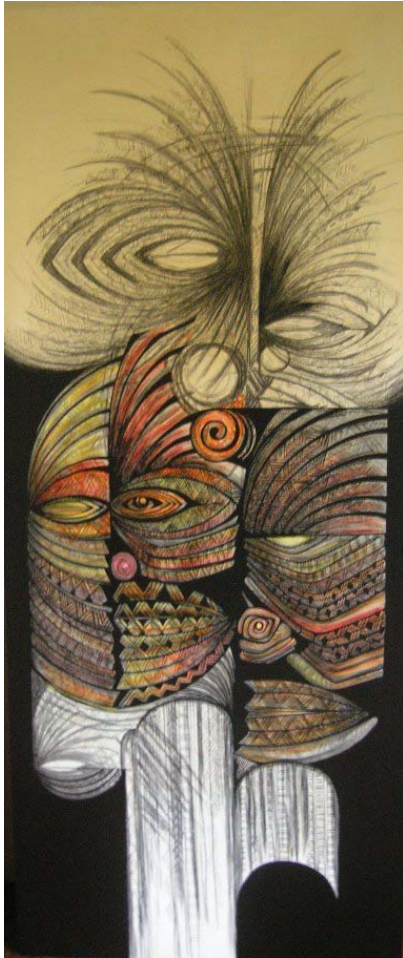


Through the eyes of Tangaroa



A voyage in visual form

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degree of
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Supervisors: Dale Fitchett and Simon Clark

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

A handwritten signature in blue ink, appearing to be 'S. P. D. S.', is written on a light blue background.

Meitaki maata (thank you)

Over the past two years, I have had the privilege to come in contact with many people who have offered their valuable time and expertise to support my study. Some of these people I have met as a result of this project and others I have known for sometime. It is with sincere gratitude that I acknowledge their assistance and support, mei taki maata.

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My husband Chris, for being there.

Koka and Buster, our cats.

Abstract

Title: Through the eyes of Tangaroa: A voyage in visual form.

The key concept for this multimedia project was to undertake a voyage in art form which set out to examine issues related to the representation and perception of the ancient Rarotongan god Tangaroa, from traditional context to contemporary reconstruction. The essential aim of this project was to define how far from traditional representations this translation could go without disconnecting it from the cultural identity of Rarotongan traditional art.

This project also researched previous historical representations of Tangaroa with the intention of isolating key elements of the traditional artistic structure and revisits them from a contemporary perspective. Using historic references of original artefacts and traditional Cook Islands' patterns I engaged contemporary practices and materials to produce a body of work which explored my personal perspective on how Tangaroa could be reconstructed in art form.

To support my research and studio practice I researched the myth behind Tangaroa and questioned why he has been displaced from Rarotongan traditional theology and reintroduced today as a marketing brand and souvenir icon. The base research for this project considered issues of traditional theology, the impact of Christianity on the ancient gods and Tangaroa's place in traditional and contemporary context.

This project is comprised of 80% studio practice and supported by an exegesis with a value of 20%.

Introduction

This project has developed from an amalgam of professional experience and an affinity with the traditional art and history of Rarotonga. Although I was born and raised in New Zealand, my parents came from a mixed Polynesian heritage. As a consequence, in my early years the family home was furnished with a rich tapestry of cultural adornment from the Cook Islands and Tonga. This inherited sense of belonging to a Polynesian culture and a need for a lifestyle change, was instrumental in me making Rarotonga my home and workplace for the past ten years.

The stories of legend and myth that are so important to the cultural history of Polynesia have been passed down through the generations in song, chants and carved veneration. The story of Tangaroa, the principal ancient god of Rarotonga has many versions depending on which island of the Southern Cooks you are telling the story. Rarotongan writer and historian Jean Tekura'i'imoana Mason contributed an essay on the myth of Tangaroa to the Cook Islands' News in 2006 and it is her version of the Tangaroa legend that I acknowledge in this research.

The Polynesian gods had been human ancestors before they were made divine.
In addition to gods and demi gods, certain natural phenomena and revolutionary concepts were added to the pantheon in the personification of Atea – space, Papa – earth foundation, Te tumu – the source or the cause, and Hakanotu – coral upgrowth (Kloosterman, 1976, p.47).

Tangaroa or Tangaroa-o-Avaiki as he was also known is acknowledged as the first mythical ancestor of Polynesia. Cook Islands' mythology attributes Tangaroa for liberating his people and guiding them from the mythical land of Avaiki across the perilous seas to the land of Rarotonga. There are conflicting stories on the genealogy of the gods; Mason has Tangaroa marrying Papa, the earth mother and so becoming the ancestral parent. "Tangaroa-o-Avaiki, the first man in Polynesia, married Papa. From these two people we are all descended" (Mason, 2006, p. 8). Other historians have Rangi (sky father) marrying Papa and producing many offspring including Tangaroa, "The sky father was materialised as a male who originally

embraced the earth mother and remained in close touch with her, their children, Tane, Rongo, Tu, Tangaroa and others” (Buck, 1939, p. 41). Leaving the genealogy aside, most historians agree that in recognition of Tangaroa’s great status and achievements, “he was, after his death given godlike status” (Mason, 2006, p. 8). It was after this rebirth that Tangaroa acquired supernatural powers and became the principal god of Rarotonga. He was idolised as the god of fishing, voyage, and prosperity. “It was one way societies in the past preserved the memory of one who had done well by them, a way they continued to honour that memory and to remind themselves to be more like him in their daily lives” (Mason, 2006, p. 8). He was presented in carved form as a rotund squat figure with an exaggerated male organ epitomizing his status as “the father of the Polynesian people” (Mason, 2006, p. 8).

As a sign writer, hand lettering and graphic art had been my professional practice for over thirty years, prior to producing and exhibiting contemporary designs and paintings including Tangaroa from my studio in Rarotonga. Through my visual practice I was searching for ways to express traditional icons and designs of the Cook Islands in a contemporary format and in a way that is different to traditional Rarotongan art. Reflecting on my own personal experience offered me the opportunity to merge technical elements from sign writing with my established studio art practice. I also considered that as images of Tangaroa are widely used as a marketing tool in the commercial world today, the use of traditional sign writing methods in this project was relevant and appropriate. As a result, these methods were used in an exploration of both traditional design skills and practices and contemporary visual art practices. However, I wanted this body of work to investigate a transitional format and so my study needed to establish a beginning or departure point which could link to my earlier studio experiments with traditional form. I also wanted to approach this art project from a different perspective, so I chose to represent the transitional process in the form of an exhibition concept loosely based on the metaphor of Polynesian voyage and migration.

The historical context of Polynesian migration was not the key issue with this research project; rather, it is the connotations of this historical process that this project intended to explore as a symbolic vehicle to represent a voyage in art form, from traditional context to a contemporary reconstruction. The project exhibition presented works representing a departure point, Akara mamao (looking for the future) a voyage, Kimi enua (looking for land) and an arrival point, Kimi anga ou (new beginning). This format enabled the study to integrate key elements from my research into the exhibition. For example, in relation to the project's focus Tangaroa this metaphorical format helped reaffirm his status as the principle god of voyage, responsible for guiding his people to new lands.

During the course of this project I have researched Pacific artists who, in the context of displacement are themselves in a state of transition as a result of migration and the process of reconstructing their traditional art. Nuiean artist John Pule for example, describes the issues of transition and change. When asked how his contemporary reconstruction of traditional art was being received Pule expressed, "some frustration with sectors of the Pacific community who have yet to come to terms with changes that his generation are initiating" (Mallon & Pereira, 1997, p.96). In adopting the metaphor of migration it is my intention with this project to immerse elements of traditional art and offer a personal contemporary perspective that will challenge conservative conventions (refer chapter. 4.5 p.35).

Supporting the central concept and aims of this project is a chronological study of Tangaroa in a historical and contemporary context. A contemporary translation of a national icon is incomplete without first understanding and appreciating the relevant social and traditional values that relate to this ancient icon. Who or what was he? Why is he important? How is he portrayed in modern times? These important aspects of Tangaroa, past and present help form the essential template for a modern reconstruction and help explain his importance and relevance as a national icon of Rarotonga.

The exegesis is structured as follows

Chapter One: Tangaroa's place in traditional Rarotongan theology and how the ancient god was portrayed and presented in carved form.

Chapter Two: Researches the history and the influence of the Christian Church and how it changed social and cultural beliefs in Rarotonga.

Chapter Three: The resurrection and re establishment of Tangaroa as an icon of national identity and marketing symbol.

Chapter Four: Explains the methods, systems and process that relate to the practical component of the project.

Chapter Five: Formalising the layout for the project exhibition.

Chapter 1. *Tangaroa's place in traditional Rarotongan theology*

The early history of the Cook Islands is not well known, though archaeology, linguistics, the analysis of traditional records and other means of discovering the past will reveal much more in the coming years. From the time of European contact, however, written records are available, though they are limited in scope and point of view (Gilson, 1980, p.1).

There are no documented accounts of the pre-European history of the Cook Islands other than preserved expressions of art and inherited folklore. What we do know however is that the ancient Gods played a pivotal role in the Cook Islands' society and belief systems, and in Rarotonga "the god Tangaroa was of special significance" (Crocombe, 1871/1983, p. 23).

The position and power of this ancient god differed throughout the Southern Cooks. In Mangaian tradition he represented the younger brother of Rongo (Gill, 1892/ 2000, p.10). Some islands such as Mauke and Mitiaro, used carved wooden images, but unlike the Tangaroa image on Rarotonga, they were not all presented in human form. "Non - human forms of religious symbol were made from stone, wood, shell, pandanus leaf, coconut leaf, feathers and human hair" (Hiroa, (Sir Peter Buck), 1944, p. 464) Tangaroa is exemplified in Rarotonga by the human characteristics displayed in carved totem. Te Rangi Hiroa describes Tangaroa as the Fisherman's God, so called because the example shown (refer fig.1:1 p. 12) in the London Missionary Society collection housed in the British Museum bears the following description "Figure of Tarianui (great ears) a god of fishing" (Hiroa, 1944, p. 311). Hiroa's description in *Arts and crafts of the Cook Islands* discusses how this god is traditionally portrayed. He is described as "the short, thick set, sturdy body with a well formed head with high forehead and specialised eyes, mouth and ears" (Hiroa, 1944, p. 312).

These ancient artefacts also reveal a great deal about their means of production and the material used. At the time of their manufacture there were many more species of indigenous hardwood available for the production of houses and implements

than exist on Rarotonga in modern times. It is believed that most Tangaroa were carved out of ironwood which even today grows in abundance on the coast, but some carvings have been crafted from Tamanu, a timber preferred for canoe manufacture because of its durability (Hiroa, 1944, p. 178). There were two essential tools used to carve these god totems. To form the basic shape a large axe (adze) fashioned from sharpened basalt was used. For finishing detail, a smaller polished basalt chisel (tupa adze) was used to complete the carving. The work was carried out by a Ta'unga (artisan) who was generally remunerated for his labour by the customary offering of food, cloth or red lint, which was used for polishing implements (Hiroa, 1944, p. 134). There are few original examples of this ancient god left. Those that have survived can be seen in institutions like The British Museum, The Staatliche Museum Munich, The Peabody Museum Massachusetts, and the private collection of American George Ortiz, currently housed in London.



(fig.1:1).
Artist unknown.
Tangaroa, the Fisherman's God.
Date: circa, 1830.
Height: approx. 35cm.
Source of image, The British
Museum.

Chapter 2. *The history and the influence of the Church in Rarotonga*

From the time of the first European missionary contact in 1823 when Rev. John Williams (fig.2 :1 p.14) of the London Missionary Society claimed he discovered Rarotonga (Williams, 1837/1998, p. 5) it was clear that old traditions and theology were going to be replaced with a new intense Christian fundamentalism. Rarotonga was in fact discovered much earlier. Captain Theodore Walker passed by the island in 1813 and subsequently marked the entry into the ship's log. Captain Philip Goodenough made landfall in 1814 searching for sandalwood and was involved in helping the Takitumu tribe make an attack on the Tinomana people (Kloorsterman, 1976, p. 48). Putting John William's ambiguous claim aside, his fame as a missionary and explorer was attributed to his great zeal and sense of duty, culminating in his eventual death in 1839 "by the savages of Erromango in the New Hebrides" (Rere, 1980, p. 68). "Each pagan island was to him a single challenge amidst a vast sea of souls awaiting salvation" (Gilson, 1980, p. 20).

The London Missionary Society began its Pacific crusade at the beginning of the 19th century; the first efforts had focussed on the Society Islands where it had taken almost twenty years to convert the native populace to Christianity. Mindful that the London Missionary Society did not have the resources to spread the gospel over the greater Pacific area, Williams decided to recruit and train Polynesian missionaries to establish the new theology. After first establishing a mission on Aitutaki in 1821 (Rere, 1980, p. 6), Williams was given sailing directions from Rongomatane, a converted high chief from Atiu (Gilson, 1980, p. 20) and sent his Tahitian student Papeiha, who arrived in Rarotonga to begin the Christian crusade in 1823 (Crocombe, 1871/1983, p.3).

The second stage of establishing the teaching of Christianity was to introduce new moral principles and political stability. Fundamental to achieving this conversion was the undermining and eventual destruction of the old traditional theology. Williams's details in his narrative of *Missionary enterprise* in 1837, that the paramount Ariki (high chiefs), now fully indoctrinated in the new faith were at the forefront of censoring and eliminating all traces of the ancient gods and maraes.

“Some of these idols were torn to pieces before our eyes” he goes on to say. “One was kept and sent to England, which is now in the missionary museum” (Williams, 1837/1998, p. 30). However, this was not before it was appropriately censored by having the phallus removed (refer fig. 1:1 p.12). By the mid 1800’s the social structure of Rarotonga was completely changed. “The idols had been burned and Christian worship introduced” (Gilson, 1980, p. 27). There were other societal changes too. An eight o’clock curfew was imposed and traditional dancing (deemed too sensual) was prohibited, as was the wearing of flowers and the use of coconut oil as a body beautification. Rarotonga had now been completely converted to a new foreign doctrine.



(fig.2:1).
The Rev. John Williams of The London Missionary Society. (1796 – 1839).
Artist: Henry Anelay, watercolour.
Date: 1838.
Size: 42.5 x 33.5cm.
Source of image, National Library of Australia.

In modern times the Christian Church on Rarotonga, as on other islands in the Cook Island group, retains much of the conservative values and principles the missionaries introduced almost 200 years ago. While modern theology in developed countries moderates its philosophy to conform to a changing world, the base conservative ideals of the Church in Rarotonga still promote the puritan theology from the 19th century, for example most sporting activity is still prohibited on a Sunday and social activity in public venues is discouraged after the midnight hour preceding the Sabbath.

Chapter 3. *Tangaroa and cultural patterns in contemporary times*

3.1 *The resurrection of Tangaroa*

Following the years of the colonization of the nineteenth century, the few surviving carved totems of Tangaroa were largely confined to museum collections. In fact, discussions with prominent Cook Islanders' like George Ellis; a founding member of the Cook Islands' Tourist Authority admitted that they didn't see a Tangaroa until the 1960's (G. Ellis, personal communication, August 27 2008). It appears that Tangaroa virtually disappeared from Rarotongan society for 140 years until his image was printed on a two pence postage stamp (refer to fig.3.2:1 p. 16). However, the formation of the Cook Islands Tourist Authority in 1968 (Hall, 1994, p. 30) and examination of its subsequent logos and letterhead offers an essential chronology for researching how contemporary Tangaroa has been portrayed in modern times. The Cook Islands' Tourist Authority borrowed the Tangaroa graphic from a commissioned report, revamped the image and for the first time Tangaroa was used as a letterhead logo (refer to fig.3.2:4 p.20). This logo or design is very similar today and continues to identify Cook Islands' institutions and companies nationally and around the world. The design for this graphic is loosely based on an original totem housed in the Munich (Staatliche) Museum (refer to fig.3.1:1). It is this design or variations of it that form the basis of all contemporary reconstructions.



(fig. 3.1:1).
Artist unknown.
Tangaroa : The fisherman's God,
showing the elliptical eyes.
Date: circa, 1830.
Size: approx. 35cm.
Source of image Munich
(Staatliche) Museum.

3.2 *Tangaroa's importance and his place as an icon of national identity*

Tangaroa has become an icon of national identity in Rarotonga today and has been depicted in various forms on numerous company logos and as a branding icon for Cook Islands Government departments, corporations and the souvenir industry. It is important to note Tangaroa's reappearance from obscurity was in 1963 (Michel-Ubersee, 2005, p.251) when he was used on a postage stamp (refer fig.3.2:1) and later more importantly in the 1970's when he was adopted as the company logo for the Cook Islands' Tourist Authority. In both cases his use as a national identity symbol did not originate in Rarotonga but was instigated by foreign designers and marketing companies. In this instance, the architectural and marketing company Jazmad, or Jazmax as it is known today, was responsible for adopting Tangaroa as a letterhead logo for the first Cook Islands' Tourist Authority (refer fig. 3.2:2 p. 17). What followed was the commercialisation of this ancient fishing god as a marketing logo, souvenir and cultural icon.



(fig.3.2:1).
2 pence stamp issued June 1963.
All reference to this image in Rarotonga, including colour and size was destroyed during cyclone Nancy in 2005.
This image of Tangaroa photographed from the artifact held in the British museum is believed to be the first time Tangaroa has been used in a commercial context.



(fig.3.2:2).
Tangaroa as he first appeared in the mid 1970's on the covers of Jasmad feasibility studies commissioned by the Cook Islands Tourist Authority.

In addressing why the Cook Islands and in particular Rarotonga needed to adopt an iconic image in the first place, we need to look at the South Pacific in a broader commercial context. Pacific island destinations all seem to offer the same stereotypical imagery for the benefit of their tourist markets, for example thatched roofs, hand hewn or carved adornment, seascape or tropically themed architecture and interior design. These general themes or visual presentations are also apparent in the local signage (refer 3.3 p.25) and public art especially when point of sale is directed at off shore visitors. In Rarotonga, the local business community has been very quick to adopt these visual elements to create the appropriate atmosphere that the tourist market expects to feel and see. In most cases these quintessential “Polynesian feel” features are not genuinely Rarotongan at all. They are borrowed from a generalised perception of how the media sells the South Pacific as a tourist destination to the greater public audience.

From the mid 19th century romantic portraits of the South Pacific were immortalised in art, literature and film. These exotic images of palm trees, with drum beats and carved totem, generalised the landscape and value systems of a complete society. The concept of “Tiki Culture” has emerged as a way to understand the broad appeal and attraction the west has with exotic tropical cultures like Polynesia. This social and commercial exploitation of a Polynesian utopia spawned a franchise of Tiki clubs, fashion, beverages and embellishments throughout the United States and Europe in the 1950’s. “ For the first time, a Tiki was employed as a logo, serving as an entrance guardian, appearing as an icon on the menu and matchbooks, and assuming the form of mugs and pepper shakers” (Kirsten, 2004). The broad connotations of Tiki and Polynesia did not differentiate between cultures and other Pacific nations. This fusion of exotic Pacifica was an expected representation of all of Polynesia in the eyes of western society and as a consequence marketing companies embraced these images. As a result, today we now have Cook Islands and Tahitian dancers performing in Hawaii, Asian and Malaysian influences in our resort architecture and a fusion of Melanesian and Polynesian culture in our contemporary art, public art and signage. Rarotonga does have its own unique patterns and icons (refer fig.3.4:1 p.27), but even they are often morphed with designs from other islands from the Cook Islands group and elsewhere in the Pacific.

The one instantly recognisable image that identifies Rarotonga today from other Polynesian cultures in art form is Tangaroa. As Steven Hooper narrates on Tangaroa in *Pacific encounters*, “it [Tangaroa] is attributed to Rarotonga on the basis of its distinctive eye form” (Hooper, 1996, p. 221). This elliptical eyed icon has become the essential difference between the Cook Islands’ and other Pacific nations. He offers both that exotic image and a souvenir aesthetic character that New Zealand and Hawaii utilise with their tiki. Tangaroa is now firmly established as one of the most commonly used traditional identities in Rarotongan public art. Rarotongan artists and crafts people express their own personal translation of Tangaroa and he can be seen in both traditional and contemporary formats. His image has been portrayed as a cartoon character, as a souvenir attraction and as a serious contemporary art subject.



(fig. 3.2:3).

The first logo used by the Cook Islands Tourist Authority prior to the introduction of Tangaroa in their letterhead.

This original design utilised an image of a stylised coconut tree, enclosed by a modernistic triangular boarder typical of letterhead embellishments of this era. The crude hybrid font, obviously hand generated integrates the use of a coconut tree. This symbol as a branding image is commonly used throughout the Pacific suggesting connotations of sun, sea and tropical themes.

Co/Designer: George Ellis.

Date: 1968.



(fig.3.2:4).

Cook Islands' Tourist Authority letterhead, incorporating Tangaroa for the first time.
This design also incorporates the Cook Islands Flag and uses university roman as the typeface. From a design perspective this early letterhead design does not articulate the stereotypical Pacific image that pervades marketing design in the Pacific tourist industry today.

Designer: Unknown.

Date: Mid 1970's.



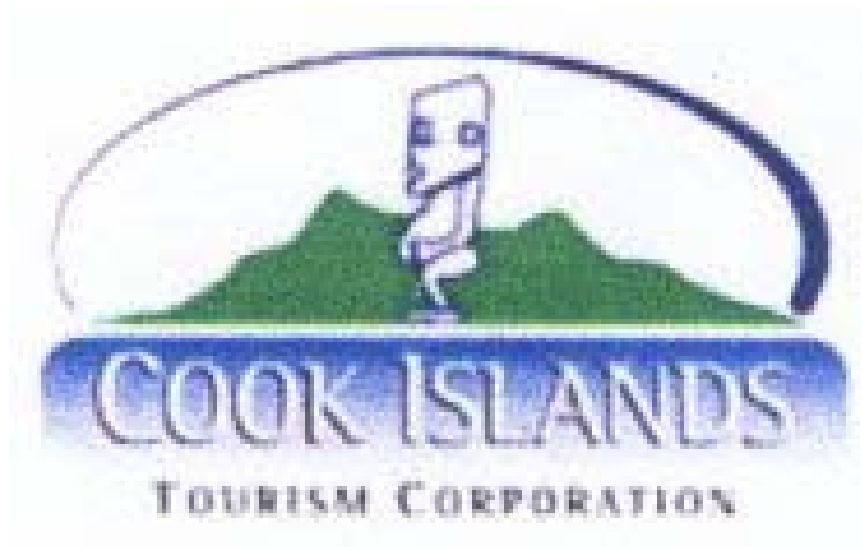
(fig.3.2:5).

This revamped letterhead from the late seventies has emphasized Tangaroa as the main logo feature and omitted the Cook Islands flag. This design still utilizes the complicated university roman font and has introduced an oval border pattern. Typical of letterhead designs of the day.

Designer: Unknown.

Date: Late 1970's.

On 11th. December 1998 the Cook Islands' Government passed legislation renaming the Tourist Authority as the Cook Islands' Marketing Corporation. This Government organisation has retained Tangaroa as its central focus on the Corporation's letterhead. The Corporation updated its letterhead design in 2006; the notable differences in this updated graphic are the change in typeface and the modern graphic layout.



(fig.3.2:6).

2006 Letterhead design.

The design aesthetics of this letterhead connotes a more "Polynesian feel" with the use of greens and blues. The typeface is more sympathetic to the letterhead description and offers an attractive lure to the Cook Islands tourist target marketplace.

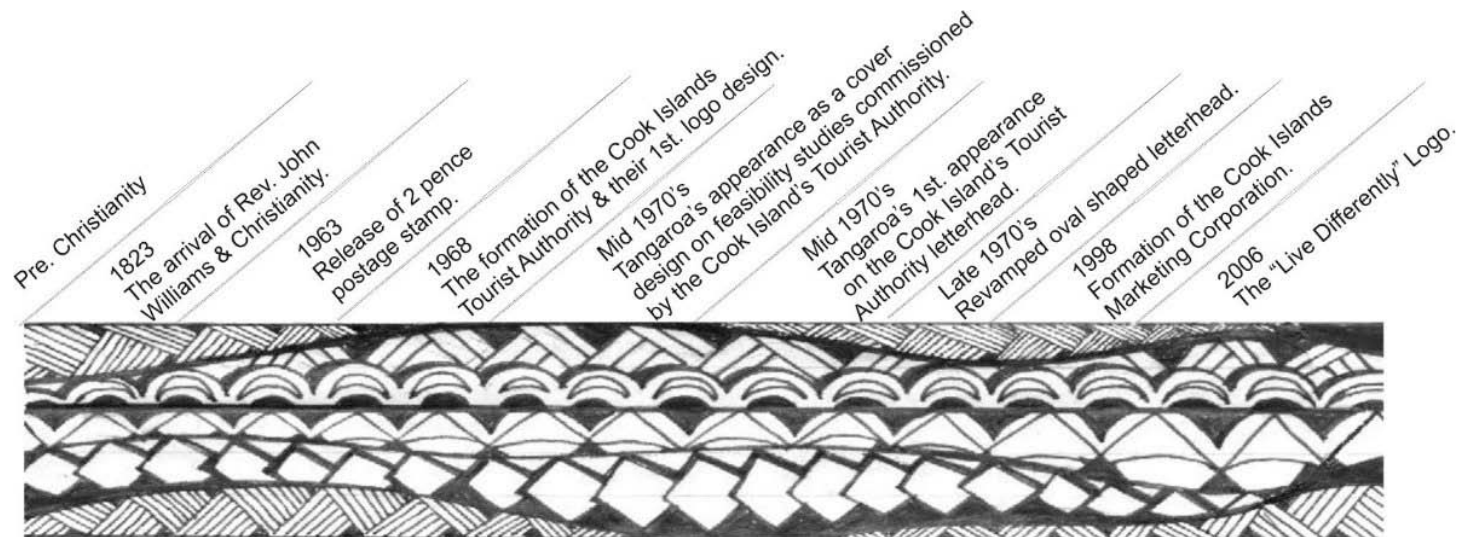
Note that Tangaroa in this graphic has still retained his phallus. This feature, is missing from the 'Live Differently' marketing branding (refer to fig. 3.2:7 p. 23).

Designed by: Chalis.

As part of the Cook Island Tourism marketing initiative in 2006 the Corporation launched its new master logo under the title “Live Differently”. The prime function of the “Live Differently” master logo is to place the Cook Islands in the international tourist market; its aim is to trigger exploration and enquiry of the Cook Islands as a holiday destination focusing on the people, culture and the environment. In this contemporary graphic Tangaroa has been photographed from an original shell carving. The features are more ornate than the simplistic traditional carvings and there is a greater emphasis on the elliptical eye. These changes in interpretation reflect how this icon has changed in visual form in modern times; note also the omission of the phallus. Contemporary reproductions often either miniaturize this essential Tangaroa feature or remove it. This sanitized version was obviously considered more presentable to the international market than the uncensored traditional form.



(fig. 3.2:7).
The 2006 Master Logo.
Designed by Chalis.



(fig.3.2:8).
A time line following Tangaroa's voyage.

3.3 Tangaroa in signage and public art

These images of commercial signage and public art in Rarotonga today, demonstrate the general themes of Pacific Island tourist destinations influenced by the “tiki culture” (refer chap.3.2 p.18). The signage has been employed as a marketing tool to advertise the product and services of local industry to the tourist market. But, without the inclusion of the “tiki culture” representations of Tangaroa and the traditional patterns (refer fig.3.4:1 p.27) these examples of public art would not convey the essential “Polynesian feel” (refer chapter 3.2 p.17) to excite and attract their niche cliental. Reflecting on these images of signage and art has provoked memories of my personal involvement with sign writing and the strong influence this craft has had on my studio practice and this project (refer 4.1 p.28). It is these images of Tangaroa and other similar images that portray the public face of Tangaroa to the world which is a central issue linking directly to my research project. This most recognized representation has in my view, and in the context of this study, exploited the memory of this important principle god of Rarotonga. He has been resurrected in the aftermath of Christian indoctrination to a souvenir icon and denigrated into a convenient “Polynesian feel” type of curiosity to support and complement the tourist industry. This commercial exploitation, along with Tangaroa’s contemptuous relationship with the traditional conventions of the church (refer chapter 2 p.13) provide the main incentives to challenge these representations of Tangaroa in the context of this project.



(fig.3.3:1)

This carved Tangaroa in mirror concept is a typical example of this icon in public art form. The “Polynesian feel” is enhanced by the attention to detail and weathered appearance. The patterning on the surface of the image is hand carved and has been antiqued by paint detail. The overall visual effect typifies the tourist driven branding common throughout Polynesia.



(fig.3.3:2)

In this example both the use of the name and cut out images emphasize the local association with Tangaroa. The suggested connotations are of cultural identity and local ownership, supporting a unique Rarotongan perspective on the business focus of tourist sight seeing. The bright warm colours of orange and yellow coupled with the interesting lithograph typeface also add to the “Polynesian feel” perspective. This form of visual point of sale or public art depicting icons as a way of marketing commercial enterprise is prevalent throughout the whole Pacific tourist landscape.



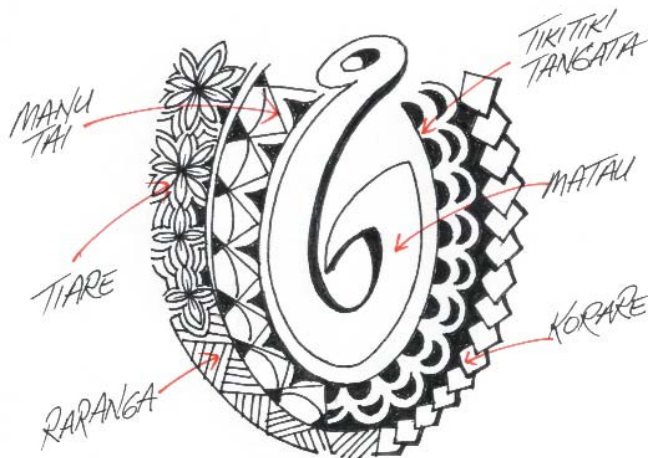
(fig.3.3:3 of fig.3.3:2)

Refer to image (fig.3.4:1) for the meaning of the cultural patterns as displayed on this image of Tangaroa.

3.4 Cultural patterns and symbols of the Cook Islands used in the project



The following detail illustrates the traditional patterns and symbols that are used in the art work for this project. These patterns have definitive meanings and represent elements from nature and important man made objects that played an important role in the traditional history of the Cook Islands (Tokerau Jim, n.d.).



(fig.3.4:1).
Loretta Reynolds.
Cultural patterns used
in the project.
Date: Nov 2009.

Manu tai, (sea birds) known as the fisherman's or sailors motif, a harbinger of good news. The birds indicate the presence of fish or the indication of land nearby.

Tiare, (the flower). Pacific magnolia (tiare maori) this flower plays an important role in the symbolising of nature, Cook Islands' identity and beauty.

Raranga, (the weave) symbolic of the weaving pattern used in fabricating essential wares from the pandanus and coconut tree.

Tikitiki tangata, (the people) a symbol of unity and strength.

Matau, (the fish hook) symbolises life, also signifies determination and a safe journey over water.

Korare, (the spearhead) originally a weapon of war, today it symbolises courage in overcoming life's challengers.

Chapter 4. *Methods and processes*

4.1 *Sign writing techniques*

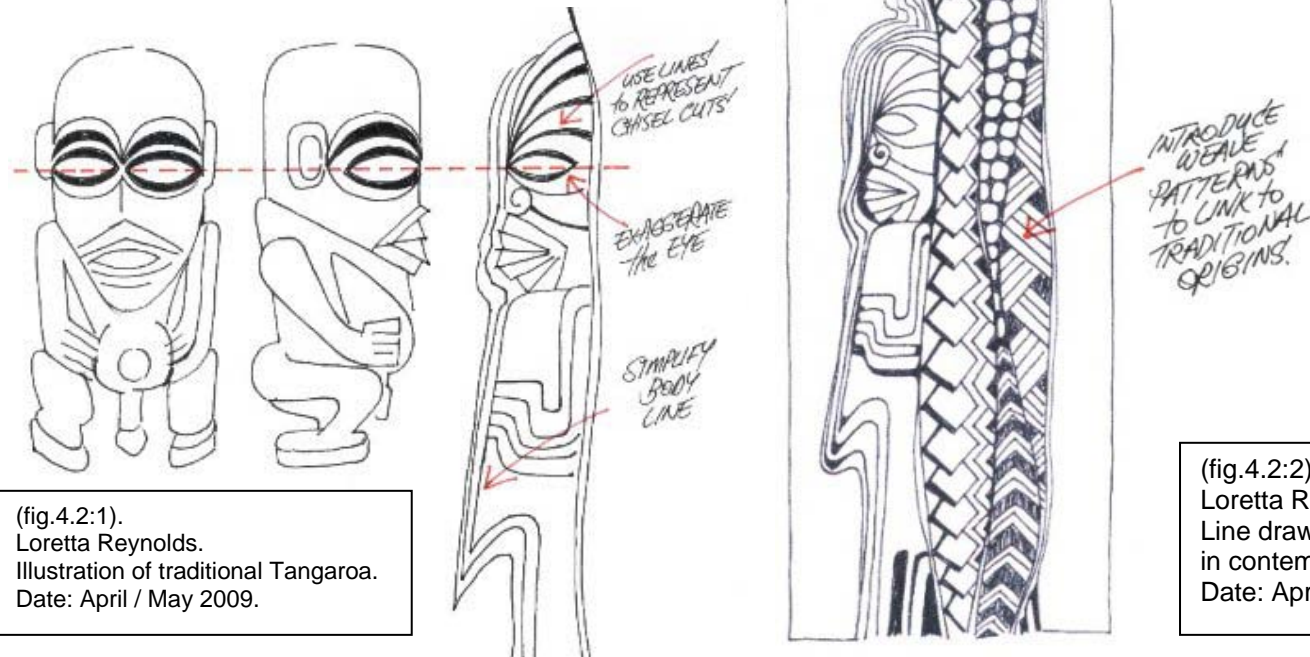
My practice as an artist has been informed and influenced by an earlier engagement with graphic design and sign writing. This earlier practice has influenced the ideas and meanings generated within my work. For example, the use of a traditional mahl stick (refer fig.4.1:1) and fine lettering skills may create cleaner, sharper lines than traditional methods of painting. The application of these lines have allowed my study to engage in a painted technique that looks more like etchings or drawings than is normally associated with traditional Cook Islands' art. These techniques have also given me the opportunity to relate my work more with the heavily etched characteristics of traditional carved Tangaroa (refer fig. 3.1:1 p.15.) The idea of connecting my previous graphic work with traditional art forms plays an important part of my research as it provides me with a way to create a personal response and creative perspective on how Tangaroa can be re-constructed. Connecting with traditional carving is evident in the drawing style of John Bevan Ford "Carved patterns are responsible for the distinctive detail characterising many of Ford's paintings" (Panny, 2004, p.16). Ford's prodigious use of drawn line and the use of "graphite, coloured pencils and pastels" (Panny, 2004, p. 16) are obviously "reference to the artists prestigious work as a carver of wood and stone" (Panny, 2004, preface). The rendered graphite-like technique that has developed with my own project has been a result of revisiting and researching sign writing techniques from my earlier practice and adapting this technology into the reconstruction of Tangaroa.

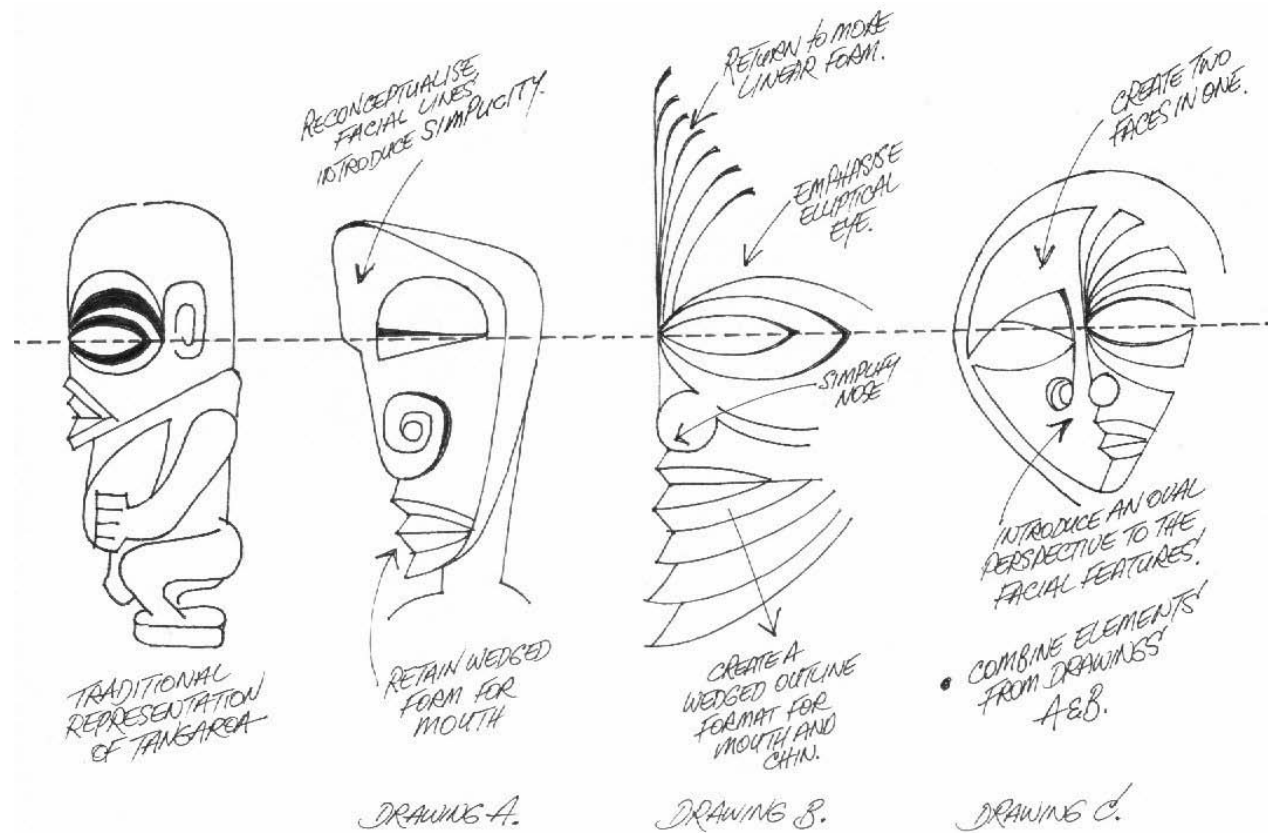


(fig.4.1:1).
Loretta Reynolds.
Showing the use of
the mahl stick.
Date: Oct 2008.

4.2 Engaging a contemporary perspective of Tangaroa

These images typify my earlier experiments in developing my personal response on how Tangaroa can be reconstructed in art form. The objective was to isolate prominent features and exaggerate or distort their shape in an attempt to create a contemporary perspective. At this early stage of the project my study was not focussing on any one characteristic and was relying on a heuristic approach to supply workable alternatives. The driving philosophy behind these initial experiments was to challenge traditional representations and break away from the stereotypical “tiki culture” (Kirsten, 2006) expressions of Tangaroa. At this stage of my research the emotional engagement that was to develop as my project evolved was not apparent, but these experiments provided a useful tool in developing a contemporary perspective to support my project.





(fig.4.2:3).
Loretta Reynolds.
Experimenting with facial
features of Tangaroa.
Date: April / May 2009.

4.3. Introducing the morphing process to the project

These series of images (refer pp. 32, 33 and 34) represent ideas for the arrival stage of the project exhibition Kimi anga ou or new beginning. The morphing process or merging of art work represented work that when completed focused the composition around the elliptical features of Tangaroa. This work embraced emotional elements relating to the history of Tangaroa as a principle god replaced and forgotten by Christian theology (refer chapter 2 p.13). I needed to represent these emotional elements with the way I engage with the personality of Tangaroa in the art work. The morphing process has allowed the study to import and overlay aspects of other designs that helped produce multi images of Tangaroa in the same work piece. These multi images could then display individual emotions, for example anger, sadness or even a sense of happiness at being recognised and revered in a new context (refer chapter 4.5 p.35).

The process of morphing is also complementary to the suggestion of merging social values in the context of traditional migration. The adopted metaphor of this project suggests a re-awakening of traditional values through a contemporary reconstruction in the form of voyage and change. The merging of different designs of Tangaroa to create one work of art represents a coming together, a unification of traditional values and contemporary thinking.

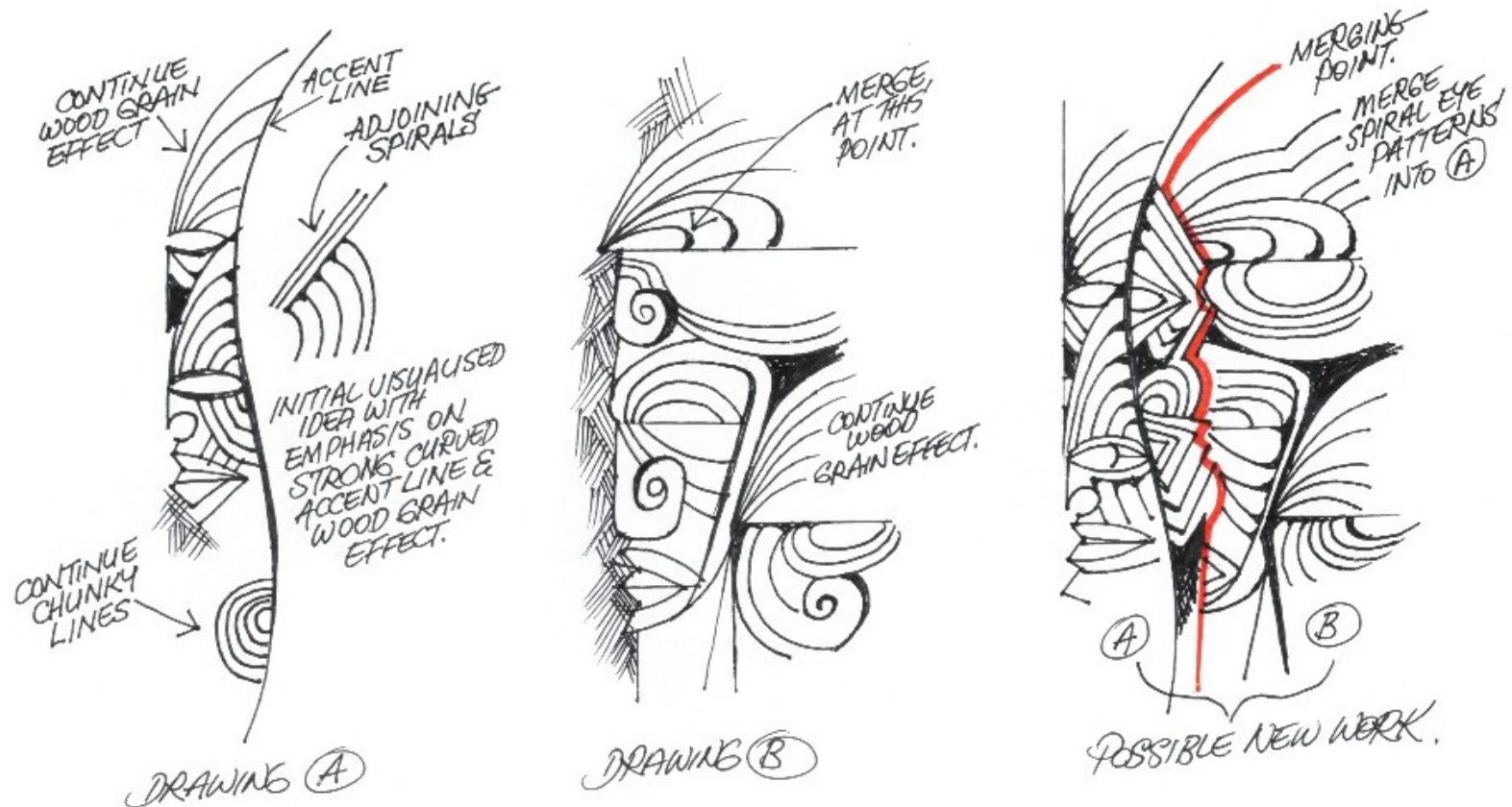
4.4 Testing the morphing idea

(fig. 4.4:1).

Loretta Reynolds.

Date: August 2009.

These pen sketches explain the process of morphing images from my visual diary. The two original sketches (refer to fig.4.4:2 and fig.4.4:3 p.33) are re-traced, blended together and then over traced to combine or fuse the images to create possibilities of new work.

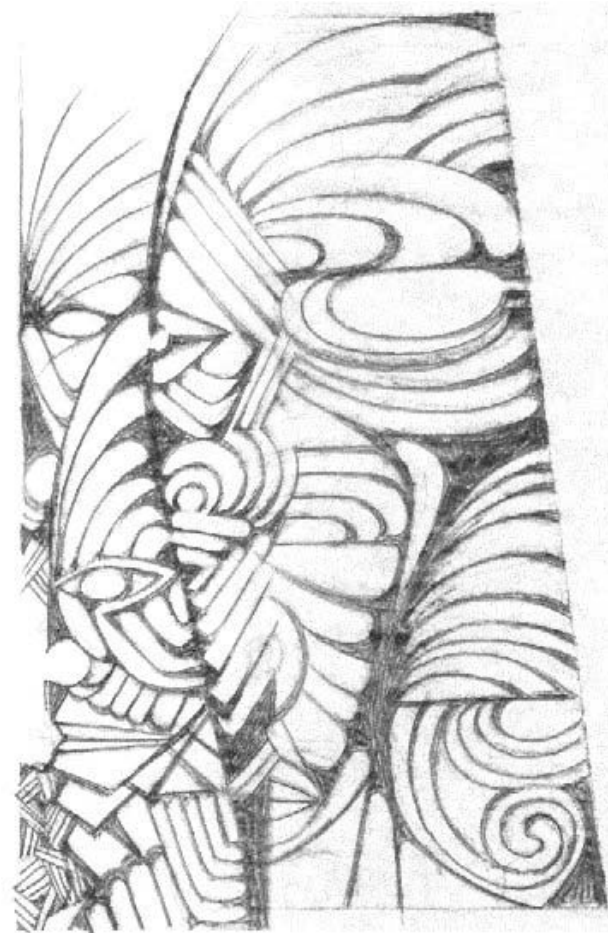




(fig. 4.4:2).
Loretta Reynolds.
Testing the morphing idea.
Drawing A.
Date: August 2009.



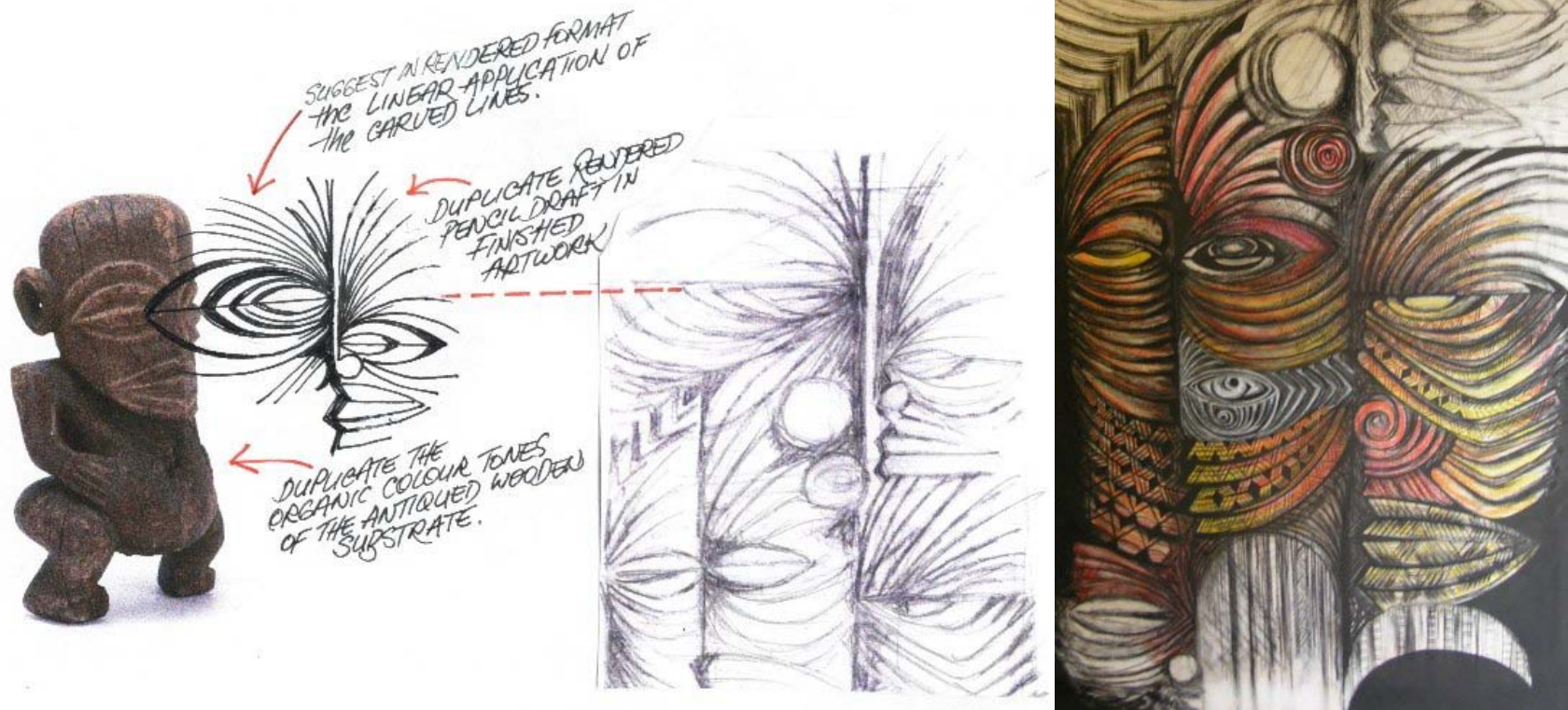
(fig.4.4:3).
Loretta Reynolds.
Testing the morphing idea.
Drawing B.
Date: August 2009.



(fig. 4.4:4).
Loretta Reynolds.
Drawings A & B are morphed
together, creating drawing C and
the possibilities of new work.
Date: August 2009.

4.5 Expressing the linear traditions of carved wood

(fig. 4.5:1).
Loretta Reynolds.
Date: August 2009.



The images (refer fig. 4.5:1 p. 34) test the theory of translating the active lines evident in the wood grained aesthetics of historic early manifestations of Tangaroa. The main objective with this experiment was to offer a stylised expression of the dominant facial characteristics of Tangaroa without disconnecting from the original carved representations. There are many issues related to the act of carving that directly impact on the development of my work. The chiselled lines evident in the elliptical features have influenced the way I envision Tangaroa's character and the way I now choose to reconstruct my personal perspective. The natural split grain of aged wood offers a combed aesthetic that embraces my affinity with the heavy sharp lines that I employ in my studio experiments. I had discovered earlier in my study that I could express a sense of definition and purpose by utilising heavy sharp line work to represent the split grain characteristics of these early carvings. From a personal perspective, when I analyse these historical carved images for the purpose of reconstructing a contemporary translation, I don't envision them in a three dimensional context; instead, I imagine these objects peeled open and laid flat like a dissected global atlas. This viewpoint allows me to imagine elements that are not really there, for example I can change the facial expression, I can convey a sense of anger directed at the Christian Church for depriving Tangaroa of his phallus (refer fig. 1:1 p.12) and his godlike status in traditional theology (Williams, 1837/1998, refer p.14). As this project has evolved I have developed a personal sense of emotional empathy with this ancient icon. In the above work, I have attempted to display this emotional sense of anger through the exaggerated contours of his elliptical eyes, the intensity of his gaze and the hard edged intimacy of the line work associated with his brow and facial features. I was trying to evoke the image of a persecuted and forgotten paternal guardian awakening to reclaim his traditional place and status.

As the project developed I began to see a relationship developing with this experiment between ancient tradition and a contemporary reconstruction. From my viewpoint a personal response on how Tangaroa can be reconstructed does not necessarily mean I wanted to replace the iconic structure of historical carvings, but rather to immerse or embrace the original dynamics into a new perspective that will challenge conservative conventions, including the way Tangaroa has been portrayed in a commercial context and his renouncement by the Christian Church (refer chapter 2 p. 13).

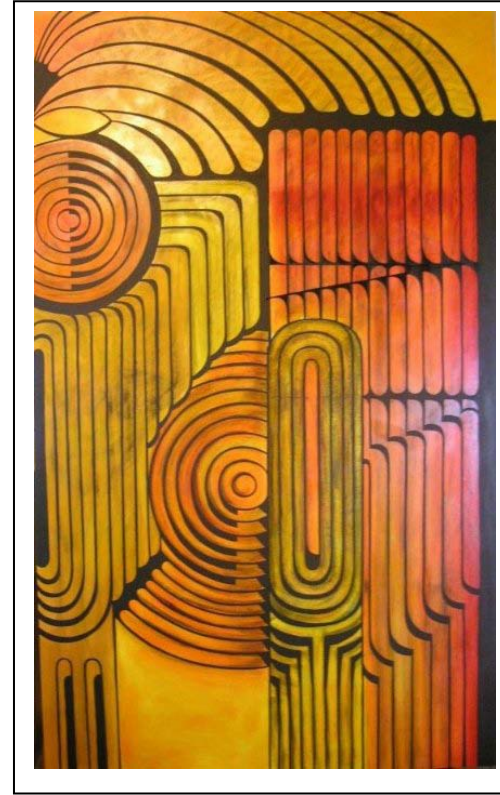
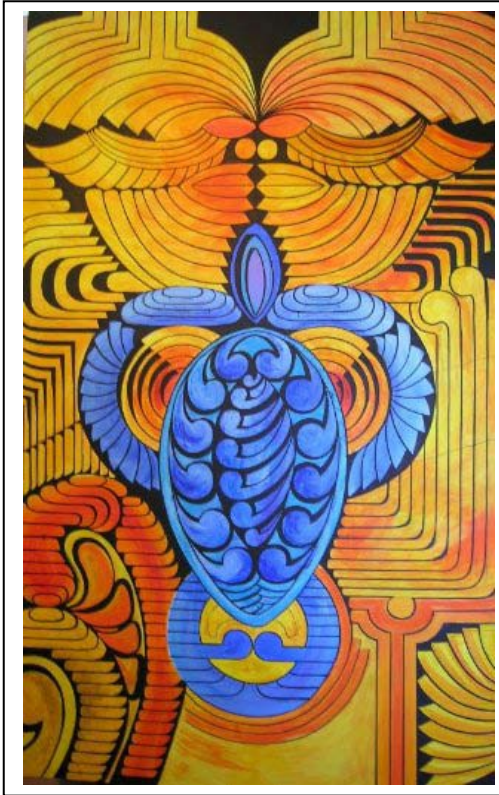
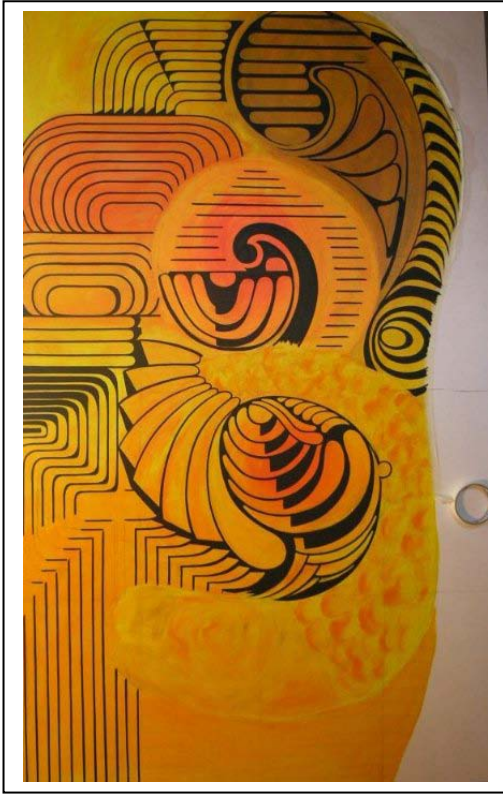
Chapter 5. *Project Exhibition*

5.1 *Akara mamao, the departure, (looking for the future)*

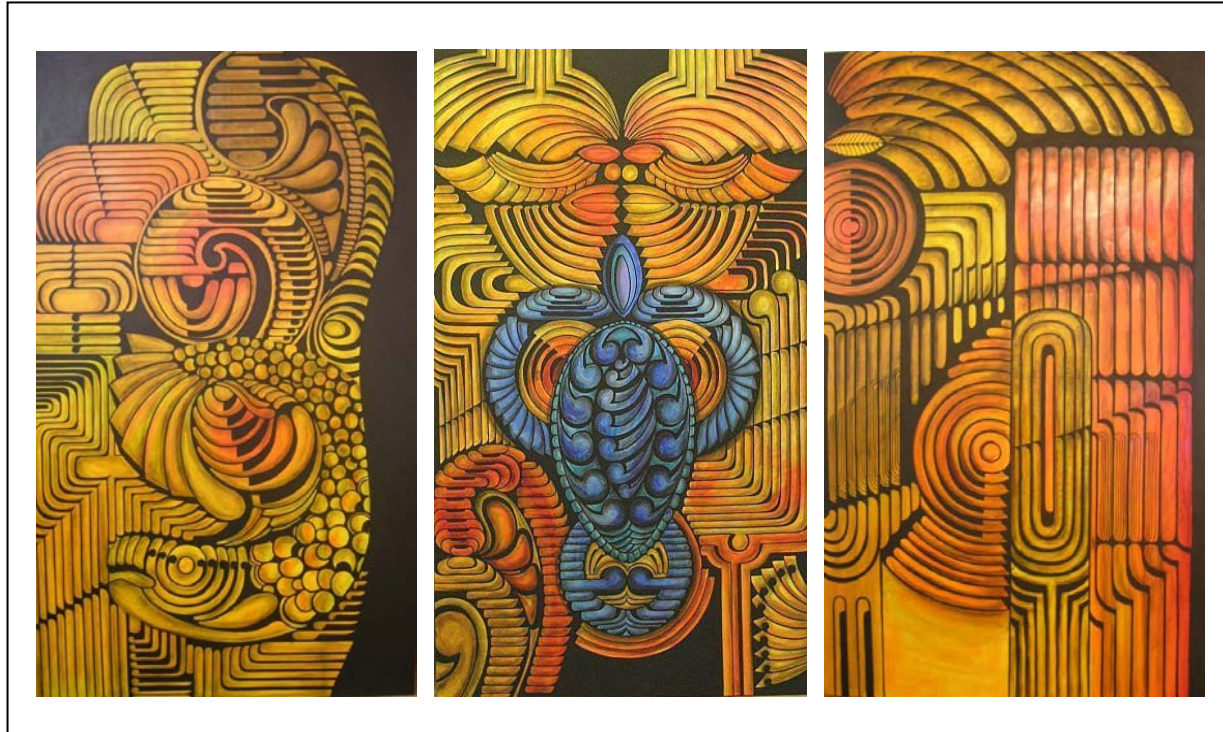
Conceptual designs for "the departure" - a triptych presenting traditional designs using a parallel line and panelled format. This work represents the departure point for my project presentation.



(fig.5.1:1).
Conceptual drawings for Akara mamao.
Date: Feb / March 2009.



(fig.5.1:2).
Progressing stages demonstrating
painting processes and techniques.
Akara mamao.
Date: March / April 2009.



(fig.5.1:3).
 Artist: Loretta Reynolds.
 Title: Akara mamao.
 Date: June 2009.
 Media: Mixed media on
 hardboard.
 Size: 1600 x 3000mm.

Akara mamao. The departure, (looking for the future)

This finished work in triptych presentation is used to articulate the “starting point” or departure of the symbolic voyage in my project exhibition. Each panel represents one of the three stages of voyage and expresses Tangaroa in three different guises. The first panel represents his status as the fishing god; his identity is embodied in the form of a maito fish which spawns in the lagoons of Rarotonga. I see the connotations of the spawning process giving birth to new ideas and social values before, like the maito, leaving the safe environment of Rarotonga for a new life searching the ocean and fulfilling destiny.

The split graphic in mirror image on panel two presents either two Tangaroa face to face, or one single face gazing out from the art work. In the twin perspective I was exploring ways to represent notions of a split personality debating and refuting the question of displacement. They then morph into a single identity and gaze out into a world where Tangaroa is no longer revered and idolised. These images embrace a turtle which represents ideas of migration and voyaging, a time to take leave into the exile of mythology.

In the last panel I was investigating ideas related to the barren contours of a sand duned foreign shoreline, seemingly hostile, but offering glimpses of opportunity and a new beginning. The small elliptical eye on the top left of the piece symbolises the awakening of Tangaroa in a new contemporary landscape.

The dominant use of heavy line in parallel format identifies my connection with the active lines in old wood and the bark from the ironwood tree. These combed, parallel aesthetics relate to the early carved images of Tangaroa (refer chapter 4.5 p. 35). I have used lines to symbolise the meanings and composition of this triptych in reverence to the Tangaroa tradition and myth. "A single line can alter the whole composition of a picture" (Kandinsky, 1911, p.3).

5.2 *Kimi enua, the voyage, (migration)*



(fig. 5.2:1).
Vaka carved from rain tree or albezia.
Date: Oct 2008.

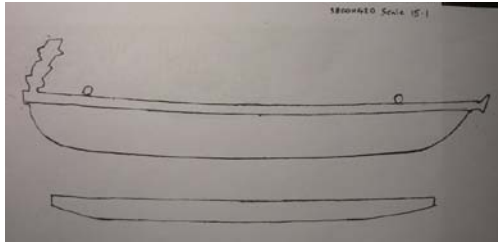


(fig. 5.2:2).
Vaka chosen for the project,
carved from albezia.
Date: Nov 2008.

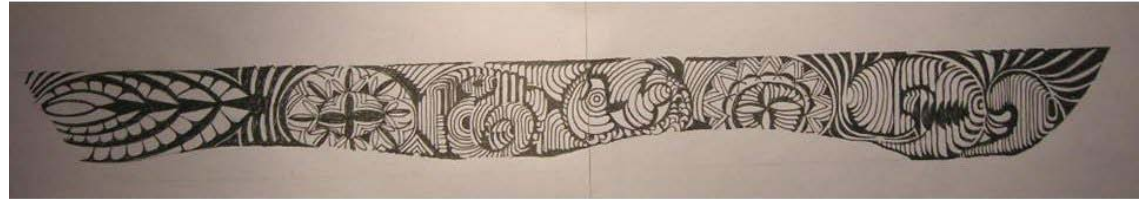


(fig. 5.2:3).
Vaka after the
blessing.
Date: Nov 2008.

These images of vaka, designs and art work (refer p.41), show the process of experimenting with a vehicle of voyage as a means of referencing traditional art in my research project. Images (refer fig.5.2:1 to fig. 5.2:3), show the selection process of choosing a newly carved vaka from a selection of craft made from monkey pod rain tree or albezia wood to celebrate the Akateni Te Vaka festival in October 2008. After they have been traditionally blessed by a baptism of “nu” (coconut juice), the vaka are paddled out to sea accompanied by ceremonial prayers. They are then brought ashore and offered as gifts or sold for sponsorship to interested parties including corporate or private enterprise. The vaka chosen for my project is displayed in fig.5.2:2, it was the smallest of the craft on offer and its size, 3.8 x 1.5metres related well to my idea of the project exhibition.



(fig.5.2:4).
Pencil drawing of vaka to scale.
Showing hull and ama.
Date: Feb 2009.



(fig.5.2:5).
Scaled pen drawing of hull design.
Date: Feb 2009.



(fig. 5.2:6).
Artist: Loretta Reynolds.
Size: 3.8 metres long.
Full size paper template of Kimi enua (the voyage).
Date: May 2009.

Images (refer fig.5.2:4 to fig.5.2:6 p.41), catalogue the chosen designs selected from studio experiments for “pimping” (customising) the vaka hull. A scaled drawing is enlarged to accommodate a full sized paper template, which is then painted in black watercolour to test the final presentation for composition and balance. After applying the painted background (refer fig.5.2:7), this template is then carbon traced to the vaka hull to facilitate the art work (refer fig.5.2:8). These methods follow traditional sign writing techniques adopted from my earlier practice (refer chapter 4.1 p.28).



(fig.5.2:7).
Showing background colours in acrylic.
Date: June 2009.



(fig.5.2:8).
Template being traced to the vaka.
Date: Sept 2009.

The idea of introducing a traditional vaka into my project concept was influenced by the project philosophy which centred on connotations of voyage or migration as a metaphor for art in transition. The vaka offered my project with the complementary substrate to support the investigation of the notion of the voyage in my exhibition. The traditional vaka are often included in contemporary paintings depicting Rarotongan legend and apart from the practical application of fishing and voyage, these craft are also used in art form to convey the idea of migration and as a vehicle to convey lost tradition and values. Cook Islands' artist and educator Ian George often uses vaka to convey these meanings, George's work *Where are our vakas housed* (George,2004), combines issues of voyage and cultural evolvement. "George explores the relationships between the past and present and between gods and men" (Stevenson, 2008, p.100).

Traditional vaka embody the spirit and courage of our ancestors and I was privileged to use these craft for my project. The designs developed for the vaka representing the *Kimi enua* or second stage of my art voyage are on the theme of traditional patterns applied using the parallel line technique displayed on the *Akara mamao* panels (refer fig.5.1:3 p.38); I needed these designs to link *Akara mamao* and *Kimi enua* with traditional values. To support this concept the designs embrace traditional patterns representing harvest and the ocean. The bow of the vaka will include the image of a contemporary translation of the elliptical eye of Tangaroa, an image which is related to the seeking of new horizons, purpose and direction. The positioning of the vaka in the context of the exhibition will also direct the focus of this image to the *Kimi anga ou* or arrival stage of the project. Images (refer fig.5.2:9 and fig.5.2:10 p.44) show detail of traditional patterns representing nature encircling the flower tiare maori. These fragrant flowers are much loved by the Rarotongan people and as they cannot grow in cooler climates they represent, in the context of this work, values and tradition left behind in the process of change.



(fig.5.2:9).
Template showing
tiare maori patterns.
Date: May 2009.



(fig.5.2:10).
Completed
representation of
tiare maori.
Date: Aug 2009.

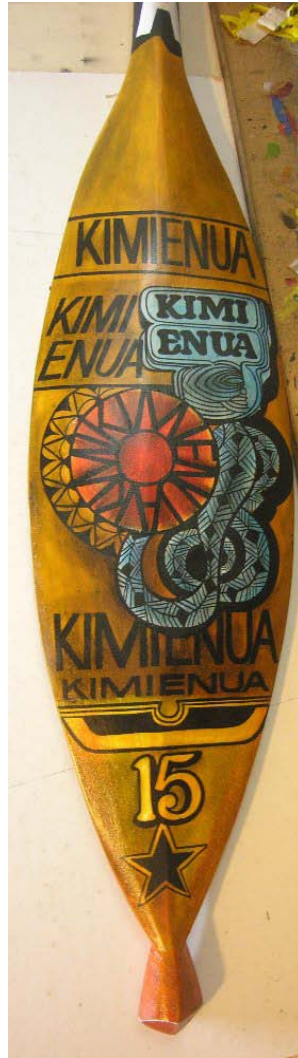


(fig.5.2:11).
Final acrylic application to
the hull.
Date: Aug 2009.

Image (refer fig. 5.2:11) shows the final stages of the art work being applied to the hull of the vaka. The aim of this “pimping process” is to present a concept which connects tradition with a contemporary overview in a storyboard format. The traditional patterns are intended to merge and complement each other in the notion of a voyage and of change.



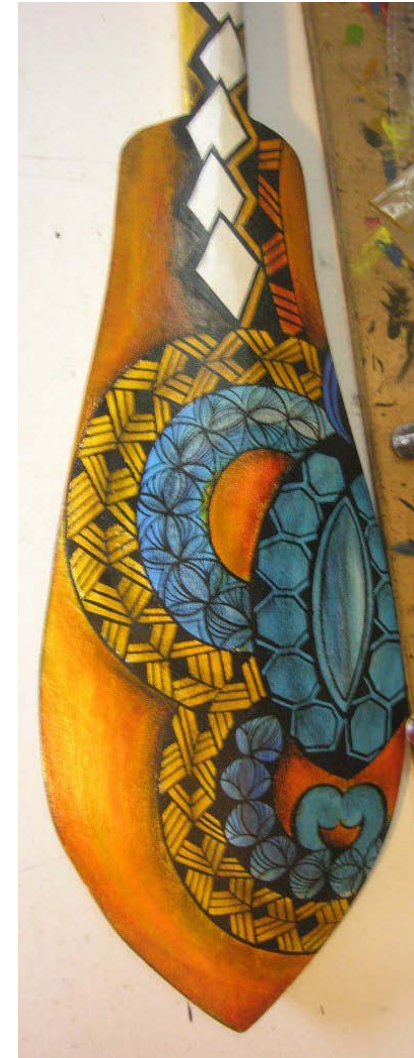
(fig.5.2:12).
Artist: Loretta Reymolds.
Title: Paddle Kimi enua.
Date: Jan. 2010.
Media: Acrylic on wood.
Size: 1600 x 250mm.



(fig.5.2:13).
Artist: Loretta Reynolds.
Title: Paddle Kimi enua.
Date: 2010.
Media: Acrylic on wood.
Size: 1600 x 250mm.



(fig.5.2:14).
Artist: Loretta Reynolds.
Title: Onu.
Date: Jan. 2010.
Media: Acrylic on wood.
Size: 1600 x 250mm.



(fig.5.2:15).
Artist: Loretta Reynolds.
Title: Onu.
Date: Jan. 2010.
Media: Acrylic on wood.
Size: 1600 x 250mm.

To enhance the notion and narrative of voyage I have chosen to include the essential accoutrements to support the traditional vaka on their journey, the hand carved paddles provide the spiritual and practical energy to power the notion of change towards landfall and the arrival panels, *Kimi anga ou*. The paddles were painted in traditional organic colours with contemporary motifs and lettering to complement the full sized traditional vaka. The designs include a stylised Tangaroa (refer fig.5.2:12 & fig.5.2:13 p.45) embracing the lettering *Kimi anga ou*, in a circular format enhancing Tangaroa's association with the voyage and the ocean. The reference to the numeral 15 refers to the fifteen islands that make up the Cook Islands group and the fifteen stars on our National flag. Images of the turtle- (fig.5.2:14 & fig.5.2:15 p.45) link back to the departure panels and embraces the notion of breaking free from tradition to explore new horizons. Turtles have a strong association with Cook Islands tradition, representing harvest and migration. So, it seems appropriate to include this image as part of the embellishments on the instruments of this voyage and project. The paddles were placed on the vaka (refer fig.5.5:3 p.57) for the exhibition completing the authenticity and identity of the voyage from traditional departure point to the contemporary arrival.

5.3 *Vaka Turama, (The navigation beacon)*

“Objects which emit glowing light are visually alluring on one hand and make a powerful spatial statement on the other”. (Atherfold, 2008, preamble, para.1).

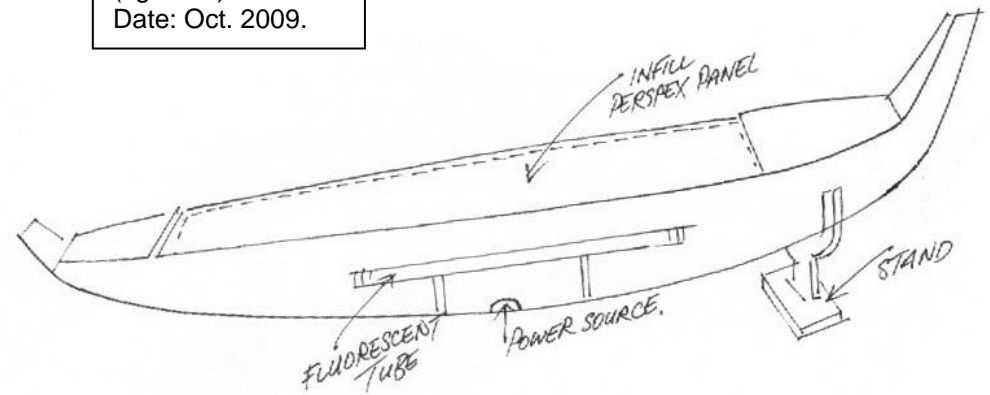
For the final exhibition I used two vakas representing *Kimi enua*. The leading vaka was a scaled model without ama (outrigger) measuring 2.2 x .4 metres. This vaka explored the idea of navigation and represented the symbolic pilot vehicle for the voyage. The artwork composition for this craft consisted of an acrylic infill panel that was illuminated by fluorescent light (refer fig. 5.3:2 p.48). Introducing an illuminated light element to this part of the project was intended to suggest a guiding beacon and relates to the metaphor of voyage. I saw the soft light bleeding through the art work symbolising the process of transition and enlightenment, an electric reawakening to a new perspective on traditional Cook Islands’ art. Many artists have used electric light to create meanings and emotions, although not many have engaged in Polynesian design. Artist, Jim Speers has become well known for his illuminated art. His work *English Electric* (Speers, 2006), won the artist the James Wallace Arts Trust award in 2006. “Speers deftly manipulates light with his light boxes, illuminating space with colour that can vary between radiating a warmth and ambience” (Hunt, n.d., para. 2). Speers describes the emotional issues with his work *English Electric* this way “I want to rekindle those warm feelings that you get as the night is falling and you’re walking towards the fish and chip shop and you see the neon light” (Speers, 2009).

I saw in my project a need to create a similar emotional response, a feeling of being comfortable about a voyage of change, the instant welcoming confidence of turning on a soft light to illuminate an idea or to embellish a perspective. Conversely, I saw an element that would not only satirise the church with the connotations of a cathedral window, but an element that would also convey a link to the neon fantasy of the Tiki club culture and the exploitation of Polynesian icons (Kirsten,2004) through tourism, marketing and illuminated signage.



(fig.5.3:1).
A proposed design
for perspex panel
infill.

(fig.5.3:2).
Date: Oct. 2009.



(fig. 5.3:3).
Size: 2200 x 400mm.
Small vaka before illumination.
Date: Oct 2009.



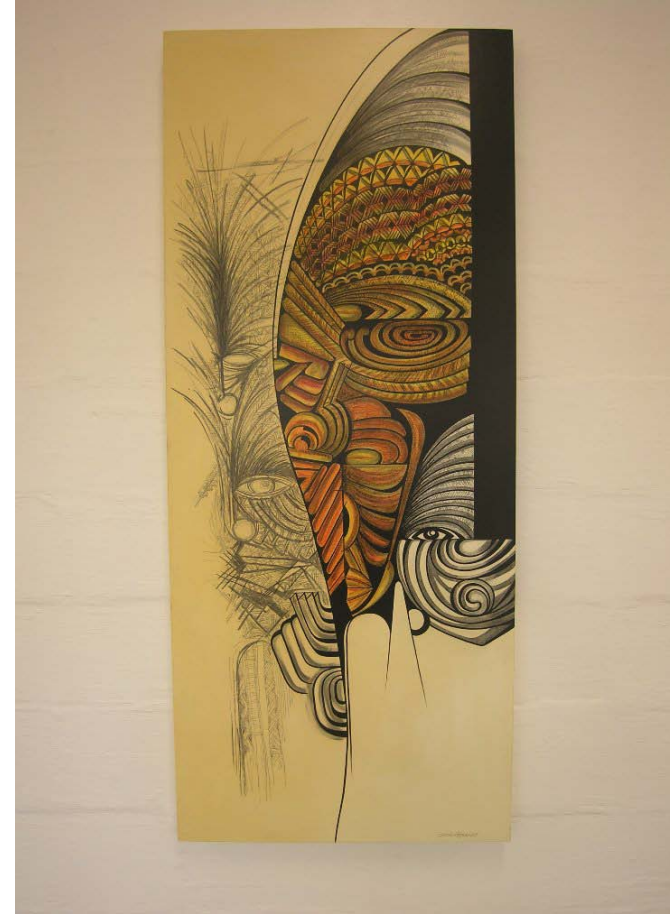
(fig. 5.3:4).
Artist: Loretta Reynolds (Perspex inlay).
Title: Vaka Turama.
Date: Jan. 2010.
Media: Mixed media, perspex, fluorescent electrics.
Size: 2200 x 400mm.

5.4 *Kimi anga ou, the arrival (a new beginning)*

The following images, (refer fig. 5.4:1 to 5.4:5 on pgs.51, 52 and 53) show finished work representing the third and final stage of the project exhibition, *Kimi anga ou* (a new beginning). These new works include elements of design and application from the work detailed in chapter 4.4 p.32, *Testing the morphing idea* and in chapter 4.5 p.34, *Expressing the linear traditions of carved wood*. *Kimi anga ou* represents the visual conclusion of this project, the end of the voyage. The intention is that these works will communicate the emotional empathy and relationship that I have personally developed with Tangaroa over the course of this project. During the process of drafting the original designs for this work, I discovered the powerful suggestive dynamics of an unfinished expression; I needed these works to convey through the fluid drawing style a raw underdeveloped embryonic representation. Areas of these works will be purposely left unfinished to represent the unresolved status of this ancient icon and my on going study. I also needed these raw spontaneous sketched images to draw in the viewer to complete the work with their own imagination and conclusions, much in the same way you can envision a landscape from a written story. I have also discovered a contrasting harmony between the drawn elements and the potent energy of powerful line and colour which I have used in an attempt to reclaim Tangaroa and draw him out from the drafted background. The colour toning for these paintings expressed a dark persecuted forgotten guardian conveyed in hard black lines to represent the organic aesthetics of the original carved manifestations. I needed the spirit of Tangaroa to gaze back from these contemporary images, not forgotten, censored or ridiculed, but alive and powerful. *Kimi anga ou* needs to confirm my personal viewpoint, a reawakening of mana and status, a new beginning.



(fig.5.4:1).
 Artist: Loretta Reynolds.
 Title: Kimi anga ou 1.
 Date: Feb. 2010.
 Media: Acrylic on hardboard.
 Size: 1400 x 600mm.



(fig.5.4:2).
 Artist: Loretta Reynolds.
 Title: Kimi anga ou 2.
 Date: Feb. 2010.
 Media: Acrylic on hardboard.
 Size: 1600 x 600mm.



(fig.5.4:3).
 Artist: Loretta Reynolds.
 Title: Kimi anga ou 3.
 Date: Feb. 2010.
 Media: Acrylic on hardboard.
 Size: 1600 x 600mm.



(fig.5.4:4).
 Artist: Loretta Reynolds.
 Title: Kimi anga ou 4.
 Date: Feb. 2010.
 Media: Acrylic on hardboard.
 Size: 1600 x 600mm.



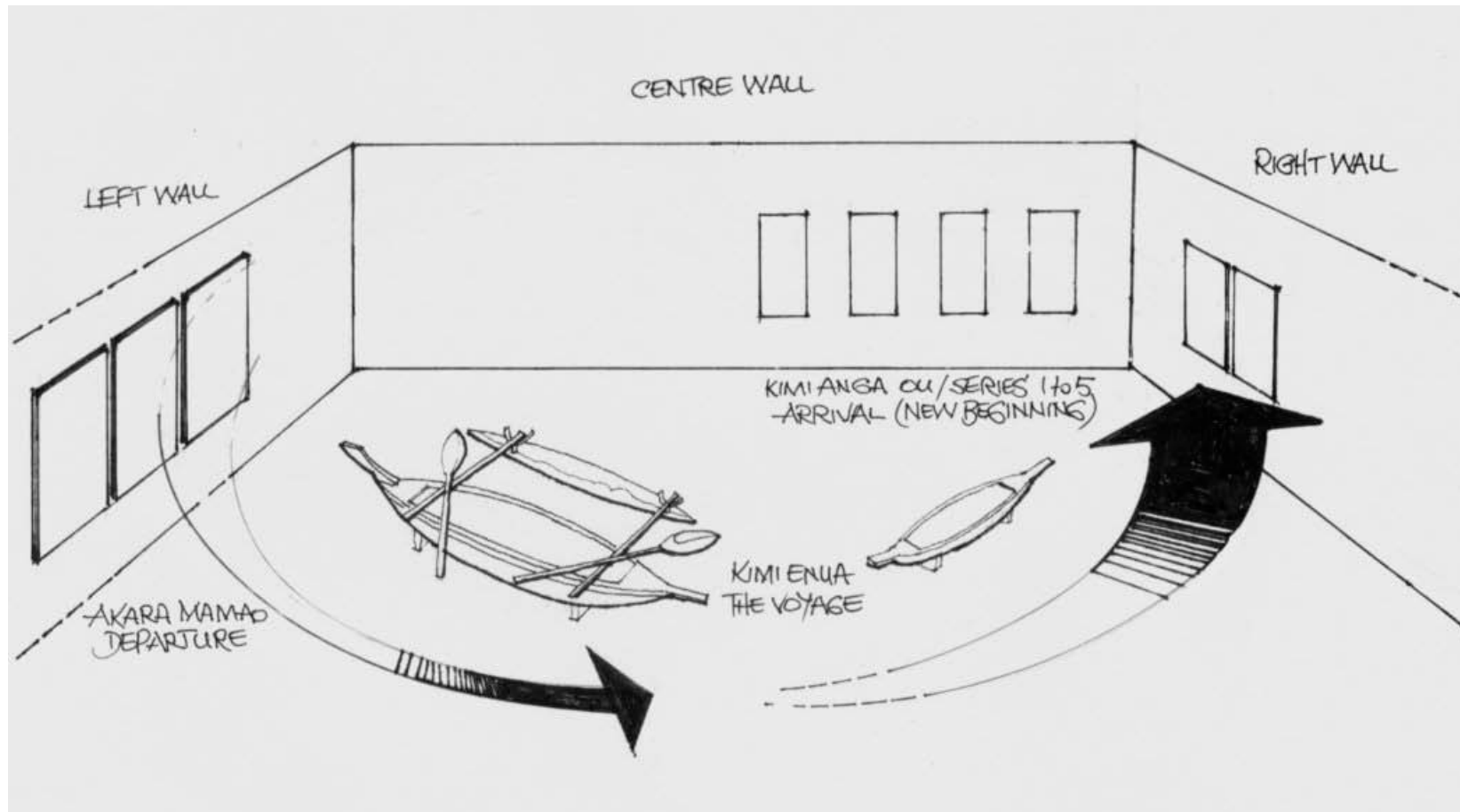
(fig.5.4:5).
Artist: Loretta Reynolds.
Title: Kimi anga ou 5.
Date: Feb. 2010.
Media: Acrylic on hardboard.
Size: 1400 x 1200mm.

5.5 Final exhibition, Voyage.



(fig.5.5:1).
Exhibition Invitation.
Designed by the BCA Gallery
incorporating the perspex
panel from Vaka Turama.

The practical body of work was presented in a final exhibition titled “Voyage” at the Beachcomber Contemporary Art Gallery in Rarotonga, February – March, 2010. Within the gallery space I have given careful consideration to the placement and content of the series of works as they relate to the metaphor of a voyage in art form. I have placed the *Akara mamao* panels representing the departure on the left wall of the gallery (refer to fig.5.5:2 p.55), with the voyaging vaka forming an arc in the gallery space linking to the far side of the space, representing a point of arrival. The intention with this placement of works is to convey the notion of a voyage from the point of departure across the gallery floor (representing the ocean), then arriving at the *Kimi anga ou* panels representing landfall and a new beginning.



(fig.5.5:2).
Concept plan of installation, BCA Gallery.
Showing the notion of voyage for the thesis
exhibition.

The departure panels embellished with traditional patterns and symbols represented the expected ideals associated with tradition and culture about to depart on a voyage of discovery and change. The traditional vaka also embellished with traditional design provide the vehicles, complete with paddles, to transport traditional practice and philosophy in this voyage to a new perspective of contemporary Cook Island's art. The arrival panels represent a major development in my work and as they portray my personal contemporary perspective of Tangaroa, I needed the images to portray a sense of arrival and reawakening. The arrival panels also offer a parallel perspective; they represent both the end, and the conclusion of the voyage and also offer a new beginning for my personal starting point for reawakening the energy and potency of the mythology of the ancient gods, through the eyes of Tangaroa.



(fig.5.5:3).
Akara mamao, Departure.
A view looking back from the vaka
Kimi enua to the departure point in the
gallery space.



(fig.5.5:4).
Voyage, a view of the vaka
Kimi enua being guided by
Turama towards the arrival
point in the gallery space.



(fig.5.5:5).
Vaka Turama guiding the voyage to the arrival panels representing a new beginning, Kimi anga ou.

Conclusion.

Through the eyes of Tangaroa presents a personal perspective of aspects of Rarotongan mythology communicated through a multimedia art project. The key concept for this project was to research traditional aspects of the ancient god Tangaroa with the intention of reworking an artistic representation in a contemporary context. To support this concept this transition was imagined through the metaphor of Polynesian migration and the voyage.

Through the eyes of Tangaroa connects aspects of traditional convention with my personal contemporary overview, presenting a personal perspective on the relationship between the Christian Church, commercial exploitation and the ancient gods of the Cook Islands. As I reflect back through the process of research and studio experimentation I have come to identify key issues relating to how Tangaroa is perceived and valued. For example, Tangaroa is still seen as a threat and still annoys the modern day Church in Rarotonga (Mason, 2006,p.8). Tangaroa is now completely integrated into the souvenir and marketing industry without the reverence of the past and with or without the phallus (refer chapter 2, p.14). In essence this ancient god has lost his mana, his godlike status and is now seen as a souvenir, a “tiki culture” curiosity.

As I attempted to challenge this contemporary perception of Tangaroa through the course of the project, I saw a relationship developing between the research and my studio practice. My perception of how I saw and related to Tangaroa completely changed. I developed a sense of ownership on how, from my point of view he should be presented in a contemporary context, I felt a need to restore his mana and status. It was like being reintroduced to a paternal guardian after running away from home as a child and pre-judging this parent from a dislocated distance. I now see Tangaroa, the principle god of Rarotonga as a defining identity in the history of Rarotonga; a living identity, angry at his displacement, “and an important part of who we are” (Mason,2006,p.8).

Through the eyes of Tangaroa and in particular the research and experiments undertaken for the arrival stage of the symbolic voyage, *kimi anga ou* (a new beginning) represents a personal ongoing ambition to continue redefining and pushing the perimeters of contemporary Cook Islands' art.

When I consider the process of connecting with the metaphor of voyage I have discovered much more than just a transitional vehicle for the artwork in this project. There are several metaphorical voyages engaged in a parallel sequence. There is Tangaroa's voyage, from obscurity to resurrection. There is the voyage of Rarotonga, from isolated traditions to commercial viability. Then there is my own personal voyage.

Through the eyes of Tangaroa has proven to be an essential personal learning process, not just for the technical issues relating to my artwork, but in helping me reconnect with my culture and traditions. I have learnt to value tradition and at the same time, I now feel comfortable about reworking these images and changing them.

I hope my project contributes to the growing appreciation of Cook Islands' contemporary art, and through my own work I am able to communicate a renewed sense of understanding and respect for Tangaroa, the principle god of Rarotongan mythology.

Kia Orana Tangaroa (long may you live).

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