



BETWEEN WIND AND WATER

January 10- January 31, 2015

Enjoy Public Art Gallery

--
Tanu Gago, Leilani Kake, Luisa Tora
Ema Tavola (curator)

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EMA TAVOLA

Being *between wind and water* is to be precarious, vulnerable.

Making, presenting and discussing Pacific art and Pacific audiences in Aotearoa is a political, problematic and divisive process. Our small community is fragmented and diasporically disjointed. In a dominant cultural environment, Celebration By Default Syndrome too often squashes criticality particularly in the context of a top-heavy funding paradigm. In Aotearoa, assertion of identity is an act embedded in systems of power, privilege and oppression; Pacific people and Pacific art will never be 'post-identity'.

The *Between Wind and Water* exhibition and residency was planned to literally and conceptually align with Wellington's annual Pasifika Festival. The project centralises Pacific art,

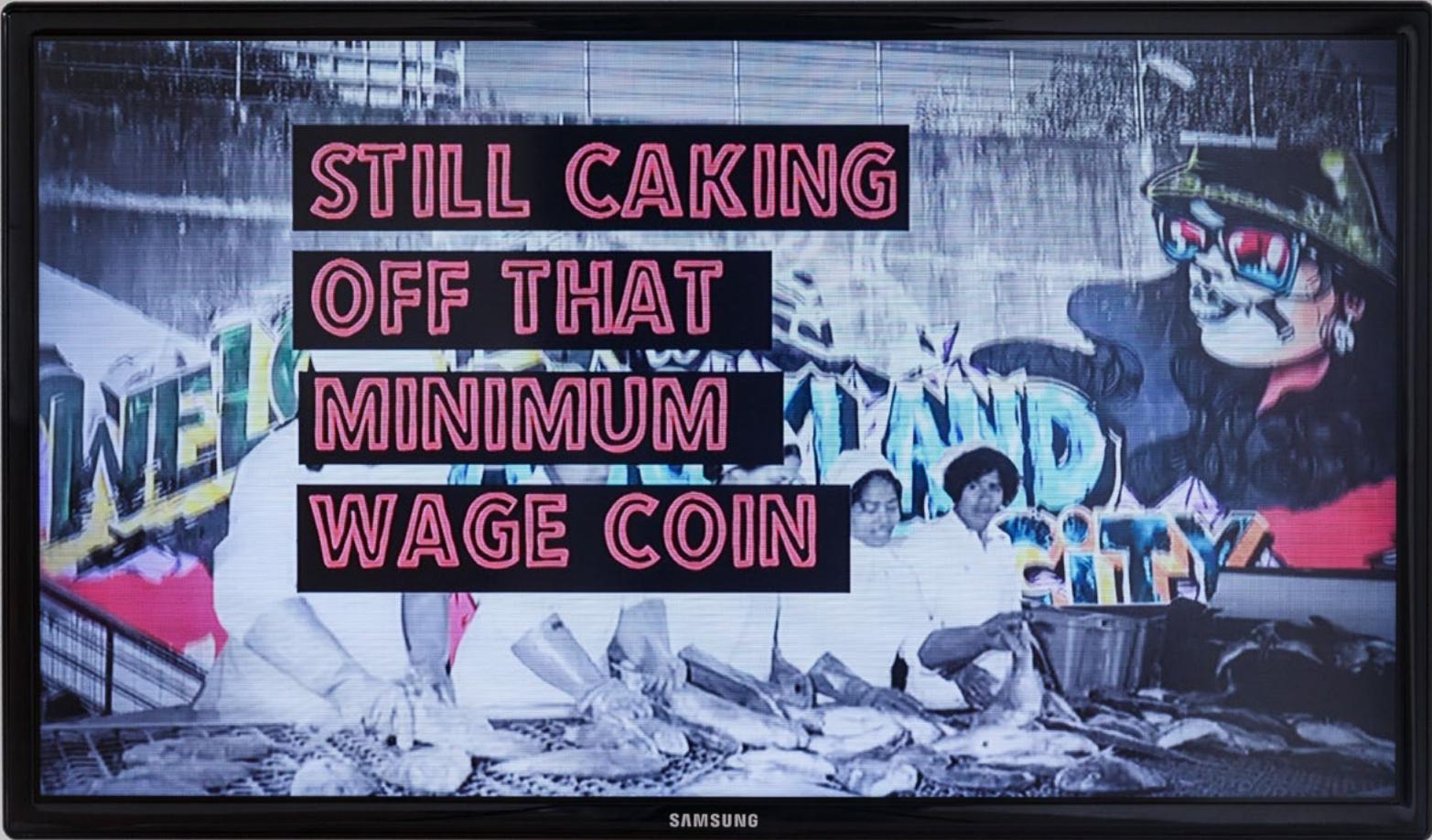
people and ways of seeing. A grant received from Creative New Zealand enabled the artists to develop new and experimental work for the exhibition, and the Summer Residency at Enjoy Public Art Gallery allowed us to present it, discuss it and bring people together to reflect and honour Pacific lives and experience in Aotearoa.

The artworks define their community, their intangible context of relational accountability. They represent the people and spaces the artists' draw from, and are sustained by. They cut close to the heart for some, and reveal attitudes towards Otherness, privilege, colonisation and its residue on our everyday lives. Over two weeks, the Gallery became a forum for conversations about the Ocean, race and belonging, merging communities and the flawed ideal of the Super City.

We broke bread with new friends, shared tears for West Papua, and got inspired by some of New Zealand's most conscious Pacific thinkers, culture shapers and trailblazers.

This publication is a record of our residency, an epic collective undertaking. It represents the spaces around and between Pacific art and audience, capturing moments of love, respect and consciousness for Oceania.

Ema Tavola
Curator



left: Tanu Gago, The Sound of the Ocean, install view

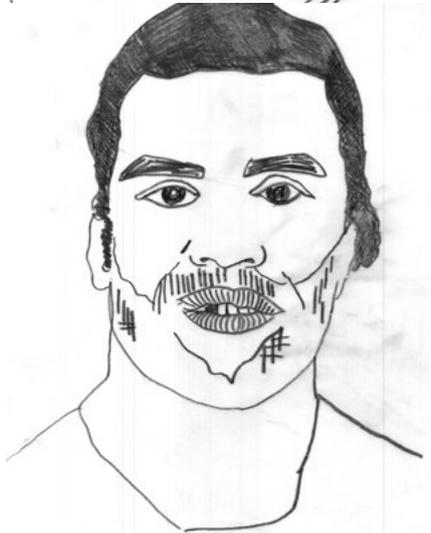
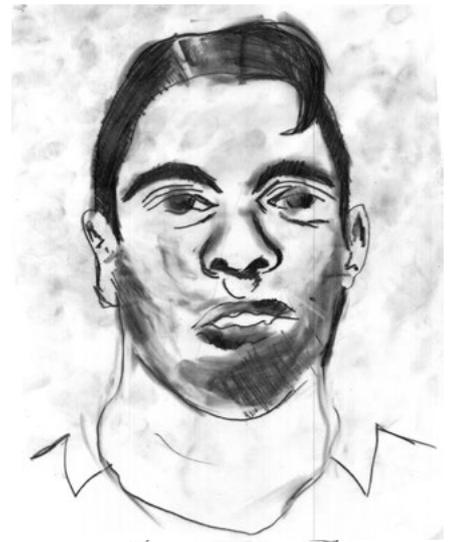
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CONTENTS

p.3	Introduction - Ema Tavola	p.38	BWAW Futures Forum
p.9	The Sound of the Ocean - Tanu Gago	p.40	In my Ideal Pacific - Dr Teresia Teaiwa
p.13	Poor Traits- Discussing male Māori and Polynesian representation in New Zealand society - Leilani Kake	p.44	You wont fool the children of the revolution - Faith Wilson
p.23	So Many Feelings. Mostly Gratitude - Luisa Tora	p.50	Notes towards the BWAW Futures Forum - Fuimaono Karl Pulotu- Endemann
p.30	Pacific Vs Art: A discussion on Curating Pacific Art	p.54	BWAW Futures Forum Contribution - Coco Solid
p.32	Naqalotu: Na qalo tu – A panel discussion on new work by Luisa Tora	p.55	Oceania Interrupted: Empowering Collective Action
p.36	In conjunction with “Naqalotu: Na qalo tu” New work by Luisa Tora - Kaliopate Tavola	p.59	Residency Residence
		p.60	Acknowledgments



Leilani Kake, MALE – Māori or Polynesian, drawing activity

BETWEEN WIND AND WATER

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Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
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left: Photo by Andrew Matautia
right: Photo by Andrew Matautia
Tanu Gago, *The Sound of the Ocean*, still
Photo by Andrew Matautia
Tanu Gago, *The Sound of the Ocean*, still

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THE SOUND OF THE OCEAN

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TANU GAGO

This work looks at the self-preservation of authentic Pacific experiences, as they exist in the real world, disavowing the historical and empirical Western gaze used to author Pacific still life and the moving visual representation of Pacific people in New Zealand.

I wanted to excavate the invisible and unspoken tension that has existed in my community of South Auckland since our first arrival here as migrants pursuing a promise of equal opportunity. The reality of which has had an intergenerational implication on class, race, status, tradition, culture and our ability to see ourselves reflected in today's society.

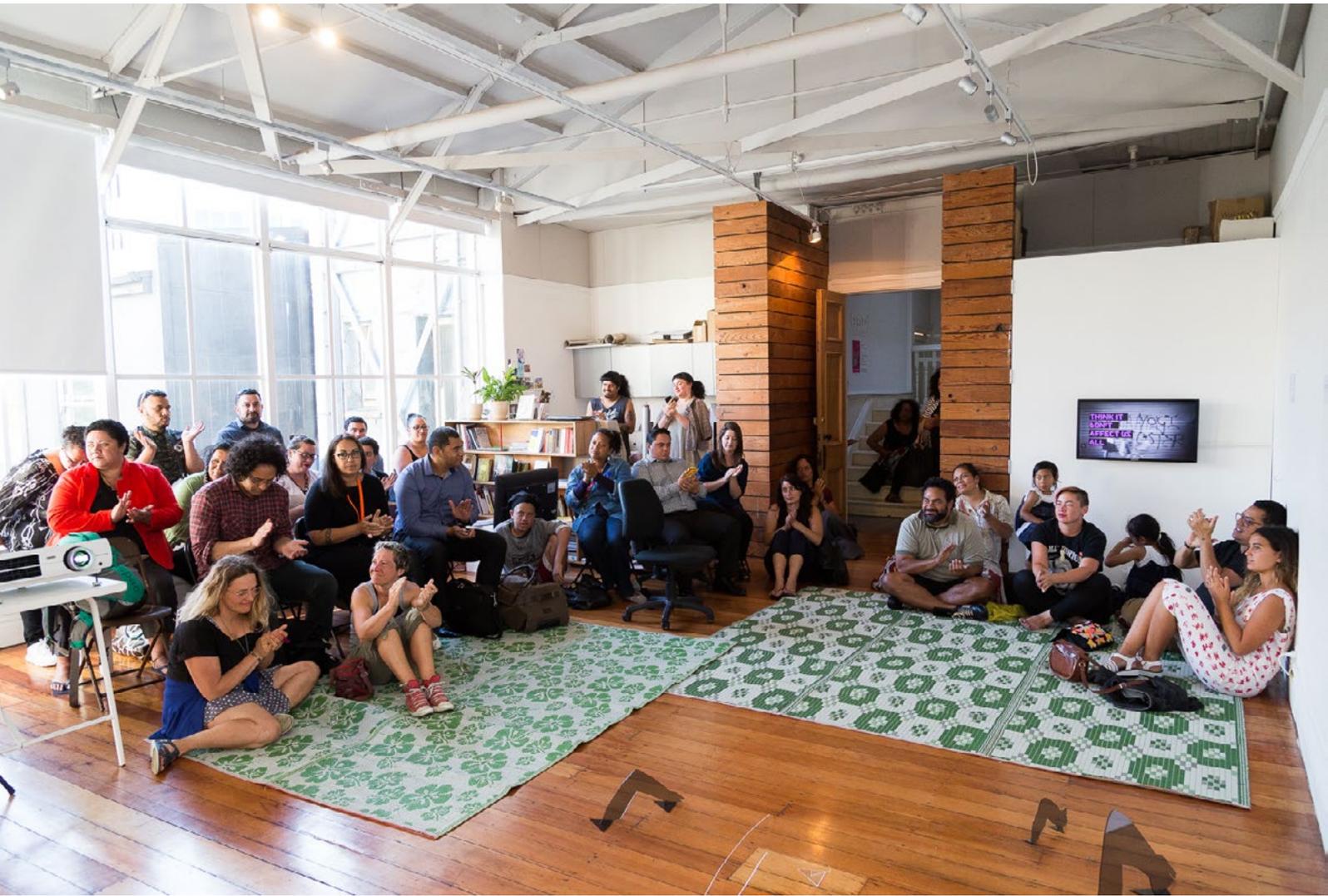
The visual language I've employed is a codified language of cultural transmission that speaks to my people in a very real way. In my experience it

speaks to their emotions and breaks down the barriers of exclusive and elitist contemporary art aesthetics. In a Pacific context, the stakes and the payoffs have immediate relevance.

In this instance, historical footage of early migration has been disassembled, put back together and re-presented to the viewer from an embedded perspective. This reinterpretation is mine and has been informed from a lifetime of pacified consumption of mass media content, developed and delivered to assure Pacific people of a place in this country.

This place of standing is only now becoming realised as the knowledge and the means of media representation and production shift from the control of corporations and institutions to the domestic accessibility of everyday



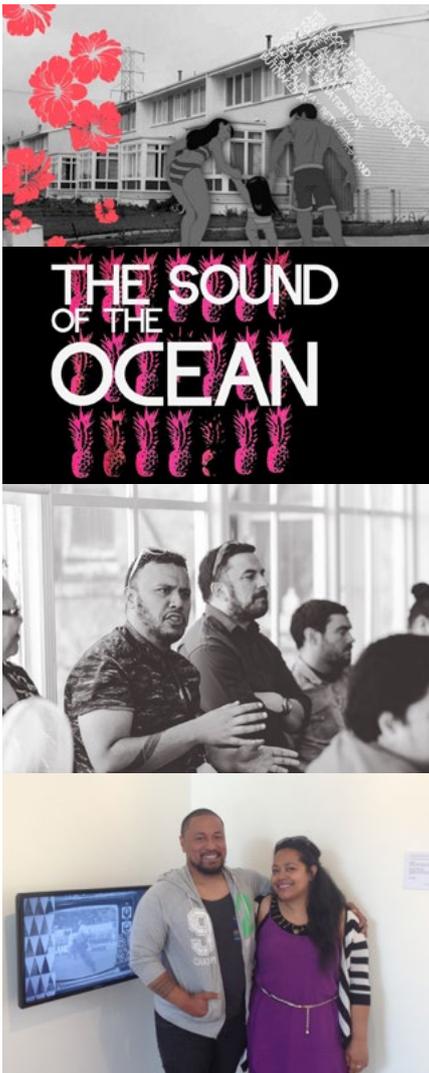


left: Photo by Andrew Matautia
The Sound of the Ocean still
right: Photo by Andrew Matautia
The Sound of the Ocean still
Photo by Ema Tavola

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--
Tanu Gago Leilani Kake, Luisa Tora
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people, as reflected in the rise of the informal media generated by the Internet.

This work aggressively rejects any form of broadcast standard in terms of its content and form. It is experimental but still purposefully linear to allow the viewer a brief reflection on only a selected handful of documented Pasifika moments. It references a selection of Pacific voices and weaves together an antagonising response to the commercial cultural framing being sarcastically echoed in the visual narrative, along with the typography, music and animated stills.

The Sound of the Ocean is a work in progress.

CREDITS

Sara Tyrell, Pati Solomona Tyrell, Mogi Tyrell

AKA Brown, Dave Dobbyn, Urban Pacific Records- Beside you

Che Fu- Machine Talk

Karlo Mila- Sacred Pulu

Karlo Mila- For Ida (first Pacific woman judge)

Shigeyuki Kihara – Born Pacific Islanders Interview (Tagata Pasifika)



left: Photo by Andrew Matautia
right: Leilani Kake, *MALE – Māori or Polynesian* working image
Photo by Ema Tavola

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--
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POOR TRAITS - DISCUSSING MALE MÄÖRI AND POLYNESIAN REPRESENTATION IN NEW ZEALAND SOCIETY

--
LEILANI KAKE

MALE – Māori or Polynesian (2014) is an exploratory work that stems from research and reflections of friends and family who are currently going through or have been through the New Zealand judicial system. The title of this exhibition, *Between Wind and Water*, is a nautical term that describes a moment when a boat is in turbulent seas. I've interpreted this as a time when people have made choices in their lives and are in a period of flux, trying to keep their heads above the water.

My work is a lenticular print comprised of three portraits of family members: my brother and two cousins, who each fit the description of male, Māori or Polynesian. They are all of mixed Māori, Cook Islands and European ancestry, in their early twenties and have varying aspirations. From afar you see one

young man, then the closer you get to the image, it changes, morphing into the other young men. Like the viewer, society must be challenged to stop and reflect, get closer, participate and investigate in order to realise that perspective can be skewed through our own personal and social cultural lenses.

My Identikit drawing activity invites gallery visitors to create composite sketches from one of three customised Identikit booklets featuring some familiar faces from New Zealand's sports and entertainment industries. The exercise, along with my work, pushes us to consider our judgement of others and ask, **who is he? Brother or other? Criminal or victim?**





left: Photo by Andrew Matautia

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PROGRAMMING AND REPRESENTATION

When I watch *Police Ten 7*, I see young men who represent our sons, brothers, fathers to be... men that deserve to be heard and supported to achieve rather than victimised. My brother laughs loudly when watching *Police Ten 7*; I tell him to turn it off because all it does is reiterate the stereotypes that young Māori men are cheeky, dumb or angry, and that young Polynesian men are alcoholic brawlers. He responds with, "Well, it's the truth and it's funny!"

But whose truth?

The act of filming young, emotionally vulnerable Māori and Polynesian men acting as larrikins for reality television entertainment is thinly veiled exploitation of some of society's most socially oppressed and systemically

disadvantaged communities. As a parent, I worry that my son and nephew will watch and believe that this is cool and funny. But more importantly I'm concerned that we, as Māori and Polynesians in New Zealand, are fodder for the masses through a lens of systemic racism supported by public institutions and media platforms that sanction this sort of broadcasting.

Recently I stood in line at the Rialto cinema in Newmarket, Auckland waiting to buy tickets to watch an Argentinian movie, *The Mystery of Happiness*. My partner and I stand out as the 'other' in a sea of predominantly Pākehā or white middle-class New Zealanders. I look to my left and see three huge posters promoting the new movie, *The Dead Lands*. James Rolleston, known for his role in *Boy*, Lawrence Makoare, known as one of the meanest Orks from

Lord of the Rings fame, and Te Kohe Tuhaka, the Shortland Street hottie. These three talented Māori male actors looked awesome, and yet I sighed. Still the Noble Savage, native warrior, angry Māori male.

We see Rolleston on the Vodafone advertisements acting cheeky and unintelligent and Tuhaka as an undercover cop in a gang that lashes out at a female character, but where are the representations of our Māori thinkers, leaders, fathers that say "I love you, son", and husbands that show they care?

Prominent Māori academic, Leonie Pihama made public her views on *The Dead Lands* questioning whether the film actually qualifies as a Māori film in the way the pioneers of Māori cinema would see it, "They were always of the





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view that a Māori film is a film about our people, that is written by our people, that is directed and produced by our people. That the control of the image and representation is in the hands of Māori. When we talk about what is a Māori film, this film does not actually fit the notion of how we would control our image and I think that is a really big issue when we look at the negative stereotyping, primarily of Māori men in this film, but also the kind of sideline image of Māori women”.¹

Professor Rodolfo Stavenhagen, Special Rapporteur to the United Nations, was appointed to report on indigenous issues in New Zealand, referred by the CERD Committee (Convention on the Elimination of all forms of Racial Discrimination) following the Foreshore and Seabed Act (2004). He concluded that the treatment of Māori people

and issues was of special concern, and highlighted, “a systematic negative description of Māori in media coverage, an issue that should be addressed through the anti-racism provisions of New Zealand’s Human Rights Act”.

Society, with the help of the media, shapes the way we view ourselves and others.





All: Photo by Andrew Matautia

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POOR TRAITS

Dualism in Western portraiture or the separation of soul and body has historically seen the head become the home of the soul. The practice of Physiognomy (the definition of personality through facial characteristics) in the 19th century calculated socio-economic potential, racial intellect and hierarchy based purely on how sloped a brow was, or how dark a man's skin was. This imperial perspective was the basis of the 'Noble Savage' ideal.

Consequently early portraiture of Māori and Polynesian males focussed more on the body, and physical exoticism can still be seen in contemporary mainstream entertainment and advertising. The body is often linked to the external and material world. The Māori and Polynesian male face is reduced to

joker or aggressor, visceral and emotive rather than intellectual and reasoned.

Quanchi states, "The few pictorial histories from the Pacific region have... treated images as evidence... suggesting to readers, as did the photographers of the last century, that what was being offered was "truth" or "from real life."² (Quanchi, pg.3)

Dissecting the colonial residue on representations of "truth" in our Oceanic histories is a process of decolonising the gaze for the photographer, subject and audience. Being conscious that the photographer-subject relationship is constructed of intention and power, and being critical of the representations of identity as "truth", in the past and the present is, in my opinion, an important issue surrounding the image maker. But I also





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agree with Jo Smith's assertion that, "while colonial photography objectified indigenous peoples, these technologies also preserved that past and enable that past to be re-activated with a palpable force in the here and now- for indigenous peoples".³ (Smith pg.116).

MALE – Māori or Polynesian (2014) is the first part of an ongoing body of work and accompanying research. I'm interested in how personal identity in the 21st century is affected by misrepresentation and the reverberations of colonisation, and how this affects Māori, Polynesian and New Zealand society at large. Further to this, whether there is a link between the ways Māori and Polynesian males are represented visually in New Zealand society, and the over-representation of Māori in prisons.

1. Pihama, Leonie. (2014) Interviewed by Radio Waatea, http://www.waateanews.com/waateanews/x_story_id/ODlyNA==/The-Dead-Lands-slated-for-negative-stereotypes

2. Quanchi, Max. (1997) *Imaging, Representation and Photography of the Pacific Islands*. Pacific Studies, Vol.20, No.4. December 1997

3. Smith, Jo. (2011) "Aotearoa/New Zealand: An Unsettled State in a Sea of Islands". *Settler Colonial Studies*. February 2011. Volume 1, 111-131.



left: Photo by Janet Lilo

BETWEEN WIND AND WATER

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--
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SO MANY FEELINGS, MOSTLY GRATITUDE

--

LUISA TORA

So many feelings, mostly gratitude. *The Between Wind and Water* residency and *Naqalotu: Na qalo tu* (2015) provided me with a welcome opportunity to take stock of my priorities for a new year and to draw several themes from my practice and personal development together.

My practice explores and references indigenous systems of knowledge and worldviews, power dynamics, feminism, sexuality, building a vicarious home, and building my own archive. Various themes take precedence at different times but they all inform the kaupapa and form of my work.

Reflecting on *Naqalotu: Na qalo tu* (2015) and the form that it took physically and conceptually, I realised that the work essentially is about gratitude. It made me realise how

privileged and blessed I am with the people that surround me who shape my intellectual, emotional, and cultural education.

As the exhibition was timed to coincide with the Positively Pasifika Festival, I initially spent some time thinking about the late 'Epeli Hau'ofa who inspired the Festival's theme 'We are the ocean'. George, as we called each other (his wife, Barbara and I call each other Bruce), was instrumental in my development as a young student at the University of the South Pacific and as an artist. He was my Sociology lecturer, and it was at his Oceania Centre for Arts and Culture that I first entered the Pacific art talanoa. He promoted the idea of artists mining what he called the treasure chest of Pacific myths and legends as artistic themes and subjects. He and other lecturers and friends like

Teresia Teaiwa, Robert Nicole, Larry Thomas, David Robie, and Konai Helu Thaman inspired my passion for Pacific systems of knowledge and worldviews and the importance of articulating this in academia, art, and activism. Niu Waves Writers Collective, started by Teresia and Robert, honed my poet's voice and showed me the possibilities and importance of telling our own stories. David Robie showed us that Pacific stories are newsworthy, and how to ask the right questions of those in authority and those affected by their decisions. The feminist and LGBTQI rights movement taught me how to locate my local priorities in a global context and how to choose my battles. All these conversations were happening simultaneously and many of them with George and others at the Oceania Centre at Laucala Bay.



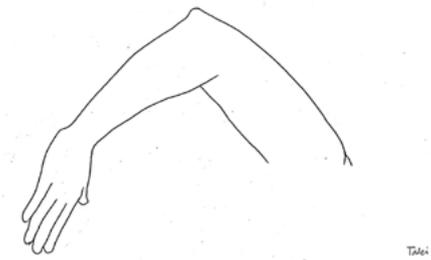


left: Luisa Tora, *Naqalotu: Na qalo tu* install view
Photo by Andrew Matautia
right: Talei, Luisa Tora
Photo by Andrew Matautia

BETWEEN WIND AND WATER

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Ema Tavola (curator)



I turned my thoughts to the ocean and how it related to me personally. I was greatly influenced by George's writing on the ocean that binds us, and by my friendships and university classes with people from the Pacific. But it was my family's personal relationship with the ocean that I concentrated on—specifically my village, Naqalotu's origin story and my ika, the shark. Before I proceed I should share my origin story to facilitate this talanoa's flow.

As told to me, my people left Lomanikoro in Rewa in eastern Fiji and sailed towards Kadavu. When it reached a certain point of the island the canoe overturned (tavuki) and some people swam to shore and settled there. These are the first people of Tavuki. My people decided to keep swimming (na qalo tu) and settled further down the coast. We are the people of Naqalotu.

Sadly I only came to learn my origin story at my mother, Maca Baleikasavu Tora's funeral. My father's uncles told him the story as they sat in the vatuniloa drinking copious amounts of yaqona and receiving guests. I am grateful to have heard it, but I wish that it weren't always tinged with this sadness about when we were told.

My mother's influence is clear in this work. As I found myself drawn to this idea of the people that you swim with, those who surround and sustain you; it became quite clear that my work would centralise vasu (Fijian matrilineal relationships). I stem from a family of matriarchs. My mother is the youngest of six sisters and two brothers. I have a multitude of female cousins and nieces. I grew up knowing that women are strong and smart and capable and nurturing. My sister and I attended all-





Left: Photo by Janet Lilo
Right: Photo by Andrew Matautia
Photo by Andrew Matautia
Photo by Andrew Matautia

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Ema Tavola (curator)



girl schools for twelve years. We were fortunate to find a cadre of feminist lecturers and friends at USP. I came out as a lesbian in my first semester at university. My sister and I attended feminist meetings and human rights marches with our mother, and we grew up helping make placards at the kitchen table. These relationships continued and strengthened in our adult professional lives. My circle of female friends expanded when I moved to Aotearoa New Zealand in 2009.

Following on from the idea of those who surround and sustain us. I thought about how we don't often get an opportunity to publicly acknowledge the people who are important to us. With all these influences and frameworks clear in my mind, I sent this statement through to Ema.

'Na qalo tu' celebrates the central role of vasu and the ocean in my life. It profiles the strong, beautiful females who sustain, influence and inspire me. This offering merges the narratives of my village, Naqalotu's origin story; our ika, the shark; and my vasu support system.

My artist talk at Enjoy Gallery mostly spoke to the concept of this work. I discussed how I'd decided to stop making work that responded to people, and to make statements about things that were important to me. I discussed how identity – vasu, language, lineage, names, and design - is a map and how it locates me. I mentioned Juniper Ellis' lovely line discussing Fijian veiqla (tattoo) as "a genealogy of design and descent" and how I hope that my practice will offer this same overview. I also talked about Duchamp and how





All: Milena Palka, Luisa Tora, Kaliopate Tavola.
Photo by Andrew Matautia

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as an exile he used his art to build a vicarious home, and how I was doing the same by drawing on Fijian visual codes and cultural references in my practice. At this point, I might add that by inserting my aesthetic and stories in to the mainstream I am 'building my own archive' as promoted by Teresia Teaiwa.

I wish I had dwelt longer explaining why I chose the women and the little girl in my school of sharks. I moved to Aotearoa five years ago and these people sustained me as I established new roots and stretched my emotional and intellectual wings. It is these people I think of when bell hooks says we need "a community of resistance". As I didn't get to speak about each of them in Wellington, I would like to discuss here the lessons each has taught me:

Teresia Teaiwa: academia is sexy; pay attention; if you can't find the stories you want to read, write them, build your own archive then share it with people.

Molly Rangiwai-McHale: bravery speaks softly sometimes; self-improvement is a lifelong pursuit; it's okay to ask for help.
Sangeeta Singh: a revolution requires one; sometimes you have to put the paintbrush down and use your hands; use a big lens to look at small things.
Kolokesa Māhina-Tuai: indigenous art is contemporary art; bring your family to the talanoa; provenance, provenance, provenance.

Talei Tora: just because your sister is an artist doesn't mean you shouldn't offer to pay for her art; integrity is all; put your whole heart into your relationship.

Lanuola Mereia Aniseko: articulate your needs; look at everything with new eyes; sometimes you just need a cuddle.

Ema Tavola: relational accountability; always fill in the customer feedback form; work to your strengths.
Me: i found god in myself and i loved her/i loved her fiercely (ntozake shange).
Vinaka vaka levu.

hooks, b. (1990). Choosing the Margin as a Space of Radical Openness. *Yearning: Race, Gender, and Cultural Politics* (1st ed., pp. 203-209).

Retrieved from <https://sachafrey.files.wordpress.com/2009/11/choosing-the-margin-as-a-spaceof-radical-openness-ss-3301.pdf>

Shange, N. (1974). *for colored girls who have considered suicide/when the rainbow is enuf*. United States: Scribner.



PACIFIC VS ART: A DISCUSSION ON CURATING PACIFIC ART

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WEDNESDAY 14 JANUARY 2015

A discussion facilitated by Sean Mallon between writer-curators Ioana Gordon-Smith, Daniel Michael Satele and Ema Tavola, aimed to unpack some of the sticky and sometimes unspoken issues surrounding Pacific art making and curating in Aotearoa New Zealand.

Originally from Wellington, Ioana Gordon-Smith is a curator and writer based in Auckland. She previously worked with Artspace, Tautai Contemporary Pacific Arts Trust and Unitec, and has worked on exhibitions for Fresh Gallery Otara, Papakura Art Gallery and Gus Fisher Gallery. Ioana currently works as Curator at Te Uru Waitakere Contemporary Gallery.

Daniel Michael Satele is a doctoral candidate in English at the University of Auckland. His art writing has appeared in ArtAsiaPacific, Art New Zealand,

The New Zealand Listener and other publications. The Drowned World, at the-drowned-world.com, is Satele's first curation of an art exhibition. A video component of this exhibition was shown in the Enjoy Gallery library from 10-31 January 2015.

Ema Tavola is a curator, blogger and qualified arts manager, passionate about Pacific art, grassroots creativity, activism and social inclusion.

Sean Mallon (Senior Curator Pacific Cultures, Te Papa Tongarewa) specialises in the social and cultural history of Pacific peoples in New Zealand. He is currently researching the cultural history of Samoan tattooing, and issues relating to the agency and activism of Pacific peoples in museums.

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All: Photo by Andrew Matautia



NAQALOTU: NA QALO TU – A PANEL DISCUSSION ON NEW
WORK BY LUISA TORA

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WEDNESDAY 21 JANUARY 2015



Exhibiting artist Luisa Tora discussed her new work as part of a panel discussion featuring guest speakers, Kaliopate Tavola (Fiji) and Milena Palka (WWF New Zealand), who spoke to the wider themes of Fijian identity and totemic relationships, and the protection and state of shark populations in the Pacific.



All: Photo by Andrew Matautia

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IN CONJUNCTION WITH “NAQALOTU: NA QALO TU”
NEW WORK BY LUISA TORA

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A SHORT PAPER BY KALIOPATE TAVOLA

My ‘origin story’ is essentially the early history – unrecorded but passed down through generations, of a group of indigenous Fijian people unified under Ravuravu’s leadership and comprising the Yavusa Natusara, which today populates Dravuni and Buliya Islands, in the district of Ono, province of Kadavu. The story relates how Ravuravu’s people first settled on Dravuni and Buliya after having first settled on Natusara itself on the bigger island of Ono. Ravuravu’s journey had started in the foothills of the Medrausucu Range of mountains in present-day Naitasiri, on Fiji’s biggest island of Viti Levu. The journey included settlements of villages in present-day provinces of Tailevu, Lomaiviti, Lau and Kadavu. The historical figure of Ravuravu, as a warrior, in Fijian cultural folklore is unprecedented; and his historical larger-than-life presence is immortalized by having his graveyard on

Dravuni near the first site of the village where Ravuravu’s canoes had landed.

This ‘origin story’ is further immortalized in that it provides the fundamentals of my own identity that explain who I am, where I have come from, and how and why I behave, think and project myself in the way I do today.

As an indigenous Fijian, I have a *Vu* – common ancestor; and Ravuravu has that pride of place. His chosen vessel for when he makes his visitations is a *dadakulaci*- sea snake. I also have a *Kalou Vu* – deified ancestor who had his own *bure-kalou* – temple, during his lifetime. Tuni, one of *Ravuravu’s* ancestors has that appellation. His wife is Rokowati, affectionately referred to as Bulou. She is my guardian angel, so to speak.

Ravuravu first settled on Natusara on Ono Island after leaving the Lau group of islands. As a first settlement on another group of islands, Natusara has become my *yavutu* – first settlement which has become the basis of the *icavuti* – honorific for a clan. My *icavuti* is thus Natusara, Turaga and Ramalo na Tunidaunibokola – acknowledging the *vanua* – the land and the paramount Chief of the clan.

The clan is firmly rooted and connected to the land – its fauna and flora, sea and space. To demonstrate such connection, the clan has its own totems – emblems and identifiers to differentiate it from other clans. Natusara’s totems are the *vesi* tree- *Intsia bijuga*; the secala – kingfisher bird; and the *vonu* – turtle (fish). To eternize Ravuravu’s warring victories, the clan has a *ibole* or *cibi ni valu*- war cry: *Nuku yara ni siga*.

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This translates to: “going to battle and returning successfully in time to beach the canoes while it is still daylight.”

The Natusara clan, similar to other clans in Fiji, is structured and hierarchical. Every family has a place and a role in the clan’s scheme of things. Knowing who you are, for instance, determines practical answers to questions of sitting precedence in village gatherings or which door one can enter when approaching a *bure* – house.

I belong, for instance, to *tokatoka* Saumualevu – smaller grouping of families, to *mataqali* Navusalevu – larger grouping of families and thence to the *yavusa* – clan of Natusara. *Tokatoka* Samualevu provides the headship for the *Mataqali* Navusalevu; whereas *Mataqali* Navusalevu provides the *sauturaga* – second-tier chief

for Dravuni Village. These leadership positions within the clan have built-in roles: those related to conduct of ceremonies, and representation to communities outside the clan. When it comes to ceremonies, there are age-old protocols that need to be observed – protocols relating to the essential contents of what need to be said, who says what and the order in which they have to be said. Individual traits of the presenters however would bring in the style, verve and dynamism into the presentations.

In my clan, the *mataqali* is the land-owning unit. As a member of *Mataqali* Navusalevu, I know exactly the land of which I am a collective owner. This is so since all land has been allotted, surveyed and registered. Even though a member of a collective, I still belong to a family within the collective. My family

is immutably connected to a *yavu* – house foundation known as Natavasara. Such has been passed down through generations. As a member of the Natavasara family, I know exactly my own *kanakana* – garden plots. These plots can be situated on our own *mataqali* land, or on land belonging to the other *mataqali*. A family can also be entitled to a *qele kovuti* – allotted land that has legal status in recognition of a special request. The clan system thus recognizes my own individual traits and needs as a family and also as a member of the collective.

This connectedness to the land engenders a sense of belonging and acts as a beacon that irresistibly beckons me to return wherever I may be in the world regardless of how long I have been absent. Whenever I do return, I invariably feel welcomed



and re-connected with my ancestors. Admittedly, any village setting is not immune to the forces of globalization. However, there is still very much a divide between urban centers and villages; and the relative absence of the bright lights, commercialization and high politics are essentially the essences of recharging of my battery whenever I return to the village.

My 'origin story' is a blueprint, a reference point and a compass in my life. In my traditional setting or when my traditional role is invoked, the clarity of my role as prescribed in my origin story is not only beckoning me to action and eliciting my sense of duty, but it also acts as a reaffirmation of an old-age protocol that is still of use in today's globalized existence. The certainty of role, the reassurance of having to do the right thing, under different and

difficult situations, are lessons that I apply in my work setting whatever the circumstances may be.

In the globalized world we live in today and especially its hierarchical structures we are exposed to, it can be daunting just trying to cope and having one's head above water. In various demanding situations I have had to grapple with, I keep asking myself the question of what I would do if I were in my traditional setting. But in earlier days when I was still an apprentice in all things traditional, the question then was: 'what would my father do in this situation?' That in itself is an acknowledgement of history and how history and 'origin story' are passed down from one generation to the next. It is also an acknowledgement of the wisdom of our ancestors.

My 'origin story' and all it embraces is instructive when it comes to doing what is needed, appropriate and proper. It is my compass for my role both in my traditional setting and outside of that setting. It allows me therefore to transit from one setting to another with ease and flexibility. My life today, even though globalized to a large extent and having to spend a substantial amount of time in what can only be referred to as modernity, I can be called at any time to attend to my traditional duties. The ease of transition and the comfort and satisfaction of knowing that I am doing what is expected of me and that my actions and utterances meet the high demands of those who seek my services are a great credit to my 'origin story'.

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

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Ema Tavola (curator)

My 'origin story' is not a myth. It is early history of my people. It is not recorded history for two reasons. First was that early history of my people was essentially passed down in stories from one generation to another. Secondly, the early schooled historians chose not to have it recorded for origin stories and myths were not the stuff of history as they saw it. Recent efforts giving prominence to 'origin stories' essentially as early history in blog sites, some publications and in art exhibitions should be highly commended. To conclude, I am reminded by three quotations as follows:

If you don't know history, then you don't know anything. You are a leaf that doesn't know it is part of a tree.
Michael Crichton

Study the past if you would define the future.
Confucius

The farther backward you can look, the farther forward you are likely to see.
Winston S. Churchill

Find Kaliopate Tavola's blog about his village of Dravuni at
www.kaidravuni.wordpress.com

BWAW FUTURES FORUM

--

SATURDAY 24 JANUARY 2015

The BWA Futures Forum was the last of six public dialogue events developed to deepen audience engagement with the themes, issues and dynamics of making and presenting contemporary Pacific art in Aotearoa New Zealand.

Attempting to overlook the depressing statistics of deprivation, health, wealth and educational achievement for Pacific people in Aotearoa, this event was an opportunity to discuss ideas about the future in a more utopian and light-hearted fashion. Less strategy, more dream talk – what does our future look like in an ideal world?

Five excellent thought leaders plus one diplomatic facilitator equals one dream forum.

SPEAKERS:

Dr Teresia Teaiwa

Herbert Bartley

Faith Wilson

Fuimaono Karl Pulotu-Endemann

Coco Solid

Facilitated by Kaliopate Tavola

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)



Photo by Tanu Gago

IN MY IDEAL PACIFIC

--

DR TERESIA TEAIWA

Epeli Hau'ofa is still
alive and he's healthy
without anything
afflicting his front
or his rear

His Oceanic imaginary
has expanded beyond
even his own expectations
and he would have invited
Between Wind & Water
to be exhibited at his Centre
and given you all a residency
so that the over one hundred
students enrolled in Jacki Leota's
UU204 course this summer
could hear you all speak and
be provoked to ask you questions
and ask themselves questions
about what their ideal Pacific
looks like

(This is very important
because the majority of those
students are Indo-Fijian and
will be thinking about themselves
as Pacific for the first time
in their lives

and the majority of them
are studying business and
accounting and will be thinking
about how to make the Pacific
and the world a better place
for everyone
instead of just for themselves)

In my ideal Pacific
this exhibition and residency
would have been held in March
when our VUW students are back
and I could have encouraged
my PASI 101 students to focus
one of their assignments on it

But in my ideal Pacific
my Pacific Studies students
would be more like the
PNG Studies and Business Studies
students and graduates

I met at Divine Word University
In Madang, Papua New Guinea
last year
who get their degrees
not so they can get jobs
in air-conditioned offices
and drive air-conditioned cars
but so that they can walk barefoot
from village to village
finding out what people's needs are
and helping them find alternatives
to mining, deforestation
and commercial over-fishing
in their region

BETWEEN WIND AND WATER

January 10- January 31, 2015

Enjoy Public Art Gallery

--

Tanu Gago Leilani Kake, Luisa Tora

Ema Tavola (curator)

In my ideal Pacific
Business Studies students
go on to do masters degrees in
Public Health like
the late Darlene Keju
from the Marshall Islands
and realize the crucial importance
of the art in empowering
young Pacific people to
have positive attitudes
towards their bodies
and their sexuality
and their environment
so they would be able to
live off their land
and the sea around them
and could participate in
the wider world's economics
on their own terms

In my ideal Pacific
my ancestral island of Banaba
or Ocean Island in the central
Pacific would not have been
mined into a moonscape oblivion
by the British Phosphate Company

But if that never happened
New Zealand would not have
become quite such the land
of milk and honey that it did
and we all probably wouldn't
be sitting here today
because I'd be surprised
if our sitting here today
was ever part of the dreaming
of the tangata whenua
who lived here prior to
the arrival of The Tory in 1839
or the iwi who even
preceded them

In my ideal Pacific
things wouldn't be
perfect
but everyone would learn
deeply from their mistakes
like the sharks that WWF
has tracked diving to depths
of 1000 metres or more
on their journeys
around the Pacific



Left: Teresia Teaiwa, Photo by Tanu Gago
Right: Photo by Tanu Gago

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
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YOU WON'T FOOL THE CHILDREN OF THE REVOLUTION

--

FAITH WILSON

On the morning of the forum, I asked a question to the I Ching. I'm not usually a practitioner or seeker of the oracle, but because this was a futures forum, a fantasy forum, I asked the I Ching the question that was posed to us: What would an ideal future be like for Pacific Peoples in Aotearoa and Oceania?

I tossed the coins three times, drew the corresponding hexagram. The result was hexagram number 8: Pee or Seeking Union, comprised of two trigrams, The Earth Below and The Deep Above. Between Wind and Water, The Earth Below, and The Deep Above. I'm making connections already. Accompanying the hexagram is a poetic verse that further explains the symbol. The deep covers the earth.

The ancient kings divided the land into states and fostered friendship among their princes.

*Auspicious.
Cast the oracle again to determine whether your mind is great unremitting and firm. If it is, no mistakes.*

So I cast the Oracle again. Hexagram 11: T-Hai or Peace.

*Heaven ascends.
Earth ascends.
They join.
Heaven and Earth mingle within the man. The wise man brings this accord to the people.*

Auspicious. Success.¹

Although these may seem arbitrary and cryptic, my interpretation of this direction, or path is clear. Seeking Union speaks directly to the world of Sir Thomas More's Utopia. Seeking Union, a communion of people working together, each with their own role and significance in society. The Oracle stresses the significance of shared experience, of the existence of an individual as a product of community.

Peace. What extra explanation does this need? A community of individuals who are working towards a common peace. This sounds like bliss. This sounds far too simplistic. This sounds impossible to achieve. This sounds like Utopia.

Utopia, a Greek word, literally translates to no-place. So why dream or fantasise or even seriously think about what a Utopia might be like? By

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

--
Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

imaging what an ideal society might be like, the situation that our own world is in at present is highlighted. By examining a Utopia that is created or extrapolated from the fundamentals or characteristics of the present day, we might be able to see more clearly what exactly is wrong or even what is great about our world. Commenting on More's *Utopia*, Father Edward Surtz defines "Utopia [as] a moral tract, not a revolutionary manual. It teaches us to strive for poverty of spirit and brotherly love."² And I'm down with that, I'm so down with that, I'm all about that love buzz. But the problem with this exegesis, for me, is the resignation to *inaction*. What I want is a revolutionary manual. My Utopia is working towards a revolution.

Instead of focussing on an ideal future, a Utopia, I will rather elaborate on what

I'd ideally like Pacific peoples to work on in the now and not too distant future, so that our very real world to be might be a place similar to the ideals we strive for now.

REVOLUTION

"Iron rusts from disuse, stagnant water loses its purity, and in cold weather becomes frozen; even so does inaction sap the vigors of the mind."

- Leonardo da Vinci

"In order for non-violence to work, your opponent must have a conscience."

- Stokely Carmichael

Dystopia, a 'not-good place'. The complete opposite of a utopia. What would a dystopia be like for not on Pacific people in Aotearoa, but for all of Aotearoa? Loss of freedom. Disenfranchisement. Surveillance. Child

Poverty. Loss and Lack of employment. Dodgy race relations. Dodgier Leaders. Apathy. Don't these all sound familiar? A bit close to home? Could we be living in, or be close to living in, a dystopic Aotearoa?

My thoughts on what our people need, and what are people need to be doing aren't highly intellectual. I have no stats, no statements. I'm not from a background of politics, but I do have an opinion and I care so much about my people and the people of this land. Of the above dystopian features, the most insipid, nebulous and potentially dangerous, for me, is apathy.

Apathy is a symptom. Apathy is not a political position. Apathy is the dark and multiform child of oppression and destitution. Apathy is the comfortable cousin of the rich and socially privileged. Apathy is accessible. Apathy



is easy. Apathy is the fingerprintless weapon of those in power.

How can we motivate our people to *care*? To not only care, but to *do* something about the situation of our people? Especially, how do we motivate our *youth* to be politically engaged?

I want a revolution. As da Vinci once said inaction leads to apathy, I want action that leads to concern for the present and future of our people. I want a revolution that is not afraid to confront. Yes, I want peace for our people. But peace can only be attained with equality. We need to create a new equilibrium.

We need educated youth, who are concerned about the state of affairs in this country. We need strong leaders who will lead emphatically

and will stand for equality, equity, the preservation of the environment, respect for and honour of our Tangata Whenua, our different brothers and sisters from every other nation in the world who have come to call Aotearoa home, who privilege human rights over money and profit, whose project is peace. As the wonderful Eleanor Catton spoke recently, "our government does not care."³ Harking to Stokely Carmichael, our neo-liberal, profit-obsessed, very shallow, very money-hungry politicians who do not care about culture [...] They care about short-term gains. They would destroy the planet in order to be able to have the life they want. I feel very angry opponent does not have a conscience. What are the ramifications of this? Non-violence might not be our best strategy.

This does not mean I think we should go bomb the Beehive. I don't want us to start street riots. I don't want everyone to go spit on John Key this coming Waitangi Day (although personally, I would LOVE to do that). By violence I mean confrontation. We can confront through words. We can confront through art. We can confront through actions that make a stand for our beliefs. We can infiltrate the system, and revolutionise from the inside out. To do this, we need our new generations, our youth, to be educated about the plight of the disenfranchised, poor and disadvantaged in New Zealand.

We need to begin this change. Our art needs to be in constant conversation with the world we inhabit. Our art can and is already a source of change and social education. We want our youth

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

--
Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

to look up to their Pacific Island artists,
us, as role models, as people who they
want to be like. We want our art to
inspire engagement and action. We
want our art to inspire revolution. We
are the leaders.

Let us lead the revolution.

1. From Sam Reifler's *I Ching A New
Interpretation for Modern Times* (Toronto:
Bantam Books, 1974), pp. 47-58.

2. Edward Surtz, in introduction John
Anthony Scott, *Utopia* (New York:
Washington Square Press, 1965), p. xxii.

3. Eleanor Catton, quoted by Michael
Field, 'Eleanor Catton's Problem with New
Zealand', January 28 2015, <[http://www.
stuff.co.nz/entertainment/books/65463098/
eleanor-cattons-problem-with-new-zealand](http://www.stuff.co.nz/entertainment/books/65463098/eleanor-cattons-problem-with-new-zealand)>



Left: Faith Wilson, Photo by Tanu Gago
Right: Photo by Tanu Gago

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)



NOTES TOWARDS THE BAWW FUTURES FORUM

--

FUIMAONO KARL PULOTU-ENDEMANN MNZM, JP

Acknowledgement of convener,
panelists, audience and organizers

INTRODUCTION

I will interweave personal and professional experiences into my presentation as interpersonal dialogue: My focus will be on Pacific health and Pacific Arts and using the learnings from these two areas as a way forward for Pacific people in an ideal world.

THE DREAM

The dream started for me when I stepped out of the plane at Whenuapai Airport, Auckland in 1959 aged 9 years old when my grandparents brought me to my parents from Samoa to be educated, and for a better future.

Better future meant better education. Better jobs. Better housing. Better health. In all, a better life for the family.

Sadly for most Pacific people this dream continues to be a constant challenge.

LEARNINGS

In the area of health, despite more policies and funding to improve the declining health status of Pacific people, the improvement is slow.

Other areas that Pacific people are in deficits include education, employment and housing.

PACIFIC ARTS

I have represented Pacific people on a number of boards in New Zealand in the last 26 years that include two District health boards, Alcohol Advisory Council of NZ (ALAC), Mental Health Commission and the Parole Board; I am convinced that the only areas that Pacific people are not deficits are in sports and in Pacific Arts.

PACIFIC IDENTITY

According to Fuli Pereira in Arts Specific (Tangata o le Moana- New Zealand and the People of the Pacific, 2012), since the late 1980s to mid-2000s if there was one pervasive issue for Pacific Island artists it was the vexing question of identity. These were mostly second-third generation New Zealanders whose parents had largely estranged from their homeland cultures and educated, socialized and politicized during the turbulent 1960s and 1970s. Examples of this identity is exhibited in a number of works including Teuane Tibbo's painting reflecting her childhood in Samoa, Michel Tuffery and his uncircumcised Christ, the provocative work of Andy Leleisi'uao, the poet and writers Alistair Te Ariki Campbell (Forgiveness), Karlo Mila and Tusiata Avia.

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

--
Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

Writers such as Sean Mallon, Fuli Pereira and Kolokesa Māhina-Tuai would assert that all Pacific Arts have their roots in heritage arts. Whereas I would assert that past and current Pacific health has its roots more in the values and belief practices introduced by the colonizers rather than in traditional health practices.

The need for decolonization to be implemented in order for recovery and a new world view emerges for Pacific people in the future.

Learnings from Arts and Health are

- Identity- NZ born people
- Cultural & Clinical Competencies especially in ethnic languages
- Leaderships and Achievements
- More investments especially in Pacific Arts because you get more bang for your dollar

CONCLUSION

Look to our Pacific Greetings:

Kia Ora. Kia Orana (Life)

Malo e lelei. Malo ni. Bula vinaka
(Wellness/Goodness)

Fakaalofa lahi atu. Talofa. Aloha (Love)

BWAW FUTURES FORUM CONTRIBUTION

--

COCO SOLID



AYESHA SIDDIQI

EDITOR IN CHIEF OF THE NEW
ENQUIRY ALSO FIRE ON
TWITTER (@PUSHINGHOOPS) OFTEN
TALKING ABOUT ISSUES SPANNING
ISLAPHOBIA, HER EXPERIENCE AS
A PAKISTANI WOMAN IN THE U.S AND
WHY LOVING KANYE WEST IS A
POLITICAL ACT

“Self-actualization through a multicultural identity is unfairly fraught. You're likely growing up surrounded by claims upon your person about what you can and can't do. Don't let this dull your hopes and don't waste energy feeling sorry for yourself. View adversity as a blessing that carves out who you are with sharp relief, giving you dimension as a person. This is called acceptance and it's part of taking care of yourself. I often say 'take care' as a way of goodbye, it's because I mean it... taking care of ourselves is a survival tactic. And if you are ever in doubt over your own survival I promise you there are thousands of desis and other minorities who are not only successful in their aims but unapologetic about them”



CATHY PARK HONG

KOREAN
AMERICAN
POET
AND
WRITER
OF AN ESSAY
I LOVE
CALLED
'DELUSIONS
OF
WHITENESS
IN THE
AVANT-GARDE'

“The encounter with poetry needs to change constantly via the internet, via activism and performance, so that poetry can continue to be a site of agitation, where the audience is not a receptacle of conditioned responses but is unsettled and provoked into participatory response. But will these poets ever be accepted as the new avant-garde? The avant-garde has become petrified, enamored by its own past, and therefore forever insular and forever looking backwards.
Fuck the avant-garde. We must hew our own path”

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)



GIL SCOTT-HERON

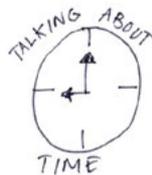
MUSICIAN, POET, ACTIVIST
WHO INFLUENCED THE BLUE-PRINT
OF HIP HOP THROUGH HIS DELIVERY
AND LYRICAL CONTENT- EXPLORING CONCEPTS
OF REVOLUTION & HIS EXPERIENCE AS AN
AFRICAN-AMERICAN HUMAN

STANZA FROM THE POEM 'HIS STORY'

But still we are victims of word games,
Semantics is always a bitch:
places once called 'under-developed & 'backwards'
are now called 'mineral rich'.
And still it seems the game goes on
with unity always just out of reach
Because Libya & Egypt used to be in Africa
but they've moved to the 'middle east'.
There are examples galore (assure you,
but if interpreting was left up to me
I'd be sure everytime folks knew
this version wasn't mine
which is why it's called 'His Story' 99



ME LOL



I said this at the Between Wind and Water Forum Futures Forum, I think!

Shoot out to my co-speakers Herbert Bartley, Fuimaono Karl Pulotu-Endemann, Teresia Teaiwa, Faith Wilson and Kalliope Tavola! Thanks for letting me do a zine of my talk Ema

Chronological gregorian concepts of time are so often distorted and irrelevant to me both philosophically and within the Māori and Pacific experience of life... the past informs and gatecrashes and re-gatecrashes your present... then the present is an episode of a blues clues, already feeling like a hangover of your future and what is the future? Comprised only of what we accumulate in the present. So when I'm asked about the future, know I am talking of all three and beyond, unfolding at the same time, always. To me they are never truly independent or taking away from each other on the contrary it is an eternal infusion, stack. Deleuze talks about these folds and I agree. It's a lasagne, a Sarah Lee layer upon layer cake, a streets vienetta that goes on 4eva

AMBIGUITY WOMAN

I LOVE THIS COMIC LOL IT SPEAKS TO ME. SEE MORE AWESOME ONES AT WWW.EXISTENTIALCOMICS.COM BYE!





Left: Photo by Tanu Gago

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

--
Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

OCEANIA INTERRUPTED: EMPOWERING COLLECTIVE ACTION

--

Oceania Interrupted is an Auckland-based collective of Māori and Pacific women committed to undertaking public interventions to raise awareness for issues that affect Pacific Islanders both here in Aotearoa and throughout the region.

In interventions or Actions that take place in public and online spaces, Oceania Interrupted attempts to transpose the importance of Papua and West Papua's struggles for independence to New Zealand social contexts, illuminating our connections as Pacific people.

With each new Action, the collective evolves to incorporate more women from diverse walks of life, from politicians to artists, librarians, kickboxers, academics, teachers and students, to social workers and public

servants. It is an accommodating, affirming and empowering platform to perform an act of political activism that centralises Māori and Pacific women and their communities.

Drawing on a broad range of networks and professional skillsets, families, children and domestic spaces, Oceania Interrupted invites women to make time, prioritise the cause and extend the cultural and political spheres of those around us.

In *Action 7: Capital Interrupted – Free West Papua*, members of the collective including Leilani Kake, Ema Tavola and Luisa Tora, undertook two performances in collaboration with Wellington women who answered the call to participate and demonstrate solidarity for West Papua. The first saw five women walk silently

through the streets of Kelburn from Wellington's Botanic Gardens to the Indonesian Embassy on Glen Road. The second performance took place at the Positively Pasifika Festival and incorporated 10 women in another silent procession.

Oceania Interrupted collaborates with Pacific photographers to document their Actions. In the case of Action 7, **Between Wind and Water** exhibiting artist, Tanu Gago photographed both performances.

An Oceania Interrupted Meet & Greet was held as part of the **Between Wind and Water** residency; members Leilani Kake and Leilani Salesa discussed previous actions and the driving force of the Collective's 15 Actions to raise awareness for West Papua.





All: Photo by Tanu Gago

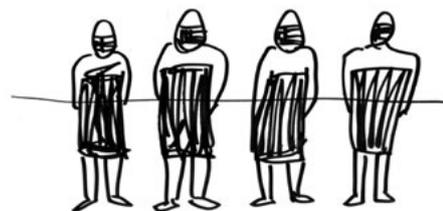
BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)



OCEANIA INTERRUPTED: EMPOWERING COLLECTIVE ACTION



COMING TO WELLINGTON

SATURDAY 17 JANUARY 2015

#FreeWestPapua #OceaniaInterrupted



Left: Photo by Janet Lilo
Right: Photo by Ema Tavola
Photo by Ema Tavola
Photo by Ema Tavola

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

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Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)



RESIDENCY RESIDENCE

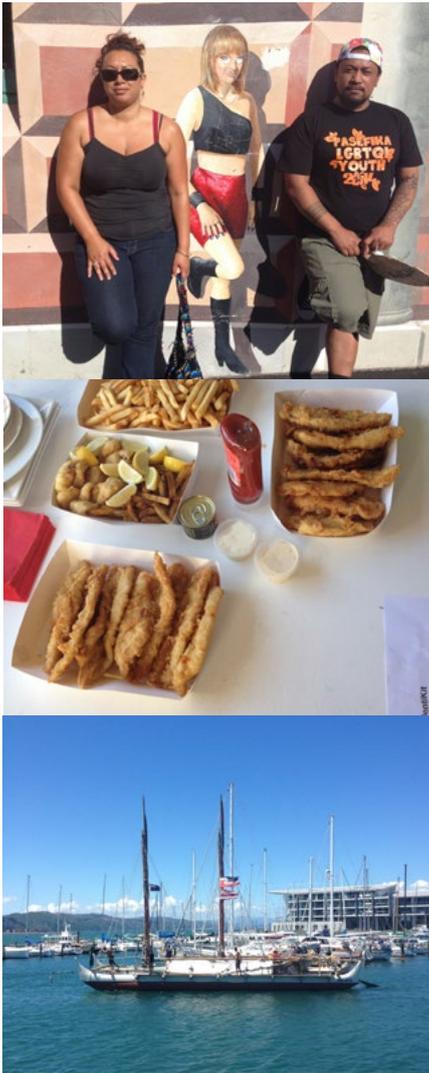
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This residency revolved around continued references to the Ocean – the idea of it, the smell and sound of it, and the majestic view of it after Pukerua Bay on drives back to Paekākāriki from Wellington.

Paekākāriki became our home away from home for two weeks; we were hosted by the cousin Anton Bagnall in his Brethren Church converted home, with Aunty Sylvia up the road and visiting Aunties, Uncles and cousins on call for cuddles, babysitting and baking!

We all realised that every day is #LegDay in Wellington! Walking with intention, walking by mistake, walking whilst angry, walking laden with bags, gear, signs... walking when sleep deprived, walking whilst eating burgers – we did it all.

Tanu connected with family, Leilani started her days with swims, we farewelled the Hokule'a from Wellington waters, Luisa reconnected her shark gang and Molly became Aunty #1. We got familiar with Cuba Street, mostly via our stomachs, and observed daily the refreshing newness of being in a very different part / time and space of Aotearoa.



All: Photo by Ema Tavola

ACKNOWLEDGMENTS

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We are all deeply grateful to Emma Ng, whose vision and support enabled this project – thank you for your tireless efforts, your time and energy – vinaka vakalevu. Thank you Meredith Crowe and the Board members of Enjoy Public Art Gallery. Fa’afetai tele lava Andrew Matautia for your excellent photography.

Thank you Tanu Gago, Leilani Kake and Luisa Tora. Thank you for your commitment and baby cuddling, thank you for cooking, preparing refreshments, carrying so much gear every day. Thank you for talking when forced to, and for listening to Lanu’s identity song over and over again. Thank you for not missing flights, and for bringing A-Game... I’m so grateful, thank you.

PLEDGEME DONORS

A massive thank you to everyone who pledged support for this project from near and far – your investment was so important – thank you so much. This publication is dedicated to: Mishelle Muagututi’a, Christine O’Brien, Billie Lythberg, Claire Harris, Helen Tavola, Brett Stirling, Shailen Jeram, Kassie Hartendorp, Louisa Samantha Afoa, Lana Lopesi, Nicholas Bagnall, Mereia Carling, Talei Tora, Cindy Raikabula, Mokalagi Tamapeau, Kolokesa Māhina-Tuai, Tarn Rose, James Espie, Emma Ng, Nigel Borell, Sangeeta Singh, Fetuolemoana Teuila Tamapeau, Tui Gillies, Sam Orchard, Rebecca Ann Hobbs, Sylvia Bagnall, Leilani Unasa and Duclie Stewart.

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

--
Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

THANK YOU / VINAKA

VAKALEVU TEAM BWAW!

Suzanne Tamaki (WCC), Herbert Bartley and Kava Club, Sean Mallon and the team at Te Papa Tongarewa, Daniel Satele, Ioana Gordon-Smith, Milena Palka (WWF), Faith Wilson, Coco Solid, Fuimaono Karl Pulotu-Endemann, Dr Teresia Teaiwa, Leilani Salesa and Imo Iati, the women who performed in Oceania Interrupted Action 7 Capital Interruption: Free West Papua, the community who have helped share this project via Facebook, Twitter, Instagram, Tumblr and LinkedIn, those who brought food, drink and great energy to the events – Lupe Tamapeau for your amazing lolo buns, Aunty Sylvia for baking muffins and cakes. Thank you to the artists for going above and beyond to help this project happen. To my cousin Anton Bagnall for putting us all up for 17 days in your home. And

my parents, for coming to New Zealand to help me realise this project whilst caring for a 5 month old baby! Thank you to Lanuola Mereia Aniseko and Taka Aniseko for keeping me grounded.





Left: Photo by Ema Tavola

BETWEEN WIND AND WATER

January 10- January 31, 2015
Enjoy Public Art Gallery

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Tanu Gago Leilani Kake, Luisa Tora
Ema Tavola (curator)

Between Wind and Water
10 Jan- 31 Jan, 2015
Enjoy Public Art Gallery
Cuba St, Wellington

Published by: Pacific Island Management, Production + Ideas

March, 2015
New Zealand
ISBN: 978-0-473-31754-6

Editor: Ema Tavola

Contributors: Tanu Gago, Jessica Hansell, Leilani Kake, Fuimaono Karl
Pulotu Endemann, Kaliopate Tavola, Dr Teresia Teaiwa, Luisa Tora, Faith Wilson

Design: Meredith Crowe

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