



THIS ISSUE: Chair Report, Sculptures on the Move, Pacific Now?, Niu Dialogue Exhibition, Cook Island Art Trail, Pasifika, Events/Exhibitions

# Tui Hobson artist



The impact of art on the life of Tui Hobson has been as a "...journey of self discovery and a process of growing since developing links to [her] culture...". Growing up in Wellington with her Kiwi father and Rarotongan (Ngati Maoate/Ngati Te Akareva) and part Maori (Tainui) mother – her first conscious experience of art making as a child was through the "...value of practical 'hands on learning'...", using clay with her mother, and wood and stone with her carver and art teacher father.

The next stage in her journey was in Photography at Wellington Polytechnic, where she concentrated on assemblage processes and documentation of street culture themes. At 24 Tui travelled to Rarotonga for the first time to record people, places and plant forms and also "...connect to the home land..." and to the Tivaevae art of her late maternal Grandmother. During this period, Tui started to work with wood – partly due to the skills she developed from completing a Carpentry course, but also through the death of her father she had inherited not only his exquisite tools, but also his love of carving. "...Once I picked up his chisels I never really stopped...". Tui acknowledges that much of her work during this difficult time was about cultural loss and sadness, but she found the physicality of working with wood provided her with the vehicle of expression that became an integral part of her personal healing and awareness of self that was to impact also on her artistic growth. "...I feel like I've been searching, and art has answered many questions about my identity, and also for my son and his future..."

Inspired by the familial stories of loss performed in the play 'A Christmas wish' by women from Arohata prison in 1999, Tui was motivated to tutor a six week workshop with the women to create small sculptural pieces about their lives – with a goal to utilise the art making as a way to heal themselves. Tui further credits the benefits of working and sharing the stories of the women as an extremely worthwhile and empowering experience.

The contrast of working in the public arena versus the private studio practise is one which provides Tui with a continuous creative challenge.

"... At home I usually work on five pieces on and off for however long it takes – and then finish them all together as a series of work. I'm getting more used to the big public event, and the pressure to complete with a limited time frame, even though its exhausting but really rewarding...". Last year Tui became an artist member and participated in the inaugural 'Niu Dialogue' symposium at AK03 organised by the Tautai Trust. "...Tautai has been good for me, realising there is Pacific support for Pacific artists – having the support of Tautai is huge...". Another source of inspiration for Tui is the opportunity to collaborate with other artists on a commercial level, and work with other materials like stone and granite.

This year has been particularly busy for Tui – in March she was involved in the 'Pole Art of the World' symposium organised by the Tokoroa City Council. Participants came from Papua New Guinea, Canada, USA and New Zealand – where artists worked on 4 metre high matai and totara logs for three solid weeks. Tui's carving 'Pacific Memories' was created as a homage to the strong feminine energies of her family past, present and future. The response from the local Cook Island community in Tokoroa has been one of support and pride for her work, and she has been asked to attend an official blessing for the installation to be held later in the year.

Tui was also involved in the recent charity exhibition at the Woolshed in Tawharanui Regional Park, and will be working in Oamaru stone at the annual stone symposium in Matakana. She is also working on a proposal for a large 2.5metre wood carving for the Womens Refuge exhibition to be held later in the year. Additional to these events, Tui is also keen to travel to Rarotonga again – to further study and document the origins of native flowers used in Tivaevae, and the traditional use of wood in the construction and practical function of canoes and drums.

"...Artists have a responsibility, they have a voice – art is the message... I want to make a difference. I feel like I've only just started to begin to find a voice, and that's what keeps me motivated to make work..."  
Tui in conversation with Lily Aitui Laita.

**ANNUAL GENERAL MEETING**

Tautai members and supporters together with their families are very welcome to this gathering

- WHEN: Saturday 26 June 2004
- WHERE: Artstation courtyard, 1 Ponsonby Road.
- TIME: 2pm-4pm. Food will be provided but please bring your own refreshments.

This is primarily a social gathering with the brief AGM formalities being held at 3pm.

# Chair's Report

## Extended Greetings

The Tautai Trust Board has been extremely busy this quarter. Board members and management held an intense strategic planning day on Saturday 23 April. This was facilitated by Dianne Fitsemanu of Pacific Group Consulting, and was a further stage in refining the Strategic Business Plan.

As advised in the last newsletter, with the support of Creative New Zealand initiatives have been taken to strengthen the management structure of Tautai, to review systems and strategy, and to obtain feedback from stakeholders in the trust. The key outcomes from the planning day were more clearly defined objectives and philosophy, avenues to pursue for funding to better secure the future of Tautai, and identification of possible new opportunities and partnerships for the benefit of members.

At a recent Board meeting the chance was also taken for trustees to get feedback and discuss with a representative group of stakeholders and artist members key aspects of the Strategic Business Plan, to measure the performance of the organisation, to obtain their contribution to the evaluation process, and to discuss future possibilities. The attendees found the occasion both relaxing and productive and trustees appreciated their input.

The management team has also been engaged in building the infrastructure and enhancing the operational systems. They have also been working at improving the quality of information that members and supporters receive through the Tautai website and Tautai weekly update emails. Members are encouraged to contact Tautai to list exhibitions, seminars, symposiums, workshops or any other artist opportunities for inclusion in the weekly update.

An educational resource package is currently being developed to support the 'Niu Dialogue' video which features artists present at the AK03 symposium and workshops held in Auckland. This will be available for purchase later this year and will be aimed at secondary and tertiary students. The booklet and video pack will introduce contemporary Pacific Artists practising in New Zealand today, and will be an excellent partner to the first Tautai video.

Last, but not least, a very warm welcome to our latest additions to the Board - Loloma Andrews and Melipa Peato. Both Loloma and Melipa are recent art graduates and have been artist members and actively involved in Tautai for some time and are evolving their own art practise. I am sure their individual dynamism and creative vigour will contribute greatly to the shared energies of the Board and Tautai Trust.

Ia manuia - Lily Aitui Laita (Chairperson)

## Sculptures on the Move

In March this year nine stone sculptures arrived at St Paul's College in Grey Lynn, transported from where they had been - some for a number of years - on display at Fatu Feu'u's property in Whenuapai. Fatu was moving, so it became necessary for the sculptures to move as well. Finding a home for so many large artworks could have been a problem, but St Paul's generously offered them a resting place and we gratefully accepted on behalf of the artists. John Ioane, currently Head of Art at St Paul's, Johnny Peninsula, Filipe Tohi, Stephen Gwaliasi and Naibuka are the artists who created and own the wonderful works. St Paul's College has interesting links with Tautai; Tony Fomison, who was an early mentor of Fatu Feu'u had a studio in the College in 1983, Fatu himself was artist in residence 1991 and now John Ioane is on the staff. Denys Marra, Principal of St Paul's, is quite happy for people to go and look at the sculptures - just call into the school office at 183 Richmond Road.



John Ioane keeps his feet out of the way

## Paradise Now? Contemporary Art from the Pacific

*Niki Hastings-McFall was in New York for the opening of Paradise Now? Contemporary Art from the Pacific - she wrote this for us.....*

Everyone asks 'how was New York?' and I never know what to say or how to describe it. When my jaw drops and no words come out, people who have been there say 'yeah'. People who haven't, wait patiently for me to try to articulate. Well here goes. It was mad, crazy, exciting, manic, overwhelming, loud, brash, rude, wonderful, kind, freezing (outside), boiling (inside), full-on, wild, sad, interesting, huge, immense, overpowering, O for orsum, cool, groovy, expensive, neat, wicked, fabulous, insane, friendly, unhelpful, helpful, unfriendly, lunatic, full of art, full of rubbish, empty, barren, unbelievable and did I say crazy? The taxis are like a reality fairground ride. It's like nothing else I've ever seen and very familiar all at once. Oh yeah. The exhibition was pretty good too! Michael Parakowhai's 'Kapa Haka' greeted us and guarded the entrance and the Hori's looked at/watched over our work. Denise Tiavouane's

'Modern Dance' and Lisa Reihana's 'Native Portraits' ushered us into the gallery and in a side room John Ioane's beautifully lyrical 'Fale Sa' waited to entice us into its shrine-like space. Michel Tuffery's fish hung suspended in menacing threat and the walls were alive with Shane Cotton's paintings and Peter Peryer's photography. Past my lei which were beautifully hung and lit. 'Too Much Sushi' looking crystalline and delicate and 'Afio Mai' flowing in warm colour - how proud my grandfather would have been to see his photography in New York! Michel Tuffery's 'Povi' glaring past Sofia Tekela-Smith's startling images of John Pule and on into the next gallery where John Pule's paintings bled from dark walls. Ruth Watson's fleshy 'Lingua Geographica' and salty 'Oceanography' looked out upon Bill Hammond's pounamu birds. We could all hold our heads high for this one!

(Niki's travel was funded by Creative New Zealand and Manukau Institute of Technology Professional Development Fund. Fa'afetai lava tele to you both.)

# Niu Dialogue Exhibition



Fa'afetai Amituana'i



Metuanooroa Tapuni

Opened Monday 1 March at Aotea/The Edge - 57 works by 18 artists. Jim Vivieaere managed this event and leant his eye to the organisation of the show. He was assisted by Ema Tavola and Samiu Napa'a. Watching Jim on the night was like watching a 'work in progress' as he calmly greeted the special guests: commentator, radio personality and artist Tame Iti, the Director of Pacific Studies at the University of Auckland Dr Melani Anae, and Simon Praast the Director of the Auckland Festival. Simultaneously Jim put finishing touches to decorations, talked with the musicians (Adesso Strings Trio) and then presented us all with wonderful food.

Opening nights always have an air of expectation and excitement about them and this was no exception, particularly with so many young and emerging artists showing their work - some for the first time. This exhibition was the culmination of a project that began in September 2003 as part of the Auckland Festival AK03 and was progressed with a weekend workshop led by Johnny Peninsula in February. The AK03 artists were joined for this show by Emily Mafile'o, Samiu Napa'a, Genevieve Pini and Teariki Engu, four young artists from the Manukau Institute of Technology. *Congratulations to you all. Christina Jeffery*

## The 2004 Cook Islands Art Trail

The Cook Islands National Visual Arts Society (CINVAS) is a recently formed artists' collective dedicated to fostering contemporary visual art. CINVAS wanted to reveal how dynamic the current painting scene is at Rarotonga. The idea behind their project was innovative: to profile 38 artists over 20 venues for two weeks around Easter 2004.

I was asked to speak at the opening event for the art trail at the Beachcomber Gallery. Although the exhibit was primarily of painting there was still much diversity apparent. Some artists undertook visual conversations with mythology, others with daily life, and even more with parallels between the past and the present.

Eruera Nia has just opened his Inanui Gallery and quite a number of his impressive recent sculptures were installed there. Mahiriki Tangaroa showed some of her mystical paintings that had a wonderful dream-like quality. Joan Rolls-Gragg - Chairperson of CINVAS - presented some of her recent sequence on Cook Islands life. These paintings are narrative in intention and show how closely Joan sees customs particular to the local culture.

Ian George's paintings and sculpture have great presence. They ask tough questions about the nature and experience of art. Kay George has plenty of skills across many media forms. Her recent images of hieratic heads are among the moodiest examples of her work and are all the more powerful because of this. Both Nga Teariki and Wolfgang Losacker have a fantastic talent for self-expression. Their paintings are visionary. Their art is totally direct and is wonderful because of this fact.

I was impressed by the energy within contemporary Cook Islands art. I congratulate CINVAS for revealing that Cook Islands' art is going to be much more widely known.

*Ron Brownson - Senior Curator, Auckland Art Gallery Toi o Tamaki and Trustee, Tautai Contemporary Pacific Arts Trust*



Eruera Nia at Inanui Gallery, Avarua 2004

# Pasifika



Lina and Jeremiah with visitors

Working across the generations – working as a family of friends. This is the principle Event Manager Lina Samu took when organising the Tautai 2004 Pasifika area. She called on friends and family to help and share the experience – old friends like Lily Laita and young family, Jessica, Joshua, Jeremiah and Nikki. Jean Clarkson had work from the Paremoremo art project available for sale, and art work from the recent Fresh Horizons in Auckland was on display. Chris van Doren was on hand with his artwork netting the crowd, and Leafa Wilson was being her inimitable self lulling people into participatory art. The children's art tent run by Jessica, now an old-hand at this, proved to be a haven for children and a respite for many parents. Thanks, too, to all those who called in during the day and those who demonstrated at the sculpture workbenches. Many Pasifika visitors were welcomed into the tent to browse, look at art, view the new Tautai video, and find out about Tautai and contemporary Pacific art.



Marilyn Kohlhase



Chris van Doren

## Upcoming Events, Exhibitions & Awards

**Pacific Art Awards:** includes categories - open, tertiary and secondary art. see: [www.pacificbusinesstrust.co.nz](http://www.pacificbusinesstrust.co.nz) **July/August.**

**Pasifika Awards:** Nomination forms available from Creative New Zealand – awards support both emerging and senior artists in all art forms. see: [www.creativenz.govt.nz/funding/pac/index.html](http://www.creativenz.govt.nz/funding/pac/index.html)

for more information on awards and residencies etc – see: [www.mch.govt.nz/awards](http://www.mch.govt.nz/awards)

**Mazda Emerging Artist Award** – winner \$10,000. Open to all 3rd & 4th year and postgraduate students from tertiary art institutions nationally. **Register prior to 30 June.** See: [www.mazda.co.nz](http://www.mazda.co.nz)

**'Telecom Prospect 2004: New Art New Zealand'**. Group exhibition at City Gallery Wellington. Includes work by Shigeyuki Kihara. **30 May – 22 August.**

**Group show at Fingers Gallery**, Kitchener Street, Auckland. Includes work by Niki Hastings-McFall. **From 28 June.**

**'SOUTH 1. The Gathering'**, Sidney Myer Asia Centre, University of Melbourne. Deborah White with Johnny Peninsula, Filipe Tohi and Richard Shortland-Cooper will be attending this forum of artists, writers and cultural thinkers from the Pacific, New Zealand, Australia, South American, Southern Africa and Southern Asia. see: [www.southproject.org](http://www.southproject.org) for more details. **1 – 4 July.**

**'Cross Pollination'** @ Craft Victoria, Melbourne. Includes work by Niki Hastings-McFall. **From 2 July.**

**Fono McCarthy fa'aiuga o le fa'aliga - final submission** @ Flagstaff Gallery, Devonport. **2 – 16 July**

**'Flower Power'** @ Pataka, Porirua. Includes work by Niki Hastings-McFall. **From 4 July.**

**'Matariki'** @ Artstation, includes Metuanooroa Tapuni. **7–17 July**

**North Auckland Sculpture Makers** – including Fatu Feu'u @ Remuera Gallery, 360 Remuera Road, Auckland. **18 – 31 July.**

**Penehuro Papalii** at Maota Gallery, 283 Karangahape Road, Auckland. **Until 30 July.**

**'Vavau – the tales of Ancient Samoa'**. Solo exhibition by Shigeyuki Kihara at Bartley Nees Gallery, Wellington. **20 July – 14 August.**

**'Process'** at Mataora Gallery, Parnell. Richard Shortland-Cooper with Eugene Kara and Michael Green. **From 1 September.**

**'Pasifika Divas'** performance art group. Includes Shigeyuki Kihara. **Touring during September–October 2004 Bilbao, Madrid and Barcelona.**

**WELCOME to Setoga Kalifi David Setoga** – born 9 April to proud parents Louisa and Siliga. Arohanui to you all.

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CONTACT: TAGI COLE

43 Selbourne Street, Grey Lynn, Auckland  
Ph: 09-376 3889 • Fax: 09-376 3969  
Mob: 027-482 6302 • [desktopgraphics@xtra.co.nz](mailto:desktopgraphics@xtra.co.nz)

## Postcard from Hokitika

Just to let you all know that I have opened a business at 83 Revel Street Hokitika – it's called 'Bonz 'n Stonz' and it tends to be open six days a week. This is not your normal gallery or 'carve your own' type of place. Tourists are the main customers and I tutor them in carving using bone, jade or shell. There is also a small part of the shop that is purely a retail outlet where I sell some of my own carved pieces. So far I have been kept busy tutoring but when the tourist

industry quiets down during winter I'd like to spend more time on my bigger pieces/sculptures. Not a lot known about the Pacific Islands generally down here in Westland and would be great if there was more known about my own Solomon Island culture. There is a bit of a tendency for my specific designs to be confused with Maori designs... that's all for now. Lukem yu later, Steve. *Stephen Gwaliasi is a long time Tautai member based on the West Coast.*