

## shigeyuki kihara dark angel of history



'Roman Catholic Church, Apia' (2013) by Shigeyuki Kihara (Photo courtesy: Shigeyuki Kihara Studio and Milford Galleries Dunedin)

This is how the angel of history must look. [Her] face is turned toward the past. Where a chain of events appears before us, [she] sees only single catastrophe, which keeps piling wreckage upon wreckage, and hurls it at [her] feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise ... This storm drives [her] irresistibly into the future, to which [her] back is turned, while the pile of debris before [her] grows towards the sky. What we call progress is *this* storm.

- Walter Benjamin, from "On the Concept of History," with gender pronouns amended.

There is a striking resemblance between the Jewish philosopher Walter Benjamin's allegorical "angel of history" and the lone human subject of Shigeyuki Kihara's latest work, the photographic series *Where do we come from? What are we? Where are we going?* For Benjamin, his angel of history was

the conceptual tool necessary for thinking about history without becoming complicit in the hegemonic power dynamics of his era. In *Where do we come from?* the Samoan woman in Victorian mourning garb appears, like a dark angel of history, as a haunting visitor at a number of locations around Samoa, observing the aftermaths of 2012's Cyclone Evan, the 50th anniversary of Samoa's independence in 2012, and the 2009 tsunami. Does Kihara's angel serve a function similar to that of Benjamin's?

Since *Taaluga: The Last Dance* (2006-2012) this figure of Kihara wearing a Victorian mourning gown has reappeared in a number of her works. Kihara's name for the figure is Salome who, according to legend, manipulated political power through dance. Meanwhile, Salome is also said to be inspired by Thomas Andrew's 1886 photograph "Samoa Half Caste" whose subject wears a similar gown. While Kihara plays the part of Salome in her works, this figure

of mourning reads as symbolic rather than as representing a specific individual. Certainly, Kihara's works do not appear to be exercises in self-portrayal. In *Where do we come from?* Salome's face is obscured, turned away from the viewer, as if to foreclose any conflation of the artist's identity with that of the mourning figure.

The issue of identity in Kihara's work is an important but knotty subject. Kihara has a readily-identified, highly-visible "self." Anyone following contemporary New Zealand or Pacific art knows Shigeyuki Kihara's name. She is one of the most successful, and famous, Samoan contemporary artists. Even the wider New Zealand art world has begun to show a vested interest in identifying Kihara as one of their own, with Kihara winning both the Paramount Wallace Arts Award and an Arts Foundation New Generation Award in 2012. She is lauded as the first New Zealander to hold a solo exhibition at the Metropolitan Museum of Art, New York.



'Siva in Motion' Auckland Art Gallery Toi o Tamaki collection, purchased 2012.

(Photo courtesy: Shigeyuki Kihara Studio, Milford Galleries Dunedin New Zealand and the Auckland Art Gallery)



'Galu Afi; Waves of Fire' (2012) by Shigeyuki Kihara. Paramount Award at the 21st Annual Wallace Arts Awards. (Photo courtesy: Shigeyuki Kihara Studio, Milford Galleries Dunedin and the Wallace Arts Trust)

Along with the institutional recognition of residencies, exhibitions and awards, and the internationalization of her art practice, Kihara puts herself out there. As her Facebook followers know, Kihara is equally unabashed in speaking out on social issues as she is in promoting and publicizing her art – and she has no shortage of projects to promote. For Kihara, 2013 has already seen a mid-career survey spanning a decade of her practice presented at the Hocken in Dunedin; a research symposium devoted to her work, convened by the University of Otago; along with her inclusion in the Sakahan 1st International Quinquennial of New Indigenous Art at the National Gallery of Canada. The second half of 2013 sees Kihara take up the ISCP residency in New York that she won with the Wallace Prize, along with residency at Festival Belluard Bollwerk International in Switzerland in July; a solo exhibition at the Utah Museum of Fine Arts, USA in August; and a group exhibition at Rautenstrauch Joest Museum in Cologne, Germany in November. In February 2014 a solo exhibition takes place at the Pataka Museum, Porirua.

Yet while Kihara's self links to her art on the level of its promotion, there is a problematic tendency to view the content of Kihara's work only, or primarily, in relation to the specifics of her identity as a Samoan-Japanese transgender woman and/or fa'afafine. It is perhaps no surprise then that Kihara's triptych, *'Fa'afafine; In the manner of a Woman'* (2005) remains

one of her most well-known and most widely exhibited works despite the ongoing - indeed, relentless - development of her practice since 2005. The triptych - in which what appeared to be a traditional *Belle Sauvage* figure, played by Kihara herself, is progressively revealed as having male genitalia - is particularly amenable to reductive, identity-based readings, since it puts Kihara's race, gender and sex up for discussion. Stemming from the same, identity-focused, school of thought, it has now become somewhat customary to interpret the mixing of elements from the postcolonial present with others from the colonial past in Kihara's work as "reclaiming" or "restoring" colonized voices and perspectives lost to time.

These interpretations rely on the farcical notion of a secret knowledge about each communal identity being held in common, automatically, by each one of that identity's bearers. Kihara contests this notion. "Do you have to be German to teach Bauhaus?" she counters, when the idea that only Pacific people should teach Pacific art is raised. In fact, the depth of historical research animating Kihara's work suggests a profound scepticism about the notion that one's identity affords exclusive, "insider knowledge." If Kihara's work was merely, or even primarily, *self*-expressive it would not require research. Instead, Kihara is a kind of historian, albeit one whose research materializes as art rather than as scholarly text. Discussing these topics with me recently, Kihara said: "I'm aware that most people don't go beyond my appearance. I am

very aware of the perception, and fetishization, of my identity by the public - of my race, my gender and my sexuality."

Rather than go down the now expected path of making an identity-based reading of Kihara's oeuvre, I suggest that we take our interpretive cues from the art itself. Let us consider how the dark angel of history appearing in *Where do we come from?* embodies the task Kihara's art, as a whole, performs. If culture and knowledge have historically specific parameters, anachronistic apparitions of Salome are Kihara's way of testing these limits. Yet her dark angel of history also emblemizes anachronism as the quintessential strategy engaged throughout Kihara's oeuvre, a strategy not limited to the pieces featuring Salome: *Galu Afi; Waves of Fire* (2012); *Siva in Motion* (2012); and *Tausaluga*.

For example, *Culture for Sale* (2012) is a palimpsest of the late-nineteenth century German volkerschau, in which Samoans were among the "savages" on display for the elite European patrons of early zoos. Kihara's photographic series, *Vavau: Tales of Ancient Samoa* (2004); *Faleaitu: House of Spirits* (2003); *Savage Nobilities* (2002) and *'Fa'afafine; In the manner of a Woman'* (2005) repopulate the familiar frames of historical genres - kitsch velvet paintings and colonial photography - with contemporary subjects. *Black Sunday* (2002) sees western clothing and accessories collaged onto old ethnographic photographs. Finally, since culture changes over time anachronisms stage



'Talanoa; Walk the Talk III' (2009) by Shigeyuki Kihara. Documentation of performance collaboration featuring Muktigupteshwar Mandir Society and Samoa Congregational Church Minto Sydney. Commissioned by Campbelltown Arts Centre, Sydney. Photography Susannah Wimberley. Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin.



'Culture for Sale' (2012) by Shigeyuki Kihara. Documentation of performance. Commissioned by Campbelltown Arts Centre and 4A Centre for Contemporary Asian Art for Sydney Festival 2012. Photography Susannah Wimberley. Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin.

intercultural contact by bringing together the culture of the past and the culture of the present. In this sense the intercultural contact facilitated by Kihara's performance series *Talanoa: Walk the Talk* (2009) is akin to the anachronisms found throughout the rest of her work.

Hence anachronism, embodied by Kihara's dark angel of history in recent works, emerges as the pivotal device at the heart of Kihara's oeuvre. Far from being a self-expressive project Kihara's oeuvre attests to the gaps in what we know about history which is to say, the gaps in what we know about the identities we inhabit. If Benjamin, with his angel, posits a figure

who views the past and present *without an identity* informed by history, Kihara similarly posits Salome as an observer of history who is irreducible to any actual person. The contemporary cultural terrain on which we play out our identities is structured by forgotten stories and unacknowledged violence. The dark angel of history insists that we don't learn about the past by accepting the past's rendition of itself. Nor can we see the present, and our identities in it, as self-identical wholes because the past's effects on us are an always active, semi-obscure interruption of the present. Rather than straightforwardly "restoring" voices lost

in the colonial past, as is glibly claimed, Kihara does something more sophisticated with our losses: she labours to keep the question of "What has been lost?" alive. To keep the question "What has been lost?" alive is to work against the grain of everyday culture since society's smooth running requires a level of collective amnesia, forgetting how today's identities are informed by yesterday's violence. Again, Kihara agrees with Benjamin who writes: "In every epoch, the attempt must be made to deliver tradition anew from the conformism which is on the point of overwhelming it."

Daniel Michael Satele

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## tautai news

Talofa lava

A big thank to all who have paid subscriptions for this year. We have had a good response and very much appreciate your contributions. They also serve as a way of showing our principal funders that Tautai has financial support within the community for our work for pacific art and artists.

Thank you also to all who took time to complete our 'survey monkey' questionnaire about the Tautai newsletter. It was very helpful for us to hear opinions about what you like and what you are maybe not so keen on. It seems that the vast majority of respondents think that we have got things about right with the size and look of the newsletter. Many are particularly enjoying the range of art practices covered and would in fact quite like to see more of that wider spread in future. We will continue to work on that.

The first two Tautai Fresh Horizons workshops for the year have been held with returns to Dunedin and Invercargill. Tautai is very lucky to have great support partners in those cities where our presence also provides opportunities for the local communities to get together and

celebrate the strength and diversity of artistic talent that makes up contemporary pacific art.

Tautai also returned to Papakura Art Gallery this year at their invitation. Because of that ongoing commitment from the gallery we were able to again offer an opportunity to put forward a proposal for an exhibition. Cora-allan Wickliffe was the successful applicant this year and her show *'Return to Sender'* opened in late April. Opportunities like this are so important and we greatly appreciate the support of Tracey Williams and the gallery in allowing a young curator to experience the curatorial process as well as giving exposure to the artists involved.

Ioana Gordon-Smith has begun her role as Education Intern at Artspace as the first of the three internships being offered through this Artspace/Tautai partnership initiative. Ioana has devised and convened a writers group which will see eleven writers meeting monthly for discussion with different writer/mentors. As increased support of art writers has been one of the Tautai goals for some time now we are delighted to see this group up and running.

Co-incidentally Artspace is also currently hosting Janet Lilo's work in the Fifth Auckland Triennial. Our warmest congratulations to Janet and also to Luke Willis Thompson, who has work at the Auckland Art Gallery, for their inclusion in this prestigious art event.

Sadly for us Marlaina Key has resigned after more than four years with Tautai. Marlaina will be very sorely missed as she has been such a key figure in our support of artists and we thank her for everything. Trish Ah Sam has also signalled she will be leaving in August to take up an internship with a theatre company in Spain. This is part of completing her Masters of Arts Administration and is of course a fabulous opportunity. We wish them both well and safe travels on their journeys.

Thanks to Louisa Afoa who has been doing very regular work experience in the office and has been largely responsible for getting both this and the last newsletter together. Thanks Louisa.

ia manuia – Christina  
and Team Tautai

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## postcard from jean

I've returned to the great city of Oakland and went back into the metropolitan'ess of what the Bay Area does best to me, go back to extreme. Hella stuff to do and not enough time. A couple of things I've been working on are: working on collaboration with Auckland artist Lana Lopesi I call "Oakland To Auckland". Lana is creating amazing art around the Polynesian Panthers who have a connection to Oakland.

I have also returned back to work at Silicon Valley DeBug and have the privilege to be in a place that allows me to take photography and media arts to figure out ways to save people's lives - literally. I just finished a video/photographing on a great 18 year old kid named Xavier Espana who is facing 17 years in prison

for a first offence as an adult. It amazes me the power that image can do even in its bureaucratic way. It can somehow enter spaces that we don't think of, such as the courtroom. I'm going to be documenting/photographing this summer with Joe Rodriguez on prisoners who are re-entering society. I am also planning on doing an ongoing photo project of documenting Samoans in Housing Projects here in the Bay, most of them my own family. As far as I am, I'm carrying an Aotearoa spirit with me here, and believe that there is a power in the work we do and the way it shifts lives in small ways that count the most.

Hella Alofas from The Bay Area!

Jean Melesaine



Jean Melesaine, 'Oakland to Auckland' collaboration with Lana Lopesi (Photo courtesy: Jean Melesaine)

# from the shadows into the light

## lonnie hutchinson's te waharoa ki te ao marama

Shadow play always brings Lonnie Hutchinson's sculpture to life. Lit diagonally, and caught in a breeze, a swaying skirt of fronds can fan out across a wall from a concertina-fold of black builder's paper. No gentle zephyr is going to budge her first public sculpture though. Made of heavy grade corten steel, it is anchored firmly to a spot at the corner of Pembroke Street and Ruakiwi Road at the edge of Lake Domain in Hamilton, on a piece of land designated as a public recreation reserve in 1886. In recent memory a service station stood pumping gas here, but when its lease expired the site's potential as entry point to both the city and the lake could be realised.

For generations before this, tangata whenua had enjoyed living here on the shores of Lake Rotoroa, feasting on freshwater crayfish, mussels and eels. Motivated to celebrate the lake's significance as a continued source of sustenance for the people of Kirikiriroa, the private sculpture trust Mesh chose Lonnie Hutchison as the maker for their second public sculpture for Hamilton. The first, *Beat Connection* by Korean-born Auckland sculptor Seong Yul-Oh, was unveiled outside the Claudelands Events Centre in Hamilton late last year. Blessed by Tainui, *Te Waharoa Ki Te Ao Marama* was named by an elder from Ngai Tahu, Kūkupa Tirikatene, to be a marker denoting the

entranceway to the world of enlightenment. Although it keeps its history deeply buried, ingenuity and innovation characterised Hamilton's development in the twentieth century. Back then it was the anchoring point for the surrounding agricultural acres, busy manufacturing everything from electric fences to plastic punnets.

Designed to reach 4800mm, the same height as that ubiquitous item of street furniture, the kerbside lamp post, the sculpture *Te Waharoa Ki Te Ao Marama* forms a perfect isosceles triangle, pointing to the lake like the style of a sundial. From both the vertical and diagonal elements of this simple geometric figure, koru shapes unfurl in four directions. Based on the Māngo-pare or hammerhead shark design of customary kowhaiwhai patterning which is said to symbolise strength, perseverance and indomitability, these springing bulbs also curl upward with "flourishing energy" the sculptor says. After the nineteenth century's land wars with confiscations and emasculation of Māori occupation, the sculpture is a proud reassertion of belonging for tangata whenua. It completely eclipses the polite curves of the gazebo in the European rose garden behind and is destined to be a scene stealer for a while to come.

Over 100 donors – individuals and families as well as corporate sponsors - contributed to

make this work a reality, believing in Mesh's exhortation to "leave your mark on Hamilton". The children of the nearby primary school of Hamilton West have adopted *Te Waharoa* as their talisman, their kapa haka group braving the chilly air to perform at the unveiling on 8 April 2013. For the sculptor, who is as proud of her Samoan ancestry through her maternal line as she is of her father's Ngai Tahu whakapapa, this work is a bold step into the fraught field of public art where art doesn't have to work for everyone, but should work for anyone who is willing to spend time with it. As a multimedia artist who has produced installation and performance art as well as film, she has had an abiding interest in the political agency of decorative pattern making. Her art practice has centred on how pattern can be deployed in contemporary art to point to the legacy of historical injustice and suffering which is still haunting us today. With a Burmester set of French curves in the drawer of her studio, she has the template for hyperbolas, ellipses and parabolas, all of them metaphors for the rhetoric of reparation. The long shadow of the past is cast by the raking light of the early morning of dawn or at sunset, but *Te Waharoa Ki Te Ao Marama* bursts forth with new energy and points the way to a different future.

Linda Tyler



*Te Waharoa Ki Te Ao Marama – The Entranceway to the World of Enlightenment, 2013, corten steel. (Photo courtesy: Linda Tyler)*

# fresh horizons

Dunedin. 22, 23 & 24 April

The Dunedin School of Art at Otago Polytechnic hosted the first Tautai Fresh Horizons for the year with a group of around 28 secondary school students participating in the three day art intensive workshops. The four artist/tutors have diverse practices and therefore offered students a great range of workshops to choose from. Siliga David Setoga offered screen printing, Daren Kamali and Grace Taylor spoken word performance poetry and Posenai 'Pos' Mavaega of Pacific Underground fame was there to share tips on a whole range of music related subjects. It was also great to again have local artists Hiliako laheito and Tere Moeroa on hand to share their skills and knowledge.

Feedback from the tutors was positive, with Grace stating 'Two words, Trust and Whanau. As an artist mentor I felt an immense sense of trust in the work that we had been contracted to do. I also felt well supported and it was very

professional which to me honours the artform of the artist and the young people. What Tautai was able to do was also provide all of this in a real and honest whanau based way of working.'

Special thanks to the Dunedin School of Art for their generosity in hosting this workshop again, to Arai Te Uru Kokiri Training centre for all their support, and to Pip Laufiso and her team for the wonderful organising skills which made this Fresh Horizons a great success - again.

Invercargill. 29, 30 April & 1 May

One week after Fresh Horizons in Dunedin the Tautai workshops headed further south to Invercargill where another group of students, this time from the lower Southland area took part in the three day Tautai Fresh Horizons workshops. This workshop was hosted by Southern Institute of Technology (S.I.T) and the artist tutors were Lindah Lepou (fashion), Chris Charteris (jewellery/body adornment) Siliga Setoga (print making) and Lizzy Leckie (weaving/binding)

Chris Charteris wrote afterwards 'The students felt safe, comfortable and were able to work hard during the workshops. They were able to learn how large scale equipment can be used to produce highly intricate body adornment pieces'.

Each artist brought with them their unique artistic practice and teaching style. Special thanks to Johnny Peninsula for sharing his knowledge and positive wairua and to Pauline Smith and Lisa Tou of Murihiku Maori and Pasifika Cultural Trust for their ongoing support of the program and to students of Invercargill.

Both workshops finished with an exhibition of work completed during the three days to which the student's families and friends were invited. These presentations were very well attended by many whanau who were suitably impressed with what the students had been able to achieve in just three short days.

Waiana Jones



Tere Moeroa with students in the print making workshop in Dunedin



Lindah Lepou with students in her workshop in Invercargill

## boys day art

On a Sunday in May six artists including myself got together for a one day workshop introducing us to the process of lithographic print making. Each of us came with varying artistic backgrounds and styles. This added to the day's process of learning for the first time about lithographic print making and also learning about each other's creative practices. The workshop was held by John Pusateri who is a specialised printmaking American born artist living in Auckland, New Zealand. John founded the Auckland Print Studio in 2008 and is based at Unitec.

John along with his assistant Pepe explained all the ins and outs of the print making process and gave us a tour of the studio that was very informative. He is passionate about his craft and very down to earth, welcoming all sorts of questions we threw at him. There is quite a lot to learn about the lithographic process. To be honest I found it quite intimidating at first but once we actually got started on our group print all the information John shared with us started making a lot of sense.



Boys printing workshop. (Photo courtesy: Tony Tia)

During the day John showed us his own work which was beautifully and intricately drawn images of birds, skulls and figure works. We also got to see some of Pepe's works which were fantastic emotive well drawn portraits, and work by many other artists including his artist in residence. All these different types of prints explained different aspects of the printing process. For instance the type of tools used for mark making, the different types of ink, the laying of colour, and how each change can have a dramatic effect on the finished print.

After seeing the large variety of prints we got the chance to create our own group print. We were given a large stone block to draw on which was divided into six sections for each of us to do our very own drawing. A lot of thought was given to what exactly each artist wanted to do with the large variation of pencils, brushes and tools on offer. John and Pepe were very helpful with their guidance on which tools suited each drawing style best, eventuating in a very eclectic looking work. After we finished the drawing on the stone block we were carefully shown each stage of the lithographic print making process in which we all ended the up with our very own print.

Overall it was an extremely enjoyable day, I got to meet some new interesting artists, learn about the lithographic print making process and went home with a personalised group print. As an added bonus John gave us each a signed print of his work. So thanks to Tautai for facilitating the informative enjoyable Sunday in May.

Tony Tia

# if you were to live here

## the 5th auckland triennial

'If you were to live here.' curated by Hou Hanru explores space, place and what it means to be in the world, what it means to be in Auckland. With more than 30 New Zealand and international artists responding to the diverse cultural, socio-economic, political, and architectural characteristics of Auckland, the triennial is jam packed with interesting and exciting work. 'If you were to live here..' also includes the work of two talented pacific artists Janet Lilo and Luke Willis Thompson.

Janet Lilo incorporates video, photography, and sound in her installation *'Right of Way'* (2013) to create a mesmerizing and bodily experience for the viewer. Walking into the gallery you cannot miss the photographic installation covering two of the gallery walls which consists of over 4,000 4x9 photographs pieced together to create a stylized image of aspects from Janet's every day. A favourite moment while exploring *'Right of Way'* was when I picked up a set of headphones that were placed on a large orange cone. When I heard the familiar sound of the song *'Winner'* by New Zealand artist Ria feat. Spawnbreeze, I was instantly transported to my own south side house parties and the hilarious memories that went hand in hand with them. These familiar gestures encourage the viewer to engage further with the work searching for connections.



*'Right of Way'* Janet Lilo  
(Photo courtesy: Robert George)

While Janet uses personal material found in the vicinities of her driveway, Luke Willis Thompson's *'Untitled'* (2012) consists of three garage doors acquired from the home once owned by Bruce Emery. The doors are installed upright on a metal frame as if still protecting its contents along with a security light that flicks on when you approach the work. Although the garage doors are not personally connected to the artist, the incident surrounding these three doors is one that is familiar to the nation as it resulted in the death of 15 year old Pihema Cameron in 2008 who was stabbed by Emery after he was caught tagging on the garage doors. The ethnographic objects are uprooted from their home in Manurewa and installed in the gallery where their original function has

been changed. They instead create a space of narratives where the audience is 'confronted' by the readymade loaded with the event's social and political trauma. The install acts as both memorial and evidence and offers no right or wrong answer as the viewer dictated its significance.

Although the works are totally different from one another, *'Right of Way'* depicts personal images/sounds from Lilo's life whereas *'Untitled'* displays readymade objects from a site of trauma, both works have strong connections to specific sites in Auckland. Both Janet and Luke have created dialogues about what it is to care about place and in doing so giving a small insight into what it would be like 'If you were to live here..' in Auckland, New Zealand.

Louisa Afoa



*'Untitled'* Luke Willis Thompson  
(Photo courtesy: Louisa Afoa)

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## return to sender

The title for the exhibition *Return to Sender* came to me as I was walking up towards the AUT School of Art and Design building while thinking about a possible catchy title for a show. The title isn't just an Elvis Presley song but it is also the title of the number one karaoke song in the world, and the familiarity played nicely into ideas I was looking at surrounding colonial construction. When I began my research for the show I always had a fascination with the ideas surrounding the exoticism of Pacific people and historically constructed identities that contrast to the reality of what it is to be an islander in Aotearoa.

The postcard images that I gathered for artists to respond to were chosen due to the way I personally responded, the images made me roll my eyes as I glanced at the way Pacific culture was being portrayed. My favourite image being one where a Pacific woman has her arms wrapped around the neck of a Palagi 'explorer/hero' type as he takes a stance of grand stature like he was her saviour and would bring her into the land of milk and honey. The reality of colonisation and narratives being presented from a Western perspective were held within these few postcard images, which seemed like a great platform to invite artists to respond to.

*Return to Sender* presented works by artists

who have a strong sense of cultural identity and provided the viewers with personal responses which in turn led to strong political statements, personal journeys and narratives being told with diverse approaches from moving image and sculpture to performance and installation.

The opening day provided us with lots of familiar faces showing amazing support from our friends and whanau making the day a great start to the exhibition. Keeping us on our toes was a performance by Darcell Apelu who highlighted her dislocation from traditional information through the act of cooking a single umu - solely by following written instructions.



Aaron Unasa *'Identity Merchandise'* (2013),  
Theo Ah-Wong *'Greetings from Samoa'* (2013).  
(Photo courtesy: Louisa Afoa)

There was a tantalising moment when she peeled back the foil and the room began to fill with the aroma of hot food and I watched a room full of people beginning to look hungry. It wasn't the usual action of food bringing us together in conversation but rather the room was almost silent and palpably uncomfortable as we all witnessed the most unusual sight of a lone person eating an umu. If I wasn't vegetarian I would have felt inclined to ask for some of her chicken because - isn't that they way we do things?

*Return to Sender* brought dynamic art work into the conversation of Pacific told narratives and allowed the emerging artists to join these discussions amongst the senior practitioners in the show. The show provided opportunity for further engagement and learning about the exhibition through our public program which was led by participating artist Louisa Afoa. This program allowed for a deeper understanding of the ideas and constructions *Return to Sender* sought to represent. I am greatly honoured to have had the opportunity to curate this show for Tautai and look forward to more added conversation and depiction of Pacific stories.

Cora-Allan Wickliffe

**Patron:** Fatu Feu'u

**Board of Trustees:** Janet Lilo and Siliga David Setoga (co-chairs), Ron Brownson, Jeremy Leatinu'u, Chris Merrick, Stephen Roberts, Nina Tonga

**Treasurer/Secretary:** Colin Jeffery

**Tautai Office:** Christina Jeffery (Manager), Trish Ah Sam (Arts Administrator), Rob George (Digital Media), Waiana Jones (Fresh Horizons), Marlaina Key (Special Projects), Chris Ryan (Tertiary Liaison Auckland), Sonya Withers (Tertiary Liaison Wellington)

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## gallery



Angela Tiatia 'Edging and Seaming' showing at City Gallery Wellington  
*(Photo courtesy: Angela Tiatia)*



Lonnie Hutchinson's work *Waiting for Le Ma'oma'o*, 2012 forms the backdrop to Corbans Estate Art Centre curator Kathryn Tusi welcoming guests *(Photo courtesy: Marlaina Key)*



Gary Silipa 'Life After Death' opening Corban Estate Arts Centre  
*(Photo courtesy: Robert George)*



Ane Tonga 'Everyone talks to everyone' debut exhibition of 2012  
Blumhardt Curatorial Intern *(Photo courtesy: Ane Tonga)*

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## marlaina key

One but not forgotten. This is not a eulogy, although it feels like it in my mindspace. I've known Marlaina for ages, we exhibited together in Urban Pacific a group show curated by Giles Peterson in 2007. I have always said to art graduates whatever you do after school make sure you stay in or around the neighbourhood. Each to their own I know, but when Marlaina started working at Tautai HQ, I was wrapt for her, it always helps when you have your feet on both sides of the divide, one in administration and the other as an art-maker.

Her roles have been fluid as, from making sure the Tautai Art Exhibitions run according to plan, making sure Road Trip students are where they are supposed to be when they're supposed to be, also that the driver is all clear to drive and is a fit and proper person (thanks for that). She has also been an awesome co-driver and Camp

Mother for previous trips, over and above her daily duties of smiling and typing and quietly organising at the office.

Marlaina, you have greatly served the Tautai Contemporary Pacific Arts Trust for over four years. In that time you have touched more souls than you will care to remember, but we that you have touched will remember. Time has come for you to move that foot from administration, and we wish you well as you leap in to the next part of your life. On behalf of the Tautai board, management and everyone else you've nudged into line we thank you for your service, your smile and your warm and positive approach. We will miss you, Simon, Pepper and Dexter. Lele malie, safe passage buddy.

Siliga David Setoga



Marlaina/Simon/Pepper @ FamBam  
*(Photo courtesy: Janet Lilo)*

## events & exhibitions

### july | august | september 2013

17 May – 2 September. *Sakahana Quinquennial*. Includes Shigeyuki Kihara. National Gallery of Canada, Ottawa

13 June – 6 October. *Te Eitei*. An installation by Louisa Humphry. Waikato Museum, Hamilton

14 June – 15 September. *Celebrating the Transit of Venus in Cloth*. Te Tairāwhiti Museum of Art and Culture, Gisborne

19 June – 27 July. *Ranui 135*. Edith Amituanai. Anna Miles Gallery, High Street, Auckland

22 June – 15 September. *Lips Painted Red; Strategies to Create and Maintain Female Identities*, Shigeyuki Kihara. Trondheim Kunstmuseum, Norway

27 June – 7 July. Shigeyuki Kihara, *Artist in Residence* at Festival Belluard Bollwerk International, Fribourg Switzerland

28 June – 18 August. *Ghost in the Machine*. Sheyne Tuffery. Deane Gallery, City Gallery, Wellington

2–27 July. *Sugar Loaf Waka*. Graham Fletcher. Melanie Roger Gallery, Auckland

8 July – 31 December. Shigeyuki Kihara, *Artist in Residence*, International Studio and Curatorial Program, New York, USA

11 July. 9am – 4.30pm. Tongan Research Assn – Arts Day. AUT Manukau Campus, 640 Great South Road, Manukau. \$10 waged \$5 unwaged/tertiary student

12 July – 17 August. *Electronic Pacific*. Vaimaila Urale. SOMArts Gallery, San Francisco

18 July – 11 August. *Painters in the Third Dimension*. Includes Kenneth Merrick. Nathan Homestead, Manurewa

24 July – 31 August. *Paradise Lost? Contemporary Works from the Pacific*. Includes Shigeyuki Kihara, Greg Semu, Satellite Gallery and Museum of Anthropology University of British Columbia, Vancouver, Canada

26 July – 25 August. *Click Click*. Janet Lilo. Physics Room, Christchurch

27 July – October. *A Brave New Pacific: Before and after migration*. Moeroa Maea, Byron Seiuli, Lovessitina Solomona Fleck, Peni Seru, George Ford, Luisa Soloai, Dulcie Paina, Margarita Maibibi, Trident Rewita. Gallery 12, Waikato Museum Te Whare Taonga o Waikato, Hamilton

1 – 25 August. A Roots Art Project will include Martin Leung-Wai, Petelo Esekielu, Samantha Atasani, Aaron Unasa, Francis Pesamino and Leonard Tebegetu. Estuary Arts Centre, Orewa

2 August – 5 January 2014. *Salt 8*: Shigeyuki Kihara. Solo exhibition, Utah Museum of Fine Arts, Utah, USA

7 – 11 August. Auckland Art Fair 2013. Chris Charteris with FHE Galleries. The Cloud, Auckland

7 – 11 August. Auckland Art Fair 2013. Guest artist. Niki Hastings McFall. The Cloud, Auckland

8 – 24 August. *Expanded Map (Part 2)*. Includes Jeremy Leatinu'u at RM Gallery, 295 Karangahape Road, Auckland

27 August – 14 September. *Pacific Voices 2*. Irmu Bull, Joshua Tonganivalu, Margaret Aull, Glen Wolfgramm, Dylan Lind, Dagmar Dyck. OREXART, 15 Putiki Street, Arch Hill, Auckland

20 September – 24 November. *To be Pacific*. Artists include: Niki Hastings-McFall, Glenda Vilisoni, the late Sale Jessop, Leanne Joy Lupelele Clayton, Cee Palalagi, Aniva Fitisemanu, Fili Taylor, Christie Patumaka, Dagmar Dyck, Rowena Fuluifaga, Nanette Lela'ulu, Sylvia Masters, Loloma Andrews, Merisa Bickerstaff, Siliga David Setoga, Jakki Leota-Ete, Chris Van Doren, Lina Marsh, Anita Jacobsen. Te Tairāwhiti Museum of Art & Culture, Gisborne

28 September – 23 October. Andy Leleisi'uao at Milford Galleries, Dunedin

## #500words

The two of us (Louisa Afoa and Lana Lopesi) have had numerous conversations about how we need an increase in art writing. After hours of banter we arrived with the birth of #500words. We are attempting a critical online space aimed at generating conversation about the local arts scene, by providing current commentary on what's what. We believe if you want to write, just write.

Lana & Louisa  
[www.hashtag500Words](http://www.hashtag500Words)

## albert wendt

Our congratulations to writer poet and painter Albert Wendt on being made a member of the Order of New Zealand.

Being awarded the country's highest honour is very well deserved acknowledgement.

watch the Tautai Website and the Pacific Arts Diary  
emails for news of upcoming events and exhibitions

[www.tautai.org](http://www.tautai.org)