

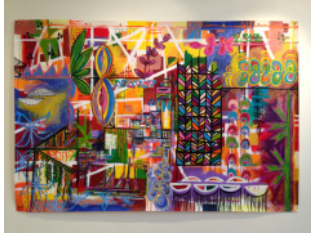
## **7. Contemporary Art**

The beginning of a contemporary art scene in Oceania must be seen against the background of the political and social upheavals which came as a result of the withdrawal of the European colonial powers and the creation of independent nation states in the Pacific from the 1960s to the 1980s. The connection of some Polynesian countries to New Zealand as the economically strongest Commonwealth member in the Southwest Pacific has caused a migration from the islands to the urban centres of New Zealand which still persists today. It was here that the migrants rediscovered their local cultures and traditional roots. At the same time they had direct access to Western art institutions and foundations and brought both perspectives together in an independent art scene.

In the Melanesian part of Oceania, in contrast, there was no comparable connection with geographically closer Australia. Subsequently, no large diaspora communities developed there, and artists were denied access to the Western art market. Apart from French-administered New Caledonia, it was only in Papua New Guinea that a small, free art scene was able to develop, however, without any international support.

### **7.1 Contemporary Art in Polynesia**

Home to the largest number of gallery- and museum-based artists, New Zealand Aotearoa has become an important centre for contemporary Pacific art. Their respective art practices have explored a range of issues and concerns relating to notions of belonging, place and identity. Since the 1950s, Polynesians from Samoa, Niue, Tonga and the Cook Islands have migrated to New Zealand. Today, 15% of the total population of Auckland, the largest city with 1.5 million inhabitants, are Polynesians. The 1990s are remembered for their 'identity politics', which challenged Eurocentric and binary approaches to contemporaneity. Their cultures of origin today provide rich and important points of reference and identification for a wide range of Pacific artists, who utilise and rework their visual dynamics in many different ways.



### 7.1.1

Dagmar Dyck (b. 1972)

**Here she comes**, 2012

Acrylic, Indian ink and relief print on canvas and tapa cloth, 223 x 150 cm

Auckland: Private property of the artist



### 7.1.2

Dagmar Dyck (b. 1972)

**Kupesi Styles I & II**, 2009

Limited screen-prints, 61 x 81 cm each

Auckland: Private property of the artist



### 7.1.3

Fatu Feu'u (b. 1946)

**Fa'afofoga (To listen to spiritual voices)**, 1992

Oil on canvas, 180 x 270 cm

Frankfurt am Main: Sammlung Weltkulturen Museum (D0064)



#### 7.1.4

Fatu Feu'u (b. 1946)

**Aso fānau (›Birthday‹), 2007**

Oil on canvas, 222 x 303 cm

Auckland: Fatu Feu'u & Warwick Henderson Gallery

The crisscross patterns over the painting's grid structure – a traditional element in Samoan *siapo* – and the grid structure itself refer to traditional house building and according actions necessary to build a village.



#### 7.1.5

Fatu Feu'u (b. 1946)

**Diamond in the Sky, 2012**

Oil and various materials on canvas, 154 x 285 cm

Auckland: Fatu Feu'u & Warwick Henderson Gallery

Characteristic for Feu'u's recent work is a central 'T' shape that divides the canvas into two, evoking a visual conversation essential to the process of reconciliation between situations and 'partners' in a factual and spiritual sense. Negotiation (*fa'alavelave*) between the two is necessary to restore the social balance.



#### 7.1.6

John Pule (b. 1962)

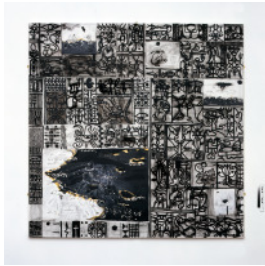
**Polynesia Migration Aotearoa, 1992**

Acrylic on canvas and barkcloth, 330 x 196.5 cm

Auckland: Auckland Art Gallery Toi o Tāmaki, purchased with funds from Reader's Digest New Zealand, 1992 (1992/21)

Born in Niue, John Pule grew up in New Zealand. In his work he addresses issues of migrant experience, language and the problems that many non-English speakers face negotiating life in their new home. This complex painting symbolises how New Zealand remains in dialogue with the islands – the compass points at its centre represent the places people

come from and the directions their voyages take. Communication between past, present and future is the cardinal point of Pule's painting.



### 7.1.7

John Pule (b. 1962)

**The Shining Land**, 2009

Various materials on barkcloth, 200.5 x 200.5 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2011.33)



### 7.1.8

John Pule (b. 1962)

**Not of this Time**, 2008

Diptych, various materials on canvas, 400 x 200 cm

On loan from the artist with the kind assistance of Gow Langsford Gallery, Auckland, and Hamish Morrison Galerie, Berlin

## 7.2 Tapa in the Contemporary Art of Papua New Guinea

Starting in the 1970s and inspired by Georgina and Ulli Beier, parallel to local traditional art, new forms of artistic expression began to develop in the urban centres of Port Moresby and Goroka. The couple introduced local artists to new techniques, encouraging them not to follow Western models but to recall their own cultural traditions. The works shown here represent examples by recognised artists from this new era using tapa motifs, as well as examples of current developments in Oro Province. New Caledonia is the only other contemporary art centre to have developed in Melanesia to date.



### 7.2.1

Kivu, Gulf Province, Papua New Guinea

**Fighting Hornbills**, 1970

Aluminium relief, 82 x 83 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



### 7.2.2

Kivu, Gulf Province, Papua New Guinea

**Origin of the Crab**, 1970

Aluminium relief, 82 x 83 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



### 7.2.3

Timothy Akis (1944-1984), Simbai District, Madang Province, Papua  
New Guinea

**Casuary**, 1974

Screen print, 49.5 x 71 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



### 7.2.4

Timothy Akis (1944-1984), Simbai District, Madang Province, Papua  
New Guinea

**War Magic**, 1975

Screen print, 72 cm x 48 cm

Frankfurt am Main: Sammlung Weltkulturen Museum





### 7.2.5

Mathias Kauage (1944-2003), Chimbu, Simbu Province, Papua New Guinea

**Kar bilong** Michael Somare, 1991

Felt marker on paper, 55.5 cm x 76 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



### 7.2.6

David Lasisi (b. 1955), Lossu, New Ireland Province, Papua New Guinea

**The Shark**, 1975

Screen print, 72 x 63 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



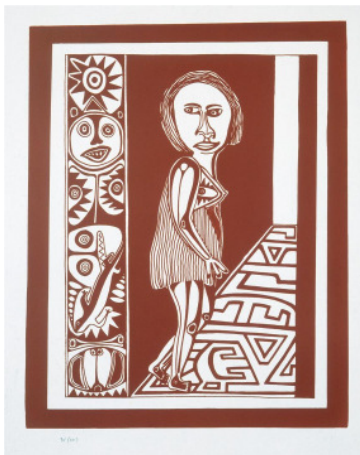
**7.2.7**

David Lasisi (b. 1955), Lossu, New Ireland Province, Papua New Guinea

**The Confused One**, before 1976

Screen print, 69.5 x 58 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



**7.2.8**

David Lasisi (b. 1955), Lossu, New Ireland Province, Papua New Guinea

**The Whore**, 1976

Screen print, 60 x 49 cm

Frankfurt am Main: Sammlung Weltkulturen Museum





**7.2.9**

Cecil King Wungi (1952-1984), Simbai District, Madang Province,  
Papua New Guinea

**Untitled** 1981

Print, 76 x 56,5 cm

Frankfurt am Main: Sammlung Weltkulturen Museum



**7.2.10**

John Mann (1953-1992), Simbai District, Madang Province, Papua  
New Guinea

**How Mountain Kimenjim came to be**, 1991

Felt marker on cardboard, 99.5 x 74 cm

Frankfurt am Main: Sammlung Weltkulturen Museum

7.2.11-15

Post stamps Papua New Guinea



2008: Pioneer Arts - Timothy Akis



2009: Pioneer Arts 2 - David Lasisi



2010: Pioneer Art 3 - Jakupa Ako



2011: Pioneer Arts IV - Mathias Kauage



2012: Pioneer Arts 5 - Philip Yabale



**7.2.16**

Brenda Kesi (b. 1937) (Arire), Ömie Territory, Oro Province, Papua New Guinea

***taigu' taigu'e* (pattern of a leaf), 2011**

Natural colour pigments on *nioge* (woman's barkcloth skirt), 118 x 80 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.85 (11-078))



**7.2.17**

Dapeni Jonevari (b. 1949), Ömie-Gebiet, Oro-Provinz, Papua-Neuguinea

***nioge* (Frauen-Tapa), 2011**

Natural colour pigments, 189 x 81 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.90 (11-103))





**7.2.18**

Fate Savari (b. 1933), Ömie Territory, Oro Province, Papua New Guinea

***Mweje (Gardens)***, 2011

Natural colour pigments on *nioge* (woman's barkcloth skirt), 140 x 108 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.88 (11-069))



**7.2.19**

Ivy-Rose Sirimi (b. 1974), Ömie Territory, Oro Province, Papua New Guinea

***nioge (woman's barkcloth skirt)***, 2011

Natural colour pigments on barkcloth, 116 x 85 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.87 (11-133))



### 7.2.20

Linda-Grace Savari (b. 1962), Ömie Territory, Oro Province, Papua New Guinea

*Nioge (woman's barkcloth skirt)*, 2011

Natural colour pigments on barkcloth, 141 x 68 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.94 (11-130))



### 7.2.21

Sarah Ugibari (b. 1919), Ömie Territory, Oro Province, Papua New Guinea

*Nioge (woman's barkcloth skirt)*, 2011

Natural colour pigments on barkcloth, 111 x 73 cm

Cambridge: Museum of Archaeology & Anthropology, University of Cambridge (2012.86 (11-134))



## 7.3 Fijian Art



### 7.3.1

Filani Macassey (b. 1964)

**Vaka Vuka ni Viti (Flying boat of Fiji)**, 2013

Paint on barkcloth, 138 x 60 cm

Helensville: Private property of the artist

### 7.3.2

Filani Macassey (b. 1964)

**Bula Vinaka Yavusa (Greetings To The Tribe)**, 2013

Video installation

Helensville: Private property of the artist



### 7.3.3

Robin White, Bale Jione, Leba Toki

**Suka Siti (Sugar City)**, 2009/2010

Natural dye on barkcloth, 384 x 245 cm; 253.8 x 196.5 cm

Wellington: Collection of the Museum of New Zealand Te Papa

Tongarewa (FE012566)



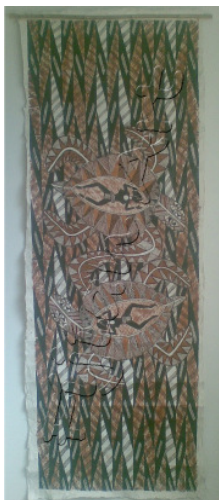
#### 7.3.4

Nelson Salesi (b. 1957)

**Tautavaiyo – The King of Roosters, 2009**

Natural dye on barkcloth, 62 x 206 cm

Kanwal NSW: Private property of the artist



#### 7.3.5

Nelson Salesi (b. 1957)

**Tianaicoboga – Princess of Namauna, 2008**

Natural dye on barkcloth, 65 x 177 cm

Kanwal NSW: Private property of the artist



**7.3.6**

Nelson Salesi (b. 1957)

**Tui Naviti**, 2011

Natural dye on barkcloth, 36 x 81 cm

Kanwal NSW: Private property of the artist