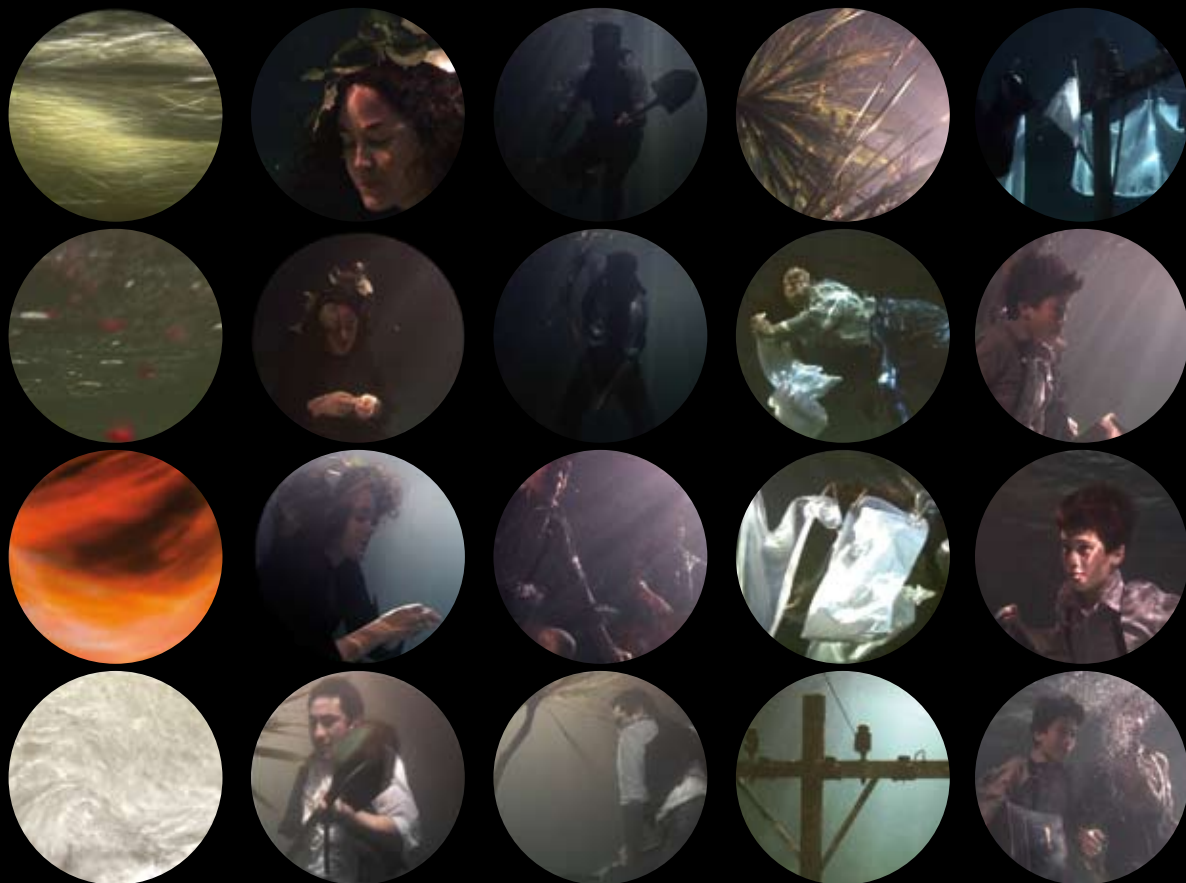



ANIWANIWA

Brett Graham and Rachael Rakena Aotearoa New Zealand





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INTRODUCTION

Aniwaniwa is a collection of *wakahuia* with internal projections and sound components suspended from the ceiling. A *wakahuia* is a treasure box, a vessel containing precious things. These *wakahuia* are large carved sculptures holding memories of a place now submerged under water. Sculptor Brett Graham became interested in working with Rachael Rakena after seeing her performative moving image work *Rerehiko* (2003) involving underwater filming. The development of their collaboration began over two years ago, and first evolved into the suspended forms of UFOB exhibited in the 2006 Biennale of Sydney *Zones of Contact* exhibition at the Museum of Contemporary Art. Evolving from that work, the multi-media sculptural installation *Aniwaniwa* is based upon a specific historical event and local Aotearoa New Zealand geography. Reflecting upon its presentation in an international arena brings further layers to its reception where the provincial subsidies and the experiential begins. Brett Graham and Rachael Rakena's new work *Aniwaniwa* continues with their reflection on the forced migration of the Pacific peoples. In the local context, this work highlights the submerged Waikato village of Horahora and uses flooding and immersion as a metaphor for cultural loss with specific reference to local *iwi* (people indigenous to the region).

It is a theme that has wide relevance. In an international context, *Aniwaniwa* is capable of taking on new, universal significance reflecting upon rising sea levels and global warming. Participation at the Biennale of Venice, a slowly sinking city, provides an ideal forum for the watery nature of this work.

Māori identity is usually defined in terms of a relationship to land, as in the expression, *tangata whenua* (literally 'people [of the] land'). In many of Rakena's works however, this identity is explored as being in a state of flux, a fluidity that like the borders of a river, are constantly changing, likened to intangible cyberspace digital networks, exploring water as a context for people, communication and culture. "As I worked with people in water, I found culturally specific relationships between Māori and water impossible to ignore. We are island people living in a vast ocean. We belong to water just as we belong to land," Rakena explains.

Aniwaniwa as a Māori place name is also evocative of the blackness of deep water, storm clouds, a state of bewilderment, a sense of disorientation, and confusion as one is tossed beneath the waters. It can also refer to a rainbow, a symbol of hope. Defining identity in terms of water rather than land has implications for the entire Pacific. The

artists were initially interested in using the notion of 'submersion' as a metaphor for cultural loss, or specifically, how rising sea levels caused by global warming are literally drowning many low lying Pacific islands, such as those of the Tuvalu group, and causing the widespread devastation of coral reefs. This prompted Graham to look at examples closer to home. The 'submersion' of one's history had been the subconscious theme of many of the conversations he has had with both his father (himself a well respected sculptor), and grandfather. His father's childhood hometown of Horahora had been flooded with the creation of the hydroelectric power station at Karapiro in 1947 in the North Island's Waikato district.

In 1911 the Waikato River was diverted at the Aniwanui rapids to create the Horahora Power Station. Graham's grandfather and many other local Māori of Ngati Koroki Kahukura were employed here. His stories about the power station were touched with nostalgia for a place that is now under water, existing only in the memory. As the artist investigated his submerged local history, he explained that a newer, more efficient power station was later built downstream at Karapiro. Horahora then became obsolete and was flooded, more or less in perfect working order, to create Lake Karapiro. As it was deemed necessary to keep the station open for as long as possible to supply power to the national grid, it was still operational whilst in the act of being flooded – in fact one of the generators was unable to be shut down giving rise to the legend that Horahora refused to die (die the death of the hammerhead shark! in Graham's words). Many of the workers and their families were present at the time, witnessing their former work place's demise. An old photo shows the words, 'Kia kaha ake ake, Graham 1947' (forever be strong), that his grandfather had written on one of the generators. As the waters rose, *karakia* (a blessing) was delivered and 'Po Atarau' was sung with family members all looking on, crying as their homes and power station were gradually being filled with water. Sixty years later, the artists invoked his grandfather's words, and wrote upon the forms departing for their long sea voyage to Venice, 'Kia kaha ake' (Graham 2007).

By creating Lake Karapiro, ancient sites of historical significance to Graham's tribe Ngati Koroki Kahukura, were flooded, such as the rock where the chief Waharao (Ngati Hau) had cremated the corpses of his men, killed in the last intertribal battle of 'Taumatawiwi', least he be defeated and their bodies desecrated (hence the name



Horahora power station being flooded as villagers watch on, 1947

Karapiro – foul smell). As Graham says “I had expected to be moved by this. I had not anticipated being moved by the fact that our people had mourned the loss of the power station and the community it had created.”

“The generators themselves became a focus for the suspended sculptures. Their location, above the viewer, was intended to disorientate one’s perception, suggestive of the other meanings of ‘Aniwaniwa’. They are covered in a pattern that evokes the gnawed paths of insects, gouging through wood and hence the origin of the word ‘whakairo’, to carve, or literally, be like a maggot). This is reminiscent of the legend of Ruatēpūke, where the art of carving was itself retrieved from under the waters, from the sacred house of Tangaroa.”

From a European perspective, the rounded forms connote the classical oculus as light source or the Italian renaissance tradition of the tondo. An example, Donatello’s *Chellini Madonna* (c. 1456, Victoria and Albert Museum Collection, London) – specifically treats the tondo format sculpturally. The narrative core imagery is barely contained within its round sculptural form – circumscribed but expansive. The forms and narrative imagery of *Aniwaniwa* cast traditions of the past into the future with digital rhythms.

Whereas Graham anticipated focusing on the machinery, or other images of disorientation, Rakena has chosen to look at the community itself in the filming of a village under water with villagers going about their daily chores. Each of the scenes offers an alternative reading. The woman trying to light the fire could be lighting it to keep the fires burning, or to keep warm, or to cook, but she is wearing mourning clothes. The man could be digging his garden or maybe a grave. The children might be going to school, or leaving for good. The woman bringing her washing in off the line has not managed to dry it. Her washing is a reference to the original naming of Horahora where the infant Raukawa’s clothes were spread out to dry. Raukawa grew up to become the eponymous ancestor of Ngāti Raukawa, a powerful Tainui tribe. Generations later the place only exists underwater. Women keep the hearth warm – a metaphor for a culture being quietly sustained. ‘Ahi Kaa roa’ literally means the ‘long burning fire’. The fire refers to the occupation and therefore ownership of land, which has been maintained through generations. *Mana whenua* status is based on long term occupation i.e. the home fires have been kept alive and burning and have never been extinguished. The phrase is about maintaining one’s claim on the land. The fire doesn’t burn under water.

The villagers go about their lives and daily tasks, even though their town now exists only under water. They have been preserved, their actions that like history, are forever

suspended in space and time in pools that defy gravity. “I wanted to acknowledge peoples lives, the repeated activities of the people suspended forever as a memory floating, immersed in the lake of a disrupted river. They are not dead. They are symbols of a community still alive, still engaged in the activities of living, struggling to maintain their claim to the area. The repetition of actions that never achieve their goal shows the determination and continuation yet,” says Rakena.

While the story is not of her tribal ancestry it also allows the artist the distance to create narratives around the stories that have resurfaced, a re-imagining and evocation, with the fires of chief Waharoa’s cremation running into rivers of blood. The constancy of river flow might be finite, our children and grandchildren may not ever know a river without contamination. While the genesis of the work comes from the mighty Waikato River with all of its mythology, the imagery is reflective upon the sustainability of our whole natural environment and the drying up of such natural water sources globally.

The soundtrack features two of Māoridom’s most established and celebrated singers, Whirimako Black and Deborah Wai Kapohe alongside Paddy Free of electronica duo Pitch Black. Wai Kapohe is seen internationally as Dame Kiri Te Kanawa’s successor. The work includes homage to the Dame Te Atairangi Kaahu, the Māori Queen’s passing. Her lead waka and two flanking support waka carried her on the Waikato River to the sacred burial mountain. It is thought the spirit travels down the river to the ocean then back through the water to Hawaiki, the homeland.

Alice Hutchison, Dr Brett Graham and Rachael Rakena, 2007

'WAKAS ON THE GRAND CANAL!'

CONTEMPORARY NEW ZEALAND MĀORI ARTISTS IN VENICE

Jonathan Mane-Wheoki

The German army of occupation had just retreated when, on 29 April 1945, the first wave of the Allied forces, the *Neo Zelandesi*, crossed over the causeway from Mestre to Venice. James Morris recounts in his classic book on the maritime citadel how the New Zealanders were under orders from their commander, General Bernard Freyberg, to capture the Danieli Hotel for use as a New Zealand officers' club.¹ The website *Venetika: Chronicles of Venice* records (somewhat quaintly) that 'Over the following months, many NZ personnel took their rest and recreation at the Danieli Hotel, including several Māori Chiefs from the Māori Battalion.'²

Warriors of the Māori Battalion were among the thousands of New Zealanders who served in Italy during the Second World War, and many of the places in which they fought, including the Veneto, are remembered as sites of deep emotional connection, pride and sorrow. The bodies of the slain lie in war cemeteries on Italian soil far from their island home.³ Their souls are presumed, however, to have made the long journey back to Aotearoa New Zealand and from thence to Hawaiki⁴ the metaphorical ancestral homeland imagined to be located somewhere in the vast expanse of Te Moana-nui-Kiwa (the great sea of an ancestor called Kiwa): the Pacific Ocean.

*E ngā mate, haere ki Hawaiki,
Ki Hawaiki nui, ki Hawaiki roa, ki Hawaiki pāmamao.*
To the dead, depart to Hawaiki,
To great Hawaiki, to long Hawaiki, to distant Hawaiki

Most of the surviving warriors returned to Aotearoa New Zealand in 1945. Possessing a more cosmopolitan outlook than those who had stayed at home, they were demobilized to become part of the massive post-war diaspora of Māori from their traditional tribal areas into the cities. The political, social, economic and cultural consequences of this upheaval were to be far-reaching. Since then Māori have made spectacular contributions to the development of the arts in New Zealand as musicians, singers, actors, dancers, poets, novelists, playwrights, filmmakers,⁵ and in the visual arts and crafts.

Māori exploration of the forms, styles, materials and techniques of modern western art began barely fifty years ago.⁶ During those five decades contemporary Māori art has become a distinct and significant entity in New Zealand's art scene. The most senior of the founding Māori modernists are Fred Graham (b.1928), Arnold Wilson (b.1928) and Ralph Hotere (b.1931). Robyn Kahukiwa is numbered, internationally, amongst the most impressive of women 'artists of colour' although Kura Te Waru-Rewiri and Emare Karaka are also notable.

But it is the next generation of artists who are currently making the biggest impact at home and abroad. Jacqueline Fraser, Robert Jahnke, Maureen Lander, Fiona Pardington, Shane Cotton, Brett Graham (Fred Graham's son), Michael Parekowhai, Lisa Reihana and Peter Robinson are among the mid-generation artists whose works have gained exposure in art exhibitions in the northern hemisphere⁷ and in international biennales in Sydney, Johannesburg, Lyon, São Paulo and Venice.

When New Zealand was formally admitted into the Venice Biennale in 2001, both artists selected to represent their country (Jacqueline Fraser and Peter Robinson) happened to be Māori, sharing affiliation to Ngāi Tahu. Michael Stevenson and the collective known as et al., the artists who officially represented New Zealand in 2003 and 2005, are Pākehā – New Zealanders of European origin or descent.

While New Zealand's art establishment⁸ has opted not to participate in this year's Biennale, Brett Graham and Rachael Rakena, have been invited, through the agency of a team of New Zealand and Italian curators and with financial backing from two powerful Māori organisations⁹, to restage their project *Aniwaniwa* as a collateral exhibition in Venice. That the two artists are of Māori descent is a cause for pride and celebration in the Māori community¹⁰ but their also selection has implications for the cultural wellbeing of the nation.

Emblems of Māori identity are habitually co-opted into the imaging of New Zealand. Many New Zealanders at home and abroad accept and even embrace the haka (posture dance), the moko (tattoo) and the koru motif (representing the furled end of a



frond) as recognisable symbols of a broader New Zealand identity. The whare whakairo (ornately carved meeting house) and waka taua (large, carved war canoe manned by warriors) remain, on the other hand, the exclusive preserve of Māori.

The look and feel of Māori culture and society will be familiar to Europeans from such internationally-acclaimed movies as *Once Were Warriors* (1994, based on Alan Duff's novel of 1990) and *Whale Rider* (2002, based on Witi Ihimaera's novel of 1987)¹¹. In Italy rugby fans have witnessed the haka, the traditional war dance with which the All Blacks, New Zealand's national rugby team, challenge and honour their international opponents on the sporting field; and facsimiles of moko, or facial tattoos, have appeared on the faces of fashion models parading on the catwalks of Milan, as motifs on fabrics and garments and in product advertising.

On 7 June 2001 the kapa haka (dance group) Pounamu Kāi Tahu, conducted a traditional dawn ceremony in the Piazzetta di San Marco to honour the two Ngāi Tahu artists, Jacqueline Fraser and Peter Robinson, and to launch their Biennale installations in the Museo di Sant'Apollonia. As soon as the prospect of contemporary Māori artists exhibiting in Venice began to seem likely, eminent Māori academic, Professor Ngahua Te Awekotuku visualized, in wide-eyed wonder at the possibility of such a spectacle, 'Wakas [i.e. waka taua] on the Grand Canal!'

That Venice comprises a flotilla of islands marooned in the water world of the Adriatic is a circumstance to which Pacific people can readily relate. Indeed there is something familiar about Venice – familiar to a Māori sensibility, that is. In his operatically florid novel, *The Dream Swimmer* (1997) Witi Ihimaera draws a parallel between a city that has seemed almost fabulous to the millions of Europeans who have succumbed to its splendour, and the homeland of Hawaiki to which the spirits of Māori return after death. In an extraordinary leap of the imagination, Ihimaera's fictional narrator, 'Tapping some source of illumination in the earth, sea and sky,' fancies that 'Venice is how Hawaiki nui, Hawaiki roa, Hawaiki pamamao must look, a halcyon citadel of aquamarine, gold and azure, anchored beyond the sun at the navel of the universe.'¹²

The ancestral connections of Brett Graham and Rachael Rakena to Hawaiki – out there in the wide expanse of Te Moana-nui-a-Kiwa, the domain of Tangaroa, the Polynesian Neptune (or Poseidon) – are fundamental to the politics and the aesthetic of their art, and their identity as Māori artists. Hawaiki is not only their ultimate destiny; it is their ultimate point of origin, the foundation of their being. As the ancient whakatauki or proverb expresses it:

E taku pōtiki, kua puta mai rā koe i te toi i Hawaiki.

My child, you are born from the source, which is at Hawaiki.

Graham was a recent Masters graduate in Fine Arts from the University of Hawaii when, in 1992, the five hundredth anniversary of Christopher Columbus's 'discovery' of the Americas and the three hundred and fiftieth anniversary of Abel Tasman's 'discovery' of New Zealand, he launched his career in Auckland with '1492–1642'. This was an impressive installation of black-painted, free-standing, sentinel-like iconic Pacific forms adzed from large blocks of wood. His regal and majestic *Kahukura* (like *aniwaniwa*, the word means rainbow) 1995 (in the collection of the Centre Culturel Jean-Marie Tjibaou, Noumea, New Caledonia), a carved, red ochre-coloured wooden sculpture that evokes ancient Hawaiian feather cloaks and Pacific head rests, sat proudly on a platform surrounded by water and stole the show at the Second Asia-Pacific Triennial of Contemporary Art in the Queensland Art Gallery in Brisbane in 1996.

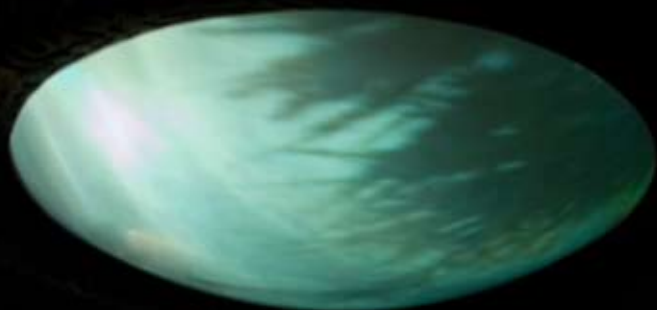
Following a stint as artist-in-residence in Scuol in Switzerland in 2001, Graham produced in *Moenga roa* (eternal sleep) a richly nuanced riposte to the racial stereotyping to which Māori and other colonized indigenous 'people of colour' are constantly subjected in white-dominated societies. In 2005 his Fine Arts doctoral submission was the impressive and deeply affecting installation, *Kainga Tahī, Kainga Rua*, 2004, a work which deals with the plight of the inhabitants of the small Micronesian island of Barnaba. Because of phosphate mining which benefited the agricultural industry in New Zealand but devastated the island, the inhabitants were forced to relocate to the small island of Rambi in the Fiji group.¹³ Colonialist interventions on many of the islands of the Pacific have wrought havoc on the social and economic life of their communities.

And now another danger looms. Climate change is threatening the destruction of the coral reefs, creating cataclysmic weather events, and causing the seas to rise. The prospect of Pasifika drowning sounds ominous warnings for other communities dwelling on low-lying islands around the world, including of course the inhabitants of Venice.

Water is the visual commonality which can be found Rachael Rakena's moving image installations. Her strongly choreographed, haunting and technologically sophisticated works are often set underwater with dancers moving as though suspended in an atmosphere of weightlessness. In 2001 the Wellington City Gallery exhibition, *Techno Māori: Māori Art in the Digital Age* included a digital/video work by Rakena, . . . *as an individual and not under the name of Ngai Tahu*, a choreographed underwater dance routine with an overlay of running strips of e-mail text which evoke cyberspace. This







work featured along with other water-themed pieces in her impressive Master of Fine Arts solo exhibition, *Water: Our Space*, at the Hocken Library Gallery in Dunedin in 2003. *Rerehiko*, a digital/video installation with footage of underwater male and female kapa haka dancers screening on two opposing walls, was one of the outstanding works in the exhibition *Te Puawai o Ngāi Tahu* (the flowering of Ngāi Tahu) with which the new Christchurch Art Gallery opened in 2003.¹⁴ When Brett Graham viewed *Rerehiko* he became very interested in the possibility of collaborating with Rakena. The opportunity arrived when she was invited to participate in the 2006 Biennale of Sydney (an event that is to Australasia what the Venice Biennale is to Europe). She proposed that they should collaborate.

Their installation *U. F. O. B.* – the initials are a conflation of ‘fresh off the boat,’ a derogatory expression aimed at Pacific Islands immigrants, and ‘unidentified flying object’ a sci-fi allusion to alien spaceships and transporters – was presented as ‘a fleet of suspended wood and glass forms reminiscent of ships, planes, submarines, canoes and spaceships’ through whose portholes are seen ‘floating’ images of Māori and Pacific Island travellers.

In their second collaboration, *Aniwaniwa*, Brett Graham and Rachael Rakena investigate the ‘submersion’ of history, through the loss of an actual community in the ‘drowning’ of Horahora. This humble village was flooded in 1947 with water diverted from the mighty Waikato River to create Lake Karapiro in order to drive a larger hydro-electric power station than the small one then active. The community’s sense of belonging to this specific place and the local Māori tribe’s more ancient connection to the valley’s sacred landmarks were to be sacrificed in the interests of ‘progress’.

From this site of deep, personal and emotional connection – Horahora was home to Brett Graham’s father and grandparents – the artists have been inspired to create a visual and aural lament, a multi-layered entity that speaks of forced migration, of cultural loss, aching with memory and nostalgia. Moving images of the activities of the former community play out as memories on disc-shaped screens framed within sculpted forms suspended overhead. The vermiculated surface treatment of these hanging shapes evokes both coral, thus extending the metaphor out into the Pacific, and the origins of Māori art, especially whakairo¹⁵ (carving), under the sea in the domain of the sea-god, Tangaroa.

Sixty years ago the small community assembled to take its leave of Horahora and the obsolete power station, and as the waters rose, a karakia (prayer) was offered, following which the gathering launched into the heartrending waiata (song) of farewell, *Po Atarau*.¹⁶ Kiwa Graham¹⁷ had chalked on one of the electricity generators the words

'Kia kaha ake ake Graham 1947'. These words are an inversion of 'Ake, ake, kia kaha e!' (Be strong for ever and ever) from the final line of the rousing chorus of the Māori Battalion's famous marching song.¹⁸

Māori Battalion march to victory
 Māori Battalion staunch and true
 Māori Battalion march to glory
 Take the honour of the people with you
 We will march, march, march to the enemy
 And we'll fight right to the end.
 For God! For King! And for Country!
 Au - e! Ake, ake, kia kaha e!

And true to the sixth line from that chorus, 'we'll fight right to the end,' one of the generators could not be shut down and continued to operate as the waters were closing over it. The significance of this incident, which stands as a metaphor of cultural resistance and courage in the face of certain death, will be grasped by all communities whose traditional and ancestral homelands have been, or will be, permanently lost to flooding.

Pō atarau
E moea iho nei
E haere ana
Koe ki pāmamao

Haere rā
Ka hoki mai anō
Ki i te tau
E tangi atu nei

On a moonlit night
 I see in a dream
 You going away
 To a distant land

 Farewell,
 But return again
 To your loved one,
 Weeping here¹⁹

- 1 James Morris, *Venice*. Faber & Faber, London, 1974 edition, pp.260-261.
- 2 <http://www.venetika.eu/venice-at-war/tanks-in-venice.html>
- 3 The contemporary Māori artist, Ralph Hotere, revered as New Zealand's greatest living painter, visited the Sangro River War Cemetery, where his brother Jack, who was killed in action in 1943, is buried, in 1963 and 1978. Two major series of 'Sangro' paintings – magisterial, elegiac works – flowed from these visits.
- 4 The word Hawaiki is cognate with Hawai'i, 'Avaiki (in Rarotonga and Niuean) and Savai'i (the name of the larger of the two main islands of Samoa). The common understanding of the word throughout Polynesia is that it refers to an ancestral and spiritual homeland.
- 5 In 2002 the veteran actor and filmmaker, Don Selwyn, produced a Māori version of Shakespeare's play *The Merchant of Venice*. *Te Tangata Whai Rawa o Wēneti* was the first full length feature film to be produced in the Māori language.
- 6 The first exhibition of work by five contemporary Māori artists took place in Auckland in June 1958.
- 7 For example, photographic works by Pardington and Parekowhai were selected in 2005 as the New Zealand government's gift to the Musée du Quai Branly in Paris.
- 8 The Ministry of Culture and Heritage and Creative New Zealand.
- 9 Ngā Pae o Te Māramatanga, the National Institute of Research Excellence for Māori Development and Advancement, based in the University of Auckland; and Te Puni Kōkiri, the Ministry of Māori Development.
- 10 Māori currently represent only 15% of New Zealand's population of 4.2 million.
- 11 In the movie there is an exhibition of sculptures purporting to be the work of a noted contemporary Māori artist, the character Porourangi (played by Cliff Curtis). The sculptures were made by Brett Graham.
- 12 Witi Ihimaera, *The Dream Swimmer*. Auckland, 1997, p.98. Quoted by kind permission of the author.
- 13 <http://homepages.ihug.co.nz/~tonyf/ocean/ocean.html>
- 14 See: Jonathan Mane-Wheoki, 'A new flowering of Ngāi Tahu art', in *Te Puāwai o Ngāi Tahu: Twelve Contemporary Ngāi Tahu Artists*. Christchurch, Art Gallery, 2003, pp.18-33.
- 15 The word alludes to the actions of marine worms on wood.
- 16 The Māori lyrics for this song were originally composed in 1915, during the First World War, to farewell the Native Contingent (Pioneer Māori Battalion) when they sailed from Wellington to see service in Europe. As 'Now is the hour', the song became a massive popular music 'hit' for Gracie Fields, in 1947, and Bing Crosby, in 1948.
- 17 The name Kiwa is abbreviated from Te-Moana-nui-a-Kiwa.
- 18 Composed in 1940 by Corporal Anaia Amohau.
- 19 <http://folksong.org.nz/poatarau/index.html>

THE MEMORY OF WATER

Professor Sean Cubitt

Where water and electricity meet, sparks fly. At Horahora, they took the power of the waters to make electricity for the goldmines at Waihi. You have to wonder at this marvellous alchemy that transformed water into gold.

The mighty Waikato river, as it tumbles past, is named Aniwaniwa, a word that might be translated through an obscure but beautiful meaning of the English word 'glory', which along with all its other meanings, is used to describe the effect of a rainbow fringe appearing around a shadow cast on clouds, a phenomenon only witnessed by mountaineers and pastoralists for most of history until the invention of air travel. A radiant halo of light that comes from the play of the electromagnetic spectrum displaced and dancing in veils of water droplets, like a cloud halo round the moon.

What electricity we have that is not derived from the fossil remains of ancient forests and their denizens (and the tiny fraction from direct sunlight) comes from water, Aniwaniwa is a tribute to that transformation of flow from the liquid to the energetic state. In its organic sculptural forms it speaks of the cycle of matter and energy. Throwing the solid state of the mould into a relation with the flow of images raises new thoughts about stewardship and witnessing. Brett Graham's grandfather who tended the turbines on the Aniwaniwa witnessed and guarded the river's transformation into power. His grandson witnesses and guards in the feather-chest of his sculpture the transformation of water into images, and the holding of the flow of images in the sculpture's screen, like a river holds a feather up to the sun, like an engineer tends his machine, like a man tends a memory in the flood stream of his life.

The memory of water: how is it possible to remember the infinite variety of its ripples and curls? In Gaelic poetry, there is a form reserved solely for the praise of water: and this work has something of that form. But how to praise what is unceasingly unstill? And how to hold the memory of the element that is our shared metaphor for all that changes? Water's surface flickers and froths where it meets the wind. But under the surface, where we go so infrequently, there it is not a question of how a woman remembers water, but how water remembers us.

A river remembers not the waters that have run through it for all its thousands of years, but the shape of what is not the river. The riverbed and the riverbank are, to the

river, the boundaries of its own native shape. Only when the storms rage and the river forgets in its fury, only then do the banks and beds dissolve, change shape. But everyday in the rapids, the river plays with its edges, throwing itself into the air, transforming itself from water into light.

The electricity of the camera and projector remember that leap into air. In the endless stream of images, where every image can be replaced with any other just like any drop of water, these images are kept in pools, in jars, in treasure boxes so that the memory of water and its bounty shall not vanish.

I like the edges where the projected light bounces from the lacquer. It sanctifies the light.

If water no longer knows its boundaries and swallows the coral atolls it has nurtured for so long; if the foreshore forgets its edges and rises, will the water recall the people of the sea? Gently the images teach water how to remember the people who have lived with it for so many centuries. Deep as the turbine drowned at Horahora, will water recall the shapes that entered it, that gave it new, living, diving, dancing forms inside itself? As Rachael Rakena teaches electricity to remember water in the form of streams of images, and as Brett Graham teaches the fluid formless fibreglass to remember the mould, these pools suspended in a gallery remote from rivers and seas remember, and teach remembrance.

Like a sea-cave which has trapped bubbles of air in cavities in the rock ceiling, air that the water recalls in its pulsing and lapping, these inverted pools of electric water remember the shape of lives, projecting time as they invert gravity.

For water is the shape of time, time in all its tragedies and transformations, its living and its dying, its way of forever coming to birth. Sage Heraclitus at the very dawn of writing knew that no-one could step into the same river twice, and yet the river, that emblem of life, is always the river, even if the river is never identical with itself. Just as the person who steps into it is the same person and yet changed, utterly changed.

It is time that we experience here, the strangeness of a treasure that is always treasured, even though it is never the same twice, treasured because it is never the same twice. The stillness of the box tells us of endurance, of the long memory of things. The



fleeting images speak of the rippling ever-changing micro-geography of events as they occur within us and without.

There is no still point. Soft illuminations flicker at the lip of the curved carved forms, bounce from faces turned upwards to them, a corona at the interface between phases of the light, the water, the electricity, of time itself.

What is past comes back to us as the memory of all the ancestors accumulated in our 21st century technologies. Crowding round in the shape of things, the Western tradition has forgotten the names of its ancestors, burying them anonymously into the black boxes of cameras, projectors, tools, devices. In Aniwaniwa, the cruel technological trick of depriving the dead of their names and enslaving them is unravelled.

Time reversed in the upside down pools reflects the actions of ancestors perhaps as yet unborn, the last dance in the sea before the rising tides obliterate homelands, as they obliterated the town of Horahora. These memories are not only those of the ancestors past whose shapes water recalls, but those of the future dead, a remembrance before the

event of an event we must fear even as we work to prevent it.

To live well, one must live with the world. This art is a lesson for people, for the green world, and for technologies, a lesson in how our memories are inseparably intertwined in the flow and ebb of time. Be still, throw back your head, attend to how the present is the moment in which the past and the future alike come to birth.

ARTISTS



Dr Brett Graham (Ngati Koroki Kahukura)

Brett Graham was born in Auckland, Aotearoa New Zealand in 1967 and lives and works in Auckland. Of Ngati Koroki Kahukura and Pakeha (European) descent, D. Brett Graham's work embraces Maori and other indigenous peoples' histories, critiquing and exploring issues relating to cultural inequities of the past and present within New Zealand and the wider Pacific. Graham was awarded his Doctorate in Fine Arts in 2005 from the University of Auckland and in the last decade has exhibited extensively, locally and internationally. In 2003, at the Adam Gallery, Victoria University, he created his doctoral exhibition titled *Kainga Tahī Kainga Rua* to expose the devastation caused by phosphate mining on the Micronesian island of Banaba.

His work has been included in major national and international exhibitions including the *Biennale of Sydney* at the Museum of Contemporary Art, Sydney (2006), *Asia Pacific Triennial*, Queensland Art Gallery (1996), *Purangiāho Seeing Clearly*, Auckland Art Gallery Toi O Tamaki (2001), *Parihaka: The Art of Passive Resistance* (2001) and *Telecom Prospect*, City Gallery, Wellington (2007). His work is also featured in most major collections in the country, such as the Museum of New Zealand Te Papa Tongarewa and the Auckland Art Gallery Toi o Tamaki and his public commissions include *Kahukura*, Tjibaou Cultural Centre, New Caledonia, *Whaowhia* for the Auckland War Memorial Museum (2006-7), *Kaiwhakatere* for the old Broadcasting House site, situated behind Parliament in Wellington and initiated by the Wellington Sculpture Trust, *Kowhatu Karohirohi* for the Victoria University Collection (1999), *Escape* for the North Shore Court House (2002). Graham completed Bachelor of Fine Art, University of Auckland (1985-88); Master of Fine Art, University of Hawaii (1989-91); Doctorate in Fine Art, University of Auckland, Aotearoa New Zealand (2001-5).



Rachael Rakena (Ngāi Tahu, Nga Puhi, Ngati Pākehā)

Born in Wellington, Aotearoa New Zealand, 1969. Rakena uses a diversity of approaches from digital stills and video, to installation and performance in order to explore ideas about iwi (clan-based) identity, and the subjects' dis/embodiment in both digital and water spaces. She works primarily with video and often in collaboration. She is currently the course coordinator for the Bachelor of Māori Visual Arts at Massey University in Palmerston North, Aotearoa New Zealand. Her work has been included in: *Telecom Prospect: New Art New Zealand*, City Gallery Wellington, 2007; *Mo Tatou – Ngai Tahu Whanui*, Te Papa Tongarewa Museum of New Zealand, 2006-8; *Zones of Contact*; 2006 Biennale of Sydney at Museum of Contemporary Art; *Container Culture in ZeroOne: A Global Festival of Art on the Edge*, San Jose, California, 2006; *HIGH TIDE: currents in contemporary Australasian art*, Zacheta National Gallery of Art, Warsaw, Poland, and Contemporary Art Centre, Vilnius, Lithuania, 2006; *Pasifika Styles*, Museum of Archaeology and Anthropology, Cambridge, UK, 2006-8; *PLAY: Portraiture and Performance in Recent Video Art from Australia and NZ* at Adam Art Gallery, Wellington and PICA, Perth, Australia, 2005-6; *L'art urbain du Pacifique (Urban art from the Pacific)* Saint Auvent, and San Tropez, France, 2005; *Taonga Whanau*, SOFA Gallery, Christchurch, NZ, 2005; *Face Value: video portraiture from the Pacific* at Ivan Dougherty Gallery, Sydney, and Museum of Brisbane, 2005; *The Greenhouse: multimedia art from New Zealand* at Medienwechsel 3, Frankfurt, Germany, 2004; *Lightscape in SCAPE 04*, Cathedral Square, Christchurch, 2004; *Travelling Light: collaborative projects by Pacific artists*, Performance Space, Sydney, 2004; *Te Puāwai o Ngāi Tahu* at Christchurch Art Gallery, 2003; *Whare in SCAPE 02*, Christchurch, 2002, and Adelaide Festival, 2004; *Traffic: crossing currents in indigenous photomedia* at the Australian Centre for Photography, Sydney, 2003; *Techno Māori: Māori Art in the Digital Age* at City Gallery Wellington, 2001.

CONTRIBUTORS

Professor Sean Cubitt

Currently the Director of Media and Communications at University of Melbourne, Sean received his PhD in 2001 from John Moores University, Liverpool, for his work *Digital Aesthetics*, having studied at McGill University Montreal, and received his BA (First Class Honours) English Literature, and MA at Queens College, Cambridge, England. He was Professor of Screen and Media Studies at the University of Waikato from 2000–2006. Sean is Editor in Chief, Leonardo Book Series for Leonardo/ISAST and MIT Press, and has been widely published internationally.

Jonathan Mane-Wheoki (Nga Puhī)

Jonathan Mane-Wheoki is the Director Art and Collection Services, Museum of New Zealand Te Papa Tongarewa. He graduated Diploma in Fine Arts with Honours and Bachelor of Arts in English (University of Canterbury), and Master of Arts in Art History (Courtauld Institute of Art) and is an Associate of Trinity College of Music London. Previously the Dean of Music and Fine Arts at the University of Canterbury, and Kaitiaki Māori (Honorary Curator of Māori Art) at the Christchurch Art Gallery Te Puna o Waiwhetu, he has served on numerous national and international bodies including Te Waka Toi (the Māori Arts Board) and the Arts Council of Creative New Zealand, the Marsden Fund Council and the International Council of the Centre Culturel Jean-Marie Tjibaou in Nouméa. He is currently a governor of the Arts Foundation of New Zealand, Deputy Chair of the Council for the Humanities in New Zealand and a member of the Council of the Royal Society of New Zealand.

AUDIO CREDITS

Paddy Free (Ngati Pākehā, Sweden)

Paddy Free is a sound recording producer, engineer, composer and musician. Having worked initially in Television (*The Earlybird Show*, *That Comedy Show*, *Comedy Central*, *Pulp Comedy*) he found his way into the music scene, providing programme/engineering/production services to performing artists such as Crowded House, Supergroove, Emma Paki, Stellar, Salmonella Dub. He was awarded the Best Engineer NZ Music Award for his work on Inside the Dub Plates. He was a founding member of Mesh, a techno-pacific instrument fusion band, and Pitch Black, a musical collaboration with Michael Hodgson who have released a number of albums and toured internationally since 1999. He is about to release his first solo album. Paddy did sound design and engineering for *Aniwaniwa*.

Whirimako Black (Ngai Tuhoē, Ngati Tuwharetoa, Ngati Ranginui, Kahungunu, Te Whakatoea, Te Whanau-a-Apanui Te Arawa, Ngati Awa)

Whirimako is a well known writer, composer, musician, and performer of waiata in Te Reo Māori. She studied Musicianship theory at the Sydney School of Music and has taught musical composition at numerous workshops. Her achievements include composing and singing for the television series *The New Zealand Wars*, the title music for Te Karere. She has released five albums winning Best Māori Language Album at the New Zealand Music Awards in 2001. She was the recipient of the Te Waka Toi Award for New Work in 2004, 2005 APRA Maioha Award, and received a NZ Order of Merit for her services to Māori Music in 2006. Whirimako provided original lyrics and vocals for the *Aniwaniwa* soundscape.

Deborah Wai Kapohe (Ngati Kahungunu)

Internationally acclaimed professional New Zealand opera singer, Deborah Wai Kapohe is acknowledged as a gifted and versatile artist with a wide-ranging repertoire from Opera to acoustic folk as a composer, arranger, singer and classical guitarist. Deborah completed qualifications at Otago University as Top Student at the Music School, and at Auckland University as Top Student in Performance. She recently completed her Masters in Music at Sydney University. She was awarded the Tower Opera Scholarship, the Aotea Centre Trust Scholarship in 1994 and in 1995. Deborah has performed operatic roles with all the professional opera companies in New Zealand, as well as for OzOpera, Opera Australia and ChamberMade in Australia, and in 2000 she performed in the Beijing Music Festival Opera production of Massenet's *Werther*. She has also released her own albums in classical guitar and original folk music. Deborah recorded vocals for the *Aniwaniwa* soundscape.

CURATORS

Alice Hutchison

Alice Hutchison is a contemporary art curator based between Aotearoa New Zealand and California, United States, most recently organizing and curating the exhibition *Aniwaniwa* for the 2007 Venice Biennale. She has authored and contributed to artists' books, catalogues and art magazines in U.K., U.S., Germany, Mexico, New Zealand and Sweden including *Contemporary*, *Afterall*, and *Tema Celeste*. From 1998-2003 she was Associate Director and Curator for Ace Gallery based in Los Angeles, and recently Curator/Team Leader Art at Te Manawa Museums Trust in New Zealand curating several exhibitions including the retrospective *Ray Thorburn: Line on Line*; *Annee Olofsson Evil Eye / Say Hello Then Wave Goodbye*; and *Sara Hughes: Flower House*. She received her Master of Arts degree in Art History with First Class Honours from the University of Auckland in 1994. She is the new Curator of Exhibitions at the University Art Museum, CalState Long Beach, California, and is a member of the International Association of Art Critics (U.S).

Camilla Seibezzi

Venice-based Italian co-curator and Director of non-profit organisation Plug. Curator of numerous international exhibitions, many of which have participated directly within the recent editions of the International Art Exhibition Biennale of Venice, including Biennale 2005, Reaction 1st performing arts festival – collateral event, Biennale 2003, Fabio Mauri, *Istantanea di un Duca Morto* – collateral event, Marja Kanervo and Terry Smith – collateral event. Seibezzi has collaborated with diverse Italian and foreign institutions, such as the Council Bureau of Culture at the Municipality of Venice, f.r.a.m.e. (Finnish Fund for Arts Exchange), The British Council, The Henry Moore Foundation and many others.

Milovan Farronato

Milovan Farronato is an art critic and independent curator. He is artistic director of the non-profit space ViaFarini (www.viafarini.org), Milan since January 2005. He is also contributing editor of *Mousse*, *Contemporary*, *Time Out*, *Athens*, and *tema celeste contemporary art*, where he has worked as features editor from 2001 to January 2004. He collaborates with Galleria Civica di Modena and Arario Foundation Seoul /Beijing. He has also served as a guest lecturer for a post-graduate course of curatorial studies at Accademia di Belle Arti di Brera, Milan.

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They were joined by the board, directors and staff of; Nga Pae o Te Maramatanga; Two Rooms Gallery, and Bartley and Company Art; and the project momentum gathered speed with some most welcome patronage. The three public launch evenings were well supported by our community. We are grateful to the many who gave donations and purchased multiples as a means of financing our journey, and to our gracious and supportive hosts in Auckland and Wellington.

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Sound Design / Engineering:

Paddy Free

Vocals and Lyrics:

Whirimako Black

Soprano vocals:

Deborah Wai Kapohē

Underwater Performers:

Hori Barber

Ngahina Hohaia

Justin Kawana

Jordina Kokiri

Darnell Marsters

Hone Morris

Tina Ngata

Awarangi Gray Nicholls

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