

Ian George

"The maintenance and propagation of traditional spiritual beliefs and rites of Cook Island culture are major themes, as are issues of self and cultural identity and expression"

Kay George

"My work connects us preservation and protection of environment, issues of identity and guardianship."

Rob George

"Being of Cook Island and New Zealand Maori (descent) I don't feel pressured to produce 'Maori' artwork but I see it as 'a' Maori producing artwork. But if I can get support through my heritage or can support things because of my heritage why the Fuck not."

Mata Henry

"Last year some of my family and myself went to the Cook Islands for a five week holiday. I met and became good friends with some very special people, many were relatives. I now have personal experiences and memories to draw upon in my art"

Nie Val Ngaro

"My inspiration in doing this piece was in concern to Cook Island women like myself who have been physically and emotionally abused by their male partners. Letters with your hearts, as with your eyes as my words speak raw passionate truth."

Sylvia Marsters

"These paintings were a result of a recent workshop with Fata Foa. At the beginning of my career I was encouraged to talk about our Polynesian heritage, what it meant to us and how it affected our lives. My heritage being that my Dad came from Aitutaki."

Ani O'Neill

"My work embraces the artforms associated with Cook Island art. It intertwines traditional practices with the notion of art taught within institutions. It also combines the traditional Pacific with the contemporary urban culture vibrant in New Zealand."

Mil Quarter

"I have been doing linocut since I was eight years old having learnt from my Nana. My thing was dance which led to costume making. I like to mix the traditional with the contemporary"

Hilda Ruahine

"I tend to manipulate a symbol through the use of colour and technique, subjectively I explore qualities of inner identity."

Urarii Ruatoe

"My personal focus was Cook Island women artwork. I explore and develop these into a contemporary context which I develop into print installations on karakale paper."

Tania Eruatua Short

"My father has been known to speak Cook Islands Maori on many an East Cape Marae (Aotearoa). I do not speak the language fluently, consequently my communication is an intuitive visual South Pacific form."

Richard Shortland-Cooper

"My work is based on the most important axis in society: the family. How we raise our children in our community is vital, as one day our efforts as parents will be reflected in how our children raise theirs."

Rapuani Strickland

"These represent the mixing of culture with the collage of fragments of lineage mixing with the background. The lines and textures represent the changes that occur and that are still taking place in my life and identity."

Mahiriki Tangaroa

"My work stems from a fascination with the colour and richly layered textures, ultimately inspired during my time spent in the Cook Islands. I found certain objects and places to be immediate references to time and history, a past revisiting strongly in the present."

Raymond Taripo

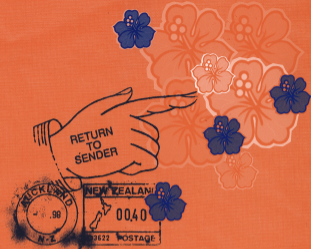
"My background is Ngati Mahua and Ngati Uri-a-rua. I am a full-time artist and set designer. I use traditional Rarotongan symbolism, fusing it with innovative ideas and materials."

Michel Tuffery

"My work is about philosophies of old. Of Tangarua God of the Sea, that was evolved from the sea to the land, thus the sea is where we return. If one respects the sea, we then are ultimately respectful of ourselves."

Jim Vivieaere

"As a New Zealand born Cook Islander, raised by papa's with a surname attributed from Vivieaere to Vivieaere, my work references, just as obliquely, a nostalgia of cosmic belonging, a collage of surface values."

**PARINGA OŪ:**

Something old
something NEW
A spiritual journey
moving towards a
contemporary vision

1998:
Cook Islands Museum
25 September-3 October
HJ Museum
27 October-6 November
1999:
Rackford, New Zealand

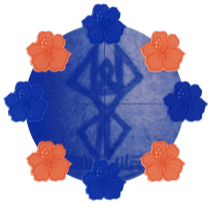
Castors:
Ian George
(New Zealand)
Johannah Wilson
(Cook Islands)

Designer:
Martin D. Page
Photography:
Riki Tangarua
Critique:
Karen Stevenson
Makati Tonga

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PAPINGA'OU
is an exhibition by
established Cook Island artists in
New Zealand. It is a display of art
through mediums like paint, photography,
sculpture, print, and cloth.
The exhibition highlights place and time
in shaping the work of artists and their
mediums of choice.
This is the first exhibition of its kind
for New Zealand resident
Cook Island artists.

Makiuti Taoro Tameiti Tongia
Lecturer in Archaeology
Victoria University



PARINGA OU

is an exhibition
brought about by
the invitation of
Johanna Wilson,
curator at the

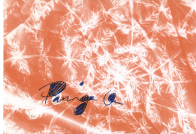
Cook Islands National Museum.
As New Zealand-Cook Island artists
we are exploring the duality
we find ourselves in.

Many of us were born in New Zealand;
some have never been to the Cook Islands.
So this journey of our artwork
takes on a special significance.
It is a spiritual return
to our "home".

Jan George
curator

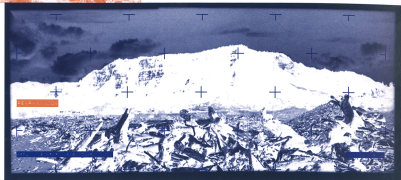


HANGING THE WORKS.



• Uruli Rustoe

something...**NEW**



• Teria Erutaa Short



• Richard Shortland-Cooper



• Avi O'Hall



• Kageed Turipo



• Makiriri Taourea

The Pacific...

no longer a figment of our imagination or the reception of our gaze, is an integral part of our lives. Pacific people, their arts and culture, have become Pacifica - a unique blend of island naivety and urban sophistication.

It is from this world many contemporary Pacific artists emerge, asserting both New Zealand and Pacific identities. Pacifica addresses both the urban reality of many islanders and their attempts to balance notions of identity and loss, migration and place, youth and age, tradition and change. These contrasts create ambiguity and the need to challenge, to experiment to find ones place.

Pacific culture and tradition has become popularised. As New Zealand positions itself as a Pacific island, stereotypical images - barkcloth, frangipani, bright colours, and brown skin - complete the colonial process. A recognition of motifs has substituted for cultural knowledge. Pushing boundaries, challenging identities, and renegotiating tradition are all catch-phrases used today. They are enacted as the centre becomes marginalised or as the margins move to the centre; in other words, jargon has fuelled these misunderstandings. Pacifica suggests that familiarity does not breed understanding.

That "Pacific" is not so easily stereotyped - nor is the art that Pacific islanders create. The urban Pacific is ever changing. It is not the static traditions preserved in the bell jar of time, but one constantly becoming, incorporating new technologies.

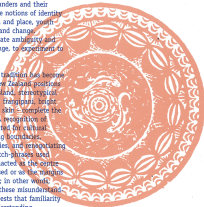
New media both define and re/present Pacifica.

Karen Stevenson

Lecturer Pacific Island Art/University of Canterbury



• Michel Tuffery



• Hilda Roales



• Sylvia Munster