



SAMOA CONTEMPORARY Teacher Notes



IMAGE CREDIT: **Niki Hastings-McFall**, *The Forest (Vao)*, 2007.

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Education resource compiled by Kay Benseman, Linda Fordyce and Margaret Tolland, Educators, Pataka Museum of Arts and Cultures, 2008.

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INTRODUCTION TO **SAMOA CONTEMPORARY**

Samoa Contemporary - Pataka Museum of Arts and Cultures: 21 February – 8 June 2008

This large-scale, multi-media exhibition of 17 New Zealand Samoan artists showcases the strength of Samoan art within the current New Zealand visual arts scene. Fresh, innovative and irreverent, their work expresses the complexity of their lives as Samoan artists for whom Samoa is already 'somewhere else'.¹ Their work explores the territory between the island and the urban.

Of the 17 artists whose work is exhibited, only three are actually Samoan-born. They all live in New Zealand cities, so their urban reality is far removed from their roots in Samoa. This experience gives them an outside-inside perspective on their own culture, enabling them to look at their culture with fresh eyes. Distance gives them freedom to explore, question and experiment with contemporary expressions of Samoan art. As Andy Leleisi'uao says, 'The uniqueness we share together is that we were not born in Samoa. It is this dislocation and displacement that separates us from both Island-born and New Zealand-born *palagi* artists. We differ in context and content.'²

The artists in the exhibition share a number of themes – in particular the reality of migration, adaptation and displacement. While Fatu Feu'u is concerned with the difficulties in retaining vital cultural traditions, Niki Hastings-McFall and Graham Fletcher's work is about re-evaluating perceptions and stereotypes of the Pacific. While traditional Samoan culture is being remoulded to fit within a contemporary New Zealand context, New Zealand culture is also changing as people consciously embrace and project a more distinctly Pacific identity. Increasingly, New Zealand is positioning itself as a Pacific place, and these New Zealand Samoan artists are producing work that reflects and embodies the feel and look of that place. Samoan artists are helping New Zealanders to see and articulate New Zealand's future as a Pacific nation.

EXHIBITING ARTISTS

- | | | |
|------------------------|--------------------|-----------------------|
| ✘ Edith Amituanai | ✘ Fatu Feu'u | ✘ Graham Fletcher |
| ✘ Niki Hastings-McFall | ✘ Lonnie Hutchison | ✘ John Ioane |
| ✘ Anita Jacobsen | ✘ Shigeyuki Kihara | ✘ Lily Aitua Laita |
| ✘ Nanette Lela'ulu | ✘ Andy Leleisi'uao | ✘ Nestor Opetaita |
| ✘ Genevieve Leitu Pini | ✘ Greg Semu | ✘ Siliga David Setoga |
| ✘ Lorene Taurerewa | ✘ Michel Tuffery | |

ARTIST PROFILES

FATU FEU'U

- Born in Samoa, Fatu emigrated to New Zealand in 1966 as a young adult. He wanted to live as an artist.
- Self-taught, he is the only artist in *Samoa Contemporary* who has not gone to university or polytechnic
- Feu'u acknowledges that he needed to step away from his own culture to get a different perspective on it, yet his work is rooted in the values of *fa'asamoa*. Feu'u says of his work, 'I am telling stories visually about my culture.'³
- For the last five years he has explored *ifonga*, the Samoan concept of reconciliation, in his work. He seeks to reconcile the traditions of the past with the demands of the present by fusing contemporary New Zealand art with traditional Samoan culture.

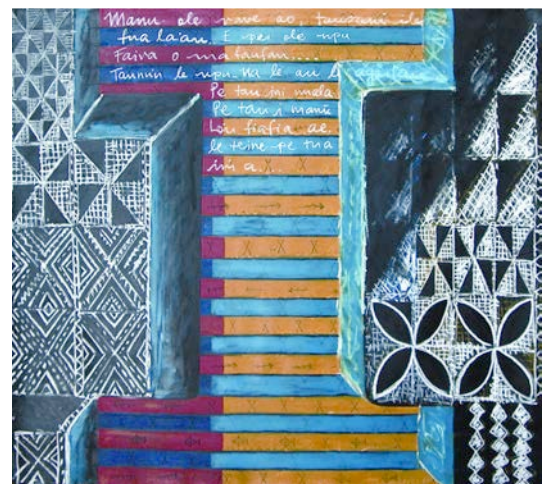


IMAGE CREDIT: **Fatu Feu'u**, *Manu Ole Taaao*, 2007.

¹ Rosanna Raymond

² Leleisi'uao, A. Artist statement, *Tired of Silence*, The Dowse Art Museum, February 2000

³ Feu'u, F. Artist statement, *Fatu Feu'u: Vai Pouli 2004* exhibition catalogue

The format of his paintings references the grid-like structure of customary Samoan *siapo* (bark cloth art-tapa). In this grid, he balances imagery derived from *siapo* designs and *pe'a* (Samoan tattoo), including the stylised four-petalled frangipani flower, the frigate bird and the ceremonial mask. He often incorporates Samoan text into his paintings – ancient legends and stories as well as passages from the Bible, painted in white against a dark background.

NIKI HASTINGS-MCFALL

- Although trained as a jeweller at the Manukau Institute of Technology's School of Visual Arts, she is increasingly creating larger installation pieces.
- Niki is a New Zealand-born artist of European and Samoan heritage. She met her Samoan father in 1992, shortly before he died, and since then her work has been influenced by explorations of her Samoan heritage.



Niki Hastings-McFall photographed by Bob Maysmor

For a number of years Hastings-McFall has researched the effects of colonisation and 'missionisation' of the Pacific, especially Samoa. Known for her use of new and unexpected materials, she looks for ways to re-contextualise and re-present traditional items of Pacific adornment. Much of Hastings-McFall's work is based on the floral lei, a visual symbol (and often a stereotype) of Pacific culture in New Zealand. Hastings-McFall asserts the prestige and status associated with the lei in her work, while at the same time deconstructing the cliché of the lei as a symbol of happy Polynesia. She says, 'I have used the lei flower as a symbol of both Polynesia itself and also a reference to the zealous missionary rules which prohibited women from wearing flowers in their hair lest it render them too attractive to the

opposite sex.⁴ Her new lei-flower light boxes from *The Kiss Series* (2005–06) are made up of back-lit acrylic panels covered in masses of synthetic flowers. Vibrant, strong, colourful and optimistic, they represent 'a token of goodwill, faith, reconciliation, reverence and love'.⁵

GREG SEMU

- Greg Semu was born in New Zealand in 1971. His Samoan parents had immigrated to New Zealand for a better life, making the decision to bring up their children immersed in the English language.
- Since studying at Carrington Polytechnic (now Unitec) in Auckland, Semu has worked as a freelance photographer and filmmaker. He had his first solo exhibition, *O le Tatau Samoa*, at Auckland Art Gallery in 1995.
- In 2000, he participated in two exhibitions in France – the 5th Biennale of Contemporary Art in Lyon and the International Photography Expo *Paris photo 2000*. Since then he has returned to France almost every year to exhibit. In 2007, he was the first artist to complete a four-month residency at the prestigious Musée du quai Branly in Paris, who commissioned him to complete a major series of work for their collection. He currently lives between Sydney and Paris.

In his compelling series, 'Self Portraits with Pe'a', Semu celebrates the customary art of body tattooing in Samoa. Despite his self-described feelings of being in a cultural no-man's land,⁶ at the age of 23 Semu underwent the extremely painful and deeply spiritual process of *pe'a*, a Samoan full-body tattoo. In Samoan society, the *pe'a* is seen as a strong assertion of ethnic pride and cultural identity as well as a hallmark of manhood.



Greg Semu, Auto Portrait

⁴ Hastings-McFall, N. Artist statement, *The Kiss Series*, 2008

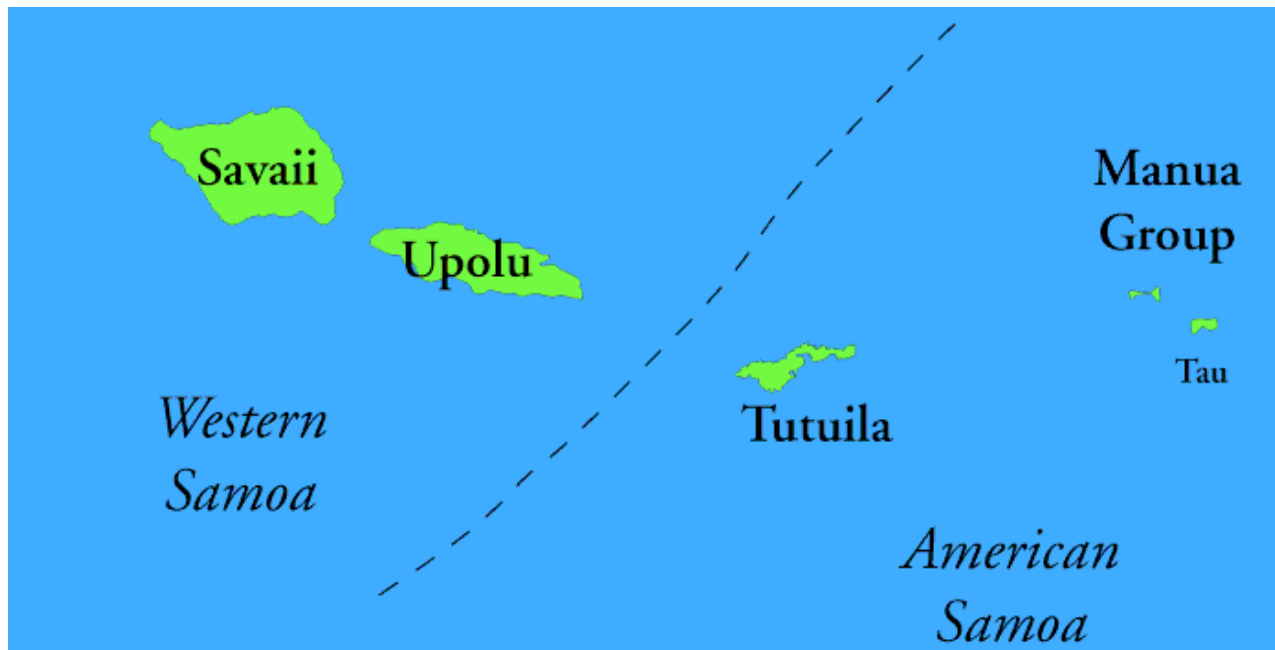
⁵ Hastings-McFall, N. Artist statement, *Chemistry of Three: New Artist Installation Projects* catalogue, Whangarei Museum, 2007

⁶ Brown, H. In *New Zealand Listener*, 7 December 1996, p 40

HISTORICAL CONTEXT - COLONISATION & MIGRATION

Samoans are the original inhabitants of the Samoa Islands, which lie north of New Zealand between latitude 13° and 15° south. The two large islands are *Upolu* and *Savai'i*, and the only other inhabited islands are *Manono* and *Apolima*. About 80 km south-east is *Tutuila*, the principal island of the smaller territory of American Samoa.

Archaeological and linguistic evidence suggests that Samoa, Fiji and Tonga may be the original homelands of the Polynesians. It was from these islands that, some 2,000 years ago, Polynesians settled the rest of the South Pacific, eventually reaching New Zealand. In a July 2007 estimate, the population of Samoa was 214, 265.



Colonisation

In 1899, possession of Samoa was divided between Germany (Western Samoa) and the United States (Eastern Samoa). At the outbreak of the First World War in 1914, New Zealand occupied Western Samoa and administered the islands until 1962. New Zealand controlled Samoa as a Class "C" Mandate under trusteeship through the League of Nations. There followed a series of New Zealand administrators. Samoa gained independence from New Zealand on the 1st January, 1962, making it the first Pacific Island country to do so. In July 1997, the constitution was amended to change the country's name from *Western Samoa* to *Samoa*, as it had been designated by the United Nations since joining the organisation in 1976. The U.S. territory of American Samoa protested the move, asserting that the change diminished its own identity.

Migration to Aotearoa New Zealand & 'Overstayers'

Although Samoans have travelled to New Zealand since the early 1900s, it was not until the 1950s that they migrated in large numbers. As New Zealand's industry and the service sector expanded over the next 30 years, the search for labour was extended to territories and former territories in the Pacific.

From 1964, the government issued three-month visas, and from 1967 it set annual quotas for immigrants. As long as the demand for labour was strong, the regulations were not enforced. But when the New Zealand economy declined after 1973, this flexibility ended. Dawn raids on the homes of alleged overstayers began in 1974. Politicians blamed Pacific Islanders for overloading social services, and they shaped a negative stereotype of Pacific Islanders. Although many Samoans and Tongans were guilty of overstaying their visas, the focus on these two ethnic groups was unacceptable to many. They pointed out that the greatest influx of temporary migrants in these years was from the United Kingdom and Australia. For older Pacific Islanders, the traumatic dawn raids remain bitter memories.

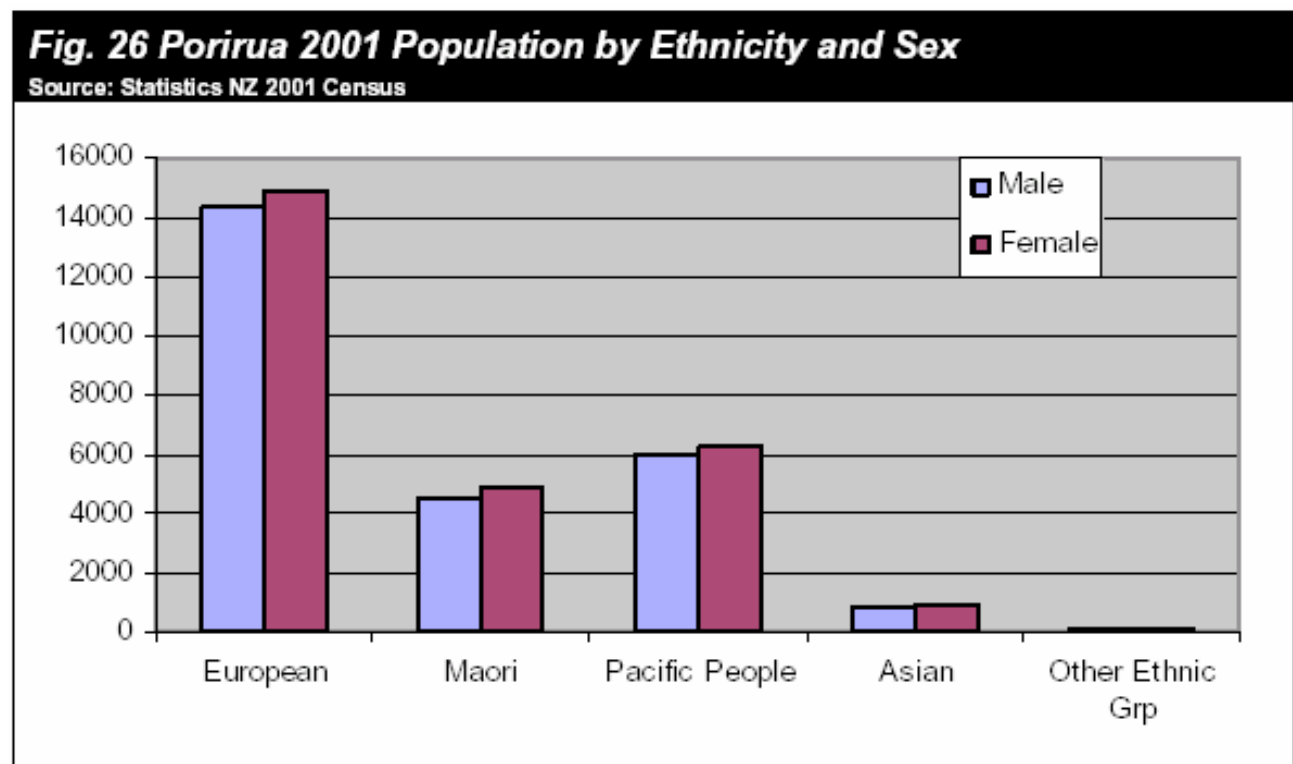
Despite the tough immigration laws, Samoans continued to enter New Zealand. Between 1971 and 1981, the number of Samoan-born residents doubled, reaching 24,141. In 1982 the Citizenship (Western

Samoa) Act granted citizenship to Samoan-born New Zealanders. After that, new quotas for entry were set. Since 2002 the quota has allowed 1,100 Samoans to be granted residence each year. In 2006, 131,103 people of Samoan ethnicity were living in New Zealand – about half of all those with Pacific ethnicity. A clear majority of Samoans were now born in New Zealand; those born in Samoa numbered 50,649.

Urban Settlement

By the 1960s, well-established migration chains linked migrants from the rural villages of Samoa to the suburbs of Auckland, Wellington and Christchurch. Most arrived without much capital, and were initially dependent on rental housing. Later, as they took advantage of the many state-provided incentives to home ownership, communities grew on the fringes of the cities.

By 2001, two in three Samoan New Zealanders lived in the Auckland region; the next largest population was in Wellington, with Christchurch following. Almost one in three lived in Manukau City, south of Auckland, where over a quarter of the total population were Pacific Islanders. Auckland became the Polynesian capital of the world and the showplace of Pacific culture. In 2001 the median annual income for Samoans aged 15 or over was only NZ\$15,600, compared with NZ\$18,600 among New Zealanders as a whole; and 15.7% of the Samoan labour force were unemployed, compared with 7.4% of New Zealanders generally. In 2008, Samoan New Zealanders make up 28% of the population of Porirua City and Samoan is the second language most spoken in the city.



Accessed from Porirua City Council website www.pcc.govt.nz

Influenza Epidemic & Mau Movement

In 1918, the New Zealand trading ship *Talune* docked in Apia, carrying people infected with Spanish influenza. This led to a devastating and avoidable outbreak of the disease which killed about 8,000 Samoans – over 20% of the population.

In the early 1920s, the Western Samoans began a campaign known as *Mau* ("strongly-held opinion"), a non-violent popular movement to protest the mistreatment of the Samoan people by the New Zealand administration. In following the *Mau's* non-violent philosophy, the movement's second leader elected, High Chief Tupua Tamasese Lealofi, led his fellow uniformed *Mau* in a peaceful demonstration in downtown Apia on December 28, 1929. The New Zealand police attempted to arrest one of the leaders in the demonstration. When he resisted, a struggle developed between the police and the *Mau*. The officers began to fire randomly into the crowd and a Lewis machine gun, mounted in preparation for this demonstration, was used to disperse the *Mau*. Chief Tamasese was shot from behind and killed while trying to bring calm and order to the *Mau* demonstrators, screaming "Peace, Samoa". Ten others died that day and

approximately 50 were injured by gunshot wounds and police batons. That day would come to be known in Samoa as 'Black Sunday'. The Mau grew, remaining steadfastly non-violent, and expanded to include a highly influential women's branch. After repeated efforts by the Samoan people, Western Samoa finally regained independence in 1962 and signed a Friendship Treaty with New Zealand.

In June 2002, New Zealand Prime Minister Helen Clark formally apologised to Samoa for three actions taken by the New Zealand administration between 1918 and 1929: allowing the ship *Talune*, carrying passengers with influenza, to dock in Apia, which resulted in the deaths of 1 in 5 Samoans; shooting non-violent protestors in December 1929; and banishing Samoan leaders and stripping them of their chiefly titles.



IMAGE CREDIT: **Andy Leleisi'uao**, *Supplement letters to warm the rain*, 2004.

FA'ASAMOA & CULTURAL SYMBOLISM

Fa'asamoa – Samoan culture

The concept of *fa'asamoa* is essential to Samoan identity, and consists of a number of values and traditions:

- *aiga* (family)
- *tautala Samoa* (Samoan language)
- *gafa* (genealogies)
- *matai* (chiefly system)
- *lotu* (church)
- *fa'alavelave* (ceremonial and other family obligations).

There are also the associated values of *alofa* (love), *tautua* (service), *fa'aaloalo* (respect), *feagaiga* (a covenant between siblings and others) and *usita'i* (discipline).

The *fa'asamoa* practised in Samoa may differ from that in New Zealand. Not every Samoan has the same understanding of the concept. What remains constant is maintaining the family and links with the homeland.

Malu & Pe'a Tatau - Tattooing

Tattoos, or *tatau*, demonstrate the strong ties many Samoans feel for their culture. Samoans have practiced the art of tattooing both men and women for over 2,000 years. As with many Polynesian islands with significant and unique tattoos, Samoans have two gender specific and culturally significant tattoos. For males, it is called the *pe'a* and consists of intricate and geometrical patterns tattooed that cover from the mid-back, down the sides and flanks, to the knees. A male who possesses such a *tatau* is called a *soga'imiti*. A Samoan girl or *teine* is given a *malu*, which covers the area from just below her knees to her upper thighs. A woman's tattoo is not quite as extensive or heavy as a *pe'a*. The geometric patterns are based on ancient designs, and often denote rank and status. The *va'a* or canoe, for example, stretches across a man's mid-back.

Samoan oral tradition generally recognises that two women, *Taema* and *Tilafaiga*, introduced the practice of tattooing. Before the arrival of Christian missionaries, starting in 1830, all Samoan males got a traditional tattoo. Though the early missionaries did not succeed in outlawing the practice, which they considered as defacement of the human body and heathenish, they eventually succeeded in refocusing the custom on the sons of chiefs.

In Samoa's cultural past most males were tattooed between the ages of 14-18, when it was determined they had stopped growing, so the designs would not stretch and suffer in beauty. Today, there has been a strong revival of traditional tattooing in the past generation, not only in Samoa but throughout Polynesia, often as a symbol of cultural identity.



During the time of the operation, relatives and friends of the family come from far and near to help. They bring with them quantities of food, robes and tapa cloths to help with the payment of the artist and his wife.

The Samoan word for tattoo is *tatau* which means "correct or workmanlike." It also signifies the correct quadrangular figures in reference to the fact that Samoan tattoo designs do not include circular lines, although other Polynesian tattoo motifs do. Early Englishmen mispronounced the word *tatau* and borrowed it into popular usage as tattoo.

Traditional tattooing is a painful process. The Samoan tattoo master dips his cutting tools into black ink made from the soot of burnt candlenut shells, and then punctures designs into the skin. The cutting tool, or "needle," consists of a short piece of bamboo or light wood with a piece of tortoiseshell bound at right

angles at one end. A little bone comb is bound to the lower broad end of the tortoiseshell. The larger the comb, the greater the area on the skin is covered with fewer strokes. The master uses a small mallet to repeatedly tap a short handled instrument. The process takes days, and is sometimes partially accomplished over longer periods, with recuperation in between. Tattoo designs have changed to include freehand symbols such as the *kava* bowl representing hospitality; the characterization of the Samoan house or *fale* signifying kinship; emblems of nature — shells, fish, birds, waves, centipedes; and the traditional geometric lines and angles of different lengths and sizes.

One of the Samoan legends surrounding the origin of tatau describes how the two sisters, Tilafaiga and Taema were sent from *Manu'a* to Fiji to visit the daughter of King Tuimanu'a. While there, they were presented with a gift from the royal family of King Tuifiti which was a tattooing instrument. While swimming home they carefully held onto their precious gift while singing a chant that the Fijians had taught them translating it into Samoan. In English, the chant would say "women are tattooed and men are not." They were very exhausted when they arrived home and in their confusion they reversed the chant singing the first part last. When they reached *Savai'i*, they were carried into the high chief's guest house and were treated like royalty until they had recovered from their swim. Before continuing their swim to *Manu'a*, they offered to the chiefs and the people of *Savai'i* the tattooing instruments that had been a gift from King Tuifiti. The people of *Savai'i* started at once to tattoo the young men as they had learned from the reversed chant. Tattooing became the mark of distinction among the youths of Samoa except in *Manu'a* where the king ruled against the practice.

'Ula Lei – Floral Garlands

In Polynesian cultures, a *lei* is something that is created by someone and given to another with the intent to decorate that person for an emotional reason—usually as a sign of affection. Common reasons include greeting, farewell, affection or love, friendship, appreciation, congratulation, recognition, or to otherwise draw attention to the recipient.



The most popular concept of a *lei* in Hawaiian culture is a wreath of flowers draped around the neck presented upon arriving or leaving as a symbol of affection. This concept was popularised through tourism between the Hawaiian Islands and the continental United States in the 19th and 20th centuries. In Samoa, a similar garland is called an *'ula*. *'Ula* (necklaces) were made from a variety of natural products that included fresh leaves, scented flowers, fruit, seeds, shells and whale's teeth. Most are still commonly used today. Threaded together in various combinations, *'ula* are worn for festive occasions and given as gifts to arriving and departing guests.

The whale-tooth necklace is the most valued of Samoan necklaces and is traditionally worn only by chiefs and their offspring. Historically, the *'ula lei (ula nifo)* were a symbol of status and wealth. Made from the teeth of the sperm whale, they were split and ground down into curved and pointed pendants. From there, they were smoothed and polished, threaded onto a cord and worn around the neck. *'Ula fala* made from dried and painted pandanus seeds are worn by orator chiefs.

'Ula lei may be open or closed, depending on the circumstance. They should never be thrown away casually as a lei represents love, and to throw one away represents throwing away the love of the giver. Traditionally they should be returned to the place they were gathered, or if that is not possible, they should be returned to the earth by hanging in a tree, burying, or burning.



'Ula were made customarily from natural resources such as frangipani (plumeria blossoms), hibiscus, pandanus seeds, kukui nuts, banana leaves. More recently, and particularly in urban contexts, plastic flowers are used as well as ribbons, lollies and chocolates. This adaptation from an island-based lifestyle is an important feature of the reconfiguration of Samoan culture here in Aotearoa New Zealand.



'Ula materials clockwise: frangipani, hibiscus, pandanus seeds (dried and painted), lollies, kukui nuts, pandanus (fresh)



CONNECTION TO THE CURRICULUM

Working through the KEY COMPETENCIES students will:	
develop their THINKING skills	through seeking knowledge about Samoan art and challenging cultural assumptions
USE LANGUAGE, SYMBOLS & TEXTS	to interpret artwork motifs and respond to these with texts and symbols of their own choosing
they will also MANAGE SELF	in making independent decisions when creating their artworks and setting high standards for their behaviour while in the gallery context
Students will be effective in RELATING TO OTHERS	while listening, negotiating and sharing their thoughts and ideas about the artworks and related concepts
they will also PARTICIPATE & CONTRIBUTE	to their gallery experience together through group discussions and activities

Visual Arts

✂ Students will: investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued.

✂ Students will: develop and revisit visual ideas, in response to a variety of motivations, observations, and imagination, supported by the study of artist's works.

Social Sciences

✂ Students will gain knowledge, skills and experience to: understand how the movement of people affects cultural diversity and interaction in New Zealand.

✂ Students will gain knowledge, skills and experience to: understand how cultural interaction impacts on cultures and societies.

These activities can be adapted to meet the learning needs of your students.

PRE-VISIT INQUIRY QUESTIONS & POINTS FOR DISCUSSION

Before your class comes to view the artworks at Pataka, discuss with them some of the key themes and concepts addressed in the exhibition...

- Discuss the differences between first generation and second or third generation migrants to a new country.
- What does 'traditional', 'customary' and 'contemporary' mean?
- Identify what are considered to be the traditional cultural symbols of Samoa, find out where these originated from in either the natural world or social contexts.
- Find out the historical and political background to the beginnings of Samoan immigration to New Zealand.
- Create an artist's information file on leading Samoan artists featured in the exhibition.
- Interview some people in your community who have also migrated to New Zealand from Samoa and discuss their experiences, adjustments and integration process.
- Define what is 'Samoan Art' and why?
- Talk through some of the words in the Wordbank below, do the students already know what they mean?
- Investigate current issues surrounding migration in Aotearoa New Zealand, what restrictions are in place and what are the current statistics?
- Research the customary Samoan artforms or *pe'a tatau* and *siapo tapa* designs.

POST-VISIT FOLLOW UP ACTIVITIES

Following your class' visit to Pataka, consolidate their learning with the following activities, to build on what they have seen and experienced...

- Make paper flowers with different types of paper; tissues, crepe, newspaper. Use these to create an installation echoing Niki Hastings-McFall's lightboxes or dress a second-hand lamp cover.
- Create a visual comparison between the processes and designs of *toi Maori raranga* weaving and *siapo tapa* cloth, and also *pe'a tatau* and *ta moko* tattooing.

- Working in groups, find the greatest differences between ISLAND and URBAN Samoan life in the following areas: housing, clothing, food, the arts, jobs, technology, family life, religion.
- Research current New Zealand national statistics on New Zealand Samoan migration numbers, employment, family size, health, education and compare them with your own town's research. Porirua statistics are available on the Porirua City Council website: www.pcc.govt.nz and look up "About Porirua/Statistics and Monitoring/City Profile".
- Write about the artworks viewed in *Samoa Contemporary*, using some of the new vocabulary covered in the Wordbank. Find out the te reo Māori words for the Samoan words included there.
- Visit the *Tangata o le Moana* exhibition at Te Papa Tongarewa Museum of New Zealand to investigate some of the ways in which Samoan and Pacific Island culture is influencing and shaping New Zealand culture. Draw objects in the exhibition that are of Samoan origin and discuss the difference in viewing New Zealand as a Pacific Island and New Zealanders as Pacific Islanders.
- Compare the similarities and differences between te reo Māori, Cook Island Māori, Samoan and Hawaiian languages. There is a resource available at the above exhibition at Te Papa on this.
- Jam out as a class, ideas that are commonly-held as stereotypes of Pākehā, Samoan and Māori cultural groups in Aotearoa. Are these all true in reality? How do they influence our perception of people from those cultural groups? Looking at Race Relations Day (21st March but celebrated on 18th March in 2008) plan activities for your class or school. Check out the Human Rights Commission website: <http://www.hrc.co.nz/home/hrc/introduction/racerelationsday2008/rrdresourcesandlinks/rrdresourcesandlinks.php>

WORDBANK

PRIMARY

aiga	family	siapo	paper mulberry bark cloth
alofa	love	tatau	tattoo and translates as 'correct' or 'workmanlike'
fale	house	'ula	- necklace or garland
gafa	genealogies	pe'a	traditional Samoan tattoo for men
lotu	church	vao	forest

SECONDARY

fa'a lavelave	ceremonial and other family obligations
fa'asamoa	Samoan culture
feagaiga	an established relationship between different parties, as between brothers and their children.
ifonga	reconciliation
kava	a plant from which a customary 'intoxicating' beverage is prepared for ceremonial and social purposes
matai	chiefly system/chief
malu	traditional Samoan tattoo for women
Mau	Western Samoan non-violent protest group formed in 1920s. 'Mau' translates to 'strongly-held belief'.
palagi	Pākehā
siva	to dance accompanied by song
soga'imiti	the name for a male with a pe'a tattoo
tautala Samoa	Samoan language
teine	Samoan girl
va'a	canoe

colonisation	the process of taking over governance and control of another country. Also refers to the socialisation process whereby the indigenous people may be inculturated into the practises and values of the colonising culture.
dawn raid	Police raids carried out in the early hours of the morning, see page 4 for more info.
deconstruction	identifying ideas and concepts around why the object or artwork was first created.
immigrant/ migrant	'immigrant' is the term describing a person who has moved from another country to our own, 'migrant' describes someone who has left one's country of origin and moved away.
influenza	infectious disease, an outbreak of a new strain of influenza in 1918 caused a worldwide epidemic, killing millions.
Kamoan	A Kiwi Samoan
migration	a change in residence, intending to be permanent. Usually refers to movement from one's country of origin to another.
ngaro	native New Zealand blowfly
overstayer	term applied to migrants who have continued to stay in a country past their visa date. In New Zealand, this term is particularly weighty given the dawn raids of the 1970s. See pg 4.
stereotype	a generalisation attributed to a social group, usually represented through visual, behavioural or other external signifiers or symbols.
recontextualise	to take one concept or object out of its original or known context and reinterpret it by placing it within another context.

REFERENCES, RESOURCES, WEBLINKS

Samoa Contemporary at Pataka: <http://www.pataka.org.nz/>

Samoa New Zealanders: <http://www.teara.govt.nz/NewZealanders/NewZealandPeoples/Samoans/en>

Tangata o le Moana:

<http://www.tepapa.govt.nz/TePapa/English/WhatsOn/LongTermExhibitions/tangataolemoana.htm>

Polynesia: <http://www.polynesia.com/samoa/index.html>

New Zealand History NCEA: http://www.nzhistory.net.nz/the_history_classroom

New Zealand History 'Black Saturday': http://www.nzhistory.net.nz/timeline&new_date=28/12

Tautai Contemporary Pacific Arts Trust: <http://www.tautai.org/>

Samoa language translations online: <http://www.nzetc.org/tm/scholarly/tei-PraDict-c3-11.html>

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