

Patterns *and* Motifs

in the **va**

A Samoan concept of a space between

Leanne Clayton 2007

This exegesis is submitted to Auckland University of Technology for the Degree of Master of Art & Design

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Attestation of Authorship

I here by 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.

Leanne Joy Lupelele Clayton

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The writing of this exegesis has been a collective process and has matured from various experiences, explorations, and conversations between people and the work. To those named I would like to say *Fa'afetai -lava mo lou alofa tele atu aua*. For making me see things differently and for helping me to find my voice.

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Auckland University of Technology 2007

Tuakana/Teina Maori and Pacific Scholarship Committee
Auckland University of Technology 2006

I'u Tugalu
'for the help and understanding of things, fa'afetai-lava for making me see

'Isabella Rasch
'for your boundless energy and your alofa of giving'

Fa'afetai-lava

thank you

When introductions are made in an oral speech by a Samoan, first and foremost they give thanks because they recognize that the talents that they have been blessed with come from a Heavenly source on high. They then introduce themselves, the village of their Fathers, and the village of their Mothers. This opens up the ancestral *va* the space between our loved ones and us. Therefore, I will put this in a written form.

Talofa Lava my name is Leanne Joy Lupelele Clayton I was born and raised in Mt Eden Auckland New Zealand. My Fathers name is Frank John Craig born and raised in the village of *Falelatai Apia* Western Samoa. My Mothers name is *Penu Tuala* Soatogi born and raised in the village of *Lefaga Apia* Western Samoa. I dedicate this exegesis to them, my Grandparents, who became my parents and informed me in many ways as to how I should pattern myself. Also to my family, to whom I am eternally grateful for, I give thanks to you, for your *alofa* (love), your generous patience in letting your mother do her thing, for your shared thoughts, humor and for understanding my work as well as your support. *Fa'afetai-lava*.

Abstract

This project is an exploration of the endless negotiation of the *va*, the relationships that consistently define and redefine themselves in the space between two cultures. The *va* consists of relationships between people and things, unspoken expectations and obligations: the inherent and changeable patterns, of obligations and expectations between people and their environment.

The *va* space can be viewed as the stage upon which all patterns and motifs carry meaning. How the patterns and motifs change meanings are subject to other elements in the *va*. Meaning in my work will evoke the interweaving connections of past and present through oral history, genealogy, and *fagogo*¹ (story telling) memory and artist sentiment.

As participant, the artist reflects through the remembrance of sifting through images, person, family, events, time, and space. An emphasis will be placed on the exploration of pattern and motif as a signifier of events and sign of respect, with a focus on notions of the *va*. The project explores notions of visual patterns and motifs to be utilized as a vehicle to signify in that all patterns and motifs carry meaning in that they signify an event, person, time, and space. Written from a Samorians² perspective of one who lives in the space between.

¹ See Sean Mallon (2002) for an explanation on *fagogo* in Samoan Art and Artists O Measina a Samoa p. 163).

² The term 'Samorians' refers to a play on words of Samoans and an American treat called 'samoses' containing a marshmallow that is cooked in the microwave or roasted in the fire and then placed in between two chocolate biscuits. It can also refer to an *afakasi* (half-caste).

Introduction

This thesis is constituted as practise-based work of 80%, accompanied by an exegesis of 20%. The final Library copy will include which documentation of the exhibition of practical work.

This exegesis is in essence an overview of my investigation of patterns and motifs in the *va* throughout the duration of my masters. The project is shared between two sections, notion of the *va* as a space under continual negotiation and the map of my Polysaturated creative process.

The first section notion of the *va* looks at the space between two cultures and through merging; create a space that is under continual negotiation. Through further discussions methods that I have utilized and relevant theories that I have referenced have been interweaved and interwoven to support this project.

The second section is the map of my polysaturated creative process, which is divided into five aspects, distinct identities, overlapping, assimilation, reorientation / disorientation and synthesis. This will be viewed through the developments of these five aspects through the practical application of my conceptual framework to show how the *va* model can be condensed down to five aspects, through a series of drawings, installations and arts and craft.

The Notion of 'Va'

Albert Wendt (1996) states:

“Important to the Samoan view of reality is the concept of the *Va* or *Wa* in Maori and Japanese. *Va* is the space between, the betweenness, not empty space, not space that separates but space that relates, that holds separate entities and things together in the Unity-that-is-All, the space that is context, giving meaning to the things. The meanings change as the relationship/the contexts change. A well-known Samoan expression is ‘*Ia teu le va*’. Cherish/ nurse/ care for the *va*, the relationships. This is crucial in communal cultures that value group, unity, more than individualism; who perceive the individual person/creature/thing in term of group, in terms of *va*, relationships.”



Pe'a (male tattoo)



Malu (female tattoo)

Fig 1-2 Greg Semu Photo

In relation to the *va*, the quote by Albert Wendt seemingly refers to the Samoan art of *tatau* (tattoo) which is pictured here in fig. 1 & 2; however, he explains this particular concept of the *va* through a global view. He talks about the space between and how it relates to different identities. In the center of these spaces, these identities draw closer together and form relationships through merging. The interaction in this space creates differences between culture, family, and traditions; and this makes us become aware of these things.

When we see each other and mark each other we look at something special, we see and like the look; we look at the views, and look from a particular perspective. For example in fig. 3 a women selling her arts and crafts, advertising her objects to be accepted by the ‘other’, we look at Pacific and others from a New Zealand context and how it relates to the space between the betweenness.



Fig. 3 Photograph of woman selling her arts and crafts
Otahuhu markets, 2006

Wendt expresses that the *va* is not a vacant space; it is not a space that needs to be filled or a gap that needs to be closed (as Westerners tend to think) because there is no empty space, separate space or closed space. It is a space of woven connections, a duality of substance and respect; it gives context and symbolizes various things. However, these meanings can change, as the space is an endless changeable dimension of the *va*, the relationships that consistently define and redefine themselves in the spaces between two cultures.

A significant part of this quote is the Samoan saying “*Ia teu le va*”, meaning ‘to tend’ to your spaces, much as a gardener would tend to his garden. Albert Wendt expresses that you are not just one person; you belong to the *aiga* (family), the group, the community. Albert Refiti also explains this concept of where one stands.

Refiti (2004) states “To address the notion of private/public space in such a context is to speak about the art of locating, of ‘knowing/placing who you are’- of identifying where one *tu* or stand, in relationship to the *fanua* (landscape), the *tupu’aga* (ancestors) *aiga ma le nu’u* (family/village/community) and respecting the *va* (sacred in between space) relationship with the natural environment. This ‘knowing/placing who you are’ involves the understanding that you, your body and being represent a line of ancestors/land/community/family, which is/are part of you. Therefore your body does not necessarily belong to you as an individual. A large part of your body, your make-up also belong to the ancestors, to the *fanua* (land) the place of birth, and to the community that shaped and cared for you”.

Milner (2003, p.307), defines the term *va*, as “distance, space between two places, things or people” There are various types of *va* relationships; if you were to talk to a Samoan about the *va* their response would be “which *va* are you talking about?”

Tuagalu (2007) explains that there are various types of *va* relationships that frequently show groups of words that explain and expresses the ‘space’ to which they refer.

“So there are many types of *va*: *Va o tagata* refers to the relational space between people; *va feiloa’i* refers to the protocols of meeting; *va fealofani* refers to the brotherly and sisterly love that people should show one another, *va fealoaloa’i*, the respectful space, and *va-tapu’a’i*, the worshipful space (Tuagalu, 2007 p. 3).”

With relation to the *va* and *va-tapuia*, which are definite links between all things concerning the Samoan culture relating to human associations and interaction through time and space Va’ai (2005) describes the *tapu* (conventions) of fitting behavior laid down as a guide for communication expresses a personal communication based on the *va-tapuia* by Aiono F.Le Tagaloa (1994) he states:

“There is the *va-tapuia* between brother and sister (the *feagaiga* relationship, the equivalent to a ‘sacred covenant’); the *va-tapuia* between the parent (especially father/mother) and offspring; there is the *va-tapuia* between male and female; there is the *va-tapuia* between host and guest, there is the *va-tapuia* between *matai*; there is the *va-*

tapuia between the dead and the host and guest, there is the *va-tapuia* between *matai*; there is the *va-tapuia* between the dead and the living; there is the *va-tapuia* between man and his environment – sea and sky, flora and fauna; then there is the *va-tapuia* between the created and the Creator.”

When a Samoan makes introductions, they give thanks to God, introduce themselves, the village of their fathers, and the village of their mothers, this opens up the ancestral *va*. This ritual constitutes a scared invitation of *alofa* (love) and an acknowledgement of respect to these links of the sacred center within the *va*.

The sacredness of these relationships arouses notions of a shared recognition and graciousness that ordain the pattern of conducting oneself properly in Samoan society. The concept of sacred center denoted in the name ‘Samoa’- (*Sa* meaning sacred, *Moa* meaning heart or centre) This sacred space is the powerhouse of the human body; it is the space between, like a centre of weightlessness. This center is seen in the patterns and motifs of a man’s *pea* (tattoo) which is situated around the belly button in fig. 4

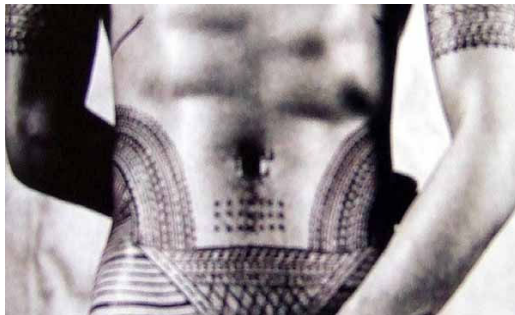


Fig. 4 *Moa* (center)

In reflecting upon these words ‘sacred center’, faces of loved ones past and present appear in visual thoughts. Their hazy images whisper these *va* links of remembrance, in maintaining the patterns of these links, as they are important sources of identity, social standing, and communal belonging. Samoans are religious people the sacredness of *sa* also has other meanings; they come from daily experiences within the Samoan culture that play an important role in the daily lives relating to the *va*.

Throughout all villages in Samoa, daily prayer, singing hymns or scripture reading is an every day occurrence. We call this ‘*Sa*’, meaning ‘sacred time’. This practise of *sa* has carried on through into my family here in New Zealand. The commandment to love one another and your neighbor refers to *sa*. By being obedient to this law, you have shown your love and service to *Le Atua* (God).

As mentioned, the *va* is about the various relationships, and everything about these relationships can be expressed as patterns. Behavior, structure, images, feelings can be expressed as patterns that carry meaning. Meaning in my work is about the *va* and what I am trying to evoke is how my work can ultimately be seen as symbolic expressions of the *va*. The *va* is defined as a space but really it is for Samoans; about the relationships that occupy that space.

In my first year of postgraduate studies, in fig. 5 I looked at the patterns of my *taulima* (wrist tattoo). I wanted to create a container for that memory. I investigated the patterns of the *taulima* and used it as a signifier for documenting an event; I required an understanding of a *faa'lavelave* (entanglement) as what the *malu* (women’s tattoo) is supposed to signify.



Fig. 5 Feb 2006 (wrist tattoo)

The *malu* is about the protection of the female with relation to this concept of the *va* through Samoan society, the responsibility of the male is to shield and protect the female. In Samoan *tatau* the term '*malu*' means shelter/protection. The pattern had an assumed meaning of identification, transformation, rites of passage, ritual, and genealogy. It is also connected to the *va* space between hierarchies, the environment, living creatures, and the sea. You are looked upon and known by the family name and village that represent these links of knowing where you stand and how you magnify and pattern yourself between the space and your community.



Fig.8 *Taulima* photo

In viewing other tattoos an assortment of various cultural patterns and motifs from old to new picture here in fig. 6, 7 & 8 were intermixed interwoven and reflected upon to create this blend of assorted cultures. Questions arose in relation to meanings of patterns and motifs that came about through the drawings viewed in fig. 9-11 viewing Samoan traditional motifs of the *malu* and *pe'a*, patterns of motifs through the *taulima* on the skin, which had a sense of folded skin being raised.

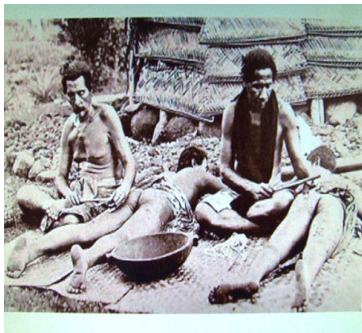


Fig.6 - 7 Samoa O Le Ta Tatau

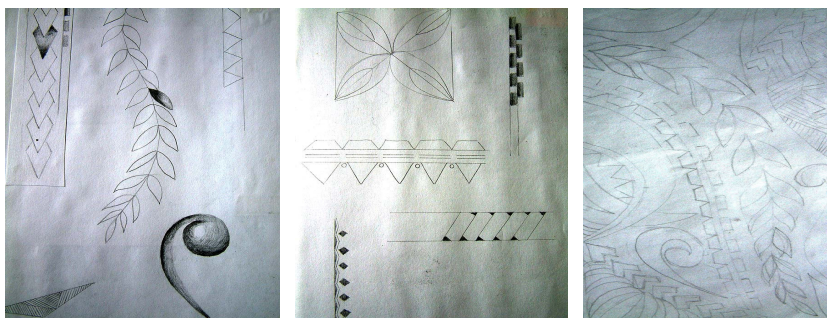


Fig. 9-11 Leanne Clayton
studio works pencil drawings, Paper A4
Feb 2006

With all these influences, the memory of the *taulima* seen here in fig. 12 became transformed as the meanings of the patterns had a raised relief that rose above the skin's surface like an embossed print. I referenced this embossed effect in my work 'Nui Tatau' (new tattoo). *Nui Tatau* is a play on the words new and tattoo. *Nui* has two meanings 'nui' from the coconut and in pidgin it means new. In the book, *Pacific Art Nui Sila* (2002), Teresa Teaiwa describes: "the word 'nui' has two meanings in Pacific languages. It most commonly refers to the coconut, the ancient and enduring tree of life in most Island environments, but in pidgin 'nui' also means 'new' 'novel', or 'different'. If we think about *art: nui sila* with these meanings in mind, we reference at once what is 'new' about art in *nui sila* (New Zealand) but also what is 'nui' (of the Pacific) about its voice and location."(p.7)



Fig.12 Leanne Clayton *Nui Tatau*
Embossed Print on paper and details
98.5cm x 70cm
Feb 2006

I referenced the works of Lonnie Hutchinson in fig. 13 & 14; my interest was the aesthetics of her works and her fine lines of cutout patterns and motifs on black builder's paper. Her work arouses the notion of journey in times past surrounding the region of her homeland and of the Pacific women and their cultural traditional arts.

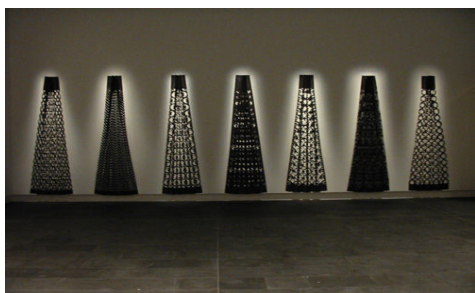


Fig.13 Lonnie Hutchinson Sista 7, black builder's paper 2003



Fig.14 Lonnie Hutchinson Sista Girl, black builder's paper 2004

In my work the interaction between stencil and pattern through the medium of the press formed a seemingly two-dimensional object. However when one touches the embossing, the raised ridges make it a three dimensional object. The same is true for tattoo, (traditional tattoo). One can feel the raised ridges of tattooed skin. The print felt like a three-dimensional object being transformed within the subtle relationship between the paper and stencil. In viewing this image from a distance it would be hard to pick up details as you lose definition at certain distances and angles. However the imagery is still present; it is not an empty white space on paper. It is a space that contains an impression of a pattern, a narrative for reflection.

The observer considers the meaning of the patterns and then recognizes how these meanings or juxtaposition of patterns form as a narrative. With reference to the *va* this pattern is also a space that contains a duality an emergence of distinct cultures that come together and are interlocked and interconnected, like a two way conversational print. What I mean by this is when you look at a repetitive textile pattern that contains an object or image juxtaposed with another, it becomes a conversation. The fluidity of the lines in certain areas of the embossed print is soft/sharp like the curvaceous patterns of the environment or the natural flow of art nouveau pattern.

It has an imprint memory of trace between genders and the embossed pattern, on paper is a representation of the swelling of the skin. “*Tatau E ui lava ina tiga tele*” the enormous pain, “*Ae mulimuli, ana ua fefete*”, afterwards you swell with pride, show no pain to the *Tufunga* have pride for your culture. This is a sentence from a popular Samoan song *Pese ole tatau*. The embossed print was not supposed to be seen as a beautiful decoration, its meaning was to represent a new space, new patterns, like the images of New Tribal Tattoos as relationships between were being re-interpreted and recycled in ways that traditional artists would not have conceived. This relates to the *va* because changes occur in the relationships. It also relates back to the *tatau* of the *pe’a* and the *malu*, and how they may be viewed. They are not just about making oneself attractive, it is to do with identity, and how you pattern yourself within the *va* and the space between *Aiga*/group/community. The printing method was a symbolic way of *Tatau*ing this pattern on paper by embossing. These layers of patterns and motifs from cultural blends are present in the work through the use of paper.

Product of History

My grandparents arrived in New Zealand from Samoa in 1950. They were engaged in the Church Building Missionary programmed for The Church of Jesus Christ of Latter-day Saints. This programme (known as the Labor Missionary programme) was in progress in New Zealand during 1958 to the end of 1962. "*He Mahi Aroha*" meaning a labor of love, was the words described for the efforts of this group of people from all parts of the world. These men and women built chapels in all parts of New Zealand including a college and a Temple. My grandparents express their joy and appreciation for that opportunity to learn a trade and to be able to work with others.

This provided them with the tools for financial stability to support their families here in New Zealand by providing their children with a better lifestyle and to have their children educated. It has also given them the means to support and help their families in Samoa.

My grandparents, like many other Pacific Islanders, have labored hard so that we could be successful and belong to a country to share the same things that many other New Zealanders have. As third generation Samoan, New Zealand born, I identify myself quite strongly with the Samoan culture. These connections come from the *au o matua* (love of parents).

Tui Atua (2006) states: *Matua taus* have the role of supporting the leaders of the family. They continue to be valued in Samoan culture for their accumulated wisdom, i.e. the *tofa mamao* (long view) *poo le faautaga loloto* (deep view) *ole toe ulutaia*, (literally, the wisdom of the old breadfruit tree)... *Matua Tausi* is the objects of love and respect...

As a product of history, past and present, these are in my makeup in knowing who and where I am from. This shapes my identity in order for me to understand and recognize my place within the *va*. My work the 'Bodice Quilt' results from an exploration of the patterns and motifs from the women's *malu*, seen here in fig. 15 & 16 they are exploration drawings for the bodice quilt.

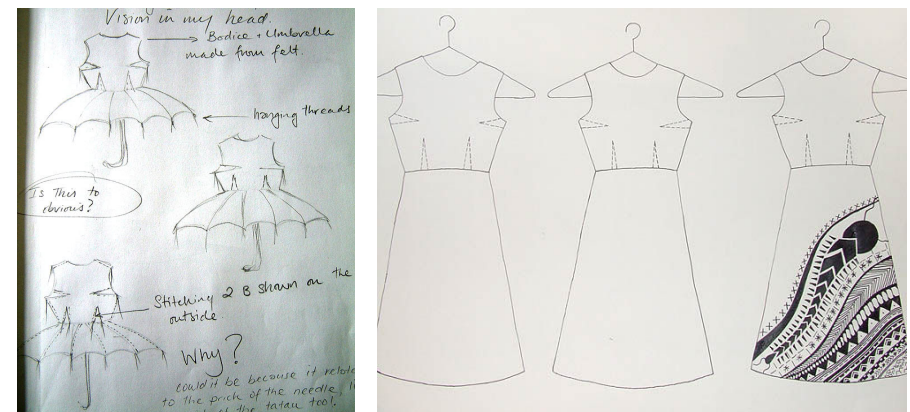


Fig. 15 -16 Leanne Clayton
exploration drawings
April 2006



Fig. 17 Ani O' Neill
My Mu'umu'u Mama's
1995

Caroline Verco (2002), talks about the Polynesian artists (Ani O'Neill being one of them) who draw on their Polynesian background in their work. Ani was taught and informed by her grandmother. Ani uses her traditional female art practices of the Cook Island *Tivaevae*, weaving, plaiting, sewing, and all other types of fiber art. Ani combines these ideas with the contemporary European lifestyles and interweaves her personal narratives, which are infused with her craft and fine art conventions. Ani's childhood memories of going to church and seeing pacific women in their *mu'umu'u*'s (dresses), which was introduced by missionaries as they were told to cover their bodies. Ani's work in fig. 17 references and celebrates Pacific women's experience. I found this book section to be very valuable because it invites us to look at ourselves and other cultures, in how these Polynesian artists have shaped Pacific Island art.

In my work, I used felt material because it is a well-founded craft material; comes in a variety of colors, and is easy to cut. The exciting thing about this material is that it creates simple forms that lead the maker straight into the decoration; there is no concern about frayed edges or hemming. I played around with this fabric and referenced artists who were using arts and craft based techniques. I became interested in Marie Shannon's project '*Felt Works*' pictured here in fig. 18, 19 and 20 and how her ideas were transformed by exploring the physicality of homemade and hand made craft objects. Marie's works have been re-worked in an imaginative way. In relation to this, how the object was presented as an art endeavor rather than a leisure pursuit.

Were (2004), states: "the increasing interest in artists using craft-based techniques and the new respect given to the tradition probably prompted her to present the work as an art project rather than an enjoyable hobby."



Fig. 18



Fig. 19



Fig. 20

Marie Shannon, *Felt Works*

Fig. 18, Felt Shoes #2 Silver gelatin print

Fig. 19, Felt Bag

Fig. 20, Felt Slides

Fig. 21 & 22 is works created from felt, bodices placed on the wall. I thought of womankind and the things that they may go through, initially this work was to be titled 'Respect' but through a crit session decided against it as a subtle approach would be softer.

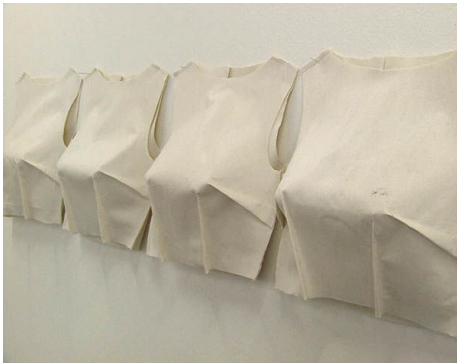


Fig. 21 Leanne Clayton Exploration developments, felt bodices April 2006



Fig. 22 Leanne Clayton Untitled April 2006

Consideration of the restrained minimalist and distant aesthetic in work such as that of Karen Sander induced me to amplify the very qualities in my work, which are antithetical to this approach.

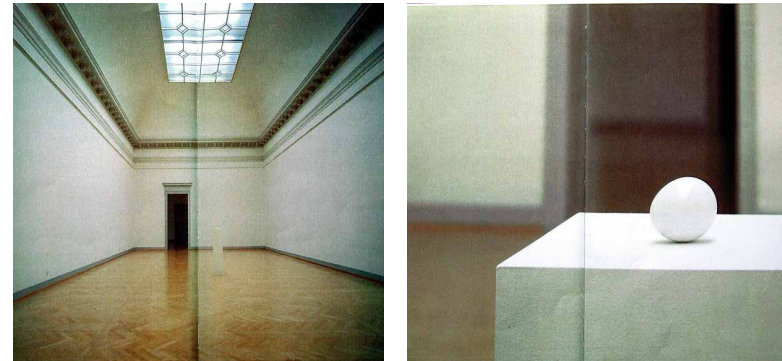
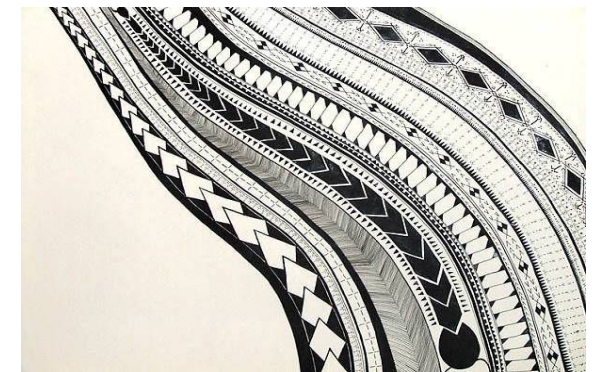


Fig. 23 - 24 Karen Sander 'Chicken's Egg, Polished, raw, size O, 1994

The visual experience of Karen Sander's work in fig. 23 & 24 evoked feelings of separation from my culture. By reconnecting through painting in fig. 25, I was able to embrace the polyessence flavor in my work and renew those relationships between the two spaces: Samoan and European. In experiencing the disconnection, I felt that even though there was this disconnection and that it embodied someone or something, I experienced a space that was totally cut from the *va*, I did not want to represent someone or something that I was not.

Fig. 25 Leanne Clayton *Tatau*, Paper, Indian ink, and skewer May 2006 A1



On return to the studio I discovered that the breast of the bodices had been pushed in. The space in the *va* had been ruptured, the term *faa'lavelave* meaning that someone has made an entanglement with the work. I was curious to know why? However, it was interesting that the work was seen differently to how it was suppose to be viewed. In relation to this disruption other aspects were brought into the work. In fig. 26 the *fa'a malu* is the umbrella that protects one from the rain it seemed appropriate for me to bring this into the work.

Figiel (1999), Sia Figiel book “*They who do not grieve*” is a story about a girl named *Malu* who was raised by her grandmother *Lalolagi*. *Malu*’s name means shelter, protection like an umbrella that protects one from the rain. It also stands for sheltering oneself from evil spirits.

Through the protection of the *malu* comes the responsibility of tradition, and respect for *fa'a Samoa*. In fig. 27 the transformation in art is a constant process but the traditions involved with the process, design, and connotation of the *malu* have kept the practice breathing throughout all these years and has helped to give it a unique identity. Sean Mallon describes how the patterns and motifs of the *tatau* were found on the pottery of the ancestors. Today these images have been appropriated onto various things.

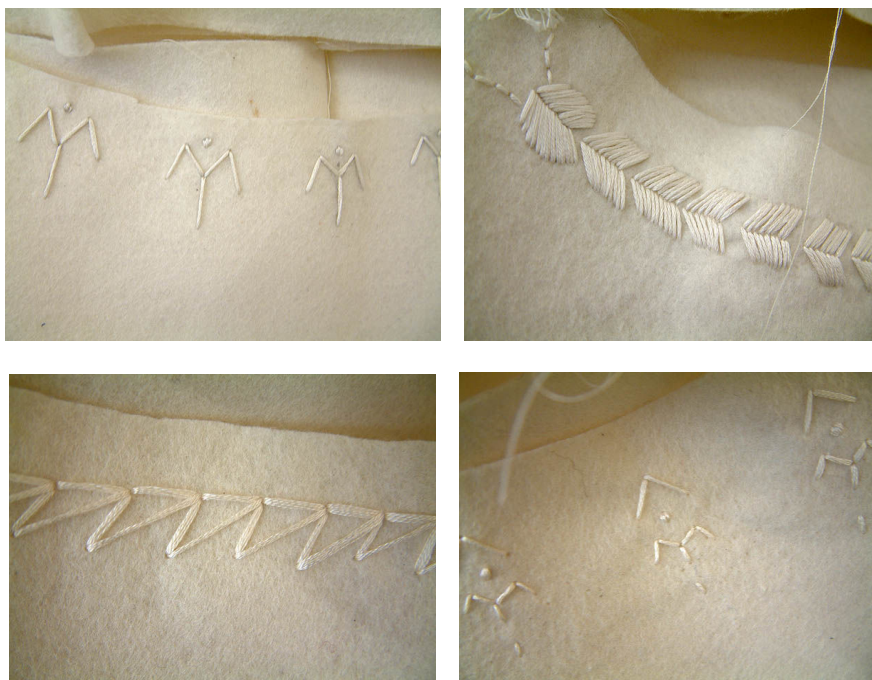
“While they have moved from the skin to the canvas and beyond, the messages and connections these motifs point to remain the same.” Mallon (2000)



Fig. 26 Leanne Clayton exploration developments, felt umbrella
May 2007



Fig.27 Leanne Clayton **Bodice Quilt**, for Exhibition
Time Trail:120 MINS, May 2006
Installation
Felt, embroidery thread, felt umbrella’s *fala* (mat) and silk flowers



Figs. 28 Leanne Clayton, close up detail of, felt embroidered motifs
of the *malu* patterns
May 2006

The embroidery represents the patterns of the *malu* pictured here in fig. 28. These are the things you think of every time the needle punctures the skin, triumph over physical pain ready to face life and serve the community. The motifs of the *malu* are symbols of identity. Each has its own distinctive pattern and although repeated, they are a different collective kind.

The motifs of the *malu* convey to certain people, families, and villages. Each motif is distinctive; it signifies that each of them as individuals. For me it was important to have a balance between the

two cultures and by re-connecting to the past of remembrance, it opens up the *va* between self and *aiga* (family).

Laban (2007), expresses: “Remembering who we are, where we come from and our place of belonging helps us better understand one another. Our history has shaped our past and it defines our future. We must understand and acknowledge our history and place in the world.”



Fig. 29 Leanne Clayton, close up of, felt umbrellas, *fala* (mat) & hibiscus
May 2006

Artists /Designers Contexts

The value of articulating practice is important because through this analysis, ideas are generated which inspire new work. This is linked to other artists dealing with various themes and issues and is linked with any other connection that has set a spark within my project. All these disconnected threads come together through writing, by raising issues that look at the relationships between and connections with the process of making a work of art that is valued.



Fig. 30 William Morris Artichoke

In my earlier years at AUT I was visually mesmerized by the works of William Morris, this got me started on the pathway to patterns and motifs and is essential to my project. I referenced William Morris because as a child I grew up with this wallpaper that seemed to have a mix of William Morris and art nouveau. I found it very hard to draw my eyes away from it. So the memory of it has stayed locked in my head. Walter Crane describes it as that strange decorative disease.

In relation to this, memories of peeling green bananas, taro and scraping coconuts within the surroundings of a luscious garden lavished with fruits, vegetables, and flowers has connections to the *va-tapuia* between man, Creator and the environment in my work.

I felt connected to Morris because he had similar ideas in working collaboratively with other artists, combined past, present, and believed that people could exist together in harmony. He had a deep concern for the poor and the community and a great passion for the environment. These ideas, interests, and feelings have supplied and stimulated my thoughts in the project.

Josette Bredif book, *Toiles de Jouy* (1989) discusses the origin of calico, printing and classic printed textiles from France, describes the different types of prints and fabrics as well as the technical skills of Jouy's production. The book also touches on fashion, politics, religion, colonization, and traditional craft. The historical context of this book gave me the foundation in understanding the valued resource of calico, origin, textile, pattern, and color. The interest that I have with material relates to self-reliance through childhood memories and therefore my preference in using calico as a canvas is more affordable to my project.

An adorable letter on self-reliance, that relates to my work as I am using various types of materials that have been recycled.

Haehae (2005), A letter on self-reliance received July 29 2005, “Back in the 1950’s “Eat it up, wear it out, and make it do or do without” thriftiness was the motto, culture and way of life in our small country community. Food was mostly home grown, stored, and shared nothing wasted. Hand me down clothing, most homemade, was very fashionable and worn with pride. Unique to our *whanau* (family) were home manufactured bloomers and petticoats, made from calico flour bags. The instructions from mums, aunts, and grandma’s of “how to make up” were as follows. Unpick stitching holding bag together, boil the material and iron. Hand stitch together enough material for how many and for whatever garment was needed. Place homemade newspaper pattern onto material and cut out. Hand stitch garment together, thread elastic onto waistline and hand stitch lace to leg-line or hemline. One of the greatest pleasures received by our mums, aunts, and grandma’s was to have us fit and model the finished garment. The stamped in red label of “Champion Flour” remained all over the material. As children we were very happy to wear these “Labor of Love.”

Coco Fusco a Cuban artist and Gomez Pena a Latino artist, came together to produce a play titled, “The Year of the White Bear”. The main idea of this performance was to understand the differences between cultures in trying to make sense of it.

Dare (1992), Coco expresses “...I wanted to make sense out of the clashes between cultures that cause so many of us trouble and pain, but I chose to do so within the realm of art.”

This traveling performance of Fusco and Pena, in which the two exhibited themselves as undiscovered natives ‘the other’, who were brought back to the Western countries to be displayed like an unfamiliar species of animal from an imaginary island. The intent of the artist was to create a critical comment on the notion of discovery. Coco Fusco and Gomez Pena soon realized that many spectators believed the myth and thought they were confronting real savages. A video recording of the interactions with audiences in four countries overstates the dilemma of the cross-cultural mix up we continue to live in. Through these experiences Fusco and Pena have put together a collaborative work that interweaves the ethnographic found footage, giving an historical dimension to the artist’s collective research.

One gallery visitor expressed her discomfort to the artists at seeing them locked up. She concluded it was the whole purpose of the event, and it had succeeded in this respect. This performance was to remind the West that many of the indigenous people did not ask to be discovered, it was the West who demanded to discover them. The relationship of this performance leads the viewer to another context and creates a distance of detachment that softens the attention of what happened many years ago.

I found this source to be interesting and biased as the artists had an underlining motive in their framing of the Europeans. This source was helpful to me in viewing the identity of the other and how they were treated, as well as the impact this exhibition had on the viewers. This was essential to my research because it has given me an understanding as to how I can maintain the balance between the two cultures and has inspired me to demonstrate new ways of looking at it through my works of art.



Fig. 31 Coco Fusco and Guillermo Gomez-Peña in their cage during the performance of Undiscovered Amerindians.

Pound, F. (1994) *The Space Between: Pakeha use of Maori Motifs in Modernist New Zealand*. The main idea in this book section talks about the difference between Walters, Fairburn, and Schoon. How they were aroused by Maori art, as the western art had been reduced to a state of decadence. Schoon being concerned describes the state of Maori art:

“...a state of decadence, which cannot even derive a living spark from an equally dismal European artistic climate...to see a potentially rich Maori heritage, with plenty of possibilities, for new departures in contemporary trends, sink deeper into decadence and disrepute”
Schoon’s relationship and role within Modern art saw himself not as a fellow contributor to a bland art scene of 1965, but rather as a savior and innovator of both Maori and European modern art. Schoon perceived Maori art as containing a hidden talent, waiting to

be used but continually ignored by the populace that as a modernist artist

Pond talks about Schoon’s motifs that Schoon purpose was to breathe life into the revived forms. Schoon did not want to be known as a false primitivist. However, Schoon thought he could revive this ancient form, by producing the koru patterns onto gourds. Pond expresses how Schoon did not pay particular respect to the art forms as he was culturally ignorant of the significance of the koru on the gourd. Walters expressed in a letter how their works were different, in that Schoon’s work showed how he was bringing back the past. Pond further describes Fairburn’s usage was biased compared to Walters.

Pound discusses how Fairburn made no attempt to comprehend or appreciate the methodical nature of thinking about the dangers of exploiting ethnic motifs. Fairburn’s states that his design was just decorative, however Fairburn’s designs were copied exactly how they were. Pound expresses how Gordon Walters used Maori art in an appropriate manner compared to Schoon and Fairburn’s. His work represents and maintains an elegance and realness of fine art.

Interesting to me is the afterword of Pound. In retrospect Pound seems to change his opinion on Fairburn’s and Killeen’s use of motifs. He questions his harshness towards these artists because when Fairburn’s fabric patterns were presented as framed paintings, Pounds response was: “In any case, he radically decontextulises the “originals”, and rearranges them in a new and modernist field... they have quite as much aesthetic interest and quality as many of their peers among paintings “proper”.

This particular chapter is a powerful reminder in being sensitive and respectful to the cultural needs of others. It has given me an

understanding as to how I need to be culturally aware in using patterns and motifs and how they should be appropriately used within my works.

My investigation into textile art and installation has been informed and enhanced by visual images and theoretical writings of British born Nigerian artist Yinka Shonibare. His book *Yinka Shonibare Double Dutch* (2004) explores and discusses issues of cultural identity, questions the authenticity of patterned African wax fabric and Dutch wax fabric, which he uses to juxtapose the styles of past and present through paintings combined with found objects and textile. Shonibare explores aesthetic and postcolonial issues and disrupts the idea of tight formal structure. He plays with the running threads of mock humor and seduction that are visually seen throughout his works and installations. The richness of his works are expressed through the joyful colors and mixed designs of patterned fabric that create a visual clash and makes the eyes restless through his installations. These works create a collision of cultures and addresses the challenges of historical issues.

This book is a valuable resource as it has given me a basis of understanding regarding the concepts of hybridity through textiles and Shonibare's views that come from an African and Western perspective. This book has helped me to position myself and explore expressions of cultural identity in terms of the *va* space in which I am situated between my two cultures.



Fig. 32 Yinka Shonibare *Scramble for Africa* 2003
14 fibreglass figures, 14 chairs, table
132 x 488 x 280cm



Fig. 33 Yinka Shonibare *Maxa*, 2003
Emulsion, Acrylic on Dutch wax

Arts and Craft

Families speak of relationships with older women who are held in high esteem as Samoan matriarchs. These grandmothers have more influence over the roles of mothers; they are the *Sa* (sacred), knowledge of God, ancestry and *Fa'a Samoa*. They are the *Moa* (center) of weightlessness; they play an eminent role as they maintain the balance within the *va*.

Utai (2003) notes: 'Women also commented on their own mothers modeling this behavior where the many roles of women in families provided the backbone to spiritual, cultural, and family wellbeing.'

The importance of Samoan matriarchs and arts and craft is viewed in this project. I wanted to bring in arts and craft because it has connections to my upbringing because of the influence of my grandmother.



Fig. 34 *Fala Sui*

Fig. 35 Embroidery



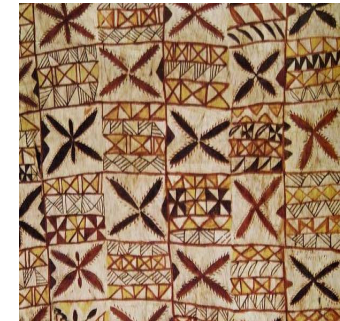
Fig. 37 *Tiveavae*



Fig. 36 Patchwork



Fig. 38 *Tapu*



I value the tradition of patchwork quilt, piecing together scraps of material, and the grid structure in its repetitious form of a particular symbolic motif that is found in *tapu*. *Fala*, natural fibres woven in unison and *tiveavae* patterns of embroidered motifs seen in fig. 34-38 all in order tell a story, I am interested in this because I learnt to be creative and invent by recycling what I had. It opens relationships between past and present and I want to develop those ideas through the various methods of arts and craft that I was influenced by and to combine those thoughts through my works. All these elements form a pattern in the domestic role, undertaken by women.



Fig. 39 The Relief Society 1968, photo

My grandmother belonged to a church group seen here in fig. 39 where these sisters above worked within a community context, people collaborating as a form of social cohesion rather than within a research project. They were doing it as a way of personal enrichment, a collaboration of ideas shared freely between sisters, affirming a cultural tradition of *aiga* (family).

I am interested in the space but also in the connectivness between both of what I have been doing and what these sisters were doing.

In opening up the notion of the *va*, it then opens up the project. Like the idea of my grandmother, it is about space between as well as the connection between my grandmother and me. This is also about the difference and sameness of those things. I am interested in that idea of those spaces and values. My method of making is different to my grandmother's methods.

The notion of connection back through time and history has connections with the ideas of mythology. Mythologies are about symbolic representation, it has elements of truth to it, in some ways

similar to the cultural traditions and values that are passed down through the ages as traditions. These forms of symbolic representation have come down through time and are transformed along the way. Though I mention my method of making is different from my grandmother, what I do now is attributed to the way we worked together.

In going back to the notion of the *va* the core idea underneath it and the space between can mean various things. Some of them could be a physical distance, a symbolic distance between cultures, or behavior between one culture, and another. The difference between generations and connecting back is a space. My pattern may be common, but it comes from a tradition of making. People made things in that same sense; it has relationships to notions of craft and making and the convention with craft and something in common. How you read it or the context in which we look at it is slightly different because the art context comes from a western tradition as opposed to the particular context that we are looking at right now.

Definitions in art context have changed through western culture as well. You can also see this from a Samoan perspective, the notion of art had different connotations it was used in diverse ways through history. Values associated with it were dissimilar; however some of these values had some things in common. With relation to the *va* one of the important sacred traditions of the Samoan culture is *ia tonga* (fine mats). In the past these were gifted as tokens of love, respect, and rites of passage. The sacredness of having these mats were not to be displayed in the homes as decorations, the place of these mats would be placed under the mattress. In today's multicultural society, these are bought and given as gifts or adorned as art pieces on walls.

Now there is connectiveness but there is a difference, there is a *va* of the space between.

Genoux (2000) Lea'ala expresses: "We never decorate our house with fine mat. If we did, it means we don't care for our culture. But we keep under our mat, our bed, we have a Samoan bed, we pile all the mats together and put our fine mats underneath those big mats, the sleeping mats or floor mats..."

Mallon & Fulimalo (2002) explains how *Tivaevae* gives a brief description of the word *tivae*, which means to patch and mend. It explains the origin the rites of passage and the purpose of *tivaevae*. It tells about different groups how some groups allow outsiders to join and how other groups disallow it. The reason for this is they have discovered that outsiders sell, and they feel that this takes away the cultural message of true giving by lessening the value of *tivaevae*.

Collaboration

Collaboration involves performing work or labor together. Collaboration can be an amazing tool especially in a combined effort. The artist Katherine Clarke and MUF Architects has participated with various groups of people in the community to envision their thoughts on enhancing and improving streets and public places.

Clarke (2003-2005) states: "Collaboration is the making of a relationship not an object... collaboration is about difference, otherwise why bother. Acknowledging difference opens up a space to

recognize what you didn't know, what you do know, and what you didn't know you knew: this is the substance of collaboration far more than the material outcome that may or may not result. Build the relationship first, then identify the differences, and then create the space."

In reference to Clarke's quote, it indicates how collaboration appears to be about the making of the relationship rather than the object and through the making, it arouses the idea that through cooperation shared access links to relationships. I feel that the emphasis is on building a relationship rather than the presentation or a body of work. I use the term collaboration to elaborate the *va* relationships around the creation of art works.

It expands the space in working both ways, where we are both working out what defines us in the relationship and what unique aspects we bring to it.

Newman (2002) expresses how Ani O'Neill's interactive collaboration through her works of the 'Buddy System' seen here in fig. 40, generates cross cultural heritage and forms relationships with people of the public in sharing with them the art of crocheting which was taught to her by her grandmother interweaved with childhood memories of hand crafts of the everyday. The *va* between each flower is linked by a crochet chain and creates a relational growth by connecting to the many diverse cultures in capturing the feelings in the making. A few of the subjects had never embroidered before and were grateful for the opportunity to be shown because they had learnt a skill and now they are making works of their own.

Ani expresses "Sent off on the wind like seeds of memory, to make someone's day and perhaps start a new spark of creativity."

One of the main aims of the installation, Ani said, was "to teach the art of crochet to people who normally don't have the time to do this."

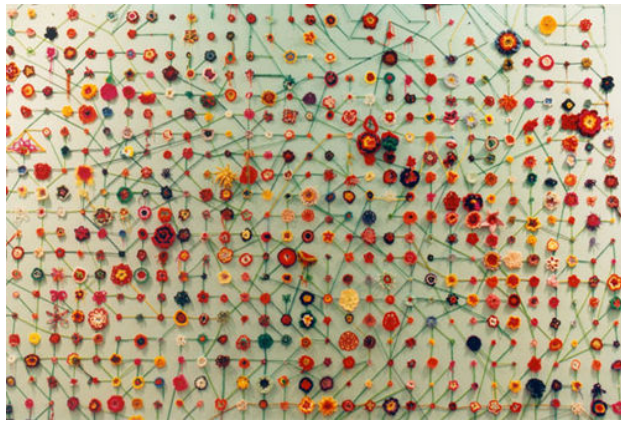


Fig. 40 Ani 'O'Neill 'Buddy System', 2001

As separate individuals we form new and re-new relationships by preserving the harmony through collaboration within the *va*. Lonnie Hutchinson in conversation with Hall expresses:

... "I've always been negotiating space. We negotiate it right here, right now. I've always been interested in the movement through space and how people can become part of this negotiation and then leave it and then be part of this negotiation again."

Lynnsay Rongokea in her book "*The art of Tivaevae: traditional Cook Islands quilting*" (2001) explains how the majority of women in the

Cook Islands form groups known as *Vaine Tini*. They come together and channel their creativity and tell stories about themselves, families, and community in the production of artworks.

It doesn't matter how large or small the groups are, everyone has a story to tell, friendships are made or renewed. Tears of emotions are expressed, memories are re-enacted, and problems seem lighter. Ingenuity and artistic talents are shared; frustration and anger are put in its place. Happiness, laughter, eating food, and humour are contagious, and gossip is kept to a minimum. In the creation of *tivaevae*, the sociability of coming together is a central part of the production of the artifact. I found that Lynnsay Rongokea's book to be unique because many times we read works that consist of intellectual jargon or genuine stories from actual people that have been strayed in the script development. This book is refreshing in the sense that the author's selfless act lets her subject's voice their stories.

Map of my Polysaturated creative process

The purpose of this map is to outline some of the methods in the work that I have utilised in exploring the va.

This image in fig. 41 is a childhood photo of me wearing a dress that is made from the left over fabric of the curtains that you see in the windows of the house in the background. It comes from the idea of making do with what you've got and waste not, want not. The colour of our house was a brilliant aqua, the only coloured house on the street, which caused a major stir (we were the only Polynesian family on the street with children).



Fig. 41 Leanne Clayton Childhood photo, Dress & Curtain

In relation to colour it was part of our everyday lives the content of colour and Polynesian relate to how my parents did not need to be reminded about the beautiful aqua beaches and the vibrant red of the hibiscus trees in Samoa, because those ideas were appropriated onto the house and garden.

The visual representation of seeing a memory through the eyes of my grandparents has been as a stand in for describing a narrative. This was their connection and their representation of personal expression.

McAloon, (1995) in conversation with Judy Darragh and Ani O' Neill asks them, "What type of floral memories they have about their childhood?" Ani remembers the warm smell of exotic frangipani leis, frilly matching frocks that her and her sister wore. Judy recalls memories of mother daughter outfits, floral frocks that they wore that matched her mothers dress. Childhood memories of attending church and having photographs taken of them at the botanical gardens next to the flowers with their frilly matching frocks. Both Ani and Judy remembered ladies from church that brought flowers from their gardens to beautify the church. Occasionally the flower arrangements would be over the top and they would be confronted with an extravagant flower arrangement. The layers of influences behind these works are self-reliance, materials, celebrating women's arts floral memories, and Tivaevae. They talk about family memories, arts, and craft of western and pacific island. Their concerns were how home skills are slowly going out of fashion and that the younger generations need to be taught to value these crafts.

Judy states, "We talked about the work as celebrating women's arts. The materials - raffia, plastic, cane are generally associated with women, and the whole idea of re-using things, of making do with what is around is something that women have always had to do. My mother was recycling plastic bags long before it was a green thing and I think I've inherited that."



Fig. 42 Edith Amituanai
The Manu Lounge 2006

Edith Amituanai

Edith Amituanai takes photos of walls of photographs of family and friends. Her photographs represent the ordinary rituals of her life, they are humbling and heartfelt. Edith's work is a remembrance of family portraits on the walls in traditional Samoan lounges embellished with the *alofa* (love) of *ula lei*'s and shell necklaces that represent and recognized personal events. Her work also arouses aspects of some of the conflicting relationships between traditional and contemporary within the Samoan community. My interest here with Edith's work is how it evokes feelings of reverence, dignity and *alofa* within the traditional rituals in Samoan homes, through family photographs, trophies, religious pictures holding center place adorned with *ula lei*'s. Much of this embellishment of representation in first and second generation Samoans shows signs of respect pride and love a practice lost or set aside in 3rd and 4th generation families. Today's generation more often put aside the look of ornamentation and lavishness and go with the simple contemporary look of family

portraiture in the living room. The conflict of moving from family tradition more ritual look to the simple contemporary look is subtle in that today's generation may come down to their own cultural identity.

Imagery & Iconography (close reading)

Finding motifs in family photos, a dress, image or object (for example my grandmother's dress) my aim was to create a container for that memory by letting it become the conversation so it may speak for itself. What I mean by this is the object becomes the container. It captures and communicates the notion of an image, idea, or knowledge and links it to the past or present. As the artist, there are a myriad of possible relationships within the *va*. By utilizing ethical, aesthetic and cultural judgment one might determine what research design best fits the pattern of creating. In sifting through objects – images of people, families, time and space I became interested in how these phenomena re-opened the memory gates and summoned up feelings of particular events. In selecting a photograph I am drawn to that person or object featured through the remembrance of events.



Fig. 43 Leanne Clayton Sifting through images
Exploration of photographs June 2006

Five Aspects

My methodology proceeds through a series of five aspects; they are distinct identities, overlapping, assimilation, re-orientation/disorientation and synthesis.

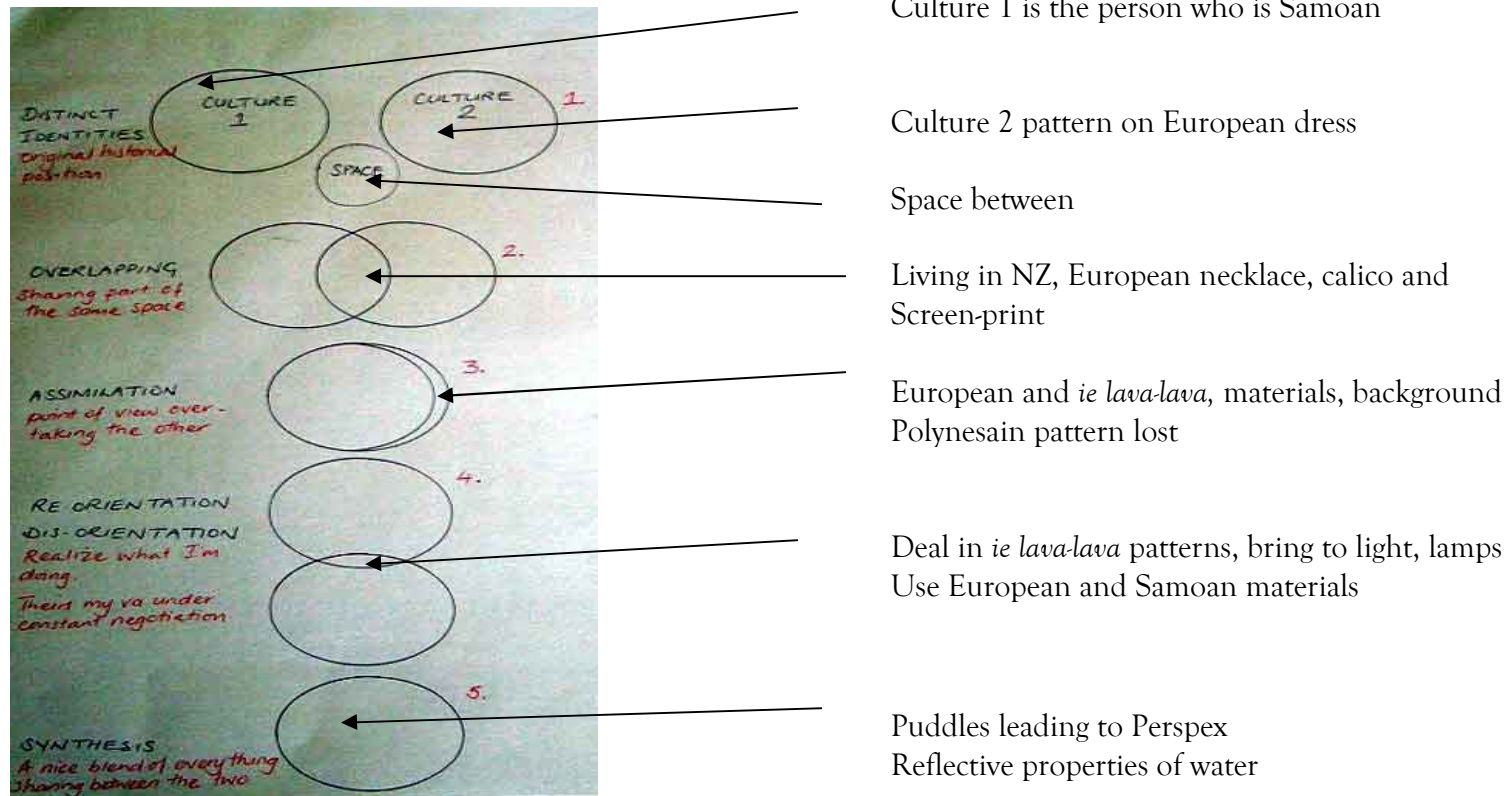


Fig.44 Leanne Clayton Map of Polysaturated process
July 2007 (Text Drawing)

Distinct Identities (Aspect 1)

For the first stage, there are two distinct images. In the photo two cultures are juxtaposed. Culture 1 is the person, who is Samoan; culture 2 is the pattern on her European style dress. It is a dress inspired by a European designer, worn by a Samoan person. Not very many Europeans would wear this particular design because of its bright color and large motifs. In the middle we have the space between, the *va*.

How do we express meaning in the meeting place of these two cultures?

Close Reading

This meaning can be expressed through a method of close reading.³ I look at an image and observe the relationships between various phenomena within the group photo. For example what is of utmost significance in this photograph is the way my grandmother's hand is intertwined with my great uncle's hand. Using close reading, I analyze this pattern that twists and turns and notice the way the intertwining of the floral curves of the patterns on my grandmother's dress parallel the pose.

The fingers are loosely intertwined between these two blood relatives. Thus the pattern and the gesture of the handholding speak of the relationships that are in the '*va*' *feiloa'i* (relationships) of *alofa* (love) and respect in the photograph. Through reflection remembrance of these words are daily used in understanding where we stand within the *va* between *matua tausi* (the elderly) and *au o*

matua (love of parents). The concept of *va-feiloa'i* is a significant one it means the preservation and continuation of relationships, between people, *aiga* (family) villages and God.

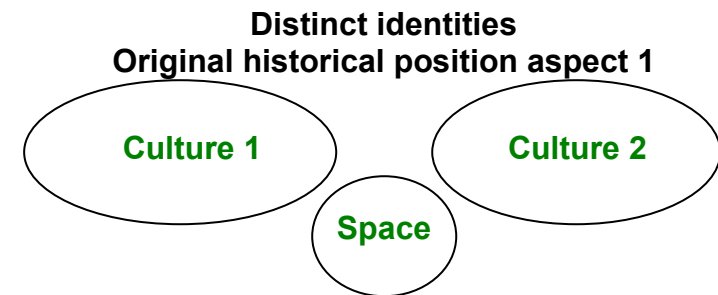


Fig. 45 Leanne Clayton photo 315x544
June 2007

³ Close reading describes a careful, sustained interpretation of a brief passage of text or an artifact. Such reading places emphasis on the particular over the general, paying close attention to individual elements within the text, and the order or composition in which they are presented



Fig. 46 Leanne Clayton
Exploration of drawing and screen-print
June 2007

Reflection

This is viewed within my practice where I converse with fellow students in relation to group critiques and one-on-one with tutor. I colour copy images of my work and place them on the wall at home so that my family may contribute their thoughts and reflections about the work. With relation to the *va* it is important for me to involve my family within this process, as their opinions are valuable. These relationships between family members, adds to the reflection of the ready-made works or works in progress for within my culture, group is more important than individualism.

I use drawing as a method of reflection that operates through precise observational engagement with the object. I draw what is in front of me, not to interpret it, but to close read it, both as a composition of elements and as a single entity. I repeat and reflect back on source data by tracing and redrawing and checking to make sure that the patterns I am studying are in line with the original stencil. This process requires a clear knowledge of how to build up pattern in

order for it to be repeated through processes like screen-printing. My reasons for building pattern in this way is to have an understanding as to how a design is put together for the final print and to enable deconstruction by peeling back the layers to reveal the bare design.

Filipe Tohi

I referenced Filipe Tohi's work, he expresses his desire to construct and deconstruct. "I see everything around me as pattern structures capable of being broken down and it makes me think about the illusion of things."

Sue Gardiner talks about Filipe's work of *lalava* and how it is based on building up of patterns, lines, and shapes these evoke symbolic meanings that relates to histories of genealogies and reflects spiritual, historical, social, and psychological links.

Gardiner (2006) "Running strongly throughout the practice of *lalava*, and reflected in Tohi's work as well, is the theme of intersection between traditional practices and contemporary abstraction. Moving back and forth and in and out of pattern, he deconstructs the spaces and lines, paring back the components to seek the minimal. He reduces layer by layer to reveal inner meaning and then all these elements are translated into a larger sculpture that you can walk around and experience the pattern in a larger scale.'

In relating this method to the *va*: Samoan social behavior is connected back to our upbringing, learnt and inherent behavior that is developed and repeated in certain social contexts, where it is important, where one stands between families and hierarchies.



Fig. 47 Filipe Tohi Haupapa
Custom wood, 2000



Fig. 48 Filipe Tohi, Haupapa,
Haupapa, 1998

Media

When the screen is placed onto the fabric and the ink is pushed through, the process of repetition is repeated through the colours of the pattern. In relation to the making, the interplay of childhood memories, thoughts, and remembrance sets off the visual voices from past to present and they whisper the *va* relationships:

“Suga, fai mea lelei aua fai mea sese ua e loa ? Aua le fai mea pepelo fai mea lelei galuega a le atua ma lou aiga. (girl, do things right don’t do this wrong do you understand/don’t lie, do the job good, show respect to your god and your family.)”

It is the notion of connection back through time and history. It has connections with ideas of mythology, which is like a cultural value, they are like forms of representation and come down through tradition; they are a sense of connectiveness back through time and space. This iteration is repeated in the making; being informed by my parents sets a standard in maintaining a sense of self. In relation to the *va*, we are patterned and measured by our worth, the worth of

our family’s name is judged by others as to the *aiga* we belong to.

These processes of reflection are embedded into decisions regarding made works, materials, memory, and gathered information. Through experimentation and exploration, I use my studio wall as a site to generate ideas and to reflect upon. I cut out the screen-printed motifs I use the wall as my canvas to construct my object of the *ula lei* (island lei). Upon reflection I build up the idea of how this would be made in my head. Through further developments, I physically begin to construct work combining the various elements, for example; motifs and textiles. At this stage, new works begin to develop as I make new combinations of motifs and textiles.



Fig. 49 Leanne Clayton 2006
ula lei on wall, exploration



Fig. 50 Close up image of *ula lei*

Overlapping stage 2

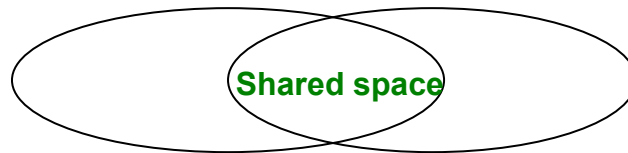


Fig. 51 Leanne Clayton screen-print motif on calico 4mtr

Overlapping (Aspect 2)

In the second stage, the space between these two steps overlaps and in between they share part of the same space. The screen-printed pattern of the motif has been replicated from my grandmother's dress. It stands for my grandmother or concepts such as *fa'a Samoa* (Samoan way of life). Everything about my grandmother, her essence was all about *fa'a Samoa* in that her values, virtues although living in New Zealand for 30 years there was still that uniqueness way of living, cultural traditions were still strong. The length of cloth is four meters and symbolizes the *va* space between the four generations since the time my grandmother left Samoa.

Ula Lei

When an *ula lei* is presented to you, it is a definite link between past and present it is a *mea lofa* of love (gift) all these things are links that I am choosing to activate. I have a variety of methods in the production of my work and a variety of influences that come into my work but my particular methodology is the *va* context where there are infinite sets of relationships that exist but I choose to activate some of them in order for me to come up with this work of art. The *ula lei* that I am talking about are a pattern that means something in the Samoan culture the *ula* of *alofa* of the '*va*' *feiloa'i* (*lei* of love between relationships). The *ula lei* is created by someone, it is a sign of affection and is usually given to another as a gift with the purpose to embellish that person for reasons as welcome, farewell, *alofa* (love) or celebrations of graduations. The significance of this *ula lei* as an art object is the emergence of the European necklace (pearls) and Penu's motif from the European dress that is observed in the photograph of culture 1 and 2. It indicates a fusion of European and Samoan materials that are both used in the creation of synthesis of the *ula lei* and the pearl necklace seen here in fig. 52.



Fig. 52 Leanne Clayton July 2006 exploration of *ula lei* on wall cut out screen-print motifs, pearls, interfacing and cotton



Fig. 53 Sarah Hillary
Rita (At the hair dresses)
From 'A LITTLE' 2007

Gesso & water colour on wooden button on watercolour paper



Fig. 54 Sarah Hillary *Rita*

Rita, Anna & Sarah

My work references artists such as Rita Angus, Sarah Hillary and Anna Miles who have worked with found, appropriated pattern and visual representations from past to present that signify a narrative of person, event, time and space. This has reminded me to look again in order at an image or pattern to explore the difference between generations, connecting back through the *va*.

To construct art works that represents those elements of connection between time and space. Hillary's work, which is seen in fig. 53-54, expresses her hand painted floral motifs of images that have been taken from the Albert Victorian textile book. These hand painted images act as a background that is placed in the center of a white board. Her wooden buttons are gesso and hand painted with a diminutive face from a Rita Angus portrait and framed in white decorative mouldings. Hillary's homage to Rita expresses the connections between the flowers Rita favoured, her excellent skills as a seamstress and Rita as a New Artist.



Fig. 55 Rita Angus
Portrait of Betty Curnow 1942
Oil on canvas, 77.5x64.7cm



Fig. 56 Anna Miles Window Work
The style of Address
1994
Textile paint on fabric

My work references Anna Miles *The Style of Address* because of it's reinterpretation of a design that was worn by Betty Curnow in a 1940 portrait painted by Rita Angus in fig. 55. It indicates a pivotal piece of a period and generation and evokes a translation of cultural references, production, and obscurity between time and space. Anna's curtain in fig.56 indicates that there is something more to this work in that she has deliberately appropriated the pattern in Rita Angus painting and that for us, we need to look again.

Images of Installation & Presentation

My move towards installation was to create a response by incorporating as an active element and filling it with the elements of the (artwork). The aim of installation was to create a space for the relationships between the maker, art, and spectator, as well as bridging the gap and creating a duality between the two cultures, developing an understanding of each other through my works of art.

In my trial ideas in fig.57, I took *Penu's* motif and placed it on the wall. I wanted to express the *va* connections of paying homage to my grandmother by placing the *ula lei* over the picture. This represented her *alofa* of flowers and their scent as a body decoration and relates to the connections of the *va* between fauna and floral between the environment and herself.



Fig. 57 Leanne Clayton trial ideas for installation June 2006

1. In the first installation in fig. 58, the reflection and dialogue between the works created a distance of separation and complication as the presence of architectural elements seemed to distract from the work. It became a visual *faa'lavelave* (entanglement), but not a conceptually useful one.

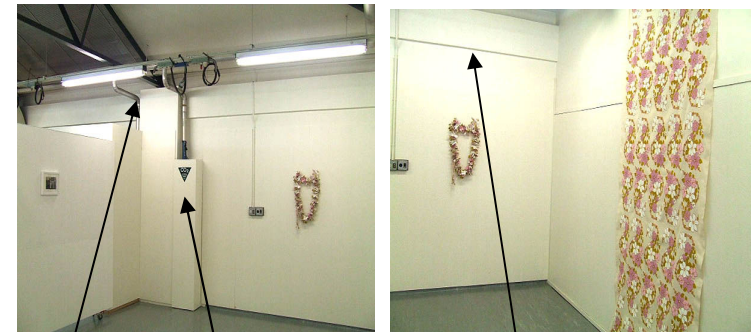


Fig. 58 Leanne Clayton exploration of ideas & development June 2006

Lighting, pipes and wiring

Wood trim

Labels



Fig. 59-60 exploration of ideas & development June 2006



Fig. 61-62 Exploration of ideas & development June 2006

2. I placed the *ula lei* in fig 59-60 onto screen-printed calico on the wall. Experienced feelings that it might be too much to look at, and because I thought that, the motif on the *ula lei* would clash with the motif on calico. However, it seemed to integrate into one pattern, which evoked a complimentary relationship between the wall pattern and the pattern of the object.

I developed this idea further by placing the photograph image on the wallpaper in fig 61-62 because it looked like patterned wallpaper from the era of the 70's. I combined these ideas of exploration together and through investigation of these former works I was able to investigate the *va* concept (that you can never have too much of), and that is a polysaturated look.

3. I suspended the *ula lei* from the ceiling in fig 63-65. I wanted to experiment with the length of the fabric to evoke the height of the fabric by using the height of the studio wall. This created a space by juxtaposing it in front of the screen-print fabric which gave visual expression to the concept of the *va*. Suspending the *ula lei* from the ceiling, created a space by juxtaposing the *ula lei* in front of the screen-print fabric. This gave visual expression to the concept of the *va* space between.

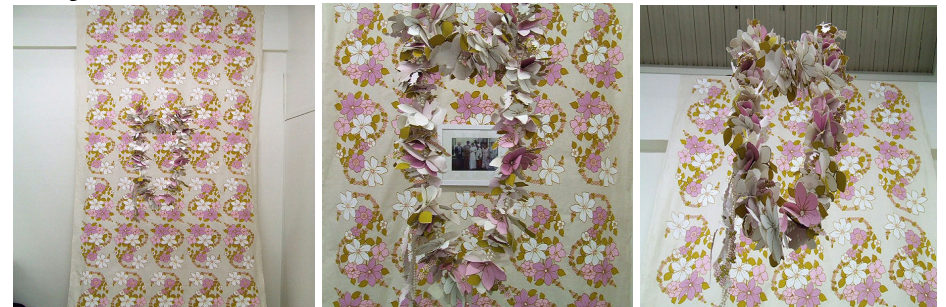


Fig. 63-65 Exploration of ideas & development June 2006



Fig. 66 Exploration of ideas and development June 2006

4. In fig. 66 I was looking at the interplay of image and object, how the fabric roll has its place within the Samoan and European culture. The material roll is a signifier of raw data in that it has the potential of memory, by means of patterns and motifs to recreate and evoke connections to past and present. In addition, the object has the ability to transport these memories to other places.

Final Installation Exhibition

5. For my final first year Masters I used my studio space as my site for my year one presentation in Fig. 67 I suspended the *ula lei* (Samoan

necklace) from the ceiling; I wanted to come away from the traditional cultural expectations as well as the westernized expectations of having the *ula lei* placed over the photograph. I used cotton instead of nylon as the cotton relates to the idea of sewing. My aim for the final investigation was to investigate the overlapping of materials used to create *Penu's* motif; they were all European materials merged through the symbolic essence of my grandmothers dress pattern, repeated on the length of cloth and given expression as a three-dimensional object in the *ula lei*.

The height of the *ula lei* describes the symbolic boundaries of the *va*. At a certain point the observer, as he or she walks around the installation, will see the picture draped by the *ula lei*. It is an optical illusion but is an expression of the *va* relationship I have with my grandmother.

The polysaturated aspect

The installation becomes polysaturated because the first stage is about distinct identities. The second stage is about saturation of Polynesian imagery using European material. Overlapping they share a space that is in between and through merging you begin to see which is which and it ends up with *Penu's* motif.

Penu's motif was repeated on top of the patterned *ie lava-lava* fabric. The visual enjoyment of the repetitive print expressed feelings of a sandwiching of patterns and motifs the term polysaturated is a play between the two words, Polynesian and saturated. I chose these words because I felt it represented the two cultures and a space between. It is about being in a space where two cultures merge and through this mixture of shared space, these cultures become enhanced.

This idea comes from experiences of personal expression that are familiar to me. Mallon & Periera (2002) expressed an article on *Polifusion*. Polifusion is a play on the word Polynesian and fusion it relates to second and third generation Pacific people in New Zealand and how they are creating their own fusion of energy through arts, fashion, and music in the happenings of the present generations of Pacific people. Niki Hastings Mc Fall has expressed: 'It's a really free way to be, it's a really positive side of being in a liminal space, being in between, where you're not one and not the other and you're never going to belong anywhere ever, fully properly'.



Fig. 67 Leanne Clayton *Penu's Motif* 2006
Screen-print

Calico, photograph, textile paints, cotton, pearls and interfacing



Fig. 68 Leanne Clayton *Polysaturated*
March 2007

Found ie lava-lava (Island material) & screen-print pattern of motif

Assimilation

One taking over
the other



Fig. 69 Leanne Clayton Assimilation
Screen-print on patterned *ie lava-lava*
March 2007

Assimilation (Aspect 3)

In screen-printing *Penu's* motif onto the patterned *ie lava-lava* I suddenly became interested in how background Pacific pattern of the *ie lava-lava* material was lost in the over printing.

This brought up the question of which was the most dominant pattern, or if in fact, they had created equivalence. Instead of the overpowering of Polynesian-ness I ended up with an interruption, a clash, a joyful clash of an over indulgence of European imagery.

Muumuu Samorian Dress

Penu's motif was transformed into a style of a Victorian/*Mu'umu'u* dress, which represented a multi cultural facet through the various layers. The dress represented the loose style of *mu'umu'u's* which is an every day dress worn by Pacific Island *mama's*. I placed the corset over the *Mu'umu'u* to evoke a restriction of space.



Fig. 70 Leanne Clayton Muumuu
Samorian April 2006 screen-print
Patterned *ie lavalava*, hooks, eyes.

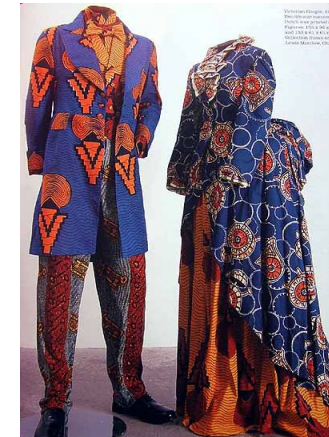


Fig. 71 Yinka Shonibare Victorian
Victorian Couple, 1999 hoop.

Yinka Shonibare

Buck (2003) expresses how Yinka has mixed emotions with Victorian culture. His own identity has been informed in by England's colonial experience with Nigeria and the rigid Victorian education that was pioneered there. Yinka relates how Margaret Thatcher talked about Victorian values as an inspiration but to Yinka he viewed a certain degree of entanglement within his own relationship with Victorian culture and questions what these Victorian ideas mean and why do they need to bring them back. Yinka's response: "But then I thought: one should try to actually understand it and see what one should do with it". He was not interested in the high morals and values of repressed emotions of the Victorians but was attracted to the opulence and seduction, he adores ornamentation and decoration and is fascinated by the connections between fine art and arts and craft. Yinka comments that his relationship is one of celebration and criticism at the same time.

Re-orientation/Dis-orientation (Aspect 4)

Through close reading, I looked at the fabric and the sudden clash that was evoked between the changes of the pattern and motif within the work. I continued exploring different ways of working doing that. I looked at the pattern of the *ie lava-lava* the fluidity of the spaces between the repetitive prints. I repeated *Penu's* motif by exploring the *ie lava-lava* pattern through light. The light made a difference to the work because this *ie lava-lava* pattern was hidden in the cloth. I wanted to highlight this idea in order to create equivalence to the *ie lava-lava* pattern. Therefore, what I was exploring here was the Polynesian motif. I was creating interplay between the two and the *va* between the two.

The crucial factor here is that I started with my grandmother and for me, this instantly brought in various emotional aspects into the work. I made a conscious effort to stop using *Penu's* motif. I did not want to be disrespectful to what it truly meant, so I dealt with *ie lava-lava* patterns instead. I then began to look at the interplay between the pattern and motifs and the *va* space between them. It is not so much about my identity, my family, or myself but it becomes an interplay between pattern and motif. It is about which pattern is overpowering the other. At each phrase they spawn off different sorts of sets of *va* relationships between the spectator, the work and the maker. This means that this space is being altered in the viewing of the work. Because the artwork is changing, it has got to have a spin effect on the spectator as well and ultimately the changes come from the artist, but at each one of these phases. I got different spaces, different relationships that the art, the maker and the spectator, which the artist is engaging with the spectator and the art, work.

RE-ORIENTATION / DIS-ORIENTATION

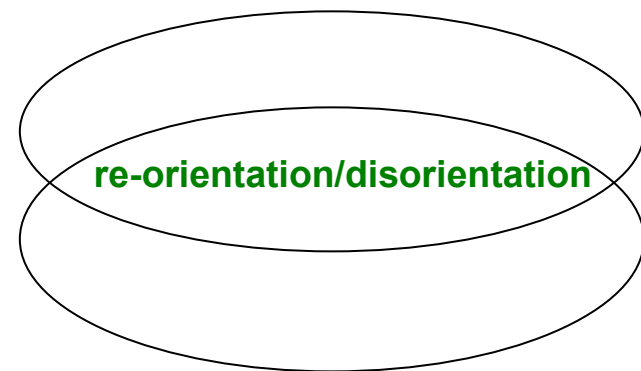




Fig. 72 Leanne Clayton July 2007 Photo ideas of exploration

Spectator role / interaction

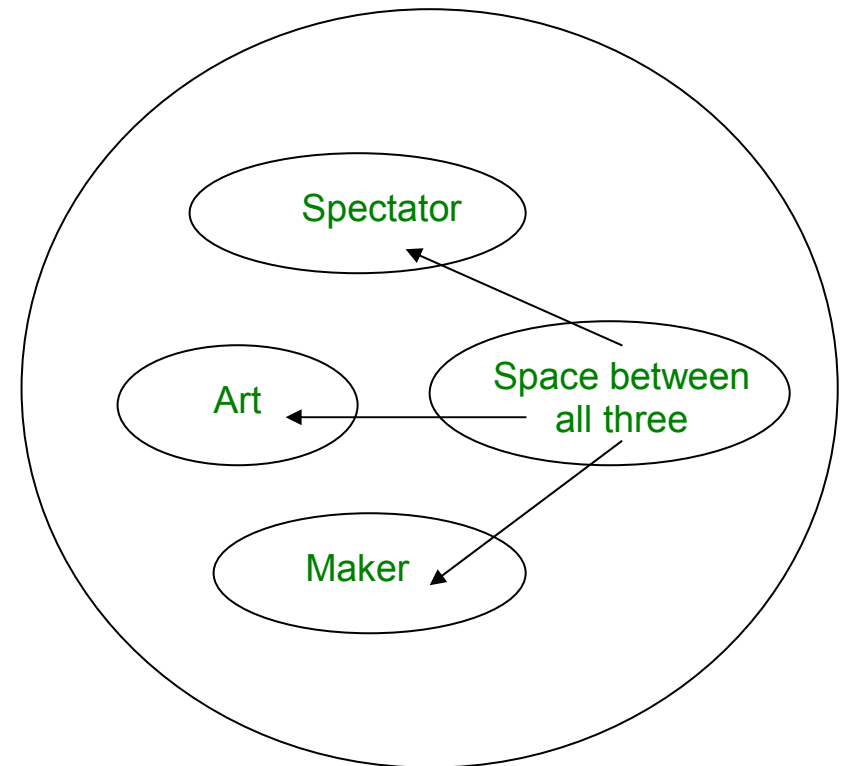
“The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.” Duchamp (1975)

Marcel Duchamp states that the creative act is not completed by the artist alone but by the artist and the artist’s audience. The audience becomes aware of the work, and through time integrated, their participation enhances the experience of society and culture.

Three agents are incorporated into this space, of setting up relationships between the art, the maker, and the viewer through the spectator concept of the *va*. This indicates that the artwork is the design of the maker and in this situation, there is an overlapping of the artist and the art piece, and how they are trying to create ideas with one another in this space that they occupy.

The viewer then comes in and occupies the space and all three co-exist inside the artwork, this can be assimilation with having an original piece of work

Deleuze and Guattari consider the relationship between artist, artwork, and "viewer", adopting a position that sees them as much more intimately connected across space and time. They indicate that the spectator has an idea of what the work is suppose to stand for and that the spectator re-makes the art.



Village Lights

Through further exploration, I used candles as a source of power to generate light on *ie lava-lava* patterns that was placed inside *siapo* (*tapa*). I was more drawn to the candles because it created movement with the patterns. I became reminiscent about the kerosene lamps with its naked flames in the villages of Samoa. Through further exploration, I used Christmas lights as a development idea.



Fig. 73 Leanne Clayton
Ideas & development patterned
ie lava-lava *Siapo* (*tapa*) candles
July 2007



Fig.74 July 2007
Patterned *ie lava-lava* over
Christmas lights

Scott (1997) notes: “Brightly lit Samoan *fale* built without walls float like Chinese lanterns among perfumed foliage. In Samoa, the cool of the night is the most important time of the day, and the streets and village greens are alive with people.”

In Samoa when darkness descends everything is seen, I found that it seemed to be the most active time of the evening and the most joyous. The evening is the coolest part of the day and what was of most significant was the concept of the *va*. How Samoans conduct their lives to the harmony of the *va* by maintaining the relationships between *aiga* (family), neighbors, community and *Le Atua* (God).

This was seen through conversation, singing, dancing, and playing, these celebrations occurred in the village that I visited.



Fig.75 *fale* (house) & kerosene lights photo



Fig. 76 Leanne Clayton Village lights
six lamps, *siapo*, *ie lava-lava* & light bulbs July 2007



Fig. 77 Leanne Clayton village lights two
July 2007



Fig. 78 Leanne Clayton pattern & motif
& illumination of pattern & motif
July 2007

The Illumination of Pattern & Motif

I explored pattern and motif further by highlighting them in Photoshop. I was trying to arouse the idea of light coming out into darkness and wanted these works to illuminate the *Fale's* in the villages and how they can stand for *faa'Samoa*.

Reflection

I experimented with water and food colouring the water had certain reflective properties created under the light and for me the use of coloured water worked the best. Clear water did not give a clear image of the reflection of patterned motif. Through reflection, I became interested in how the likeness of the pattern created a mirror image on the puddle, which gave new dimension to other ideas. From these works, I started with a dialogue and I thought maybe what I need is something that is not so overtly Pacific, that I can be subtle with, watered down puddles.



Fig. 79 Leanne Clayton idea & development
for puddles coloured water July 200

Puddles

Ie Lava-lava pattern, being revealed by light and reflection. I wanted to make new works with the idea of the puddle. I wanted to take the patterns of the *ie lava-lava* lamps and do something wilder with it by deconstructing an everyday object of the *ie lava-lava* and bringing its patterns through a veneer motif. I wanted to take the work into a more playful area. I placed *ie lava-lava* material on the backs of the puddles. These works are viewed as paintings of new constructed forms of *ie lava-lava* patterns glossed with a veneer motif like isolated shapes of puddles. This Puddle work evokes a sense of movement, like dripping organic objects of semi-recognizable island leaf like patterns and fauna. It stirs up a movement of transformation, a journey of metamorphose objects of patterns and motifs that have jumped off the *ie lava-lava* and landed onto the wall, to create their own pattern of delight without the interruption of background fabric or constraint.



Fig. 80 Leanne Clayton Puddles 1 August 2007
PVA, food colouring and *ie lava-lava* (Island material)



Fig. 81 Leanne Clayton Puddles 2 August 2007
PVA, food colouring and *ie lava-lava* (Island material)

It expresses collections of islands seen here in fig. 76 that have lost their connection to the land formations where they are expected to be, but through migration, they take the challenge to create new boundaries.

The cultural identities of pattern and motif are caught in space, suspended like individual entities but come together to form galaxies of patterns. This concept of *va* is connected to the atmosphere, the outer space. We call this *va-nimo-nimo* (outer space) that becomes visible.

These individual particles of patterns or motifs create a space in between and they can come together and form into groups.

This whole space melds us together as a unit. It gives us an understanding as individuals of the links we have between, and what we think is empty space, is not, it is the essence, the *moa* (centre) of our body that lies in the space between and links us to the bigger picture. I continued the exploration with puddles through different styles and sites.



Fig. 82-83 puddle works
Exploration August 2007



Fig.84 puddle works

Close up of puddles

Their translucent veneer quality form a double take in shape shifting of pattern and motif that arouses a turbulence of happenings beneath. Some of the puddles cannot be seen unless viewed closely under the light to reveal the patterns of dark hidden secrets. Away from the wall, the light plays against them and creates a serpentine flow of motifs and patterns. These shapes are not flat they have a pull like structure like fixed butterflies trapped to the wall. Once they have been produced, they curve into new forms over a period of time, which seems to have the potential to close and fall like dried leaves.



Fig. 85 Leanne Clayton 2007 Close up images of ie lava-lava puddles

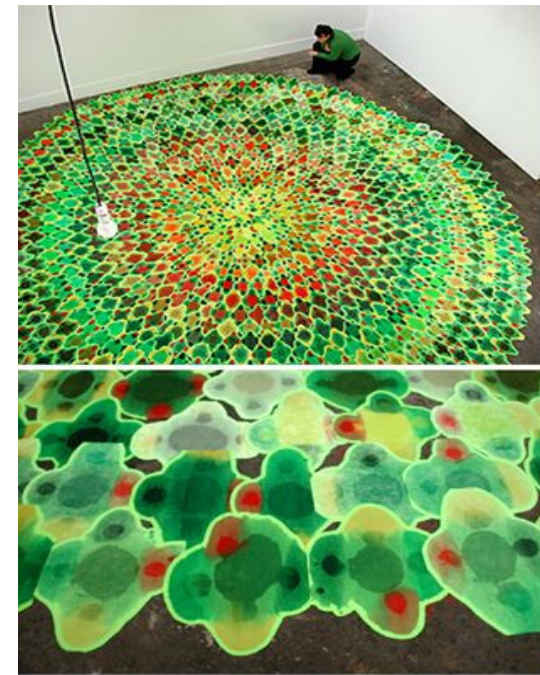


Fig. 86 Polly Apfelbaum Big Bubble
Dye & Velvet
2000

Polly Apfelbaum

Polly Apfelbaum's work explores the notion that cloaks the floor like an artists palette of paint that is transformed through the colours of mass culture such as the materialization of the society that we live in which creates the hybrid of beauty that exists in an uncertain and ambivalent space between painting, sculpture and installation. Big Bubble is based on three sisters who star in the cartoon movie based on the power puff girls.

Synthesis (Aspect5)

I experimented with different types of materials as to the one that best fits the work. PVA Glues, tints, acrylic paints, fabric paints, food colouring, and resin. I used machine and created moulds to form the shape of the puddles and poured resin into these spaces. I found resin to be problematic because of its toxic fumes as well as cost. This lead me to bindex, which is a binder, used for dilution of acrylic colours and for creating collages.

I was interested in the use of these materials because it had a watered down look. This evoked feelings of a watered down culture, which became a concern for me as it made me think about our culture here in New Zealand, a culture that is being watered down because of the society that we live in. It arouses the idea of adopting a whiter shade of pale, what I mean by this is one begins to question the authenticity of a culture. This made me question the authenticity of the material of the puddles. I reflected back on the journey of the Polynesian motif and how I did various things to it with the overlapping influences and in here strongly expressing the *va* 'feiloa'i between the cousins and the various things that I put in place. I started to move away from the strong *va* relationships into the assimilation phrase by putting it onto *ie lava-lava*. It moves again into reorientation and disorientation in highlighting the *lava-lava* patterns through light. The journey continues down to the next stage: synthesis.

This indicates that when I move away from polysaturated images I retain what is the essence of it because the puddles retain the essence of the *va* relationships that things still have a relationship with one another even though things look slightly different.

Synthesis

However, this does not hold back a culture that is becoming transparent which is seen through these works. Even though we live in a different culture our authenticity of our culture is in how we have been patterned whether we are full blooded or not. Sharing between the two ends up with a product of a subtle blend between things. A term that is used to remind us about this is 'Selau Pasene' (100 %). The substance of this term means that it makes no difference whether we are full blooded Samoans, *afakasi* (half Samoan) or whatever the percentage may be, as long as we remember the tools that have been passed down to us through the patterns of the *va*.



Fig. 87 Leanne Clayton Bindex & Tag Ties ideas & development
For Synthesis September 2007



Fig. 88-89 Leanne Clayton Coloured/ clear resin puddle,
Mould ideas & developments for synthesis
August 2007

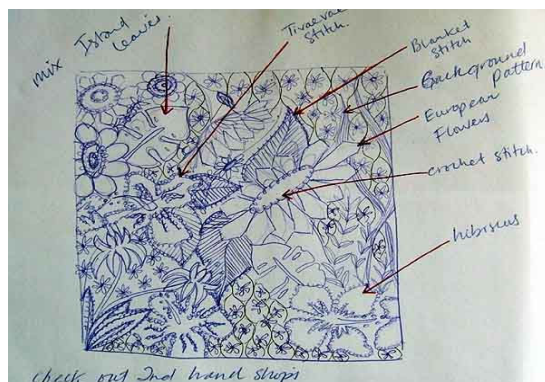


Fig. 90 Leanne Clayton Text drawing ideas & developments April 2007

Concept Drawing

This drawing was done at the beginning of the year. I wanted to go back and develop it further. I am interested in evoking a shared space between these cultures of European and Polynesian identities through the arts and crafts.

Process starts again

So once again, I am going through the process of the three steps, which are distinct identities, overlapping and assimilation through European and Polynesian identities, between found objects of *lava-lava* patterns and doilies. I wanted to create a *va* space between past and present through referencing women's work in arts and craft through collaboration and community between the shared cultures, in how it evokes the feelings of "the bringing together" through story telling, issues, concerns and gossip within the community and sharing each other's talents.

Collaborative works

The artists, Ani O' Neil, Lonnie Hutchinson and Niki Hastings McFall are artists that have worked collaboratively. They utilise found objects and combine techniques of arts and craft, Christianity, colonisation, materials as well as Polynesian aesthetics and art forms, juxtaposing negative and positive elements. In relation to this how they also pay homage to Pacific women and their traditional arts (*siapo*, *tivaevae*, weaving etc and the missionary introduction of domestic needle work skills into the Pacific). They bring to mind various issues of cultural identity, genealogy, gender, navigation, and community to name but a few. I enjoy their works, I am attracted to their melting pot of cultural messages and symbols because they combine humour with the mundane and explore what it means to be a New Zealander of Pacific island descent living in an urban environment. Their ideas evoke a between space of connectiveness of tying the two together.



Fig. 91-92 Leanne Clayton September 2007
Embroidered motifs on patterns / embroidery packets

I will illustrate by describing the processes around the idea in the production of embroidery. I negotiated a group of women to do collaborative works with the embroidery hoops. I handed out examples of the embroidered works to give them an idea of how they could do it for themselves. I mentioned if they were interested in helping me, they were welcome to take a packet that contained the following materials:

- Embroidery hoop and colored threads
- Darning needle
- Fabric, with hand drawn image of motif

A few of the subjects were concerned, as they had never embroidered before. I used this opportunity to evoke a skill, this created mixed feelings for the subjects, and the other issue was I as an art student. They had concerns that their works would not be good enough for the project. With relation to the *va* I wanted these subjects to experience for themselves the joy of coming together in learning a skill. Through reassurance, I expressed that I too was learning how to embroider and this would be a good opportunity for all of us to learn.

The question I asked, “Do I really want to do that, do I want to have that much control?” The level of control that I have alters the relationship that I have with the women, my collaborators. I opted not to have that much control. In this way, I felt that the *va*, relationship, between myself and the women was more respectful because it was merging from a shared space.

As the artist or teacher, I could have been more directives in relating to the subjects exactly what to do and how it needs to be done. However, I did not want to stifle their creativity because I wanted them to bring in aspects of their designs and techniques. However, this led to thinking about how I would present these collaborative works within a professional gallery context. Through further reflection, it no longer became a concern, as there are various options that can be used in presenting this work. I would remain true to their works what I mean by this is I would not alter it out of respect for that person.

Through sharing the space with the subjects, relationships are formed through displaying their works. Through further reflection I feel it would be dishonest in calling it a collaborative work as the atmosphere in which these embroidery hoops were made is not about the production of making, it is about community sharing. Teaching from each other is what I grew up with. These are the connections of the *va* where we each have a turn to develop the skills and to use the tools that have been patterned for our learning to share with others.



Fig. 93 Leanne Clayton Shared Space
Ideas & development September 2007

The Three steps

I am merging the Polynesian and European materials by placing the images from culture 1 and 2 through the medium of arts and craft. My approach was to bring these works and create the three steps of distinct identities, overlapping and assimilation through embroidery, of raising the stitching on top layering and raising it even further through the embroidery hoop which highlights the images of the three steps in between a shared space.



Fig.94 Leanne Clayton ideas & developments on wall
September 2007

Ani O' Neill

I referenced the works of Ani O'Neil because they evoked a Polysaturated essence in the way Ani uses aspects of arts and craft into her work, colour as well as elements from low culture, something from the market or from the second hand shop that is made into 'high art' which is seen in some of Ani's work. I have used these aspects in some of my works.



Fig. 95 Ani O' Neill Lucky Dip Wool & Steel 2005

Figs. 96 Images for final exhibition for 2007





Fig. 97 mapping idea for final exhibition 2007

So I thought about how I could move myself away from these Polysaturated images would I still,

- Retain my Polynesian-ness without deliberately indulging it?
- How do I end up with something new that reflects what I am?
- Would I retain the essence of the *va* relationships?

Conclusion

What I am trying to achieve is a saturation of these images that have been presented in this exegesis for the final year exhibition. Through the integration of found objects patterns and motif which is then incorporated into new forms and patterns. I am trying to evoke a sense of celebration through colour, patterns, and motifs and to create the fullness of the *va* through closeness of relationship between these elements.

Therefore, in conclusion at the Assimilation phase, you end up with one culture overwhelming the other. Another way of looking at understanding the term 'Polysaturated' is how it can cut both ways. You can have an over indulgence of Pacific imagery or European. Polysaturated is realizing that there is a space in between and what I am trying to do is merge them together. For me Polysaturated is vast; it is a celebration of encouragement. The important thing about Polysaturated is it is an idea, it is not just about imagery it is a stage in the long journey of life.

This may be a stopping point for now because I am not trying to close up the *va*; the whole idea of the *va* is that there is no gap. I am trying to evoke the idea of bringing things together, I am choosing the relationships, and I am recognizing them through pattern and motif. There are a myriad of *va* relationships that I could have spoken about, however I choose to talk about my grandmother, which led onto other things.

What you have been presented with is an idea of the influences of narratives and contents within the work. The meaning of patterns and how they are represented. Textile materials as a vehicle, a signifier, or statement of women's role. Repetition of patterns and images from past to present and connections through other artists. These are elements in the *va* that create this space between.

Appendix

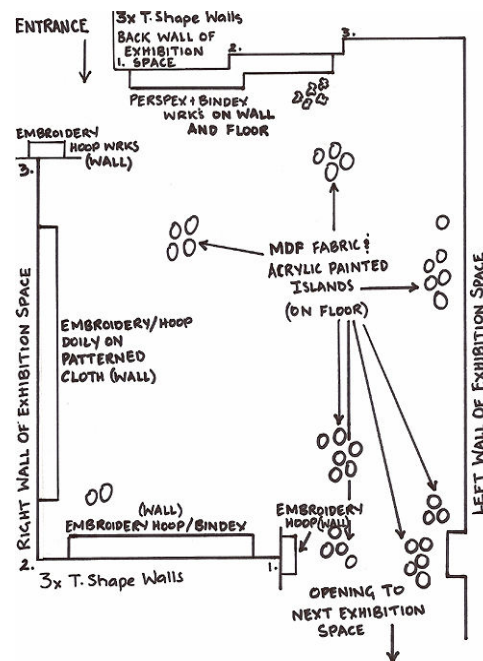
Polysaturated

Post Graduate Exhibition 2007

Date: Thursday 29th Nov

Time: 6pm-7.30

Exhibition Location: WM Level 4, The School of Art & Design Building, Auckland University of Technology.



Drawing: Mapping for final installation 'Polysaturated' November 2007. Leanne Clayton

WM level 4 situated in The School of Art & Design Building provided a challenge in its layout and architectural elements. By the use of T-shaped partitions a rectangular shape is formed where the body of works is spread across this space with an opening that leads into the next exhibition space.

Upon entering *Polysaturated*, the exhibition begins with a single work, an embroidery hoop, doily and *ula lei*, hung on the right hand wall facing the entrance. The essence of this work is again spotted on the far T-shaped wall at the side front opening to the next exhibition space. Smaller works of embroidery hoops, doilies, bindex, and tags are set in a row and face the front of the exhibition space. On the far right side of the wall, embroidered doilies on patterned cloth suggest a sense of women's work and productivity, and bring to mind colonization through a historical delicacy and duality of sense and sensibility.

The Perspex, bindex and *ie lava-lava* puddles are placed on the back wall of the exhibition space and the floor. It references the *ie lava-lava* motifs of the traditional Polynesian garment as well as the shape and closeness of the islands themselves. These fluid forms of patterned motifs with the bendable nature of the composition evokes a sense of movement regardless of what order they may appear in and leads to the belief of migration and journey in the shifting of ones cultural identity.

Through peripheral vision, the eye is drawn to the floor works of material and acrylic painted islands. Few are individually spaced while the majority of the embellished material puddles are slotted together to evoke the bringing together of islands, cultures that have come from islands of memory, and represents new lands or landscapes.

It arouses the idea of relationships between individuals the groupings and unwrapped spaces explored through the notion of the *va*.

Each work though distinct is a culmination in this journey, of the *va*, although separated by its works on the walls and floor it is still visually connected through the running threads of common materials, aesthetic and found objects. There is no one definition for the *va* there are many types of *va* so to is the work presented and connected.



Polysaturated (View. 1 taken from left corner of exhibition space)



Polysaturated (View. 2 taken from left side midway of exhibition space)



Polysaturated (View. 3 taken from middle to the back of exhibition space)



Polysaturated (View. 4 taken from middle of exhibition space)



Polysaturated (View. 5 taken from entrance of exhibition space)



Polysaturated (View. 6 taken from right corner of exhibition space)



Polysaturated (View.7 taken from front left side of exhibition space)

Close up of wall works 2007



Found objects - 2 x embroidery hoops 113cm x 37cm
2 x embroidered table cloths 84cm x 84cm & ula lei





Found objects - 5 x embroidery hoops 48cm x 15cm, 5 x doily napkins 40cm x 40cm.

5 x -bindex hibiscus, tags, ie lava-lava, embroidered doilies & airbrush colours.



Close up of bindex hibiscus with tags,
Embroidery hoop
& embroidery napkins



Found objects- patterned fabric 159cm x 246cm, embroidery threads, buttons, felt, beads, acrylic paint, *siapo*, ie lava-lava & doilies.



Close up of doily works on patterned fabric

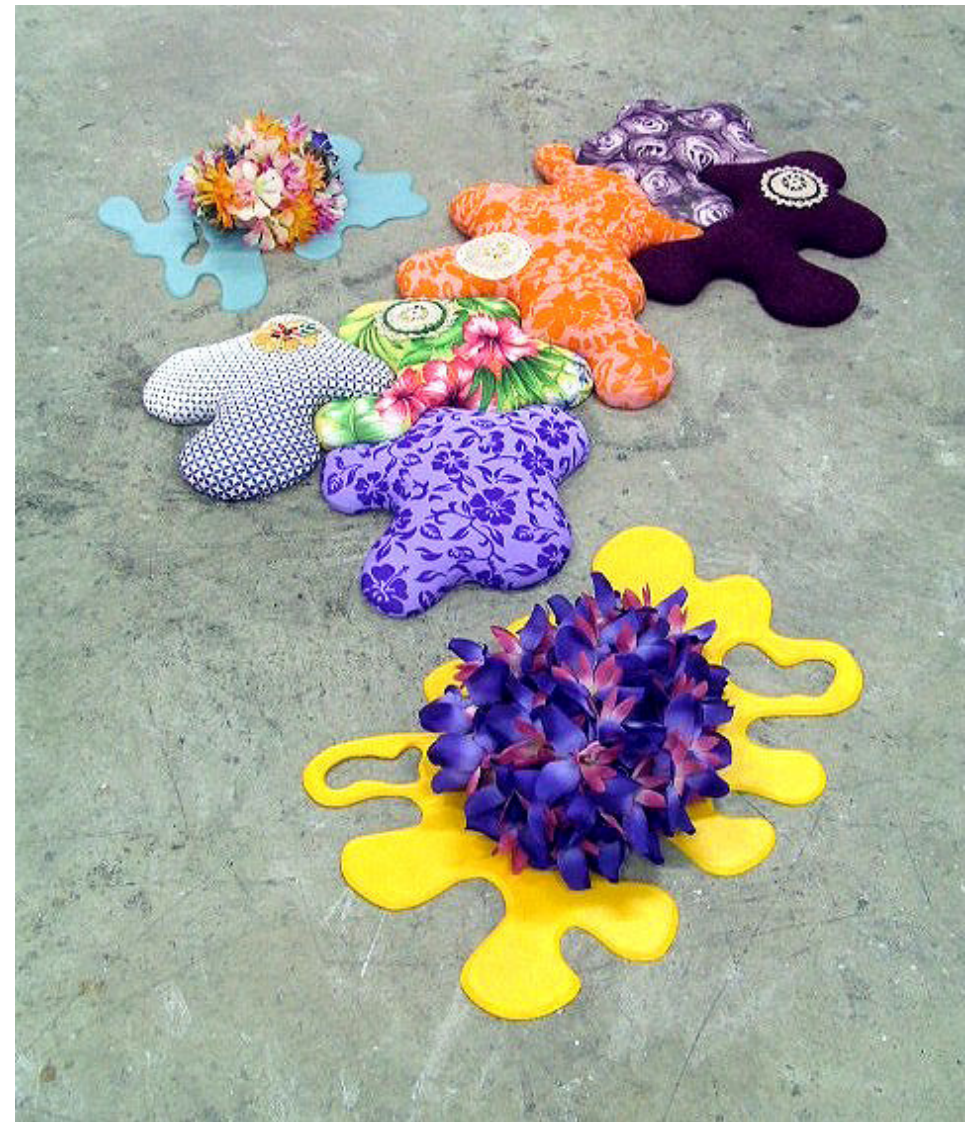


Close up of Perspex, bindex, airbrush colours & ie lava-lava

Close up of Floor works 2007



25 x Island puddles, MDF boards 9 ml in height, Dacron, fabric, doilies, embroidery thread & acrylic paint.
14 x MDF Flat Island puddles ½ cm in height, acrylic paint & *ula lei*.







List of Illustrations

- Fig. 1 Greg Semu
Greg Semu Self portrait with back of Pe'a,
Artist Project O Le Tatau Samoa
The Tattooing of the Samoan People Nov 1995.
Retrieved March 4, 2007 from
<http://collection.aucklandartgallery.govt.nz/results.jsp?veiw=detail&pos=10>
- Fig. 2 Greg Semu
Greg Semu portrait with back of Malu, Foketi Lusa
Artist Project O Le Tatau Samoa
The Tattooing of the Samoan People Nov 1995.
Retrieved March 4, 2007 from
<http://collection.aucklandartgallery.govt.nz/results.jsp?veiw=detail&pos=10>
- Fig. 3 Photo Lady selling her arts and crafts
Clayton, L (2006) Own personal photo
- Fig. 4 Moa (centre)
Mallon. (2002) *Samoan Art and Artists: O Measina a Samoa*.
Nelson, New Zealand: Craig Potton. (p 106)
- Fig. 5 Wrist tattoo
Clayton, L (2006) Own personal photo
- Fig. 6 -7 Samoa Ole Tatau
Resture, J. (2003). *Polynesian Samoa Tattoos*. Retrieved February 18,
2006 http://janeresture.com/oceania_tattoos/index2.htm
- Fig. 8 Taulima
(2007) own personal photo
- Fig. 9-11 Studio works
Clayton, L (2006) Studio works pencil drawings on paper,
- Fig. 12 Nui Tatau
Clayton, L Nui Tatau, 2006- Embossed Print on paper 98.5cm x 70cm Feb 2006

Fig.13- 14 Lonnie Hutchinson	Tautai Contemporary Pacific Arts Trust http://www.tautaipacific.com/lonnie/lonnie.html
Fig.15 -16 Exploration drawing April 2006	Clayton, L Exploration drawing April (2006)
Fig. 17 Ani O' Neill	Mallon, S. & Pereira, P. (2002). <i>Pacific Art Nui Sila: The Pacific Dimension of Contemporary New Zealand Arts.</i> (p 194)
Fig. 18-20 Marie Shannon	Were, V. (2004). <i>Material Witness: Art New Zealand 2004</i> Pg, 52.
Fig. 21-22 Felt bodices & untitled	Clayton, L (2006) Felt bodices & Untitled
Fig. 23-24 Karen Sander	Kunstmuseum St. Gallen, Cantz Verlag, (1996). <i>Karen Sander und die Autoren: Erschienen im Cantz Verlag: Printed in Germany.</i>
Fig. 25 Tatau	Clayton, L (2006) Tatau, Indian ink, skewer, paper size A1
Fig. 26 Felt umbrella	Clayton, L (2006) Felt umbrella
Fig. 27 Bodice Quilt	Clayton, L (2006) Bodice Quilt, Time trail exhibition 120 MINS, May 2006
Fig. 28 Embroidered motifs/ malu on felt	Clayton, L (2006) Embroidered motifs/ malu on felt
Fig. 29 Close up of umbrellas	Clayton, L (2000) Close up of umbrellas
Fig 30 Artichoke	William Morris Artichoke http://www.artpassions.net/cgi-bin/show_image.pl?../galleries/morris/artichoke.jpg
Fig 31 Coco Fusco	Coco Fusco and Guillermo Gomenz-Pena http://www.english.emory.edu/Bahri/Fusco.html

Fig.32 Scramble For Africa	Yinka Shonibare, Scramble for Africa (2003) Museum Boijmans Van Beuningen Rotterdam, (2004). <i>Yinka Shonibare: Double Dutch</i> . NAI Publishers Rotterdam.
Fig 33 Maxa	Yinka Shonibare Maxa (2003) Museum Boijmans Van Beuningen Rotterdam, (2004). <i>Yinka Shonibare: Double Dutch</i> . NAI Publishers Rotterdam
Fig 34 Fala sui	Mallon. (2002) <i>Samoan Art and Artists: O Measina a Samoa</i> . Nelson, New Zealand: Craig Potton. (p 76)
Fig 35 Embroidery	Hamlyn House. (1970) <i>Golden Hands Volume 14</i> . The complete knitting, dressmaking, and needlecraft guide.
Fig. 36 Patch work	Clayton, L (2004) Own Personal work
Fig.37 Tivaevae	Mallon, S. & Pereira, P. (2002). <i>Pacific Art Nui Sila: The Pacific Dimension of Contemporary New Zealand Arts</i> . (p 64)
Fig. 38 Tapa	Mallon. (2002) <i>Samoan Art and Artists: O Measina a Samoa</i> . Nelson, New Zealand: Craig Potton. (p 76)
Fig. 39 The Relief Society 1968	Clayton, L. own personal photo
Fig 40 Buddy System	Ani O 'Neill http://www.tautaipacific.com/oneill/oneill.html
Fig. 41 Childhood photo, dress & curtain	Clayton, L. own personal photo
Fig 42 Edith Amituanai	The Manu Lounge, 2006, C-type photograph Courtesy of St Paul's Gallery Auckland and Anna Miles Gallery Auckland
Fig. 43 Sifting through images	Clayton, L. own personal photos

Fig. 44 Map of Polysaturated process	Clayton, L Map of Polysaturated process text drawings 2007
Fig. 45 Distinct Identities	Clayton, L. own personal photo (Penu)
Fig. 46 Exploration drawing & screen-print	Clayton, L. Exploration drawing & screen-print June (2006)
Fig. 47-48 Filipe Tohi	Gardiner, S. (2006) <i>Binary Code</i> , Art News Zealand. Autumn 2006, pp 53
Fig. 49-50 Ula Lei	Clayton, L. Ula Lei on wall & close up
Fig. 51 Overlapping	Clayton, L. Overlapping screen-print motif on calico 4mtr
Fig. 52 Ula Lei on wall	Clayton, L. Exploration of <i>ula lei</i> on wall July 2006
Fig. 53 Sarah Hillary	Sarah Hillary, Rita (At the hair dresses) From 'A LITTLE' 2007 Courtesy of Anna Miles gallery
Fig. 54 Sarah Hillary	Sarah Hillary, Rita (with the orange beret) From 'A LITTLE' 2007 Courtesy of Anna Miles gallery
Fig. 55 Rita Angus	Portrait of Betty Curnow (1942) oil on canvas, 77.5x64.7cm Retrieved June 16, 2007 http://artnewzealand.com/Isses1to40/Angus03bc.htm
Fig. 56 Anna Miles Window Work	The style of Address (1994) Window work, Textile on fabric Courtesy of Anna Miles
Fig. 57 Trial ideas for installation	Clayton, L Trial ideas for Ula Lei installation June 2006
Fig. 58 Exploration of ideas & development	Clayton, L Exploration of ideas & development June 2006

Fig. 59-60 Exploration of ideas & development	Clayton, L Exploration of ideas & development June 2006
Fig. 61-62 Exploration of ideas & development	Clayton, L Exploration of ideas & development June 2006
Fig. 63-65 Exploration of ideas & development	Clayton, L Exploration of ideas & development June 2006
Fig. 66 Exploration of ideas & development	Clayton, L Exploration of ideas & development June 2006
Fig. 67 Final Installation	Clayton, L Final Installation June 2006
Fig. 68 Polysaturated	Clayton, L Close up of Found <i>ie lavalava</i> (Island material) & Screen-print, March 2007
Fig. 69 Assimilation	Clayton, L Found <i>ie lavalava</i> (Island material) Screen-print, March 2007
Fig. 70 Muumuu Samorian	Clayton, L Muumuu Samorian April 2006 screen-print patterned <i>ie Lavalava</i> , hooks, eyes and hoop
Fig. 71 Yinka Shonibare	Yinka Shonibare, Victorian Couple, (1999) Museum Boijmans Van Beuningen Rotterdam, (2004). <i>Yinka Shonibare: Double Dutch</i> . NAI Publishers Rotterdam.
Fig. 72 Photo ideas of exploration	Clayton, L Photo, exploration of ideas & development June 2007
Fig. 73 Siapo, <i>ie lavalava</i> & candles	Clayton, L Siapo, <i>ie lavalava</i> & candles exploration of ideas & Development June 2007
Fig. 74 Patterned <i>ie lavalava</i>	Clayton, L patterned <i>ie lavalava</i> & Christmas lights 2007
Fig. 75 Fale (house)	Kirkland Photos (2005) <i>Photo library of Samoa</i> : Retrieved September 6, 2007 from http://www.kirklandphotos.com
Fig. 76 Village Lights	Clayton, L Village Lights six lamps July 2007

Fig. 77 Village Lights 2	Clayton, L Village Lights 2 July 2007
Fig. 78 Pattern & Motif/ Illumination	Clayton, L Pattern & Motif /Illumination July 2007
Fig. 79 Idea and Development for puddles	Clayton, L Idea & developments for puddles July 2007
Fig. 80 Puddles 1	Clayton, L Puddles August 2007
Fig. 81 Puddles 2	Clayton, L Puddles 2 August 2007
Fig. 82-84 Puddle works	Clayton, L Puddle works exploration August 2007
Fig. 85 Close up of puddles	Clayton, L Close up images of patterned puddle August 2007
Fig. 86 Polly Apfelbaum http://www.perlproject...3Fq%3Dpolly%2Bapfelbaum%26snum%3D10%26um%3D1%26hl%3Den%26sa%3DN	Polly Apfelbaum Big Bubble's Dye & Velvet 2000
Fig. 87 Bindex	Clayton, L. Bindex & Tag Ties ideas & development September 2007
Fig. 88-89 Resin	Clayton, L Resin coloured/clear puddles September 2007
Fig 90 Text drawing	Clayton, L Text drawing idea & development April 2007
Fig. 91-92 Embroidery motifs on patterns	Clayton, L Embroidered motif on patterns/ packets September 2007
Fig. 93 Shared Space	Clayton, L Shared Space embroidery hoops on patterned cloth September 2007
Fig. 94 Ideas & development	Clayton, L Ideas & Development on wall September 2007
Fig. 95 Ani O' Neill	Ani O' Neill Lucky Dip Wool & Steel

Fig. 96 Images for Final Exhibition

Fig. 97 Mapping for Exhibition

Clayton, L Images for final exhibition 2007

Clayton, L Mapping images for final exhibition 2007

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