



Ngatu Tahina, Hangatonu

Haveluloto, Tonga
2019

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

Received into the collection of the Dowager Lady Fielakepa as a 50 *langanga* (the name for the constituting parts of the ngatu; the term *launima* is also used to indicate the length of a piece, which is traditionally described according to the number of langanga that make up its whole).

This large ngatu has been cut for the purpose of specific occasions, such a funeral, where a 10 langanga ngatu is most appropriate.

It features many classic kupesi motifs such as the tokelau feletoa, ve'etuli, and the fo'i hea.



Ngatu 'uli

Haveluloto Village, Tonga
2019

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

Produced by Women's Group Mate' aki for the first edition of *Koloa: Women, Art and Technology*, which was exhibited at the Langafonua 'a Fafine Tonga in August 2020.

This exhibition was the outcome of a partnership between Langafonua 'a Fafine Tonga, a historic centre for women's customary arts, and Para Site, Hong Kong.

Koloa: Women, Art and Technology has subsequently exhibited at Para Site, before travelling to Aotearoa to be

presented at Artspace Aotearoa. The tongo (black pigment) used in this ngatu was produced in the traditional manner: a laborious task of burning candle-nuts before gathering and hydrating the ash.



Ngatu Tahina, Sisi Fua'i Malau 'o Pilolevu

**Nuku'alofa, Tonga
2019**

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

This ngatu was made through a Ministry of Internal Affairs supported training project facilitated by Langa fonua 'a Fafine Tonga.

This ngatu features the Sisi Fua'i Malau 'o Pilolevu Kupesi.

The intention of the training programme is to generate income for the purpose of further training in the making of koloa, including ngatu and the weaving of kafa fakatele.



Ngatu Tahina, Hangatonu

Lapaha Village, Tonga
2016

Feta'aki (mulberry bark), Commercial inks and tongo (black pigment from mangrove bark), koka (plant pigment).

Received into the collection of the Dowager Lady Fielakepa on the occasion of the wedding of her eldest grandson.

The piece features prominently the royal insignia of the crown.

While the motif of the crest is exclusively used by the royal family, the crown is used in ngatu throughout Tonga as an expression of reverence and national identity.



Ngatu Tahina, Fuatanga

Lapaha Village, Tonga
2016

Feta'aki (mulberry bark), Commercial inks and tongo (black pigment from mangrove bark), koka (plant pigment).

Made by Women's
Group Kautaha
Koka'anga Tongiaki
Melie a Fafine Lapaha.

Received into the
collection of the
Dowager Lady
Fielakepa as a
customary tribute on
the occasion of the
wedding of her eldest
grandson.

This ngatu features
many classic kupesi
motifs, including the
lou maile, manulua,
and a contemporary
adaptation of the
Fatao Tu'i Tonga
Kupesi.



Ngatu 'uli, Launima

**Halaleva, Tonga
2019**

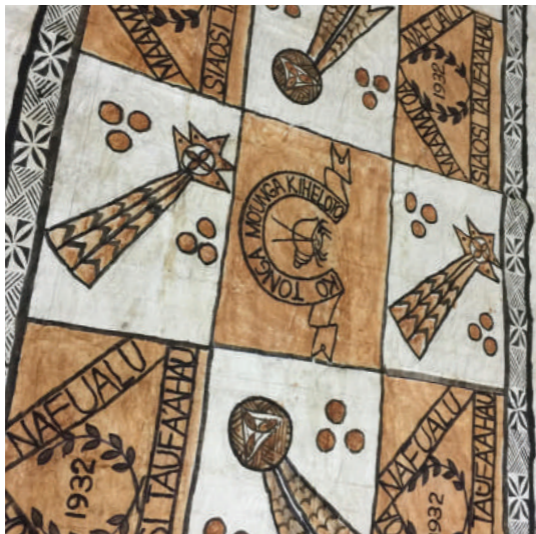
Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

Produced by
Women's Group
Kautaha Halaleva.
Commissioned by
Para Site, Hong Kong.

The black ngatu has
particular significance
at the time of a funeral
ceremony.

This piece is a
re-creation of a
truly exceptional
ngatu 'uli, or black
ngatu from the
personal collection
of the Princess Royal,
Princess Sālote
Mafile'o Pilolevu Tuita.

At 32 metres,
this piece is half
the length of the
original, which is a
full lautefuhi, or 100
langanga ngatu.



Tapa'i Ngatu

Haveluloto, Tonga
2019

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment)

A sample ngatu made by Mona Ta'ufu'ou for the first edition of *Koloa: Women, Art and Technology*. This work was commissioned to illustrate the 1930s kupesi motifs that commemorated the passing of Halley's Comet. This ngatu also features the crest of Tupou College. The crests imagery symbolises the College's headmaster finding a home for modern education in Tonga, as well as the crown prince's recognition within the College Honour Board in 1932.



Ngatu Tahina, Hangatonu

Haveluloto, Tonga
2019

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

Feta'aki by
Women's Group
Kautaha Painitu'ua.
Painting by Matei
& Mona Ta'ufo'ou.
Commissioned by
Para Site, Hong Kong.

This piece re-creates
a 1940s innovation
in ngatu production
characterised by
the introduction of
imagery depicting
water tanks, a
modernising
infrastructure
that significantly
decreased the
incidence of water-
borne diseases such
as tuberculosis.

The water tank
thereby became
a popular kupesi
design, illustrating
the reflection and
production of cultural
knowledge through
koloa.



Ngatu Tahina

Tonga
c.1950–1960

Feta'aki (mulberry bark), commercial inks and tongo (black pigment from mangrove bark), 'umea (red clay pigment).

Originally part of a launima, or 50 langanga ngatu, this historic piece is notable for its distinctive figurative kupesi, which commemorates the purchase of three spitfire planes in 1941 by Queen Sālote Tupou III.

Other notable kupesi within the piece include the sisi maili (floral girdle) of the crown prince, and the heleta 'e tolu crest of three swords, which represents the uniting of the three royal dynasties of Tonga.

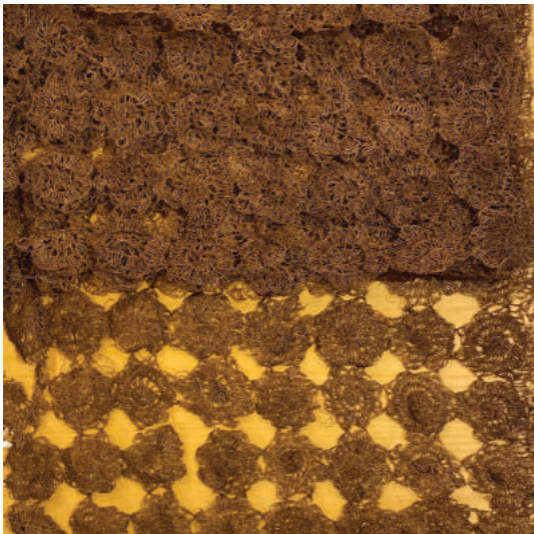


Ta'ovala Efu

Ha'apai, Tonga
1981

Kie tonga (pandanus).

Made by Fanakienga,
originally of Ha'apai,
now residing
in Tongatapu.
Commissioned by
the Dowager Lady
Fielakepa for her
eldest daughter, Ms.
Kaimana Aleamotu'a,
to be worn for her
twenty-first birthday.



Ta'ovala Pulu

Tonga
1967

Nimamea'a (crocheted natural fibre).

Made by Ana
Palā. Gifted to the
Honourable Fielakepa
(Longologo' Atumai)
and the Dowager Lady
Fielakepa for the birth
of their first child, the
late Princess Kaimana
Tu'ipelehake, who
married into the royal
family in 1998.



Ta'ovala Fau Teuteu Kula & Nge'esi Tofe

**Haveluloto, Tonga
1967**

Fau (white hibiscus bast fibre).

Made by Naule'o
'Inoke, originally
of Ha'apai before
migrating to
Haveluloto in 1965.

Commissioned
by Dowager Lady
Fielakepa for her
second daughter, Ms.
Manakovi Aleamotu'a,
to be worn for
Children's Sunday
(White Sunday).



Ta'ovala Tu'oua Tonga Teuteu Fulufulu'i Kaka

**Haveluloto, Tonga
2014**

Kie tonga (pandanus), parrot feathers.

Made by Fakasisi Pele,
originally of Ha'apai
before migrating
to Haveluloto.

Commissioned by
the Dowager Lady
Fielakepa for her
grandchildren,
with the foresight
that it be used at
their weddings.

This ta'ovala made
its debut at the
engagement of her
grandson, Mr. Lopeti
Aleamotu'a, to the
Honourable Halaevalu
Moheofo Tuita.



Ta'ovala Fau Teuteu Kula, Taufohu'i (Tangata)

**Haveluloto, Tonga
1967**

Fau (white hibiscus bast fibre).

Made by Naule'o
'Inoke, originally
of Ha'apai before
migrating to
Haveluloto in 1965.
Commissioned by
the Dowager Lady
Fielakepa for her
eldest son Mr Siosaia
Aleamotu'a, to be
worn for Children's
Sunday (White
Sunday).



Ta'ovala To'onga Pikipiki

Kolomotu'a, Tonga
c.2000–2010

Kie tonga (pandanus).

Made by 'Ana Latū.
Commissioned by
the Dowager Lady
Fielakepa on the
occasion of her
granddaughters'
weddings, yet to take
place.

This elaborate ta'ovala
features
five separate weaving
and plant fibre styles,
culminating in an
intricate and masterful
example of this mode
of koloa.



Ta'ovala Fala Vala (Tangata)

Tonga
c.1900–1920

Tutu'ila (pandanus).

This ta'ovala is a family heirloom. Formerly belonging to the late Honourable Fielakepa (Longolongo' atumai), it was produced from a particular type of palm leaf reserved for nobility or royalty.

This historic piece is imbued with genealogical and biographical histories, invoking and extending these narratives whenever it appears.



Ta'ovala Fau Taufohu'i

Tonga
c.1980–1990

Fau (white hibiscus bast fibre).

Made by 'Ivoni Tohi.
Commissioned by
the Dowager Lady
Fielakepa on the
occasion of her
daughter's twenty-
first birthday.



Ta'ovala Fau Kula

Tonga
Date unknown.

Fau Kula (red hibiscus bast fibre).



Ta'ovala Takapau Kie Fungani Fau

Tonga
c.1980–1990

Kie tonga (pandanus), fau (white hibiscus bast fibre).

Purchased by the
Dowager Lady
Fielakepa for her
eldest son that
became Baron
Fielakepa, for when he
was Governor of Ha'
apai. A special feature
of this ta'ovala is its
innovative weave
and finishing, which
means it can be worn
on either side.



Ta'ovala Lokeha

**Tonga
2014**

Tofua tonga (pandanus), soaked in lime and seawater.

Made by Fifita
Naupoto.
Commissioned by
the Dowager Lady
Fielakepa for her
youngest grandson
for Children's Sunday
(White Sunday), which
accounts for the small
size of the piece.



Ta'ovala Fala

Tonga
c.2000–2010

Tofua tonga (pandanus).

An example of funeral ta'ovala, traditionally cut from a coarse mat as needed for the wearer.

This type of ta'ovala should be worn when one is inferior in rank to the deceased, and should shroud the head of the wearer. On account of its size, this ta'ovala was likely cut to be worn by a child.



Ta'ovala Faka'ahu

Tonga
c.1900s, smoked in 2015

Fihu (pandanus).

A funeral ta'ovala,
created by smoking
a fihu mat. This piece
is suitable for one
who is high in rank,
and not related to the
deceased.



Ta'ovala Fau Aveave

**Tonga
2016**

Fau (white hibiscus bast fibre).

Made by 'Ivoni Tohi.
Commissioned by
the Dowager Lady
Fielakepa on the
occasion of her
grandson's wedding.



Ta'ovala Tu'oua Tonga Taufohu'i

Kolomotu'a, Tonga
c.2000–2005

Kie tonga (pandanus).

Made by 'Ana Latu.
Commissioned by
the Dowager Lady
Fielakepa for her
grandchildren.



Ta'ovala Fanakio Teuteu Pueki

**Tonga
2012**

Fanakio (sterculia).

Made by Salote Moli. This ta'ovala is adorned with fringes of fanakio fixed by shells. Its main body is produced through diagonal weaving, forming a continuous base to which decorative interlaced fibre, shells and fringe is attached.



Ta'ovala Fau

Tonga
2019

Fau (white hibiscus bast fibre).

This ta'ovala features a special method of knitting fau, fibre from the white hibiscus plant, to create an elaborate, semi-transparent, tessellating pattern.

Fau, like many of the natural fibres utilised in koloa, is a versatile material with various applications and associations. A piece such as this illustrates the labour intensive and dexterous nature of women's customary arts.



Ta'ovala Tu'oua Tonga Aveave

**Kolomotu'a, Tonga
c.2000–2005**

Kie tonga (pandanus).

Made by 'Ana Latu
of Sopus, Kolomotu'a.
Commissioned by
the Dowager Lady
Fielakepa for her
grandchildren.



Ta'ovala Fala Vala (Fefine)

Haveluloto
c.1980–1990

Tofua tonga (pandanus).

Made by Fakasisi Pele,
originally of Ha'apai
before migrating to
Haveluloto. Received
by the Dowager
Lady Fielakepa
as a gift upon
receiving a piece of
land from the late
Honourable Fielakepa
(Longolongo'atamai).



Ta'ovala Lokeha Aveave

Tonga
c.2000–2005

Tofua tonga (pandanus) soaked in lime and seawater.

Purchased by the Dowager Lady Fielakepa for her grandchildren. The process of soaking pandanus in lime and seawater is used to lighten and soften fibres, producing a consistent tone and allowing for complex patterning and negative details, such as those adorning this ta'ovala.



Ta'ovala Fanakio Teuteu Kalaka

**Tonga
2014**

Fanakio (sterculia) with fanakio seeds.

Created by the daughter of Salote Moli. This ta'ovala features fanakio seeds threaded onto its fringed edges.

The geometric detailing in its weave echoes the repetitive strokes of weaving and calls to patterns re-occurring across Tongan art forms.



Ta'ovala Kie, Maeakafa

Tonga
c.1840–1860

Samoan Kie (pandanus), hair, kula feathers.

Received by the Aleamotu'a/Fielakepa family from the late Queen Sālote Tupou III. Employed for significant occasions, such as investitures to the noble title of 'Fielakepa' and royal weddings. The late Princess Kaimana Tu'ipelehake is the only known female to have worn the piece. As a highly elevated ta'ovala, it is invested with a title Maeakafa (the name of the illegitimate son of Prince Uelingatoni Ngu, crown prince at the time), by which it attains the level of ceremonial

personhood. The dark embroidery that embellishes its lower edge was introduced by the Dowager Lady Fielakepa in 1998, and is created from a thread of her three daughters' hair.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c.1990–2000**

Hair of an elderly woman, beads.

Made by the Dowager
Lady Fielakepa.
Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is adorned
with colourful beads,
which are frequently
incorporated into
koloa, manifesting
histories of cultural
exchange and
personal adornment.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c. 1980–1990**

Hair of the three daughters of Dowager Lady Fielakepa.

Made by the Dowager
Lady Fielakepa.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is plaited
from the hair of the
three daughters
of Dowager Lady
Fielakepa.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c.1990–2000**

Hair of the three sisters of Dowager Lady Fielakepa, beads.

Created by the
Dowager Lady
Fielakepa for
Children's Day Sunday
(White Sunday).

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is plaited
from the hair of
the three sisters
of Dowager Lady
Fielakepa.



Kafa Lou'ulu

**Nuku'alofa, Tonga
1981**

Hair of the three daughters of Dowager Lady Fielakepa, beads.

Created by Dowager
Lady Fielakepa on
the occasion of the
twenty-first birthday
of her eldest daughter.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is plaited
from the hair of the
three daughters
of Dowager Lady
Fielakepa.



Kafa Lou'ulu

**Nuku'alofa, Tonga
1984**

Hair of the three sisters of Dowager Lady Fielakepa, beads.

Created by the
Dowager Lady
Fielakepa on the
occasion of the
twenty-first birthday
of her second
daughter.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is plaited
from the hair of
the three sisters
of Dowager Lady
Fielakepa.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c.1990–2000**

Hair of the daughters of Dowager Lady Fielakepa.

Created by the
Dowager Lady
Fielakepa for
Children's Day Sunday
(White Sunday).

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is plaited
from the hair of the
daughters of Dowager
Lady Fielakepa.



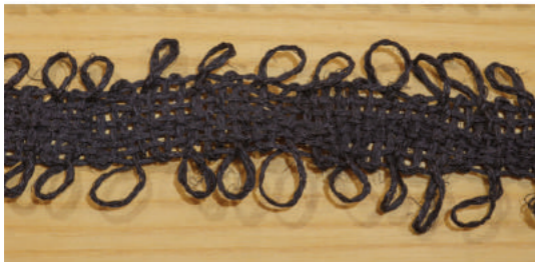
Kafa Pulu

**Nuku'alofa, Tonga
2018**

Raw and dyed pulu (coconut husk fibre).

Made by Tina
Taumoefolau.
Received by the
Dowager Lady
Fielakepa as a gift
from Tina Taumoefolau
for her grandchildren.

This kafa features
both raw and dyed
pulu (coconut husk
fibre), which are
elaborately interlaced
to form a repeating
pattern.



Kafa Pulu

**Nuku'alofa, Tonga
1964**

Raw and dyed pulu (coconut husk fibre).

Created by the
Dowager Lady
Fielakepa on the
occasion of her
husband's investiture
and subsequently
used for family
investitures. Kafa are
used to fix ta'ovala
around the waist.

They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c.1980–1990**

Hair of the three daughters of the Dowager Lady Fielakepa, cowrie shell.

Made by the Dowager
Lady Fielakepa.
Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.

This kafa is adorned
with cowrie shells,
which are frequently
incorporated into
koloa, manifesting
histories of cultural
exchange and
personal adornment.



Kafa Lufo Lufa

Tonga
c.1980–1990

Raw and dyed pulu (coconut husk fibre).

Commissioned by
the Dowager Lady
Fielakepa for her
three daughters.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.



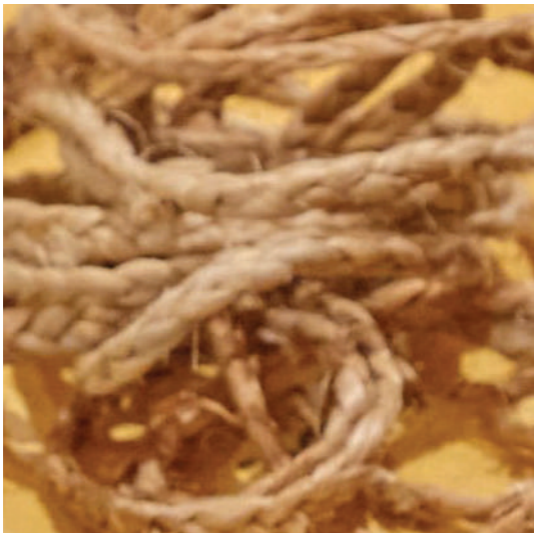
Kafa Lufo Lufa

Tonga
c.1980–1990

Raw and dyed pulu (coconut husk fibre).

Commissioned by
the Dowager Lady
Fielakepa for her
three daughters.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.



Kafa Pulu

Tonga
2015

Raw pulu (coconut husk fibre).

Kafa are used to fix ta'ovala around the waist. They are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.



Kafa Pulu

Tonga
c.1990–2000

Raw and dyed pulu (coconut husk fibre).

Kafa are used to fix ta'ovala around the waist. They are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.



Kafa Lou'ulu

Nuku'alofa, Tonga
1981

Hair of the three sisters of the Dowager Lady Fielakepa, cowrie shell, beads.

Created by the Dowager Lady Fielakepa on the occasion of the twenty-first birthday of her eldest daughter.

Kafa are used to fix ta'ovala around the waist.

They are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.

This kafa is adorned with cowrie shells and beads, which are frequently incorporated into koloa, manifesting histories of cultural exchange and personal adornment.



Kafa Lou'ulu

**Nuku'alofa, Tonga
1981**

Hair of the three sisters of the Dowager Lady Fielakepa, cowrie shell, beads.

Created by the Dowager Lady Fielakepa on the occasion of the twenty-first birthday of her eldest daughter.

Kafa are used to fix ta'ovala around the waist. They are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.

This kafa is adorned with cowrie shells and beads, which are frequently incorporated into koloa, manifesting histories of cultural exchange and personal adornment.



Kafa Lou'ulu

**Nuku'alofa, Tonga
c.1980–1990**

Hair of Dowager Lady Fielakepa's mother.

Kafa are used to fix ta'ovala around the waist. They are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.

This piece was created when the mother of the Dowager Lady Fielakepa found that her hair was turning grey. She asked for a kafa to be made of her hair and be gifted to her grandchildren.



Kafa Pulu

**Nuku'alofa, Tonga
c.1990–2000**

Raw pulu (coconut husk fibre).

Made by visiting
male cousins of
the Dowager Lady
Fielakepa's family.

Kafa are used to fix
ta'ovala around the
waist. They are most
frequently made of
woven coconut coir
or the human hair of
an ancestor, relative,
or other significant
association.



Kafa Fau

Tonga
c.2000–2010

Fau (hibiscus bast fibre).

This style of kafa is worn together with a coarse ta'ovala on the occasion of a funeral.

Kafa are most frequently made of woven coconut coir or the human hair of an ancestor, relative, or other significant association.



Kupesi Fata Tu'i Tonga

Kolofo'ou, Tonga
c.1950–1960

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi includes motifs representing the lashings within the roof of the home of ancient King Tu'i Tonga.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.



Kupesi Tokelau Feletoa, Loumaile mo e Kalou

**Kapeta, Tonga
1947**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

It is unusual for the kalou, a Fijian plant that has circulated through trade routes, to be featured as part of the tokelau, feletoa, and loumaile kupesi. Its depiction here evokes histories of cultural exchange between Fiji and Tonga, including a narrative that recalls a noble of the Pelehake village being exiled to Fiji.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.



Kupesi Teuteu

Kolofo'ou, Tonga
c.1930–1940

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

These embroidered kupesi tablets depicts specific elements of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

Kupesi of this kind would likely be used to create border patterns around a symbolic motif.



Kupesi Sisi Fale 'o Tungī

Kapeta, Tonga
1947

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi commemorates the ceremonial floral girdle worn by HRH Crown Prince Tungi at his wedding.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.



Kupesi Sisi 'o Havea Tu'iha'ateiho

**Ha'ateiho, Tonga
c.1940–1950**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi commemorates the floral girdle (worn around the waist) that the Honourable Tu'iha'ateiho wore for the investiture of his O.B.E medal.

kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered



Kupesi Sisi 'o Havea Tu'iha'ateiho

**Ha'ateiho, Tonga
c.1940–1950**

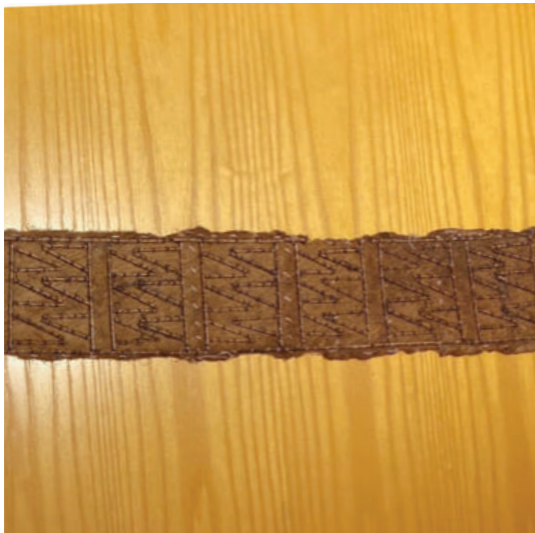
Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre),
lou'akau (dried pandanus leaves), kaka (protective fibres around coco-
nut fronds), and cotton thread.

This kupesi commemorates the floral garland (worn around the shoulders) that the Honourable Tu'iha'ateiho wore for the investiture of his O. B.E medal.

kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered



Kupesi Fakalala

**Kapeta, Tonga
1947**

Material: Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi commemorates the ceremonial garment of cut black ngatu (ngatu 'uli) worn by HRH Crown Prince Tungi at his wedding.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.



Kupesi Sisi Fua'i Malau 'o Pilolevu

**Kolofo'ou, Tonga
c.1950-1960**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated. This kupesi is dedicated to Princess Pilolevu and features the malau bird's egg. The malau is only found in Niuafo'ou, where it lays its eggs on the warm ashes of volcanos. This kupesi design emerged in the 1950s.

Designed by Bisila Fotofili Fusitu'a, and produced by MafiMisi, this kupesi links the genealogy of Princess Pilolevu to Niuafo'ou.



Kupesi Tokelau Feletoa moe Ve'etuli

**Kolofo'ou, Tonga
c.1950–1960**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

The motif of this kupesi represents the foot-print of the Sāmoan tuli bird, as well as feletoa: the pattern made by a filleted tuna fish.



Kupesi Fata Tu'i Tonga

Kolofo'ou, Tonga
c.1950–1960

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi includes motifs representing the lashings within the roof of the home of ancient King Tu'i Tonga.

finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the



Kupesi Ve'etuli mo e Loumalie

**Kolofo'ou, Tonga
c.1930–1940**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the footprint of the Sāmoan tuli bird and the myrtle plant.



Kupesi Ha'amonga

Kolomotu'a, Tonga
2019

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the Ha'amonga, the stone trilithon in the Niutoua village.

This piece was commissioned as a reproduction of traditional styles for *Koloa: Women, Art and Technology*.



Kupesi Kalauni

Kolomotu'a, Tonga
2019

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre),
lou'akau (dried pandanus leaves), kaka (protective fibres around coco-
nut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the royal insignia of the crown. While the motif of the crest is exclusively used by the royal family, the crown is used in ngatu throughout Tonga.



Kupesi Hala Paini

**Kolomotu'a, Tonga
2019**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the road that leads to the palace, which is lined with Norfolk pines introduced by Reverend Shirley Baker.

This piece was commissioned as a reproduction of traditional styles for *Koloa: Women, Art and Technology*.



Kupesi 'o Toloa

Kolomotu'a, Tonga
2019

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the crest of Tupou College. The imagery of this crest symbolises the College's headmaster finding a home for modern education in Tonga, as well as the crown prince's recognition within the College Honour Board in 1932.

This piece was commissioned as a reproduction of traditional styles for *Koloa: Women, Art and Technology*.



Kupesi Maamaloa 'o Taufa'ahau

**Kolomotu'a, Tonga
2019**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi depicts the crest of Tupou College. The imagery of this crest symbolises the College's headmaster finding a home for modern education in Tonga, as well as the crown prince's recognition within the College Honour Board in 1932.

This piece was commissioned as a reproduction of traditional styles for *Koloa: Women, Art and Technology*.



Kupesi Fetu'u 'Esiafi

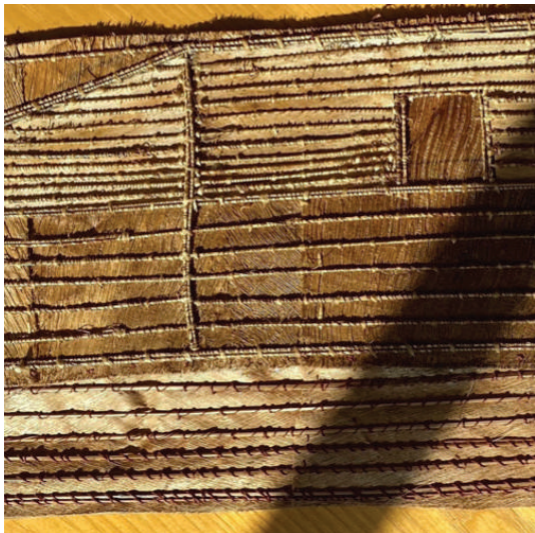
**Kolomotu'a, Tonga
2019**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre),
lou'akau (dried pandanus leaves), kaka (protective fibres around coco-
nut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

The kupesi of this ngatu depicts the passing of Halley's Comet in the 1930s. This piece was commissioned as a reproduction of traditional styles for the purpose of *Koloa: Women, Art and Technology*.



Kupesi Sima Vai

**Kolomotu'a, Tonga
2019**

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

This kupesi re-creates a 1940s innovation in ngatu production characterised by the introduction of imagery depicting water tanks, a modernising infrastructure that significantly decreased the incidence of water-borne diseases such as tuberculosis.

The water tank thereby became a popular kupesi design, illustrating the reflection and production of cultural knowledge through koloa.

This piece was commissioned as a reproduction of traditional styles for the purpose of *Koloa: Women, Art and Technology*.



Kupesi Vakapauna 'Amelika

Kolomotu'a, Tonga
2019

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This embroidered kupesi tablet depicts one element of the finished design, illustrating the popular practice of blocking designs on a ngatu with multiple kupesi.

This kupesi commemorates the two spitfire aeroplanes that Tonga purchased and contributed to World War II. This piece was commissioned as a reproduction of traditional styles for the purpose of *Koloa: Women, Art and Technology*.



Kupesi Vakapuna

Kolomotu'a, Tonga
2019

Tu'a niu (mid-rib of the coconut frond), pulu (coconut husk fibre), lou'akau (dried pandanus leaves), kaka (protective fibres around coconut fronds), and cotton thread.

Kupesi are tablets used to impart imagery onto bark cloth. Through the process of rubbing pigment over the ridges of the kupesi through a piece of ngatu, the motifs of the kupesi are transferred, repeated, and re-circulated.

This kupesi commemorates the three spitfire aeroplanes that Tonga purchased in 1941 under the leadership of HM Queen Sālote Tupou III, and contributed to the Pacific Theatre of World War II.

This piece was commissioned as a reproduction of traditional styles for the purpose of *Koloa: Women, Art and Technology*.



Fala Fau

**Tonga
Unknown**

Fau (white hibiscus bast fibre).

Received in
2017 as part of
customary tribute
on the occasion
of the Dowager
Lady Fielakepa's
grandson's wedding.



Fala Kuta

Tonga
Unknown

Kutu (swamp sedge).

Received in
2017 as part of
customary tribute
on the occasion
of the Dowager
Lady Fielakepa's
grandson's wedding.

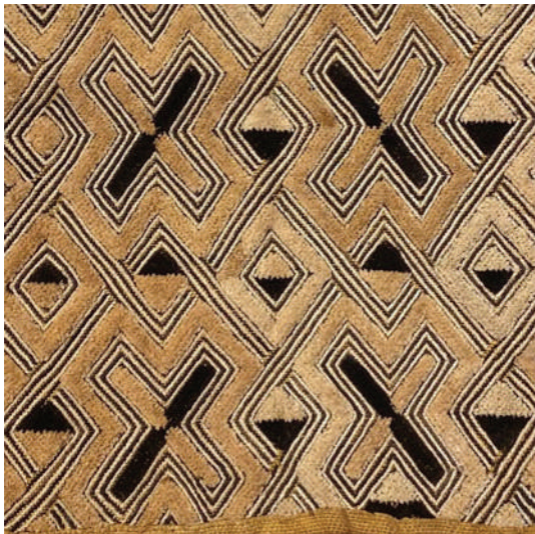


Adinkra Cloth

Ghana
c.1960–1970

Print on cotton, embroidery.

Adinkra are symbols that represent concepts or aphorisms used to adorn fabrics, pottery and architecture in the Ashanti Kingdom and in present day Ghana. Adinkra fabrics are chiefly made by woodcut sign writing and through screen-printing. There are many different Adinkra symbols, which largely represent objects associated with traditional wisdom and practises. Each Adinkra has a distinct meaning, often linked with a specific proverb.



Kuba

Democratic Republic of Congo
c.1970–1980

Raffia palm fibre, natural dye.

An example of kuba shoowa, which indicates a particular style of the kuba cloth from the Democratic Republic of Congo. In this mode of kuba, raffia palm is threaded through cloth pieces from behind, then trimmed and finished so as to give a velvet effect. Kuba cloth is known for its geometric patterns, with hallmark variation between symmetry and irregularity.

Kuba may be worn about the waist, used within ceremonial context, and used as currency. The

originality of particular makers was highly regarded and sought after.



Pongo

Democratic Republic of Congo
c.1900–1920

Bark cloth and natural pigment.

An example of bark cloth in the African mbuti tradition, as practised in present day Democratic Republic of the Congo.

of magical symbols that correspond to entities in the surrounding world while denoting an abstract language unto themselves.

This style of bark-cloth is produced from fibre made from ficus bark, rather than the papyrifera or paper mulberry bark of the Pacific. This style could be used as a loincloth.

The motifs are free drawn instead of produced through stencils in the Pacific style, and are a complex combination



Kente

Ghana
c.1930–1950

Cotton, dye.

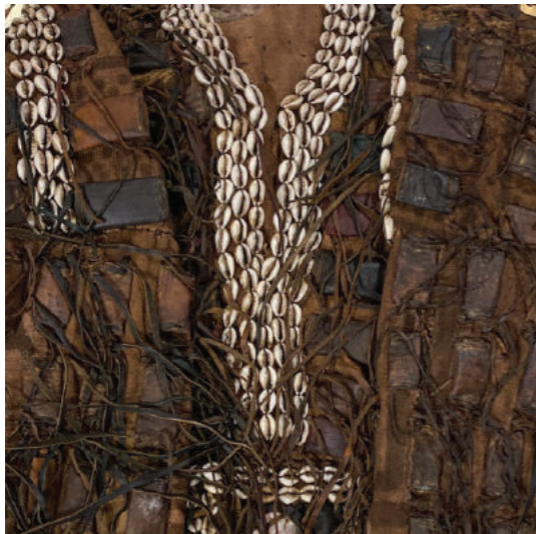
Kente cloth of the Ewe nation, as practised in present day Ghana.

These types of textiles were largely produced by women; however, unlike in the Pacific, this was not always the case. Men often had a role in weaving, particularly in the use of a vertical loom. This particular size of kente is to be worn by a man, with women's kente being smaller.

This piece is indicative of a trend mid 20th century wherein designs produced

through an intricate supplementary weft technique were placed on a solid background colour. Usually the weaving style is significantly less complex than this particular piece, produced by a master weaver of the time.

Unlike the Adinkra example, the motifs are both ancient and contemporary, reflecting the weaver's imagination.



Hunter's Tunic

**Southern Mali
c.1940–1960**

Mud-dyed bark cloth, leather amulets, cowrie shell.

This tunic from the Wassalou region in southern Mali was mud-dyed in the bogolanfini style.

Adorned with leather amulet pouches and animal claws, the piece is entwined with medicinal knowledge as well as charms relative to ancestral spirits, animals to be hunted and potential human adversaries



Ceremonial Wall Mat

Ainu
2019

Bark cloth, natural pigment.

An Ainu ceremonial wall mat, traditionally designates the sacred area either of a common shrine or within a domestic home.



Bark Cloth

**Papua New Guinea
c.1970–1980**

Bark cloth, natural pigment.

This piece of Papua New Guinean bark cloth features mixed Clan Evovi (designs specific to patrilineal clans) alongside Moi Kayan motifs.

The four panels appear to repeat a pattern and yet they have significant differences.

The only motif which is truly repeated is the cross-like pattern in the middle which signifies the symbolic origin of everything.

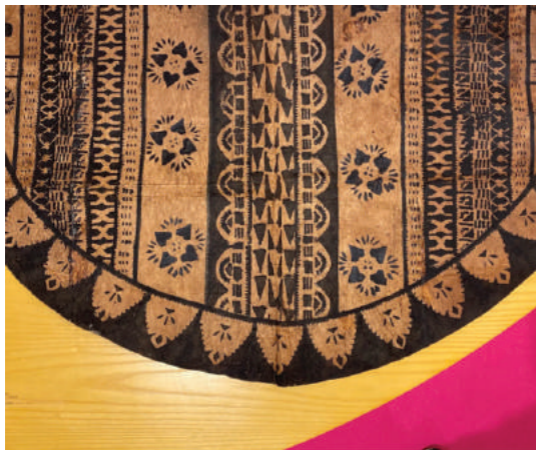


Bark Cloth

**Wallis and Futuna
c.1950–1960**

Bark cloth, natural pigment.

This Siapo from Wallis and Futuna is adorned with finely hand drawn designs that reflect influences from Tonga, notably in the Royal 'zz' symbols around the border.



Masi Kuvui

Fiji
c.1950–1960

Bark cloth, natural pigment.

Circular style of
Fijian masi that has
undergone a smoking
process.



Siapo

Sāmoa
c.1950–1960

Bark cloth, natural pigment.

This siapo elei features symbols of the Christian church as well as motifs of fa lau paogo, the pandanus tree.

These motifs are combined with tusili'i, small or wavy lines throughout the piece, which mimic the woven sennit they adorn. The triangular shapes are fa'a 'ali'ao, symbolic for the trochus shell, representing the foreshore.



Machi

Fais Island, Yap State in the Federal States of Micronesia
c.1990–2000

Hand loomed banana and hibiscus fibre, natural dye.

This textile was produced during the first generation of cultural revitalisation of the outstanding machi tradition in the 1990s. It is a rare example of loom-based weaving in the Pacific, from Fais Island Yap State in the Federal States of Micronesia.

The patterning that characterises this piece is achieved through supplementary weft technique with hibiscus fibre. This technique is the most prestigious type of Machi, with eleven

tiers of pattern, and may be used on funerary occasions.

Historically, loom weaving was only practiced in a few locations in Micronesia. At present, Fais Island is the only place where its production persists.



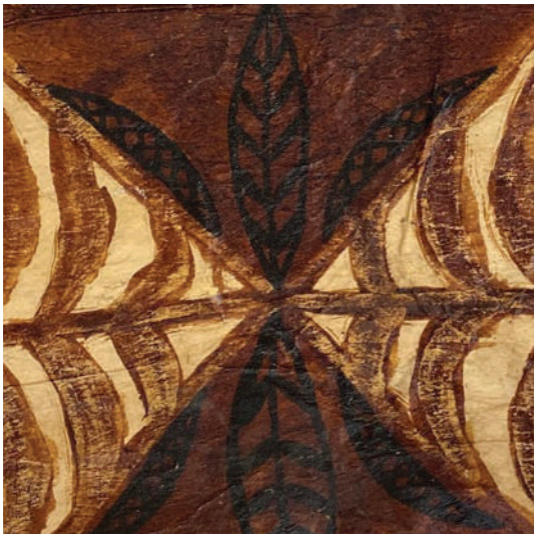
Masi

Fiji

c.1930–1940

Bark cloth, natural pigment.

An example of
white masi from Fiji,
traditionally used
on the occasion of a
Christian Baptism.



Siapo Mamanu

Sāmoa
c.1880–1890

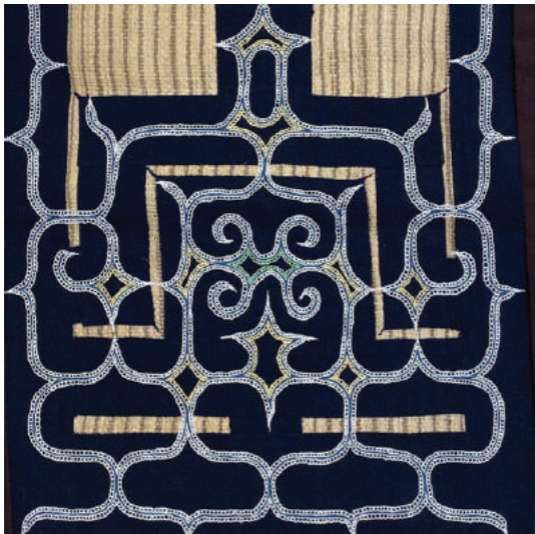
Bark cloth, natural pigment.

This Sāmoan textile is a siapo mamanu.

It's strong simplicity is realised through repeating motifs. The basic motifs of the triangles can be traced back and recognized in many different cultures. They can be interpreted as flocks of birds or shoals of fish.

In Sāmoa the Church plays a very important role in daily life. Triangles have often been used to represent Christianity.

The alternating motifs opposite the triangles resemble palm leaves. These distinct Pacific shapes can be found on not only tapa cloths, but also in woodcarvings, pottery and weavings all around the Pacific islands.



Apron

Nibutani, Hokkaido
2019

Woven elm bark thread, cotton applique, embroidery.

A customary apron produced by master weaver Yukiko Kaizawa from Nibutani, Hokkaido. The piece is an example of the continuation of Ainu elm bark cloth threading and weaving technology. Ainu are the indigenous people of Hokkaido Island who have been systematically colonised by the state of Japan from the 19th century to the point of the near extinguishment of their culture and separate identity.

The cotton applique and complex chain embroidery were overlaid by Mrs. Kaizawa's daughter, constituting Ainu patterns with complex signification.



Siapo

Sāmoa
c.1895–1900

Bark cloth, natural dye.

This Sāmoan textile is a siapo mamanu. This variant of siapo is free hand painted, as opposed to the siapo elei, which is made through embossing motifs onto the textile using an upeti (Samoan equivalent of a Tongan kupesi).

The significance of this piece is tied to its prominent display in a community gathering house for a number of years. This kind of meeting house, a Malae, plays host to important community gatherings. The siapo created to

be displayed there carries a particular message which can be read by way of the symbols that adorn it.

Alongside their decorative function, the features of this siapo posit: 'Look outward, towards the rest of the world, embrace change, or look beyond our own horizon.'



Masi Kuvui

Fiji
c.1950–1960

Bark cloth, natural pigment.

This is a Fijian
styled masi that has
undergone a smoking
process.



Siapo

Futuna
c.1950 - 1960

Bark cloth, natural dye.

Futuna islands' close cultural ties with Sāmoa are reflected in this siapo, alongside influences from Niuean hiapo, which are visible in the patterning around the edge of the textile.



Masi

Fiji

c.1980 - 1990

Bark cloth, natural dye

Fijian masi bark-cloth piece, from the Cakaudrove province of Fiji's main northern island Vanua Levu. The regional style is marked by the pronounced contrast of dense white and black areas, with pieces being endowed with a strong sense of sacred and ceremonial significance.

Masi from the region tend to be shrouded in a high degree of secrecy and are rarely obtainable outside of their local context.



Siapo

Sāmoa
c.1938

Bark cloth, natural dye.

Produced by Sāmoan artist Mary Pritchard, this piece features traditional motifs alongside aesthetics taken from Art Nouveau. This is not an uncommon stylistic fusion in siapo from this decade.

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Mary Pritchard (1905-1992) was born and lived in Tutuila, American Samoa. She started a siapo export business in the 1920s, buying siapo from the few families in Savai'i and Tutuila that still produced it and shipping it to Hawai'i. In 1929, Pritchard joined a women's group in the village of Leone that regularly met and created siapo together.

Through their friendship and guidance, Pritchard learned how to make siapo, eventually becoming one of its most recognized artists and dedicating her life to passing on knowledge of the art of siapo to others, including the next two generations of women in her family. Pritchard is the author of *Siapo: Bark Cloth of Samoa*, published in 1984.



Queen Sālote

**Tonga
2018**

Digital print on paper.
Made by Tanya Edwards.

Made by Tongan Māori artist Tanya Edwards, this digital print depicts Her Majesty the late Queen Sālote Tupou III, the beloved first female ruler of Tonga between 1918 and 1965.

In the context of this exhibition, Edwards' portrait of Queen Sālote doubles as a representation of the history of patriarchy in Tonga, illustrating this lineage's connection to koloa. Through the inclusion of traditional Māori weaving in the background, Queen Sālote acknowledges

Edwards' bicultural heritage and honours her own patriarchal lineage, specifically recalling the influence of her grandmother, Puti Hineapounamu Rare, who is an expert weaver.



Te Tipare o Hineraumati

Aotearoa
2019

Kōkōwai (red ochre), ngārahu (soot pigment), aute (paper mulberry).
Made by Nikau Hindin

Made by artist Nikau Hindin (Te Rarawa, Ngāpuhi). Hindin's practise is predominantly in the craft of making aute, a form of tapa cloth, or decorated bark cloth, that is indigenous to Aotearoa. Much of the technical skill required to make aute was gifted to Hindin by Indigenous Hawaiian kumu (teachers) while she completed her Masters at the University of Hawaii. Hindin describes barkcloth as "ubiquitous in Moana Oceania" and her

material practice as having whakapapa to multifarious traditions, especially those of kapa making in Hawaii.

Reviving the practise of making aute is an act of remarkable cultural regeneration, as this art form has been dormant in Aotearoa since the mid-19th century. The marks that decorate these aute depict highly technical star charts, materialising a navigational system that historically facilitated pacific migration.



***Te Tīpare o Hinetakurua,
The Crown of the Winter Goddess
(Winter Solstice, 21.06.2020)***

**Aotearoa
2019**

Kōkōwai (red ochre), ngārāhu (soot pigment), aute (paper mulberry).
Made by Nikau Hindin.

Made by artist Nikau Hindin (Te Rarawa, Ngāpuhi). Hindin's practise is predominantly in the craft of making aute, a form of tapa cloth, or decorated bark cloth, that is indigenous to Aotearoa. Much of the technical skill required to make aute was gifted to Hindin by Indigenous Hawaiian kumu (teachers) while she completed her Masters at the University of Hawaii. Hindin describes barkcloth as "ubiquitous in Moana Oceania" and her

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Taparau II

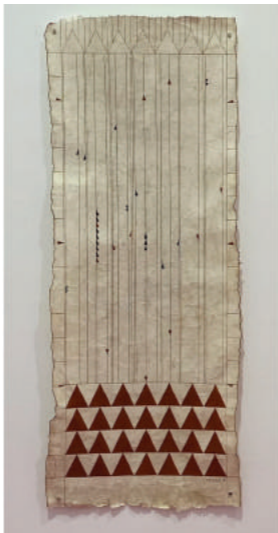
From the series Kōkōurangi ki Kōkōwai: From Celestial Bodies to the Earth

**Aotearoa
2019**

Kōkōwai (red ochre), ngārāhu (soot pigment), aute (paper mulberry).
Made by Nikau Hindin.

Made by artist Nikau Hindin (Te Rarawa, Ngāpuhi). Hindin's practise is predominantly in the craft of making aute, a form of tapa cloth, or decorated bark cloth, that is indigenous to Aotearoa. Much of the technical skill required to make aute was gifted to Hindin by Indigenous Hawaiian kumu (teachers) while she completed her Masters at the University of Hawaii. Hindin describes barkcloth as "ubiquitous in Moana Oceania" and her

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Te Pahore o Rehua

Aotearoa
2019

Kōkōwai (red ochre), ngārahu (soot pigment), aute (paper mulberry).
Made by Nikau Hindin.

Made by artist Nikau Hindin (Te Rarawa, Ngāpuhi). Hindin's practise is predominantly in the craft of making aute, a form of tapa cloth, or decorated bark cloth, that is indigenous to Aotearoa. Much of the technical skill required to make aute was gifted to Hindin by Indigenous Hawaiian kumu (teachers) while she completed her Masters at the University of Hawaii. Hindin describes barkcloth as "ubiquitous in Moana Oceania" and her

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Reviving the practise of making aute is an act of remarkable cultural regeneration, as this art form has been dormant in Aotearoa since the mid-19th century. The marks that decorate these aute depict highly technical star charts, materialising a navigational system that historically facilitated pacific migration.



Te Uranga

*(The rising and setting of the sun due East and due West.
Autumnal Equinox. 20.03.2020)*

From the series *Kōkōrangi ki Kōkōwai: From Celestial Bodies to the Earth*

**Aotearoa
2019**

Kōkōwai (red ochre), ngārahu (soot pigment), aute (paper mulberry).
Made by Nikau Hindin.

Made by artist Nikau Hindin (Te Rarawa, Ngāpuhi). Hindin's practise is predominantly in the craft of making aute, a form of tapa cloth, or decorated bark cloth, that is indigenous to Aotearoa.

Much of the technical skill required to make aute was gifted to Hindin by Indigenous Hawaiian kumu (teachers) while she completed her Masters at the University of Hawaii. Hindin describes barkcloth as "ubiquitous in Moana

Oceania" and her material practice as having whakapapa to multifarious traditions, especially those of kapa making in Hawaii.

Reviving the practise of making aute is an act of remarkable cultural regeneration, as this art form has been dormant in Aotearoa since the mid-19th century. The marks that decorate these aute depict highly technical star charts, materialising a navigational system that historically facilitated pacific migration.



Mea Ila Ila II

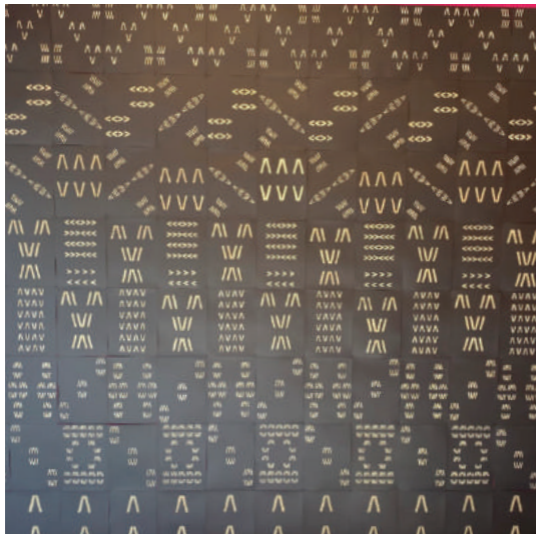
**Aotearoa
2019**

Onsite installation by artist Vaimaila Urale.

A site-specific installation by Tāmaki Makaurau based artist Vaimaila Urale. Born in Fagamalo, Sāmoa, Urale's work is informed by traditional Sāmoan art forms and the visual languages of digital culture.

In *Mea Ila Ila II*, Urale has arranged sand in a series of marks that reference the patterning of siapo – Sāmoan bark cloth – as well as symbols in the American Standard Code for Information Exchange. This digital language was developed in the

1960s to popularise global digital communications and is responsible for establishing a range of universal computer keyboard characters, including / \ (back-slash and forward-slash) and < > (less-than and greater-than).



Aniva II

Aotearoa
2019

Black card, sand.
Made by Vaimaila Urale.

This work by Tāmaki Makaurau based artist Vaimaila Urale was produced onsite at Para Site, Hong Kong. Born in Fagamalo, Sāmoa, Urale's work is informed by traditional Sāmoan art forms and the visual languages of digital culture.

In *Aniva II*, sand is fixed to panels of black in a series of marks that reference the patterning of siapo – Sāmoan bark cloth – as well as symbols in the American Standard Code for Information Exchange. This digital language was developed in the 1960s to popularise global digital communications and is responsible for

establishing a range of universal computer keyboard characters, including / \ (back-slash and forward-slash), and < > (less-than and greater-than).

Through illustrating the similarities between these two languages – one suppressed and the other aggressively promoted by the Global North – Urale questions the cultural associations and power dynamics embedded in different language systems.

