

BORDER CROSSINGS: NEW DIALOGUES IN PACIFIC ART AND DESIGN

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Kia Ora; Talofa lava; Fakalofa lahi atu; Kia orana; Halo olaketa; Malo e lelei; Alii; Ni sa bula; Hafa adai; Taloha ni; Aloha mai e; la Orana; Kam na mauri; Kaselehliā; Yokwe; and warm Pacific greetings.

I was delighted to be invited by our Head of School at Dunedin School of Art (DSA), Professor Leoni Schmidt to guest-edit this Pacific-themed issue of *Scope*. I haven't edited a publication before, and in the process of putting together the issue over the course of the year, with the support of contributors and DSA staff members, I gained many new insights into Pacific art and design.

The title, *Border Crossings: New Dialogues in Pacific Art and Design* grew out of research conducted during my doctoral studies, sourced primarily from Michael Taussig's proposition that 'second contact' between the Third World and the First breaks down the possibility of any definable border within a postmodern (or postcolonial) landscape. The concept of this borderless landscape grafts itself seamlessly, in my view, to Homi Bhabha's tantalising idea about the emergence of a 'third space'; a space that 'displaces the histories that constitute it, and sets up new structures of authority' offering an opportunity for other voices to be heard within the interstices of opposing cultures.

This issue of *Scope* exists somewhere within that borderless landscape where voices from Pacific cultures dominate. I have tried to maintain my objectivity when selecting from the numerous contributions received and have sought to introduce a range of emergent artists and writers into the mix alongside more familiar names.

The feature article by Karen Stevenson questions Western views of contemporary Pacific art in the age of globalisation as well as examining strategies employed by galleries and arts organisations to foster new markets for Pacific art. Drawing the international thread further, Marion Cadora investigates the emergence of a new generation of artist in the changing cosmopolitan face of Papua New Guinea; Giles Peterson discusses with Jacque Phipps the curation of his travelling exhibition, *Tiāho*; Melissa Reimer reviews Michel Tuffery's new artworks as well as his more recent commercial ventures; and Tiffany Singh reflects on her inclusion in this year's Sydney Biennale titled *All our Relations*.

The politics of identity also feature strongly in this issue in Philippa Keaney's exploration of connectivity and collaboration among Dunedin's diverse ethnic communities as part of the 'Our Voices' project; Bridget Inder contemplates the evolution of Pacific symbols and terms, in particular the label 'Pasifika'; Jared Mackley-Crump shares his thoughts on the 'Otago Early Childhood and Schools Māori and Pacific Islands Festival' held annually in Dunedin since its inception in 1993; Caroline McCaw and Pam McKinlay also focus on the Otago Polyfest in their review of the banner project, *The making of Te Moananui Ā Kiwa*, involving the Art and Design Schools at Otago Polytechnic and the wider Dunedin community.

Pacific arts education is well represented with Katherine Higgins' insightful research into the effectiveness of workshop-style programmes within isolated places throughout Oceania; A'anoalii Rowena Fuluifaga meets with Fatu Feu'u at the newly built Fatu Feu'u Art Centre (FFAC), constructed as part of the Poutasi rebuild following the

2009 tsunami disaster; Lydia Baxendell interviews Fatu Feu'u about new work he produced during his term as 2011 Macmillan Brown Pacific Artist in Residence; and Max Bellamy and Emily Hlavac-Green report on their findings in documenting a sustainable development project undertaken in Tonga 2012.

Within the rich and diverse world of traditional Pacific fine arts, curators Manuēsina 'Ofa-ki-Hautolo Māhina and Kolokesa Uafā Māhina-Tuai bring to light the fine arts of nimamea'a tuimatala'i'akau (embroidering) and nimamea'a langaleisi (crocheting); Daren Kamali and Tanya Muagututi'a share their experiences at this year's 11th Festival of Pacific Arts in Honiara, Solomon Islands; and gifted weaver, Emma Kesha, is also profiled as a member of the Aotearoa delegation to the 11th Festival of Pacific Arts.

The border-crossing work of a selection of individual artists is showcased throughout this issue in a variety of articles, artist pages and reviews. Aspects of the exotic and fetishistic are discussed in relation to the works of jeweller Selina Woulfe whose recent work derives its impetus from traditional Pacific tattooing; Catherine Cocker scrutinises the fetishisation of culture prevalent in stereotypical archetypes of the Dusky Maiden and Noble Savage; and Victoria Bell re-interrogates her own exotic experiences after a safari journey through Kenya which culminates in her exhibition *Resisting Africa* (2011).

The effectiveness of the conceptual practice of Luke Willis Thompson is considered by Bronwyn Lloyd in relation to one of the artist's recent pieces of situational aesthetics; the offsite exhibition *inthisholeonthisislandwhereiam*. Here, Lloyd is transported to a 'second location' to unravel a Marie Celeste type mystery within the Epsom home that is the locus for the exhibition.

Interspersed among the articles and reviews are a variety of artist pages including works by Darcell Dorothy Apelu, Lily Laita, Andrea Low, Kenneth Merrick, Melanie Rands, and Leafa Wilson whose contribution to the issue are greatly appreciated.

To coincide with this publication, the DSA staged a Pacific exhibition entitled *Pasifika Cool* (15-26 October) at the DSA Gallery, showcasing works from many Pacific artists who had attended the art school over a number of years including Catherine Cocker, Teina Ellia, Donald Harman, Bridget Inder, Tere Moeroa, Bronwyn Robson, David Te Ata and Michel Tuffery.

All things considered, this themed issue of *Scope* is the culmination of an exciting and busy year for Pacific art at the DSA, and long may it continue.