

Creative New Zealand Arts Pasifika Awards 2009

Profiles of Recipients

Contemporary Pacific Artist's Award Shigeyuki Kihara (Samoa)

"Its a great compliment to be awarded twice as a recipient of the Creative New Zealand Pacific Arts Awards for both 2003 (Creative New Zealand Emerging Pacific Artist Award) and 2009 (Creative New Zealand Contemporary Pacific Award).

I hope Creative New Zealand Arts Council continue to celebrate Maori and Pasifika achievements together with their contribution to New Zealand culture for many years to come."

Shigeyuki Kihara is a multimedia and performance artist based in Auckland, New Zealand. A native of Samoa, her work explores themes of representation, authenticity, consumerism, collective memory, gender roles and spirituality. Kihara was nominated as one of five 'path breaking' artist by ArtAsiaPacific Almanac 2009 and she is one of the most dynamic artist to have come out of New Zealand in the recent years working locally and internationally since she began her career in 2000.

Kihara represented New Zealand at the 4th Asia Pacific Triennial of Contemporary Art (2002). Recipient of Emerging Pacific Artist Award (2003) and Contemporary Pacific Award (2009) both awarded by Creative New Zealand Arts Council, Kihara has held solo exhibitions worldwide including Shigeyuki Kihara; Living Photographs recently exhibited at the Metropolitan Museum of Art in New York. Kihara has also contributed to group exhibitions held at Museum of Contemporary Art, Sydney; Shanghai Zendai Museum of Modern Art, China; Kaohsiung Museum of Fine Arts, Taiwan; Centro Ricerca Arte Attuale, Italy and National Museum of Poznan, Poland.

She will be participating in the Sydney Festival and the upcoming Auckland Triennial both held in 2010. A documentary about Shigeyuki will be shown on Maori Television's *Kete Aroniu* in February 2010.

Kihara has also undertaken selected residencies at Physics Room Contemporary Art Space, New Zealand; Campbelltown Arts Centre, Australia and upcoming residency at Gallery 4A Asia Australia Arts Centre, Australia in November 2009.

Her work is part of the selected public collections of Te Papa Tongarewa Museum of New Zealand; Sherman Contemporary Arts Foundation, Australia; Jean Marie Tjibaou Cultural Centre, New Caledonia; Metropolitan Museum of Art as well as private collections of Giorgio Armani. For more information please visit www.shigeyukikihara.com

Emerging Pacific Artist Award

Poulima Salima (Samoa)

Composer for stage and screen

"Don't Despise Small Beginnings".

"In the early stages of my classical piano upbringing, my father would push me to notate his favourite Samoan folk songs and hymns. With his constant help with the word setting and tune, I managed to transcribe the melody and bass parts - this was a challenging task but after many years of practice and learning, it birthed a passion for music composition."

Poulima Salima is a Composer specialising in music to accompany theatre, animation, dance and film. Poulima studied at Auckland University and graduated with an Honours degree in Music Composition (2005).

Poulima published and composed his choral music book entitled *Lau afioga Ali'i e, matou te naunau i ai* in 2006. Choral book was released and promoted in New Zealand, Australia and Samoa. He was musical director and composer for Pacific theatre production entitled *Lena*, which was directed by Justine Simei-Barton (2007). Following that, Poulima composed and conducted original duet and solo songs, choral and orchestral music for theatre production entitled *Aute ma Fagaloa*. Written by Paul So'oula and directed by Popo Lilo (2008).

Other exciting projects include composing numerous music scores for television, short film, animation and game. Recently, Poulima scored music to Popo Lilo's short film entitled *O le Pe'a*, which was premiered at Auckland's Pacific Island short film festival - *Pollywood* (2009).

Poulima also scored the music for choreographed dance entitled *Nafanua* directed and choreographed by Sefa Enari. *Nafanua* was premiered at the Auckland Festival of Dance and was selected and performed at the New Zealand Dance Festival – *Tempo 09*. He is mentored by nationally and internationally acclaimed conductor/composer Maestro Gary Daverne from

Auckland's Symphony Orchestra.

Poulima is determined to explore, develop and implement Pasifika expressions through music composition to the world stage.

Iosefa Enari Award

Elisha Na'otala Fa'i (Samoa)

"I feel honoured to have my abilities and potential recognized on such a level as this. I am truly appreciative of the opportunities this scholarship will give me in advancing my singing career"

Elisha Na'otala Fa'i was born in Palmerston North on the 23rd of August 1985 to parents Tuavale (Vailima) and Folole (Samata, Sataua).

Elisha was educated at Palmerston North Girls High School before moving to Auckland to attend the University of Auckland. Her initial endeavour into classical music was with the New Zealand Secondary Schools Choir and the New Zealand Youth Choir. Moving from choirs to opera Elisha is now a member of the Chapman Tripp Chorus as part of New Zealand Opera, where she has had the opportunity to perform in *La Boheme*, *Jenufa*, *Madam Butterfly* and *Eugene Onegin*.

In 2008 Elisha graduated from the University of Auckland with Bachelor of Music and is now undertaking a Post-Graduate Diploma in Music. Elisha enjoys any opportunity to incorporate her Samoan heritage into her music and some music highlights to date include performing at the opening ceremony of the 2007 South Pacific Games in Samoa and performing in Malaga in Fiji in 2006.

Elisha currently resides in Pakuranga with her fiancé Jared and young daughter Jasmine.

Pacific Heritage Art Award

Falepipi he Mafola - Niuean Women Weavers Group (Niue)

"The Falepipi He Mafola Niuean Handcraft Group Inc is greatly honoured to be chosen as recipient of the 2009 Pacific Heritage Arts Award."

The Falepipi he Mafola Group was established on the 1st of April 1993. The group have been involved in many Niuean traditional weaving and netting projects, from church hats, wall hangings, round trays, mats, baskets, hand fans, fruit bowls and table mats. They were made with Niuean pandanus and an exhibition with every project to showcase their work. The talents of the weavers are all varied and workshops were hugely appreciated in

empowering New Zealand born and learners to have an interest in their cultural heritage

The group also took up weaving and netting by using contemporary resources such as raffia.

The story telling was a highlight in 2002 with a theme *Niuean Legends* and in 2006 *The Journey to Aotearoa*. The traditional singing was always promoted by the group and in 2005 they launched their first CD, *NIUE HAKU MOTU*.

The Falepipi he Mafola members are Niueans who meet at the Otahuhu Town Hall every Thursday from 10 to 2pm since 1993. The aim of the group is to provide a friendly and resourceful environment for those who are interested in learning the Niuean culture.

The group is currently working on their second CD, and making plans for their 2010 trip to Niue as part of their cultural learning.

Senior Pacific Artist Award Sopolemalama Filipe Tohi (Tonga)

"It's so important to share knowledge whether it is traditional or contemporary. I am grateful for this award because it will let me share my work with other people and expanding my practice. I am looking forward to doing more seminars with the youth and going to other islands to share my knowledge."

Sopolemalama Filipe Tohi's work is based upon the ancient Pacific Island art form of lalava (lashing) that was used for joining and binding materials together. Meters of coloured sennit were wound and tied so as to create distinct geometric patterns that were a well-established part of daily life. Not only was lalava used to bind the beams of houses but also it lashed blades to adzes, points to fishhooks and outriggers to canoes. Patterns were created by wrapping/looping the sennit so as to overlap and reverse; forming crosses, diamonds, triangles, and squares. He believes lalava patterns were a mnemonic device for representing a life philosophy. This philosophy is linked to the binary pairs that are tied to the structures of human experience: night/day, life/death, male/female, land/ocean, etc. Lalava patterns advocated balance in daily life and were metaphorical and physical ties to cultural knowledge.

"I have identified a visual language based on what lalava and its patterns signify: among them unity, duality and community. I translate and expand this language into larger, three dimensional sculpture that allows viewers to enter and experience the nature of geometric patterns. My sculptures and paintings are both complex and simple and put forth ideas that are accessible to the general public, easily understood through visual recognition. By changing the scale of lines I seek to intrigue the viewer with a manipulation of space and pattern, introducing them to a "first level" and creating a desire to discover more about what they see."

"My work transforms the technology of the past into a modern representation of identity and experience. By using the patterns established by lalava I express a Polynesian heritage with metaphors for that speak to the entire community."

In June he installed "Sound Guardians" a major public sculpture in front of the University of the South Pacific campus at Avarua, Rarotonga, Cook Islands. Tohi recently returned from Serbia where he represented Oceania on a major 35 tonne 8 metre high marble sculpture at the "Marble and Sounds Review of Art and Music Festival" in Androlovac, Serbia.

Filipe was nominated for his work with youth for this award- he has been working with the art classes at Tamaki College, Glen Innes, for ten weeks - a joint initiative between Tohi, Chris Roy, Art Department HOD and the school Headmaster. His residency was a major success-- students of all ethnicities revelled in learning traditional Pacific practices and applying them to contemporary media.

In addition to doing past seminars in the Cook Islands, Fiji and Hawaii, in July of this year Tohi voluntarily travelled to Tonga to take part in the Kava Kou Heka Exhibition. This was an inaugural Tongan exhibition of culture and heritage, where he conducted workshops in lalava for over 140 students. In 2010 he will travel to the University of Hawaii, Manoa, for a residency with the Art and Art History and Pacific Studies Departments. There he will complete another public sculpture titled Humu Moana.

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