



Northern Skies Southern Stars

A celebration of contemporary Maori and Pacific Island art and culture in the twenty-first century.

In this exhibition, six leading multi media artists, working with new technologies, have adapted pre-existing artworks to digital media. The photographs presented here introduce a Pacific iconography that, while familiar from (often exoticising) film, literary and museum portrayals, is little recognized as a vibrant and cosmopolitan ongoing concern.

This show offers an opportunity to view the rich variety of these works before the May 2006 opening of Pasifika Styles, a major international exhibition at the University of Cambridge Museum of Archaeology and Anthropology (CUMAA), which showcases the work of over twenty artists from New Zealand alongside the Museum's unparalleled Oceanic collections.

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James Pinker

James Pinker is a sound and multi-media artist living in Auckland.

His work in this exhibition is from a collaboration with English artist Mark McClean. *South* is a photographic project that features images made in a portable studio in Otara, South Auckland in 2003.

Over a period of two days they randomly asked passers-by to be photographed. *South* has been shown at Te Tuhi gallery, Auckland and at the Ivan Docherty Gallery in NSW, Australia.

" It is very rare to do a snapshot of a community in a positive way. We came up with the idea when eating fish and chips in Otara. This is the community that wandered past on those days; we didn't include or exclude anyone. We wanted to focus on the actual people, the positive".

James Pinker, 2005.

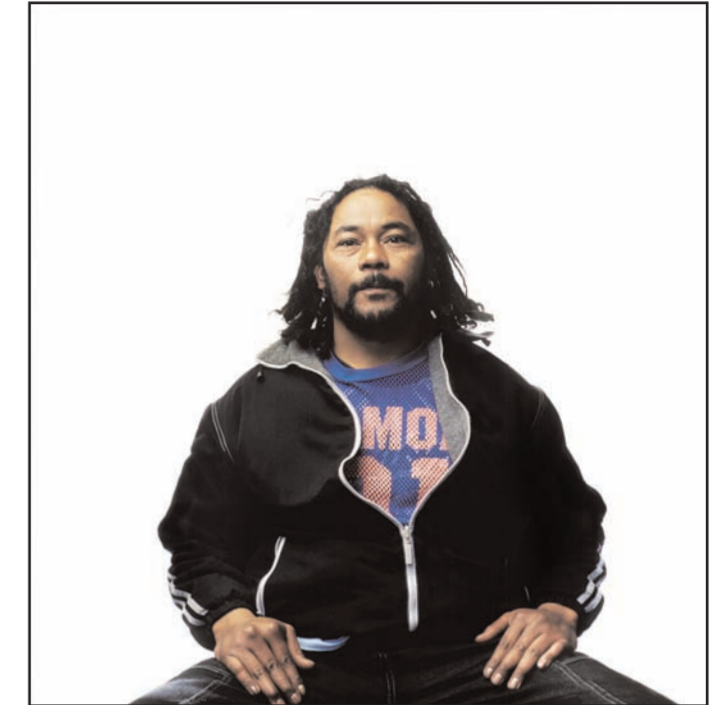
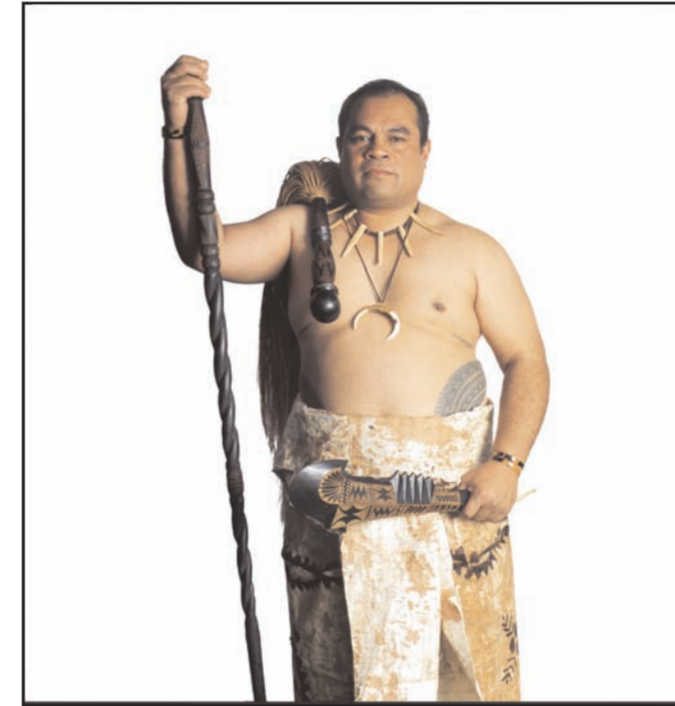
James Pinker

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Tracey Tawhiao

Tracey Tawhiao is a writer, poet and trained lawyer, as well as a painter and visual artist. This voice is central to her practice in whatever form she chooses for expression.

Tawhiao is of the Ngai Te Rangi iwi or tribe from Matakana Island, New Zealand, and Tuwharetoa, Taumaranui as well as Whakatohea.

It was when she spent considerable time on the island that she started her newspaper paintings that now cover the walls of many peoples' homes. "These paintings find the news beyond the newspaper."

She is a Director of The House of Taonga, a Maori artist house of thought and creative endeavour for the fostering of Maori Art.

Tracey Tawhiao

'Queen Tawhiao Tree'

Photography: Norm Heke

Tracey Tawhiao

'Queen Tawhiao Sea'

Photography: Norm Heke



Tracey Tawhiao

'Queen Tawhiao Breath'

Photography: Norm Heke

Tracey Tawhiao

'Queen Tawhiao London'

Photography: Norm Heke



Natalie Robertson

(Ngati Porou/Clan Donnachaidh)

Natalie Robertson is a photomedia artist and educator. Her work has been exhibited in public institutions throughout Australasia and internationally over the past decade.

Descended from the Ngati Porou iwi or tribe, Robertson is a trustee and acts as a kaitiaki (guardian) of Maori land blocks on the East Coast of New Zealand, a role she has inherited from her grandfather, David Hughes.

Robertson's work is held in many significant public collections including the Museum of New Zealand Te Papa Tongarewa and the Auckland City Art Gallery.

She is Programme Co-ordinator of Maori Art and Design in the Faculty of Maori Development, Te Ara Poutama and the School of Art and Design at Auckland University of Technology in Auckland, New Zealand, teaching on the Master of Arts (Visual) in the School of Art and Design.

Souvenir Scarves, 2003.

"For this series, I sourced a number of vintage satin and polyester scarves that depict maps of New Zealand, cultural motifs, artifacts, flora and fauna, from op-shops, Mum's cupboard, aunties and discerning collectors of kitsch.

My aim was to transform them from decorative yet functional items into framed photographic images, therefore reconfiguring these familiar items beyond their domestic and sartorial applications.

The photographs restore the scarves to a position of artifact and reinforce the shonky mapping characteristics.

Dating from mid-20th century they recall journeys and holiday destinations or the travels of relatives who have sent these easily-transported souvenirs.

For me, the scarves present a conundrum - that of blatant cultural appropriation and insensitivities, coupled with luscious kitschness."

Natalie Robertson, 2006.

Souvenir Scarves, 2003

Souvenir Scarves, 2003

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Souvenir Scarves, 2003

Souvenir Scarves, 2003

Rosanna Raymond

Rosanna Raymond is a performance/ installation/body adornment artist and writer. A New Zealand-born Pacific Islander of Samoan descent, she is currently living and working in London with her family.

A founding member of the acclaimed Pacific Sisters performance art collective in New Zealand. A 'Tusitala' or storyteller at heart, Raymond's work takes a variety of forms ranging from installation works to spoken word to body adornment, with pieces held in gallery, museum and private collections around the world.

She has forged a role over the past fifteen years as a producer and commentator on contemporary urban Pacific Island culture, fusing traditional practises with modern innovations and techniques.

Raymond specialises in customising the images with her own drawings that tell stories of the work.



Rosanna Raymond

'Beaten'

FABRA-KEI-SKIN, 2004

Photography: Kerry Brown
Digital manipulation: Matt Barron
Conception, drawings, body adornment: Rosanna Raymond

Tapa cloths courtesy of Liverpool Museum collections.

Rosanna Raymond

'Twisted'

FABRA-KEI-SKIN, 2004

Photography: Kerry Brown
Digital manipulation: Matt Barron
Conception, drawings, body adornment: Rosanna Raymond

Tapa cloths courtesy of Liverpool Museum collections.

Rosanna Raymond

'Flowing'

FABRA-KEI-SKIN, 2004

Photography: Kerry Brown
Digital manipulation: Matt Barron
Conception, drawings, body adornment: Rosanna Raymond

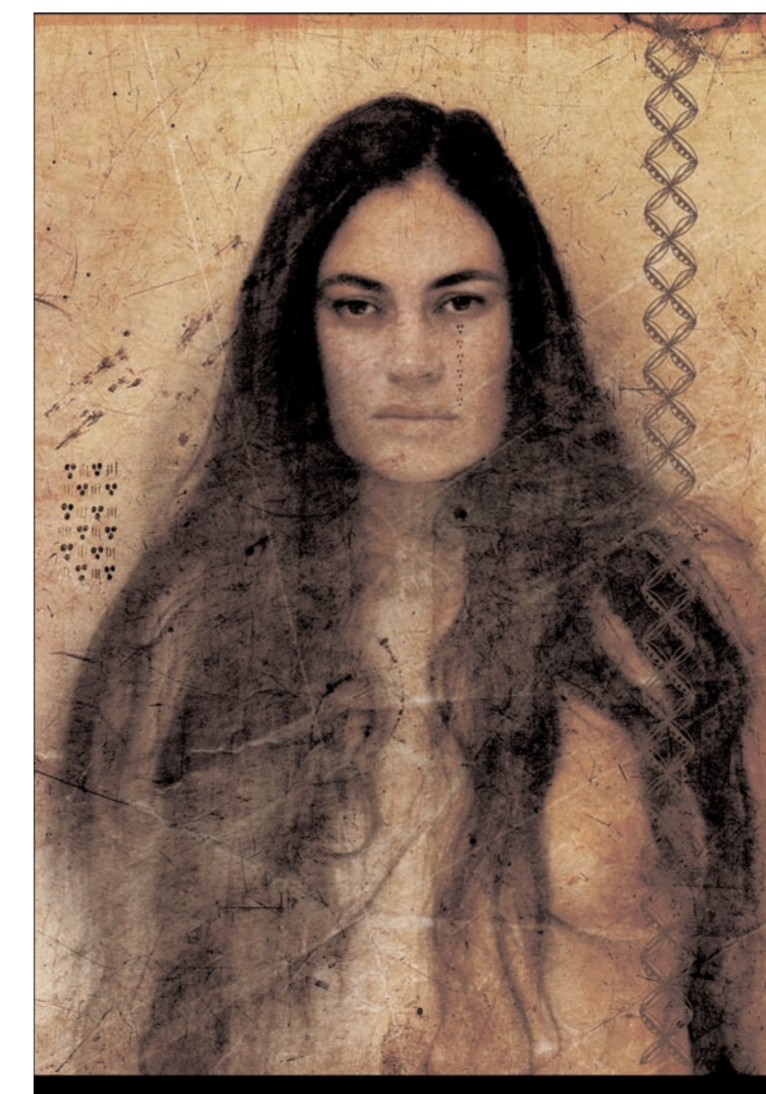
Tapa cloths courtesy of Liverpool Museum collections.



Rosanna Raymond: Beaten



Rosanna Raymond: Twisted



Rosanna Raymond: Flowing

Rosanna Raymond

‘In a Tusk Far Far Away’

Keryn Jones: Ngai Takoto/
Te Aupouri/ Nga Puhi.

Neck piece of coconut disk,
pounamu (jade), pig tusk, ribbon,
shell.

TUSKS AND FEVERS, 2006

Photography: Kerry Brown
*Conception, drawings, body
adornment:* Rosanna Raymond

Rosanna Raymond

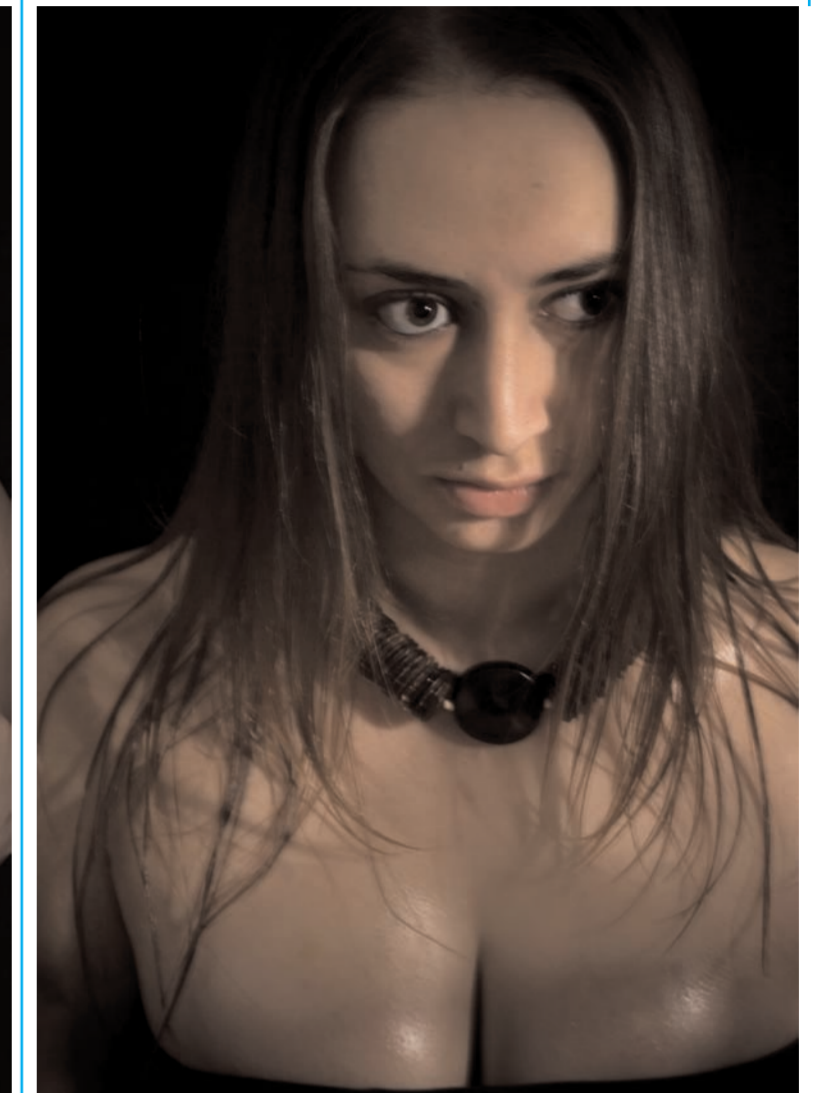
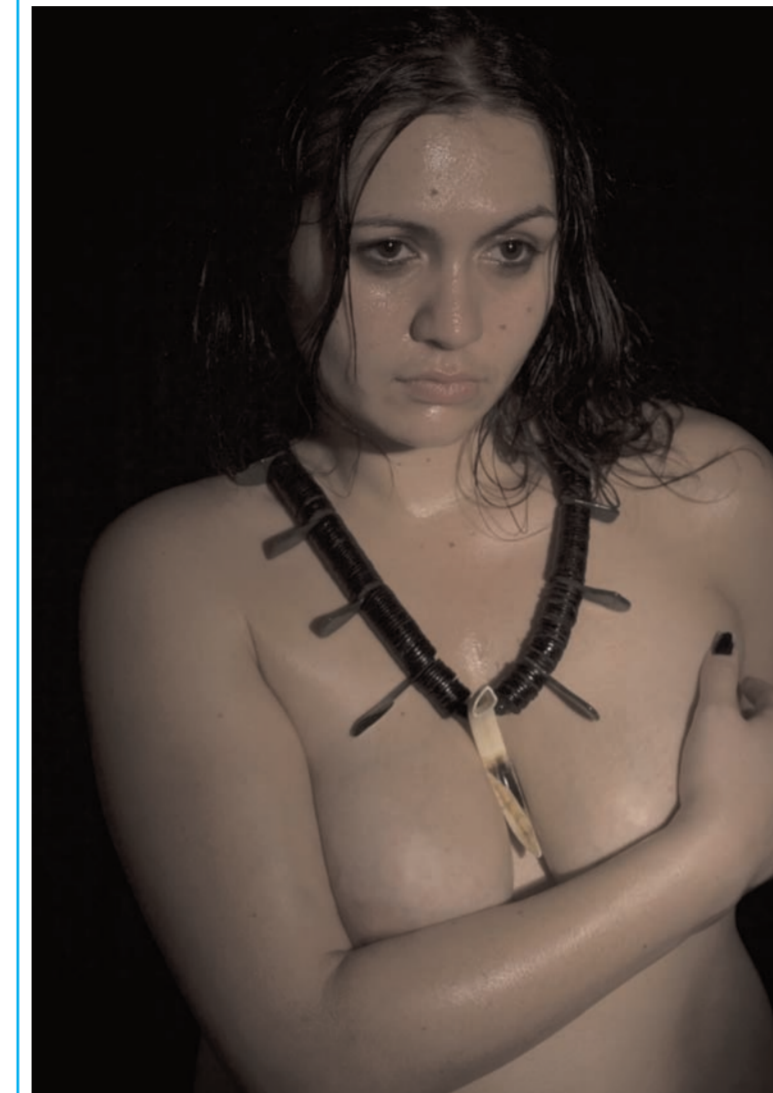
‘One eye on the tusk’

Tiare Tito: Te Aupouri/NgaPuhi/
Ngati Wharetoa/ Rarotonga.

Neck piece of coconut disk
Tupe seed.

TUSKS AND FEVERS, 2006

Photography: Kerry Brown
*Conception, drawings, body
adornment:* Rosanna Raymond



Rosanna Raymond

‘Tusk if you musk’

Taimanaia Jones: Ngai Takoto/
Te Aupouri/ Nga Puhi.

Neck piece, pig tusk, plastic raffia
hula skirt.

TUSKS AND FEVERS, 2006

Photography: Kerry Brown
*Conception, drawings, body
adornment:* Rosanna Raymond

Rosanna Raymond

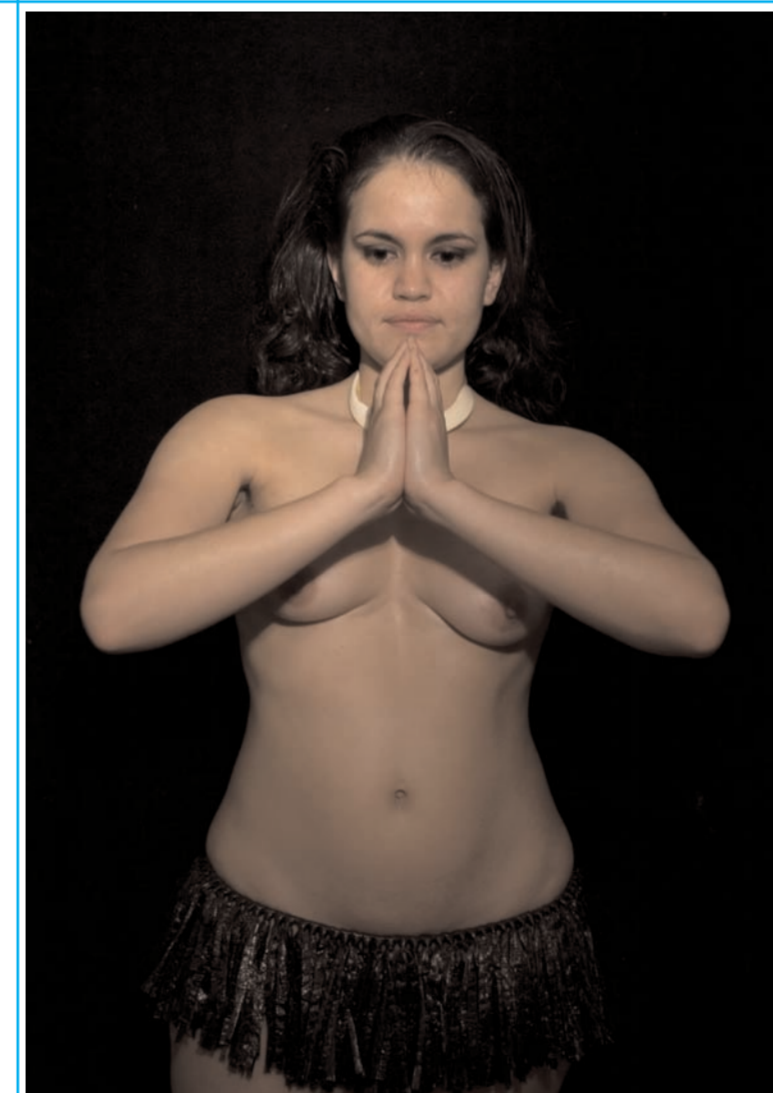
‘Hard tusk to grasp’

Keryn Jones: Ngai Takoto/
Te Aupouri/ Nga Puhi.

Neck piece of coconut, pounamu
(jade), pig tusk, ribbon, shell.

TUSKS AND FEVERS, 2006

Photography: Kerry Brown
*Conception, drawings, body
adornment:* Rosanna Raymond



Greg Semu

Greg Semu first entered the world of photography in 1990. His first solo show was in 1995 for the Auckland Art Gallery, New Zealand.

Since then, his photographs have been exhibited internationally and are now held in private and public collections in Germany, France, Australia and New Zealand.

He has consistently and provocatively explored issues surrounding the religious colonisation of indigenous peoples in the Pacific.

Greg Semu (2005)



Greg Semu (2005)

Greg Semu (2005)



Louise Potiki-Bryant

Choreographer, dancer, and video installation artist Louise Potiki-Bryant was named The NZ Listener's "best new choreographer" in 2003 for her work *Te aroha me te mamae* presented by Atamira Dance Collective.

In 2003 she was supported by Toi Maori Aotearoa as a Toi Maori choreographer. This support led to the development of the work *Ngai Tahu 32*, which was premiered at the Tempo Festival (2004) in Auckland.

"Whakaruruhau captures the performance and installation Whakaruruhau –he mihi ki Araiteuru – a work created by Louise Potiki Bryant during her time as Ngai Tahu artist in residence at the Otago Polytechnic School of Art. Whakaruruhau explores the community's loss of the whareniui (meeting house) at Araiteuru marae and the death of one of its elders two years later – Emma Potiki Grooby (Aunty Babe). Emma never saw the Whareniui rebuilt.

In 1997 the whare at Araiteuru marae was destroyed by arson. In 2003 the Whare was rebuilt. Through an interdisciplinary use of dance, performance, video, sound, light, collected stories and memories, Louise Potiki Bryant explores three integrated aspects of the Araiteuru marae: the importance of the whareniui to the community and to the individual; the mauri or life force of the whare; and the relationship of the whare to the human body.

Whakaruruhau is the shelter, the space within which Bryant moves, tells the story of a community, and in particular takes us to the story of Emma Potiki Grooby (Aunty Babe)".

(Susan Ballard, catalogue for Whakaruruhau).

Narrators: Kuo Langsby, Barney Taiapa, Tom Duff, Phyliss Stevens, Khyler Russell, Robert Bryant, Janine Kapa, Katrina Bryant
Installation, Performance and Editing: Louise Potiki Bryant
Sound Design: Paddy Free and Jane Venus
Director of Photography and Lighting Design: Nigel Bunn