

LISA REIHANA EMISSARIES

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NEW ZEALAND AT VENICE 2017

AUCKLAND ART GALLERY TOI O TĀMAKI

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FIN BEIHANA



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Lisa Reihana: Emissaries is the most ambitious project in Lisa Reihana's longstanding digital practice. Much like Captain James Cook's three epic and world-changing Pacific voyages, each iteration of its centrepiece – the video *in Pursuit of Venus [infected]*, 2015–17 – became more ambitious in scale, required more resources and involved greater risk.

The outcomes for Reihana and Cook are radically different yet entwined in the presentation of *Lisa Reihana: Emissaries* at Tese dell'Isolotto in 2017 as part of the 57th International Art Exhibition – La Biennale di Venezia. Exhibited in this space, which is rich with emissarial and seafaring memories, Reihana's latest work marks a new height in her remarkable career. Cook's death in 1779 abruptly ended his astonishing work, while Reihana's reconsideration of Pacific history beats with respectful echoes of a continuum.

Her soundscape includes the ticking of the clock Cook used on his second and third voyages – an object prized and still wound daily at its home in the Royal Society's London library nearly 250 years later. Cook's legacy literally marks the seconds of time, the value of longitude and even the creation of a system of coordinates that govern GPS, perhaps used by many Biennale visitors to find their way around Venice.

Navigation and globalisation are but two perspectives in a work brimming with meaning and fascination. *Lisa Reihana: Emissaries* engages viewers in breathtakingly diverse ways, and unashamedly concerns the world and its people. Through the Biennale Arte 2017 I hope a huge audience discovers an exhibition and an artist whose work beguiles and provokes, and reminds us about the sometimes charming and other times terrifying challenges of cross-cultural encounter and being human.

It has been my privilege to work with Lisa Reihana, curator Rhana Devenport, project director Jude Chambers and their talented project teams to realise this exhibition. We set out to increase the value and lower the risk to everyone concerned – and look at what we have achieved. We thank Creative New Zealand for their support of this and each official exhibition since New Zealand began presenting in Venice in 2001. I also extend warm thanks to key partner Museum of New Zealand Te Papa Tongarewa and our presenting partner Auckland Art Gallery Toi o Tāmaki.

Every New Zealand at Venice project is underpinned by the generous support of our Patrons, currently led so ably and enthusiastically by Leigh Melville, and our sponsors. Our projects rely on them more than ever – deep thanks to you all.

Special thanks must also go to the exhibition catalogue contributors: Witi Ihimaera, Rhana Devenport, Anne Salmond, Nikos Papastergiadis, Lisa Reihana, Brook Andrew, Jens Hoffmann, Vivienne Webb, Keith Moore, Andrew Clifford, and Megan Tamati-Quennell. I acknowledge our designer Philip Kelly, editor Clare McIntosh and publication manager Catherine Hammond. Assistance was also received from the Royal Society, London, and the de Young, Fine Arts Museums of San Francisco. For many years Vivienne Stone, Sam Tozer, Tim Gruchy and James Pinker have supported this artwork and been integral to its realisation – thank you.

Final thanks belong to four very special people. Alan Sorrell and Julie Maxton, who led me to a clock that made me cry on first sight; Peter Gordon, who never stops giving; and Lisa Reihana, whose art has always changed my mind for the better.

Alastair Carruthers CNZM
COMMISSIONER – *LISA REIHANA: EMISSARIES*

¹ *A hee mai te tua*: after an ancient Arioi chant.
² *A te, sovrana augusta*: after Claudio Monteverdi, *L'incoronazione di Poppea*, 1642.

Whakapapa of a Wallpaper

Two stanzas from a chimerical fiction

*A hee mai te tua, e ia papama ‘ehe
No te tai a tau te Po . . .
The sea rolled, the tides mounting
For a period of nights . . .
E po fanaura’a atua, o te po Mua Taia’aroa
It was the God’s birth night,
The night of Mua Taia’aroa ¹*

Heralds in the heavens often presage changes coming to earth.

Thus did our whakapapa begin when it became known that Venus would transit across the surface of the sun.

The announcement brought scientists rushing from their hemisphere in the north to set up observatories in the south; on their arrival the womb of the world was enlarged. From their centre of power in Europa they came to ours in the azure Pacific where we held the tino rangatiratanga. Here, we kept the sovereign balance to their domain.

One such scientist was James Cook who arrived in Tahiti to observe the transit on 3 June 1769. In the world that has gone before us, we were the iwi, the original settlers, with our own music in our southern spheres. Purotu, gift of the gods, our Garden of Eden. The sky was above, Ranginui e! The sea was below, Tangaroa e! The islands were in between, ngā motu o Te Moana-nui-a-Kiwa e!

Other voyagers, of a most marvellous kind, scattered to the Indies and South America. Quickened by the irritation, the pregnancy reached parturition, became swollen; it spat out and delivered of itself ships that were wondrous to look upon, carrying their own clouds above them. Aiming their telescopes to the infinite air, the star seekers saw Venus, moving in the heavens like a giant waka. There it sailed, with the star clusters of Alcyone, Elnath, Aldebaran and Alhena looking on. The canoe bucked in the fiery cyclones that burst across the blazing eye of the sun. Its timbers smouldered, and its sails burst into flame. Would the waka survive? Yes! There Kōpū was, making escape into the cool universe beyond.

No such escape awaited us. Having calibrated heaven, the strangers began to calibrate the earth. From marvellous they became mischievous: measuring, sketching, surveying, naming, they turned their telescopes on us.

*A te, sovrana augusta,
You august sovereign, Indiandeniā la chioma,
We crown you, A te l’Asia,
A te l’Africa s’attira A te Europa . . .
Ora consacta e dona, Now let Europe consecrate
And bestow on you this imperial crown
Of the world! ²*

Look upon us now:

Here we are, emissaries arrived . . .

We lift our arms and offer you, halcyon citadel, the haka.

Great kāinga, your winged lion flew triumphant above all the capitals of Europa. You anchor at the navel of your universe just as we, in our island citadel of Tahiti, anchored at the aquamarine, gold and azure pito of ours. We pay tribute to St Theodore and the bestiary which attends him: the crocodile, phoenix, cuttlefish, octopus, swan, basilisk, hawk, centaur, dragon, cat and golden salamander. They are manaia, marakihau and taniwha of equal power to ours.

Acknowledge our mana . . .

Thus do our original narratives continue to twist through Time to you, all of you who live in the Pacific today.

Our āhua, which had been made whakaahua, has become real again.

We have become you. And you are us.

You are our grandchildren.

Mokopuna . . .

E mokopuna, this is our karakia:

Continue to reimagine our colonial legacies.

Reclaim the past in the pursuit of our present.

Engage in interrogating our diverse histories and make your speculations on the present and future.

You are all, truly, bronzed inheritors of the Pacific bounty. You are the generation of the future and you have a dual role. Not only are you inheritors of Pacific history, you must also be protectors. What must you protect? Why, the Pacific’s future.

Therefore, become kaitiaki . . .

E mokopuna, all of you come from a long line of ancestors stretching back to Rangiatea or to Europa or America to whom you are accountable and with whom you have an implicit contract.

That contract is to protect the ocean which is now your home, to protect your history and whakapapa, so that you may go onward and secure the future for your children’s children.

We hand to you all the tokotoko, the ceremonial stick of leadership.

Go forth! Navigate a future for all of us. Haumi ē, hui ē, tāiki ē!

Let it be done.

*Kia hora te marino,
May the calm be widespread,
Kia whakapapa pounamu te moana
May the ocean glisten as greenstone
Kia tere te karohirohi i mua i tou huarahi
And may the shimmer of sunlight ever dance across your pathway.*

Lisa Reihana is an artist of fearless imagination. Her technically ambitious and poetically nuanced work draws on historical evidence, fictional narratives, mythology and kinship to disrupt time, truth, gender and accepted modes of representation.

The exhibition *Lisa Reihana: Emissaries* presents her expansive multi-channel project *in Pursuit of Venus [infected]*, 2015–17 alongside interrelated photo-based and sculptural works. The exhibition, conceived as a meditation on ideas generated by cartographic endeavours and scientific exploration, unravels Enlightenment ideals and philosophy, the colonial impulse, and the distant yet pervasive gaze of power and desire.

in Pursuit of Venus [infected] is a cinematic reimagining of the neoclassical French wallpaper *Les Sauvages de la Mer Pacifique*, 1804–5. The designer of this commercially produced wallpaper referenced illustrations made on the voyages to the Pacific by French explorers Jean-François de La Pérouse and Louis Antoine de Bougainville and the British cartographer and navigator Captain James Cook. Cook led three British voyages to the Pacific. The first voyage (1768–71) was primarily undertaken to measure the Transit of Venus and search for the southern continent – the hypothetical Terra Australis Incognita, or the unknown land of the south. The second (1772–75) was also a commission from the Royal Society to search for Terra Australis. The final voyage Cook made (1776–79) was to return the Tahitian traveller Omai, who had joined the second voyage, to his home island and to locate the Northwest Passage around the American continent. Two centuries later, Reihana harnesses digital technologies to animate, activate and recast the original wallpaper, populating her immersive video panorama with real, invented and speculative narratives of encounter between the peoples of the Pacific and Europe. The title *in Pursuit of Venus [infected]* consciously plays with the term ‘POV’, or the filmmaker’s ‘point of view’ and draws attention to the effect one’s perspective or position has on creating meaning. The ‘Venus’ alludes to both the 18th-century endeavour to calculate the distance between the Earth and the Sun by timing the Transit of Venus and to Europe’s romantic conception of the South Seas, which is seen in Bougainville’s name for Tahiti, ‘New Cythera’, a reference to the birthplace of the goddess of love, Aphrodite or Venus.

Working at the forefront of contemporary practice, Reihana has helped forge the development of time-based art in Aotearoa New Zealand, and she continues experimenting across different media, including digital video, film, sound, photography, spatial design, performance, body adornment and sculptural form. Reihana’s practice is driven by a deep connection to the communities she works with, which informs a collaborative working method which she describes as *kanohi ki te kanohi* (face to face).

In 2015 when Auckland Art Gallery Toi o Tāmaki exhibited *in Pursuit of Venus [infected]* and published the accompanying book we did not envisage that the artwork and the discussions it generated would continue to expand and would do so rapidly.

Indeed, Reihana has shaped the opportunity of Biennale Arte 2017 to realise this project in its entirety. The duration of the video work is exactly double – 64 minutes – 10 vignettes have been added to the existing 70 in the 2015 version. Shoots have taken place at Campbelltown Art Centre with the Australian Aboriginal Koomurri community, in London at the Royal Society, and in Auckland working with actors to inhabit the digitally rendered Māori, Tahitian, Hawaiian and Nootka Sound canoes. The emotional arc of the work is powerfully enhanced by its soundscape, created by Reihana’s collaborator James Pinker. New inclusions of Aboriginal song, the recording of the ticking of the Royal Society’s hand-wound clock and recordings of taonga puoro (Māori musical instruments) from the collection of Museum of New Zealand Te Papa Tongarewa, have all contributed to the creation of a markedly expanded work than that presented at Auckland Art Gallery two years ago.

Now 10 years in the making, *in Pursuit of Venus [infected]* is a remarkably complex digital animation that is vast in conception and ambitious in scale. The work comprises over 1,500 individual digital layers totalling 33 million pixels per frame. At 25 frames a second and 64 minutes in length, that equates to 3.168 trillion pixels. It took a year to determine the location of the horizon and months to decide the pixel ratio to ensure the future-proofing and the 15k resolution that the work inhabits. For Biennale Arte 2017 it is a five-channel projection accompanied by 7.1 surround sound. An early decision to commission an illustrator to hand paint the pared-back version of the wallpaper’s sky, sea and foreshore provided the ground for the habitation of Reihana’s orchestration of plants, Pacific peoples, British sailors and naval ships and, more recently, indigenous peoples from Australia and Nootka Sound. The work is a conscious performance of discovery, a becoming witness, a panoramic pantomime which in its fervour echoes early 19th-century Europe’s ‘panoromania’.

Through the process, Reihana has been acutely conscious of the ethics of engagement and the problematics of representation. Discussions with and advice from specialists in indigenous epistemology helped shape the stance of the work. Three months in 2013 undertaking a Montalvo Artist Residency in California afforded Reihana rare time to script the dramatic moments, something she had commissioned from other experts in previous projects such as *Native Portraits n.19897*, 1997. Negotiations with Pacific performing groups as they visited Auckland for the annual Pasifika Festival over several years occurred alongside experimentations with costume designers, producers, a dramaturg, choreographer, programmer, cinematographer and compositor. In addition to the input of these contributors Reihana engaged in long conversations with actors and an observance of the push-pull between improvisation and directorial control. All these collaborations have contributed to a densely layered and mesmerising work.

The writers commissioned for this publication have endeavoured to tease out ideas and multiple perspectives encircling the exhibition. Novelist and playwright Witi Ihimaera opens the book with a *mihi* (welcome), Nikos Papastergiadis considers

Arcadia and imagined memories, Jens Hoffmann discusses 'panoramania', Anne Salmond's extended text examines the figure of Tupaia and the hau (life force), while artist Brook Andrew's conversation with Reihana addresses ethics and representation within art making. In addition, Vivienne Webb outlines the design and production of the original wallpaper, Andrew Clifford focuses on the soundscape of *in Pursuit of Venus [infected]*, Keith Moore discusses the Royal Society's clock which travelled with Cook on his second and third voyages and Megan Tamati-Quennell collates a concise biography of the artist and her near 30-year practice.

Reihana's expansionism reflects her passion for inquiry and revels in questions generated by *Les Sauvages de la Mer Pacifique* itself, such as why were the first peoples of Australia barely included, relegated to the middle distance in drops XVIII and XIX. Her project is not a digital recreation of the wallpaper; rather, it is a radical reclamation from a trans-Pacific perspective. Reihana seizes on the trope of the wallpaper to cast a generous reimagining of actions and encounters that may or may not have taken place among peoples in Nootka Sound, Ra'iātea, Tonga, Tahiti, Vanuatu, Hawai'i, Aotearoa, New Caledonia, Marquesas Islands, Australia and Palau. Her timescale is a contemporaneous, historically inflected now. The Pacific Ocean, a water mass that covers one third of the planet, becomes a bed of action for speculations on human behaviour. Greetings, exchanges, ceremony, taunts, misunderstandings, violence and untold intimacies entwine and unravel.

Encompassing multiple and egalitarian interests, this body of work provides a touchstone for productive dialogue on topics such as indigenous cinema, postcolonial urges, coded languages of performance and customary practices within a contemporary continuum of re-enactment, reclamation and alterity.

Rhana Devenport
CURATOR – LISA REIHANA: EMISSARIES



Lisa Reihana, *Captain James Cook – Female* 2015, photograph, 1520 x 1080 mm, pigment print on Hahnemuller

*EMISSARIES:
A NEW PACIFIC
OF THE PAST
FOR TOMORROW*

Society Islands, *Mask from a Parae* (mourner's costume), probably collected by George Bennet in the 1820s, partial, tropic bird feathers, coconut fibre, Museum of Archaeology and Anthropology, University of Cambridge. Photo: Gwil Owen



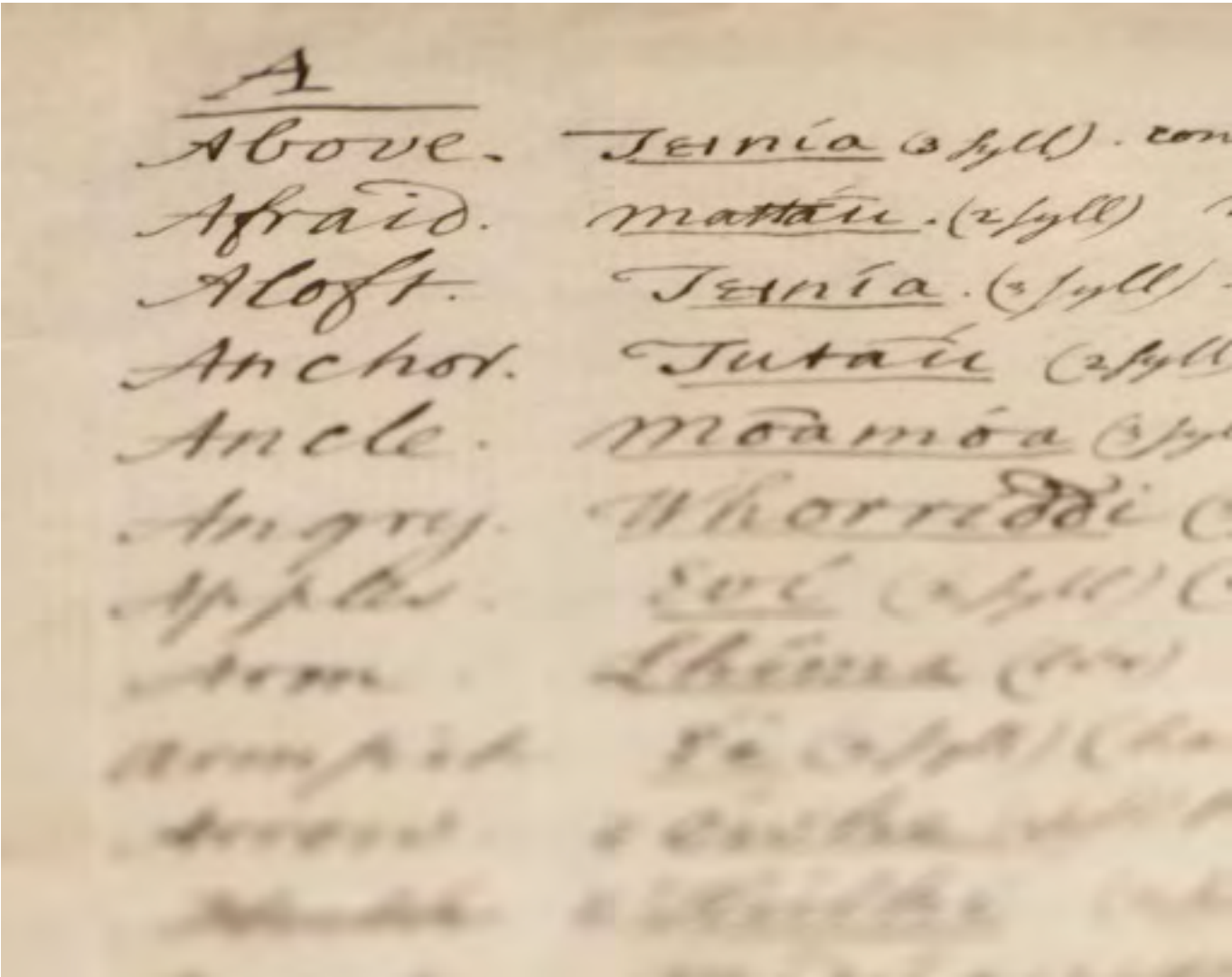
¹ Unpublished, as transcribed in London circa 1775 by Charles Blagden, the secretary for both the Royal Society and Joseph Banks, who would become the Society's president. The dictionary is held in the Royal Society Collections, London.

² Omai was the name mistakenly given by the British. The young man's real name was Mai. It is believed that Captain Cook named the Society Islands both in honour of the Royal Society and also in reference to the closely clustered nature of the island group.

‘Above, Afraid, Aloft, Anchor’ are the first four words in a dictionary of Polynesian language from the Pacific Island traveller Omai in the late 18th century.¹ The words, brought together by accident of alphabetisation, can be seen as a kind of shorthand for Omai’s cross-cultural experiences and for events from the project of exploration in which he was an active agent. While it was Captain James Cook who took Omai to England, it was the well-connected and ambitious naturalist Joseph Banks who ensured that he was fêted in the nation’s centre of power, London. Omai was born around 1751 in Ra’iātea, the second largest island after Tahiti in the South Pacific’s Society Islands.² He first met Cook as a teenager in Tahiti on the commander’s first voyage in 1769. During Cook’s second voyage, Omai joined the HMS *Adventure* in 1773 under Captain Tobias Furneaux and arrived in London a year later. Renowned for his charm, wit and to English eyes his exotic good looks, Omai was a feature at social gatherings, and in 1776 the influential portraitist Sir Joshua Reynolds painted the young attaché. Omai’s voyage home after a two-year stay became the topic of a wildly popular pantomime, *Omai – A Voyage ’Round the World*, which from 1785 played to full houses in London. His safe return from England to the Pacific was the prime motivation for Cook’s third voyage (1776–79). After arriving back to his home island of Huahine in 1777, Omai decorated a European-style house with furniture and other accoutrements that he had been gifted, only to die two years later aged just 29.

Omai’s diplomacy unfolded in the high society of London, but another great emissary, Tupaia, who was also from Ra’iātea, played a key diplomatic role with both Australian Aboriginal people and the New Zealand Māori during Cook’s first voyage (1768–71) in the Pacific. A brilliant navigator, translator and *Arioi* high priest, Tupaia was born around 1725 and in 1769 joined the HMS *Endeavour* at the insistence of Joseph Banks when it passed through Ra’iātea. Banks personally paid for Tupaia’s welfare on the journey while he drew navigational charts for 130 Pacific islands in a vast radius and named 74. Tupaia accompanied Cook and Banks on forays to Australia and New Zealand and worked closely with the latter to compile an account of Tahiti and its people. Although the *Endeavour*’s sailors were not impressed by Tupaia’s regal and authoritative disposition, Māori immediately recognised him as a tohunga (expert) and presented him with an esteemed dog-skin cloak. Tupaia, however, never reached England: in 1770, aged 45, he died from dysentery in Batavia along with many seamen and scientists on that voyage.

Omai and Tupaia – both recognisable in their spectacularly draped sun-bleached white *tapa* (bark cloth) attire – are constants in the exhibition *Lisa Reihana: Emissaries* (2017). Both appear discoursing with Banks and Cook in the exhibition’s centrepiece – the panoramic projection *in Pursuit of Venus [infected]*, 2015–17. The repeated appearances of these emissaries from the South in the scrolling narrative of this work is a powerful signifier of the exchanges that took place during Cook’s Pacific voyages of discovery – and indeed helped secure the success of those voyages, whose effects remain alive and contested to this day.



Draft Tahitian – English Dictionary c1775, compiled by Charles Blagden from conversations with Omai, manuscript document, The Royal Society, London. Photo: Lisa Reihana



Francesco Bartolozzi after Nathaniel Dance, *Omai a Native of Ulaietee* 1774, etching, stipple and engraving, Auckland Art Gallery Toi o Tāmaki, purchased 2014

A Wallpaper of Elaborate Scheme, a Work of Shifting Scales

For this exhibition, Reihana has brought together a group of works that encircle speculative ideas generated by the Enlightenment’s most reproduced and fanciful depiction of the South Seas – Joseph Dufour & Cie and Jean-Gabriel Charvet’s *Les Sauvages de la Mer Pacifique*, 1804–5.³ The wallpaper acts as the intellectual-aesthetic scaffolding of Reihana’s *Emissaries* project. Borrowing from visual and descriptive representations of Cook, Jean-François de Galaup, de La Pérouse and Louis Antoine de Bougainville’s voyages, Dufour and Charvet’s decorative panoramic wallpaper proved to be both a zenith in the technology of representation at the outset of the 19th century and the hardened pinnacle of an idealised colonial impulse. Of *Les Sauvages* Reihana says, ‘This fascinating wallpaper is a concoction, a fabulation invented in someone else’s elsewhere, and a technical marvel of its time.’⁴ Comprising in total 20 drops of paper embellished with over 1000 woodblock prints, *Les Sauvages* graced dining and drawing rooms across Europe and North America, creating site-specific immersive environments 200 years before the invention of Oculus Rift. In these domestic settings of the privileged, the wallpaper cast the wealthy as worldly participants and purveyors of faraway places, and their guests as amused and titillated momentary adventurers. The buried Roman city of Pompeii had been rediscovered in 1748 and rapidly influenced the fashions of the late 18th century. It is in part for this reason that the diaphanous and alluring neoclassical costumes caressing the near naked pale-skinned dancers in the wallpaper spoke less to Tahitian or Hawaiian modes of dress than to the prevailing taste of the European elite. Charvet, as illustrator, crafted an imaginative hybrid accumulation of bodies in attire ranging from elaborate quasi-tribal to seductive exotic. In the wallpaper Tahitian afternoon sun falls warmly on verdant land populated with plants plucked arbitrarily from botanical illustrations drawn on Cook’s Pacific voyages and flora from South America, where the illustrator had recently travelled.

Les Sauvages was part instructive, part entertainment and utterly reflective of its time and the ideological aspirations of Enlightenment thought and the Age of Reason, complete with Jean-Jacques Rousseau’s notion of the noble savage and societal progress. Reihana, acutely aware of the legacy of Enlightenment thought and the way this continues to play out in the wallpaper, explains:

I chose to transgress the wallpaper’s conventions. Well aware of the slippery nature of viewpoints and truth, I deliberately included scenes that show the risks of encounter and cultural conflicts . . . I used several techniques in my attempts to resist what I describe as the “festival gaze” (brown bodies on show).⁵

She draws attention to ruptures and fault lines, to contradictions, and to the irrevocable failures and the unexpected surprises of communication. The video

³ For a detailed account of the wallpaper’s design and construction see Vivienne Webb’s essay ‘*Les Sauvages de la Mer Pacifique*’ in this volume, p 116–23.

⁴ Rhana Devenport, ‘An Interview with Lisa Reihana’ in (ed) Rhana Devenport, *Lisa Reihana: In Pursuit of Venus*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2015, p 7.

⁵ As above, p 16.

⁶ See pp 94–95 for a representation of this figure.

⁷ For a discussion of the history of the panorama see Sean Cubitt, 'in Pursuit of Venus [Infected] and Panoramic Art' in (ed) Devenport, *Lisa Reihana: in Pursuit of Venus*, pp 40–46.

⁸ Devenport, *Lisa Reihana: in Pursuit of Venus*, p 17.

panorama, then, raises questions about cultural forgetting, visceral power and sexual identity. The radical introduction of a transgender Captain Cook references Pacific peoples' confusion as to the explorer's sexual orientation. In fact in relation to this there is a doubling with the inclusion of a male Cook in the 'Gender Cook' vignette of the initial version and then a second vignette with a female Cook cast in the same role. The 32-minute loop becomes 64 minutes with the inclusion of this barely discernible yet fundamental flip.

By re-enacting scenarios through digital video and photography, Reihana recasts, reclaims and reimagines history and its representation from a 21st-century Māori and Pacific perspective. The enhancement and enlarging of characters to a human scale in *in Pursuit of Venus [infected]* implicates us, the viewers, fully in the speculative theatrical and historical drama that unfolds. Simultaneously, the presentation of key characters at a giant size in the photographic portraits diminishes us. And in a dramatic inversion of scale, Reihana introduces the miniature in her manipulation of telescopes – or as they were known in Cook's time, 'perspectival tubes' or 'spying glasses' – which hone nuanced details and characters including the Nootka Sound figure that so captured the artist's imagination when she was researching the collection of the Museum of Archaeology and Anthropology, University of Cambridge.⁶

Time and Space

While the panoramic pseudo-pantomime⁷ of *in Pursuit of Venus [infected]* can be traced to *Les Sauvages*, its filmic point of view is reflective of Reihana's ongoing interests in Māori filmmaker Barry Barclay's conception of the 'fourth cinema' from which an indigenous theory can be framed. Reihana explains:

The fourth wall is a cinematic term that describes an audience's invisible 'fly on the wall' viewpoint. Barclay considers it a privileging view, and in 'Celebrating Fourth Cinema' theorises an indigenous cinema where First Peoples control the camera rather than being the subject of its gaze . . . *in Pursuit of Venus [infected]* reflects these ideas by placing viewers as tangata whenua (people of the land). The resulting experience is that you are watching the foreshore action from behind the flora. With the inclusion of the haka (posture dance), which is unusually seen from behind, the dancers are performing a challenge on our behalf. This reverses the perspective to one of insider/tangata whenua rather than an outsider/audience member.⁸

Working with scale and time, Reihana telescopes into a dramatic moment of rupture – the death of Captain Cook at Kealakekua Bay in Hawai'i on 14 February 1779, which is an almost invisible event hidden in the far distance in *Les Sauvages* – to create



(Above) John Webber, *The Death of Captain Cook* 1785, engraving, Auckland Art Gallery Toi o Tāmaki, purchased 2008
(Below) Lisa Reihana, *in Pursuit of Venus [infected]* 2015–17 (detail) multi-channel HD digital video, colour, sound, 64 min, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2014

⁹ Reihana commissioned an illustration of sky, land and sea derived from the Dufour wallpaper and this background, populated by flora, characters and objects, moves from right to left over a four-minute period. The background repeats 16 times over the 64-minute duration of the work, with each of these 16 repeats presenting different characters in the same setting.

¹⁰ Albert L. Refiti, 'How Tā-Vā Theory of Reality Constructs a Spatial Exposition of Samoan Architecture', http://www.academia.edu/3570169/How_the_Ta_-Va_theory_of_reality_constructs_a_spatial_exposition_of_Samoan_architecture, accessed 17 Jan 2017.

¹¹ 'Okusitino Mahina quoted in Refiti, 'How Tā-Vā Theory of Reality Constructs a Spatial Exposition of Samoan Architecture'.

¹² In 1783 the Montgolfier brothers Joseph-Michel and Jacques-Étienne launched the first piloted ascent in a hot-air balloon, which was fabricated from long strips of paper.

¹³ www.researchgate.net/publication/32220654_Claude_Levi-Strauss_at_His_Centennial, accessed 17 Jan 2017.

¹⁴ John Potts, *The New Time and Space*, Palgrave Macmillan, Basingstoke, 2015, p 11.

the violent and dramatic climax of *in Pursuit of Venus [infected]*. Potentially mortal consequences of actions, hubris and misunderstandings are brought to the fore. The finality of this moment and its impact is profound, yet this drama plays out within an endlessly looping visual world, ensuring that time here is cyclical and not teleological.⁹ A limitless becoming, the temporal and spatial dimensionality of *in Pursuit of Venus [infected]*, is one of its most radical elements; it eschews European readings in favour of engaging with metaphysical perspectives that include the recently articulated Pacific theory of time and space known as Tā-Vā. I suggest that the cyclical time of *in Pursuit of Venus [infected]* is informed by Pacific conceptions of time as articulated in the Tā-Vā theory. Tā-Vā differs from Aristotelian-founded, Western temporal and spatial metaphysics in its emphasis on *perpetual cycles*, and in this way it relates more to Henri Bergson's idea of duration while also offering something entirely new.

Spatial theorist Albert L. Refiti notes that 'Although barely ten years-old, the Tā-Vā theory of reality has been vital to the work of producing concepts in Pacific Thought.'¹⁰ 'Pacific Thought' is a broad grouping of ideas from thinkers, writers and artists in Samoa, Tonga, Niue, Aotearoa New Zealand and elsewhere in the Pacific, which has been in circulation since the 1990s. Theorist 'Okusitino Mahina proposed in 2010 that the Tā-Vā theory is a productive concept unifying nature, mind and reality, and is a cyclical process of becoming. In this theory, time and space are in a perpetual game of repulsion and attraction in an eternal state of cycle and exchange. The theory derives in part from Tongan conceptions of performance ('doing time in space') and material arts with Tā (beating) being active and Vā (intervals/silence) being inactive. The transformative combination unleashes volcanic power within objects and produces a constant state of flux. Mahina explains: 'The crux of the theory suggests that the material world is perpetually under transformation by Tā (time and action) and Vā (space and content).'

Refiti discusses the production of *ngatu* or Tongan bark cloth as a negotiation of Tā and Vā into form. Reihana is conscious of the technological advances wrought through French paper-making in the late 18th century and the technical precision required with woodblock printing to produce multiple versions for international distribution.¹² Her elaborate and ambitious digital compositing and spatial and temporal conception in *in Pursuit of Venus [infected]* – which in sheer complexity of production is a contemporary equivalent of the Dufour wallpaper – also parallels the negotiation of Tā-Vā within the creation of customary *ngatu*.

Cosmogony is the theory of the origin of the universe – the birth of time and space in which mythological time plays a key contributing role. The phrase made famous by Claude Lévi-Strauss is apposite: myths, he said, are 'machines for the suppression of time.'¹³ John Potts notes, 'ancestral events continuously described though oral narration are understood not as "history" – consigned irretrievably to the past – but as foundational events existing simultaneously in past, present and future.'¹⁴ Ka mura, ka

muri is a Māori proverb that aligns with the Māori world view that one walks through life backwards looking not to the future as one approaches it but instead looking back to and being informed by the past. The past and present are, therefore, a single space.

The all-pervasive mathematical conceptions of time proposed by Descartes and Newton were challenged by Henri Bergson at the turn of the 20th century in a new conception of time which focused on intuition and internal streams of consciousness, known as 'duration'. This idea was explored by writers James Joyce and Virginia Woolf, among others, and later championed by Gilles Deleuze in the 1980s. Bergson's durational and intuitive time offered affinities for late 20th and early 21st-century time-based practitioners such as video and performance artists.¹⁵ At the eve of the Information Age, in the 1970s, Frederic Jameson associated modernism with time and postmodernism with space; and in 1989 David Harvey described 'the condition of post-modernity' as one in which there was 'space-time compression' and communication and information flows – a quickening of time and a shrinking of space.¹⁶ Since the turn of this century theorists have focused on 'internet time' and networked online communications; and since 2007 the smartphone phenomenon has radically altered and integrated time and space with geospatial 'locative media', a 'collaborative cartography of space and mind, places and the connections between them'.¹⁷ This has introduced what Ichiyo Habuchi terms 'telecocooning'. Nicolas Bourriaud talks about 'altermodernity' rather than 'postmodernity', recognising a 'translation orientated modernity' where the immigrant, the wanderer, the exile and the tourist are the dominant figures of contemporary society.¹⁸ This idea relates to Reihana's exploration of the inquisitive and acquisitive explorer and the mis-translation of custom in hitherto unknown lands. Bourriaud also speaks about artists as 'semionauts', agents who navigate the virtual oceans of images or signs.¹⁹

Reihana's semionautical and sustained interest in a popular, decorative and quasi-educational 19th-century representation of the idealised Pacific is not a nostalgic revisiting or a righting/re-writing of wrongs; rather, it opens fissures in codified representation and the colonial impulse to explore directly the intentions and possibilities of human encounter and exchange. This is not a reconstruction of the past but a regenerative imaginative inquiry into a contemporaneous cultural present and future. Politics of memory come into play as Reihana challenges both the truth of the observations and the authenticity of events and appearance. The post-death dismembering of Cook which we see in *in Pursuit of Venus [infected]* – itself an act of reverence by the Hawaiians – is perhaps symbolic of the disillusion or misconception of memory. In 21st-century theoretical physics there is the idea of the multiverse, of parallel versions of time, which link back to Bergson's idea of varying intensities of time and infinite becomings. Reihana's scrolling, endlessly-looping field of land, sea and sky cradles a multiverse of actions and encounters.

¹⁵ Potts, *The New Time and Space*, p 33.

¹⁶ As above, p 44.

¹⁷ As above, p 62.

¹⁸ Nicolas Bourriaud from 'The Radicant' quoted in Potts, *The New Time and Space*, p 76.

¹⁹ Bourriaud from 'Postproduction; Culture as Screenplay' quoted in Potts, *The New Time and Space*, p 79.

²⁰ Andrea Wulf, *Chasing Venus: The Race to Measure the Heavens*, Knopf, New York, 2012, p 131.

²¹ This was observed and recorded by Jeremiah Horrocks at his home in Much Hoole, England on 4 December; however, the results were not published until 1661, well after his death.

The Transit

It was the scientific project of measuring both chronological time and heavenly distance that launched Cook on his first voyage to the Pacific or, as the region was called then, the ‘South Seas’. At the insistence of the Royal Society, King George III initiated a voyage to record the Transit of Venus in Tahiti in 1769. Never before had such an amount of money been committed to a scientific project. The Navy purchased a vessel and named it *Endeavour*, and Cook, a cartographer and astronomer, was commissioned by the Admiralty to lead the voyage (he was paid a flat fee of £100 for his astronomical observations). In the spirit of the Enlightenment, Cook was requested to make ‘ethnographical observations and botanical, mineral and animal collections . . . to make sense of this new world’.²⁰ The Admiralty’s secret papers, read by Cook only after the Transit sighting, outlined the secondary purpose of the voyage – to seek Terra Australis Incognita, ‘the unknown land of the South’.

The first recording of a Transit of Venus was in 1639;²¹ in 1761 another Transit was more widely observed and recorded, and soon after this the scientific and astronomical communities understood that the Transit offered a rare and important opportunity to measure the heavens. Simply put, by recording the time it took for Venus to transit the Sun, and comparing the solar parallax, or differences between observations across the globe, the distance between the Earth and the Sun could be determined. This was by no means merely a British venture; in many ways that was one of the world’s first and most collaborative international endeavours, as the comparatives from different parts of the world were essential to determine the result. The project engaged 125 observers from 10 countries in over 100 locations across the world. Catherine the Great, for example, was thrilled at the project’s potential and took a passionate interest in the scientific rationale and in Russia’s active engagement as an indicator of her own and her country’s intellectual sophistication. Lenses were ground, astronomers located, expeditions embarked upon, wars halted, pamphlets urgently printed, couriers dispatched, information freely shared, and excitement heightened by this new collective approach to a shared scientific purpose. Cook, lead astronomer Charles Green and botanist Daniel Solander recorded the Transit on the morning of a clear day on 3 June 1769 in Matavai Bay, Tahiti. It lasted for almost six hours and proved to be one of the most successful sightings. The outcome, determined in 1771 after an aggregation of results from across the globe, was that the distance between the Earth and the Sun was 93,726,900 miles, which is astonishingly close to today’s calculation of 92,960,000 deduced from ground-based radar and time delays in radio signals sent from spacecraft.

When fitting out the *Endeavour* before the voyage, Cook requested various provisions to maintain the health of his crew such as vitamin and mineral-rich raisins, sauerkraut, beer and salt, along with objects to trade including mirrors and beads. Also on the stores list were swathes of green floorcloth, presumably to make the Great Cabin

feel more habitable.²² Cook’s and Banks’ green-floored world enclosed in the ship is brought to mind, almost 250 years later, by Reihana’s green screen in the darkened film studio as she captured footage to Chroma key composit actors and vessels in the making of *in Pursuit of Venus [infected]*.

Loaded onto the *Endeavour*, under the direction of Green, was a staggering volume of astronomical instruments including quadrants, clocks and telescopes to set up a portable observatory in the South Seas. Also on board, and much to Cook’s dismay, was the botanist Joseph Banks, who had paid a whopping £10,000 for his team’s passage. The supernumerary scientists, astronomers and artists were known as the ‘experimental gentlemen’. The *Endeavour* returned from its expedition with 30,000 dried plant specimens. Banks became the president of the Royal Society in 1778, a position he held for 40 years, and ‘turned Britain into a centre for the scientific study and economic exploitation of the world’s flora.’²³ The ‘cartographic gaze’ was inseparable from the scientific pursuit of the Enlightenment. Cartographers manufacture power and these scientific expeditions simultaneously paved the way for enthusiastic colonial and economic expansionism in the South Seas.

Representations of the Pacific

Imaginative representations of the Pacific and its islands of possibility were not only the domain of the British explorers or the visual artists on board their vessels, as this extract from Herman Melville’s famous novel about the white leviathan Moby-Dick attests:

Consider all this; and then turn to this green, gentle, and most docile earth; consider them both, the sea and the land; and do you not find a strange analogy to something in yourself? For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life. God keep thee! Push not off from that isle, thou canst never return!²⁴

Here, Melville could equally be speaking of what befell Cook in Hawai’i, and it is highly likely that his imagination was fuelled by images of the Pacific which were circulating at the time of the novel’s creation, *Moby-Dick* was published 82 years after Cook’s first Pacific voyage and 47 years after the production of Dufour and Charvet’s wallpaper.

It has been stated that the volume of pictorial representations of Cook’s voyages is unsurpassed by those generated during other expeditions before or since.²⁵ Cook’s voyages produced 600 watercolours, gouaches and drawings, 130 copperplate engravings and 50 engravings from unauthorised publications, plus 2000 natural history drawings and watercolours. These pictorial reports and artworks circulated

²² Coloured floorcloths or oylcloth were in wide use during most of the 18th and 19th centuries as a less expensive alternative to woven carpets, marble inlay or parquetry.

²³ Wulf, *Chasing Venus: The Race to Measure the Heavens*, p 204.

²⁴ *Moby-Dick*, Wizio, Kindle edition, 2015, loc 4869. The narrator Ishmael’s affectionate friend and one of the book’s key characters is the tattooed beaver hat-wearing harpoonist Queequeg, from the fictional island of Kokovoko in the South Seas which is inhabited by a cannibal tribe. Perceived by his crew as hovering between ‘savage and civilised’ he ultimately saves Ishmael’s life (using an empty coffin-cum-liferaft), and can be understood as an emissary of sorts.

²⁵ Rüdiger Joppien, ‘The Artists on James Cook’s Expeditions’ in (eds) Adrienne Kaeppler and Robert Fleck, *James Cook and the Exploration of the Pacific*, Thames and Hudson, London, 2009, p 112.



(Above) Francesco Bartolozzi after John Webber, *A Young Woman of Otaheite, Bringing a Present* 1784, engraving on paper, Auckland Art Gallery Toi o Tāmaki, purchased 2007

(Below) Lisa Reihana, *in Pursuit of Venus [infected]* 2015–17 (detail) multi-channel HD digital video, colour, sound, 64 min, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2014

in the European book market for generations, and directly influenced Dufour and Chavert's wallpaper.²⁶

Works by John Webber, the artist on the third and final voyage, attracted great attention – particularly *The Death of Cook*, 1787 (National Portrait Gallery, Canberra), which was based on his own experiences, although he did not actually witness Cook's death. Webber's were 'encounter' images that encompassed rituals of dance, performance, banquets and barter and sales. Under Cook's direction, he depicted ceremonies, funerals, rituals and human sacrifices. Cook often took active part in these events, such as the Lono ceremony in Hawai'i involving his partial stripping, which is seen in *in Pursuit of Venus [infected]*. On his return to London, Webber produced paintings and the aquatint series *Views in the South Seas*, 1786–92 which helped him become one of the first successful independent artist-publishers, an enterprise that had become popular in the 18th century to meet the desire for images of the exotic and which ensured a lineage of Pacific-related illustration that survives up to the present day and finds new form in Reihana's project.

However, European artists were not the only ones to travel with Cook. Joining Sydney Parkinson and Herman Spöring Jr on the first voyage was our emissary Tupaia, who produced watercolours unlike any other. A reflection of the esteem in which he was held, Tupaia was given access to precious watercolour paints and, using the colours that predominate in bark-cloth painting – red, brown and black – made a number of pencil and watercolour works, which were attributed to 'Artist of the Chief Mourner'. Only in 1997 were they reattributed to Tupaia. One such image shows Banks exchanging a piece of cloth for a crayfish.²⁷ It is perhaps telling of Tupaia's perspective on cross-cultural contact during the first voyage that he chose to depict this exchange, which might also be viewed as reciprocal gifting (koha), a customary practice in Polynesia with links to Tā-Vā. Of course, formal gifting is a hallmark of diplomatic ritual, so we should not be surprised by the fact that it caught the watchful emissary's eye. All seems well in Tupaia's watercolour, a moment of offer and acceptance performed by each party, but we know not all interactions borne out of Cook's voyages and the consequential colonisation of the Pacific maintained this calm balance. It is that knowledge that helps give Tupaia's image the charge it has. And it is this that gives images such as Tupaia's and the gargantuan fiction of idealisation we experience in Dufour's wallpaper the intellectual–emotional prompts that make them alive to politically powerful reappraisal in the present.

Emissaries – A New Pacific of the Past for Tomorrow

Framing the action of *in Pursuit of Venus [infected]* in the exhibition are two large-scaled digital images: one depicts Joseph Banks in his luxuriant and confident splendour; the other is of the Chief Mourner, an emissary between life and death.²⁸

²⁶ On the first voyage accompanying Joseph Banks were botanical and natural history illustrator Sydney Parkinson and the Finnish draughtsman, botanist, clerk and instrument maker Herman Spöring Jr. On the second voyage was landscape artist William Hodges. The third voyage's artists were John Webber and William Ellis, the latter an amateur who assisted the ship's surgeon.

²⁷ See p 45 for a reproduction of the watercolour.

²⁸ See pp 59 and 93 for images of the Chief Mourner.

²⁹ Lisa Reihana in correspondence with author, 18 Jan 2017.

Reihana explains:

The spectacular Chief Mourner costume, *heiva tupapa'u*, was worn during funerary rituals, and I wanted to understand why it struck such fear for the Tahitians . . . Rarely seen and worn only when a Chief passed away, its use marked chaotic times when a village was leaderless and political machinations were afoot. The Chief Mourner would terrorise local villagers in the mornings and evenings, accompanied by assistants whose bodies were blackened with soot. The pearlescent mask and breastplate reflect bright light, literally blinding those who beheld it. For unlucky ones, the result was death. Accounts from Cook's first voyage describe Joseph Banks joining the Chief Mourner. Correspondence from Banks unearthed in 1997 confirmed that Tupaia created the famous illustration of this costumed diviner. *in Pursuit of Venus [infected]* restages Tupaia's drawing – his image is surrounded by a group of women decorating *tapa* and we see Banks' 'blacking up' and joining in the killing spree. It's fascinating to consider Banks' willingness to join an indigenous death ritual. The Chief Mourner's actions were at once those of creator and destroyer, collapsing the space between life and death, chaos and permanence.²⁹

In the centre of *Les Sauvages de la Mer Pacifique*, in drop X, there is a Māori figure who gazes back over his right shoulder, straining to see the death of Cook on the beach of faraway Kealakekua Bay. One way of understanding Reihana's relationship to her project is to imagine that she inhabits this figure as she envisages representations and realities of Pacific peoples now and through time, and considers Cook's voyages – his actions, his scientific endeavours, his death and the thousands of images and representations that emerged from those and other European voyages which have been folded into the collective imaginary of the Pacific.

For this final iteration of *in Pursuit of Venus [infected]* Reihana has included a schism to her own cyclical time register. The rupture is the presence of the Pacific canoes which, with their crews, are the only vignettes in the animated tableau that move left to right, seemingly against time. This gesture, disruptive of a teleological understanding of history, may be read as symbolic of the two emissaries: Omai and his elaborate return to the island of his origin; and Tupaia and his modest yet powerful renderings of gifting between strangers once worlds apart. ♦



(Above) Lisa Reihana, *Spying Glass No.3* 2017, brass, leather and glass, dimensions variable

(Below) Lisa Reihana, *in Pursuit of Venus [infected]* 2015 (installation view: *Lisa Reihana: in Pursuit of Venus*, Auckland Art Gallery Toi o Tāmaki, 2015), multi-channel HD digital video, colour, sound, 32 min, Auckland Art Gallery Toi o Tāmaki gift of the Patrons of the Auckland Art Gallery, 2014. Photo: Jennifer French

NIKOS PAPASTERGIADIS

ARCADIA AND NEWBIES THE IMAGINED THE INVENTED MEMORIES

The replica of Captain Cook's ship HMS *Endeavour* arrives in Sydney Harbour after a 13-month 13,300 nautical mile circumnavigation of Australia, on May 23, 2012. (Photo by Wolter Peeters/The Sydney Morning Herald/Fairfax Media via Getty Images).



Marian Maguire, *Attic Volute Crater, 1779, Depicting Scenes from the Odyssey of Captain Cook* 2005, lithograph, Auckland Art Gallery Toi o Tāmaki, purchased 2005

Memory is the capacity to recall images from the past. Imagination is the art of generating images. Between memory and imagination is the difference between excavating the old and bringing forth the new. The former summons what was once real and existent, while the latter calls into existence a possibility. Memory and imagination give us a different view on the present. But what if an artist starts making new memories? Or, put another way, what if the artist is using their imagination to project images towards a possible past? For at least a moment, the status of being an artist exempts them from the usual judgements of delusion and confusion. When an artist crosses this border we, at first, tend to suspend the normal reflex of dismissal. We assume that this 'error' is deliberate, that there may be some deeper purpose to this foray into the overlay of history and fantasy. Let us begin by making some breathing space between memory and imagination in the work of Lisa Reihana.

Reihana's 2017 project *Emissaries* and the magnificent *in Pursuit of Venus [infected]*, 2015–17 draw from a longstanding thematic interest and arise from her persistence with a distinctive approach towards the history of colonialism. Throughout her practice Reihana has looked back into the colonial world and forward to an emergent postcolonial order. The formal colonial apparatus has been long gone in New Zealand as it has also disconnected many other former colonies in the south. However, the public imaginary in the south is still 'infected' and haunted by its past. There is an uneasy lag between the dismantling of the economic relations and legal structures that produced the exploitative world of colonialism and the development of open and equal conditions of exchange. Thus, while most of the colonial systems have been dislodged from their position of authority, the decolonisation of the imagination in the south is far from complete. This gap between historical conditions and the emergence of new political realities reveals the difference between the time frames of the rational order and imaginary processes. Images and fantasies linger in the body, infiltrate the mind and continue to shape the present. What can be done with these remnants? As every refugee, migrant and traveller knows, no one comes into the world pure, the bitter-sweet stereotype lingers in unwanted places and always arrives ahead of you.

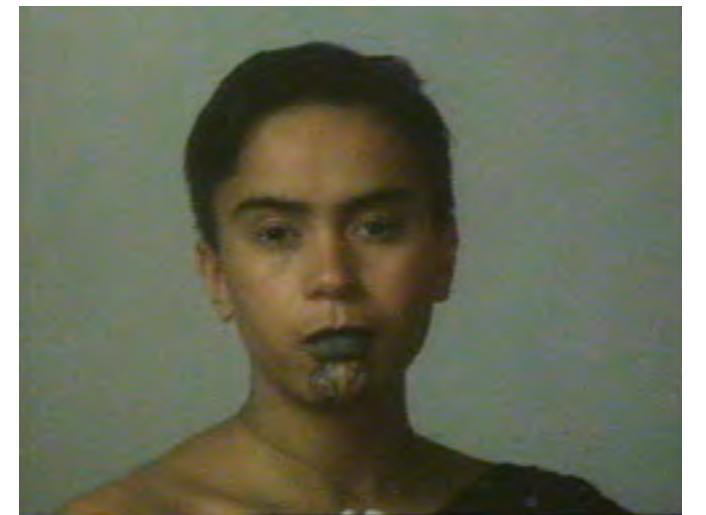
Early in her career, Reihana's video animation *Wog Features*, 1990 was presented in the pioneering global survey exhibition *Il Sud Del Mondo – L'Altra Arte Contemporanea* (1991). The exhibition included art from Latin America, Africa, Asia and Oceania. Appropriately it was held in Marsala, Sicily. The south of Italy was also the focus of one of Antonio Gramsci's most famous, albeit incomplete, essays in which he pondered on the vital forms of cultural knowledge and political resilience that are embodied by the peasantry.¹ Unlike other revolutionaries who dismissed the peasant as the 'awkward class', Gramsci stressed the importance of learning from the south and called for the positive appreciation of regional consciousness. The essay remained as a set of unfinished notes that were scattered on his desk, and found

¹ Antonio Gramsci, 'Some Aspects of the Southern Question' in (ed) Richard Bellamy and (trans) Virginia Cox, *Pre-Prison Writings*, Cambridge University Press, Cambridge, 1994.

after he was arrested and imprisoned by the Italian Fascists. Almost a century later, it appears that the global art world, or at least the friendly monster known as Documenta XIV, is once again trying to learn from the south.

Wog Features was one the most prescient works of its generation. At around the same time writers like Salman Rushdie and artists like Destiny Deacon were adopting the postcolonial survivalist tactic of taking names that were given in scorn and not only wearing them with pride but also working them into their literary and artistic style. A new subversive and ironic way of making art was emerging. In *Wog Features*, Reihana is both director and one of the performers. She inhabits the masks, plays with the beads, spins the globe, pulls the sleight of hand that conceals the 'i' in 'icon' to reveal the 'con', and, in general, shows how images and words circulate to both produce and distort identities. This distortion, or what in postcolonial cultural theory is addressed under the heading of the 'politics of representation', has been the subject of considerable debate. Most reactions focus on the injury and deception that is caused by the distortion. Reihana does not gloss over the pain caused by racist and gendered stereotyping, but what is distinctive about her approach is that she never gives the last laugh to the coloniser. For all the harm that is projected onto bodies and cultures of the south, Reihana's video animation also demonstrates that the performers who mimic these fantasies are by no means diminished. On the contrary, they play with the symbols that, in the colonial mindset, are objects of derision and the means for condescension. They eject these symbols from the colonial value system and begin to twist them into new objects of desire and, in turn, enjoy the power of making others 'eat your words'. In short, the stereotype is not treated as the inevitable negation of identity, but as a jagged spur to agency.

We who live in the real territories and work from the imagined zones of the south do not need to be reminded of the ambivalent categories and concepts that persist in the history of art. The term 'primitive' was a foundational concept for defining the distinctiveness of the Enlightenment principles in Eurocentric art history, but also providing the negative reference point. It pointed to cultures that were stuck in the past and were outside of the motor of rationality and progress. For those who questioned the direction and felt sadness about all that was lost in the relentless drive towards a mechanised and abstracted future, the idea of primitivism also provided some kind of succour. It was the prime source of nostalgic and redemptive thinking in modernism. Primitivism has now lost its magnetic aura, but the allure of the Other has far from faded. In the place of a binary distinction between the primitive and the modern, there are more obscure categories that allow for the smuggling of magic and the mystery of old vices. The rejected memories are recycled awry in the imagination. To bear witness to this interpenetration would require a cataclysmic intellectual effort. Enlightenment principles and rationalist methodologies would need to be overturned. The historical narratives would need to move in new directions and develop far more complex structures. They would need to reveal the shuttling between north and south,



Lisa Reihana, *Wog Features* 1990, single-channel video, standard definition (SD), 4:3, colour, stereo sound, 7 min 50 sec, Auckland Art Gallery Toi o Tāmaki, purchased 2005



Lisa Reihana, *Victor Sitting* 2007, digital photograph printed on Fuji Crystal Archive resin coated paper mounted on 4 mm aluminium, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, purchased with assistance from the Gallery, 2010

showing how this pair is not an opposition, but operates as a constitutive coupling formation that is entangled in the complex fibres of creative imagination. At present there are some glimpses of these narratives, but in general we are still waiting for art history to find a new set of rhapsodic voices. What we have learnt, in the early days of postcolonial critique, is that the image of Arcadia that was desperately projected like a loving pox on the south is a ‘terrible gift’.² The idea of Arcadia is therefore like an archive that bears contradictory messages. For the north it opens the self to the bathetic wish of return to innocence; it bears testament to the violence of the past, but it also holds onto something else that is precious. The paradox of this colonial archive, which recurs in many instances across the south, is that it is the only remaining durable record of history. The coloniser sponsored the capture of the symbols of life that it was also bent on destroying. The archive opens up a Pandora’s box of conflicting emotions. It admits that for all the coloniser’s material gains and political power it has also lost something vital and delicious. The image of Arcadia comes back to haunt the victor as it harkens back to an imagined moment of sentimental connection with its own origin, but also beckons the Other to be the bearer of a primal instinct and passion that it would also rather not have to name. From the perspective of the south the image of Arcadia is indeed a mixed blessing. The gaps in our archive are not filled by these galloping fantasies. They are uneven and arbitrary, but nevertheless not entirely useless starting points. Arcadia, when seen from the south, is a prompt for double consciousness. We see the stereotypical thing through which we are seen, and we also see the person we wanted to be seen as in all our encounters. We also see the historical stage that is projected onto the landscape and the fault lines where image and reality rub and bleed. It is this double consciousness that is also a mixed blessing, it is the curse, that allows us ‘to believe again in what it knows does not exist’.³ It ushers in an opportunity to repeat a belief that we know is both a false memory and a useful starting point for the imagination.

In 2004 I invited Lisa Reihana to be on a panel with the South African artist Kendell Geers and the South American artist Carlos Capelán. In my memory of this encounter each of the artists sang more than spoke to each other. The voices crossed over each other in as much a contrapuntal way as they converged at any specific point. Shortly after the event I took Carlos Capelán to Sydney and we stood on the headlands looking down at La Perouse beach. I pointed out to him that this suburb was named after Jean-François de Galaup La Pérouse, the French captain who had arrived just a few days after the first fleet from England began their invasion in Botany Bay. Captain La Pérouse chose not to stay, but prior to this point, he also had the perspicacity to throw off his ship a young boy called Napoleon who was seeking adventures in the new world. I wondered what difference it would have made if Napoleon remained on board. Carlos replied, ‘All your roads would be straight and Alice Springs would be your capital.’ We laughed and looked out into the horizon of the Pacific Ocean, and Carlos added, ‘So this is the view from the other side.’ Lisa Reihana’s panoramic video

² Roger Simon, ‘The Terrible Gift: Museums and the Possibility of Hope without Consolation’, *Museum, Management and Curatorship*, vol 21, iss 3, 2006, pp 187–204.

³ Ian Wedde, ‘Embarkation for Cythera: Art in New Zealand’ in *Il Sud del Mondo – L’Altra Arte Contemporanea* (exh cat) Mazzotta, Milano, 1991, p 117.

in Pursuit of Venus [infected] is a filmic re-imaging of the French scenic wallpaper *Les Sauvages de la Mer Pacifique*, which was made in 1804–5 by Joseph Dufour and included images from both Captain Cook and Captain La Pérouse's voyages.

The backdrop story to Reihana's video is the 19th-century fascination with Arcadia. The skies are blue, the landscape is soft and verdant and all the people are healthy and beautiful. There are no blemishes, or even any signs of conflict. On the contrary, the scene is framed by shade-giving trees and the gestures are welcoming and reciprocal. This is hospitality in its idyllic extreme. It recalls the generous forms of welcome that are described in Homer's *Odyssey*. Book One of the belated recording of Homer's epic song reveals that the process of reception and hospitality unfolds in the seven key steps. First there is a mute kind of greeting. Then there is the offer of washing. A stranger is given the opportunity to wash their body, in particular, their hands. After cleaning themselves, both the stranger and host are joined in a prayer to the gods, a libation of some sort. At that point the stranger, who has probably arrived on bended knee, or upright according to their status, is given the freedom to present himself as an equal, to stand up and face his host. Then there is the sharing of food. After washing, prayer, uplifting and digestion of the food, begins the conversation. Only at this point does the host ask the guest – and the word for stranger *xenos* and hospitality *xenia* share a common etymological origin – Where have you come from? Who are your people? Where has your journey taken you? Where are you going? It concludes with the expectation that the stranger will be given gifts to facilitate their ongoing journey, and the gift-giving also serves as a solidification of a bond of union between the *xenia* – the host and the guest. This is the sort of ritual of hospitality that we see from the outset of *The Odyssey*. However, there are many other examples of reception that are the antithesis or more calculated versions of this hospitality. Cyclops greets strangers by making a meal of them. King Alcinous is very generous to Odysseus, but his motivations may be swayed by the fear that this stranger is a god in disguise, and in any case, whatever gifts he and his fellow princes lavish on their guests, the costs are quickly recovered by imposing even harsher taxes upon their own people. No free meals in the Mediterranean either then or now.

Odysseus's journey is no wander through Arcadia. It is violent and demanding. The Arcadia that is represented in *Les Sauvages de la Mer Pacifique* which Reihana draws on in her panoramic video is, in its original format, dripping with virtue. The evocation of paradise found is so full of the sweet sentiment that we could now characterise it as high colonial kitsch. The narrative arc is such that any realist would squirm with revulsion. It is begging to be turned upside down to be put right side up. In *Wog Features* Reihana turned negative stereotypes of migrants and indigenous people into positive attributes, in the new video *in Pursuit of Venus [infected]* the contact narrative unfolds in an equally uneasy manner; it splices the erotic dancing and mystic poised imagery of Arcadia into the violent and disjointed catapulting worlds of the colonising soldiers and indigenous warriors. The worlds are presented in tense and



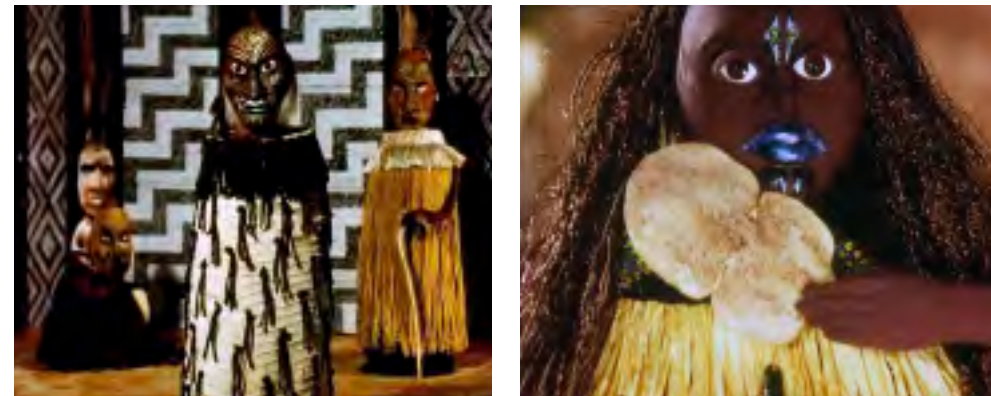
Lisa Reihana, *in Pursuit of Venus [infected]* 2015–17 (details), multi-channel HD digital video, colour, sound, 64 min, Auckland Art Gallery Toi o Tāmaki, gift of the patrons of the Auckland Art Gallery, 2014

curious proximity to each other. We witness: a frustrated colonial artist seeking to represent the landscape onto a canvas painting, meanwhile beside him is a group of raucous indigenous performers enacting a scene of creation, scientific tools for seeing the near and far are placed alongside gestures and stories that point upwards to the cosmos, epistemologies and rituals of exchange stand side by side but seem to have little space for reconciliation, the regimes of control and discipline spiral into punishment, violation, subjugation and end in a bloodied survival where the songs have lost their chest-thumping beat and drift into an eerie lament, and finally, there is the presence of remaining figures that are standing still in a row, but also utterly alone in the landscape.

Reihana's video could not be further from the 19th-century picturesque wallpaper; it is a counter-archive, a 'terrible gift' and it offers no consolation. Like Homer's song it generates a narrative that is stretched across the limits of human endurance and it sweeps across a history where social order has been de-centred and fragmented. Along the way the protagonists not only encounter spirits that elude their bodily form, and the journey ventures into other-worldly places, but it also makes a non-place of the earth in which the drama occurs. In this strange world people not only become a shadow of their former selves, but they can transform into monsters. The utopia of Arcadia is a non-place, which is worse than the negative zone of a dystopia. It has already reached out of the oppositional frame, and created another dreaded zone. It shows that the archive of memory and imagination is not just shuffled into a reordering of the previously known forms, but can be awoken to breed a monstrous image that defies the limits of beauty and the confines of rational order. This hunger for the view of the other side of the ocean, where can it take us?

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When new plant swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific – and all his men
Look'd at each other with a wild surmise –
Silent, upon a peak in Darien.

In 1816 the young poet John Keats stayed up all night reading a fresh translation of Homer's *Odyssey* by the playwright George Chapman. By breakfast time he had



Lisa Reihana, *A Maori Dragon Story* 1995, 16 mm animation transferred to video, single channel, standard definition (SD), 4:3, colour, stereo sound, 16 min 13 sec, Auckland Art Gallery Toi o Tāmaki, purchased 2005

composed the sonnet 'On First Looking into Chapman's Homer'. With no more than 14 lines he combined the ecstatic pleasure of reading with the thrill of possessive discovery. In a potent testament to its own time it introduced references to both the classical Odyssean ordeal and the unquenchable zest of colonialism. The sonnet ends with the reference to Cortez climbing the valleys and peaks of Panama until he arrives at the rapturous moment of seeing the Pacific on the other side. In reality it was not Cortez who reached the peak, it was the members of Vasco Núñez de Balboa's expedition. Let's not hover in the realm of facts but fan open once again the breathing space between memory and imagination. For, as we recall the elegiac songs and sculptural installation *On first looking into Chapman's Homer* (2011) in Venice, by Michael Parekowhai, we may well ask: who is looking back at the coloniser from the other side of the Pacific!

Looking back, and not just in anger, is a profound step towards recognition. In Reihana's project *Emissaries* and the magnificent *in Pursuit of Venus [infected]*, there is a powerful staging of the return of the gaze. This response is not in your face, it is neither a direct confrontation, nor a sentimental starry-eyed adoration, it is a slow and caring looking back at the memory of colonial history that can also open another way of inhabiting the landscape of survival. ♦

ANNE SALMOND

VOYAGING NORTH WORLDS NONVINE

Image ISS042-E-178671 taken by astronauts aboard the International Space Station (ISS), looking west towards a setting sun. Photo courtesy of Earth Science and Remote Sensing Unit, NASA Johnson Space Center.

¹ In many Oceanic systems of star navigation, the canoe is seen as standing still in the sea while the stars rise up overhead and islands move towards the vessel – rather like contemporary satellite navigation devices.

² Eduardo Viveiros de Castro with Martin Holbraad and Morten Axel Pedersen, 'The Politics of Ontology: Anthropological Positions' in *Fieldsights – Theorizing the Contemporary, Cultural Anthropology Online*, 13 January 2014.

³ A Bell, T Currie, G Irwin and C Bradbury, 'Driving Factors in the Colonisation of Oceania: Developing Island-level Statistical Models to Test Competing Hypotheses', *American Antiquity*, vol 80, no 2, 2015, 397–407.

⁴ For an excellent recent survey of likely migration patterns across the Pacific, based on ancient DNA evidence, including contacts with South America, see Elizabeth Matisoo-Smith, 'Ancient DNA and the Human Settlement of the Pacific: A Review', *Journal of Human Evolution*, vol 79, 2015, pp 93–104.

⁵ E G R Taylor, 'Navigation in the Days of Captain Cook', *The Journal of the Institute of Navigation* vol 21, 1968, pp 256–76; Anne Salmond, 'Their Body is Different, Our Body is Different: European and Tahitian Navigators in the 18th Century', *History and Anthropology*, vol 16, no 2, 2005, pp 167–86.

In the 21st-century Pacific, the most iconic images of the earth are those taken from outer space. A blue globe hangs in a pool of darkness, spinning in the sun. When the Pacific Ocean comes into sight, its scatter of islands is barely visible.

Edged by the continents of Asia, Australia and the Americas, the scale of this great ocean is impressive. Marbled by drifts of cloud, the Pacific covers almost a third of the earth's surface. In the far southern reaches, one can see the islands of New Zealand, the last significant land mass on earth to be found and settled by people.

The ancestors of Māori invented blue-water sailing. As they sailed across the Pacific, stars, comets, clouds, the sun, the moon and birds appeared at different heights in the heavens. At night, stars rose up in the sky, guiding them on their voyages. As winds blew and waves and swells slapped against the hulls of their canoes, it seemed that they stood still in the ocean while islands floated towards them.¹

The Brazilian anthropologist Viveiros de Castro has argued for the 'ontological self-determination' of the world's peoples.² Here, he is not talking about 'world views' (as though despite our different visions, there is just one world after all), or even 'humanity' or 'the planet', but suggesting that different peoples may explore different realities, and have the right to do so.

For the Polynesian voyagers, a layered, curved universe in which islands sailed across the sea and stars across the sky was not a myth, but based on experience. Their explosive migrations east to Easter Island and the west coast of South America, north to Hawai'i and south to New Zealand were made possible by a navigation system based on deep knowledge of the sea, winds and stars; fast, resilient canoes; a portable suite of plants and animals; and kin-based forms of order that allowed them to transplant themselves in new and unfamiliar lands.³

When the first star navigators arrived in New Zealand in about the early 14th century, they had to rapidly adapt to plants and animals, landscapes and climatic conditions very different from those in their tropical homelands.⁴ By the time the first Europeans came ashore perhaps 400 years later, Māori had developed many new technologies, along with new dialects, art forms and philosophical ideas. Far from a static 'traditional' society, early Māori life was dynamic and rapidly changing.

In order to reach these remote islands, the first Western explorers, Abel Tasman in 1642 and Captain James Cook in 1769–70, faced similar challenges. They had to master the art of sailing for long periods across great distances, along with technologies (including projectile weapons) that allowed them to survive the challenges from island warriors.⁵

At the time of the *Endeavour's* arrival, life in Europe was also in a phase of explosive innovation. The settlers who arrived in the wake of the early European explorers



Tupaia, [Drawing No. 12] *Māori Bartering Crayfish* 1769 (detail) from *Drawings Illustrative of Captain Cook's First Voyage, 1768–1771*, pencil, watercolour © The British Library Board

brought with them new repertoires of plants and animals, habits of mind and ways of living, casting up realities that like those of their Polynesian precursors, made it possible for them to inhabit places very different from their homelands.⁶

Since the early 19th century in New Zealand, settlers from Polynesia and Europe (and elsewhere) have clashed and forged alliances with one another. In this remote, beautiful archipelago, debates over what is real, and good, and what matters in people's lives have been fiercely contested.

Hau: The Wind of Life

In October 1769 in Uawa, on the east coast of the North Island of New Zealand, the star navigator and high priest Tupaia sketched Joseph Banks, a wealthy young botanist, exchanging white cloth for a crayfish with a local man. Tupaia and Banks had arrived on board the *Endeavour*, commanded by James Cook and sent into the Pacific by the Royal Society of London and the British Admiralty to observe the Transit of Venus, and to search for Terra Australis Incognita (the Unknown Southern Continent).

⁶ Alfred Crosby, *Ecological Imperialism: The Biological Expansion of Europe 900–1900*. Cambridge University Press, Cambridge UK, 1986; Jared Diamond, *Guns, Germs and Steel: The Fate of Human Societies*, W W Norton & Co Ltd, New York, 1997.

⁷ Or perhaps Tahitian dyes, as used by the *Arioi* artists in the Society Islands?

⁸ Rudiger Joppien and Bernard and Smith, *The Art of Captain Cook’s Voyages, Vol I: The Voyage of the Endeavour 1768–1771*. Oxford University Press, Melbourne, in association with the Australian Association of the Humanities, 1985, p 60.

⁹ Banks to Dawson Turner, 12 December 1812, quoted in H Carter, ‘Note on the Drawings by an Unknown Artist on Board *Endeavour*’ in (ed) Margaret Lincoln *Science and Exploration in the Pacific: European Voyages to the Southern Oceans in the 18th Century*, The Boydell Press, Suffolk in association with the National Maritime Museum, 1998, pp 133–34.

¹⁰ For an account of the *Arioi* and early Tahitian society, see Anne Salmond, *Aphrodite’s Island: The European Discovery of Tahiti*, Penguin/Viking, Auckland, 2009.

¹¹ Quoted in Salmond 2009, p 36, which sets Tupaia’s life in the context of life in the Society Islands at that time, and discusses his chart. See also Anne Salmond, ‘Tupaia, the Navigator Priest’, in (eds) Sean Mallon, Kolokesa Mahina-Tuai and Damon Salesa *Tangata o le Moana: New Zealand and the People of the Pacific*, Te Papa Press, Wellington, pp 57–76.

The ship had sailed from Ra’iātea, Tupaia’s home island and one of the homelands of Māori. After a three-month stay in Tahiti, where Tupaia joined the expedition, the high priest escorted his *Endeavour* shipmates to the great voyaging marae (ancestral site) Taputapuatea, where he had trained as a priest of ‘Oro, the god of fertility and war in the Society Islands. Afterwards they headed south across the Pacific, arriving on the east coast of New Zealand in spring, when the kōwhai trees were flowering.

Although Tupaia died during the HMS *Endeavour*’s return journey to England, in Batavia, Banks preserved the sketch made by the high priest in Uawa, along with others he had drawn in Tahiti and Australia. These were lodged in the British Museum, where many years later, art historians guessed that since many of these ‘naïve’ images were painted in watercolours,⁷ the artist might have been none other than Joseph Banks himself.⁸

It was not until 1997 that these drawings were attributed to Tupaia. During his research into the life of Joseph Banks (later friend of George III, President of the Royal Society and impresario of British imperial exploration), Banks’ biographer Harold Carter noticed a passage in one of his letters that mentioned this drawing. In 1812, Banks wrote to a friend,

Tupia the Indian who came with me from Otaheite Learnd to draw in a way not Quite unintelligible. The genius for Caricature which all wild People Possess Led him to Caricature me and he drew me with a nail in my hand delivering it to an Indian who sold me a Lobster but with my other hand I had a firm fist on the Lobster determind not to Quit the nail until I had Livery and Seizin of the article purchasd.⁹

While the Uawa sketch shows Banks holding a piece of white cloth (almost certainly Tahitian bark-cloth, highly sought after by Māori), rather than a nail, the description in his letter almost certainly refers to the image that Banks lodged (with others by the same artist) in the British Museum.

Far from being a ‘wild man’, however, Tupaia was a brilliant and charismatic leader in the Society Islands. When he joined the *Endeavour*, he was wanting to enlist Cook and his men in seeking to avenge the conquest of his home island, Ra’iātea. A high priest and star navigator, Tupaia was a leading figure in the *Arioi* cult dedicated to ‘Oro, the god of fertility and war, famed for its lovers, artists, dancers, actors, scholars, warriors and star navigators.¹⁰

After their departure from Tahiti, Tupaia piloted the ship through the surrounding islands, and worked with Captain Cook on a remarkable chart of the Pacific, centred upon Tahiti and based on relative bearings and distances in space-time (elapsed nights) between different islands. Later, the young naturalist Georg Forster would describe Tupaia as ‘an extraordinary genius’.¹¹

Like his charts, Tupaia’s sketches were revolutionary. During his time with the Royal Society party, he often sat with the ship’s artists, drawing the same subjects but creating new kinds of artworks, using European techniques with a quintessentially Polynesian vision. Painted in the colours of bark cloth, black, brown and red-brown, his image portrays two men, one European (Joseph Banks) and one Māori, standing face to face, offering gifts to each other.

Kin Cosmos

In New Zealand, as in the Society Islands at that time, life was ordered by relational networks, and driven by exchange. If a taonga (treasured item) was handed over, it carried part of the vital force or hau¹² of the donor and his or her kin group, tangling the lives of donor and recipient together.

In 1907, when Elsdon Best, a New Zealand ethnologist who had spent a lifetime studying Māori customs, wrote to an elder called Tamati Ranapiri, asking him to explain the concept of the hau, Ranapiri replied,

As for the hau, it isn’t the wind that blows, not at all. Let me explain it to you carefully. Now, you have an ancestral item (taonga) that you give to me, without the two of us putting a price on it, and I give it to someone else. Perhaps after a long while, this person remembers that he has this taonga, and that he should give me a return gift, and he does so.

This is the hau of the taonga that was previously given to me. I must pass on that treasure to you. It would not be right for me to keep it for myself. Whether it is a very good taonga or a bad one, I must give to you, because it is the hau of your taonga, and if I hold on to it for myself, I will die. This is the hau. That’s enough.¹³

The hau is at the heart of life itself. As Ranapiri explained to Best, if a person fails to uphold their obligations in these transactions, their own life force is threatened. As good or bad taonga and gifts or insults pass back and forth, embodying the power of the hau, patterns of relations are transformed, for better or for worse.

Thus when Māori greet each other by pressing noses, their hau (breath, wind of life) intermingles.¹⁴ If a person presses noses with a carved ancestor, the same thing happens. When rangatira or chiefs speak of an ancestor in the first person as ahau, or ‘I’, it is because they are the ‘living face’ of that ancestor, and if they speak of their descent groups in the same way, it is because they share ancestral hau together.

A refusal to enter into reciprocal exchanges, on the other hand, is known as hau whitia, or hau turned aside. Hauhauaitu (or ‘harm to the hau’) is manifested as illness or ill

¹² Sometimes called te hā – breath, taste.

¹³ Letter from Tamati Ranapiri to Peehi (Elsdon Best), 23 November 1907, p 2, MS Papers 1187–127, Alexander Turnbull Library, Wellington, trans Anne Salmond.

¹⁴ C Barlow, *Tikanga Whakaaro: Key Concepts in Maori Culture*, Oxford University Press, Auckland, 1990, pp 26–27.

¹⁵ Also the ritual of kapukapu tutata (snatching the hau) – see Takaanui Tarakawa, ‘Explanation of Some Matters Referred to in the Paper – The Coming of Te Arawa and Tainui Canoes from Hawaiki to New Zealand’, trans S Percy Smith, *Journal of the Polynesian Society*, vol 3, 1894, pp 172–75.

¹⁶ Marshall Sahlins, ‘Hierarchy and Humanity in Polynesia’ in (eds) A Hooper, and J Huntsman *Transformations of Polynesian Culture*, The Polynesian Society, Auckland, p 195.

¹⁷ For a detailed study of Māori ceremonial gatherings on marae, see Anne Salmond, *Hui: A Study of Maori Ceremonial Gatherings*. A H & A W Reed, Wellington, 1975.

fortune, a breakdown in the balance of exchanges. The life force has been harmed, showing signs of collapse and failure.

In early times, the hau of an enemy might be extinguished by rituals including awhe i te hau (gathering in the hau),¹⁵ while the hau of a kin group might be destroyed by ceremonies that included whāngai hau (feed the hau), in which the hau of their leader was fed to an enemy atua (ancestor god).

Equally, the hau might be revitalised by a successful act of retribution, for instance in the kai hau kai (eating the hau as food) ceremony, in which the hau of the enemy and his or her atua was consumed. In this way, the original insult is wiped out, restoring ora - life, health, prosperity and abundance – to the victors.

In ancestral Māori thinking, then, exchange is the stuff of life. As beings engage with each other in these relational networks, new forms of life are generated, along with efforts at domination, control or liberation. As Marshall Sahlins remarks, ‘The [Māori] universe is a gigantic kin, a genealogy . . . a veritable ontology’¹⁶ – a way of being that patterns the world, based on whakapapa – vast, intricate networks of relations in which all forms of life are linked, generated by exchanges between complementary pairs, animated by hau.

In this cosmic kin world, people can activate different links under different circumstances, constantly changing through space and time. On the marae (ceremonial centre for kin groups), with its carved meeting house, its marae ātea or forecourt for orators, where hosts and visitors sit facing each other, and its dining hall, ancestors are present as their descendants debate the questions of the day, recount ancestral deeds, forge new alliances, and are married or farewelled back to the Pō, the ancestral realm.¹⁷

This is captured in a haka (war chant) composed by Merimeri Penfold:

He iwi kē, he iwi kē	One strange people and another
Titiro atu, titiro mai	Looking at each other

This chant evokes an exchange of gazes across the marae. Iwi means ‘a group of people’ and kē invokes the strangeness of one group to another. Titiro atu is one’s glance directed at another, while titiro mai is the other’s glance in reply. In these recursive exchanges, identity takes shape, and shifts. All of the action – for better or for worse – happens across the pae, the middle ground.

Tupaia’s Cave: First Encounters – He iwi kē, he iwi kē (One strange people, and another)

As we have seen, the *Endeavour* was on a scientific voyage of exploration, sponsored by the Admiralty and the Royal Society of London. Before they sailed from England,

the Earl of Morton, president of the Royal Society and a Scottish astronomer, had given Cook a set of ‘Hints’ about how he and his men should conduct themselves in encounters with any ‘natives’ they might meet in the Pacific, urging him:

To check the petulance of the Sailors, and restrain the wanton use of Fire Arms.
To have it still in view that shedding the blood of those people is a crime of the high nature:- They are human creatures, the work of the same omnipotent Author, equally under his care with the most polished European; perhaps being less offensive, more entitled to his favor. They are the natural, and in the strictest sense of the word, the legal possessors of the several Regions they inhabit.
No European Nation has a right to occupy any part of their country, or settle among them without their voluntary consent . . .
Therefore should they in a hostile manner oppose a landing, and kill some men in the attempt, even this would hardly justify firing among them, ‘till every other gentle method had been tried.’¹⁸

In his ‘Hints’, the Earl of Morton also suggested how Cook and the Royal Society party of scientists and artists might determine whether or not any land they discovered was part of a large continent, describe the ‘appearance and natural dispositions’ of its inhabitants, including their ‘progress in Arts or Science’, especially astronomy, and observe and describe the animal, vegetable and mineral kingdoms (including fossils) in the places that they visited.

In addition, the Admiralty gave James Cook a set of secret instructions, ordering him to search for and claim Terra Australis Incognita, a mythical continent thought to lie in the far southern ocean,¹⁹ and
with the Consent of the Natives to take possession of Convenient Situations in the Country in the Name of the King of Great Britain; or, if you find the Country uninhabited take Possession for His Majesty by setting up Proper Marks and Inscriptions, as first discoverers and possessors.²⁰

On 3 October 1769, almost a month after sailing south from the Society Islands, when a sudden squall hit the ship, Joseph Banks was jubilant, certain that at last they were about to discover Terra Australis:
This [is] a sure sign of land as such squalls are rarely (if ever) met with at any considerable distance from it . . . Now do I wish that our freinds in England could by the assistance of some magical spying glass take a peep at our situation:

Dr. Solander setts at the Cabbin table describing, myself at my Bureau Journalizing, between us hangs a large bunch of sea wood, upon the table lays the wood and barnacles; they would see that notwithstanding our

¹⁸ James Cook in (ed) J C Beaglehole *The Journals of Captain James Cook I: The Voyage of the Endeavour 1768–1771*. Cambridge University Press, Cambridge UK for the Hakluyt Society, 1955, vol I, p 514.

¹⁹ See Salmond, *Hui: A Study of Maori Ceremonial Gatherings*.

²⁰ Beaglehole, *The Journals of Captain James Cook I*, p 514.

²¹ See Salmond, *Hui: A Study of Maori Ceremonial Gatherings*.



Tupaia, [Drawing No. 9] *Dancing Girl and a Chief Mourner of Tahiti* 1769 from *Drawings Illustrative of Captain Cook's First Voyage, 1768–1771*, pencil, watercolour © The British Library Board

different occupations our lips move very often, and without being conjurors might guess that we were talking about what we should see upon the land which there is now no doubt we shall see very soon.²¹

Three days later, when the surgeon's boy Nicholas Young sighted land from the masthead, he was rewarded with a gallon of rum.

According to early tribal accounts, when they saw the *Endeavour* sailing into their harbour at Turanga-nui-a-Kiwa (now Gisborne), the local people thought that this might be a floating island, driven by ancestral power, or perhaps a great bird, like the bird of Ruakapanga that had brought the sweet potato from their island homeland. Fires of warning were lit in the hills, and local warriors placed on the alert.

On 8 October 1769 when Cook and his scientific companions came ashore on the east bank of the Turanganui River, the first Europeans to land in New Zealand, they were accompanied by a party of marines. After crossing the river to inspect a fishing hamlet, Banks and Dr Daniel Solander went botanising, leaving four young boys from the *Endeavour* in charge of the yawl.

As the boys wandered down to the beach, four warriors were sent down from Titirangi hill to challenge the strangers. Seeing one of these men lift his spear (almost certainly

in a wero or ritual challenge), the coxswain shot him dead. This set the scene for the tense, uneasy meetings that followed.

The next day when Cook's party, accompanied by Tupaia, returned to the east bank of the river, the body of this man, a rangatira named Te Maro, still lay on the beach. Warriors lined up on the opposite bank of the Turanganui, defying the strangers with a fiery haka (war dance). When these men reproached them for the shooting, Tupaia found he could understand what they were saying. He told them that his companions only wanted fresh food and water, and offered them iron in exchange.

Finally, one of the warriors swam across the river and stood on Te Toka-a-Taiau, a sacred rock near the river's edge, a famous tribal boundary marker.²² Putting down his musket, Cook went to meet him, and they greeted each other with a hongī (pressing noses), mingling their hau together. When the other men swam across the river and tried to exchange weapons with the strangers, however, this ended in a scuffle and further shootings that left a warrior named Te Rakau lying dead beside the river.

Later that day, when Cook tried to capture some young men from a fishing canoe in an attempt to take them on board the *Endeavour*, treat them kindly and gain their trust, they resisted, hurling their paddles, anchor stones and fish at the strangers. When Cook's men fired, four of these fishermen were wounded, two of whom fell into the sea and drowned. That night Banks wrote in his journal, 'Thus ended the most disagreeable day My life has yet seen, black be the mark for it and heaven send that such may never return to embitter future reflection.'²³ The memory of the killings in Turanga has not faded, however. The shots fired by the *Endeavour's* men still echo across the bay.

Despairing of being able to befriend these people, Captain Cook decided to head south to discover whether or not this land was Terra Australis Incognita. As the *Endeavour* sailed from the bay, the wind died and the ship was becalmed off Te Kuri a Paoa (Young Nick's Head), where canoes came out, but stayed at a distance.

When a small canoe from Turanganui arrived, bringing the man who had greeted Cook on Te Toka-a-Taiau, he invited Cook, Tupaia and their companions to return to the bay. Seeing this, the crews of the other canoes also boarded the ship. During this encounter, a set of paddles, their blades vividly painted with swirling scarlet kōwhaiwhai patterns, was presented to the strangers, which the ship's artist Sydney Parkinson later sketched. The owners of these paddles also offered their canoe, perhaps hoping to entice the visitors ashore.²⁴

Cook sailed off, however, heading south. After coasting Hawke's Bay, where canoe-borne priests and warriors vigorously challenged the ship and its crew, the *Endeavour* was caught in contrary winds. Deciding to retrace his track, Cook headed north at Cape Turnagain, sailing past the Mahia Peninsula and Turanganui until they arrived

²² William Leonard Williams, from the Williams missionary family which lived nearby for many years, named the rock as Te Toka-Taiau (see W L Williams, 'On the Visit of Captain Cook to Poverty Bay and Tolaga Bay', *Transactions of the New Zealand Institute*, vol 21, 1888, p 393).

²³ Banks in (ed) JC Beaglehole, *The Endeavour Journal of Joseph Banks 1768–17 I & II*, Angus and Robertson, Sydney, 1962, vol I, p 40.

²⁴ For an investigation of this exchange and the current locations of many of these painted hoe (paddles) in European and other museums and collections, see Amiria Salmond, 'Their Paddles were Curiously Stained': Two Māori Paddles from the East Coast' in eds Amiria Salmond and N Thomas, *Artefacts of Encounter: Pacific Voyages and Museum Histories*, Otago University Press, Dunedin and Cambridge University Museum of Archaeology and Anthropology, Cambridge, UK, 2015.

at Anaura Bay, 85 kilometres north of Gisborne, where they experienced their first peaceful exchanges with Māori people.

Te Whakatatare-o-te-rangi, the ariki or paramount chief of this district, who had already heard about the strangers, was eager to learn more about them. Te Whakatatare had trained at Te Rawheoro, the nearby school of learning at Uawa, where students learned about the ancestral voyages from Hawaiki, how to build canoes, and the arts of tattoo, carving and star navigation. Intensely curious about these bizarre visitors, their strange vessel and the star navigator who had arrived from Ra'iātea, the ancestral homeland, he sent envoys out to the ship to meet them, and then invited Tupaia and his companions ashore.

As the *Endeavour's* anchors splashed down in Anaura Bay, the high chief donned his ceremonial cloak, and accompanied by another senior leader, went out to the ship. As these two venerable men, one wearing a dog-skin cape and the other dressed in a cloak covered with tufts of red feathers, came alongside, Tupaia invited them on board, where Captain Cook presented each of them with four yards of linen and a spike nail. As always, Tupaia handled the rituals of greeting with local people.

When Te Whakatatare and Tupaia met, this was an encounter between Polynesian aristocrats. Tupaia, a highborn priest and star navigator who had trained at Taputapuatea, one of the greatest voyaging marae in the Pacific, was reputed to be one of the most intelligent and knowledgeable men in the Society Islands. When warriors from Borabora, a nearby island, conquered his homeland, Tupaia had fled to Tahiti where he became the lover and high priest of Parea, the 'Queen' of that island.

In June 1769, shortly after a failed attempt to install Parea's son as the paramount chief of the island, the *Endeavour* expedition arrived at Matavai Bay in Tahiti, where the Royal Society party set up a shore camp. Intrigued by the strangers and fascinated by their scientific instruments and rituals, Tupaia spent a great deal of time with them.

When they left Tahiti the high priest decided to go with them, hoping to persuade Captain Cook to help him drive the Borabora invaders from his homeland. During their voyage through the Society Islands, he piloted the *Endeavour* and guided his companions through the rituals of landing and exchanges with local people, including those in Turanganui and Hawke's Bay.

By the time the *Endeavour* anchored off Anaura Bay, the ship's supplies of fresh food, water and firewood were running low, and Cook was delighted by the friendly welcome they received from Te Whakatatare and his people. Still convinced that they had found Terra Australis, Banks was eager to explore Anaura and discover what exotic plants and animals this fabled continent had to offer.



Tupaia, [Drawing No. 10] *Australian Aborigines Paddling Bark Canoes and Spear Fishing* April 1770 from *Drawings Illustrative of Captain Cook's First Voyage, 1768–1771*, pencil, watercolour © The British Library Board

That afternoon, after dining in the Great Cabin with Cook and Banks, Te Whakatatare escorted Cook, Banks, Solander, William Monkhouse (the ship's surgeon) and Tupaia ashore to a village where his people sat quietly beside their houses. The high chief showed them large hillside gardens, which Banks and Monkhouse described as meticulously weeded, planted with kūmara (sweet potato) and yams in mounds laid out in rows or a quincunx pattern, taro in circular concaves to keep them moist, a few bark-cloth plants, and flowering gourd plants sprawling over the houses.

Walking into the hills on the south side of Anaura Bay, they visited a single dwelling inhabited by a man and his wife, who showed them all their possessions, and the man presented them with the body of a mummified new-born baby. As visitors (possibly ancestors) from Ra'iātea, perhaps they seemed fitting guardians for this dead child.

Back at the beach, however, the waves were running high, and the sailors struggled to load the water barrels into the boats. When Banks borrowed a canoe to go out to the *Endeavour*, it capsized, unceremoniously tossing him and his companions into the surf. After this mishap, Te Whakatatare decided to guide the ship to Uawa (now known as Tolaga Bay) 10 kilometres to the south, where the inlet of Opoutama provided a more sheltered harbour.

²⁵ For knowledgeable accounts of kinship relations in Uawa at the time of the *Endeavour's* arrival, the relationship between Te Whakatatare-o-te-Rangi and Hine Matioero, and their encounters with Tupaia and the *Endeavour* crew, see Victor Walker, 'Te Aitanga-a-Hauiti and the Transit of Venus', *Journal of the Royal Society of New Zealand*, vol 4, no 2, 2012, pp 105–112 and Stephen Donald, 'Dual Heritage, Shared Future: James Cook, Tupaea and the Transit of Venus at Tolaga Bay', *Journal of the Royal Society of New Zealand*, vol 42, no 2, 2012, pp 79–85.

At that time Uawa was the headquarters for two senior descent groups, one led by Te Whakatatare and the other by his daughter-in-law Hine Matioero. In 1769 Hine Matioero (a high-born woman later described by the early missionaries as a ‘Queen’) was still very young, and Te Whakatatare led the East Coast people.²⁵

When the ship anchored off Uawa, Cook and Green, the expedition’s astronomer, carried out a series of instrumental observations. By now Tupaia was used to this kind of performance, but Te Whakatatare must have been fascinated. The tohunga (experts) at Te Rawheoro also studied the sun, moon and stars, using their movements in the sky to predict the weather, anticipate seasonal rhythms, and guide their canoes across the ocean.

In order to estimate the longitude of Uawa, Cook and Green used their sextants to measure the angular distance from the moon to the sun, and the tables in the *Nautical Almanac* to calculate their position. When this did not agree with their previous estimates, they worked out an average, recording this in the ship’s log. At noon when Cook used the astronomical quadrant to observe the altitude of the sun, he was able to estimate the latitude of the bay with much greater precision.

While Captain Cook and Green were making these observations, Lieutenant Gore with a guard of marines and sailors landed at Opoutama inlet (now named ‘Cook’s Cove’).

As canoes flocked around the ship, their crews exchanged fish and ‘curiosities’ (artefacts) for Tahitian bark-cloth and European beads, nails, trinkets and glass bottles. The local people put a high value on their sweet potatoes, however, and refused to exchange their greenstone ornaments and weapons for anything that the strangers could offer.

Meanwhile, Banks and Solander were impatient to go ashore. When Cook finally landed them and their assistants in Cook’s Cove, they were enthralled by what they found.

According to the artist Sydney Parkinson:
The country about the bay is agreeable beyond description, and, with proper cultivation, might be rendered a kind of second Paradise. The hills are covered with beautiful flowering shrubs, intermingled with a great number of tall and stately palms, which fill the air with a most grateful fragrant perfume.

Everywhere they looked, Banks and Solander discovered plants unknown to European science. Wandering around the cove, they collected specimens from a bewildering variety of new species of trees, palms, bushes, ferns and creepers and ferns. They also found many beautiful kinds of birds, including parrots, pigeons and quail, and Polynesian rats and dogs like those in Tahiti. Blazing away with their guns, they shot birds whose skins were later preserved on board the *Endeavour*.

When they returned to the ship, Banks and his companions sat in the Great Cabin, Parkinson sketching samples of plants while Banks and Solander classified them using the Linnaean method, and Herman Spöring (Banks’ Finnish draughtsman) wrote down the botanical descriptions. Afterwards, the plants were pressed between pages torn from a commentary on Milton’s *Paradise Lost*, ripped apart for the purpose.

During their visit to Uawa, Tupaia often slept ashore in a cave. The local people were fascinated by this star navigator from Ra’iātea, who had brought this weird vessel and its strange crew to Uawa. When they exchanged stories about the creation of the cosmos, the priests from Te Rawheoro told him that at the beginning of the world, Tane, the son of Rangi and Papa, created many new forms of life by having sex with different kinds of beings.

This story was later recounted by the East Coast tohunga Mohi Ruatapu, who explained how Tane shaped the first woman, thrusting his penis into different parts of her body to create sweat, saliva and mucus.²⁶ In the Society Islands, on the other hand, Tane was the god of beauty and peace, and the guardian of blue-water sailors.

In the rituals at Taputapuatea in Ra’iātea, dedicated to ‘Oro, the god of fertility and war, the priests (including Tupaia) offered slain enemies as sacrifices, with their jawbones, skulls and hair kept as trophies on his marae. Despite this, Tupaia was scandalised by the Maori custom of *kāi tangata* (‘eating people’), the ritual sacrifice of their enemies. In the Society Islands it was the ancestors who consumed the bodies of enemy warriors, not the priests, and Tupaia may have considered the local custom sacrilegious.²⁷

Although many of the Europeans, including the sailors, were also horrified by *kai tangata* (for very different reasons), James Cook was phlegmatic. As we’ve seen, he thought that it ‘seems to come from custom and not from a Savage disposission this they cannot be charged with – they appear to have but few Vices’.²⁸

The Wooden World of the Endeavour

If one examines the *Endeavour* records and Māori oral histories of these meetings, it is clear that these were complex encounters, characterised by intense curiosity and empirical inquiry.

Tupaia was on his own voyage of discovery, adding new islands to the lists of those known to Society Island navigators while studying their inhabitants and landscapes. At the same time, he served as an interpreter and mediator for his European companions, initiating new kinds of exchanges. As a leading expert from the ancestral whare ‘aira’a-upu (schools of learning) in the Society Islands, an ancestral homeland of Maori, Tupaia had a great deal to offer the tohunga in New Zealand.

²⁶ Mohi Ruatapu, ed, ‘Anaru Reedy’ in *Nga Korero a Mohi Ruatapu, tohunga rongonui o Ngati Porou*. Christchurch, Canterbury University Press, 1993, p 18 (Māori), p 118 (English).

²⁷ For a detailed account of the *Arioi* cult in the Society Islands, and Tahitian society at the time of early European contact, see Salmond, 2009.

²⁸ Cook in Beaglehole, 1955, vol I, p 579–85.

²⁹ T Frängsmyr, J L Heilbron and R Rider, *The Quantifying Spirit in the 18th Century*, University of California Press, Berkeley, 1990.

³⁰ In this ‘entitative’ onto-logic, binaries are characterised by mutual exclusion and sharp boundaries (ie binary oppositions), whereas in a ‘relational’ cosmology such as te ao Māori, the pairs split out from an original whole (ie complementary dualisms) are still fundamentally entangled in relations across a liminal zone – Rangi and Papa, sky father and earth mother; Te Ao and Te Pō; male and female; light and dark; tapu and noa, and so on (see Anne Salmond, ‘Ontological Quarrels: Indigeneity, Exclusion and Citizenship in a Relational World’, *Anthropological Theory*, vol 12, no 2, 2012, pp 123–26 for an extended discussion of the differences between ‘entitative’ and ‘relational’ ontological styles).

³¹ Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*. Tavistock, London, 1970.

³² Eg Amiria Henare [Salmond], Martin Holbraad and Sari Wastell, *Thinking through Things: Theorising Artefacts Ethnographically*, Routledge, Oxford, 2007, pp 10–11.

³³ Richard Yeo, *Encyclopaedic Visions: Scientific Dictionaries and Enlightenment Culture*, Cambridge University Press, Cambridge UK, 2001.

³⁴ Nicholas Blomley, ‘Law, Property and the Geography of Violence: The Frontier, the Survey and the Grid’, *Annals of the Association of American Geographers*, vol 93, no 1, 2003, pp 121–41.

³⁵ Arthur Lovejoy, *The Great Chain of Being: The History of an Idea*, Harvard University Press, Boston, 1936; Margaret Hodgen, *Early Anthropology in the Sixteenth and Seventeenth Centuries*, University of Pennsylvania Press, Philadelphia, 1971; Jane Bennett, *Vibrant Matter: A Political Economy of Things*, Duke University Press, Durham, 2010, pp 87–88.

At the same time, the *Endeavour* expedition was a travelling sideshow of the Enlightenment, lavishly provided with scientific equipment to scan the heavens, collect and examine plants and animals and explore the remote corners of the planet. Just as the *Endeavour* arrived in New Zealand, modernity was taking shape in Europe. As Frängsmyr, Heilbron and Rider have noted, in mid-18th century Europe, a mechanistic, quantitative vision of reality was going viral.

Many aspects of life were transformed – from science (with the use of instruments and measurement, the division of the disciplines and the increased specialisation of knowledge) to administration (with the invention of censuses, surveys, and bureaucratic systems) and industry (with manufacturing based on mechanisation, the replication of parts and processes), for instance.²⁹

This particular strand of Enlightenment thought traces back at least as far back as the 17th century, when the philosopher Renee Descartes had a new vision of reality, at once powerful and intoxicating. In his dream, the Cogito – the thinking self – became the eye of the world, which in turn became an object for inspection.

As the mind’s eye replaced the Eye of God, people were divided from Nature, and eventually from each other. As mind (*res cogitans*) was divided from matter (*res extensa*), subject from object and Culture from Nature, different realms of reality were set apart and entities detached, treated as bounded objects to be classified and examined.³⁰ This ‘Order of Things,’ as Michel Foucault has called it, lay at the heart of Enlightenment science.³¹

Here, the cosmos was understood as a singular, bounded, law-governed entity (or uni-verse) – a view of reality sometimes described as a ‘one world ontology’.³² In modernist science, the aim was to examine, record, classify, count and analyse every thing that exists, and discover the laws that govern these phenomena.³³

In this way of knowing, one of the iconic patterns was the grid, used to abstract, divide up and measure space, time and life forms, bringing them under control for practical purposes.³⁴ In this way, the world was transformed into bounded objects at different scales, whether units of time, blocks of land, areas of ocean or different types of living beings, that can be classified and counted in various ways. On board the *Endeavour*, this form of order was reflected in cartography and Linnaean taxonomy, for example.

Often, the grid was hierarchical – based on the old European vision of the Great Chain of Being, with God at the apex followed by archangels and angels, divine kings, the aristocracy and successive ranks of human beings, followed by animals, plants and minerals and the earth in descending order.³⁵ Those at the top of the Great Chain exercised power and authority over those lower down, who in turn were required to offer up deference, obedience and tribute. In this cosmic model, men ruled over

women and children, free men over slaves, and ‘civilised’ people over ‘barbarians’ and ‘savages’.

Another iconic model was the idea of the cosmos as a machine, made up of distinct, divisible working parts. Coupled with notions of ‘progress’ and ‘improvement’, the Order of Things gave an air of virtue to imperial expansion, the industrial revolution, global capitalism and models of technocratic control. With its focus on discovery, instrumental recording, mathematical and taxonomic description, the *Endeavour* voyage epitomised this way of understanding the world.

At the same time, however, as Peter Hans Reill and others have argued, another strand in Enlightenment thinking explored relational forms of order. Here, one of the iconic motifs was the network (or web).³⁶ These thinkers, including Buffon in France, many of those involved in the Scottish Enlightenment, and later the Humboldt brothers in Germany, and Erasmus Darwin and Joseph Priestley in England, understood the world as a ‘tree of life’, patterned by networks of relations among (and within) different life forms, animated by interactions among complementary forces – the ‘Order of Relations’, one might call it. These forms of order underpinned ideas of transformation, in both the cosmos and social life. In many ways, they resonate with Māori and Pacific ways of thinking.

Relational ideas in the Enlightenment, based on Greco-Roman precedents of equilibrium and exchange, provided an alternative to the old top-down models, underpinning arguments for freedom from the rule of the merchants (Adam Smith’s *The Wealth of Nations* 1776); and the rights of ordinary people (Tom Paine’s *The Rights of Man* 1791), women (Mary Woollstonecraft’s *A Vindication of the Rights of Women* 1792), slaves, and indigenous people.

In this ‘web of life’, people were just one life form among many, and the world was constantly changing. Ancestral ideas such as justice, truth, equality and honour helped to determine how exchanges among people should be handled. Here one can find the origins of participatory democracy, the emancipation of women and slaves, earth sciences, environmental theory, anthropology, the World Wide Web and the science of complex systems, for example.³⁷

On board the *Endeavour*, this kind of thinking was reflected in the Earl of Morton’s *Hints*, with its emphasis on the legal rights of Pacific peoples to control their own lands, and in the scientists’ journals written during the voyage, with their interest in the interactions among people, plants, animals, landscapes and seascapes in the Pacific.

European science at this time was exciting, provocative and paradoxical. This was the era of scientific agriculture (including enclosure), the noble savage (alongside imperial

³⁶ P H Reill, *Vitalizing Nature in the Enlightenment*, University of California Press, Berkeley, 2005.

³⁷ For an investigation of the complex traces of Enlightenment ‘vitalism’ in various post-Enlightenment life sciences, see eds Sebastian Normandin and Charles T Wolfe, *Vitalism and the Scientific Image in Post-Enlightenment Life Science 1800–2010*, Springer, Dordrecht, 2013; and in philosophy, see Scott Lash, ‘Life (Vitalism)’, *Theory Culture Society* vol 23, 2016, pp 323–29.

³⁸ Jonathan Israel, 'Enlightenment! Which Enlightenment?', *Journal of the History of Ideas*, vol 67, no 3, 2006, pp 523–45.

³⁹ Banks in Beaglehole, 1962, vol II, pp 19–20.

⁴⁰ Banks in Beaglehole, 1955, vol I, pp 312–13.

domination and exploitation), arguments in favour of peace (in the midst of almost incessant fighting) and the rights of consumers (at a time of frequent food riots) and commoners, just before the French Revolution and the American War of Independence.

Together, these and other strands in Enlightenment thought produced passionate debates about topics as varied as land use, slavery, taxation, education and the rights of ordinary people (including the rights of those living in colonies, commoners, women and indigenous people) – debates that in many ways, we are still having.³⁸

Not surprisingly, these divergent views were also echoed on board the *Endeavour*. As a member of the landed gentry, Banks found hierarchies and gridded models congenial. Like the great Swedish naturalist Linnaeus, he invoked the Great Chain of Being, and took it for granted that he and his fellow Europeans (especially the gentry) occupied a higher place on the cosmic ladder than the people he met in the Pacific.

In his musings on Māori cannibalism, for instance, Banks remarked that 'Nature recoils at the thought of any species preying upon itself,' adding, 'Anyone who considers the admirable chain of nature in which Man, alone endowd with reason, justly claims the higher rank, will easily see that no Conclusion in favour of such a practise can be drawn from the actions of a race of beings placd so infinitely below us in the order of Nature.'³⁹

Although Banks was fascinated by Tupaia, enjoyed his company and learned a great deal from him, he found no difficulty in comparing the high priest with the lions and tigers kept and displayed by his aristocratic friends in their zoological parks back in England.⁴⁰ A keen Linnaean botanist and scientific farmer, this future President of the Royal Society was also quick to identify and classify plants, resources and places that might serve Britain's economic interests.

James Cook, on the other hand, was less certain about the virtues of a stratified world. A farm labourer's son, he had served his apprenticeship with Captain John Walker, a Quaker ship owner in Whitby who became his lifelong guide and mentor. The Society of Friends was at the radical edge of relational thinking in Britain, with beliefs in spiritual equality for all (including women), freedom for slaves and fair treatment for indigenous peoples.

As we have seen, Cook regarded Māori cannibalism as an ancestral custom, not a mark of savage depravity, and was perturbed by the impacts of venereal diseases and European goods on Pacific islanders. As he later remarked of his encounters in New Zealand:

What is still more to our shame as civilized Christians, we debauch their morals . . . and we interduce among them wants and perhaps diseases which they never before knew, and which serves only to disturb that



Mourning Costume, Tahiti, Society Islands 18th century, engraving from description of Captain James Cook's second voyage (1772–1775)
DEA Picture Library, Getty Images

⁴¹ Cook in Beaglehole, 1962, vol II, p 175.

⁴² For analyses of surveying, the grid and imperial power, see B Kamanamaikalani Beamer and T Kao Duarte, 'I Palapala No la Aina – Documenting the Hawaiian Kingdom: a Colonial Venture?', *Journal of Historical Geography*, vol 35, 2009, pp 66–86; Duncan S A Bell, 'Dissolving Distance: Technology, Space and Empire in British Political Thought 1770–1900', *Journal of Modern History*, vol 77, 2005, pp 523–62.

⁴³ Anne Salmond, 'The Fountain of Fish: Ontological Collisions at Sea' in eds Silke Helfrich and David Bollier, *Patterns of Commoning*, Off the Common Books, Amherst, 2015.

⁴⁴ See Phillip Sloan for a discussion of the debate between Buffon and Linnaeus, and how Buffon lost the argument – a classic case of a scientific paradigm shift in progress (Phillip R Sloan, 'The Buffon–Linnaeus Controversy', *Isis*, vol 67, no 3, 1975, pp 356–75.

happy tranquility which they and their forefathers had enjoy'd. If anyone denies the truth of this assertion let him tell me what the natives of the whole extent of America have gained by the commerce they have had with Europeans.⁴¹

No doubt Cook’s attitudes were shaped by the Earl of Morton’s ‘Hints’, as well as by his own upbringing. Like him, each member of the Royal Society party (and the crew) had their own views about imperial expansion and the nobility of ‘savages’ (a concept that infuriated many of the sailors).

Despite Cook’s humanitarian impulses, however, there is no doubt that on board his ship, the ‘Order of Things’ was dominant. In Cook’s surveys and charts, the ship’s track and coastlines were traced on sheets of paper gridded with latitude and longitude, fixed by surveying and astronomical observation, with orientation indicated by compass bearings.⁴²

In the alchemy of hydrography, the land was reduced to a coastline, stripped of most of its features and emptied of people – a *terra nullius*. With its inhabitants erased, the sea was similarly abstracted into a blank, two-dimensional watery wasteland – a *mare nullius*, waiting to be discovered and claimed by European powers.⁴³

In the ship’s logs, time was gridded into years, months, days and hours, with columns showing the direction of the wind, the location of the ship and its speed measured by knots across the ocean. Instruments such as telescopes, quadrants, sextants and chronometers gave increased precision and scope to these measurements, although older technologies continued to be used. The depth of the coastal seabed was measured with the lead, for instance, especially near harbours or lagoons, and these soundings were recorded on the charts.

While the officers draughted these records, the naturalists collected specimens of plants and animals and sorted these into genera, classes and orders, each with its own definition and (binomial) descriptor. Banks used the taxonomic system devised by Solander’s mentor Carl Linnaeus, sorting plants into genera and species by counting and describing their sexual organs.

Like the ship’s charts and journals, this gridded system of classification was abstract and highly ‘artificial’ (and criticised as such, by the French naturalist Buffon for example).⁴⁴ It was based on a few distinctive features that allowed specimens to be placed in mutually exclusive categories whose contents could be easily sorted and compared – invaluable in its simplicity for describing the extravagant profusion of exotic animals and plants that travelling Europeans encountered in their voyages around the world.

In addition, the Royal Society party gathered numerous ‘type specimens’. In the case of plants, these were pressed, while animals were skinned or bottled, and labelled, ready to be taken home to Britain, and artefacts (‘artificial curiosities’) were collected as exemplars of local ways of living.

The same taxonomic approach is reflected in Parkinson’s sketches. He was a botanical draughtsman, disciplined to accurately trace the outlines of different species of plants on paper. The first image of a plant was usually a simple pencil sketch, with notes or splashes of colour to guide a later, more finished portrait, usually in watercolour.

Flowers, stamens and pistels were important for the purposes of botanical classification, and for this reason, the scale of these parts is often exaggerated, or colours made more vivid, or parts that were never present at the same time are depicted in a single drawing. ‘Realist’ art, then, was not a mirror of the world but strategically shaped by scientific and aesthetic purposes, as the art historian Bernard Smith has argued in his brilliant studies of the artists who sailed with Captain Cook.⁴⁵

Likewise, Banks’ observations of landscapes, people and artefacts were organised according to a taxonomic system that Cook copied, allowing the different places they visited to be compared under headings such as ‘Terrain’, ‘Climate’, ‘Minerals’, ‘Population’, ‘Forts and Leaders’, ‘Religion’, ‘Burial and Mourning’. Here, Banks drew upon methods for describing new countries that had been devised by members of the Royal Society during the early years of Enlightenment science.⁴⁶

Under these gridded headings, the accounts of what the explorers saw and experienced often seem curiously inanimate and inert. The ship’s journals, on the other hand, especially those by Banks and ship surgeon Monkhouse (who according to Cook was given to ‘intemperance’), are vivid and lively, demonstrating the wide-ranging, detailed style of observation cultivated during an 18th-century scientific education.

At this time in Europe, relational thinking dominated the medical schools, and medical students in London, Edinburgh, Montpellier and Leyden were taught to observe and meticulously describe plants, landscapes and climates as well as people and their diseases, and reflect on the complex interactions among (and within) these living beings.⁴⁷

In many of these centres, Cartesian dualism and mechanistic, quantitative models of Nature were vigorously contested. Buffon, for example, argued that the mathematical ‘truths’ claimed for these kinds of accounts were artificial and abstract, and self-certifying in nature:

[These are] only truths of definition. They depend on simple, but abstract suppositions, and all truths of this kind are abstract consequences compounded from these definitions . . . thus mathematical truths are only

⁴⁵ Bernard Smith, 'Directions for Seamen, Bound for Far Voyages', 1666, *Philosophical Transactions* 1, pp 140–41.

⁴⁶ For accounts of botanical draughting, see Kärin Nickelsen, 'Draughtsmen, Botanists and Nature: Constructing Eighteenth Century Botanical Illustrations', *Studies of History and Philosophy of Biological and Biomedical Sciences*, vol 37, 2006, pp 1–25 and H Walter Lack and Victoria Ibañez, 'Recording Colour in Late Eighteenth Century Botanical Drawings: Sydney Parkinson, Ferdinand Bauer and Thaddäus Henke', *Curtis's Botanical Magazine*, vol 14, no 2, 1997, pp 87–100.

⁴⁷ M D Warren, 'Medical Education during the Eighteenth Century', *Post-graduate Medical Journal*, 1951, pp 304–17; Kathleen Wellman, 'Physicians and Philosophes: Physiology and Sexual Morality in the French Enlightenment', *Eighteenth-Century Studies*, vol 35, no 2, 2002, pp 267–77.

⁴⁸ Comte de Buffon, 1749, in (ed) J Piveteau, *Premier Discours – De la manière d’étudier et de traiter l’histoire naturelle, Histoire naturelle I, Oeuvres Philosophique de Buffon*, Presses Universitaire de France, Paris, 1954, pp 23b–24a.

⁴⁹ Monkhouse in Beaglehole, 1955, pp 564–87.

⁵⁰ Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, Routledge, New York, 1992.

the exact repetitions of the definitions or suppositions . . . They reduce to the identity of ideas, and have no reality.⁴⁸

Instead, Buffon advocated the close empirical observation and testing of the patterns of relations among (and within) different kinds of phenomena.

On board the *Endeavour*, the ship’s surgeon Monkhouse, Solander and his clerk Herman Spöring each had medical training. Monkhouse’s journal in particular is finely crafted, combining a wealth of detail with an omnivorous curiosity about everything that could be seen (especially of human life) in the localities that they visited. Unfortunately, however, it survives only in a fragment, beginning in Poverty Bay and ending with the *Endeavour*’s visit to Anaura Bay.⁴⁹

At the end of the voyage, the officers’ journals, logs and charts were handed in to the Admiralty, where they were classified and stored, while Joseph Banks either owned, could claim or procured the ‘gentlemen’s’ written accounts, and many of the sketches, paintings, ‘artificial curiosities’ and botanical and zoological objects collected by both scientists and sailors.

The artefacts were later sketched, listed and classified in London using a functional typology (‘paddle’, ‘spear’, ‘club’ etc), along with the location in which they were collected, and kept and exhibited in Banks’ private collection.

The charts with their linked records – logs, journals and sketches – placed New Zealand and its coastlines on the maps of the world, while the artefacts and specimens became part of collections that exhibited the cultural and natural orders of the world, displayed in museums back in Britain.

In many ways, the ‘wooden world’ of the *Endeavour*, with its instruments, scientists and artists, was a travelling laboratory, capturing and recording new phenomena. In the process, Maori and their territories came under ‘imperial eyes’, a top-down inspection linked with global expansion and colonial control.⁵⁰

At the same time, there was also a willingness to engage with Māori and a curiosity about different ways of living that derived from relational thinking, suggesting a more open-minded approach to these encounters ‘across the pae’.

Voyaging Taonga

If one examines the records from the Māori or Polynesian sides of the meetings that took place when the *Endeavour* visited Anaura and Uawa, on the other hand, few eyewitness accounts remain, compared with those that survive in European archives.

This asymmetry in lines of evidence is not accidental, but arises from very different ways of preserving significant objects and information.

When Tupaia died in Batavia, his memories of his extraordinary adventures on board the *Endeavour* died with him, and the gifts that he had been given during the voyage were dispersed (or claimed by Banks, as his sponsor).

Among Hauiti people, memories of the *Endeavour*’s visit were kept alive in oral traditions and songs. The people of this region were famed as composers, acclaimed as ‘the bards of their country’.⁵¹ They passed Tupaia’s name down to their children, transformed nails into carving chisels and handed down the blue beads given to them by Captain Cook to their descendants.

Like Cook and his Royal Society companions, local Māori were intensely curious about the strangers they met during the encounters in Uawa. The local whare wānanga (school of learning) Te Rawheoro was a magnet for tohunga (experts) from other regions, a centre for exchanges about oral histories, voyaging and the arts. Carvers and tattooists from Te Rawheoro travelled widely, carrying out commissions in other parts of the country.

During their meetings with their *Endeavour* visitors, Māori, Polynesian and European goods and technologies were exchanged, and tested. Even the conversations that occurred were highly experimental, based on borrowings and innovations. Tupaia, Te Whakatatare, the priest from Te Rawheoro and other Haitians must have spoken with each other in a mixture of Tahitian and Māori. Tupaia, an experienced traveller who had mastered the sound shifts between different Polynesian languages, quickly learned to communicate with Māori. He had also acquired a little English, while some of the scientists, artists and sailors had a smattering of Tahitian, which they tried out on the local inhabitants.

Like these dialogues, Tupaia’s charts and sketches were created across the pae, the middle ground, reflecting the history of exchanges between the high priest and the ship’s navigators (Cook and Robert Molyneux) and the expedition’s artists, Parkinson and Spöring, as well as his own navigational and artistic expertise and what he witnessed during his travels. In Tahiti, Tupaia had given his shipmates (including Parkinson and Banks) *Arioi* tattoos, while they taught him to sketch and paint in watercolour in a ‘realist’ style (although in his sketch of Banks in an exchange with a Māori warrior, he depicted both men with eyes based on an ancient Pacific motif, also found on the ‘Lapita’ pottery made by the ancestors of Polynesians).

Unfortunately, we know almost nothing about Tupaia’s reactions to Māori art. During his visit to Uawa, however, the young Quaker artist Sydney Parkinson was struck by the rioting spirals that embellished everyday objects:

⁵¹ John Liddiard Nicholas, *Narrative of a Voyage to New Zealand: Performed in the Years 1814 and 1815 in Company with the Rev. Samuel Marsden vol I*. Hughes and Baynes, London, 1817, p 72.

⁵² Sydney Parkinson, *A Journal of a Voyage to the South Seas, in His Majesty's Ship, the Endeavour. Faithfully Transcribed from the Papers of the Late Sydney Parkinson, Draughtsman to Joseph Banks, Esq.* Stanfield Parkinson, London, 1773, p 98.

⁵³ Pei te Hurinui Jones, *King Potatau*, The Polynesian Society, Wellington, 1959, p 232.

⁵⁴ Matiaha Tiramorehu, 1849, *Te Waiatanga mai o te Atua*, commentary by Manu van Ballekom and Ray Harlow, Christchurch, *Canterbury Maori Studies*, vol 4, 1987.

⁵⁵ For example, in the famous waiata (song) that begins E pā to hau he wini raro, e homai aroha – ‘your hau comes to me as a northern wind, bringing aroha . . .’

The men have a particular taste for carving: their boats, paddles, boards to put on their houses, tops of walking sticks, and even their boats valens, are carved in a variety of flourishes, turnings and windings, that are unbroken; but their favourite figure seems to be a volute, or spiral, which they vary many ways, single, double, and triple, and with as much truth as if done from mathematical draughts: yet the only instruments we have seen are a chizzel, and an axe made of stone. Their fancy, indeed, is very wild and extravagant.⁵²

Disciplined as he was by a Quaker upbringing and the conventions of botanical draughting, Parkinson was bemused by Māori art forms. Here, the emphasis is not on distinct entities and their outlines, but on the spaces between them. In many carvings, ancestors emerge from each other or are locked in sexual congress. Although Parkinson was taken aback, it is likely that Joseph Banks, a member of the ‘Hellfire Club’ back at home who had a libertine streak, found these images titillating. In their own context, however, they are neither provocative nor shocking. They celebrate fertility through the union of complementary forces, and the passage of the hau from one generation to another.

In Māori art, the power of life and growth (hau ora and hau tipu) is often expressed in exuberant, sprawling spirals incised on bodies, faces and objects. Etched with chisels and stained with dye, these transform people and carvings into living ancestors.

According to Pei te Hurinui Jones, a 20th-century expert from the Tainui whare wānanga, the double spiral in Māori carving and tattoo depicts the emergence of the cosmos, impelled by the breath of life.⁵³ In a South Island chant, the atua (‘god’) sings the universe into life.⁵⁴ A person might likewise sing their desire into the wind (hau), sending it to a distant lover.⁵⁵ Spirals are song lines in ink or wood, unfurling the world.

Unlike the arrow of time in modernity, which flies in one direction, calibrated by the mechanically measured and standardised units that were then being defined in Europe, life in Māori spirals in and out with the rhythms of the hau – the seasons, the tides, the ebb and flow of breath, life and death, exchanges between the future, present and the past. ♦

Adapted with permission from Anne Salmond, *Tears of Rangi: Experiments Across Worlds*, Auckland University Press, Auckland, 2017.



Sydney Parkinson, *Portrait of Otegoowgoow [Otegooonoon], Son of Chief of the a Bay of Islands* December 1769 from *A Collection of Drawings made in the Countries Visited by Captain Cook in his First Voyage, 1768–1771*, pencil © The British Library Board

REANIMATION BEVINDNING

Lisa Reihana, *in Pursuit of Venus* 2012 (installation view: *Suspended Histories*, Museum Van Loon, Amsterdam, 2013), 2-channel HD video, stereo sound, 8 mins.
Photo: Thijs Wolzak

We need history, but we need it differently from the spoiled lazy-bones in the garden of knowledge.

– Nietzsche, *On the Use and Abuse of History for Life*

Lisa Reihana played many roles in the making of her remarkable video installation work, *in Pursuit of Venus [infected]*, 2015–17. She played the role of the artist, yes, but also balanced that of the filmmaker, the historian, the advocate and the dramaturge. Reihana's grand accomplishment is an hour long video-based experience that places her viewers inside a staggering, immersive representation of Pacific peoples during their first encounters with European explorers. A reanimation of sorts of a 19th-century panoramic wallpaper, Reihana's video reimagines these exchanges from an alternative point of view, challenging and complicating the colonial narrative put forth in the original. A romanticised backdrop of the Pacific Islands serves as a setting – or as Reihana might call it, the *tūrangawaewae* (place to stand) – for this captivating revisionist history about moments of contact, connection and conflict during the Pacific's early colonial era.

Reihana's *in Pursuit of Venus [infected]* is sweeping in its ambition and panoramic in its scale. Stretching across an expanse of wall, the epic work scrolls slowly as it fills the very room. Its verdant scenes, lush with tropical growth and ocean views are made living by vignettes populated with the film's subjects. Reihana's painterly backdrop moves deliberately; its scenes and figures appear at the right and finally vanish at the left. Arranged in carefully orchestrated groups or introduced as solitary figures, the work's characters are clad variously in Polynesian clothing and the garb of 18th-century European explorers. As they edge towards the centre of the panorama, these reanimated historical characters enact scenarios of ritual, encounter, trade, disagreement and connection.

A single snapshot of the moving narrative includes several types and depths of interaction among the characters, reconstructing imagined moments taken from the history of the European 'discovery' and colonisation of the Pacific. At points several vignettes appear on the screen at once, blending with and overlapping the individual narratives playing out before us. Among the many characters who appear are the explorer Captain James Cook; Joseph Banks, a botanist who joined Cook's expedition; and the Tahitian chief and navigator Tupaia, who served as a translator for the British explorers. Across the 64 minutes of footage, the soundtrack changes, also, as different scenes move in and out of prominence. The rhythms, chants and claps of a group of Polynesian men performing a dance give way to the ambient sound of birds in this tropical landscape, which is then joined by a solemn sounding – and definitively European – tune. Polynesian songs mingle with fluted melodies. Often, the voices captured on the soundtrack rise in panic or pain – though sometimes, too, in laughter.



(Above) On the set at Campbelltown Arts Centre, Sydney in *Pursuit of Venus [infected]* 2016. Photo: James Pinker

(Below) On the set at Lot23 Studio, Auckland in *Pursuit of Venus [infected]* 2014. Photo: Kallan Mcleod

¹ More information on late 18th and 19th-century panoramas can be found in Erkki Huhtamo's *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles*, MIT Press, Boston, 2013; and Stephan Oettermann's *The Panorama: History of a Mass Medium*, Zone Books, New York, 1997.

in Pursuit of Venus [infected] borrows from several different media and artistic approaches, ingesting the technologies of film, relying on the dramatics of the theatre and capitalising on the impact of immersive multimedia works. And while it can certainly be understood as being securely within these traditions of theatre, film and contemporary installation art, it is those earlier traditions that Reihana calls on which contain the most evocative points of comparison and departure.

Of course, one of Reihana's central inspirations and direct sources behind *in Pursuit of Venus [infected]* is the 19th-century wallpaper, *Les Sauvages de la Mer Pacifique*, 1804–05, which is translated, variously, as *The Savages of the Pacific Ocean* or *The Native Peoples of the Pacific Ocean*. Designed by Jean-Gabriel Charvet, the 20-panelled wallpaper was produced by the French company Joseph Dufour et Cie. Printed from woodblocks, one panel at a time, *Les Sauvages de la Mer Pacifique* was truly a technical accomplishment during its day; one of many painterly wallpapers produced during this time, its panoramic scene stretches over 10 metres. The design was informed by Charvet's own travels, and based on the widely published journals of Captain James Cook. Each of the wallpaper's 20 panels is filled with figures who exist together within a utopian vision of the region's landscape – a lush green scene with thatched huts, turquoise skies and vegetation seemingly plucked from an Henri Rousseau painting. At the time of its production, *Les Sauvages de la Mer Pacifique* was the largest panoramic wallpaper ever made, and its grandiose scale and exotic subjects made it a commercial success.

Reihana's encounter with Charvet's wallpaper at an exhibition at the National Gallery of Australia was a moment of inspiration for the artist, who found herself struck by the depiction of Pacific peoples. What its French creators had meant as a representation of the exotic peoples that Cook had encountered during his voyages, Reihana saw as completely foreign and divided from these people and their histories. *in Pursuit of Venus [infected]* is, therefore, something of a reclamation of Charvet's original – an attempt to assert a new representation of these peoples. She was also fascinated by the wallpaper's unusual inclusion – the death of Captain Cook, who was killed on a Hawaiian island during his third voyage. Looking at this moment which disrupts the idyllic storyline, Reihana conceives of a more complete retelling that contextualises the explorer's death rather than treating it as an aberration. Reihana looks back centuries after to this time as a moment of 'infection' – the moment of first contact, a moment when things began to change inextricably, not only through the exchange of disease, but through many other levels of trade, influence and destruction.

The phenomenon of the panoramic wallpaper coincided with another popular form of expanded vision – the moving panorama. Descended from theatrical scene painting, in part, these mobile panoramas were carted around Europe by their artist-showmen purveyors, who would present their visual spectacles, complete with narration, to rapt audiences.¹ Moving panoramas were large canvases, painted rather hastily at times,

that would be slowly revealed with the help of a turn-crank apparatus, taking their viewers on a virtual journey to exotic locations and the scenes of historic events. The panorama – in its several forms – presaged cinema and served as an early form of virtual reality, with its expansive views offering unprecedented vision and perspective on a widening world. By the mid-1800s, these popular forms of entertainment (and their close relatives, the static, circular panoramas housed within rounded enclosures erected throughout the continent) had even necessitated a new term: 'panoramania'.

The thirst for this broadened sort of vision among a European mass audience is an indicator and a symptom of the great tumult befalling Europe and the rest of the world during this era. The historical concept of the panorama is unavoidably linked – through the points of their mutual coincidence, and through the cultural motivations that they share – to the project of European colonialism. As some scholars of these 19th-century media forms have argued, the panorama both reflected and augmented a new way of viewing the world. For the common European citizen, panoramas connected them through virtual experience with parts of the world that were being claimed in their name (or in the name of their rulers, as it were). The horizon line prominent in these forms of vision corresponded to feelings of hope in the possibilities within and beyond that line, just as much as it relates to oceanic navigation and burgeoning technologies. It is also not a stretch to associate this grandiosity of vision with a sense of control or ownership, one that was shared with Europe's emerging middle class through spectacular experiences such as the panorama. Charvet's printed panoramic wallpaper is serene in its depiction of European–Pacific Islander encounters; perhaps this is what struck Reihana as so foreign. Reihana's experimental approach seen in *in Pursuit of Venus [infected]* not only defines this work as a great feat of filmmaking, but it also ties it through form and content to this critical moment in history.

in Pursuit of Venus [infected] also employs many mechanisms of the theatre, with Reihana working as an expert dramaturge to coordinate the many layers of context, history and tension that are embedded in the work's narratives. With its backdrop recalling theatrical scene painting, and its narratives woven through the layering of gesture, movement, costume and sound, her work could be read as dramatic theatrical production. Reihana's experience here is instructive and leveraged to good effect: with her background in acting as well as in animation, *in Pursuit of Venus [infected]* draws from both of these fields to create an intricate hybrid. Reihana collaborated with actors to create the work's dramatised glimpses into European–Pacific interactions, and worked closely with theatre director Rachel House to help realise her vision. The large movements and constrained parameters of the actors' motion recall another European tradition – that of the pantomime. With actors performing in front of a green screen, their bodies were then transported into the illustrative setting of the panoramic background, moving the action of the whole into a flattened and horizontal tableau that again recalls the linearity of a theatrical stage.



Lisa Reihana, *Tai Whetuki – House of Death Redux* 2015–16 (installation view: *The Walters Prize* 2016, Auckland Art Gallery Toi o Tāmaki, 2016). 2-channel HD video installation, stereo sound, no dialogue, colour, 14 min. Photo: Jennifer French. This work was produced concurrently with *in Pursuit of Venus [infected]* and both feature the character of the Chief Mourner.

But there is an element of *in Pursuit of Venus [infected]* that also negates the theatrical, and denies viewers the resolution achieved through the usual dramatic arc. While Reihana's animated tableaux move through various phases – beginning idyllically, demonstrating early encounters, and finally reaching a crescendo of conflict with Captain Cook's death – it is shown not as a sequence, from beginning to end, but as a continuous loop. The work resists the classical structure of Freitag's pyramid by existing in an unbroken loop of interaction – encounter, covenant, rupture, struggle, death – with endless repetitions, no beginnings, no ends. Every scene in Reihana's work is bound to appear again; every interaction shot through with both the promise of mutual understanding and the threat of disillusion.

This practice of looping, of course, calls us back into the contemporary art context, where video works displayed in galleries are often run continuously for sporadically present audiences. But in the case of *in Pursuit of Venus [infected]*, it also serves a signifying function, connecting the project yet again through both form and content to the historical context of colonialism. By refusing resolution, and instead continuously rehearsing the same series of interactions *ad infinitum*, Reihana's work highlights the persistence of these colonial dynamics even within our postcolonial world. The moment of infection is the moment after which nothing will ever be the same. These historical shifts, these moments of contact and contamination, are continuously re-inscribed in the present. The colonial project, though now held up as history, has lasting, continual and urgent repercussions even today.

Reihana's monumental artwork relies on a complex technological mechanism that projects the seamless, scrolling film in such a way that creates a viewing experience in which one can truly get lost. It is no less than breathtaking, simply as a visual document. But technical mastery aside, it is really the layering of context, content and container in Reihana's work that qualifies it as being remarkable. Borrowing broadly and masterfully from historical spectacles imbued with colonialist implications, Reihana demonstrates an exceptional sensitivity to the importance of form, its significations and its possibilities. By leveraging the painterly, the panoramic, the cinematic and the dramatic, Reihana is able to create a stunning document that unravels a complex colonial history. Though she does not seek to rewrite this history, to make it something that it is not, she has, in essence, reclaimed it. ♦

IN CONVERSATION

John Sherwin after John Webber, *A Dance in Otaheite* 1784 (detail),
engraving, 402 x 560 mm, Auckland Art Gallery Toi o Tāmaki, purchased 2006

LISA REIHANA: I'm interested in talking with you for two reasons. First, to ensure that there's an Aboriginal voice in the catalogue, as there is now Aboriginal content in the artwork. This is a strategy to resist the myth of terra nullius, or 'nobody's land', which looms large in my psyche. I conflate terra nullius with Australia, and to me *Les Sauvages de la Mer Pacifique* reveals the broader project of Empire. It was amazing to add this missing dimension through the support of Campbelltown Arts Centre. Director Michael Dagostino put me in touch with their Aboriginal elder Aunty Glenda, and alongside his fantastic staff, Campbelltown provided the resources enabling the video shoot. Their generous contribution has made a huge difference to *in Pursuit of Venus [infected]*. Second, you are a contemporary artist who also works with museum collections, and you offer new insights and a counterpoint to the way history is understood and conveyed by historians or archaeologists. While I was visiting the Museum of Archaeology and Anthropology, University of Cambridge I fell in love with an object from Nootka Sound. But I saw this piece, I saw him, not as an object but as an ancestor. Māori often use the word taonga, which is translated as 'treasure'. Being with him I felt the deep aroha (love) I feel in the presence of my own ancestors. There was an energy emanating from him.

BROOK ANDREW: I remember visiting you in Auckland when you first started the *in Pursuit of Venus [infected]* project. That was the first time you spoke of this widely ambitious and seminal animation project, which was a very long-term and big idea. And in some cases, this is very much how I practise. Sometimes it takes me many years or longer to realise a project or artwork. Not just the technical aspects and the cultural aspects, but also reflecting on my own creative and cultural processes, sharing and discussing with others in my community, museum curators and anthropologists and the wider audience. The process and subject matter can at times place me in a vulnerable position. It's like, how do I process and assemble ideas and facts around hidden histories and trauma to create new narratives? How can I create new strategies to re-present this? How do I activate and share this process while working with disparate processes and sources? How do I form my own thought processes while also being mindful and honour my mixed-cultural identities? I often think about how we live in a world where the colonial fallout towards indigeneity is devastating to our communities. We have been objectified and romanticised and reduced to a single word, 'primitivism', an alien doctrine or identity unit. I think it's difficult for some of our own people to de-activate this, de-colonise ourselves. Though clearly there's more complex actions in motion that in many ways can subjugate us and affect our ability to deeply engage with objects in collections, especially objects whose original use of power for religious or other purposes we don't understand due to genocidal practices, so work like ours can be simultaneously confronting and rejuvenating. It can also be traumatic and confusing to be confronted with the immensity of how much our cultures have been misappropriated, exported and disseminated through the organ of colonialism – though we still lift our heads up high. So in some ways it's about how you unpack this situation. I'll talk about it from a recent example.



Lisa Reihana photographing works at the Museum of Archaeology and Anthropology, University of Cambridge.
Photo: Carine Durand

The Musée d'ethnographie de Genève contacted me to be involved in an exhibition called *L'effet boomerang. Les arts aborigènes d'Australie*. There was one other similar exhibition organised by the museum but located at the Musée Rath, also in Geneva, in 1960, called *Australie*. Its modernist publicity poster had a boomerang on it and it has that 'expo' expression – and funnily enough this new exhibition also has a boomerang on it, but with my pattern behind it. I have particular views on the European organs of modernism and how modernism kept the colonial body going, so the history of representation in both posters was an interesting signal. The museum was attracted to my alternative narrative approach to questioning historicity and the museum narrative – the experimental testing grounds; they thought deeply about my own museum intervention practice and about how to present Aboriginal culture through a pure contemporary art expression. The curious thing was, the designers' take on a contemporary approach to Aboriginality is to present the cultural objects as art in an art white cube design, to in some ways rectify the visual apparatus of the classical primitivist museum diorama. This was a curious approach for me as I'd not heard of it before on such a scale in an ethnographic museum – it was their experiment. The important point here is apart from this white cube approach, I was successful in negotiating a legal contract where the exhibition would not have secret/sacred objects or human remains on display without the consent of the communities these objects

came from. This was a coup – I’ve never experienced this before or heard of it in a European museum context. Though the daunting task of assisting a museum with this process in a short turnaround time can be an exhausting process when community members often live in a different time and place – ie not Swiss time! – unless you’re taking your time as an artist and working at your own pace. When working alone, you have time to change your mind about process – your mind opens up and spies other things. What I’ve found recently while working is the sense of responsibility, of how many people you need to talk to, and who you need to talk to. And people can sometimes change their minds – it’s what’s visible and what’s not visible. I think inter-generational differences about how we see cultural revitalisation, memory, trauma, encountering objects, museums and the way we practise our own cultures and as contemporary artists can be confronting, and to also add museum collections and communities produces an undulating action of change – it can be inspiring, definitely collaborative and can raise new questions. It’s a lot to handle and often there are high expectations placed on us and we can be scrutinised.

I find it inspiring when you talk about the ancestor figure from Nootka Sound and how important the figure is for you. You know, within Aboriginal Australia apart from the joy we have in continuing culture, there’s also a lot of pain, there’s real inter-generational trauma, there can also be conflict within our own communities about the representation of objects and for some of us, how we represent them. This is because our culture has changed and continues to. We are inventing and redefining and I think people forget the problem with the colonial organ and its effects on us. We are not the primitive stand-still unchanging specimen in a jar. We were always changing and evolving, things didn’t just stand still when the British broke international law and started a war in Australia. This is linked to my previous point on objects in museums too, in regards to the fallout of this war. If I look at the dendroglyphs carvings on trees, specific to southeast Australia, many are from Wiradjuri nation, which is my mother’s nation. There are different views in our Wiradjuri nation as to how we engage with carved tree sections that have been repatriated to communities from museums and also the trees that still exist in museums, like in Geneva – some are on display and some are not. Some say it’s okay to look at these trees and others say it’s not. This is because the carved trees had two purposes – one action was used for the burial of men of high degree and the other type was for boys initiation. In 1949, a group including Norman Tindale, ethnologist, Adelaide Museum; T M Prescott, director, Melbourne Museum; a Mr Tugby, ethnologist and Mr Hitchcock, ornithologist, also from the Melbourne Museum; Mr Bailey, leader of an American group and H R Balfour, a retired pastoralist from Albury were accompanied by the Australian Army and used massive circular saws to cut down, desecrate and steal nearly 100 carved trees. The cut sections were then traded across the world, including to the Musée d’ethnographie de Genève, which had two on public display when I was there. There were around 7500 carved trees recorded, but only about 60 survive in the landscape today. You can only imagine the devastation this has had on our continuing cultures.

Within our community, some Aboriginal Lands Councils display repatriated carved trees for everyone to see. But there are some elders who say, ‘People are going to get sick, they shouldn’t see some trees on display.’ In many cases it’s difficult to ascertain exactly which carved trees were for burial and which for initiation. We have a dilemma around the visibility and representation of some of our material culture – for our children, for our families who have been affected through this removal of cultural and religious heritage; but in saying this, we also have powerful leaders who share and hold knowledge. This is similar, of course, to what happened in Aotearoa and other places in the Pacific and around the world. On a recent trip to Hokkaido with curator Mami Kataoka we spent time with Mayun Kiki, a young Ainu woman who is searching to revive traditional tattoo practices for women. She is the only Ainu woman with traditional tattoos, and because of the taboo nature in Japanese culture and in turn her own – due to Japanese colonisation – she makes this journey an international one to reclaim cultural practices. In this context, Aboriginal Australia, it is a diverse and vast one with more than 300 different Aboriginal nations and language groups, so when we go to museums it’s kind of like, you know, I want to use the word ‘mess’. It’s a mess. Not in the derogatory, kind of terrible sense, but it’s . . .

LR: . . . The access and the information is all messed up, is that what you mean?

BA: Yes, how do you deal with that, and what do you do with the experience when I am there and I cannot afford to fly my entire family or peers over? This is where embodying a contemporary artist of the world is important too – it’s an opportunity to reconfigure the dominant Eurocentric narrative and insert our own. There are some specific situations where I come across important objects or photos, or people contact me from a museum, and I immediately pass these on to the people in the respective community connected to the objects. There are ways in which I have personally dealt with this as an artist, some people respond with thankfulness and others respond with anger and misunderstanding – I understand trauma and that not understanding the full story is the cause of this. There was a tree section in my 2016 exhibition *Evidence* at the Museum of Applied Arts and Sciences, Sydney. We created a visual apparatus where the carved tree was covered with a printed linen over the vitrine, it had a little flap which people could lift up if they wanted to – or not. And so it was about a strategy of seeing or not seeing and reflecting on the preciousness but also the tragedy of its existence in the museum. But the most important aspect of this action is the story of the tree and how it ended up in the museum. When I saw the tree in the museum inventory, they were adamant that it was not in the collection. We finally discovered that the tree only arrived at the museum because of a sympathetic manager of a wood mill back in the early 1900s. If he did not send the tree section to the museum, it would have been destroyed, along with the other recorded 7500 trees. Another action to conceal and reveal was with the 2007 *Gun-metal Grey* series of screenprints that were created through unprovenanced or ‘orphaned’ portraits from New South Wales. It was about finding a way to see the image but also disappear it –



Lisa Reihana, *Digital Marae* 2007 (installation view: *The Walters Prize 2008*, Auckland Art Gallery Toi o Tāmaki, 2008), colour photographs on aluminium, leather and DVD, Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, purchased with assistance from the Gallery, 2010. Photo: Jennifer French

the ways in which other artists have dealt with these difficult histories throughout the world, like Columbian artist Oscar Muñoz. With these works, if the light shifted you could no longer see the image. So I suppose what I mean is there's this vulnerability that builds up within the self when I'm researching in and with museums, and then you go home to your families or your communities and you touch on it and some are supportive and say, 'Oh that's great you're doing that', and then a few will change their minds and be like, 'Actually you shouldn't be doing it.' So it's never fixed, and I think that's the richness of culture and also the colonial trauma and legacy of what we have inherited, like Oscar Muñoz trying to deal with the disappeared and the Dirty War in South America.

I think working with museums, interrogating them, reassembling them, is mainly related to the dominant European narrative of Primitivism and the 'primitivist' label. Because once something's labelled 'primitive' it's beyond culture – its archaeology, it doesn't exist as an equal human civilisation anymore – and this was a powerful strategy for colonial territories, to actively erase and sublate cultures. But this is what surviving is, all cultures change and evolve. I think indigenous peoples' reconstructing, interfering and creating alternate narratives often scares the European value and idea

of the 'other', when they realise our actions can deconstruct and exist outside of the primitivist equation. In this way, working with museums also confronts the cultures that have made the 'mess', not only our own cultures. And I think it helps to untangle it, because it's the kind of perverse objectification of a so-called dying culture to redefine, and I have seen that some of our own people can objectify and romanticise ourselves too. So in many ways we all need to 'de-colonise' ourselves . . . this is something the extraordinary poet Romaine Moreton said to me at least 15 years ago. What are the politics of power and representation for indigenous peoples in the Pacific?

When I was about 15 my grandmother said to us, 'You know Brook, I had such a great time in the mission, we could just be free and run around.' And I remember we were all sitting around playing cards – we're a big card-playing family! – and we're all musing about how great that would be. And about a decade later, while creating museum interventions and unpacking what this mess is, it's like, no actually, she wasn't free – she was forbidden to speak her traditional language or practise her traditional culture. But, she also said to me when I was about 23, 'Brook, remember, you are also white,' and this shocked me but I realised she was not only protecting me from reverse racism, but also reminding me of the happiness of her white father. I now realise it's contextual, my grandmother was happy on the mission because she was with her close-knit Aboriginal family, and this was difficult to maintain when they moved to Enmore and Redfern in Sydney. When her mother died in childbirth, all of her brothers and sisters were taken in by her aunties and uncles, thankfully – I say this as the Aborigines Protection Board were actively stealing children during this time. So they weren't part of the Stolen Generations,¹ but they were still part of both the fringe and Erambie Mission. The fringe is right next to the mission. In most cases, if you were more fair-skinned, you went to the fringe; if you were darker-skinned, you stayed on the mission – but of course this was a complicated action and was not always the case. Aboriginal people were under the Aborigines Protection Board which was an Australian version of an apartheid and slavery system. The thing is, my grandmother's family was affected by the policies of segregation and assimilation but we are survivors and proud. So when I'm in these museums and I'm looking at the mess and I'm trying to understand what this is about, I'm not just taking in my story now, I carry all of that with me. About what's missing and how I can fill it, and so when you get there your brain feels like it's three metres wide in your head. There's a 'lightning' stone from western New South Wales in the Musée d'ethnographie de Genève – probably for making ceremony around rain ancestors – I need to check this. Part of this work is to inform people back home about this stone and many other objects, and the most revitalising thought is that the museum is encouraging this.

LR: You have been talking about what we might term 'cultural safety'. I wonder if you aren't burdened by deep cultural knowledge – can it hurt you? Perhaps that's why your grandmother felt happy? Maybe there is some truth in the 'ignorance is bliss' adage. I know a Māori sound artist who has been warned off using tradition by academics who

¹ The Stolen Generations were children of Australian Aboriginal and Torres Strait Islander descent whom the Australian Federal and State government agencies and church missions forcibly removed from their families.

are worried about Māori knowledge being used in this way. The artist wants to explore Māori sounds as a form of healing. I wonder if her soundtrack included material that wasn't meant for general consumption – can it cause harm? As most people would be unable to hear or decipher the information, does this provide an inbuilt measure of cultural safety? However, some people are acutely sensitive, they 'resonate' at a subtle pitch, and could become unwell . . .

BA: I agree with you, there are vibrations and resonance. I think we are all burdened by the fallout of colonisation and what we've inherited, for better or worse – it's the actions we do around this that matter and sometimes we need to start by creating a future that assists all of us. For me to be labelled a 'contemporary artist' – which I had to fight for and was criticised for – is something that I feel strongly about. I am not bound by someone else's idea of who I am or by the doctrines of primitivism. As for the international scene . . . for many years now I've been thinking about what art is – what is its function in the international and local context? The way in which artists are involved in an art scene and the dominion of a particular kind of often Eurocentric 'art' style and way of action. What is that – who makes decisions around this? So when I hear you talk about sounds and healing, I agree it can be both healing and new ways to recontextualise that is, dare I say, natural within our communities that occurred traditionally. For example, musicians like Jessie Lloyd are creating contemporary actions like gathering old songs sung on missions around Australia, revitalising these – they are simultaneously painful and joyful. Similarly, my current research is investigating the lack of monuments, memorials and remembering of the Frontier Wars. I'm conducting international comparisons with other cultures who've experienced trauma – and this is at times a very touchy subject and people have different responses. Asking, do monuments exist that deal with sites of trauma? And how do artists, architects, community people from these places process or express it? We might say an artwork created for this purpose isn't a site of trauma but a reclaiming of memory and history. Every action has some kind of hidden action in it that might activate a sense of trauma – like the sound recordings – and this is sometimes unknown until it's triggered. There's an important Australian site called Cootamundra Domestic Training Home for Aboriginal Girls, where girls from the Stolen Generations were taken to be domestic servants, or more correctly, slaves. I was at the Banff Centre recently and reflecting on this with local medicine woman Corleigh Powderface, and she talked about their equivalent – the residential schools and the politics of representing, remembering and interacting with these buildings today. Some people want to burn them down, some people want to keep them, one has been transformed into a conference centre and it's very surprising for some. Now in the world of art, these kinds of projects are seen as important sites where 'art' or 'museums' activate memory. Though I think for some indigenous people high art can translate as privilege and Eurocentrism – the machine that oppresses us, it's not about an indigenous style of culture. It's a particular kind of view of objectifying issues and ideas. And so when I talked to relatives of mine, who are custodians of the land that the Cootamundra site

is on, about the idea of creating a site where people could visit and learn – like Anne Frank House in Amsterdam – they were quite shocked by the suggestions. I suppose my point is that there's been a film that's come out recently, it's called *Servant or Slave: Reshaping Australian History through a New Lens*, and it's specifically about those women's stories and that site, and maybe that's the best outcome really. I don't think that art can heal everything. I don't think art can deal with everything. I often think about that with my own practice but I think it's important to experiment and activate a kind of frisson – regardless if the result is a failure or not.

LR: Every place has its own resonance. At the moment I'm thinking about the ANZACs – the Australian and New Zealand Army Corps – because we're commemorating the men and women who went to Gallipoli to fight in World War I. It's a time of remembering, and a time of questioning. One hundred years on and the focus has shifted. We can reconsider the Great War's value, and ask, why did Māori fight on behalf of a country that hadn't given them the right to vote, and why fight for a country that has colonised yours? These are revisionist times.

Museums are contested places, storehouses that reveal how and what value was placed on an object – someone collected it at a certain moment in time. Like artists do – we collect materials and ephemera. And time has an incredible role to play in these histories and the pain that we're still coming to terms with.

I see First Australians as the oldest culture in the world, and Māori are the youngest. And an important thing for me is our proximity – the oldest and the youngest cultures in the world live right next door to each other. And there's so much knowledge we could share. We can learn from each other because we're so close, and yet we're so different too.

BA: I agree. It's an interesting proposition and it reminds me of when I was in Cambodia recently. I was talking to some artists at Sa Sa Art Projects – two Taiwanese and a Cambodian. They were explaining how artist-run spaces are conducted in their art world – artists are the curators who run the spaces. One project involved them spending two months in each other's countries, they make work and publish catalogues – their countries have been collaborating for decades. Their close geography reflects their histories, and they are entwined. I agree Pacific countries should be doing more together. But I think what happens is we get so caught up in our own island histories and trying to unpack those and reclaim history through generations. But in saying this Melbourne has a very strong inter-Pacific and collaborative and supportive culture.

I also want to reflect a little bit on what you said about World War I. I've been working with Koori Liaison Officer Maxine Briggs at the State Library of Victoria. We're working on protocol issues around photographs. We are collaborating on text for a book to assist people in understanding how to work with photographs. We've also been looking

at war photos of Aboriginal armed servicemen and women, and she said that people during the first and second world wars, for example, didn't have the same perspectives on colonisation as we do today. They just wanted to go to war because they wanted to protect their country. Some of those families are now fourth-generation Aboriginal families in the armed services. Of course they were aware of the problems of not being legally recognised as Australian citizens at the time, but a lot of Aboriginal people thought, 'Well this is our country and we're going to fight for it. We'll fight with whoever wants to fight with us.' And I reflect on my grandmother and the things she would say. I remember meeting up with a whole bunch of the aunties and my nana was still alive. . . while talking she said the word 'Abo'. One of her younger aunty-sisters said, 'Rosey, we don't use the word Abo anymore.' I think my grandmother was surprised because she still lived a different reality – Abo wasn't a bad word. My mother still uses the word pickaninny – it sounds bizarre but I don't judge them. It's remiss of me, or any of my family, to judge our elders and their experiences of identity ownership even if I think it's offensive.

LR: Those are some of the ethics we struggle with when we're creating artwork. A sense of empathy is really important to maintain so you can be open, to understand multiple ways that the world operates because there's all these crazy, different ways of being within it.

BA: Empathy and compassion, absolutely, also a sense of humbleness. My 1996 artwork *Sexy and Dangerous* was a starting point for a mix of empathy and visibility, and this became a comparative speaking point – the original photograph was the first colonial ethnographic image I encountered. Most Aboriginal people didn't know what an ethnographic image was in the 1990s. Didn't even know about people being documented for the colonial machine. No one knew it, unless you specifically had access to them. Twenty years ago my interest in those images was about re-presentation and self-identified power and presence, and assisting in the visibility of these photos, and looking deeply returning the colonial gaze and weaving this back into a dominant Eurocentric narrative. I was so obsessed with the colonial gaze, looking at the violence of the gaze, the power of the gaze – though I believe it's not all disempowering. I wanted to release these people – they were innocent times of encountering these histories. In doing all of this, and looking at many, many collections, and making work about it and discussing with people like lawyer Terri Janke . . . and having community workshops like with my grandmother's elders group. I am still moved by the power of these images – our ancestors – and how important it is for us to allow them to be seen or remembered. What I'm trying to say is that we spend so much time looking at the colonial gaze and the violence of the colonial gaze . . .

LR: . . . that we overlook the image's own innate power . . .

BA: Yes . . . but it's not even about them looking back, that's clear, that's obvious. I'm



Brook Andrew, *Intervening time* 2015, museum intervention including *TIME* 2012, wall painting and works from the Queensland Art Gallery Collection. Installation for The 8th Asia Pacific Triennial of Contemporary Art (APT8), Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015. Courtesy: the artist and Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadi, Paris and Brussels. Image courtesy: QAGOMA

thinking about more than the photograph, I'm thinking about what action is occurring in colonial photography generally, and across the Pacific. And I think the ancestors' power is innate, it is a different sense of visibility – so different to the colonial gaze that it's too easy to miss. There was one photo at the Musée du Quai Branly, Paris, capturing the landing at Motumotu in Freshwater Bay in the late 19th century when the Australian Government took control of the then British New Guinea. It was a flag-raising ceremony and it had these extraordinary ocean boat scenes. They were extraordinary because both locals and the Australian Navy were just hanging out together – there was no apparent apartheid. They were just together, it was diplomatic but also very casual . . . there are women and men and children. There's one image in which a chief is getting his photo taken. An Australian sailor, assistant to the photographer, is holding his hand out motioning, 'Stop and don't move.' This action is related to the camera shutter speed – as you know, with early camera technology, you can't move. But when you look at the photo it's too easy to think the sailor exerts power over the chief – if anything, this in itself dismisses the position of the chief; you know you could think that he's controlling him, patronising him, that the chief is powerless. When in actual fact the chief is powerful, for me, it looks like the chief was in total control and wanted his photo taken and the community wanted their photo taken with him. How do we get beyond naivety, beyond our own colonisation

of the action? Looking at these images beyond a knee-jerk negative response? There's understandably a way of looking at images like this where many indigenous people could be offended by the action of the photographer's assistant, but there are moments where we can start to feel empowered and possibly see that in actual fact, the subjects and us may not always be disempowered. Of course, and without a doubt, the majority of ethnographic photography is brutal and disempowering. I think some see this difference, especially the younger generation.

LR: It's important to recognise that people have their own tino rangatiratanga (absolute sovereignty), their own self-determination within whatever situation they find themselves. When I began researching for *Native Portraits n.19897* in about 1995 it was my first time to investigate the beautiful portraits of Māori held in the Museum of New Zealand Te Papa Tongarewa's collections. I had a stereotype in mind about the early New Zealand photographers, the Burton Brothers. I thought that they were out there taking everything. But when I delved into the collection, I realised Māori were using these images for their own purposes, because we are people who maintain our own agency. Māori were just as interested in looking at themselves, employing the latest technology to use for their own purposes. We should not see ourselves as victims.

That mentality is not going to move us forward, and it certainly didn't get us to where you and I are today.

You have told me that you've been working with the State Library of Victoria on making a resource to help people understand how to work with photographs, especially for non-indigenous communities. What do you see as most important? Can you take an image and use it carte blanche? If you alter an image, is that any different? If there's a photograph of an unnamed person, how can you ethically work with it? I'm interested in what you think is important when you're working with other people's imagery. From my perspective, what I do is make images. I don't take them. Working in a studio makes this incredibly clear, it's not stolen moments I am after. This is my strategy for finding an ethical way of working through that.

BA: I'll start with my recent experience in Hokkaido when I met Mayun Kiki. She saw that in one of my *52 Portraits* paintings was an Ainu woman. I asked what she thought about this, especially because of the tattoo, and she was proud to see it. Though I am sure some other people may respond differently. It's been a very long journey in Australia. Generally, over the last 20 years, it went from people rarely knowing these images existed to where we are now. Back in the mid-1990s, artist Rea and myself researched not only family images but also images from archives which we were shocked to see. This was an artistic experimental phase, in a period where Aboriginal people were taking control of histories that we didn't even know existed – material histories, photographic histories, object histories. And then communities started

to work with photos as well. For example, communities were reproducing them on community and organisational posters. Terri Janke drafted the report *Our Culture: Our Future* in 1999, commissioned by the Aboriginal and Torres Strait Islander Commission and the Australian Institute of Aboriginal and Torres Strait Islander Studies. She and others continue to move forward in that area. And there's been a shift due to its reception in wider Australia. I'll share some of the history here.

When I made *Sexy and Dangerous*, I was three years out of university, and still very heavily involved with Rea. Destiny Deacon and Tracey Moffatt were a big influence. Working side by side with Rea, both of our research, and especially hers, was about the international trade in Aboriginal human remains. Rea was geared toward family images because her interest was in domestic service – her mother's family were domestic servants. Leah King-Smith was also working with library collections. In 1998 I won the esteemed Aboriginal Kate Challis RAKA award for *Sexy & Dangerous* – I was in good company with artists like Lin Onus and Ivan Sen, and receiving encouragement from Aboriginal judges to confront ideas about Primitivism and photography. This created more discussions around ideas surrounding representation of photography and protocols. People hadn't spoken much about it before, so there was little established ground for how to move forward. I started looking at photographs from my mother's country. In some rare cases, communities' ancestors were photographed and their names were recorded. They have photographic representations with names, but there were also a lot of portraits without provenance or names. We call them orphan images because we don't know where they come from, or maybe only know it's Victoria, for example. The *Gun-metal Grey* series took me seven years to realise. I was collecting unprovenanced photographs, but in that case I knew they were from New South Wales. My grandmother was always saying, 'Brook, you can make artworks out of photos of me and our family and it's really important that you do that.' I am working on this, it's so close to the bone and in many ways I am waiting to collect more images from my mother's father's side of the family who is Ngunnawal.

LR: Yes, traditionally that's the sanctioned way to work, right, with your family's images or symbols. So in some ways, you have swung completely the other way.

BA: Yes and no. And it's a very good question about linear narrative time and an Aboriginal sense of time and justice. I have always worked with family patterns and sensibilities in my work – but there was an urgency around the visibility for me regarding these ethnographic photographs. Arguably, the *Gun-metal Grey* artworks are family ancestors or close to my traditional homelands. You see, we unfortunately don't have many photos of our family – we were documented for science mostly and it's reclaiming these that is an action I find powerful and family oriented. I am planning to make more recent family photos into artworks – it's again a very long process. If I was to show them in a public arena, I would be exposing very personal and recent history, not from 100 years ago, but it will eventuate as it is my late grandmother's

wish. The way in which Christian Boltanski works with orphaned images is interesting to reflect on here: what is exposed and personal and what is unknown. The *Gun-metal Grey* images are mysterious and powerful as they look deeply back to us, which in some ways could be claimed as even more traumatic as there are no recorded names, though one friend, who has family connections to Wiradjuri, did say that one of the portraits from this series was an ancestor of his – and he was happy to see her in the work. This is important as even though I do my best to research images, nothing may ever eventuate regarding their true identity, or in rare cases like this – it arrives. Importantly, I made a decision not to re-produce the *Gun-metal Grey* portraits as photographs like in *Sexy & Dangerous*, but as mixed-media prints to remove them from the burden of colonial photography. After my six to seven years of procrastination, I worked with printers Trent Walter and Stewart Russell to develop a technique to print onto a foil to realise these works so that the image disappears and reappears. It was Marcia Langton, Australia's foremost Aboriginal anthropologist and academic, who gave me the final nudge and inspiration to create them. Marcia, way before my generation, was one of the first Aboriginal people to investigate and experience ethnographic photographs in the Australian Institute of Aboriginal and Torres Strait Islander Studies collection. The artworks' materiality has a specific action of visibility and invisibility. Again like Oscar Muñoz, whose video works include actions of painting portraits with water on concrete, this enables a disappearing effect of the subjects. That's where my interest is intensifying and connecting internationally to create an equilibrium of narratives – ideas of the disappeared – and how parallel cultures in the world deal with these kind of traumatic photographs and what they evoke.

LR: That's something I struggle with in wanting to include reference to the Nootka Sound people. When I first left New Zealand, I lived in Australia; the next place I went to was the Pacific Northwest. I feel a genuine relationship with that area, something I learnt about with the benefit of our elders such as Arnold Manaaki Wilson and John Tahuparae – who have since passed away. They opened up new learnings with Pacific Northwest elders. While we were editing *in Pursuit of Venus [infected]*, I spoke to Jason Ryle, a friend who runs the imagineNATIVE Film & Media Arts Festival in Toronto. I explained that ideally I would prefer to travel to Canada to record footage with local people from Nootka Sound. I asked Jason what he thought. He replied that even Canadian filmmakers encounter the same issues, finding it difficult to be as tribally specific as they'd like, for instance the actor Wes Studi might play a Cherokee Indian in one film, Choctaw in another film, and then be cast as an Apache in the next. Issues around representation and authenticity are fraught and difficult. I have included imagery in *in Pursuit of Venus [infected]* which contravenes my best practice. But I felt if I didn't include First Nations Peoples in the work their absence writes people out of history. It's like the Aboriginal content, because I have such a long and strong relationship with Australia and First Australians, I couldn't use actors to portray Aboriginal people. I had to come to terms with representations of the Nootka Sound people, which in a way is really weird, but I couldn't hand on heart feel good about using

actors as First Australians. I've contravened my best hopes in a couple of instances, but decided if anyone really has a problem with my approach, hopefully it provides an opportunity for discussion and we can work towards new understandings. Perhaps that's where art can be genuine and change can happen as a result.

I'm interested in the ethics of representation. I'm working with video and it's hyper-real when shot on 4K and 6K cameras. We're dialling it back to look like an illustration, to look more like the wallpaper. I'm working with someone, and I'm putting them out into the world – working with people who are alive – that is another level beyond working with an archive.

BA: I think the issue of traditional secret/sacred protocols and ethics is extraordinarily important, and clearly not only for indigenous peoples. We're dealing with materials where it's our generation accessing objects that could have these values, and many don't. This nods to your point about what is written in or out of history due to its visibility. The rules around engagement with cultural objects are shifting as museum practices have invited interaction and collaboration to redesign ways of seeing and actioning cultural objects. We've needed to develop cultural-ethical actions that have not existed in this particular way before – and yes, like you, it is not just the archive we are reflecting on here, it does concern people who are alive today. Ideas around cultural protocols and what is secret/sacred and what is not can sometimes be blurry. Ethics is fascinating and contentious, when there is talk about Picasso and others who used indigenous or African carving design as their artistic influence. We have Australian artists like Margaret Preston who in the 1950s painted kitsch-style generic Aboriginal motifs into her work, not dissimilar to tourist art. There are complicated issues of non-indigenous people representing indigenous motifs, and many Aboriginal people are still sensitive about this representation today – but who does own a kitsch representation or another form like a 'dot' which is a style in some Aboriginal art? I'm not saying that it shouldn't exist, in fact I think Preston had a genuine concern for reconciliation. These appropriations are not secret/sacred and hence are more like ideas of who may represent. If I look at protocols in relation to my own contemporary art practice, none are secret/sacred in nature. They are inspired by particular designs but they are anew – like other artists, no one has the right to dictate my contemporary versions and reworking of my inherited traditions, both Aboriginal and Celtic, or from my wider experiences. It's important for us to be able to break with tradition as well as be inspired by it – and to even revolt within our own new styles. Europeans have a history of this with artists as infamous as Caravaggio and Dadaists – these artists were unpopular in their own times as they broke with tradition and created something anew – actions that challenged the status quo and dominant thinking of the day. These actions produce new ways of seeing – challenging and disarming current dilemmas. They both lubricate and smash a bottleneck of unhappiness and frustration with systems that don't work anymore or that generally need to be shifted to free the human condition. ♦

PLATES

PORTRAITS

92

IN PURSUIT OF VENUS [INFECTED]
VIDEO STILLS

98



NŌTEMEA NŌ ĀPŌPŌ MĀTOU

(Right) Lisa Reihana, *Emissary No.1 – Chief Mourner* 2017, photograph



FINAL IMAGE TO COME





FINAL IMAGE TO COME

BECAUSE WE ARE FROM THE FUTURE

(Previous spread) Lisa Reihana, *Emissary No.3 – Nootka Ancestor* 2017, photograph
(Left) Lisa Reihana, *Emissary No.2 – Joseph Banks* 2017, photograph



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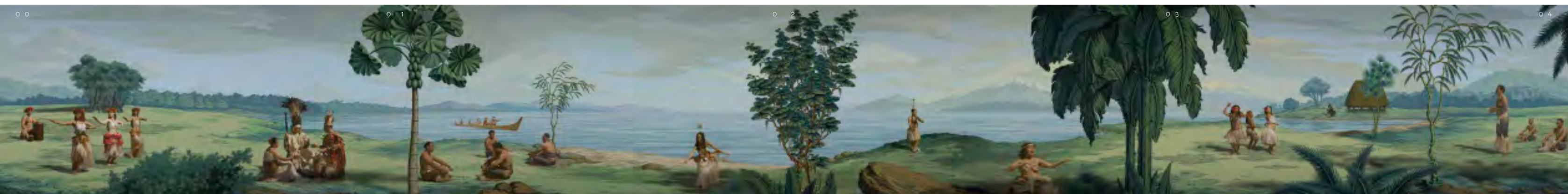


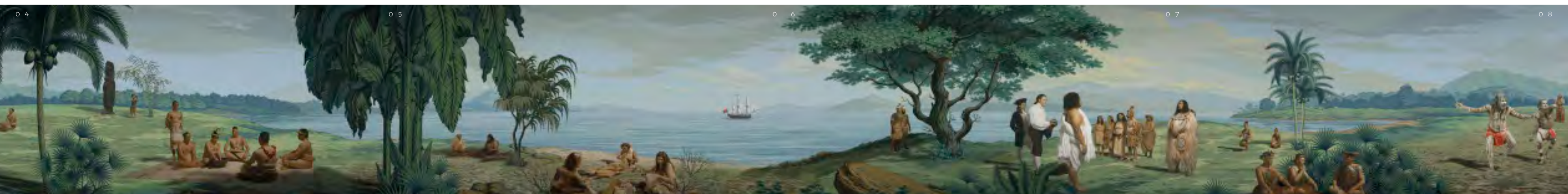
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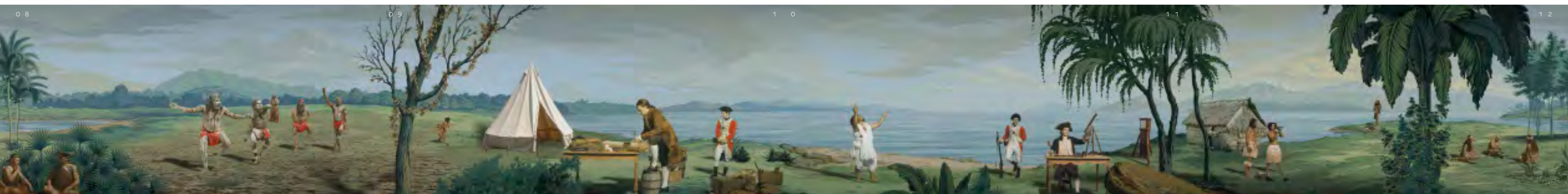


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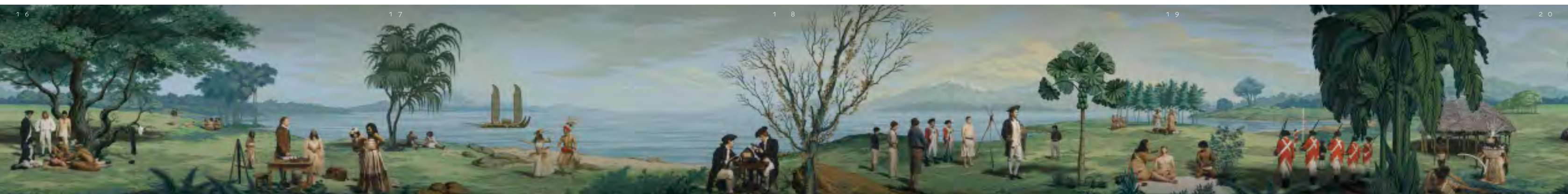
Lisa Reihana, *in Pursuit of Venus [infected]* 2015–17
multi-channel HD digital video, colour, sound, 64 min, Auckland Art Gallery
Toi o Tāmaki, gift of the Patrons of the Auckland Art Gallery, 2014

















VIVIENNE WEBB

LES SAUVAGES DE LA MER PACIFIQUE:

A DECORATIVE COMPOSITION IN WALLPAPER

Jean Gabriel Charvet (designer, French, 1750–1829), Joseph Dufour (printer, French, 1742–1827), *Sauvages de la Mer Pacifique* (Native Peoples of the South Pacific), c1804–06. Six of 20 panels of wallpaper, one of which is a reproduction, block-printed watercolour on paper, 251.5 x 54 cm each panel. The Fine Arts Museums of San Francisco, museum purchase, Gift of Georgia M Worthington and The Fine Arts Museums Trustees Fund, 77.61–10

¹ *Les Sauvages de la Mer Pacifique: Tableau pour décoration en papier peint*, Moiroux, Mâcon, An XIII, (1804–1805), p 5. A full translation of this document is available in *Les Sauvages de la Mer Pacifique*, Art Gallery of New South Wales/National Gallery of Australia, Sydney and Canberra, 2000, pp 32–41, and all subsequent quotations are taken from this publication. A partial translation is available in Nancy McClelland, *Historic Wallpapers: From Their Inception to the Introduction of Machinery*, J B Lippincott, Philadelphia, 1924, pp 403–12.

² Dufour describes in the booklet ‘The two ends must meet to form a kind of panorama’, in *Les Sauvages de la Mer Pacifique*, (1804–1805), p 38. However the term ‘*papier panoramique*’ or panoramic wallpaper did not become common until the 20th century, see Odile Nouvel-Kammerer, ‘Wide Horizons: French Scenic Papers’ in (ed) Lesley Hoskins *The Papered Wall: The History, Patterns and Techniques of Wallpaper*, Thames & Hudson, London, 2005, p 98.

³ *Un créateur de papiers peints: Joseph Dufour (1785–1827)*, Syndicat d’Initiative et Mairie de Tramayes, Tramayes, 2000, p 17.

⁴ *Notices sur les objets envoyés à l’exposition des produits de l’industrie française rédigées et imprimées par ordre de SEM de Champagny*, Ministre de l’intérieur, Paris de l’Imprimerie Impériale, Paris, 1806, p 256.

⁵ Bernard Jacqué, ‘Luxury Perfected: The Ascendancy of French Wallpaper 1770–1870’, in (ed) Hoskins, 2005, p 56.

⁶ *Les Sauvages de la Mer Pacifique*, (1804–1805), p 11.

Les Sauvages de la Mer Pacifique (1804–5) is a spectacular decorative wallpaper that presents a neoclassical depiction of the Pacific in a mythological golden age. It holds in microcosm the European vision of the South Seas during the Enlightenment. Designed as a panorama, with the European viewer in the centre observing other cultures on the periphery, its very structure carries an implicit hierarchy that reflects the imperialist mode of cultural encounter. Over 200 years later, Lisa Reihana’s contemporary reinterpretation of this particular image of the ‘Pacific Arcady’ reflects the visual appeal of the wallpaper while also encapsulating a dramatic shift in world view.

The wallpaper was manufactured by Joseph Dufour et Cie in east-central France during the Napoleonic Empire. In revolutionary year XIII (23 September 1804–22 September 1805) Dufour issued a 48-page promotional prospectus entitled: *The native peoples of the Pacific Ocean, a decorative composition in wallpaper, inspired by the discoveries made by Captains Cook, de la Pérouse and other explorers, forming a landscape in colour . . .*¹ This was a shrewd choice of subject during a time of intense enthusiasm in France for themes of Pacific exploration, following decades of involvement which was dominated by the British and French.

As one of the first panoramic wallpapers, *Les Sauvages de la Mer Pacifique* helped to launch a fashion for this exclusively French form of interior decoration.² Printed on 20 drops, with an overall length of over 10 metres, it was the product of the latest materials and techniques. The manufacturing process was highly labour-intensive, involving hand painting, stencilling and printing with thousands of individual woodblocks, and by 1804, with the wallpaper in production, Dufour employed over 90 people.³

Les Sauvages de la Mer Pacifique was first shown in 1806 at the Fourth Exhibition of the Products of French Industry at the Louvre and went on to sell well in Europe and North America, with most likely hundreds of copies being produced.⁴ A revival of interest in these historic wallpapers during the late 20th century saw *Les Sauvages de la Mer Pacifique* acquired and featured in public art institutions throughout the Pacific including Hawai’i, North America, Australia and New Zealand.

This innovative, mass-produced scenic wallpaper offered the rising middle class clientele in the early 19th century a quasi travel experience and escapism from the turmoil and political upheaval of the period.⁵ Across the picturesque landscape are dispersed groups of people from diverse regions of the Pacific. The explanatory booklet emphasised the didactic potential, with each of the scenes numbered and an accompanying description including location, longitude, latitude and the dates they were visited by the explorers. However, the arrangement of vignettes is neither geographic nor chronological but aesthetic, and overall the intention was ‘to delight the imagination without taxing it’.⁶

The wallpaper forms a compendium reflecting the Enlightenment conception of a universal human nature. The shift towards the hierarchical analysis of ‘racial’ types is not yet evident; instead there is a generalising or homogenising impulse governed by a process of selection and omission.⁷ The figures throughout are Europeanised, and with a few exceptions largely white. The draped costumes are modelled on Greco-Roman styles together with elements drawn from Empire fashion, although layered with authenticating ethnographic detail. Nudity is evident while piercing and tattooing are barely discernible.⁸ As Dufour articulated: ‘We have permitted ourselves to suppress the absurd parts of a picture, which is only intended to offer pleasant objects to the eyes of the public’.⁹

Les Sauvages de la Mer Pacifique presents a decorative vision of the Pacific at several removes from the original field drawings. Designer Jean-Gabriel Charvet’s preparatory drawing for the wallpaper in the Lyon Museum of Fine Arts demonstrates that the primary source for the serial structure, the numbered key to the scenes and many of the figures in the wallpaper was Jacques Grasset de Saint-Sauveur’s engraving *Tableau des découvertes du Capitaine Cook, et de la Pérouse*, c1798. The final wallpaper design includes three additional scenes drawn from engravings after John Webber, the artist on Cook’s third Pacific expedition (1776–80) yet extensively adapted to follow European pictorial conventions. The Tahitian dancers in wallpaper drop V allude to the mythical Three Graces, companions of Aphrodite.¹⁰ Similarly, the musculature and stance of the Tongan wrestlers in drop XVI owe as much to the widely admired and copied Hellenistic sculpture of a warrior, known as the *Borghese Gladiator*, as to the drawings of boxing on which they are based.¹¹

Thus the imaginative voyage evoked in the wallpaper was both geographic and temporal, with distance in space linked to distance in time, back to a generalised classical past. It is significant that the overall scene is Tahiti, which French explorer Louis Antoine de Bougainville famously visited in 1767 and described as an earthly paradise far from the corruption of civilisation. Bougainville named the island New Cythera, after the mythical Greek island of love, believed in antiquity to be the birthplace of Aphrodite, or the Roman equivalent Venus. Michelangelo’s *Creation*, 1511–12 in the Sistine Chapel, which is replayed by the inhabitants of Nootka Sound in the foreground of drop II, gestures towards another natural paradise, this time the Garden of Eden.

The vision of place presented in *Les Sauvages de la Mer Pacifique* is simultaneously nostalgic and a dreamlike vision of a possible future imagined by idealists. The term *les sauvages* would have had nuances revolving around the concept of indigenous peoples living in an uncorrupted state of harmony with nature, as proposed by Enlightenment philosophers such as Jean-Jacques Rousseau. Both the images and the accompanying text have been extensively modified from the source material in order to adhere to this idealised vision.¹² Only one rupture in the fantasy is included in the

⁷ This division and hierarchy of racial types was to be studied by 19th-century ethnographers and used to justify the devastating effects of European activity on non-European peoples.

⁸ For a more detailed discussion see Céline Borello, ‘Joseph Dufour et l’exotisme: Les Océaniens du début du XIX siècle, histoire d’une rencontre à travers le papier peint’ in (eds) Bernard Jacqué and Georgette Pastiaux-Thiriat, *Joseph Dufour: Manufacturier de Papier Peint*, Presses Universitaires de Rennes, Rennes, 2010, pp 161–81.

⁹ *Les Sauvages de la Mer Pacifique* (1804–1805), p 38.

¹⁰ Tahitian dancers are depicted in a number of Webber’s drawings, including *A Dance in Otaheite*, 1773.

¹¹ Boxers are depicted in a number of Webber’s drawings including, for example, *A Boxing Match, Friendly Islands*, 1778.

¹² For a more detailed discussion see Georgette Pastiaux-Thiriat, ‘Les sources littéraires des panoramiques de la manufacture Dufour et les mystères d’Anthénor’ in (eds) Jacqué and Pastiaux-Thiriat, 2010, pp 183–99.

form of the death of Cook in Hawai'i, also adapted from a print by Webber. Yet details of the battle scene are barely discernible in the mid-distance of drops VIII–IX, and any suggestion of resistance by the local people is still further minimised by two flirtatious couples in the foreground who upstage the dramatic action.

Revolutions appear central to the wallpaper and its historical trajectory, including revolutions around the room by the viewer of the wallpaper, revolutions of the globe, revolutions in politics and in thought. The circular structure of the 'wallpaper without ends' is mirrored in these voyages, involving a journey and return to the point of origin. Cook's first circumnavigation of the earth aimed to view from Tahiti the 1769 Transit of Venus across the Sun, in order to measure the revolutions of the planets and calculate the size of the solar system. Lisa Reihana's work is measuring different revolutions, and inviting her viewers on another journey of investigation. Reihana's *in Pursuit of Venus [infected]* plots the distance and the difference between the European vision that produced the wallpaper and the diverse people who now see it. ♦



Dufour et Cie, printer & publisher, Jean-Gabriel Charvet, designer, *Les Sauvages de la mer Pacifique* (*The Voyages of Captain Cook*) (detail) 1804–5, woodblock, printed in colour, from multiple blocks, hand-painted gouache through stencils, printed image (overall) 170 x 1060 cm, Honolulu Museum of Art. Photo: James Pinker



01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
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Key to Scenes Locations for each scene of the wallpaper are listed firstly by their indigenous name where possible (bold). The name is given secondly in the 19th-century French used in the prospectus (<i>italic</i>), and thirdly in the standard contemporary English.	01 <i>Nootka</i> , Nootka, Vancouver Island, British Columbia, Canada 02 <i>Uliâtéa</i> , <i>îles des Amis</i> , Ra'iâtea, Society Islands, French Polynesia 03 <i>Happdâee</i> , <i>îles des Amis</i> , Lifuka, Ha'apai Group, Tonga	04, 05, 06 <i>Otahiti</i> , Tahiti, Society Islands, French Polynesia 07 <i>Tanna</i> , <i>Nouvelles Hébrides</i> , Tanna, Vanuatu 08, 09 <i>Hawai'i</i> , <i>îles de Sandwich</i> , Hawai'i, USA 10, 11 <i>Aotearoa</i> , <i>Nouvelle Zélande</i> , New Zealand	12 <i>Alaxsxaq</i> , <i>Entrée du prince Guillaume</i> , <i>nord de l'Amerique</i> , Prince William Sound, Alaska, USA 13 <i>Annamooka/Annaamoka</i> , Nomuka, Ha'apai Group, Tonga 14 <i>Kanaky</i> , <i>Nouvelle Calédonie</i> , New Caledonia 15, 16 <i>Tongatabo</i> , <i>îles des Amis</i> , Tongatapu, Tongatapu Group, Tonga	17 Sainte Christine, <i>Îles Marquises</i> , Tahuata, Marquesas Islands, French Polynesia 18 <i>Îles Marquises</i> , Marquesas Islands, French Polynesia Middle distance: Trowunna , <i>Cap de Diemen</i> , <i>Nouvelle Hollande</i> et <i>îles de l'Amirauté</i> , Tasmania, Australia and the Admiralty Islands, Papua New Guinea	19 <i>Rapanui</i> , <i>Île de Pâques</i> , Easter Island, Chile Middle distance: Trowunna , <i>Cap de Diemen</i> , <i>Nouvelle Hollande</i> and <i>îles de l'Amirauté</i> , Tasmania, Australia and the Admiralty Islands, Papua New Guinea 20 <i>Belau</i> , <i>Pelew/Palaos</i> , Palau
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Dufour et Cie, printer & publisher, Jean-Gabriel Charvet, designer *The Voyages of Captain Cook (Les Sauvages de la mer Pacifique)* (detail) 1805, woodblock, printed in colour from multiple blocks hand-painted gouache through stencils, printed image (overall) 170 x 1060 cm, National Gallery of Australia, Canberra, purchased from admission charges 1982–83.

ANDREW CLIFFORD

UNMUTING HISTORY NOW

A POLYPHONIC TABLEAU

¹ Proverb cited by Horomona Horo in Justine Murray, 'Horomona Horo – Taonga Pūoro', *RNZ National*, www.radionz.co.nz/national/programmes/teahikaa/audio/201799747/horomona-horo-taonga-puoro, accessed 4 Dec 2016.

² John Cage attributes this comment to Louis Aragon in his 'Autobiographical Statement', www.johncage.org/autobiographical_statement.html, accessed 4 Dec 2016.

³ Nunns and Melbourne released the groundbreaking album, *Te Ku Te Whe* (Rattle Records, Auckland) in 1993, a culmination of many years' research.

⁴ Personal communication, Dec 2016

⁵ These recordings were performed by Horomona Horo, a student of Nunns and Melbourne, and were originally recorded for Michel Tuffery's multimedia project, *First Contact*, 2012. See Tom Fitzsimons, 'Tuffery's Sound and Vision', www.stuff.co.nz/dominion-post/culture/arts-festival-2012/6462550/Tufferys-sound-and-vision, accessed 5 Dec 2016.

⁶ Unless otherwise cited, explanations of sound sources and contributors are from conversations with James Pinker, November 2016.

*Kei a te Pō Te Timatatanga o te Waiatatanga mai a te Atua,
ko te Ao, Ko te Ao Mārama, Ko te Ao Tūroa.*

*It was in the night where the gods sang the world into existence,
from the world of light into the world of music.*¹

Twentieth-century avant-garde composer John Cage once remarked that history has to be invented for it to be written.² Cage also recalled learning that everything has a latent spirit that can be released through vibration. Thus began a career of hitting and rubbing everyday materials and opening up a world of listening. Cage's process of activating the sonic potential of objects partly anticipates the work of Richard Nunns and Hirini Melbourne in reviving the use of taonga pūoro – Māori musical instruments that had fallen into disuse through colonial repression and which came to mostly lie dormant, silenced in museum displays. Through a process of trial and error, educated guesses and extensive fieldwork to locate the oral histories that describe the instruments' use or sounds, Nunns, Melbourne and other researchers found ways to play the instruments as well as learning the contexts in which they were used. From the mid-1990s an important part of Aotearoa's sonic vocabulary began to return.³ (Taonga pūoro is performed on Reihana's 1995 video, *A Maori Dragon Story*, by musician Te Miringa (Milton) Hohaia.)

Lisa Reihana's *in Pursuit of Venus [infected]*, 2015–17, begins with the scene-setting sounds of Hawaiian drumming, the ocean, birds, singing and taonga pūoro, creating a lush tableau of pan-Pacific activity. It is less a recreation than a reimagining of the sound world that awaited Captain James Cook and his fellow travellers as they began to explore the Pacific. Or, at least, it is the creation of a sound world that could have accompanied the scenes depicted in the 19th-century wallpaper that provides *in Pursuit of Venus [infected]*'s basic framework. Reihana has said of this wallpaper: 'perhaps the presence of so many people was a way Dufour could overcome the muteness of the printed image, you can almost imagine the noise of the crowds'.⁴

The taonga pūoro sounds in Reihana's artwork include some that are edited and selected from recordings of actual instruments collected by Cook on his first voyage, which are now held at the Museum of New Zealand Te Papa Tongarewa in Wellington;⁵ while other sounds (and other elements of the video) are similarly revived from colonial documentation and collections, including a rattle from the Nootka people on the West Coast of Canada, sourced from the Museum of Archaeology and Anthropology in Cambridge, United Kingdom.⁶ *in Pursuit of Venus [infected]* gives an indigenous voice back to the colonial spoils and accounts of this period, placing these in dialogue with voices, dances and rituals from the cultures of this region, all connected by the sound of Te Moana nui a Kiwa, the ocean constantly lapping at the shore.

Much taonga pūoro recreates the sound of birds and insects, a sonic landscape that has changed and quietened considerably since Cook's first arrival in Aotearoa, when the expedition's naturalist Joseph Banks described it as 'the most melodious wild musick I have ever heard'.⁷ For *in Pursuit of Venus [infected]*, soundtrack co-composers James Pinker and Sean Cooper have provided contemporary recordings of our present-day dawn chorus with birds from across the Pacific and beyond.⁸ As Pinker notes, this is not intended as an authentic or ethnographic period recreation but is a contemporary repositioning of the wallpaper's own imagined Pacific, which in turn is heavily influenced by classical scenes. The hybrid nature of *in Pursuit of Venus [infected]*'s new performances are inherent in their contemporaneity, produced with new technology, instruments and performers living in a Westernised post-contact Pacific.

For the first few minutes there is singing, pounding drums and the slapping sounds of Samoan dance, a bodily montage that takes us through the imagined Arcadian paradise of the Pacific Islands until a ship is sighted offshore. A sound reminiscent of a harpsichord strikes up, repeating a cyclical phrase from one of Bach's final, unfinished works – an incomplete melody that remains stuck in time, caught in the moment of its maker's mortality, circling like *in Pursuit of Venus [infected]*'s perpetual video time loop. Bach, a Baroque composer whose classical interests anticipate those of the wallpaper, was likely to have been a part of Cook's sound world, just as he became part of the sound world of Tom Bailey, who performs it here.⁹ As if in response, there is a deep trumpet-like call, reminiscent of the earlier 1642 arrival of Dutch explorer, Abel Tasman, who did not set foot in Aotearoa after he mistook a trumpeted challenge from Māori as a welcome: Tasman's crew responded in kind, resulting in a deadly attack.¹⁰ A new era of exchange, misunderstanding and intersecting sound worlds had begun.

After the first phase of tentative interactions, we find that Europeans are increasingly centre stage. There is the gentle tapping of Tahitian *tatau* (tattooing) implements resulting in a sailor's pained cries, which interrupt the apparent atmosphere of convivial activities. Increasingly complex encounters scroll past from right to left. The co-existence of different cultures becomes precarious. We hear shouts, cries and voices in different languages. A sailor is whipped and the music returns with the haunting swell of a church organ. The ominous whir of the pūrerehua (a wind instrument) and another deep, trumpet-like blast signal danger. Tensions rise as the increasingly dense soundscape becomes more dissonant, including shrieking that could either be harmless play or something more ominous. A tin whistle and boatswain's whistle accompany a European jig being demonstrated for locals, which almost becomes a scuffle.¹¹

A clock starts ticking, as if a fuse has been lit. Time is passing even though *in Pursuit of Venus [infected]* exists in its own timeframe of perpetual daylight and repeated scenes, both of the past and something new through its retelling. This fluid evocation of time brings to mind Patti Smith's memoir *M Train* (2015), in which she describes

⁷ Michael King, *The Penguin History of New Zealand*, Penguin, Auckland, 2003, p 15.

⁸ Pinker is a long-standing collaborator on Reihana's projects, particularly with regard to sound and music, as is Cooper, who first scored Reihana's *fluffy fins* installation at Archill Gallery in 1999 with sampled strings from early South Seas albums.

⁹ Johann Sebastian Bach was interested in Pythagorean theories of music and was also involved with the development of the modern piano. Tom Bailey also works with Pinker in the group, Holiwater, which combines Indian classical musicians with Western musicians.

¹⁰ See Philip Dadson and Andrew Clifford, 'Sonic Invention: Experimental Sound-making' in Glenda Keam and Tony Mitchell, *Home, Land and Sea: Situating Music in Aotearoa New Zealand*, Pearson, Auckland, 2011, p 245.

¹¹ An uncle of Reihana, a former merchant navy seaman, owns the boatswain's whistle. Reihana's work often maps her family and social networks through their involvement in her work – one of the sailors in this vignette is played by Pinker.

¹² David Toop, *Haunted Weather*, Serpent's Tail, London, 2004.

¹³ This was a performance at Auckland Art Gallery Toi o Tāmaki on 27 June 2003 in response to a Shane Cotton survey exhibition as part of the *In Audio* series of sound events, curated by the author. Elements from this performance have been used in the soundtrack for *in Pursuit of Venus [infected]*.

¹⁴ Antebellum is commonly used to describe pre-American Civil War, particularly its architecture, which has a neoclassical or Greek revival style, much like Joseph Dufour et Cie wallpaper, which comes from the same period.

an old station clock that no longer has hands and resides in a café. It still passes time, indicated by its ticking even if it does not tell any particular time. Its days of marking the arrival and departure of travellers have passed but it continues to mark potential travel. *in Pursuit of Venus [infected]*'s recording is of the ticking and winding of an actual clock that Cook kept in his rooms on the second and third voyages, one of several he used to remain aligned with Greenwich Mean Time while travelling into new time zones, heading east towards the Pacific and into the future.

Musician-writer David Toop uses the term 'soundmarks' to describe an atmospheric audio landmark that not only situates us in a place but could also place us at a particular point of time through memory or recreation – he gives examples of suburban factories and the horns of urban boats, which are fast becoming extinct or silent.¹² These sounds are as much a part of the landscape as historic buildings, but they are seldom preserved or archived. If recreated, however, they can become a portal to a period in time and culture.

There are other sounds that are less literal to the scene – an Indian electronic shruti box (like a tamboura or harmonium) drones in the background, perhaps as a symbol of the British Empire's expansionist politics of the time and the larger colonial project that underpins the arrival of Cook and others from the West into the Pacific.

A rhythmic electronic pulse adds to the tension of growing conflict just before Cook is suddenly killed, struck from behind after firing his pistol in the air. The low trumpet continues to blast like an air-raid siren and the ticking/winding lingers as we anticipate this event's aftermath. In the background there is a haka (Māori war song/dance). The sea returns as other sounds fade. A female voice begins a waiata (song), a lament for Cook. As the sequence concludes, a group of sailors sing a shanty that was written in tribute to Cook during his first voyage. It recalls an earlier live performance from Pinker and Cooper, which concluded with Reihana singing the well-known European sea shanty, 'My Bonny'.¹³

The video's looping structure leaves us in limbo. Pinker describes the dynamic of these scenes as an antebellum, a prewar state before a major clash, which is perhaps defined by or the result of these initial cross-cultural encounters.¹⁴ There is a tapestry of sound worlds that have been woven together, combining voices much in the way migration, trade and colonisation have created connections that link our islands and sound worlds. *in Pursuit of Venus [infected]* holds us in this ante-bellum moment of its narrative so we can consider the powerful seeds planted by these first emissaries. It is a contemporary narrative that looks back as much as it looks forward, and lets us hear it anew. As the shanty is sung, a quiet falls across the landscape and we can hear birds again. A gentle drumbeat strikes up as the ocean laps in the background, different voices are singing and figures dance. *in Pursuit of Venus [infected]*'s arc has returned to the beginning and a Western ship is about to arrive. ♦



Field recording of Captain Cook's clock [John Shelton *Regulator* c1760] at the Royal Society, London.
Photo: James Pinker

KEITH MOORE

*TEARDROPS,
TIME AND
MARINERS*



Inner workings of John Arnold chronometer 1771, brass, made for Captain James Cook's second voyage in 1772. © The Royal Society

The Royal Navy captain of a British vessel of exploration, charged with a scientific mission, completes three pioneering and sometimes dangerous government-sponsored voyages. A familiar story? Perhaps not. The protagonist is Edmond Halley not Captain James Cook. Halley, astronomer, commander of HMS *Paramore* and predictor of the comet now named in his honour, took to the seas in the name of science 70 years before the circumnavigations of HMS *Endeavour* and HMS *Resolution*.

His Newtonian interests in navigation and the heavens allowed Halley to make a second prediction of posthumous events in the paper ‘Methodus singularis quâ Solis Parallaxis sive distantia à Terra, ope Veneris intra Solem . . .’ published in the *Philosophical Transactions of the Royal Society*. In the papers he noted the years for sets of Transits of Venus across the Sun (1761 and 1769) and the opportunity they offered to calculate solar parallax (a triangulation using two points on the Earth and the observer’s angle to the Sun) and therefore estimate the distance between the Earth and the Sun. Halley pleaded for a programme of work:

I recommend it therefore again and again to those curious astronomers who, when I am dead, will have an opportunity of observing these things, that they remember my admonition, and diligently apply themselves with all imaginable success; in the first place, that they may not by the unreasonable obscurity of a cloudy sky be deprived of this most desirable sight, and then, that having ascertained with more exactness the magnitudes of the planetary orbits, it may rebound to their immortal glory.

The Royal Society’s southerly observations of 1769 were entrusted to the expedition led by James Cook FRS, sailing with *Endeavour* to Tahiti, where Cook and the astronomer Charles Green managed a set of successful transit observations under clear Pacific skies. Their passenger, the gentleman natural historian Sir Joseph Banks, would become the most influential Royal Society president after Sir Isaac Newton, and Banks’ experiences in the Society Islands, Australia and New Zealand would shape his practice of science (and much else) for the rest of his life.

Observational astronomy depended entirely upon the timing of events, and in developing her new artwork, Lisa Reihana visited today’s Royal Society to view the Society’s surviving period instruments. She saw the early future-scanning embodied in a 1761 orrery model of the Venus transit constructed by Benjamin Cole; while the winding and ticking of a much-travelled John Shelton clock provided a direct auditory pathway to Cook’s Pacific world, where the chronometer had been used. In contemporaneous Newfoundland observations, the American John Winthrop described how such precision timepieces would govern all activity:

. . . we had the pleasure of seeing Venus on the Sun; though dimly indeed at first. But the planet presently became distinct, and her limb

well defined. Upon this, I applied myself to observe the passage . . . one of my assistants counting the clock, and the other writing down the observations as I made them . . .

The Society’s archives contain many such accounts, imbuing the precise moment of observation with high drama at the arrival of the distorted, teardrop-shaped planet at the appointed place and time:

The first intimation which I had of the near approach of the planet, was by the sudden appearance of a violent corruscation, ebullition, or agitation of the upper edge of the Sun . . . I plainly saw a black notch breaking in upon the Sun’s limb.

Yet – and in all of Cook’s voyages – it is the contacts of people and their cultural exchanges that form the most dramatic and the most haunting episodes from the past – it is for that reason they are remembered and it was in this environment that Reihana wished to replace the objects. She was entertained too, with personal letters from the period: some documented the equivalent 1773 journey of Mai (Omai) aboard HMS *Adventure* (captained by Tobias Furneaux as part of Cook’s first *Resolution* voyage) and his reactions to the alien culture of Georgian England.

Mai himself became the subject of many works of art, including portraits and plays, as the burgeoning Romantic era commenced its own intellectual explorations of nature, horror and the sublime. At the other side of the world from the skies of Mai, Cook and Banks, William Wales FRS overwintered on the frozen Churchill River at Hudson’s Bay in North America to ensure his own transit measurements. Wales would later teach at Christ’s Hospital School, where his tales of exotic voyaging adventure found the eager ears of Samuel Taylor Coleridge, resurfacing later in *The Rime of the Ancient Mariner*.

The involvement of Fellows of the Royal Society in the scientific exploration of the Pacific Ocean – its islands and land masses, but also its deeps – began most fully in the 18th century and, under the influence of Sir Joseph Banks particularly, continued into the 19th century and to this day. The roll call of these scientists and their vessels is truly impressive: from Cook’s *Endeavour* and HMS *Resolution*, to Robert FitzRoy and Charles Darwin on the HMS *Beagle*, Darwin’s great friend Thomas Henry Huxley on HMS *Rattlesnake*, James Clark Ross and Joseph Dalton Hooker on the (recently rediscovered) ships HMS *Erebus* and HMS *Terror*, to the *Challenger* mission of George Nares and Charles Wyville Thompson. In their various ways, each produced new ways of looking at the world. In her art, Lisa Reihana does the same. ♦

Lisa Reihana uses the analogy of a two-way mirror to describe her art practice. It is a practice that is both reflective of culture and translucent; hers is art that explores, disrupts and reimagines notions of power, gender and representation. Informed by diverse sources Reihana's artwork 'recalibrates' accepted understandings and assumed truths.

A multifaceted artist, Reihana's practice extends across media including video, film, photography, installation, sculpture, design, text, performance, costume and body adornment. She works with complex ideas that are drawn from and informed by eclectic sources. Her sources include the whare whakairo or the Māori meeting house, 1970s video art by Nam June Paik, Jean Cocteau's surrealist films, Marcel Duchamp's ready-mades, the immersive video environments of Bill Viola, black feminist art and theory from artists and cultural theorists such as Adrian Piper, Tracey Moffatt and bell hooks, indigenous politics and aesthetics, and popular culture. Reihana's work deftly communicates complex ideas and the concepts she works with incorporate notions related to community and collaboration, with the latter informing her working methods. Other subjects explored in her work include Māori and Pacific representation, globalised indigeneity, biculturalism, the postcolonial condition, and investigations into hybridity, sexuality and gender.

Reihana is the sole woman in a pioneering group of Māori artists who in the 1990s were named the 'Young Guns' by Māori art historian Jonathan Mane-Wheoki. These artists represented an urban Māori avant-garde. The Young Guns challenged the status quo, and through their questioning, profoundly altered the definitions of Māori art and artists, and the contexts in which their work could be sited. Later, the same group was renamed the 'Māori Internationals' by Mane-Wheoki after earning international reputations and securing opportunities on the global art stage.

Since the 1990s Reihana has significantly influenced the development of contemporary art and contemporary Māori art in Aotearoa New Zealand. She is recognised particularly for her groundbreaking time-based art and for her innovative and technically sophisticated command of digital media. Reihana's art has been the focus of a number of solo exhibitions including *Lisa Reihana: in Pursuit of Venus [infected]*, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand (2015); *in Pursuit of Venus*, A Space Gallery, Toronto, Canada (2013); *Mai i te aroha, ko te aroha*, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand (2008); *Lisa Reihana: Digital Marae*, Govett-Brewster Art Gallery, New Plymouth, New Zealand (2007); and *Native Portraits n.19897*, Museo Laboratorio di Arte Contemporanea, Rome, Italy (2007).

Reihana's work has featured in important group exhibitions nationally and internationally including *Tai Whetuki – House of Death Redux*, *The Walters Prize 2016*, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand (2016); *Suspended Histories*, Museum Van Loon, Amsterdam, Netherlands (2013); *Close Encounters*:

The Next 500 Years, Plug In ICA, Winnipeg, Canada (2011); *Unnerved: The New Zealand Project*, Gallery of Modern Art, Brisbane and National Gallery of Victoria, Melbourne, Australia (2010); *Close Encounters*, Hyde Park Art Center, Chicago, USA (2010); *Global Feminisms*, Brooklyn Museum, New York, USA (2007); and *Paradise Now? Contemporary Art from the Pacific*, Asia Society Museum, New York (2004). Pivotal works in Reihana's oeuvre, including *in Pursuit of Venus [Infected]*, 2015 and *Native Portraits n.19897*, 1997, displace and revise colonial/settler views and return indigenous agency. Other principal works – *Digital Marae*, 1995–ongoing and *Tai Whetuki – House of Death Redux*, 2016 – reinterpret indigenous knowledge and aesthetics in contemporary idioms to express both the vitality and the dichotomy of urban Māori experience.

Key writing about Reihana's artwork includes (ed) Rhana Devenport, *Lisa Reihana: in Pursuit of Venus*, Auckland Art Gallery Toi o Tāmaki, 2015; Cassandra Barnett, 'What You See You Don't See: Lisa Reihana's Digital Marae,' *World Art I*, no 1, Feb 2011, pp 9–36; Thomas Berghuis, *Suspended Histories*, Museum Van Loon, Amsterdam, 2013; Rhana Devenport; 'Lisa Reihana's PELT and other Utopian Fables,' *Broadsheet* 41, no 1, 2012, pp 54–7, (ed) Rhana Devenport, *Digital Marae*, Govett-Brewster Art Gallery, New Plymouth, 2009; (eds) Maura Reilly and Linda Nochlin, *Global Feminisms: New Directions in Contemporary Art*, Brooklyn Museum, New York, 2007; and (eds) Sunil Gupta and Lisa Reihana, *Disrupted Borders: An Intervention in Definitions of Boundaries*, Rivers Oram Press, London, 1993.

Reihana completed a Masters in Design from the School of Visual Art and Design, Unitec Institute of Technology, Auckland in 2014 and graduated with a Bachelor of Fine Art from Elam School of Fine Arts, University of Auckland in 1987. Connected tribally to the Far North of New Zealand's North Island through her father Huri Waka Reihana, Reihana is of Ngāpuhi, Ngāti Hine and Ngāi Tū descent. She was born in Auckland in 1964, the city where she now lives and works.

Selected Solo Exhibitions

2017
Emissaries, New Zealand Pavilion, 57th International Art Exhibition – La Biennale di Venezia, Arsenale – Tesa dell'Isolotto, Venice, Italy

2016
3 x 4, Milford Galleries, Dunedin, New Zealand
in Pursuit of Venus, National Gallery of Victoria, Melbourne, Australia
Lisa Reihana, Fehily Contemporary, Melbourne, Australia
Lisa Reihana, Fehily Contemporary, Sydney, Australia
Lisa Reihana, Fehily Contemporary, Auckland Art Fair, Auckland, New Zealand

2015
Lisa Reihana: in Pursuit of Venus [infected], Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
Lisa Reihana: in Pursuit of Venus [infected], Queensland Art Gallery, Brisbane, Australia
Tai Whetuki – House of Death, Auckland Arts Festival, Auckland, New Zealand

2014
in Pursuit of Venus, AxeNeo7, Gatineaux, Canada
Mareikura, Article Gallery, Montreal, Canada
Nga Hau e Wha, Papakura Art Gallery, Auckland, New Zealand
PELT, Allpress Gallery, Auckland, New Zealand
PELT, Fehily Contemporary, Melbourne, Australia

2013
in Pursuit of Venus, A-Space Gallery, Toronto, Canada

2012
in Pursuit of Venus, Alberton House, Auckland, New Zealand

2008
Mai i te aroha, ko te aroha, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

2007
Digital Marae, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Native Portraits n.19897, Museo Laboratorio Arte Contemporanea, Rome, Italy

2006
Some Girls + Colour of Sin, Snowwhite Gallery, Auckland, New Zealand

2005
Lisa Reihana: New Works, Adam Art Gallery, Wellington, New Zealand

2004
the colour of sin, Ramp Gallery, Hamilton, New Zealand

2003
Digital Marae, Dowse Art Museum, Lower Hutt; Whangarei Art Museum, Whangarei, New Zealand
Readymade, Institute of Modern Art, Brisbane, Australia

2002
flight, Cuckoo Project, Dunedin Public Art Gallery, Dunedin, New Zealand
pancake, ASA Gallery, Auckland, New Zealand

2000
reihanamations films, 2000 Adelaide Biennial of Australian Art, Adelaide, Australia

1999
fluffy fings, Archill Gallery, Auckland, New Zealand

1998
fluffy fings, Performance Space, Sydney, Australia
Native Portraits n.19897, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

1993
Take, Robert McDougall Art Annexe, Christchurch, New Zealand

Selected Group Exhibitions

2017
[1st] *Honolulu Biennial*, Honolulu, USA

2016
[3rd] *Kochi-Muziris Biennale*, Kerala, India
Ata Te Tangata, 16th Pingyao International Photography Festival, Pingyao, China
Christchurch Pop Up Exhibition, Milford Galleries, Wynn Williams House, Christchurch, New Zealand
Festpac, Guam Museum, Hagatna, Guam
He Waka Eke Noa, Milford Galleries, Dunedin, New Zealand
Māoriland Film Festival, Otaki, New Zealand
Milford Galleries, Auckland Art Fair, Auckland, New Zealand
Nga Mahi Whakatekata, Johnathan Smart Gallery, Christchurch, New Zealand
Spring Catalogue 2016, Milford Galleries, Queenstown, New Zealand
The Walters Prize 2016, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

2015
The Wakatipu Chronicle, Milford Galleries, Dunedin, New Zealand
[1st] *Yinchuan Biennale*, Museum of Contemporary Art, Yinchuan, China

2015
10th Wairoa Māori Film Festival, Wairoa, New Zealand
A Permanent Mark: The Impact of Tattoo Culture on Contemporary Art, Pinnacles Gallery, Townsville, Australia
Aurora, Milford Galleries, Dunedin, New Zealand
Colonial Afterlives, Salamanca Art Centre, Hobart, Australia
Dead Ringer, Perth Institute of Contemporary Art, Perth, Australia
Show and Tell, Milford Galleries, Dunedin, New Zealand
Tranquillity Disturb'd: A Contemporary Look at Historical New Zealand, National Portrait Gallery, Wellington, New Zealand

2014
Binding and Looping: Transfer of Presence in Contemporary Pacific Art, University of Hawaii Gallery, Honolulu, USA
Foreshore Kaitiakitanga, Splore Art and Music Festival, Tapapakanga, New Zealand
Other Waters: Art on the Manukau, Te Tuhi Centre for the Arts, Auckland, New Zealand
Pelt and Ngā Hau e Whā, Tairāwhiti Museum, Gisborne, New Zealand
Signature Art Prize, Singapore Art Museum, Singapore
Te Hau a Uru: A Message from the West, Te Uru Waitakere Contemporary Gallery, Auckland, New Zealand
Toi Māori Art Market, TSB Bank Arena, Wellington, New Zealand
Whakaponō: Faith and Foundations, Hocken Library, Dunedin, New Zealand

2013
eight@six, Silo Park, Auckland, New Zealand
Suspended Histories, Museum Van Loon, Amsterdam, Netherlands

2012
Beyond Likeness: Contemporary Portraits, Lawrence Wilson Art Gallery, Perth, Australia
Contact: Artists from Aotearoa, Frankfurter Kunstverein, Frankfurt, Germany
Home on Native Land, TIFF Bell Lightbox, Toronto, Canada
in Pursuit of Venus, Alberton House, Auckland, New Zealand
Partner Dance: Gifts of the Patrons of the Gallery, Auckland Art Gallery Toi o Tāmaki, New Zealand
Restless, Samstag Museum, International Arts Festival Adelaide, Adelaide, Australia

2011
Brett Graham/Lisa Reihana: Nga Hau E Wha, Nga Tai E Toru, Fehily Contemporary, Melbourne, Australia

Close Encounters: The Next 500 Years, Plug Inn ICA, Winnipeg, Canada
E Tū Ake: Standing Strong, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Oceania: Imagining the Pacific, City Gallery Wellington, New Zealand
Presence: New Acquisitions and Works from the Collection, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Stop(the)Gap: International Indigenous Art in Motion, Samstag Museum, Adelaide, Australia
Uncontainable: Second Nature, 12th Istanbul Biennale, Cumhuriyet Art Gallery, Istanbul, Turkey

2010
Close Encounters, Hyde Park Art Centre, Chicago, USA
Digital Marae, Campbelltown Arts Centre, Sydney, Australia
Edge of Elsewhere, 4A Centre for Contemporary Asian Art and Campbelltown Arts Centre, Sydney, Australia
ethKnowcentrix: Museums Inside the Artist, October Gallery, London, UK
Mana Māori, Museum Volkenkunde Leiden, Netherlands
Nga Hau e Wha, 4A Gallery, Sydney, Australia; Lopdell House Gallery, Auckland, New Zealand
No Heroes, Outfest Gay & Lesbian Film Festival, Los Angeles, USA
Progress Reports: Art in an Era of Diversity, Iniva, London, UK
RE:counting coup, imagineNATIVE New Media & Film Festival Toronto, Canada
Roundabout, City Gallery Wellington, New Zealand
Singular Companions: Sculpture from the Collection, Govett-Brewster Art Gallery, New Plymouth, New Zealand
The Trickster, Gyeonggi Museum of Modern Art, South Korea
Unnerved: The New Zealand Project, Gallery of Modern Art, Brisbane; National Gallery of Victoria, Melbourne, Australia

2009
AM I Scared, Boy (EH): Works from the Collection, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Anne Landa Digital Art Award, Art Gallery of New South Wales, Sydney, Australia
The Great Journey: In Pursuit of the Ancestral Realm, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
Ka Mau te Wehi: Conversations in Māori Dance, St Paul St Gallery, Auckland, New Zealand
Latitudes, Museum Contemporary Art, Panama City, Panama; Pavillon de la Ville, Pointe-à-Pitre, Guadeloupe; *10th Havana Biennale*, Centro Desarrollo de las Artes Visuales, Havana, Cuba
Mind Games, Artspace, Hawke's Bay Cultural Trust, Hastings, New Zealand
Move Me, Webb's, Auckland, New Zealand
Te Taonga Tūturu, Whakatāne Museum, Whakatane, New Zealand

2008
Date Line: Contemporary Art from the Pacific, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Latitudes, Tjibaou Cultural Centre, New Caledonia
MADE UP, Liverpool Biennial, FACT, Liverpool, UK
Te Taitanga Bind Together, Southwest School of Art Texas, USA
The Walters Prize 2008, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

2007
Date Line: Contemporary Art from the Pacific, Neuer Berliner Kunstverein, Berlin, Germany
Global Feminisms, Brooklyn Museum, New York, USA
Videoblock 3: Neuseeland, PENG: raum für kunst, Mannheim, Germany

2006
54321: Auckland Artist Projects, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
Pasifika Styles, Cambridge Museum, Cambridge, UK
MAM Unwrapped, Missoula Art Museum, Missoula, MT, USA

2005
Kei hea te putake o te korari?, Te Runanga A Iwi O Nga Puhi, Kaikohe, New Zealand
Latitudes 2005: Terres du Pacifique, Hotel de Ville, Paris, France
Parallel Practices, Artspace, Hawke's Bay Cultural Trust, Hastings, New Zealand
Remember New Zealand: New Zealand at the 26th São Paulo Biennale, Artspace, Auckland, New Zealand
Slow Rushes: Takes on the Documentary Sensibility in Moving Images from Around Asia and the Pacific, Artspace, Auckland, New Zealand
Te Ara a Hine, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Toi Māori: The Eternal Thread, Auckland War Memorial Museum, Auckland, New Zealand
Uncanny (The Unnaturally Strange), Artspace, Auckland, New Zealand

2004
Face Value, The Arts at Marks Garage, Honolulu, Hawai'i, USA
IKI and thanks for all the IKA, Artspace, Auckland, New Zealand
imagineNATIVE Festival, Toronto, Canada
McCahon, Hotere, Reihana, Milford Galleries, Auckland, New Zealand
The Nature Machine, Queensland Art Gallery, Brisbane, Australia
Paradise Now?: Contemporary Art from the Pacific, Asia Society Museum, New York, USA
The 2nd Auckland Triennial: Public/Private: Tumatānui/Tumataiti, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
Readymade, Mori Gallery, Sydney, Australia
Remember New Zealand, 26th São Paulo Biennale, Oscar Niemayer Pavilion, São Paulo, Brazil
Slow Rushes: Takes on the Documentary Sensibility in Moving Images from Around Asia and the Pacific, Contemporary Art Centre, Vilnius, Lithuania
Toi Māori: The Eternal Thread, Pataka Gallery, Porirua; Rotorua Museum, Rotorua, New Zealand
Toi Te Papa/Art of the Nation 1940 – Today, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

2003
Airspace, Artspace, Auckland, New Zealand
Cuckoo Rooseum, Center for Contemporary Art, Malmö, Sweden
IKI and thanks for all the IKA, Contemporary Arts Centre, Lithuania; National Museum, Rarotonga
Lush, Custom Street Windows, Auckland, New Zealand
Nii'kso'kowa, The Other Gallery, Banff Centre, Canada
Put Out More Flags, Archill Gallery, Auckland, New Zealand
Readymade, Institute of Modern Art, Brisbane, Australia
Science Fictions, Singapore Art Museum, Singapore
Striking Poses: New Zealand Portrait Photography, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Tau Ana, Whangarei Art Museum, Whangarei, New Zealand
Traffic, Australian Centre for Photography, Sydney, Australia

2002
4th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
4th New Zealand Jewellery Biennale: Grammar: Subjects & Objects,

Govett-Brewster Art Gallery, New Plymouth; Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
d’Tail, Mataora Gallery, Auckland, New Zealand
Grammar: Subjects and Objects, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Lush, Platform 1, Melbourne, Australia
Taiāwhio, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

2001
4th New Zealand Jewellery Biennale: Grammar: Subjects & Objects, Dowse Art Museum, Lower Hutt, New Zealand
The Liquid Medium, Queensland Art Gallery, Brisbane, Australia
Purangiaho: Seeing Clearly: Casting Light on the Legacy of Tradition in Contemporary Māori Art, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
Umbrapenumbra, Performance Space, Sydney, Australia

2000
4th Biennale d’art contemporain de Nouméa: Nouméa-Pacifique 2000, Tjibaou Cultural Centre, Noumea, New Caledonia
12th Biennale of Sydney, Museum of Contemporary Art, Sydney, Australia
Langkawi International Festival of Arts, Ibrahim Hussein Museum, Langkawi, Malaysia
Nga Tukemata, Hawke’s Bay Exhibition Centre, Hastings, New Zealand
Te Ao Tawhito/Te Ao Hou, Old Worlds/New Worlds: Contemporary Art from Aotearoa/New Zealand, Art Museum of Missoula, Montana, USA

1999
Toi Toi Toi: Three Generations of Artists from New Zealand, Museum Fredericianum, Kassel, Germany; Auckland Art Gallery Toi o Tāmaki, New Zealand

1998
Facing It: Art Now Looks Back, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Fisi – The Blossoming of the Waves, Mori Gallery, Sydney, Australia

1997
Inei/Konei: The Pacific in Photo Art from Aotearoa, Australian Centre for Photography, Sydney, Australia

1996
Badge, Fisher Gallery, Pakuranga, New Zealand
Monitor, Physics Room, Christchurch; Dunedin Public Art Gallery; City Gallery Wellington, New Zealand
The 2nd Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
South Pacific Arts Festival, Apia, Samoa

1995
Korurangi: New Māori Art, Auckland Art Gallery, Auckland, New Zealand

1994
Tales Untold: Unearthing Christchurch Histories, South Island Arts Project, Christchurch, New Zealand

Commissions

2016
Justice, Freyberg Square, Auckland, New Zealand
Ngahere, Auckland City Limits: Western Springs, Auckland, New Zealand

2015
Mitimiti, Atamira Dance Troupe Moving Image Design, Q Theatre, Auckland, New Zealand
Tai Whetuki – House of Death, Auckland Arts Festival, Auckland, New Zealand

2014
East-West Precinct Design, Wraight + Associates, Auckland, New Zealand

2011
Rangimarie Last Dance, Q Theatre, Auckland, New Zealand

2010
Kupenga Victoria Park Tunnel, Te To Bridge, Victoria Park & Motorway designs; Auckland Transport, Auckland, New Zealand
Te Po o Matariki Toi Whenua, Corbans Estate, Auckland; Bruce Mason Theatre, Takapuna Beach, New Zealand

2008
Mai i te aroha, ko te aroha, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

2006
‘Tamaki of 100 Suitors’ – 54321 Auckland Artist Projects, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

1998
Native Portraits n.19897, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand

Selected Publications

2016
Megan Tamati-Quennell and Lisa Reihana, ‘Reverse Notions, Darkness and Light’, *Public Journal*, no 54, Winter 2016.
Natasha Conland, *The Walters Prize* 2016, Auckland Art Gallery Toi o Tāmaki, Auckland, 2016.

2015
Rhana Devenport, ‘Kanohi ki te Kanohi (Face to Face): Lisa Reihana talks to Rhana Devenport’, *Art New Zealand*, no 153, Autumn 2015, pp 42–50.
Leuli Eshragi, ‘All Our Relations: Art from Moananui a Kiwa at the NGV’, *Art Monthly Australia*, no 292, Sept 2015, p 49.
Rhana Devenport, ed, *Lisa Reihana: In Pursuit of Venus*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2015.
Lara Wyatt, ‘History in the Remaking’, *Photographer’s Mail*, no 208, Sept–Oct, 2015.

2014
Deidre Brown, Ngarino Ellis and Jonathan Mane-Wheoki, *Does Māori Art History Matter?*, Victoria University of Wellington, Wellington, 2014.

2013
Thomas Berghuis, *Suspended Histories*, Museum Van Loon, Amsterdam, 2013.

2012
Rhana Devenport, ‘Lisa Reihana’s PELT and Other Utopian Fables’, *Broadsheet* 41, no 1, 2012, pp 54–57.
Anne-Marie White, *Lisa Reihana: ‘Ngā Hau e Whā’*, Papakura Art Gallery, Papakura, 2012.

2011
Cassandra Barnett, ‘What You See You Don’t See: Lisa Reihana’s Digital Marae’, *World Art* 1, no 1, Feb 2011, pp 9–36.
Ron Brownson, ed, *Art Toi: New Zealand Art at Auckland Art Gallery Toi o Tāmaki*, Art Gallery Toi o Tāmaki, Auckland, 2011.
Annie Coombes, ed, *Rethinking Settler Colonialism: History and Memory in Australia, Canada, Aotearoa New Zealand and South Africa*, Manchester University Press, Manchester, 2011.
Sue Gardiner, *Tree House: The McCahon Residency Five Years On*, Lopdell House Gallery, Auckland, 2011.

2010
Lisa Havilah, Thomas Burghuis, Lisa Reihana and Aaron Seeto, *Edge of Elsewhere*, Campbelltown Arts Centre, Campbelltown, 2010.
Maud Page, Unnerved: The New Zealand Project, Queensland Art Gallery, Brisbane, 2010.

2009
Jon Bywater, ‘Mana and Glamour’, *Art & Australia* 46, no 4, August 2009, pp 626–31.
Rhana Devenport, ed, *Digital Marae*, Govett-Brewster Art Gallery, New Plymouth, 2009.
Victoria Lynn, *Double Take: Anne Landa Award for Video and New Media Arts*, Art Gallery of New South Wales, Sydney, 2009.
Mei-chen Tseng et al, *The Great Journey: In Pursuit of the Ancestral Realm*, Kaohsiung Museum of Fine Arts, Taiwan, 2009.

2008
Lewis Biggs and Paul Domela, eds, *Liverpool Biennial: The Guide: International Festival of Contemporary Art*, Liverpool University Press, Liverpool, 2008.
Ron Brownson, *The Walters Prize 2008*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2008.
Rosanna Raymond and Amiria Salmond, eds, *Pasifika Styles: Artists Inside the Museum*, University of Cambridge Museum of Archaeology and Anthropology and Otago University Press, Cambridge UK and Dunedin, 2008.
Megan Tamati-Quennell, ‘Extending the Whanau: Lisa Reihana’s Digital Marae’, *Art New Zealand*, no 126, Autumn 2008, pp 54–57.

2007
Regine Cuzin, ed, *Terres du Monde, Latitudes 2007: Exposition d’art contemporain*, (Hotel de Ville de Paris, 14 decembre 2007–19 janvier 2008), OCEA, Paris, 2007.
Rhana Devenport and Alexander Tolnay, *Date Line: Contemporary Art from the Pacific*, Hatje Cantz Verlag, Ostfildern, 2007.
Conal McCarthy, *Exhibiting Māori: A History of Colonial Cultures of Display*, Oxford University Press, Oxford, 2007.
Maura Reilly and Linda Nochlin, eds, *Global Feminisms: New Directions in Contemporary Art*, Brooklyn Museum, New York, 2007.
Huhana Smith, ed, *Taiāwhio II: Contemporary Māori Artists: 18 New Conversations*, Te Papa Press, Wellington, 2007.

2006
David Eggleton, ed, *Into the Light: A History of New Zealand Photography*, Craig Pottton Publishing, Nelson, 2006.
Misha Kayka, Jennifer Law and Mary Paul, *Gothic New Zealand: The Darker Side of Kiwi Culture*, University of Otago Press, Dunedin, 2006.

2005
Rhana Devenport, ed, *Uncanny: The Unnaturally Strange*, Artspace NZ, Auckland, 2005.
Nicolas Kurtovitch, *Latitudes 2005: Art contemporain, terres du Pacifique: Nouvelle-Caledonie, Polynesie Francasie, Wallis-et-Futuna, Australie, Iles Cook, Nouvelle-Zelande, Papouasie-Nouvelle-Guinee, lies Samoa, Vanuatu*, OCEA, Paris, 2005.
Damian Skinner, *Parallel Practices: Biculturalism in Contemporary Art*, Hawke’s Bay Exhibition Centre, Hastings, 2005.

2004
The 2nd Auckland Triennial: Public/Private: Tumataniui/Tumaataiti, Auckland Art Gallery Toi o Tāmaki, Auckland, 2004.
Melissa Chiu, *Paradise Now?: Contemporary Art from the Pacific*, David Bateman, Auckland; Asia Society, New York, 2004.
Rhana Devenport, *Slow Rushes: Takes on the Documentary Sensibility in Moving Images from around Asia and the Pacific*, Contemporary Art Centre, Vilnius, Lithuania, 2004.
Camilla Highfield and Peter Smith, *Pushing the Boundaries: Eleven Contemporary Aotearoa Artists*, Gilt Edge Publishing, Lower Hutt, 2004.
Sophie Jerram, ‘Historical Drama: Fiction and Artifice in the Work of Lisa Reihana’, *Art Asia Pacific*, no 41, Jul 2004, pp 42–46.

Hemi Macgregor et al, *Tau Ana! Hemi Macgregor, Reuben Paterson, Lisa Reihana*, Whangarei Art Museum, Whangarei, 2004.

2003
Rhoda A Fowler, *Portraiture: The Art of Social Commentary*, Te Tuhi-the mark, Manukau City, 2003.
Pennie Hunt, *Overview Notions of the Figurative: A Contemporary Survey*, Milford Galleries, Dunedin, 2003.

2002
Maud Page, ‘Lisa Reihana and the Pasifika Divas: Greed, Lust, Betrayal and Rivers of Fire’, in Lynne Seear, ed, *APT 2002: Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, 2002, pp 88–91.
Ani O’Neill and Shigeyuki Kihara, *dTail, adornment, artists*, Mataora Gallery, Auckland, 2002.
Huhana Smith, ed, *Taiāwhio: Conversations with Contemporary Māori Artists*, Te Papa Press, Wellington, 2002.

2001
Ngarino Ellis, Ngahiraka Meretuahiahi Mason and Mary Kisler, *Purangiaho: Seeing Clearly: Casting Light on the Legacy of Tradition in Contemporary Maori Art*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2001.
Jim Vivieaere, *Umbrapenumbra*, sn, Auckland, 2001.

2000
Biennale of Sydney 2000: 12th Biennale of Sydney, Biennale of Sydney Ltd, Sydney, 2000.
Biennale d’art contemporian de Noumea: Noumea-Pacifique 2000, ADCK, Noumea, 2000.
Mary Holehan, Miriam Harris and Jan V White, *Text and Image*, Lopdell House Gallery, Waitakere City, 2000.
Giovanni Intra, *Te Ao Wawhito/Te Ao Hou, Old Worlds/New Worlds: Contemporary Art from Aotearoa/New Zealand*. Art Museum of Missoula, Missoula, 2000.
Deborah Shepherd, ed, *Reframing Women: A History of New Zealand Film*, Harper Collins Publishers, Auckland, 2000.

1999
Toi Toi Toi: Three Generations of Artists from New Zealand, Museum Fridericianum, Kassel; Auckland Art Gallery Toi o Tāmaki, Auckland 1999.
Maud Page, ‘Interdigitating Reihanamations: Lisa Reihana’s Video Weavings’, *Art Asia Pacific*, no 21, 1999, pp 40–43.

1998
Megan Tamati-Quennell, ‘Lisa Reihana: Native Portraits n.19897’, *Photofile*, no 55, Nov 1998, pp 46–49.

1997
Blair French, ed, *Inei/Konei: The Pacific in Photo Art from Aotearoa*, The Australian Centre for Photography, Sydney, 1997.

1996
George Hubbard, Robert Jahnke and Alexa Johnston, *Korurangi: New Maori Art*, Auckland Art Gallery Toi o Tāmaki, Auckland 1996.

1993
Sunil Gupta and Lisa Reihana, eds, *Disrupted Borders: An Intervention in Definitions of Boundaries*, Rivers Oram Press, London, 1993.
Ngahuia Te Awekotuku, ‘He Take Ano: Another Take’, *Art New Zealand*, no 68, Spring 1993, pp 84–87.

1991
Trish Clark and Wystan Curnow, eds, *Pleasures and Dangers: Artists of the 90s*, Moet & Chandon New Zealand Art Foundation & Longman Paul Limited, Auckland, 1991.

Compiled by Michaela Bear

Brook Andrew is an interdisciplinary artist who examines dominant narratives, often relating to colonialism and modernist histories. Through museum and archival interventions he aims to offer alternate versions of forgotten histories; illustrating different means for interpreting history in the world today. Apart from drawing inspiration from vernacular objects and the archive he travels internationally to work with communities and various private and public collections to tease out new interpretations. Most recently, Andrew has been awarded a Smithsonian Artist Research Fellowship and worked with the Musée du Quai Branly, Paris, as a Photography Residencies Laureate. Brook Andrew is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galérie Nathalie Obadia, Paris and Brussels.

Alastair Carruthers has a longstanding interest in the arts and substantial experience in commerce, professional services and governance. He has been the chief executive of two large New Zealand law firms, chairman of the Arts Council of New Zealand Toi Aotearoa (Creative New Zealand) from 2007 to 2012, and held other Creative New Zealand governance roles from 2001 to 2006. He has been a board member of the Royal New Zealand Ballet and is currently the chairman of the Te Papa Foundation and a Council member of Unitec. Carruthers has also been a patron of three previous New Zealand Venice Biennale presentations, and is currently co-producer of a second feature film. In the 2014 New Year Honours he was appointed a Companion of the New Zealand Order of Merit for services to arts governance. He lives in New Zealand and London.

Andrew Clifford is the inaugural Director of Te Uru Waitakere Contemporary Gallery in West Auckland, formerly known as Lopdell House Gallery, where Lisa Reihana has featured in exhibitions including the Pacific Sisters project *LAPA* (1996) and her McCahon House Residency exhibition *Nga Hau e Wha* (2010). Clifford's own research tracks the colliding worlds of contemporary art, performance and music. He has contributed texts to publications throughout the Asia-Pacific region, including recent essays about John Parker, Yuki Kihara, Bepen Bhana, Phil Dadson, Billy Apple, and a New Zealand history of invented instruments. He is also a trustee for the Audio Foundation, Len Lye Foundation and CIRCUIT.

Rhana Devenport is Director of Auckland Art Gallery Toi o Tāmaki. She has curated solo projects with artists Nalini Malani, Song Dong, Yin Xiuzhen, Zhang Peili, Jin Jiangbo, Lee Mingwei, Judith Wright, Peter Robinson, Fiona Pardington, Alex Monteith and Lisa Reihana. Devenport was Director of Govett-Brewster Art Gallery in New Plymouth, New Zealand (2006–13). She has held senior positions with the Biennale of Sydney (2005–06), Artspace NZ (2005) and the Sydney Festival (2004) and was senior project officer for the Asia Pacific Triennial with the Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia (1994–2004). She is a member of the International Advisory Council for the Mori Art Museum, Tokyo, was chair of the jury of the International Public Art Awards, Shanghai (2015), and a jury member for the Nissan Art Prize, Japan (2015).

Jens Hoffmann is Deputy Director, Exhibitions and Public Programs at the Jewish Museum in New York and senior curator at the Museum of Contemporary Art Detroit. Prior to joining the Jewish Museum in 2012, Hoffmann was the Director of the CCA-Wattis Institute for Contemporary Arts in San Francisco and Director of Exhibitions and Chief Curator at the Institute of Contemporary Art in London from 2003 to 2007. Hoffmann has organised more than 50 shows internationally including major biennials such as the 12th Istanbul Biennial (2011) and the 9th Shanghai Biennial (2012). Currently he is Co-Artistic Director of Front International: Cleveland Triennial for Contemporary Art opening in 2018.

Witi Ihimaera is a writer and three-time winner of the Wattie/Montana Book of the Year award, a Katherine Mansfield fellow and a Distinguished Companion in the New Zealand Order of Merit. Previously a diplomat, in 1990 he took a position at the University of Auckland, becoming a professor and Distinguished Creative Fellow in Māori Literature, retiring in 2010. His memoir *Māori Boy* won best non-fiction in the Ockham Book of the Year awards in 2015. The French Government made him Chevalier in the Order of Arts and Letters in 2016.

Keith Moore is Head of Library and Information Services at the Royal Society, London. Keith has been the Society's Librarian since July 2005. His previous curatorial experience has been with the Institution of Mechanical Engineers and the Wellcome Institute, which means he is on a slow tour of the very best scientific and technical collections in London. Keith started his career in literary libraries: he worked for the Wordsworth Trust at Dove Cottage in Grasmere and the Armit Library, Ambleside.

Nikos Papastergiadis is the Director of the Research Unit in Public Cultures and Professor in the School of Culture and Communication at the University of Melbourne, and co-founder of the Spatial Aesthetics research cluster. His publications include *Modernity as Exile* (1993), *Dialogues in the Diaspora* (1998), *The Turbulence of Migration* (2000), *Metaphor and Tension* (2004) *Spatial Aesthetics: Art Place and the Everyday* (2006), *Cosmopolitanism and Culture* (2012). He was co-editor of the groundbreaking international journal *Third Text* and his essays have appeared in major catalogues such as the Biennales of Sydney, Liverpool, Istanbul, Gwangju, Taipei, Lyon, Thessaloniki and Documenta 13.

Dame Anne Salmond is a Distinguished Professor of Māori Studies and Anthropology at the University of Auckland. For many years she worked closely with Eruera Stirling and Amiria Stirling, noted elders of Te Whānau-ā-Apanui and Ngati Porou. Their collaboration led to three prize-winning books about Māori life. Salmond's work then turned to cross-cultural encounters in the Pacific. In 2004 she received the Prime Minister's Award for literary achievement, and in 2013 was awarded the Rutherford Medal and was made Kiwibank New Zealander of the Year.

Megan Tamati-Quennell (Te Ātiawa, Ngāi Tahu) is Curator Modern and Contemporary Māori and Indigenous Art, Museum of New Zealand Te Papa Tongarewa. Tamati-Quennell has interests in the work of the postwar (1945) first generation Māori artists, Mana wahine; Māori women artists of the 1970s and 1980s, the 'Māori Internationals'; the artists who developed with the advent of biculturalism, a postmodern construct peculiar to New Zealand and global Indigenous art with a particular focus on modern and contemporary Indigenous art in Australia, Canada and the United States.

Vivienne Webb is a freelance curator and writer. She has held curatorial positions at the Museum of Contemporary Art, Sydney (2000–2007) and the Art Gallery of New South Wales (1997–2000). In 2000 she presented an exhibition on *Les Sauvages de la Mer Pacifique* at the Art Gallery of New South Wales and produced a collaborative publication on it with the National Gallery of Australia.

Writer / Director
Lisa Reihana

Producers
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Lisa Reihana
Viv Stone

Director of Photography / Composer / Editor
Sam Tozer

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Composition / Sound Design
James Pinker

Composition / Sound Design / Programming
Sean Cooper

Keyboards / Programming
Tom Bailey

Rerecording Mixer: Park Road Post
Michael Hedges

Sound Editor: Park Road Post
Tom Scott-Toft

Sound Manager: Park Road Post
Nigel Scott

Head of Sound Engineering: Park Road Post
John Neil

Taonga puoro recording for Michel Tuffery's *First Contact*, 2011
Performed by Horomona Horo
© Museum of New Zealand Te Papa Tongarewa, 2011

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Rachel House

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Talent Liaison
Steven Ball

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Venus Stephens

Gaffers
Paul Rhodes
Dominic Taylor

Sound Recordist
Paul Rhodes

Digital Illustrator
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Dominic Taylor

3D Waka
Nanai Imagery

Rotoscoping
Felicity Moore

Choreographer
Sefa Enari

Pacific Dance Liaison
Aaron Taouma
Filoi Vaila'au

Campbelltown Art Centre
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Kate Britton
Nathan Moore

Community Consultant
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Koomurri Facilitator
Joshur Bell

Costume Design – Pacific
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Lisa Reihana
Rosanna Raymond
Ruth Woodbury

Costume Design – European
Robert Buck

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Andrew Douglas
Lisa Siatu'u Ioane
Annie Mahon
Matt Malloy
Arran Pickering
Joanne Reihana
Lesley Reihana
Danielle Soepnel
Shamel Wanis

Seamstress

Marion Olsen

Hair & Make-up

Bryan Hobbs-Crowther
Stefan Knight
Daniel Sewpersad

Stand-by Make-up

Anna Ah Kuoi

Make-up & Tattoo

James Sugarskull Allen
Vee Gulliver
Kelly Mitchell
Thomas Peacock Kirkwood

Tattoo Design

Tricia Allen
Cerisse Palalangi

Photography

Kallan McLeod

Props

Guy Treadgold
Steven Ball

Stand-by Props

Megan Vertelle

Legal Counsel

Caroline Stone

Patron

Dame Anne Salmond

Talent

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Devlin Bishop
Joshur Bell
Mark Clare
Nive Collins
Haanz Faavae
Jeremiah Faitala
Mikey Falesiu

Sionatane Fisiiohoi

Ali Foa'i
Solomon Fuemana
Amala Groom
Ethel-Anne Gundy
Joel Herbert

Onetoto Ikavuku

Mikaara Kirkwood
Zandra Maepu
Saipele Mika
TJ Misa

Lyncia Muller

Andrew Norman

Ta'i Patai

Taofia Pelesasa

Xavier Peterson

James Pinker

Kataraina Polataiao

Levon James Rawiri

Rosanna Raymond

Kingston Rua

Sia'ana Sauilemau

Gabby Solomona

Jono Soo-Choon

Venus Stephens

Marek Sumich

Jacob Tamata

Henry Taripo

Loma Teisi

Riki Tofi

Aleni Tufuga

Losa Tui

Makerita Urale

Filoi Vailla'au

Wendy Vannes

Dan Veint

Leon Wadham

Julia Waite

Characters

Māori Wahine
John Webber / Marine / Midshipmen / Sailor / Flogger
First Australian Fisherman
Lieutenant King
Mourner / Weaver / Tahitian Villager
Tahitian Trader
Tahitian Solo / Tahitian Marriage Dance
Huahine Chief / Villager / Chief Keili'kea / Hawaii Warrior / Ali'i-1
Turtle Tribe / Fafa fing
Man from Borabora / Tahitian Chief
Kava Ceremony / Chief / Turtle Tribe / Bride Attendant
Medicine Song
Possum Skin Cloak Maker
Joseph Banks / Marine / Midshipmen / Flogged Sailor / Sailor
Chief Kalani'opu'u / Ali'i-3 / Hawaii'i Warrior
Māori Warrior
Pregnant Arioi / Mourner / Weaver / Hungry Mother
Tupaia / Nootka Warrior
Wero / Hungry Tahitian / Chief's son / Arioi Midwife / Villager

Mourner / Weaver / Banks Liaison / Villager

Marine / Midshipmen / Sailor

Club Dance

Trader / Pregnant Mother / Flogged Man / Hawaii Warrior

Taupou Dance / Arioi / Turtle Tribe

Sailor

Sassy Child

Hungry Man / Māori Warrior

Wahine in Tricorne Hat

Crying Child

Bride Attendant / Fafa fing

Chief's Daughter / Weaver / Mourner

Tattooist / Lane Man / Arioi Baby / Villager / Pimp

Chief's Attendant

Captain Cook

Māori Warrior

Omai / Arioi

Chief's Wife / Mourner / Kalani'opu'u's Wife
Tahitian Warrior / Tattooist / Chief's Attendant / Hungry Man

Chief Mourner / Tahitian Chief / Hawaiian Warrior / Ali'i-2

Mourner / Weaver / Chief's Wife

Club Dance / Queen Obeera / Bride of Mangaia

Taupou, Club Dance / Fafa fing

Tahitian Solo / Tahitian Marriage Dance

Marine / Midshipmen / Sailor

Sydney Parkinson / Marine / Midshipmen / Sailor

Captain Cook

Troupe Performances

First Australian Weavers
Connie Dawson, Annette Dixon, Delphine Leslie,
Carmen Maria Sandy, Phyllis Stewart (Facilitator)
Koomurri
Welcome: Cecil McLeod, Albert David, George Dow, David Bennett
Laukea Foundation
Hawaiian Mourning Dance / Hula:
Cristy La'amea Almeida,
Alan La'i Hunley, Blaine Kamalani Kia, Kaleonani Kia, Kaleo-o-ka-lani Kia, Tamara Leilani Wilkerson
Pacific Muse
Polynesian Muses: Tapaeru-Ariki Lulu French, Santana Schmidt, Charlene Tedrow
Pasifika Sway
Seated Hula / Hula Instruction: Aruna Po Ching, Tomoko Ie
Tatau
Slap Dance / Wrestling: Jaisake Akana, Malili Savaiinaea, Fatu Su'a, Davidson Tuitama
Te Waka Huia
Haka: Jordan Clarke, Kani Collier, Harley Hoani, Karena Koria, Kingi Peterson
Waiata Tangi: Tuirina Wehi
Waka Paddlers
Nathan Toa, Karleen Toa, Peter Papali'i, Isaac Bray, Kayden Takawe-Kingi, Joshua Perese

Nga mihi nui ki koutou katoa

Michael Allpress, Joshur Bell, Ryan Cameron, Braidon Cameron, Jack Cameron, Adam Bell: Koomurri, Cooper Whanau, Kyra Clark & Fiona Grieve: Threaded Magazine, Leon Dahl: Rock Shop, Andrew Davidson, Rhana Devenport, Scott Everson: Auckland Art Gallery Toi o Tāmaki, Michael Dagostino: Campbelltown Art Centre, Kirsty Cameron, Neil Campbell, Stan Campbell, Anthony Cordina & Lutfi Hady: TAFE, Gerben Cath & Lauren Clark: South Seas Film School, Sean Coyle & Tweedie Waititi: PIPA, Annie Goldson, John Gow, Jonathan Gribc, Gene Jouvel, Miriam Ludbrook, Lot23, Ole Maiava, Manulani Alului Meyer, Magpie Press, Montalvo Arts Centre, Keith Moore: Royal Society London, Pickeld Fig, Tim Prebble, Reihana Whanau, Paula Schaufhassen, John Schroeder: Digital Darkroom, Rachel Shearer, Nicholas Thomas: Museum of Archaeology and Anthropology, University of Cambridge, Unitec Research Fund, Jamie Waititi, Jos Wheeler, Des Wilson, Patrons of the Auckland Art Gallery and Queensland Art Gallery | Gallery of Modern Art Foundation, Horomona Horo, Michel Tuffery, Alex Monteith, Mark Blackburn, Tim Marlowe, Ruth McDougall, Maud Page, Chris Saines

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