

# PACIFIC ART NIU SILA

THE PACIFIC DIMENSION OF  
CONTEMPORARY  
NEW ZEALAND ARTS

SEAN MALLON &  
PANDORA FULIMALO PEREIRA



# Pacific Art Niu Sila The Pacific Dimensions Of Contemporary New Zealand Art

**Maira Fortin Cornejo**



## **Pacific Art Niu Sila The Pacific Dimensions Of Contemporary New Zealand Art:**

*New Zealand Identities* James H. Liu, 2006-04-01 Fifteen writers with diverse personal and scholarly backgrounds come together in this collection to examine issues of identity viewing it as both a departing point and end destination for the various peoples who have come to call New Zealand home The essays reflect the diversity of thinking about identity across the social sciences as well as common themes that transcend disciplinary boundaries Their explorations of the process of identity making underscore the historical roots dynamism and plurality of ideas of national identity in New Zealand offering a view not only of what has been but also what might be on the horizon *Maui and the White Rabbit - Maori and Pakeha Concepts of Time* , **Pacific Art Niu Sila** Sean Mallon, Pandora Fulimalo Pereira, 2002 Originally published in 2002 Pacific Art Niu Sila was the first full length book to celebrate the vital influence of Pacific peoples in the arts and culture of New Zealand From the 1950s to the present day the book covers a range of long established and contemporary artforms including taeavae tatau tapa film photography painting jewellery fashion music and dance Now more than ever this book is essential reading for teachers students and all those interested in the contemporary arts of both New Zealand and the Pacific The Pacific Festivals of Aotearoa New Zealand Jared Mackley-Crump, 2015-04-30 With a history now stretching back four decades Pacific festivals of Aotearoa assert a multicultural identity of New Zealand and situate the country squarely within a sea of islands In this volume Jared Mackley Crump gives a provocative look at the changing demographics and cultural landscape of a place frequently viewed through a bicultural lens Pakeha and Māori Taking the post World War II migrations of Pacific peoples to New Zealand as its starting point the story begins in 1972 with the inaugural Polynesian Festival an event that was primarily designed as a Māori festival now known as Te Matatini the largest Māori performing arts event in the world Two major moments of festivalization are considered the birth of Polyfest in 1976 and the inaugural Pasifika Festival of 1993 Both began in Auckland the home of the largest Pacific communities in New Zealand and both have spawned a series of events that follow the models they successfully established While Polyfests focus primarily on the transmission of performance traditions from culture bearers to the young largely New Zealand born generations Pasifika festivals are highly public community events in which diverse displays of material culture are offered up for consumption by both cultural tourists and Pacific communities alike Both models have experienced a significant period of growth since 1993 and here the author presents a thought provoking and wide ranging analysis to explain the phenomenon that has been called a Pacific renaissance Written from an ethnomusicological perspective The Pacific Festivals of Aotearoa New Zealand incorporates lively first person observations as well as interviews with festival organizers performers and other important historical figures The second half of the book delves into the festival space uncovering new meanings about the function and role of music performance and public festivity The author skillfully challenges accounts that label festivals as inauthentic recreations of culture for tourist audiences and gives both observers and participants an uplifting new approach to

understand these events as meaningful and symbolic extensions of the ways diasporic Pacific communities operate in New Zealand     The Routledge Companion to Art and Disability Keri Watson, Timothy W. Hiles, 2022-03-30 The Routledge

Companion to Art and Disability explores disability in visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically and to demonstrate the ways in which disability is culturally constructed This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent The book engages with questions such as How are people with disabilities represented in art How are notions of disability articulated in relation to ideas of normality hybridity and anomaly How do artists use visual culture to affirm or subvert notions of the normative body Contributors consider the changing role of disability in visual culture the place of representations in society and the ways in which disability studies engages with and critiques intersectional notions of gender race ethnicity class and sexuality This book will be particularly useful for scholars in art history disability studies visual culture and museum studies     **The**

**Handbook of Contemporary Indigenous Architecture** Elizabeth Grant, Kelly Greenop, Albert L. Refiti, Daniel J. Glenn, 2018-06-26 This Handbook provides the first comprehensive international overview of significant contemporary Indigenous architecture practice and discourse showcasing established and emerging Indigenous authors and practitioners from Australia Aotearoa New Zealand the Pacific Islands Canada USA and other countries It captures the breadth and depth of contemporary work in the field establishes the historical and present context of the work and highlights important future directions for research and practice The topics covered include Indigenous placemaking identity cultural regeneration and Indigenous knowledges The book brings together eminent and emerging scholars and practitioners to discuss and compare major projects and design approaches to reflect on the main issues and debates while enhancing theoretical understandings of contemporary Indigenous architecture The book is an indispensable resource for scholars students policy makers and other professionals seeking to understand the ways in which Indigenous people have a built tradition or aspire to translate their cultures into the built environment It is also an essential reference for academics and practitioners working in the field of the built environment who need up to date knowledge of current practices and discourse on Indigenous peoples and their architecture     The Arts of Kingship Stacy L. Kamehiro, 2009-07-27 The Arts of Kingship offers a sustained and detailed

account of Hawaiian public art and architecture during the reign of David Kalakaua the nativist and cosmopolitan ruler of the Hawaiian Kingdom from 1874 to 1891 Stacy Kamehiro provides visual and historical analysis of Kalakaua's coronation and regalia the King Kamehameha Statue Iolani Palace and the Hawaiian National Museum drawing them together in a common historical political and cultural frame Each articulated Hawaiian national identities and navigated the turbulence of colonialism in distinctive ways and has endured as a key cultural symbol These cultural projects were part of the monarchy's concerted effort to promote a national culture in the face of colonial pressures internal political divisions and declining social

conditions for Native Hawaiians which in combination posed serious threats to the survival of the nation The Kalakaua leadership endorsed images that boosted international relations and appeased foreign agitators in the kingdom while addressing indigenous political cleavages Kamehiro interprets the images spaces and institutions as articulations of the complex cultural entanglements and creative engagement with international communities that occur with prolonged colonial contact Nineteenth century Hawaiian sovereigns celebrated Native tradition history and modernity by intertwining indigenous conceptions of superior chiefly leadership with the apparatus and symbols of Asian American and European rule The resulting symbolic forms speak to cultural intersections and historical processes claims about distinctiveness and commonality and the power of objects institutions and public display to create meaning and enable action The Arts of Kingship pursues questions regarding the nature of cultural exchange how precolonial visual culture engaged and shaped colonial contexts and how colonial art informs postcolonial visualities and identities It will be welcomed by readers with a general and scholarly interest in Hawaiian history and art As it contributes to discussions about colonial cultures nationalism and globalization this interdisciplinary work will appeal to art and architectural historians as well as those studying Pacific history cultural and museum studies and anthropology

*Pacific Islands Writing* Michelle Keown, 2007-10-04 The Oxford Studies in Postcolonial Literatures series offers stimulating and accessible introductions to definitive topics and key genres and regions within the rapidly diversifying field of postcolonial literary studies in English The first book of its kind *Pacific Islands Writing* offers a broad ranging introduction to the postcolonial literatures of the Pacific region Drawing upon metaphors of oceanic voyaging Michelle Keown takes the reader on a discursive journey through a variety of literary and cultural contexts in the Pacific exploring the Indigenous literatures of Polynesia Melanesia and Micronesia and also investigating a range of European or Western writing about the Pacific from the adventure fictions of Herman Melville R L Stevenson and Jack London to the P keh European settler literatures of Aotearoa New Zealand The book explores the relevance of international postcolonial theoretical paradigms to a reading of Pacific literatures but it also offers a region specific analysis of key authors and texts drawing upon indigenous Pacific literary theories and sketching in some of the key socio historical trajectories that have inflected Pacific writing Well established Indigenous Pacific authors such as Albert Wendt Witi Ihimaera Alan Duff and Patricia Grace are considered alongside emerging writers such as Sia Figiel Caroline Sinavaiana Gabbard and Dan Taulapapa McMullin The book focuses primarily upon Pacific literature in English the language used by the majority of Pacific writers but also breaks new ground in examining the growing corpus of francophone and hispanophone writing in French Polynesia New Caledonia and Easter Island Rapa Nui

*Authenticity and Authorship in Pacific Island Encounters* Jeannette Mageo, Bruce Knauff, 2021-04-01 The insular Pacific is a region saturated with great cultural diversity and poignant memories of colonial and Christian intrusion Considering authenticity and authorship in the area this book looks at how these ideas have manifested themselves in Pacific peoples and cultures Through six rich

complementary case studies a theoretical introduction and a critical afterword this volume explores authenticity and authorship as traveling concepts The book reveals diverse and surprising outcomes which shed light on how Pacific identity has changed from the past to the present      **Rapa Nui Theatre** Moira Fortin Cornejo, 2022-08-19 This book examines the relationships between theatrical representations and socio political aspects of Rapa Nui culture from pre colonial times to the present This is the first book written about the production of Rapa Nui theatre which is understood as a unique and culturally distinct performance tradition Using a multilingual approach this book journeys through Oceania reclaiming a sense of connection and reflecting on synergies between performances of Oceanic cultures beyond imagined national boundaries The author argues for a holistic and inclusive understanding of Rapa Nui theatre as encompassing and being inspired by diverse aspects of Rapa Nui performance cultures festivals and art forms This book will be of great interest to students and scholars of Indigenous studies Pacific Island studies performance anthropology theatre education and Rapa Nui community especially schoolchildren from the island who are learning about their own heritage

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web conclusion the purpose of the experiment was to identify the unknown solid acid 17 by calculating its molar mass this was done by titration of the acid with sodium hydroxide in order to find the volume of sodium hydroxide required to reach the end point and that value was used in unit analysis to find the molar mass and identify the unknown solid acid

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web by utilizing the half equivalence point on the titration curve the pka of the acid analyte was determined to be 3.655 furthermore using the stoichiometric ratio between the naoh and the acid analyte 1:1 we could experimentally determine the number of moles of the acid in the solution to be 0.00731 moles making the experimental molar mass

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 $\text{HCl(aq)} + \text{NaOH(aq)} \rightarrow \text{NaCl(aq)} + \text{H}_2\text{O(l)}$   
one mole of HCl would be fully neutralized by one mole of

naoh naoh

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web specifically an acid base titration can be used to figure out the concentration of an acid or base whether an unknown acid or base is strong or weak  $\text{pK}_a$  of an unknown acid or  $\text{pK}_b$  of the unknown base key terms titration a process where a solution of known strength is added to a certain volume of a treated sample containing an

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web conclusion this lab evaluated an acid base reaction with the volumetric analysis of a standard solution being naoh reaction with a 2nd substance  $\text{H}_2\text{C}_2\text{O}_4 \cdot 2\text{NaOH} \cdot \text{Na}_2\text{C}_2\text{O}_4 \cdot 4\text{H}_2\text{O}$  to differentiate an acid from a base in a solution a pH scale is used the pH scale ranges from 0 to 14 a pH of 7 is neutral in an acid base reaction

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web conclusion in this lab we used titration to explore the concepts of stoichiometry and equivalence points we found the concentration of an unknown substance by mixing 2M HCl with the NaOH of unknown concentration in order to experimentally ascertain the concentration of the NaOH

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web this point of titration is referred to as the equivalence point considering the 1:1 stoichiometry of this acid base reaction  
 $\text{NaOH} + \text{C}_6\text{H}_4\text{COOH} \rightarrow \text{C}_6\text{H}_4\text{COONa} + \text{H}_2\text{O}$  the point of equivalence is the point of titration when the number of moles of NaOH added is equal to the number of moles of KHP in the

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