī, atumotu, fugāla'au aute, launiu ma matāfaga e lē māūa 'āto'atoa i le fa'afōliga mai. I le fa'aatina o le maliu fasia o Kuki i luga o le matāfaga i le Faga o Kealakekua i Hawai'i, o lo'o talaina i le *Death in Hawaii* (2009-11) lona ulu aula'aua, vavae mai i le tino, i le *Killing Kuki* (2011), ma lona atigiulu noa ni a'ano i le *Kuki Bones* (2011), e manatu ai Lyttle o Māori ma Kanaka Maoli e tausi ano i tapu, kapu pa'ia ma ponāivi uma o tōega o le tagata maliu. O le mana, paoa o Kuki na fa'apea o se fa'ata'imua i le fa'aevageliaina, fasifano, ma fa'ato'aga fa'akoloneina, e pu'emaui i lau'ie o ofutino mo tagata o Ulua'i Mālō o le atu Moananuiākea. I lenei ala, e teu lelei ai e Lyttle le tapu, kapu pa'ia o tua'ā ua seāseā sami lo lātou auai ananei: Tupaia le faitaulaga sili o tufunga Mā'ohi (Tāiti), le tautai matapalapala i fōlauga a Kuki, ma le to'asefulufitu o Kanaka Māoli na fasimatea i luga o le matāfaga lea e tasi.

Pu'eina i le vai au'au o le fale talimālō i Yogyakarta, le a'ai teropika i le tausi'usi'uga i sasa'e o le Moananui, ia le vitio *Pocari Sweat* (2002) a Salote Tawale, e tu'u ai o ia i le fa'ava'a-ōgātotonu o lo'o inuloloa a mole i le gālala le vaiinu manino isotonic o ta'alogā a lāpani. E tū se apa ma se fagu

i luma o le 'ātisi e sauni a lilligi ia tulutulu ifo i autafa ane o lona gutu matala, ma lumāfoga aga'i i totonu o le vai au'au. O le telegese i vā-o-taimi o le vitio motumotu so'o, pei e fesiligia ai le alumia (consumption) o le narativa, autalaga o le parataiso teropika i lenei fa'asalalauga ua alu sasi. O le tino māfine Fiti o Tawale e pu'ea le tagata tilotilo a'o toe fa'amomosi o ia i augutuvai i apa ma apa Pocari Sweat. O lona fitoi umi ai ma su'esu'ega fa'a-akaiva ua lafosao aogā i le saunia o le ata-o-ia-lava (self portraiture) e fa'aseā i tala'aga fa'akolone. O lona tino māgato, ana agatū ma agaminoi fa'asuapala (sexualised), e pu'ea le folafolaga i mea-tatau-ai ma ili'ili o le toto (electrolytes). O le faiga a Tawale e "amata i le fa'atinomaga" (embodiment) i le fuafuaina o aogā e atofa i lanu, fa'asinomaga, ma kenera o tagata i le sosaiete o Ausetālia.¹⁰

Angela Tiatia i le *Hibiscus Sinensis* (2010) e tata'i le meapu'eata ia mulimuli tonu i le tātupu lausiusi lanu'ava, i le panoa o le Sheraton le Faletalimalo lēmae'a i Vaimaanga, Rarotonga, aga'i atu i lona 'ōgātino fusia-pa'epa'e i le sulugātiti. O se aute lāpo'a, mūmū pā'auli ma pīniki mafia e sameme ifo i luma ane o lona fofoga. Fa'amāliuliu ai, ma lana pulato'a fa'atafai ae e onosa'ia, o le tinoi manutinuti lea o le fuga e mimigi a'o fa'asolo mālie ina alumī. Le fuga e matuā iloga i ūiga anoano o suapala'iga ma tino māfine e'ena lēgaoiā, ua mou atu lava. Ae o le 'isi' tino fāimai, suamili, 'tamaitai namusasala' avanoa pea, na te puipui i lona uta (memory) fa'aleaganu'u, lona vaipanoa, lona tino, ma tula'i te'etū i le mana, paoa fa'atupula'ia. Ama i le āfaina o ola talu tala'aga lētonu a tagata

tafafaio mai i si'osi'omaga lavelave o atumotu, Tiatia ua gai'o ifo i lona manava, le taulaga o lona paoa, ona o le "ta'u fa'alaua'itele ma aitia fa'akolone, va'aiga ma fa'ava'aina o le Pasefika [o lo'o] talitalia ma fa'aauau e tālā'i tala'aga lētonu nei i tīfaga, fa'asalalauga autū, ma manega ta'atele."¹¹

E va'aia Chantal Fraser i le *It Hangs with Rattlesnakes and Rubbish #2* o lo'o fālō, ufi teuteu, āfei, noamau ma fa'asameme se lau'ie teuteu manifi i luga a'e, ma ta'amilo ia te ia i le San Gorgonio Pass Wind Farm i Kalefonia i Saute. O matagi mālolōsi e aufau ma palalau fesuisuia'i o meata'avili (turbines), 'ātoa ma taimi pāganoa e fa'ato'a ma fa'alēto'a ai le tagata tilotilo. E ālai Fraser i le laufanua pa'ia i tagata Cahuilla ma Serano, e tele ai i le nā ona fa'afetauia o ataata fesi'itai o matagi ua fai ma tafili teuteu (vignettes) o aga-i-fanua vala, kenera, ma'oi, vevesi ma le fa'atula'iese.¹² O ūiga aufaga o le paoa, le fa'asaunoa a le setete, saogalemū, tagata ta'ito'atasi ma lona puipuiga, ua inoinoina foi i ana pūloutau ma tama'i talitā. Ua fa'aloloa e Fraser galuega na tu'uina mai muamua mo le GOMA Q i fa'aaliga o su'esu'ega-toefaia i le tausaga nei. Na te talalima taula'iga nei o le tulafono ma pūlega, fa'atalatū ma puipuiga, i anaga e mamanu fefiloi o pulufana, severona (mamanu V) a militari Europa, anufe afato Samoa, ma'a pupula ma filifili fatu, ae e lēfetaui.

I Aotearoa Niu Silani, o le Ka Tiritiri o te Moana po o le Atu Mauga i Saute, e fa'alau umi tusa ma le motu o Te Wai Pounamu. O le silafia fa'atino i fanua o tua'ā o tagata Maori, ia le taula'i o James



Stevie Fieldsend, *Malu Orare*, 2014, *Cauter*, 2014, and *Femina Custodia*, 2014



Angela Tiatia, *Hibiscus Sinensis*, 2010



Angela Tiatia, *Liminality*, 2014

Taylor i lana tala fa’asolo Aotearoa, *My Hawaiki* (2015). Na maua i ana su’esu’ega i akaiva fa’akolone ma le malaga umi i le taumāfanafana, ia atapu’e e fa’amaumau lelei ai tumutumumu, tāfega kiona kalāsia, vaomatua, vaitafe ma puao manifi, na ia feagai. Se tasi o le tupulaga lona tolu o tagata Te Arawa i totonu o Ausetalia, Taylor foi o Kurna o le Tarnthanyangga i le laugatasi o Adelaide. O loo toe su’esu’e e ia le talafa’asolo o fealoa’iga e fa’aaogā ai lona gafa fefiloi, asiasi soo i nofoaga, pu’eina lelei o ata, fausologa o pu’egāata ma iloatino o tagata Maori ma Kurna. E fa’aalia e ata ia fogāaluga pa’ia e alala ai agaga o tupuna, i le va o atua iloga o Ranginui, Papatuanuku ma Tangaroa. O Hawaiki o le panoa lea tinoimea (material) ma tuātinoimea (metaphysical), le tupu’aga o tagata Maori. I le tasi-vae-tolu pito i lalo o fa’atusa ta’itasi e fa’alava ai se māsae i le laufanua, e fōliga maumea ai i fa’aolioli a Te Kore, le Noa/ Ava, i le lepetia o faiga faatūla’i fa’akolone.¹³ Ua tīmata e le ‘ātisi, mo le tausia o le uta aotele a Aotearoa ma Hawaiki, ina ia tu’utu’u faasolo ia le ahua rereke, se tomai a Maori o ananei, o tinoi tinomai e o faatasi ma kaupapa, gafa, ma aogā fa’aleaganu’u.¹⁴ I le *A Natural Journal of country (Maori seachart)* (2014), o le fasi la’au palamu (plum), atigi pipi ma laua’a harakeke ua so’otuti e Tylor i se atafa’atusa lalāga e sameme ma pepepepe fa’asolo i puipui o le kalilea (gallery), pei o se va’a po o se paopao i le moana sāusāu. O se siata (chart) o fōlauga a ona tua’ā tautai Igilisi ma Maori, o le galuega lea e tautala i la lātou utaga aga-i-fanua ma ta’aiga aga’i mai i nei talafatai o e aupeau i le vasa.

FA’AVEVĒSIGA O FA’ATOAGA. E i le va o le 55,000 ma le 62,000 le aofa’i o tagata Papua Niukini, le atu Solomona, Vanuatu ma Kanaki o Niu Kaletonia na fa’amanuseu, pu’ea fa’ananā, ma fa’amālosia i konokarate fa’apologa e gālulue i fa’ato’aga tolo ma vavae i Kuiniselani ma Niu Uelese i Saute.¹⁵ O le faiifo o tupe maua fa’asili ma le toe fa’afouina o galuega a ē āumau fa’akolone, na i’u ina fa’afō’i fa’amālosi ai le mau afe o tagata leipa o autmotu i le Vasa i Saute ma o latou ‘āiga, māsani fo’i i ‘āiga’ atumotu sesē.¹⁶ O ē e tupuga mai i tagata fa’amanuseu o Santo ma Ambae i Vanuatu i Mātū, na toesu’esu’ea e Jasmine Togo-Brisby ala i talafa’asolo o fa’ato’aga ma ‘āiga, i le tau fa’aolaolaina o tala o utaga fa’aleaganu’u ma le silafagana (visibility) o le vā fealoai-politiki a tagata o le Vasa i Saute na totoe ai i le 1904.¹⁷ E lasi atigiulu suluia vaivai pei o ola, e tinomai i tolo kelū tautolu i lana fausaga ma’eu *Bitter Sweet* (2015). E tau’ese, ae lalata i le isi galuega o le fa’aaligatele na talosagaina e le ‘ātisi, le galuega pu’epu’emaua lenei e molimau i le fa’alaeō, tīgāina, fa’afō’i fa’amālosi ma le aumaliliu lēmafaitulia o tagata atumotu o le Vasa i Saute. O le fausaga e alotali ai i faifa’ato’aga o mauaina pea fanuatanu tetele lēfa’ailogaina o maliu tanumia fa’atasi, i le fia fa’atupuina o se vaipanoa tōmanatu mo sina taimi, e fa’aaloogia ai le talimatau (resilience), le lēiloa māumāu ma le fa’ataugāina o le mau afe o soifua.

Tuputupu a’e i tū ma aga a Hako, ua fatu e Taloi Havini se fausaga Kapkaps from the *Mysterious Isles of Melanesia* (2015), e aofia ai ni kapkaps vane-lima se fā, o fa’atusa tifa ia i poselaina ele

manifi lanu auro pupula ma apamemea i’ila, ae fa’ata’ita’i i puluti atigi faisua ma uga laumei. E fōliga mai i totonu o kapineta laupapa toe tioata, o lo lātou tu’ufa’atasiga e tautū i aga o fa’aaliga fa’amāta’aga, ia oloa pa’ia na aoaoina fa’amālosia, ma maua i fefa’ataua’iga fa’asolosolo i Moananui. O le ese’esega i inei ona e ulufale nu’u o le lotoifale o Moananui i le lumāmea o oloa pa’ia, ‘ātoa ma teuteuga, i fa’asinoga a Havini.¹⁸ “O’o i ai o le iloatino lava lea, ina ua feagai ma a tātou tinoimea lilo ma pa’ia,”¹⁹ i talaatu o fa’atonuga a talafa’asolo a misionare Europa ma le au fa’akolone, e aoao mai i tōega o tagata ua vagaia e fa’ama’i ma vāvāga fa’aulumai. O ni fausaga poselaina afa-atigi popo ma atigi-tupe beroana talu ai nei, e fa’amanatu aloa’ia ai le vilitīgā o tagata soifua fa’apea ia si’osi’omaga, ona o fa’ato’aga a Siāmani ma maina a Ausetālia i Panguna, le nofoaga o solo fatalatū muamua a Tagatafanua ua mafai ona taofia galuega a se kamupanī elimaina a mālō ese’ese. I nei poselaina kapkaps apamemea i’ila ma auro pupula, e fa’atino ai e Havini ia measina o lo’o taofia i maota mātā’aga ua lēo’o i ai ona tagata Hako, ma tagata salalau o Solomona i Mātū, i lo lātou utaga aga-ī-fanua ua toemaua ae leoleo i totonu o le kapineta teumea.

O Cecilia Kavara Verran e sa’ilia aitia a atumotu e ùiga i le si’osi’omaga, i lana *Unlearning History Series* (2024) lanu ailua ma ata-lolomi pīniki, ua fa’amea fa’atau ona o faiga-fa’atūrisi, ma le titínaina fa’amalositia o nu’u o tagatafanua ae leipa i fa’ato’aga fa’apea le vaoia o silafia sua o tagatafanua, talu gafavalalasi-o-tamatane fa’akolone (le pūlea

mālosi o le sosaiete i ala o kenera tausisia ma aiaíga suapala). I lona tuputupu a’e ai ae lēmasani i le aganu’u, gagana ma fanua, na tele ai tofotofoga feagai ma ia i le su’esu’eina pe o fea tonu e sau ai, ina ia “iloa moni pe pa’ia fa’apēfea o tātou tino ma aganu’u.”²⁰ Sa’ilia ona e mana’omia se simipoli, fa’atusa lea mo le maliu o le ‘tamāli’i fe’ai’ ma le ‘tama’ita’i tafaoata’ i va’aiga fa’aEuropa, o le galuega a Kavara Verran ua fatu ai le parataiso palalū, e logona ai le manatu fa’atauva’a i silafia aotele ma vā-feagai ai i totonu o si’osi’omaga pa’ia o atumotu.

Fa’aseā i atafa’apei suapeleina (romanticised) o atumotu teropika, le ‘tamāo’āiga parataiso’ o tomai ma fefa’ataua’iga masalomia i su’egā oa fa’atūrisi, ua titínaina silafia o tagatafanua, nofoaga fo’i ma tagata,²¹ o Latai Taumoepeau lea, se Punake, Matuaofaiva. Punake o le ilogamaoa’e i le fatuina o taga, pese ma solo.²² O le vitio o fa’atinoga *Niu White Nonsense* (2015) ia se pelei (play) fa’aluafesasi i le suiga o manatu aga’i i le niu, ma le āfaina o le si’osi’omaga ona o lona lauiloa salalau ananei. O la’ei papa’e mālosi ma le va’aiga i le potu pu’e ata (studio), e amio lea i le pe’epe’e mamā ma le panoa o tua’ā i fausaga, ae o taga e fa’aalia ai e auau mai i resitara ponokarafi e autiloina ma le alumiina. E si’i e le au Sisifo le fa’aaogāina o mea taumafa autū ma alagāfaiga nō mai i kofe, yoga, ma quinoa, aga’i i le niu. Na te tu’u lata i le pe’epe’e pa’epa’emā, fou, po o le enaena, ia le popo matua pulupulua ma se aga’ese ma’ai.²³ Ua mou le teine atumotu lēgaoiā, ae tau’ave e le niu le paoa o lona aogā mea-tatau-ai, ma le faitalia suapala i aiaíga fa’akolone e pūlea

ai le vā-kenera. Lapata’i esea, mai i le so’ona alumiina o niu i lona ‘ātoaga fa’apea o le la’au autū i le soifua o ‘āiga ma fatuati, talu le aufasa fa’afuase’i na o tinoi e tolu – suāvai niu, pe’epe’e ma le suāu’u – o matuā supa mea’ai ia, ona e mātauina o se isi fo’i lea taga o le pūlea mālosi mai i fafo ma o aga-ī-fanua tu’ufafao mo le au fa’aaogā.

TOE TALIU MAI TUA’Ā

O se ‘ātisi mutimuti Lisa Hilli na toesu’esu’ea, logotalanoa, ma toe fa’aolaolaina le faiga o le middi mo tagata Tolai ma Moananui. Agaaga e fili pe lalaga se mamanu i se tinoi analeva o le gagana Kuanua,²⁴ o kola atigi, middi sa ofu o se talipuiپui e tagata Tolai se’ia o’o ina fa’aulu mai lotu, fa’ama’i ma fa’ato’aga i le seneturi sefuluiva e Siāmani i Niu Kini, le pogai o le masofa o fa’ava’a aga-i-fanua a Tolai.²⁵ O atapu’e e fa’amaumau lelei ai e Hilli le fa’afō’iina o le middi, ma lona tausiga i le Au-Matutua o Rabaul e talaina i le *Damien Kereku, Vunalagir clan, Tolai people* (2015), fa’apea fo’i e Narrm Melbourne i le *Pearson Vetuna, Tabunatip clan* (2015). E tutū soso’o ata-o-fofoga (portrait) ia e lua fa’atasi ma le middi i le kalilea, e soagi ma tauto’aluaina lenei aga-i-fanua toemaua mai a Tolai. I le fa’aaloalo i ona ulutaia ma le paoa o le middi, ua ia fa’afou ai lona ata-o-fofōga o Hilli lava, i le *In a bind* (2015), e tū’ese i se vā iti’iti. E tū fimālie ae toto’a i luma o a’a aóa, ma se laplap uliuli i lona fatafata, ma atu filigā’afa tavi’o i ona fofoga o’o i le ua, ma lona lauulu afro i luga a’e. Lavelavea sa’o lava i faiga aga-i-fanua, Hilli ua la’asia mafatiaga i le lēiloa ma le galoma o le nafa o le middi i le sosaiete a Tolai aga’i i le toe tīmataina.²⁶ E maua’i fa’apea, a

avea ma nāpiā mo le toe fa’afō’i o tū masani, silafia ma fa’asinomaga o tagatafanua, o aula’iga a falemata’aga e tatau ona o’o ina ia aogā lelei.²⁷ E lē na o ni panoa e ‘uiga i’, ae fa’apea fo’i ‘mo’ faiga aga-i-fanua, e fa’aataata ai i lona māfaufau se falemata’aga o lo’o a’afia e soso’o tagata Tolai ma Moananui i o lātou tofimeasina, e fofōina tūlaga o aga-i-fanua ma va-fealoai o augātupulaga ua oia i le ta’ape salalau.²⁸

Ala i le pirisima (prism) o ana tinoi suā tioata tunu māo’i leva, ma ‘ōgāla’au pa’u u’amea taugauli, e soso’o ai e Stevie Fieldsend ia le lalolagi tuai ma le fou. O lana fausaga o fa’atusa totema (totem) e lima mai i vāega fa’asolo o le *Malu Orare* (2014) ma le *Cauter* (2014), e tutū i luma o le lumāsolo a le *Femina Custodia* (2014) e fa’aatina le mālōsi talu le fefe, puipuiga, suapala’iga, manatuaga, ‘āiga ma le lēiloa. O le sauniga e talia ai le tatau-malu anamua, ua aumaia Fieldsend i totonu o le aofaga o le mālōsi Sāmoa, tiumāfine (femininity) ma lona puipuiga, e fa’asolomai ae tei ane o fa’ava’a aga-i-fanua e lēmasani ai le ‘ātisi. O le mamalu fa’ae’e i se fafine e le tufuga tā tatau, ma le palelā’ei a lona ‘āiga, o le ‘malu’ lea e fa’atūaina le puipuiga, malu ma le paolo.²⁹ O gafa e lua o le tufuga ma le tagata e ofuina le malu, e aufau i le lumana’i ma fa’ailoa le vā, e aogā i faiā fa’asolo mai i taimi ma panoa. Mulimuli ai ina ua māe’a le tāina o le tatau i ni aso se tele, le ‘ātisi ua “fa’au’uina i le u’u niupopo ma le lega e le tufuga,” ona fufulu lea ma leoleo mo ni aso se lua e au ‘āiga māfine e taofia agaga leaga e ulufia ona manu’a fou mātala.³⁰ A’o u’uina le tioata mā’ale’ale ae tafe mālosi, o ‘ōgāla’au pa’u u’amea e fā ua tāina i ai le uliuli pato’i

o le lumāmea auai o le 'ātisi. O le so'otaga fa'aleagaga lea o le to'atasi i le gafa tau'ave o tua'ā ma faiga fa'aaganu'u e tāmāu i totonu o le 'ātoaga o faiā, ae fa'agāioioi e le 'tatau' ma isi sauniga e ave a o ni "fa'amanatu mālolōsi i le afuaga ma le fa'amamāina" tatala atu, ma le lūlūina ese o vilitigā ae alo i fa'amālōlōga.³¹

Toeteuteu e Kirsten Lyttle i le su'esu'eina o tala'aga o Maori i pu'egāata, ia atafa'apei (images) e uli ma papa'e o fafine o alo raranga, lalaga i le nu'u o Rotorua i ni taonga, tāuga/teugā measina fou e ulufia e lona mana, alei.³² O ulua'i atafa'apei o ni vāega ia o tū tau'ave tiki kitsch fa'atūrisi, ma na fa'asalalau o ni atameli (postcard) e Pākehā ma Maori. Pe a ma le sefulu aso i le ata e tasi i le fausologa lavelave, e agaaga Lyttle ina ia pāleni tala'aga e va'aia ai le tagata fāimai fiapalagōfie o se tinoimeā ua faia i fōliga ma talaina i konosepi, fatumanatu a tagatafanua.³³ O galuega fa'asolo i le *Maori Weaving Baskets* (2012-2013) e ta'ele i le konosepi Maori, o silafia o le lalolagi e o'o mai i ato, kete se tolu. O le kete araonui, ato o le malama, le kete tūātea, ato o le pōuliuli, ma le kete tūāuri, ato o le tulituli,³⁴ e lalaga o ni *Koeaea Weave (White bait)* (2012), *Twilled Work* (2013) ma le *Karu Hapuku Weave (Fish Eyes)* (2013). I atulau o le uliuli māsani, mūmū ma le pa'epa'e, whakaaua raranga, atalalaga pu'e e tolu, e fa'asino i ato silafia.³⁵ Ma le tu'uina i ai o le ahua tuturu, le fatuati masani o tomāi Maori i pu'egāata, ua tasi ai e Lyttle se konosepi mālosi fa'ale'āiga i faigā tomāi laua'a i meafaitino ma fausologa.³⁶ O lenēi alatu'u e ta'ele i ni fatumanatu autū se lua, Te Whare Pora, le faiga mamalu a fafine i le aufasaina o le nofoilo (awareness)

ma le fa'aulufalega (initiation) e ala i lalāgana, ma Whakapapa, le opoga pa'ia o gafa fealoa'i.³⁷ *Liminality* (2014) ia se vitio na pu'e e Angela Tiatia i Warrang Sydney i sisifo e fa'atasi ai Diamond Langi ma Zehrish Naera, le au fa'atino. E fa'alumāsolo e le galuega se sauniga e aiaia ma tasia le pāleni fa'apolotiki, va-fealoai, fa'aleagaga ma fa'asi'osi'omaga i totonu o sosaiete Moananui. O fa'avasēgana tapuia, sā o se tagata to'atasi, nofoaga po o se tinoimeā, e fa'afetauia e le tūlaga noa, tagaloga o le olaga. I se ata elesi, nini-lima o taofia i aula'iga a le Australian Museum, o se faitaulaga tohunga, tufuga Maori o lo'o fafaga e lona lagolago a'o i tūlaga tapu, o se sauniga e ta'atele fo'i i aganu'u Moananui a'o le'i taunu'u mai tagata Europa. E ala i va'aiga matila lava ma ata fa'alāpopo'a tu'upotu, le toe fa'atinoina e talavou Moananui o le fesili i le fa'asesēina ma le ave'esea o sauniga uma nei, e le utaga aga-i-fanua ua fa'akoloneina. O fofoga ma ona fa'ailo e soso'o i fa'atinoga mamalu mālolōsi o le tiufa'atane, tiumāfine ma nafa aofa'i. I le paega uliuli ma ofu o le afa'atino e tu'u ai agaga ma atua o tua'ā i le moa o le vā, i faiā e manuia fa'asolo ai i le taimi ma le vā.

O le alatu'u a Eric Bridgeman i tomāi, ua fa'aleleia ai ma fa'amālosia feso'ota'iga fetalia'i faia pea, i talanoaga ma galuega tau tomāi, a ia ma ona lava 'āiga i Papua Niu Kini. E iai ni vitio ua pu'ea ala i le lagolago a le Yal Ton tu'ufaatasi, fa'apea ana galuega ma vāega fa'asolo o le *Twelve Moon* (2015). O le sa'ili'iliga lata mai lea a Bridgeman i le fa'aliliuina o mamānu talitā a Yuri i tinoitu'u (mediums) o ananei. O le aofia uma lava ma le aganu'u

fetalia'i fa'asoa i galuega e le'i mamāo atu, o ni aga "aogā sili ma talifiāfiaina e tagata o 'āiga ma nu'u."³⁸ I le su'esu'eina o mamānu a Yuri ma o lātou ūiga, o le atavali kanavasa, tualau tapoleni e soso'oina konosepi o tinoi laina, lanu, tua'ā, sauniga ma puipuiga. Fa'agatasi atu i aesifeti, inofie uma a Yuri ma Europa i lo lātou auai fa'asimipoli i pā o le kalilea, o talitā e feso'ota'ia itū-'āiga (clan) ma ta'a-usoga (brotherhood) o mau lalolagi ese'ese.³⁹ E aofia i le galuega ia fa'asinoga tūsia a Suffa Mangi, Raza Mama, Zero Balans, igoa ia na tu'uina mai e i lātou e ona le PMV, o ni fa'ailoga o a lātou ta'avale e malaga ai i Alatanu Fogāaluga.⁴⁰ E ama tele Eric i tusigā solo fa'apea ma le politiki o tino to'atasi ma tino fa'atasi ma itūlā o le solituā'oi aga-i-fanua.⁴¹

I fanua Kapi Kapi, o *Vai Niu Wai Niu Coconut Water* e aulai'ina le mau silafia, gagana ma faiga fa'atino, fa'atasi ai ma so'otaga mālolōsi i le Moananuiākea. Fa'amālō atu iā te outou uma, Nga mihi nui ki a kotou katoa. Ou te fa'afetai i le fa'apotopotoga o 'ātisi i le fa'atuatuaina o a'u ma ā outou measina, taonga, bilas, oloa pa'ia, Torika Bolatagici, Eric Bridgeman, Stevie Fieldsend, Chantal Fraser, Taloi Havini, Lisa Hilli, Cecilia Kavara Verran, Kirsten Lyttle, Salote Tawale, Latai Taumoepeau, Angela Tiatia, Jasmine Togo-Brisby, ma James Taylor. Ou te ofoina sulumalama o le lotofiafia i le au galulue ma'eu o le Caboolture Regional Art Culture ta'ita'ia e Claire Sourgnès, fa'apea Kellee Uhr, Rachel Wake, ma Zoe Roos mo lō outou gāseā, mutimuti, palela'ei ma talanoaga mo'i. Muchas gracia a Lucrecia Quintanilla por su apoyo y trabajo. Fa'afetai tele ia Lucrecia Quintanilla mo lau lagolago ma le galuega.



Kirsten Lyttle, *Kuki Bones*, 2011



Kirsten Lyttle, *Killing Kuki*, 2011



Kirsten Lyttle, *Karu Hapuku Weave (Fish Eye)*, 2013



Kirsten Lyttle, *Twilled Work*, 2013



Kirsten Lyttle, *Koeaea Weave (Whitebait)*, 2012



James Tylor, *Aotearoa my
Hawaiki #15*, 2015 (top left)

James Tylor, *Aotearoa my
Hawaiki #5*, 2015 (top right)

James Tylor, *Aotearoa my
Hawaiki #2*, 2015 (bottom
left)

James Tylor, *Aotearoa my
Hawaiki #3*, 2015 (bottom
right)

VAI NIU WAI NIU COCONUT WATER

Léuli Eshraghi Nā Hemi Kelly i whakamāori

NGĀ KAIPUPURI ATAMAI

E mātou te fiafia e ofoina atu le fa'aaloalo fa'atasi ma le fa'afetai i tagatanu'u, e o'o lava lo lātou tua'ā ma mātua ua tu'ualemālō, le taimi nei ma le lumana'i. Ose fa'amanuiaga le mafai ona mātou fa'aaogaina le laueleele ma ona vai e fa'atinoina ai lo mātou fa'amoemoe, ole fa'atāuaina o tū ma aganu'u a atunu'u ile laueleele o Kabi Kabi, ma ole ā mātou manatuaina pea ma le fa'aaloalo.¹

Kua kaha te kitea o ngā hua wai niu e noho tahi ana me te hiahia o te tangata kia hauora ai ia. E hokona ana ēnei hua e pīrangī nuitia ana i ngā wharekai me ngā hokomaha puta noa i ngā whenua kua nōhia e te Pākehā, pēnei i a Ahitereiria nei. E ahu mai ana ngā wai niu i Tairana, i Piripaina, i Whīti, i Sāmoa, i Marēhia anō hoki, ā, e mau ana i ngā ipu pepa mātotoru me ngā ipu kirihou pīataata. Kāore e whakaaturia ana i runga i ēnei ipu ngā uru rākau e tupu ai ngā hua nei, engari e whakaaturia kētia ana tētahi whenua taurikura, pōhewa noa iho nei e hiahia nei tātou ki te toro, ā, mā te aha i te wawata noa iho i te wā e inuina ana.

Kainga ai te wai, te kiko me te hinu niu, whakamahia ai ngā muka hei whatu pōtae, ngā rau hei whatu kono, hei whatu whare anō hoki. He tauira ēnei o ngā whakamahinga maha o te niu o ia rā, o ia rā puta noa i Āhia-ki-te-tonga-mā-rāwhiti me Te Moana-

nui-a-Kiwa. Ka pōteretere te niu maoa i te au o te moana, ka toro ōna pihi ki runga ki rangi, ki raro ki te moana uriuri, kia pae rawa ki te tāhuna ka toro ngā akaaka ki te onepū, kia puta mai ai he wāhi hei nohoanga mō te pāpaka, mō te manu me te ngārara anō hoki. Mā te inu wai niu hei tohu noa i te whairawatanga, i te hauora (kia kī noa ake kua tino taumaha te utu) rānei e kitea noatia ai ngā raruraru e pā ana ki te āhua o tā tātou noho.

I waenganui i ngā tau 1600 – 1900 i whakaritea hei nohoanga mō te Pākehā me ngā kaiahuwhenua ngā takiwā e mōhiotia ana ko 'Oceania', ko 'Pacific', ko 'South Seas', ko 'Southern Land', ko 'East Indies', ko 'Southeast Asia' me 'Terra Australis Incognita'. He nui ngā taupuni hōia me ngā tapuni tangata i ēnei nohoanga i noho i raro i te maru o Ingarangi, o Wīwī, o Tiamani, o Amerika, o Tatimana, o Pōtikī, o Pāniora, o Hapani anō hoki. I whakamahia ngā ahuhenua whakatupu huka, miro, kiko niu, wānira, kawhe anō hoki hei whakarewa i te whaihuatanga o ngā Iwi Taketake i tū motuhake i tōna wā, ki ngā tāone nunui o te uru o Ūropi, me ngā tāone nui o Ahitereiria, o Aotearoa, o Kānata me Ngā Whenua Tōpū o Amerika.²

Ko te kaupapa matua o te ataata a Torika Bolatagici e kīia ana ko *Ecology/Economy* (2013), ko tana kite atu i ngā mahi i pā ki ngā hōia o Whīti, arā te whakamahinga me te

whakaparahakotanga o te tinana kirimangu tāne o Whīti,² ko te hanga whakairo *Winds of Change* (2009) ka whakaaturia hei kīnaki i tēnei ataata. "Kei te kaha te hiahiatia o te hōia Whīti i te umanga o te pakanga."³ I runga i te whāriki rauwhara e mirimiria ana ngā waewae o te tamaiti e tōna matua ki te hinu niu hei whakapakari i te ora o te tamaiti. Nō te waenganui o te ataata, ka anga whakamua te titiro, ā, kua ngaro katoa te kikorangi o te kara o Whīti, kua mā, kua mangu kē, kua pōkaitia anō i runga i te whāriki. Kua whakaritea kia ōrite ki te hanga tapatoru o te tauira nei, o te masi hurihau. E hāngai ana tēnei ki te nui o ngā tāngata nō Whīti e whawhai ana, e hinga ana i ngā ope tauā o whenua kē, pēnei i tō Ngā Whenua Tōpū o Amerika.⁴ I te roanga o te ataata, e waiatahia ana he hari hī ika e Joseph Chetty, he waiata mō ngā haepapa ā-whānau, te oranga o te pā kāinga me te ōhanga o te hapori.⁵

I tana āhuareka ki te tū o te mana tāne i roto i ngā mahi o ia rā, o ia rā, ka whakamahia te tinana e Bolatagici hei whakaatu i ngā mōhiotanga i Taukei Whīti, he tūhono i tāna i mahi ai ki "ngā nekehanga tangata huri noa i te ao"⁶ i roto i ngā whakahaere a ngā hōia o ēnei rā. I *Winds of Change* (2009), tekau mā rua ngā kara Whīti kua whakaritea hei whakaahua mai i te tauira masi hurihau i runga i te whāriki, ko ētahi e tūtahi tonu ana, ko ētahi e motu ana, he tohu tēnei



Lisa Hilli, *In a bind*, 2015



Lisa Hilli, *Damien Kereku, Vunalagir Clan, Tolai people, 2015*



Lisa Hilli, *Pearson Vetuna, Tabunatip Clan, Tolai people, 2015*

i te hunga “i kite i ngā mahi i pā ki ngā hōia o Whīti, ki ngā kaituarā me ō rātou nā whānau.”⁷ He mea waihanga tēnei mō te 7th Asia Pacific Triennial, he wāhanga tēnei nō te kaupapa {disarmed}, i whai tēnei i ngā rangahau tohu kairangi i te Imperial War Museum, i Rānana, e pā ana ki te whai wāhitanga o Whīti ki ope tauā o Ingarangi me ētahi atu whenua, ki ngā umanga taituarā anō hoki mai i Te Pakanga Tuarua o Te Ao tae noa ki ngā kauhanga riri o Iraki, o Hiria me Awhekenetāna. Ko te mate nui o ēnei kirimana iti nei te utu, pānekeneke, whakakumu mō ngā mahi hōia me ngā mahi taituarā i ēnei wāhi mōrearea ka pā ki ngā papa kāinga o Whīti.⁸ Ko tā Bolatagici mahi he whakawātea i tētahi huarahi hei whakatikatika i te hinganga o ngā tinana kirimangu tāne o Whīti,⁸ o Te Moana-nui i ngā pakanga o whenua kē.⁹

E rangona tonutia ana i te Te Moana-nui-a-Kiwa te pānga o tā Kāpene Kuki whakamātau ki te kāhaki i tētahi rangatira nō Hawai’i i te tau 1779 hei utu mō ētahi o āna taputapu i ngaro noa, i mua tata i te whakamatenga ōna. Nā Kirsten Lyttle i waituhi ā-ringa, i tuitui, i tā anō hoki ngā hāte e toru i te rārangitanga o *Killing Kuki* (2009-11). He aronga anō tō ngā tae kitakita, ngā moutere, te puarangi, ngā rau niu me ngā takutai. Ko te take o tā Lyttle whakaatu i te tūpāpaku o Kuki i runga i te tāhuna i Kealakekua i Hawai’i i *Death in Hawai’i* (2009-11), i te upoko o Kuki i *Killing Kuki* (2011), me te angaanga o Kuki i *Kuki Bones* (2011), he whakaū i tā te kanaka Maoli, tangata Māori rānei manaaki i te tapu o ngā kōiwi tangata. Kua tāia te toa o Kuki ki te kauhau i te rongopai, ki te patu tangata, ki te whakatō

tangata ki te papanga o ngā hāte hei kitenga mā ngā lwi Taketake katoa o Te Moana-nui-a-Kiwa. Nā konei, e puritia ana e Lyttle te tapu o ērā tūpuna i reira tonu i taua wā, engari kāore i pērā rawa te kaha o te haunga o ō rātou nā rongo, arā ko Tupaia i reira, te tohunga whakaterere waka i runga i te waka o Kuki me ētehi atu kanaka Māoli, tekau mā whitu rātou i kōhurutia i taua tāhuna tonu.

He mea whakaahua te ataata *Pocari Sweat* (2014) e Salote Tawale i te puna kaukau o te tāone nui o Yogyakarta, kei te rāwhiti o Te Moana-nui. Kei waengapū ia o te whakaahua e inuinu ana i tētahi inu hākinakina Hapani. Kei mua i te ringatoi tētahi kēne me tētehi pātara, hei riringi māna ki roto ki tōna waha, kia māturuturu iho ki roto ki te puna kaukau. Nā te pōturi o te tēnei ataata āhua ruturutu nei ka werohia te āhua o te whakatairangatanga o tētahi whenua taurikura i tēnei whakatairanga āhua hē nei. Kua mau ngā mata o te kaimātakitaki i te tinana kirimangu o Tawale nō Whīti, nōna e whakanā ana i tōna hiawai ki te Pocari Sweat i te taha o te puna kaukau. Nā te roa o tana rangahau i ngā mahi toi o mua i pai ai tana whakaahua i a ia anō, he whakarite i a ia ki ngā kainoho whenua. I rūmakina ai te nuinga o tana tinana, i karihika ai te āhua o tana kawe i a ia me ana nekeneke hei tohu i ngā taiora o te inu nei. Ka tīmata tana mahi i te whakatinanatanga, he arotake tēnei i te nui o te whakaaro ki te momo me te ira o te tangata i Ahitereiria.¹⁰

I *Hibiscus Rosa Sinensis* (2010), kua whakaritea e Angela Tiatia te kāmera kia whakaahuahia ngā raurau o te wāhi i tū ai te Sheraton Hotel i Vaimaanga,

Rarotonga, ka whāia haerehia tōna pāreu mā e whītikiria ana i tōna hope ki tōna waha. Kua whakatarea ki mua i tōna kanohi tētahi puarangi whewhero. Ka mātai mai te wahine nei, ā, ka āta hurihuri te pua i a ia e āta kai ana. He tohu tēnei pua i te hīkaka, i te ngāwari anō hoki o te tinana o te wahine kirimangu kua kore nei e kitea. Kua tū kē ‘te wahine o te pō’ ki te tiaki i ngā mōhiotanga ā-ahurea, i tōna papa, i tōna tinana, ko tana tū he tū whakahīhi i tōna mana ake. I runga i tōna māharahara ki te pānga o ngā aweketanga mai a te ao tāpoi i te taiao o ngā moutere, kua whakaurua e Tiatia ki roto anō i a ia ngā pōhewa me ngā whakaaro o Tauiwī mō te āhua o Te Moana-nui e whakakitea nei i te ao pāpaho.¹¹

I roto i tana whakakitenga *It Hangs With Rattlesnakes and Rubbish #2*, ka kitea a Chantel Fraser e tākai ana i a ia anō ki tētahi papanga whakarākei, he mea whakaahua i te pāmu hurihau i San Gorgonio Pass, i te tonga o Karapōnia. He whakarangirua tāna i ngā mahara o te kaimātakitaki i te kaha o ngā hau pūkeri, i te haruru mai o ngā kapohau me ōna wāhanga haumūmū anō hoki. Ka puta mai a Fraser i runga i te whenua tapu nei o te iwi Cahuilla me te iwi Serrano, ko tāna he wero i te hau, ko ōna ata hurihuri e whakaahua mai ana i ngā ahurea, i ngā ira, i ngā rekareka, i ngā auhi me ngā nekehanga rerekē.¹² Kitea atu ai i te pōtae mārō me ngā pākai iti e rua ngā āhuatanga o te mana, o te tūkinotanga a te kāwanatanga, o te taituarātanga, te takitahitanga me te whakamarumarutanga anō hoki. He whakawhānuitanga ēnei nō ngā mahi i whakaputaina ai te whakakitenga GOMA Q i tēnei tau. Ko tāna he tupe i ēnei rōpū o

te ture me te tika, o te mautohe me te whakamarumaru i tēnei tauira whakatoi nei e mau nā te matā, te maihi hōia a te Pākehā, te anuhe Hāmoa, te hei piripiri me te manawa.

Whakawhiti atu ki Aotearoa, tērā e tū mai ana i Te Waipounamu te pae maunga o Kā Tiritiri o Te Moana. E purita ana ngā mātauranga mō te kāinga tūpuna o te Māori i te rārangitanga a James Taylor, *My Hawaiki* (2015). He whakaahua ēnei o ngā maunga, o ngā waiparahoaka, o ngā ngahere, o ngā awa me ngā taunga ā-kohu i hua ake i āna mahi rangahau i ngā whakaahua o mua me tētahi haerenga anō hoki ōna ki aua wāhi rā. Nō te toru o ngā reanga o Te Arawa ki roto o Ahitereiria a Taylor, ā, he pānga anō ōna ki te iwi Kaurna nō ngā mania o Tarnthanyangga Adelaide. E whakaaturia ana i ngā whakaahua ngā wāhi tapu e noho ai ngā wairua o ngā tūpuna i waenganui i ngā atua, i a Ranginui rāua ko Papatūānuku, i a Tangaroa anō hoki. Ko Hawaiki te kāinga tūturu i ahu mai ai te Māori. Kua haea te wāhanga o raro o ngā whakaahua, koinei Te Kore, arā te pitomata, he whakangāueue tēnei i ngā tāmitanga a te Pākehā.¹³ Nā tana whakatōpū i ngā mātauranga mō Aotearoa me Hawaiki ki te wāhi kotahi, ka puta mai te toi āhua rerekē, he toi Māori hou e hāngai ana tōna kaupapa ki ngā tikanga, ki ngā mātāpono ā-iwi.¹⁴ I roto i tana mahi, *A Nautical Journal of country (Māori seachart)* (2014), i whakapiri ia i te rākau paramu, i te angaanga pipi ki te muka o te harakeke kia puta mai ai tētahi hanga whakairo ka iri i ngā pakitara o te whare toi, anō nei he waka hourua. He mahere whakaterere moana tēnei nā ōna tūpuna Pākehā, Māori anō hoki, he mihi ki ō rātou nā mōhiotanga

nui i haere mai ai rātou ki tēnei whenua i runga i te ātea nui o te moana.

TE WHAKANGĀUEUE I TE PAPA
I waenganui i ngā tau 1963 - 1904, i waenganui i te 55,000 ki te 62,500 ngā tāngata o Papua Niu Kīni, o Ngā Motu Horomona, o Vanuatu, o Kanaki anō hoki i kāhakina, i tāhaetia, i hokona atu hei herehere i ngā ahuwwhenua whakatupu huka, whakatupu miro anō hoki o Kuinirani me Niu Haute Wēra.¹⁵ Nā te hekenga o te huamoni me te aro anō hoki kia tino Pākehā te iwi whakanoho i te whenua i terepu rawakoretia atu ai ngā kaimahi mano tini me ō rātou nā whānau nō Te Moana-nui-a-Kiwa ki ngā wāhi ehara hoki i ō rātou kāinga tūturu.¹⁶ He uri a Jasmine Togo-Brisby nō ngā tūpuna i kāhakina mai i ngā motu o Santo me Ambae i te tokerau o Vanuatu, kua āta rangahau ia i ngā ahuwwhenua me ngā hītori ā-whānau hei whakakaha i ngā mōhiotanga ā-ahurea me te āhua o te noho a ngā hapori o Te Moana-nui-a-Kiwa i noho tonu i muri i te tau 1904.¹⁷ E whakaaturia ana i tana whakakitenga ētahi angaanga pīataata i hangaia mai ki te huka kaimata me te māpara ko te ingoa, ko *Bitter Sweet* (2015). He rerekē tēnei mahi, ahakoa tēnā i tono te ringatoi kia noho pātata tonu ki ērā atu mahi toi i te whakakitenga nei, ko tā tēnei mahi he whakaatu i te tūkinotanga, i te whakapāweratanga, i te tereputanga, i te matenga anō hoki o ngā tāngata tuarea nō Te Moana-nui-a-Kiwa. He whakautu tēnei whakakitenga i te tūhurangatanga o ngā tanumanga o ngā tini tūpāpaku kāore nei he tohu whakamaumahara e ngā kaiahuwhenua, ko tā tēnei whakakitenga he whakamaumahara i te kaha o

ēnei tūpuna, otirā i te parekura nui i pā ki te tini me te mano.

I whakatupuria a Taloi Havini i waenganui i ngā tikanga Hakō, kua hangaia e ia te whakakitenga nei, Kapkaps from the *Mysterious Isles of Melanesia* (2015), e whā ngā kapkap, he mea whakairo ā-ringa ngā kōpae uku kōtore nei kua whakanikohia ki te rikoriko kōura me te pani kapa kia rite ki te angaanga o te tuangi me te honu te āhua. E puritia ana ēnei i roto i tētahi pouwaka taonga, te āhua nei e whai ana tēnei whakakitenga i ā ngā whare tongarewa tikanga whakaatu i ngā taonga tapu i tango noahia, i hokona rānei i Te Moana-nui. Ko te rerekētanga e tū atu ana ngā tāngata o Te Moana-nui kei konei e noho ana ki te aroaro o ēnei taonga tapu, o ēnei whakakai i runga i ngā whakaritenga i tohua mai ai e Havini.¹⁸ “Ko te whakapā atu, ko te āta kite atu i ā tātou taonga tapu te huarahi tika,”¹⁹ he nui noa ake i te hiahia o ngā mihinare Pākehā me Tauiwī ki te kohikohi i ngā mahuetanga iho o ngā iwi kua hoepapatia e ngā mate urutā me ngā riri. Nā ngā whakakitenga o nā tata nei o ngā uku kōtore ipu niu me ngā pūtea anga beroana i whakamihia ai ngā mamaetanga i pā ki te tangata me te whenua i ngā mahi ahuwwhenua a Tiamani me ngā mahi waro a Ahitereiria i Panguna, i konei i kitea tuatahitia ai te aukatinga o ngā whakahaere a tētahi pakihi waro ao whānui nā te mautohe a te iwi taketake. Mā te whakakite i ēnei kapkap kōpae uku kōtore, rikoriko kōura, pani kapa e whakaputa nei a Havini i ngā taonga tapu a ōna iwi, a te Hakō me tērā o te tokerau o Horomona, he taonga tapu ēnei e rāhui kētia ana i ngā whare tongarewa, ā, mā te pupuri i roto i te pouwaka taonga e ora anō ai ngā mōhiotanga ā-ahurea.



Chantal Fraser, *It Hangs With Rattlesnakes and Rubbish*, 2012

Ko tā Cecilia Kavara, he tūhura i ngā whakaaro ki tēnei mea ki te arumoni i ngā moutere mā te mahi tāpoi, ki te whakakorenga o ngā iwi taketake nā ngā mahi ahuhenua, ki te tāmitanga anō hoki o te tuku i ngā mātauranga nā ngā whakaponon rerekē o Tauīwi. Kāore a Kavara i tupu ake i runga i te whenua, i roto rānei i ngā tikanga me te reo o tōna iwi, ā, he nui ngā akoranga kua mau haere i a ia e mōhio atu ai ia nō whea ia, “e tino mōhio ai ia ki te tapu o ō tātou tinana me ō tātou ahurea.”²⁰ He whaiwhai tēnei i ngā whakakitenga a ngā Pākehā, i te matenga o te ‘mohoaorangatira me te ‘wahine o te pō’, ko tā Kavara Verran he waihanga mai i tētahi whenua taurikura e hapa ana, e hē ana, he tohu i te whakakinotanga o ngā mātauranga me ngā hononga i runga i moutere.

He mātanga Punake a Latai Taumoepeau, e kaha ana tāna aromātai i ngā whakaahua pōhewa o ngā moutere, o ngā mahi toi e hokohokotia ana i

te ao tāpoi e whakakaha ake ana i te whakakoretanga o ngā mātauranga, ngā wāhi me ngā iwi taketake.²¹ Ko te tikanga o te punake, ko te tito waiata, ruri rānei me te waihanga anō i ngā nekehanga.²² I roto i te ataata *Niu White Nonsense* (2015), e rawekehia ana ngā whakaaro o te marea ki tēnei mea, ki te niu me te pānga o tōna rongonui i ēnei rā tata nei ki te taiao. E tohu mai ana ngā pūweru mā me ngā taputapu mā i te kirīmi niu, i te parakoretanga anō hoki me te wāhi ki ngā tūpuna, ā, he karihika te āhua o ngā nekehanga.²³ Huri ai ngā tikanga kai a ngā iwi taketake nā ngā tikanga o te wā a Tauīwi e pā ana ki ēnei momo kai, arā ki te kawhe, ki te yoga, ki te quinoa, ki te niu anō hoki. Ka hāua ki te māripi ngā momo niu katoa, kua kore e kitea atu te wahine hūmārire, ā, ko tō te niu mana ko tōna ora me tōna āhehi ki te whakamahea i ngā whakaaro o Tauīwi ki te ira me te mana o te tangata.²³ Kāore e whakatairangahia ana ngā hua katoa o tēnei rākau i whakamahia

ai hei hanga whare, engari whakatairanga noahia ana ngā hua e toru nei, arā te wai niu, te kirīmi me te hinu niu hei tino kai, ā, ko ngā tino kai nei he tikanga whakatīkai nā tauīwi, otirā nā te hunga hokohoko.

TE HOKINGA MAI O NGĀ TŪPUNA

He ringatoi remurere a Lisa Hilli, nāna i rangahau, i whakaora mai anō ngā tikanga waihanga middi hei painga mō te iwi Tolai me ngā iwi o Te Moana-nui. I ahu mai tēnei kupu i te reo Kuanua, ko tōna tikanga ko te tuitui, ko te whatu rānei.²⁴ I mau i te iwi Tolai²⁵ ngā hei anga middi hei ārai tae noa atu ki te taenga mai o te whakaponon hou, o ngā mate urutā me ngā mahi ahuhenua a ngā kainoho whenua o Tiamana ki Papa Niu Kīni o te rautau 19, ā, nā konei i memeha haere ai ngā tikanga a te iwi Tolai. Ko ā Hilli whakaahua he whakaatu i te whakaoratanga mai o te middi me te tiakitanga o tēnei taonga e ngā kaumātua Tolai o Rabaul, he mea whakakite ēnei



whakaahua i *Damien Kereku, Vunlagir clan, Tolai people* (2015), i Narm Poipiripi anō hoki i *Pearson Vetuna, Tabunatip clan, Tolai people* (2015). E iri ngātahi ana ki ngā pakitara ngā whakaahua e rua, ā, e karapotia ana ki ngā middi hei tohu i te haumanutanga o tēnei tikanga a te iwi Tolai. Nā tana kauanuanu ki ōna kaumātua me te maruwhi o te middi i huri ai ia ki te waihanga, ā, e noho wehe ana tō Hilli whakaahua ake *In a bind* (2015). E tū māriri ana ia i mua i ngā akaaka o te banya, e mau nā te laplap pango i tōna uma, ā, e herea ana te muka o te niu ki tōna kanohi me tōna kakī, ka kite atu anō hoki i tōna uru hūmenge. Kua herea ia ki ngā tikanga a te iwi, kua ea tana tangi ki te ngarohanga o te middi i waenganui i te iwi Tolai i te whakaoratanga mai anō nā āna mahi.²⁶ E mau pū ana ia ki tāna, e whaihua ai ngā taonga e puritia ana i ngā whare tongarewa hei rauemi whakahaumanu i ngā tikanga ā-iwi, i ngā mātauranga anō hoki me wātea aua taonga ki te marea.²⁷ Kua ēnei wāhi e tū hei wāhi whakamōhio noa

iho, engari hei wāhi whakamahi i ngā tikanga nei, hei tāna ka noho te whare tongarewa hei wāhi tūhonohono i te iwi Tolai me ētahi atu iwi o Te Moana-nui ki ā rātou taonga tuku iho, mā tērā e rongoātia ai te mate kua pā ki ēnei taonga i te korenga i tukuna ihotia mai i tētahi whakatupuranga ki tētahi, i te noho rāwaho rānei a ngā uri whakatupu.²⁸

E tūtaki ana te ao tawhito ki te ao hou i roto i ngā mahi toi a Stevie Fieldsend, whakamahia ai e ia te karaehe me te poro rākau kua hūhunutia. E tū ana āna hanga whakairo nō ngā rārangi mahi o *Malu Orare* (2014) me *Cauter* (2014) i mua i te whakaaturanga o *Femina Custodia* (2014), he whakakite i te mataku, i te whakamarumarū, i te hōkakatanga, i te maumahara, i te whānau me te matenga o te tangata. Nā te tānga o te moko malu i mōhio ai a Fieldsend ki te pakari o Hāmoa, ki te mana o te wahine me te whakamarumarū, ahakoa he mōhiotanga tuku iho ēnei he mōhiotanga hou ki tēnei ringatoi. He tohu whakarangatira

tēnei ka ūwhia ki runga ki te wahine e te tufuga tā tatau, arā e te tohunga tā moko.²⁹ I tautokona ia e tōna whānau, ko te malu he tohu i te whakamarumarutanga ōna. Ka tūhono i roto i te wā poto o te tānga ngā tātai e rua, te tātai o te tufuga tā tatau me tērā o te kaiwhiwhi i te malu. I ngā rangi tata o muri mai i te tānga o te moko i mirimiria te ringatoi e te tufuga ki te hinu o te niu me te turmeric, nō ngā rangi o muri mai ka horoia, ka tiakina anō ia e ōna huānga wāhine hei kaupare atu i ngā wairua kino.³⁰ E pōtaea ana ngā poro rākau ki te karaehe, kua tāngia ngā poro rākau e te ringatoi ki te waikauri pango. E noho ana ngā hononga ā-wairua o te ringatoi ki ngā tātai whakapapa me ngā tikanga ā-iwi i roto i ngā hononga tangata, he mea whakakorikori e te moko me ētehi atu ritenga e whakamahia nei hei whakamahea i ngā pōraruraru me ngā mamaetanga o te tangata.³¹

I roto āna rangahau i ngā whakaahua o te Māori, kua whakahoungia e Kirsten Lyttle ētahi whakaahua tawhito o ngā

wāhine o te rohe o Rotorua e raranga ana, me te aha, kua puta mai nei hei taonga hou.³² I whakaputaina ai ēnei whakaahua i te wā i puta ai ngā tiki tāpoi, ā, i hōrapa haere ngā kāri pōhi nei, he mea whakaputa e te iwi Pākehā me te iwi Māori anō hoki. He tukanga uaua e whāia nei e ia, ā, tekau rā te roa o te mahi mai i te whakaahua kotahi, ko te hiahia o Lyttle kia weorhia te rāwaho ihu kurī nei e te whakaahua kua waihangatia mai i runga i ngā āhuatanga taketake.³³ Ko te kaupapa o te whakakitenga *Maoris Weaving Baskets* (2012-13) e hāngai ana ki te ariā o te Māori mō te haeretanga mai o ngā mātauranga ki te ao kikokiko i roto i ngā kete e toru. Ko te kete aronui, ko te kete o tēnei o te aroha, o te maungarongo, o te taketake me ngā mahi pai katoa o te mātauranga. Ko te kete tūātea,³⁴ ko te kete o tēnei o te kino, ahakoa he aha te kino. Ko te kete tūāuri, ko te kete o tēnei o ngā karakia me te mana o ngā mea katoa e hiahiatia ana kia mahia e te tangata. Kua whatua ēnei kōrero ki ngā whakakitenga nei, ki *Koeaea Weave (White bait)* (2012), ki *Twilled Work* (2013), me *Karu Hapuku Weave (Fish Eyes)* (2013). E hāngai ana ngā whakaahua raranga nei kua tohua ki ngā tae, ki te pango, ki te whero me te mā ki te kōrero mō ngā kete o te mātauranga.³⁵ He mahi toi āhua tūturu te āhua o ēnei whakaahua, ā, e ū tonu ana a Lyttle ki tōna hononga ki ngā mahi toi raranga.³⁶ E ū ana tāna i mahi ai ki ngā ariā taketake e rua, tuatahi ki Te Whare Pora, te whare i whakangungua ai te wahine ki ngā tikanga katoa o te raranga, tuarua ki Te Whakapapa, ngā tātai herehere i te tangata.³⁷

Ko te ingoa o te ataata i whakaahuatia e Angela Tiatia

i te uru o Warrang, Poihākena ko *Liminality* (2014), ko ngā kaiwhakaari ko Diamond Langi rāua ko Zehrish Naera. E whakaaturia ana i tēnei mahi tētahi ritenga e whakarite ana, e whakapūmau ana i ngā tikanga ā-tōrangapū, ā-pāpori, ā-wairua, ā-taiao anō hoki i waenganui i ngā hapori o Te Moana-nui. E rite ana te tapu me te noa o ngā tāngata, o ngā wāhi me ngā mea katoa. I roto i tētahi whakaahua nō te kohinga a Te Whare Tongarewa o Ahitereiria, tētahi tohunga Māori e whāngaihia ana e tana mōkai, he tikanga tēnei i kitea puta noa i Te Moana-nui i mua i te taenga mai o te Pākehā. Mā ēnei whakaahua e whakakite nei i te whakaaritanga mai o tēnei tikanga e ngā taiohi o Te Moana-nui e pātaitia ai te awakenga me te whakakorenga o ēnei ritenga i ngā mahi a tauwiwi. He tino tau ngā nekehanga o te tinana, he whakaatu i te mana tāne, i te mana wahine me te mahi ngātahi. E tohua mai ana ngā atua me ngā wairua o ngā tūpuna i te taiao me ngā pūweru mangu o ngā kaiwhakaari, koinei ngā hononga mau roa kāore e whakawhāitihia mai ki tētahi wā, ki tētahi wāhi kotahi rānei.

Kua whanake ake ā Eric Bridgman tikanga mahi toi i nga hononga, i ngā whakawhitiwhitinga kōrero, i ngā kaupapa toi i te taha o tōna whānau me te iwi Yuri whānui i Papa Niu Kīni. He nui ngā ataata kua waihangatia mai e te ohu Yal Ton, e ia anō hoki. Ko te rāranga mahi *Twelve Moon* (2015) te mahi hou a Eric e whakaatu ana i tāna whakahou mai i ngā tauira ārai Yuri. "Ko ngā āhuatanga e paingia nuitia ana e te hau kāinga ko te whakawhitiwhiti kōrero ki a rātou, ko whakauru mai i a rātou ki ngā kaupapa nei."³⁸ I āna rangahau i

ngā tauira Yuri me ngā tikanga o aua tauira, ka kitea atu he tohu i te āhua, i te rārangi, i te tae, i te whakapapa, i te whakahaere me te whakamarumaruru. Kua whakairia ngā ārai ki ngā pakitara o te whare i runga i ngā tikanga whakatakoto a te iwi Yuri me te Pākehā anō hoki, ko tā ngā ārai he tūhono i ngā hapū puta i te ao.³⁹ Kei roto i ngā mahi nei ētehi tuhituhinga, ko Suffa Mangi, ko Raza Mama, ko Zero Balans ngā ingoa kua ūwhia e ngā rangatira PMV ki runga i ō rātou waka e rere ana i runga i te Highlands Highway.⁴⁰ E māharahara ana a Eric ki ngā take tōrangapū a te takitahi me te takitini me ngā whakahaere hē i roto i te ahurea.⁴¹

I te whenua o Kabi Kabi, ko tā *Vai Niu Wai Niu Coconut Water* he kohikohi i ngā mātauranga, i ngā reo, i ngā tikanga anō hoki i ahu mai i Te Moana-nui-a-Kiwa. Fa'amālō atu ia 'outou atoa. Ngā mihi nui ki a koutou katoa. He mihi nui tēnei ki te kähui ringatoi i whakaponu mai ka manaakitia e au ā rātou nei taonga, Torika Bolatagici, Eric Bridgeman, Stevie Fieldsend, Chantal Fraser, Taloi Havini, Lisa Hilli, Cecilia Kavara Verran, Kirsten Lyttle, Salote Tawale, Latai Taumoepeau, Angela Tiatia, Jasmine Togo-Brisby, koutou ko James Tylor. Ka nui hoki taku whakamānawa atu ki te rōpū mahi i Te Whare Toi ā-rohe o Caboolture e ārahina nei e Claire Sourgnès, koutou ko Kellee Uhr, ko Rachael Wake, ko Zoe Roos, tēnā koutou i ngā werawera i heke, i tō koutou ngākaunui, otirā ngā here ā-hapori me ngā whakawhitinga kōrero i waenganui i a tātou. Muchas gracias a Lucreccia Quintanilla por su apoyo y trabajo.



Taloi Havini, *Kapcaps from the Mysterious Isles of Melanesia*, 2015



Torika Bolatagici, *Ecology/Economy*, 2013

VAI NIU WAI NIU COCONUT WATER

Léuli Eshraghi

HOLDING BODIES THAT KNOW

E mātou te fiafia e ofoina atu le fa'aaloalo fa'atasi ma le fa'afetai i tagatanu'u, e o'o lava lo lātou tua'ā ma mātua ua tu'ualemālō, le taimi nei ma le lumana'i. Ose fa'amanuaga le mafai ona mātou fa'aaogaina le laueleele ma ona vai e fa'atinoina ai lo mātou fa'amoemoe, ole fa'atāuaina o tū ma aganu'u a atunu'u ile laueleele o Kabi Kabi, ma ole ā mātou manatuaina pea ma le fa'aaloalo.¹

Packaged coconut water products have become synonymous with desires for health and wellbeing. These popular products are available for purchase at hipster cafés and wholefoods supermarkets across settler colonial countries, including Australia. Coconut water from Thailand, the Philippines, Viti Fiji, Sāmoa and Malaysia is presented in shiny cardboard and plastic bottles, which, rather than promoting the plantations where the foodstuff actually comes from, promotes a fictitious and more exotic 'other place' - a place we'd rather be, if only for the moment of drinking and being revitalised, or so it seems.

Coconut water, cream, copra, oil, frond baskets, hats and thatching are just a few examples of how coconuts are a staple in daily life across Southeast Asia and the Moananui a Kiwa. Kiwa's Great Ocean, in people's cuisine, homes and lifestyles. An adult coconut,

once buoyant at sea with shoots reaching for the skies and depths, can land on a small sandbank, plant its fresh roots, raise the sand and create a small living environment for crabs, birds and insects. In a way, drinking coconut water as if it were a marker of wealth and health (the prices are not what they used to be) reflects the everyday problems associated with how we act, live, forget or remember.

European settler and plantation colonies were established between the 1600s and 1900s throughout the regions that were known as 'Oceania', 'Pacific', 'South Seas', 'Southern Land', 'East Indies', 'Southeast Asia' and 'Terra Australis Incognita'. Chief among these plantation colonies were military and civilian outposts of the British, French, German, American, Dutch, Portuguese, Spanish and Japanese empires. Sugarcane, cotton, copra, vanilla, and coffee were the primary agricultural crops used to render previously autonomous First Nations as economically worthwhile colonies to larger metropolitan centres in Western Europe, and in the large settlement colonies in Australia, New Zealand, Canada and the United States.

Bearing witness to Fijian military identities, lived experiences, the expendability and devaluation² of the black Fijian male body is the imperative of Torika Bolatagici's video work *Ecology/*

Economy (2013), presented with the sculptural work *Winds of Change* (2009). "Fijian military bodies have become a valuable commodity in the economy of war"³ On the ibe pandanus mat within *Ecology/Economy* (2013), a father massages his child's feet with coconut oil, nurturing their health and wellbeing in full colour. Midway through the work, a future scenario splits the screen, where a Fijian flag is voided of aquamarine blue, and folded in black and white on the ibe. Sequestered into the triangular form of the windmill masi motif, the flag refers to the high number of Fijians fighting and dying for foreign armies including the United States⁴. Throughout the work, the hauntingly sweet tones of a village lullaby about going fishing is performed by Joseph Chetty, echoing notions of family duty, village sustenance and local economies⁵.

Interested in the performance of masculinity in everyday contexts, Bolatagici deploys iTaukei Fijian ways of knowing through the body, linking her work outwards to the "geographic movement of bodies transnationally"⁶ in contemporary military ventures. In *Winds of Change* (2009), twelve Fijian flags are poignantly arranged into whole and broken windmill masi motifs on the ibe, silent potent witnesses to "the lived experience of Fijian military and security workers and their families."⁷ Created for the 7th Asia Pacific Triennial as



Eric Bridgeman, *Twelve Moon*, 2015



Latai Taumoepeau, *Niu White Nonsense*, 2015

part of the {disarmed} project, this followed doctoral research at the Imperial War Museum, London, into Fijian involvement and self-representation in the British and other armies and private security firms, from World War II to the battlefields of Iraq, Syria and Afghanistan. Underpaid, insecure, secretive contracts for soldiering and security work in high-risk places come with the ultimate cost for Fijian home communities.⁸ Bolatagici's works open avenues for redressing, for humanising, the black Fijian and Moananui male bodies that are being "sacrificed for other nations' geopolitical conflicts."⁹

The effects of the 1779 attempt by Captain James Cook to kidnap a Hawai'ian chief, as retribution for missing supplies, before being killed himself, are still felt across the Moananuiākea. Kirsten Lyttle hand-painted, sewed then screen-printed the three shirts in the *Killing Kuki* (2009-11) series. The familiar bright colours, islands, hibiscus, coconut fronds and beaches are not entirely what they seem. In depicting the slain Cook on the beach at Kealakekua Bay in Hawai'i in *Death in Hawai'i* (2009-11), the disembodied head of Cook in *Killing Kuki* (2011), and the fleshless skull of Cook in *Kuki Bones* (2011), Lyttle is asserting Māori and Kanaka Maoli care for the tapu/kapu sacredness of all ponoiwi human remains. The mana power of Cook as the forerunner to evangelisation, massacres and plantation colonisation, is captured in the shirt fabric for all First Nations peoples across the Moananuiākea. In this way, Lyttle stores the tapu/kapu sacredness of the less celebrated ancestors active in this moment: tahu'a Mā'ohi high priest Tupaia,

knowledgeable navigator on Cook's voyages, and the 17 Kanaka Maoli killed on that same beach.

Shot in a hotel pool in the tropical city Yogyakarta at the eastern end of the Moananui, the video work *Pocari Sweat* (2014) by Salote Tawale places her in centre-frame, continuously guzzling the clear Japanese isotonic sports drink. A can and bottle sit in front of the artist, ready to be poured into her open mouth, to dribble down the sides and front into the pool. The slow pace of the at-times choppy video appears to question the consumption of the tropical paradise narrative in this advertisement gone wrong. Tawale's black Fijian female body holds the viewer as she refreshes herself poolside with can after can of Pocari Sweat. Her long engagement in archival research contributes to her production of self-portraiture critical of colonial representations. Her mostly submerged body, sexualised by her pose and action, captures the promise of nutrients and electrolytes. Tawale's practice "begins with embodiment", assessing the value attributed to race, ethnicity, and gender in Australian society.¹⁰

In *Hibiscus Rosa Sinensis* (2010), Angela Tiatia has the camera track the lush green foliage of the failed Sheraton Hotel site in Vaimaanga, Rarotonga, along her white pareu-wrapped torso to her mouth. A large, crimson red and deep pink hibiscus is suspended in front of her face. Slowly, with her gaze playful yet stoic, the crisp form of the flower twists as it is gradually consumed. The flower so emblematic of notions of abundant sexuality and passive brown female bodies is no more. The erotic, exotic 'other', the available 'dusky maiden'

defends her cultural memory, her space, her body, and stands defiant in mana, cumulative power. Concerned with the impact on actual lives of colonial touristic misrepresentations of complex island ecologies, Tiatia twists into her stomach, her centre of power, the "stereotypes and colonial ideas, views and framing of the Pacific [that] endure and continue to inform misrepresentations in film, mainstream media and popular culture."¹¹

It *Hangs With Rattlesnakes and Rubbish #2* sees Chantal Fraser stretch, drape, cover, tighten and suspend a thin fabric adornment above and around her in the San Gorgonio Pass Wind Farm in southern California. The forceful winds combine with the fluctuating drumming of the turbines and silent moments to orient and disorient the viewer. Fraser intervenes in the landscape, sacred to the Cahuilla and Serrano peoples, only so much as challenging the winds, whose shifting, contradicting silhouettes act as vignettes of diverse cultures, genders, pleasures, discomforts and displacements.¹² Bound notions of power, state violence, security, individuality and protection are also explored in her protective riot helmet and two small shields. Fraser has extended on works first produced for the GOMA Q survey exhibition this year. She disarms these objects of law and order, protest and protection, in motley joker/jester patterns of bullets, European military chevrons, Sāmoan 'anufe caterpillars, beads and chain hearts.

In Aotearoa New Zealand, the Kā Tiritiri o te Moana or Southern Alps mountains run the length of Te Wai Pounamu island. The



Jasmine Togo-Brisby, *Bitter Sweet*, 2015

embodied knowledge of the ancestral homeland of Māori peoples is the focus of James Tylor's Aotearoa, *My Hawaiki* (2015) series. The result of researching colonial archives and a long summer trip, the photographs carefully record the peaks, glaciers, forests, rivers and mists he encountered. The third generation of his Te Arawa people in Australia, Tylor is also Kaurua of the Tarnthanyangga Adelaide plains. He investigates social history through the lens of his mixed heritage, often revisiting the sites, photographic processes and experiences of Māori and Kaurua peoples. The photographs depict the sacred heights where tupuna ancestor spirits reside between important atua gods Ranginui, Papatūānuku and Tangaroa. Hawaiki is a material and metaphysical place of origin for Māori peoples. The bottom third of each image is disrupted with a tear in the landscape, rich in the potential of Te Kore, the Void, in undoing the displacement of colonisation.¹⁵ In storing the inherited memory of Aotearoa and Hawaiki together for transmission, the artist creates āhua rerekē, contemporary Māori art where the contemporary visual form resonates with kaupapa, cultural values.¹⁴ *In A Nautical Journal of country (Māori seachart)* (2014), Tylor joins plum wood, pipi shells and harakeke fibre in a sculpture suspended to hover along the gallery walls, as a waka moana or outrigger canoe. A migration chart of his seafaring English and Māori ancestors, the work speaks to their cultural memory and movement to this shore from across the oceans.

UNSETTLING THE PLANTATIONS

From 1863 to 1904, between 55,000 and 62,500 people in today's Papua New Guinea,

Solomon Islands, Vanuatu and Kanaky New Caledonia were blackbirded, kidnapped, forced into contracted slavery on Queensland and New South Wales sugarcane and cotton plantations.¹⁵ A downturn in profits, and renewed commitment to the European ideal settler colony, led to the forced deportation of thousands of underpaid and unpaid South Sea Islander labourers and their families, often to incorrect 'home' archipelagos.¹⁶ Descended from people blackbirded from Santo and Ambae islands in northern Vanuatu, Jasmine Togo-Brisby has researched plantation and family histories in strengthening the cultural memory and socio-political visibility of the South Sea Islander communities that remained after 1904.¹⁷ Numerous shimmering life-size skulls take form from raw cane sugar and epoxy resin in her epic installation *Bitter Sweet* (2015). Separate to, but near the other works in the exhibition on request of the artist, this arresting, silent work bears witness to the violence, hardship, deportation and death of countless South Sea Islanders. The installation responds to farmers still discovering unmarked mass graves by enabling a temporary memorial space to honour the resilience, loss and plunder of thousands of lives.

Raised in Hakö cultural practices, Taloi Havini has created the installation *Kapkaps from the Mysterious Isles of Melanesia* (2015), consisting of four kapkaps, hand-carved, shallow relief porcelain disks, with gold lustre and copper glazes mimicking the customary clamshell and tortoiseshell inlay. Displayed in a wooden and glass cabinet, the installation seems to conform to

museological display of sacred treasures, obtained by force or by trade across the Moananui. The difference here is that local Moananui communities enter the presence of ancestral sacred treasures, including adornments, on Havini's terms.¹⁸ "Access is actually experiencing, coming into contact with our secret and sacred items,"¹⁹ beyond the historical imperative of European missionaries and colonists to collect vestiges of peoples ravaged by introduced diseases and warfare. Recent installations of porcelain half-shell coconuts and beroana shell money have honoured human and ecological traumas through the German plantations and Australian mines at Panguna, where the world's first Indigenous resistance movement successfully stopped an international mining company from operating. With these shimmering porcelain, copper and gold lustre kapkaps, Havini materialises the inaccessible sacred treasures of her Hakö and broader North Solomons peoples held in museums, their cultural memory restored and guarded in the vintage cabinet.

In her two-tone navy and pink screen-print *Unlearning History Series* (2014), Cecilia Kavara Verran explores ideas of commercialised island ecologies through tourism, the erasure of Indigenous communities by force and by plantation labour, and the suppression of fluid Indigenous knowledges through colonial heteropatriarchy (domination of society through strict gender and sexual norms). Growing up estranged from cultural practices, language and land, she has had to overcome many challenges to learn where she comes from, in order to "truly know how sacred our bodies

and cultures are."²⁰ Exploring the need for the symbolic death of the 'noble savage' and 'dusky maiden' of European projections, Kavara Verran's work constructs a failed paradise, echoing the degradation of collective knowledges and relationships within sacred island ecologies.

Critical of romanticised images of tropical islands, of the 'paradise economics' of art and commerce complicit in capitalist tourism erasing Indigenous knowledges, places and peoples,²¹ Latai Taumoepeau is a Punake practitioner. Punake is the distinction of composing movement, song and poetry.²² The performance video work, *Niu White Nonsense* (2015), is an absurdist play on changing mainstream attitudes towards the coconut, and the ecological impacts of its current popularity. The predominantly white costuming and studio scene reference the coconut cream, purity and ancestral space in architecture, whilst the actions depicted draw on pornographic registers of viewing and consuming. Western fads shift the use of Indigenous staple diets and practices from coffee, yoga, and quinoa to the coconut. She takes to the cream white, young, or brown, hairy adult coconuts with a well-sharpened machete.²³ Gone is the demure island girl, the coconut bears the power of its nutritional value and sexual liberation from heteronormative colonial ideals of gender and dominance. Cautioned off consuming coconut in its entirety as the tree of domestic life and architecture, the sudden elevation of only three forms – coconut water, cream and oil – as super foods are seen as another act of imperial domination and packaged consumer culture.

THE ANCESTORS RETURN

Lisa Hilli is a passionate artist who has researched, consulted, and regenerated the practice of middi making for Tolai and broader Moananui peoples. Meaning to thread or weave a pattern in an older form of the Kuanua language,²⁴ middi shell collars were worn as protection by Tolai people until introduced religion, diseases, and plantations in 19th century colonial German New Guinea caused Tolai cultural frameworks to break down.²⁵ Hilli's photographs document the repatriation of the middi, and its safeguarding by Tolai elders in Rabaul in *Damien Kereku, Vunalagir clan, Tolai people* (2015), and in Narm Melbourne in *Pearson Vetuna, Tabunatip clan, Tolai people* (2015). The two portraits are presented side by side with the middi on the gallery wall, active in accompanying and escorting this recovered Tolai cultural practice. In deference to her elders and the power of middi she has remade anew, Hilli's self-portrait *In a bind* (2015) is slightly separated spatially. She stands tranquil and defiant in front of banyan roots, wearing a black laplap over her chest, and layers of fine coconut sennit coiled around her face and neck, with her afro hair visible above. Literally enmeshed in ancestral cultural practice, Hilli has moved through mourning the loss and role of middi in Tolai society to their remaking.²⁶ She is adamant that as a resource for repatriating Indigenous customs, knowledges and identities, museum's collections must be accessible to be worthwhile.²⁷ Not just spaces 'about' but also 'for' cultural practices, she visualises the museum as engaging and connecting Tolai and other Moananui peoples with their cultural inheritance to heal

cultural and intergenerational breakdown in diasporic contexts.²⁸

Through the prism of her pristine, fluid slumped glass forms and charred ironbark trunks, Stevie Fieldsend joins old and new worlds. Her installation of five totemic sculptures from the *Malu Orare* (2014) and *Cauter* (2014) series stands before the projection of *Femina Custodia* (2014) in a depiction of the tensions of fear, protection, sexuality, memory, family and loss. The ritual receiving the ancient malu tattoo, brought Fieldsend into the fold of Sāmoan strength, femininity and protection, an inherited but then unfamiliar cultural framework for the artist. An honour bestowed on a woman by a tufuga tā tatau, master tattooist, with her family supporting her, the malu signifies protection, shelter and shade.²⁹ Both lineages, the tufuga tā tatau and the receiver of the malu, align in future and present vā, beneficial relationships across time and space. Following the tattooing over multiple days, the artist was "anointed in coconut oil and turmeric by the tufuga, then washed and protected for two days by female relatives to stop bad spirits from entering [her] new open wounds."³⁰ Bearing the delicate but robust flowing glass, the four ironbark trunks are tattooed a solid black presence by the artist. The individual's spiritual connection to ancestral genealogy and cultural practices are sited within the wholeness of relationships, and activated by tattoo and other rituals as "potent memorials to the primal and cathartic" release and shedding of trauma into healing.³¹

In examining representation of Māori in photography, Kirsten

Lyttle has refashioned black and white images of women engaged in raranga weaving in the Rotorua area into new taonga sacred treasures imbued with her mana, energy.³² The original images are part of the tiki kitsch touristic tradition, and were widely circulated as postcards by Pākehā and Māori alike. In a complex process working over 10 days per image, Lyttle's intention of representational balance sees the outsider voyeuristic subverted into an object shaped and informed by Indigenous concepts.³³ The works in the *Maoris Weaving Baskets* (2012-13) series are grounded in the Māori conception of the world's knowledges coming to earth in three kete baskets. The kete araonui, basket of light, the kete tūātea, basket of darkness, and the kete tūāuri, basket of pursuit,³⁴ are woven into *Koeaea Weave (White bait)* (2012), *Twilled Work* (2013), and *Karu Hapuku Weave (Fish Eyes)* (2013). In layers of customary black, red and white, the three whakaahua raranga, woven photographs, reference these baskets of knowledge.³⁵ In applying āhua tuturu, customary Māori art frameworks to the photographic form, Lyttle maintains a strong conceptual kinship with fibre arts practice in material and process.³⁶ This approach is grounded in two key Indigenous concepts, Te Whare Pora, the sacred women's practice of raised awareness and initiation through weaving, and Whakapapa, the sacred binds of genealogical relationships.³⁷

Liminality (2014) is a video work shot by Angela Tiatia in western Warrang Sydney with performers Diamond Langi and Zehrish Naera. The work depicts a ritual that regulates and maintains

political, social, spiritual and environmental balance in Moananui societies. The tapu sacred/forbidden classification of a person, place or thing is countered by the noa secular/unrestricted state of being. In a hand-tinted photograph held in the Australian Museum collection, a Māori tohunga expert priest under tapu is fed by an attendant, in a ritual practice common also to other Moananui cultures prior to the arrival of Europeans. Through its sharp scenes and pixelated close-ups, the re-enactment by young Moananui people calls into question the distortion and erasure of these rituals in colonised cultural memory. The faces and gestures are interconnected in serene and strong performances of collective masculinity, femininity and collective duty. The black setting and clothing of the performers places the aitu ancestor spirits and atua gods in the centre of vā, in beneficial relationships across time and space.

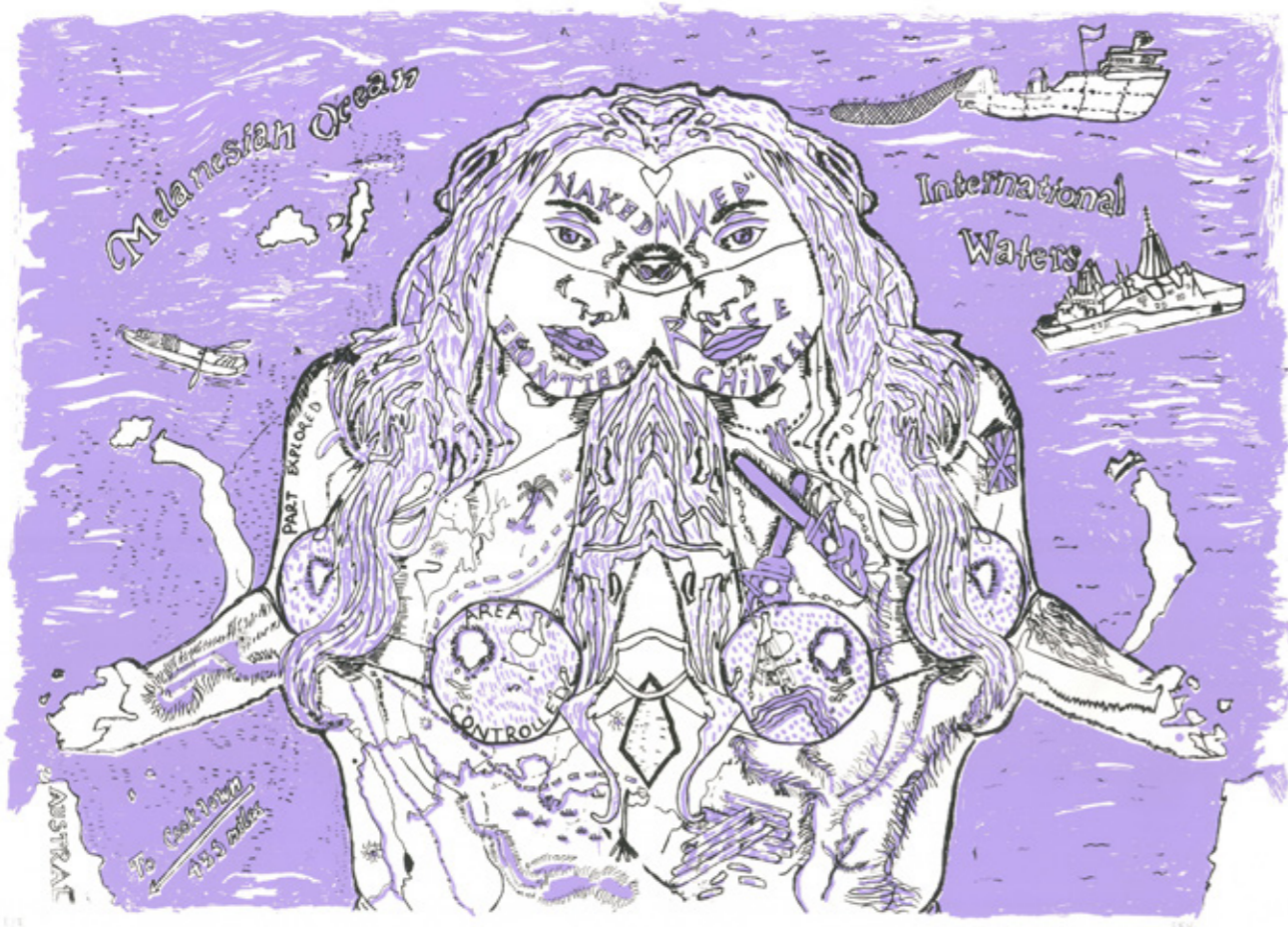
Eric Bridgeman's approach to artmaking has developed and strengthened through regular reciprocal relationships, discussions and art projects with his family and wider Yuri people in Papua New Guinea. A number of video projects have been made through the Yal Ton collective as well as in his individual practice, and the *Twelve Moon* (2015) series is Eric's latest exploration of translating Yuri shield designs into contemporary mediums. The inclusivity and reciprocal cultural exchange in recent projects have been the aspects "most valued and appreciated by the people back home."³⁸ In investigating Yuri motifs and meanings, the canvas paintings mediate conceptions of form,

line, colour, ancestry, ceremony and protection. Aligned to both Yuri and European aesthetics in their symbolic presence on the gallery walls, the shields connect clan and brotherhood across multiple worlds.³⁹ The works include textual references Suffa Mangi, Raza Mama, Zero Balans, names that PMV owners give as identities to their vehicles travelling across the Highlands Highway.⁴⁰ Eric is concerned more with the poetics as well as the politics of the individual and collective body and moments of cultural transgression.⁴¹

In Kabi Kabi country, *Vai Niu Wai Niu Coconut Water* gathers knowledges, languages and embodied practices with strong ties to the Moananuiākea. Fa'amālō atu ia 'outou atoa, Ngā mihi nui ki a koutou katoa, I warmly thank the constellation of artists for trusting me with their measina, taonga, bilas, sacred treasures, Torika Bolatagici, Eric Bridgeman, Stevie Fieldsend, Chantal Fraser, Taloi Havini, Lisa Hilli, Cecilia Kavara Verran, Kirsten Lyttle, Salote Tawale, Latai Taumoepeau, Angela Tiatia, Jasmine Togo-Brisby, and James Tylor. I offer fa'amalama votives of gratitude to the incredible Caboolture Regional Art Gallery team led by Claire Sourgnès, including Kellee Uhr, Rachael Wake, and Zoe Roos for your hard work, passion, community relationships, and real talk. Muchas gracias a Lucrecia Quintanilla por su apoyo y trabajo.



Cecilia Kavara Verran, *Unlearning History Series*, 2014



Cecilia Kavara Verran, *Mixed Race Children*, 2013 (above)
Cecilia Kavara Verran, *Legacy Colonial*, 2013 (top right)
Cecilia Kavara Verran, *Controlled Areas*, 2013 (bottom right)

FOOTNOTES

1. We acknowledge and offer our respect to the creators, ancestors and Elders past present and future of the Kabi Kabi / Gubbi Gubbi people. We are blessed to continue our cultural practices on the lands and waters of the Kabi Kabi / Gubbi Gubbi people and for this we are ever grateful. Customary recognition of Kabi Kabi / Gubbi Gubbi people and culture by curator Léuli Eshragi, the artists and each reader.
2. Maurice O'Riordan, 'Torika Bolatagici and the Big Picture' in *Art Monthly Australia: Bountiful OzPacifica*, Issue 232, August 2010, p.66
3. Personal communication with Torika Bolatagici, 16 July 1025
4. Pers. Comm. ibid
5. Pers. Comm. ibid
6. Pers. Comm. ibid
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8. Maurice O'Riordan, ibid. p.67
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MEASINA TAONGA WORKS

Torika Bolatagici

Ecology / Economy, 2013

Single channel video, ipe mat, Fijian flags

Courtesy of the artist

Eric Bridgeman

Raza Mama, 2015

Zero Balans, 2015

Suffa Mangi, 2015

YYT86, 2015

Acrylic and mixed media on canvas and tin wheelbarrow

Courtesy of Gallerysmith and the artist

Stevie Fieldsend

Malu Orare, 2014

Cauter #3, #12, #18, 2014

Solve et Coagula #2, 2010

Femina Custodia, 2014

Charred timber, blown glass, single channel video

Courtesy of Arterreal Gallery and the artist

Chantal Fraser

It Hangs with Rattlesnakes and Rubbish, 2012

Single channel video

Riot Dazzle, 2015

Pariah Protected, 2015

Traditional Tribal Shield, 2015

ABS polymer, kevlar, plastic diamantes, steel,

polycarbonate

Courtesy of SGAR Projects and the artist

Taloi Havini

Kapcaps from the Mysterious Isles of Melanesia,

2015

Hand-carved relief porcelain disks with gold lustre,

copper glaze and timber case

Courtesy of the artist

Lisa Hilli

Damien Kereku, Vunalagir clan, Tolai people, 2015

Pearson Vetuna, Tabunatip clan, Tolai people, 2015

In a bind, 2015

Inkjet prints on Museo portfolio rag

Courtesy of the artist

Cecilia Kavara Verran

Unlearning History Series, 2014

Controlled Areas, 2013

Legacy Colonial, 2013

Two-layer screenprints on cardstock

Courtesy of the artist

Kirsten Lyttle

Koeaea Weave (Whitebait), 2012

Karu Hapuku Weave (Fish Eye), 2013

Twilled Work, 2013

Maoris Weaving Baskets series

Hand-woven inkjet photographs

Death in Hawai'i, 2009-11

Killing Kuki, 2011

Kuki Bones, 2011

Killing Kuki series

Silkscreen on hand-sewn cotton shirts

Courtesy of the artist

Latai Taumoepeau

Niu White Nonsense, 2015

Single channel video

Courtesy of the artist

Salote Tawale

Pocari Sweat, 2014

Single channel video

Courtesy of the artist

Angela Tiatia

Hibiscus Rosa Sinensis, 2010

Single channel video

Liminality, 2014

Single channel video

Courtesy of Alcaston Gallery and the artist

Jasmine Togo-Brisby

Bitter Sweet, 2015

Raw sugar skulls in epoxy resin

Courtesy of Te Upoko Pacific Art Curation and the artist

James Tylor

Aotearoa My Hawaiki #2, 2015

Aotearoa My Hawaiki #3, 2015

Aotearoa My Hawaiki #5, 2015

Aotearoa My Hawaiki #14, 2015

Inkjet on Hahnemühle paper with rip

A Nautical Journal of country (Māori seachart), 2014

Plum wood, pipi shells and harakeke fibre

Courtesy of Vivien Anderson Gallery and the artist



Vai Niu Wai Niu Coconut Water installation at Caboolture Regional Art Gallery, 2015. Image courtesy of Al Sim and Caboolture Regional Art Gallery

TAGATA TĀNGATA PEOPLE



Grace Vanilau at the *Vai Niu Wai Niu Coconut Water* opening at Caboolture Regional Art Gallery, 2015. Image courtesy of Al Sim and Caboolture Regional Art Gallery (top)

Maryjane McKibbin-Schwenke and students of Matavai Cultural Arts performing during the *Vai Niu Wai Niu Coconut Water* opening at Caboolture Regional Art Gallery, 2015. Image courtesy of Al Sim and Caboolture Regional Art Gallery (bottom)

Torika Bolatagici (iTaukei Viti | Fijian people) is a photography lecturer at Deakin University where she teaches contemporary theory and practice. She is currently undertaking a PhD at UNSW Art and Design. Her interdisciplinary practice investigates the relationship between visual culture, human ecology, postcolonial counter narrative and visual historiography of the Black Pacific. Bolatagici is interested in exploring the tensions and intersections between gender, embodied knowledge, commodification, migration and globalisation. Her work has been exhibited in New York, San Francisco, Mexico City, Yogyakarta, and throughout Aotearoa New Zealand and Australia.

bolatagici.com

Eric Bridgeman (Yuri people) is an artist working across photography, performance, video, and installation. The dominant focus of his work involves the discussion of identity and self-design; performance in social and cultural domains; and the dissection of contemporary taboos. A graduate of the Queensland College of Art, Griffith University, Bridgeman has exhibited widely in Australia and internationally. Since 2008, Bridgeman has been residing and producing work between his bases in Australia and Papua New Guinea. During 2012 Bridgeman founded the collective YAL TON with video editor Willy Bernardoff and his relatives in Kujip, Jiwaka Province of Papua New Guinea to produce the work *Haus Man* for the *Taboo* exhibition at MCA. He has undertaken international residencies in Blairmore, Canada and Liverpool, United Kingdom. Bridgeman is an artist exhibiting in Asia Pacific Triennial 8 at QAGOMA.

ebridgeman.wordpress.com

Stevie Fieldsend (Sāmoan people) has taught and lectured at Sydney College of the Arts, University of Sydney where she recently completed a Master of Fine Arts. Early in her career she completed two years as resident artist at the Jam Factory in Tarnthanyangga Adelaide. Having worked in glass design and production, she now focuses on installation and sculpture. Her practice conveys emotional realities about longing, grief and death. Fieldsend has participated in numerous solo and group exhibitions in Australia and internationally. Her awards include the 2012 Sculpture in the Vineyards Prize, 2013 Rookwood Necropolis Sculpture Award, finalist in 2013 Blake Prize, 2015 winner of both Sculpture at Scenic Peers Award and Scenic Staff Award, nomination by Mikala Dwyer to exhibit in 2015 Redlands Konica Minolta Art Prize and finalist in the 2015 NSW Emerging Visual Arts Fellowship at Artspace. Fieldsend is represented by Arterreal Gallery, Warrang Sydney and was included in both recent Sydney and Melbourne Contemporary Art Fairs.

steviefieldsend.com.au

Chantal Fraser (Sāmoan people) is a multimedia artist with a BFA (Honours) from Queensland University of Technology. Fraser's practice engages in pushing the boundaries of adornment through mediums such as installation, performance and digital media. She has exhibited at various institutions such as QUT Art Museum, UQ Art Museum, Museum of Brisbane, Contemporary Pacific Arts Festival, and at international institutions including La Cité internationale des Arts in France, Les Brassières in Belgium and Tjibaou Cultural Centre in New Caledonia.

chantalfraser.blogspot.com

Taloi Havini (Hakö people) is an interdisciplinary artist working in ceramics, photography, printmedia, video and mixed media installation. Her practice centres on the deconstruction of the politics of location, and the intergenerational transmission of Indigenous Knowledge Systems. Havini engages with living cultural practitioners and Oceanian material collections and archives. She often responds to these experiences and sites of investigation with experimental ceramic installations, print, photographic and video works in solo and collaborative works. Havini has lived and exhibited in Bougainville, Canberra, Warrang Sydney, Yogyakarta and Narm Melbourne. Her work has recently featured in *Primavera 2015* at the Museum of Contemporary Art, Warrang Sydney, and in *Asia Pacific Triennial 8* at QAGOMA.

taloihavini.com

Lisa Hilli (Tolai people) is an artist, educator and passionate advocate for Pacific people and culture. Currently Hilli is a Masters of Fine Art by Research candidate at RMIT University. A co-founder of the Pacific Women's Weaving Circle, she has also co-directed and produced film projects exploring contemporary Pacific identity in Australia and the Solomon Islands. Lisa has been a Melbourne Festival Ambassador and was an advisor for the inaugural Contemporary Pacific Arts Festival. Hilli has presented work across Australia and internationally in Brussels, Yogyakarta, Tāmaki Makaurau Auckland and Honiara. Recent projects include the *Where We're At! Other Voices on Gender* exhibition at Bozar in Brussels, a self-directed residency in Rabaul, East New Britain, and a collaborative residency with Eddy Carroll at the Australian Tapestry Workshop.

lisahilli.com

Cecilia Kavara Verran (Toaripi people) is a conceptual artist working in diverse media. She is interested in the intersections of collective memory and knowledge with our everyday life and thought. Cecilia holds a Bachelor of Fine Art from RMIT University. In 2013-14 she completed an exchange program in the Intermedia Cyber Arts studio area at Concordia University, Canada. In late 2015 she completed an Internship at the American Museum of Natural History, New York. She has exhibited in various galleries including in the Contemporary Pacific Arts Festival.

cargocollective.com/ceciliakavaraverran

Kirsten Lyttle (Tainui people) is an artist, educator, and PhD candidate in Fine Art at Deakin University. Her practice explores issues of postcolonialism, identity, consumerism and the expression of Māori customary art, weaving in particular, through digital technologies such as photography, scanning, printing and cyber-space(s). Lyttle has exhibited in Yogyakarta, Rome, and Tāmaki Makaurau Auckland and across Australia. In 2012, she won the Patrick Corrigan AM Acquisitive Award at the Centre for Contemporary Photography. Kirsten recently undertook the RMIT-University of Lethbridge Indigenous Residency program in Blairmore, Canada.

kirstenlyttle.com

Latai Taumoepeau (Tongan people) is a Punake, body-centred performance artist. She mimicked, trained and un-learned dance, in multiple institutions of knowledge, starting with her village, a suburban church hall, nightclubs and at university. Taumoepeau activates Indigenous philosophies and methodologies; cross-pollinating ancient practices of ceremony with her contemporary processes and performance work to reinterpret, regenerate and extend her movement practice and its function in and from Oceania. She engages in the socio-political landscape of Australia with sensibilities in race, class and the female body politic; committed to bringing the voice of marginalised communities to the frangipani-less foreground. Taumoepeau has presented works widely in institutional and community contexts across Oceania, Europe, and East Asia. Recent works include a commissioned dance film for 24 Frames Per Second exhibition at Carriageworks and a postcolonial folk dance work with Jochen Roller at Tanz im August in Berlin.

Salote Tawale (iTaukei Viti | Fijian people) is an artist, and MFA by Research candidate at Sydney College of the Arts, University of Sydney. Her practice delves into constructions of self and nation through portraiture and installation. She has been a lecturer and tutor in Photomedia and Studio Practice at Monash, Deakin and UNSW. She has developed and taught various workshops for school and community groups over the past 20 years. Her work has been exhibited widely in Australia, Aotearoa New Zealand and Indonesia.
salotetawale.com

Angela Tiatia (Sāmoan people) is a multimedia artist exploring contemporary culture, and 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, Los Angeles, San Francisco, New York, Mexico City, Honolulu, Warrang Sydney, Narm Melbourne, Tāmaki Makaurau Auckland and Te Whanganui-ā-Tara Wellington. Tiatia is a finalist in the 2015 NSW Emerging Visual Arts Fellowship at Artspace, recent Beijing residency recipient through 4A Centre for Contemporary Asian Art, and artist in Asia Pacific Triennial 8 at QAGOMA. Tiatia is represented by Alcaston Gallery in Narm Melbourne, Australia.
angelatiatia.com

Jasmine Togo-Brisby (South Sea Islander people) shares personal recollections of social and economic struggle and survival in her large sugar skull installations and painted portraits. Her works, exhibited across Australia, speak to the desire for reconnection and reconciliation with the past, as well as recognition of the unique place of South Sea Islanders in Australian history. Neither migrants nor Indigenous peoples, Australian South Sea Islanders are a community who were formed through adversity and perseverance. Through telling their stories Togo-Brisby hopes to raise awareness about who the Australian South Sea Island community are, where they come from and their continued role in Australian and Moananui histories.
[Facebook.com/jasmine-togo-brisby-art](https://www.facebook.com/jasmine-togo-brisby-art)

James Tylor (Kaurua and Te Arawa peoples) holds a Masters in Visual Art (Photography) at the South Australian School of Art. His practice examines the concept of racial and cultural identity in contemporary social history. He explores Australian cultural representations through the prisms of his Kaurua, Te Arawa, English, Scottish, Irish, Dutch and Norwegian ancestry. Tylor specialises in experimental and historical photographic processes. He uses a hybrid of analogue and digital photographic techniques as well as the Becquerel Daguerrotype photographic process to create contemporary works. His works are linked to his fascination with Australian history and the use of these mediums to document Indigenous Australian and Māori cultures in 19th century.
jamestylor.com

TRANSLATORS

Hēmi Kelly (Ngāti Maniapoto people), DipTPTRK, Te Panekiretanga o Te Reo, BMPA, BMVA (Hons), is researcher and lecturer of the Māori language at Te Wānanga Aronui o Tāmaki Makaurau | Auckland University of Technology in Aotearoa New Zealand. Hēmi has a passion for Māori visual and performing arts, which led him to attain a Bachelor of Māori Visual Arts at Te Kunenga ki Pūrehuroa | Massey University. Hēmi is a licensed translator and a graduate of Te Panekiretanga o Te Reo, the Institute of Excellence in the Māori language.

Sotiaka Enari (Sāmoan people) is a scholar and elder who has lived in Australia, Aotearoa New Zealand and Sāmoa. Enari holds qualifications from Mātua Theological College, Santa Barbara University, Otago University and Victoria University. Though retired from teaching at university, theological college and high school level, Enari continues to work with communities. He continues to work in diverse community liaison, Presbyterian Church choirs, counselling, sporting and cultural leadership. He has worked extensively in the translation of educational resources, and notably his essays on Sāmoan arts and cultural tropes.

CURATOR

Léuli Eshraghi (Sāmoan, Persian peoples) is an artist, curator and PhD candidate at Monash University Art Design and Architecture (MADA). His practice is centred on indigeneity, language, body sovereignty, and queer possibility. He has exhibited in Australia, Aotearoa New Zealand and the United States. Highlights include The Bill: For Collective Unconscious at Artspace NZ and Future Archaeology at 4A Centre for Contemporary Asian Art. Eshraghi has undertaken the Indigenous Visual + Digital Arts Residency at the Banff Centre, Canada, and the International Artist Residency at the Tautai Trust, Aotearoa New Zealand. His curatorial projects include Vai Niu Wai Niu Coconut Water at Kabul-dja Caboolture Regional Art Gallery, So Fukin Native at Blak Dot Gallery, and Wilin 10 at No Vacancy Gallery. He is the Gertrude Contemporary-Next Wave Emerging Curator, with the focus exhibition Ua numi le fau being staged during the Next Wave Festival in May 2016.
leulieshraghi.com