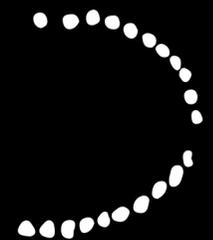


Vā Moana: Space and Relationality in Pacific Thought and Identity

24-25 (Aotearoa) / 23-24 (Hawai'i) November 2021

Conference Book



Vā Moana
Pacific Spaces

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Haere Mai Welcome Avanoa

Ki ngā here Pūrengi
Rangitāmiro ai te kōwhao o te ngira
Ka takakawehia te ara Poutama

To the lashings
Where the common thread is found
Navigate the trails of learning

– Taituwaha King & Valance Smith

Welcome to the *Vā Moana: space and relationality in Pacific thought and identity* conference. Over the coming days, academic researchers, cultural historians, artists, students and others interested in Moana cultures will explore the concept of vā and related notions in Pacific cultures.

Assembling on-line, we will begin Day One with a whakatau to welcome everyone. The conference will be hosted by the University of Hawai'i on the first day and by the Auckland University of Technology on the second. We wish to acknowledge our co-hosts, the Department of Ethnic Studies and Center for Pacific Islands Studies (University of Hawai'i at Mānoa), and the Pacific Islands Development Program (East-West Center).

A third day of the blended conference has been postponed until March 2022 to facilitate in-person gathering for those in Tāmaki Makaurau. *Tausiga 'o Vā: knowledge sharing panel discussions day with Māori, Tongan and Sāmoan experts* will be hosted at Tāmaki Paenga Hira Auckland War Memorial Museum. We will be in touch as plans unfold.

The Auckland University of Technology's main campus and the marae, with the wharenuī (meeting house) Te Pūrengi and the wharekai (dining hall) Kaipara, are located on Ngāti Whatua land. In 1840, shortly after the signing of Te Tiriti o Waitangi (Treaty of Waitangi), Ngāti Whatua leader, Apihai Te Kawau made this area of Auckland available to settlers as tuku whenua (a gift in reciprocity) [1]. Hence, Ngā Wai o Horotiu is governed by Ngāti Whātua Ōrakei protocols and values.

Te Pūrengi wharenuī simultaneously embraces Māori spiritual origins and celebrates diverse cultures – particularly from the Moananui [2]. *Pūrengi* refers to the ropes binding double hulled canoes together and connecting the mast and sails to protect the canoe from breaking apart. In the context of AUT, Te Pūrengi binds people together “under one thought and in a common goal under the auspices of peace and well-being” [3].

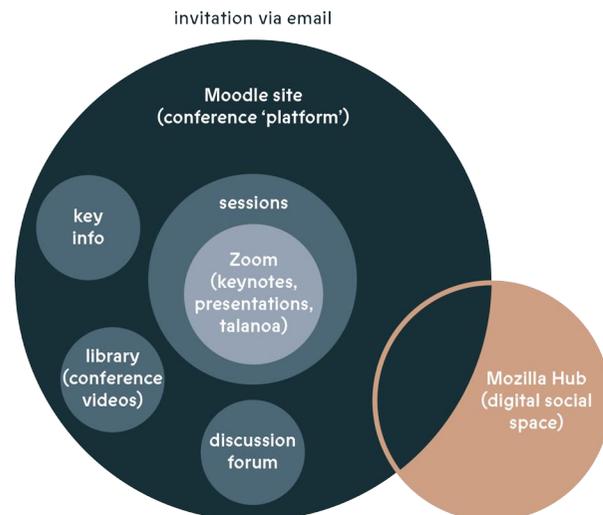
Another Moana metaphor that has recently been used to emphasise a much-needed unity-in-diversity within mainstream institutions in Aotearoa, and to focus on shared history and culture as an “anchoring point or a productive site” in an in-between space [4], is *pikipiki hama*. Hinekura Smith and ‘Ema Wolfgramm-Foliaki refer to *pikipiki hama kae vaevae melenga* as the moments when a fleet’s ocean-going canoes are lashed together “to exchange people and resources [...] out on the ocean battling the swells and weather” [5]. This invocation of communal strengths, as a powerful basis for ongoing exploration, chimes well with Te Pūrenghi’s description as lashings that harbour common threads in navigating learning. We hope you hear the call, grasp the metaphorical rope, and venture with us into new waters.

About the Platforms

Moodle, Zoom & Mozilla Hubs

We have chosen a Moodle format to create a confidential and safe environment for conference participants before, during and the conference, in combination with Zoom video streaming and a Mozilla Hub social space.

- The conference will be accessed online through our Moodle site. Registered participants will have been emailed instructions for logging into the Moodle site.
- After logging in, you will be able to browse the conference events, which take the form of keynotes, kaumātua panels/talanoa, and panel presentation sessions.
- Sessions will be scheduled so we can gather in synchrony across multiple time zones; however, panel presentation sessions will run two at a time throughout the conference.
- You can access session descriptions, abstracts, presenter biographies, forum discussions and Zoom links to sessions from the main conference pages — click on the link to join presentations and discussions.
- During the parallel sessions, we will watch 2-3 pre-recorded presentations together, after which we will have a short break for movement and actiVĀtions, and then the floor will be opened for questions and discussions.
- Conversations with other conference participants can be held in forums and via chat at any time. The pre-recorded presentations will also be available before, during, and after the conference.
- In place of the tea station and hallway of onsite conferences, a link on the Moodle site will take you to a digital Mozilla Hub space, which we have built especially for our conference participants to socialise in (as avatars) and to engage with media related to the Vā Moana project.



Click for tips: [Moodle](#) / [Zoom](#) / [Mozilla Hubs](#)

About the Marsden Project

Vā Moana: space and relationality in Pacific thought and identity is a research project funded (2019 to 2023) by Te Pūtea Rangahau a Marsden, the Royal Society's Marsden Fund, and the conference is part of our research collaboration and dissemination activities. From the beginning, it was planned as a blended event: that is, we wanted it to be equally (or as close as possible to equally) accessible and productive in both on-site and on-line formats. Initially, before COVID-19, this was motivated by the awareness that on-site participation in conferences has always been a privilege for only few. Many communities, particularly in the Global South, are unable to travel to conferences, either because they cannot obtain the necessary visa, or pay for long distance flights. Further, academic conferences are academia's best hidden dirty secret when it comes to climate change: all those long distance flights damage our planet. Our initial plan was to run our conference as an 'ecosystem' of hubs in three continents, each with several local pods attached, and all connected through a network that would support Pacific and other Indigenous research values. The Te Apārangi - Royal Society of New Zealand's Marsden grant allows us to do this without charging conference fees.

COVID-19 has heightened the need to develop alternatives to the conventional conferences and we want to acknowledge the inspiration for our planning that we have drawn from Ken Hiltner's Nearly-Carbon-Neutral conferencing model [6], and later from Anand Pandian and his colleagues' initiatives like the *Displacements* and *Distribute* conferences [7], as well as — in a very different but equally decisive way — from Shawn Wilson's writing about research as ceremony [8].

Our Goals & Values

In our cultures an integral part of any ceremony is setting the stage properly. When ceremonies take place, everyone who is participating needs to be ready to step beyond the everyday and to accept a raised state of consciousness. You could say that the specific rituals that make up the ceremony are designed to get the participants into a state of mind that will allow for the extraordinary to take place. As one Elder explained it to me: if it is possible to get every single person in a room thinking about the exact same thing for only two seconds, then a miracle will happen. [...] For me, putting ideas in a circle or wheel indicates that they are interrelated and that each blends into the next. It also implies that the ideas flow from one to the next in a cyclical fashion. A change in one affects the others, which in turn effects new change in the original. All parts of the circle are equal; no part can claim superiority over, or even exist without, the rest of the circle.

– Shawn Wilson (Opaskwayak Cree) [9]

In order to achieve our goals of making the conference widely accessible to interested communities, and to create an environment which supports and generates Pacific and more broadly Indigenous research collaborations, we are guided by values of relationality deeply held in the Pacific, Aotearoa, and Indigenous communities in particular.

Shawn Wilson writes that for Indigenous people, research is ceremony (see left). In a very similar spirit, when we conceived of the conference, we thought of research as wānanga (collective pursuit of knowledge) or as talanoa (collaborative group discussion) — as research endeavours where (like in Wilson’s circle) interactions are inclusive, participatory and proactive. It was not to be about dissecting competing ideas but about building things up to see how they work — in often experiential and experimental ways. COVID-19 has tied our hands somewhat, but we have always wanted to translate these values, which were generated in face-to-face situations, into an online environment. This conference is the beginning of our collective translation and we welcome you to participate and help us adapt and tweak the technology to our goals.

Our wero and challenge to you is that we – the Vā Moana - Pacific Spaces team – want you to contribute to and support a safe, welcoming and respectful conference experience for everyone. As a team we want to promote and foster kindness, respect, and patience when engaging in onsite and online talanoa panel discussions. Vā Moana values the opportunity to share and learn from all of the participants present. We invite you to help us to provide a safe space for forms of difference that have been marginalised or excluded by prejudicial norms concerning gender, ethnicity, nationality, disability, sexual orientation, race or socioeconomic status (and others) in mainstream Western institutions. [10]

Terms & Conditions

Indigenous Cultural & Intellectual Property

A key aspect of Indigenous sovereignty is Indigenous peoples' right to maintain, control, protect, and develop their Cultural and Intellectual Property (ICIP). Research administration structures often compromise Indigenous researchers and communities – we want to prevent this and expect, for example, that anyone using or discussing ICIP during the Conference will follow due process in their communications, consultation and in obtaining informed consent [11]. The holders of ICIP must be fully acknowledged in all instances.

Recordings

As conference organisers, we will record presentations and discussions and may make them available to the public on our website later. If you choose to share your video feed/ audio feed/name when you join a panel, or participate in discussion, this may be captured as part of the recording. You can avoid your personal data being recorded by turning off your webcam and/or your microphone. If you are concerned about a recording that contains personal information about you, please contact us within a month. We will then not publish those parts of the recording. Audio or video recording by anyone else during the Vā Moana Conference is not permitted, and infringements will lead to being excluded from further conference participation. Selected pre-recorded presentations will later be made available on our website with the presenter's permission.

Finally, please be aware that we use Zoom as a video platform to be able to provide instant subtitles, at least in English and some other languages. Data recorded on Zoom cannot be considered private, so please consider discussing sensitive issues on the Moodle forums instead.

Code of Conduct

Our conference is funded by Te Apārangi, the Royal Society of New Zealand. By registering, you agree to comply with their [Code of Professional Standards and Ethics](#), as well as the Auckland University of Technology's [Code of Conduct for Research](#).

Research Data Agreement

We conduct research under an Ethics Application approved by Auckland University of Technology's Ethics Committee (AUTEK), which prescribes safe protocols for data storage.

In the interest of knowledge sharing with our communities and the wider public, we ask for a non-exclusive right to publish material you submitted for presentation at the conference on our website later. Please notify us by email if you do not want to grant this request. Contributions to (live and a-synchronous) discussion forums may later be migrated to the Global Talanoa Network platform, a research environment accessible only to registered users. Should you not wish your contribution to be included, please notify us.

Without your prior and express written consent, we will not make other information/files you share available to the public in any form.

References

- [1] Tuku whenua describes an act of giving land to someone as part of relationship building, possibly for a limited time and related to a particular purpose.
- [2] Auckland University of Technology. (2003). *Ngā Wai o Horotiu*. Auckland: Auckland University of Technology.
- [3] Taituwha King and Valance Smith. (2011). Taku Manu Tāwhiowhio. <http://www.waiata.maori.nz/song/taku-manu-taawhiowhio>
- [4] Teaiwa, T., & Mallon, S. (2005). Ambivalent kinships? Pacific people in New Zealand. In J. H. Liu, T. McCreanor, T. McIntosh, & T. Teaiwa (Eds.), *New Zealand identities: Departures and destinations* (pp. 207-229). Wellington: Victoria University Press, p. 436.
- [5] Smith, H., Wolfgramm-Foliaki, E., & Gillon, A. (2021). He Vaka Moana: Navigating the success of Māori and Pasifika students in higher education, *Mai Journal*, 9(1), 5-14, p. 5. See also Tui Atua Tupua Tamasese Taisi Efi (2003). In search of meaning, nuance and metaphor in social policy. *Social Policy Journal of New Zealand*, 20, 49-63.
- [6] Hiltner, K. (2017). A nearly carbon-neutral conference model. White paper / practical guide. Retrieved from <https://hiltner.english.ucsb.edu/index.php/ncnc-guide/#top>
- [7] Pandian, A., Mayanthi, F., Muehlebach, A., & Dattatreyan, E. G. (2021). *Displace and Distribute: Experiments with Climate-Friendly Virtual Conferencing in Anthropology*. AAG Keynote. Retrieved 9 Aug, 2021, retrieved from <https://vimeo.com/533202233/aec4d0309d>. See also <https://ecodesigncollective.org/>, *Displacements 2018* and *Distribute 2020* conferences.
- [8] Wilson, S. (2008). *Research is ceremony*. Indigenous research methods. Winnipeg: Fernwood Publishing.

[9] Importantly, this conference is about Vā Moana, relationality in the Pacific, and our collaboration at the conference will be dedicated to the advancement of Moana research to benefit Moana communities. Wilson (2008) *Research is ceremony*. pp. 69-70.

[10] Some of these prejudices have now been addressed, see Auckland University of Technology [Code of Conduct](#) for Research.

[11] See the [Mataatua Declaration on Cultural and Intellectual Property Rights of Indigenous Peoples](#).

Schedule: Day One

Wednesday 24 November (Aotearoa NZ)

Tuesday 23 November (Hawai'i)

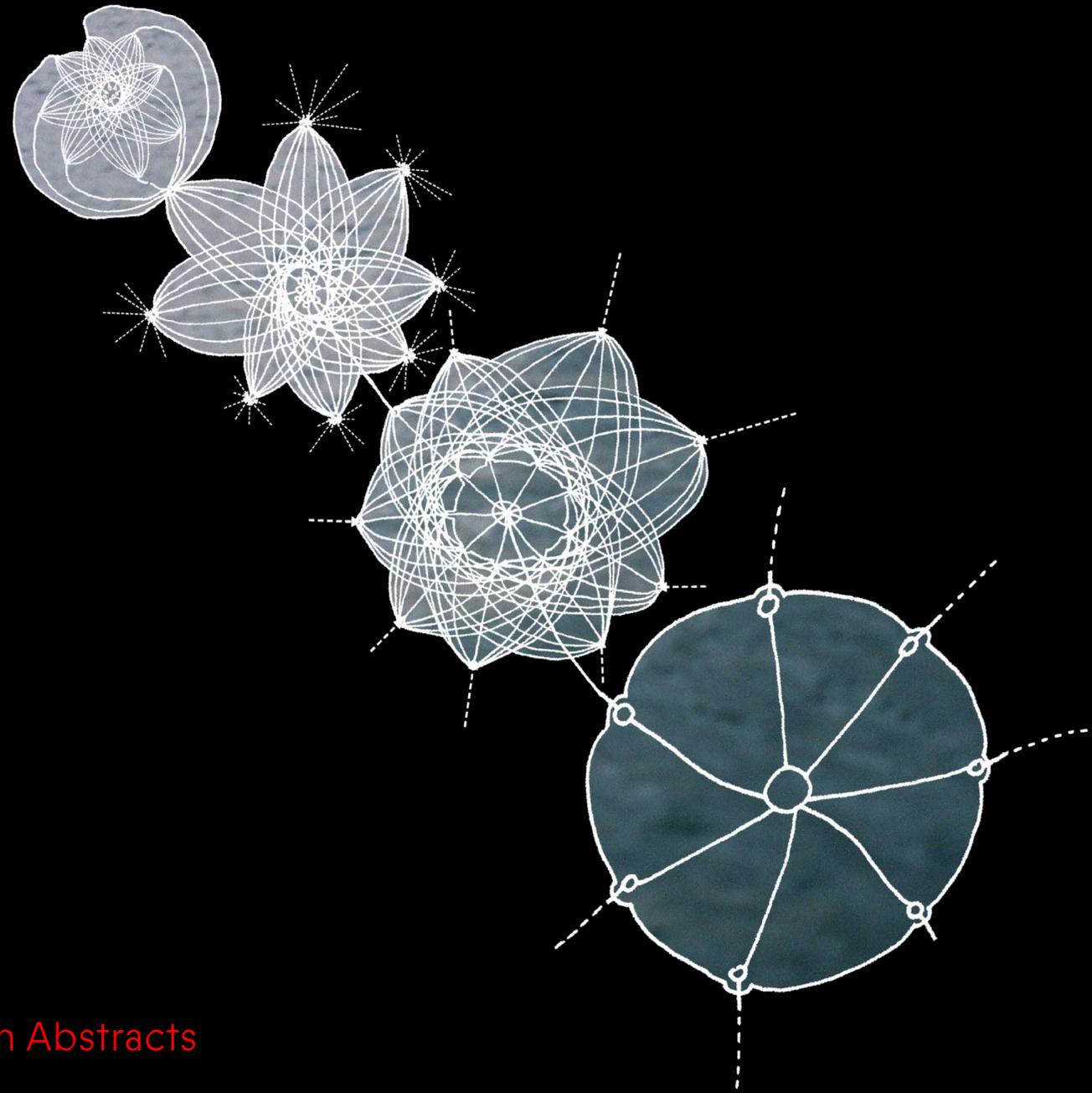
Aotearoa	Hawai'i		
8.00am	9.00am	Whakatau welcoming ceremony	
9.00am	10.00am	Keynote 1 The Shape of Time: Art and Ancestors in Oceania Maia Nuku (chaired by Noelle Kahanu)	
10.00am	11.00am	break	
10.30am	11.30am	Panel Session 1 Tā-vā - Making and Marking Space Tēvita O. Ka'ili, Sione Funaki & Nakia Nae'ole, Brett Graham, Nālani Wilson-Hokowhitu (chaired by Hūfanga Dr. Ōkusiitino Māhina)	Panel Session 2 Wā A'o: Learning and Teaching in the Wā Maya L. Kawailanaokeawaiki Saffery, Lilikalā Kame'eiehiwa (chaired by Alexander Mawyer)
12.00pm	1.00pm	lunch break	
1.00pm	2.00pm	Kaumātua Panel / Talanoa 1 Wā 'Ike Kūpuna Mapuana de Silva, Kīhei de Silva & Noe Noe Wong-Wilson (chaired by Kalei Nu'uhiwa & Ty P. Kāwika Tengan)	
3.00pm	4.00pm	break	
3.30pm	4.30pm	Panel Session 3 Fonua, Kakai & 'Ātakai – Placemaking and Vā Hūfanga Dr. Ōkusiitino Māhina, Akari Konya, James Miller (chaired by Tēvita O. Ka'ili)	Panel Session 4 Voicing Wā: Time/Space Reverberations Briar Wood, Tanya Volentras, Kahikina de Silva (chaired by Tarcisius Kabutaulaka)
5.00pm	6.00pm	Keynote 2 Kū 'o Wākea i ka wā: Expanding Hawaiian time and space on the Mauna Kalei Nu'uhiwa & Ty P. Kāwika Tengan (chaired by Mary Therese Perez Hattori)	

Schedule: Day Two

Thursday 25 November (Aotearoa NZ)

Wednesday 24 November (Hawai'i)

Aotearoa	Hawai'i		
9.00am	10.00am	Panel Session 5 <i>Vānimonimo</i> Benjamin Burroughs & Tēvita O. Ka'ili, Valance Smith, Vā Moana - Pacific Spaces (chaired by Ricardo Sosa)	Panel Session 6 <i>Reworking the Vā (1)</i> I'u Tuagalu, Reverend Dr. Faafetai Aiava, Elizabeth DeLoughrey (chaired by Vicente M. Diaz)
10.30am	11.30am	break	
11.00am	12.00pm	Panel Session 7 <i>Vā Moana Nui, Wā Moana Toa (1)</i> David Taufui Mikato Fa'avae, Jamon Halvaksz, Lana Lopesi (chaired by Layne Waerea)	Panel Session 8 <i>Reworking the Vā (2)</i> Karin Louise Hermes, Ikaika Ramones, Tamasailau Suaalii-Sauni, Robert Webb & Juan Tauri (chaired by Albert L. Refiti)
12.30pm	1.30pm	lunch	
1.30pm	2.30pm	Panel Session 9 <i>Vā Moana Nui, Wā Moana Toa (2)</i> Forrest Wade Young, Aaron Nyerges, Billie Lythberg (chaired by Keri-Anne Wikitera)	Panel Session 10 <i>Wā in Motion</i> Elijah Aoina, Vilsoni Hereniko, "A Niu Way" film (chaired by Lana Lopesi)
3.00pm	4.00pm	break	
3.30pm	4.30pm	Panel Session 11 <i>Vā Moana Nui, Wā Moana Toa (3)</i> Sa'iliemanu Lilomaiava-Doktor, Halena Kapuni-Reynolds (chaired by Valance Smith)	Panel Session 12 <i>Museum ActiVĀtion</i> Noelle Kahanu, Rosanna Raymond Melani Anae & Leone Samu Tui (chaired by Andrea Low)
5.00pm	6.00pm	break	
5.30pm	6.30pm	Kaumātua Panel / Talanoa 2 <i>Tausiga 'o Vā: Pacific Art & the vā relational turn in the 1990s</i> Ioane Ioane, Lemi Ponifasio, Brett Graham & Lily Aitui Laita in talanoa with Albert L. Refiti	



Session Information

Speaker Biographies & Presentation Abstracts

The Shape of Time: Art and Ancestors in Oceania

Maia Nuku

Keynote 1

Chaired by [Noelle Kahanu](#)



Maia Nuku

The Shape of Time: Art and Ancestors in Oceania

Born in London of English and Māori (Ngai Tai) descent, Maia Nuku is Curator for the arts of Oceania Art at The Metropolitan Museum of Art in New York. Maia's doctoral research focused on eighteenth century collections of Polynesian art and she completed two post-doctoral fellowships at Cambridge University (2008-2014) as part of an international research team exploring Oceanic collections in major European institutions in France, Spain, Italy, Netherlands, Germany and Russia. Her curatorial approach aims to conceptually frame the visual arts of Oceania as a way to draw out indigenous Pacific perspectives and the unique cosmological connections that make art from the region so compelling. Her most recent exhibition *Atea: Nature and Divinity in Polynesian Art* (2018 - 2019) centered indigenous Pacific ontologies to explore the close material and genealogical relationships that bind Polynesians with the natural world. She is currently working on a major reinstallation of the Oceania galleries at the Metropolitan Museum that will reimagine the collection for 21st century audiences.

Drawing on highlight works from the Metropolitan Museum's collection of Oceanic art, this paper takes a fresh look at the art of the Moana/Oceania through a conceptual lens which foregrounds its relationship to ancestral time; voyaging and mobility; and ideas of visual power, ancestral agency and efficacy. Grounding itself in specific examples, the paper will assess the materiality and aesthetic dimension of artworks from islands that occupy a deep tranche of space and time in the Pacific in a bid to examine the overarching conceptual landscape in which they were conceived. These artworks, which include dazzling canoe prows, elaborate fiber works and towering slit drums, unleash a panoply of questions relating to the ways in which art is deployed by communities throughout the Pacific:

- How does art manipulate time and space?
- How does it embody a constant relationship with ancestors?
- How is the relationship with land and the ocean environment expressed?

The paper will show how a close analysis of art from across the Moana helps us map out key coordinates of the culture which continue to be unifying for its communities in the 21st century.

Kū 'o Wākea i ka wā:
Expanding Hawaiian time
and space on the Mauna

Kalei Nu'uhiwa &
Ty P. Kāwika Tengan

Keynote 2

Chaired by Mary Therese Perez Hattori



Kū 'o Wākea i ka wā: Expanding Hawaiian time and space on the Mauna

Kalei Nu'uhiwa &
Ty P. Kāwika Tengan

Dr. Kalei Nu'uhiwa is a native Hawaiian from the island of Maui. Her research is in various Hawaiian practices of time keeping, lunar calendars, heiau rituals, ceremonies and epistemologies connected to phenology, astronomy and environmental wellbeing. Her expertise is Papahulilani, the study of celestial cycles and atmospheric phenomena. She uses art, photography, and chanting to effectively incorporate and bridge Hawaiian practices into strategic plans, organizational missions, and core community values that successfully drive Hawai'i organizations. A critical thinker, recognized kilo practitioner, academic, philanthropist and advocate of access to traditional knowledge, she uses traditional methods to create and enrich healthy environments and situations where people can thrive.

Ty P. Kāwika Tengan is an associate professor of Ethnic Studies and Anthropology at the University of Hawai'i at Mānoa. His research focuses on Hawaiian masculinities, Native Pacific formations, and Indigenous methodologies. He is author of Native

In this presentation, we explore the ways that contemporary Kanaka 'Ōiwi (Native Hawaiians) engage and reconceptualize wā through genealogical returns to Wākea, particularly in the movement to protect Mauna a Wākea (Mauna Kea). The Mauna movement and the historical research that has accompanied it has created a new set of understandings and practices of wā among Hawaiians and those who have stood in solidarity with the Mauna, including Tongan, Samoan, Māori and other Moanan kin. Taking as our point of departure the daily 'aha ceremonies held to restore ancestral connections across time and space, we look to the Hawaiian language archive for insights on wā derived from the oral traditions of the chief-cum-deity Wākea. Nineteenth-century historian Davida Malo describes him first as a junior chief left out of his father's inheritance, saying "Kū 'o Wākea i ka wā." Translated by Langlas and Lyons (2020:320) as "Wākea was left a transient, without land," a more literal and generative gloss would give it as "Wākea stood in the wā."

The Hawaiian understanding of wā encompasses both a "period of time," as well as the "space, interval, as between objects or time." In this sense, Wākea also stands in the space/time of potential becoming. As inferred by the meaning of his name, Wākea moves from a wā that is undefined to one that is expansive (ākea) as his accomplishments with his female deity and partner Papa lead to the founding of a distinctly Hawaiian society. Wākea provides the space for possibilities and actions that span space and time, changing the course of a movement or a regime. The impact is so extraordinary that the influence is felt far and wide. The current expansion of Hawaiian consciousness and politics resulting from the stand at Mauna a Wākea replicates older models of being in the wā that see the future as our past placed in front (ka wā ma mua, ka wā ma hope), epochs and intervals where new houses, canoes and nets were completed with kuwā prayers.

Men Remade: Gender and Nation in Contemporary Hawai'i (2008, DUP) and co-editor of the 2010 *Pacific Studies* special issue "Genealogies: Articulating Indigenous Anthropology in/of Oceania), the 2015 *American Quarterly* special issue "Pacific Currents," and the book *New Mana: Transformations of a Classic Concept in Pacific Languages and Cultures* (2016, ANU). He is currently working on a manuscript on Native Hawaiian veterans and their expressions of koa (regenerative courage).

One of the effective strategies that we have seen in the Mauna Movement has been the use of engagement of sacred space and time through online platforms and social media. The developments in the movement post-pandemic have also shown some of the limits of a wā exclusively online. Again, through the brilliance of our ancestors, we recognize the need for Papa to ground us with face to face experiences. Wākea is the potentiality within a space. Papa is the foundation that grounds us to the present so that the potential is realized.

In this paper, we first show how wā was experienced in 'āha and the Mauna movement. Then we explain the term wā as related to Wākea and Papa. Next we discuss wā practices today in the reclamation of place names, genealogies, ceremonies (including 'āwa), phenological practices. Like Wākea who was left a transient and without land, the same experience and trauma is fueling Moananuiākea towards a movement to create a new wā.

Wā 'Ike Kūpuna

Māpuana de Silva, Kīhei de Silva &
Noe Noe Wong-Wilson

Kaumātua Panel / Talanoa 1

Chaired by [Kalei Nu'uhiwa](#) &
[Ty P. Kāwika Tengan](#).



Māpuana de Silva, Kīhei de Silva & Noe Noe Wong-Wilson

Māpuana de Silva founded the esteemed cultural education center, Hālau Mōhala 'Ilima in 1976. The Hālau, located in Ka'ōhāo, O'ahu, has trained thousands of dancers of all ages, is renowned for its excellence in classical hula training, traditional language arts expertise, and is widely admired for its award-winning dance performances. Māpuana was bestowed title and privileges of Kumu Hula in 1975 during the formal 'ūniki ceremony under Maiki Aiu Lake. Māpuana is the Co-Founder and ED of Hi'ikalani, an Aloha 'Āina non-profit organization whose mission is to restore 'āina and cultural identity to Kailua, O'ahu. She is the Chair of CPAC, a council of 27 Pacific island nations, has led the Hawai'i Delegation to the last 5 festivals since 2000. She has served as investigator, cultural consultant, Master trainer, kumu hula, and Advisory Committee member on more than a dozen different hula and health research studies with UH-JABSOM since 2008.

A deeply hyphenated Hawaiian, **Kīhei de Silva** is Hilo-born, Kailua-transplanted, Kamehameha-confused, and Pomona-and-UHMānoa educated. In English, of all things. He is, on his mother's side, a bone-keeper of Hōnaunau and, on his father's, a birth-stone caretaker of Kūkaniloko. He writes new mele, sometimes earning awards for them, to which better ears have put music, and he writes about older mele and mo'olelo that they might, again, be brought to light – although he worries that he might not, in truth, completely understand them. He has been a teacher of high school English and not done his kids irreparable harm. With his wife Māpuana, he has founded a hālau as well as the 'āina-and-identity non-profit named Hika'alani. He rides, for the most part, on Māpuana's coattails; his best students are hers and his daughters with her.

Dr. Noe Noe Wong-Wilson is a Native Hawaiian kupuna from Hilo, Hawai'i. She currently serves as Executive Director of Lālākea Foundation, a non-profit organization dedicated to perpetuating the ancient art form of Hula and other traditional cultural practices. Retired as an Assistant Professor of Hawaiian Studies at Hawai'i Community College, University of Hawai'i, Noe Noe continues to advocate for the perpetuation of Hawaiian cultural practices and preserving sacred and historically significant wahi pana such as Maunakea. Noe Noe received her doctorate from University of Waikato, School of Maori & Pacific Development. She is one of 14 Native Hawaiian authors of 'Āina Aloha Economic Futures initiative (AAEF) which seeks to establish a post-Covid 19 pandemic future for Hawai'i that is better based on Hawaiian principles of resiliency, sustainability and regeneration of resources for island communities.

Tausiga 'o Vā: Pacific Art
and the vā relational turn in
the 1990s

Ioane Ioane, Lemi Ponifasio,
Brett Graham & Lily Aitui Laita



Kaumātua Panel / Talanoa 2

Chaired by [Albert L. Refiti](#)

Tā-vā - Making and Marking Space

Tēvita O. Ka'ili, Stone Funaki, Nakia Nae'ole

Tā, Marking, the Vā between Hawaiians and Tongans in Place Names, Petroglyphs, Alliances, and 'Awa/Kava

Brett Graham

Three Dimensional Whakapapa as a manifestation of the Vā/Wā

Nālani Wilson-Hokowhitu

I Ka Wā Mau Loa, Forever Returning into the Future: E Hina e! E Hine e!

Panel Session 1

Chaired by **Hūfanga Dr. Ōkusitino Māhina**
actiVĀted by **Aigagalefili Fepulea'i Tapua'i**



Tēvita O. Kaʻili, Sione Funaki & Nakia Naeʻole

Tā, Marking, the Vā between Hawaiians and Tongans in Place Names, Petroglyphs, Alliances, and ʻAwa/Kava

Tēvita O. Kaʻili is Professor of Anthropology & Cultural Sustainability and Dean of the Faculty of Culture, Language, & Performing Arts at Brigham Young University Hawaiʻi.

Sione M.U.H. Funaki: I was born on the island of Hawaiʻi and raised in Nakalei Camp in the ʻAhupuaʻa of Paʻauilo. My father is from the villages of Fuaʻamotu and Nākolo in Tonga and my mother's ʻohana is from Waimanu Valley by way of Paʻauilo. I also lived for a significant part of my life in Salt Lake City, Utah. I am blessed to be the husband of Sinamoni from Navutoka and Kolofoʻou, Tonga, and we are the proud parents of two boys. We currently make our home in the ʻahupuaʻa of Kahuku on the island of Oʻahu. My undergraduate degree is in Political Science from BYU-Provo, and I have recently completed my MA graduate degree in cultural anthropology. My current PhD research centers on the connection between Tongan kava ceremonies and usage and the concept of fonua, while grounding the research amongst the Tongan population in a Hawaiʻi context, specifically in the Koʻolauloa district of Oʻahu.

Tongan tala e fonua, deep history of the fonua, recounts that ancient Hawaiians voyaged to Tonga annually to participate in sporting competitions, such as javelin throwing, canoe-racing, and wrestling. Hawaiians in Tonga resided in islands known as ʻEueiki and ʻEua (Helu 1999; Secondary Teacher Education Program. 1986). ʻEueiki, known as Havaiki to the Hawaiians, is a culturally significant island because it is where kava and tō (sugarcane) “originated” in Tongan tradition (Helu 1999; Moala 1994). The inhabitants of ʻEueiki/Havaiki are protected by the famous ʻotua, shark god, Taufatahi - a possible link to Hawaiian shark ʻaumakua, ancestral guardian (Malo 1898; Moala 1994) – and they are actively participated in fānifo, surfing. In ʻEua, Hawaiians named one of the water springs Kahana after Kahana in Hawaiʻi. Even a tract of land in ʻEua was given the Hawaiian name Haunui (Lafitani 2011; Secondary Teacher Education Program. 1986). Besides ʻEueiki/Havaiki and ʻEua, there is also evidence of Tongan-Hawaiian contact in the Tongan island of Foa, in the Haʻapai group. Several Hawaiian-style petroglyphs are found in Foa (Egan & Burley 2009).

This paper will examine the tā, marking, of the vā between Hawaiians and Tongans, in the past and present, through the naming of places in Tonga after Hawaiian names, the inscribing of Hawaiian-style petroglyphs in Tonga, and the contemporary rekindling of the vā between Tongans and Hawaiians in Kahana, Kahuku, and Mauna Kea (Kaʻili 2005; 2017). Specifically, this paper will utilize multiple forms of creating and strengthening of vā through the sharing of moʻolelo (stories, history), the composition of oli (chants), reciprocal service, forming alliances, and utilizing other multimedia forms of recording and preserving moʻolelo. Furthermore, this paper will also address the current use and influence of ʻawa/kava in marking the vā between Tongans and Hawaiians (Funaki 2020). The Indigenous Moana Nui tā-vā (time-space) philosophy of reality, or tāvāism (Māhina 2010; 2017), will frame this paper in understanding the vā of Hawaiians and Tongans as

well as the deployment of this vā to counter settler colonialism in Hawai'i and coloniality in Tonga (Kauanui 2016; Quijano 200; Trask 2000; Wolfe 2006).

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Brett Graham

Three Dimensional Whakapapa as a manifestation of the Vā/Wā

Brett Graham (Ngāti Koroki Kahukura, Tainui, b. 1967) is a sculptor who creates large scale artworks and installations that explore indigenous histories, politics and philosophies. Graham lives and works in Waiuku on the southern shore of Manukau Harbour (Auckland, New Zealand), though has been a constant traveller through his career, undertaking residences through Te Moana-nui-a-Kiwa (the Pacific), North America and Europe.

He conceives his Māori whakapapa (ancestry) as a Pasifika/Moana identity and affiliated with a global network of indigenous and non-Western peoples. It is from this basis that Graham's work engages with histories of imperialism and global indigenous issues. (Anna Marie White)

The exhibition *Tai Moana Tai Tangata* is explored through the principles of the Vā, and its Māori interpretation of Wā. Although the Māori 'wā' does not correspond directly with the Western Polynesian notion of vā, the compression of time and space into a single concept is similar. The installation, which took place at the Govett-Brewster Gallery between December 2021 and May 2022, was conceived with this principle in mind. The paper examines how through a Polynesian conceptualisation of the world, the recitation of whakapapa, the structure of the installation itself, and there-presentation of multiple histories simultaneously, the vā/wā is manifested. The case must firstly be made that "indigenous epistemology does not coalesce with Western epistemology", and that the Vā or Māori understanding of time and space, or wā, is vastly different to the modern concept of time and space.

Whakapapa. The recitation of whakapapa also reinforces the Māori world view that time and space cannot be separated. Also, that the past, future and present co-exist. The recitation of whakapapa at the opening pōwhiri of the exhibition is discussed, and how it served to connect the host iwi of Taranaki to the manuwhiri/visitors, the supporters of the artist. The recitation of the Pai Mārire karakia was also an important aspect of 'compressing' time, as a means of evoking the presence of the ancestors into the space. The significance of the relationship between the tribes was reinforced by reference to "Te Kiwei o te Kete" an oath between the two tribes that originates from the 1880's. Apirana Ngata's PhD. is also referenced, where he discusses how complex genealogies were retained by mental constructions of houses and kauwhata, or stages, upon which names are hung. Likewise, Pei Te Hurinui's takarangi spiral is discussed as a means of describing epochs of time and genealogies, as an alternative to the western lineal 'arrow of time'. From any one vantage point the past and the future points along the journey can be seen. The mapping of time/wā as a spiral coincides with descriptions of the 'va'. This is illustrated by the structure of the installation itself, where the special tiered nature of the

gallery allows for multiple viewpoints and readings of the works. Three animated films carry the narrative between the four large sculptures and floor tapestry, all are entry points to specific histories however have implications for every other work.

Lastly, the multiple layers of history (whakapapa also means layers) are interpreted, and captured by the artworks, their positioning in the gallery and also the wall text and dialogue surrounding the exhibition. The Māori wall texts in particular, reference waiata, ngeri, haka, and whakatauākī that bring the past forward into the present. The title *Tai Moana Tai Tangata* is itself illustrative of this, where dialogue from the 19th Century has been retained in tribal memory yet is prophetic of the current global climate crisis, “When the Ocean Tide rises, the Tide of Man recedes”.

Nālanī Wilson-Hokowhitu

I Ka Wā Mau Loa, Forever

Returning into the Future: E Hina e!
E Hine e!

Nālanī Wilson-Hokowhitu (Kanaka Maoli, she/her)

As a global citizen of Kanaka Maoli (Native Hawaiian) ancestry, Nālanī Wilson-Hokowhitu's work specialises in mo'okū'auhau as methodology (Wilson-Hokowhitu, 2019) and is devoted to raising global awareness about critical, innovative and transformative Indigenous futurities. Her research adds to the growing voices of Kanaka Maoli working to aloha 'āina and mālama Honua, and Moana, to protect and care for our islands, Earth, and Oceans. She is a scholar, curator, artist and mother presently residing in Kirikiriroa-Hamilton, Aotearoa-New Zealand, one of the co-curators of the exhibition *E Hina e! E Hine e! Mana Wāhine Māori/Maoli of Past, Present and Future* (2019-2021), and the director of Hālāwai Ltd. Dr Wilson-Hokowhitu is the recipient of a Royal Society Marsden Fast-Start grant (2021-2024) focusing on retracing the storylines of Pacific women voyagers and navigators.

E Hina e! E Hine e! Mana Wāhine Māori/Maoli of Past, Present and Future (September 2019-October 2021), an exhibition presented at the Waikato Museum Te Whare Taonga o Waikato, represents an immersive journey through the colours of creation. From the realm of Pō (black, night) through to the birthing (red, lava) of 'āina, whenua, land, to Papahānaumoku and Papatūānuku (green), Hina and Hine (blue), the wai, fresh water sources, the exhibition expresses intergenerational connections that inform and motivate Indigenous, Pacific, Māori and Kanaka Maoli activisms and futurity (Beckwith, 1951; Wilson-Hokowhitu, 2021). The constellations of the Vā Moana, specifically the wā, from a Kanaka Maoli worldview, as the time-space continuum, and mo'okū'auhau, whakapapa, and genealogy intersect in a circular and spiralling, constant return of flowing narratives (Hau'ofa, 1993; Wendt, 1995). The exhibition explores the contemporary relevance of Māori and Kanaka Maoli (Native Hawaiian) akua/atua (ancestors). Focusing on our profound connections, and told through contemporary and traditional taonga (treasures), the ali'i collection, oratory, and visual storytelling, the exhibition articulates our ancestral ties that transcend time and space. Ngā atua/akua wāhine, femininity embodied in whenua/'āina (land), moana (ocean), wai (water), and ngāi tipu, ngāi kīrehe (flora and fauna) express the importance of mana wāhine from time immemorial. Featuring female voices (kōrero/mo'olelo) of wāhine whom early colonial anthropologists and historians omitted from mainstream texts and resources, the exhibition boldly seek to restore gender complementarity and balance within the museum and gallery spaces (Yates-Smith, 1998; Mikaere, 2003; 2017).

The reclamation of the centrality of wāhine/women is timely, because presenting (her) stories that manifest in our natural environment illuminates a pathway toward a more sustainable future, imbued with relationship. Developed by Dr Nālanī Wilson-Hokowhitu (Kanaka Maoli), Dr Aroha Yates-Smith (Te Arawa, Tainui, Horouta, Takitimu, Mataatua), and curator Poutiaki Whakataki Maree Mills (Ngāti Tuuwharetoa), the exhibition draws from

their research and collective commitment to hear, understand and act on these messages.

This presentation and paper will discuss the Vā Moana, the relationality between Māori and Kanaka Maoli, while articulating and negotiating diverse worldviews, epistemologies and ontologies within the Waikato Museum Te Whare Taonga o Waikato, as well as the process of developing an art book catalogue and online interactive portal. The art book catalogue and online interactive portal allow the exhibition to transcend the confines of the museum space, allowing the work the opportunity to be globally accessible. The paper seeks to develop explore new possibilities at the interface between the Vā Moana, futurity in curation, and academic research dissemination (Wilson-Hokowhitu et al., 2021).

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Wā A‘o: Learning and Teaching in the Wā

Maya L. Kawailanaokeawaiki Saffery

Piko Praxis: Engaging and Creating Spaces of Transformative Convergence Through ‘Āina Education

Lilikalā Kame‘eleihiwa

Vā Moananuiākea: Polynesian Ancestral Knowledge Connections: Zero° North Temples in Hawai‘i, Tahiti, Ra‘iātea, Ua Pou, South East Asia, Middle America, and Vā Linguistic Connections that Broaden our Vā to Maluku, Iloko, South America, and perhaps North America.

Panel Session 2

Chaired by **Alexander Mawyer**

actiVĀted by **Eric Soakai**



Maya L. Kawailanaokeawaiki Saffery

Piko Praxis: Engaging and Creating Spaces of Transformative Convergence Through 'Āina Education

Maya L. Kawailanaokeawaiki Saffery was born and raised in Ko'olaupoko, O'ahu and is an ongoing student of the language and culture of her ancestors. She is the Curriculum Specialist for Kawaihuelani Center for Hawaiian Language at the University of Hawai'i at Mānoa and is responsible for researching, developing, implementing, and evaluating Hawaiian language undergraduate and graduate curricula. Her scholarly work focuses on approaches to education that honor and nurture the development of kanaka-āina (people-land) relationships in all aspects of the curriculum and pedagogy, 'Ōiwi research methodologies, and development of culturally grounded, interdisciplinary Hawaiian curriculum. She brings multiple perspectives to bear on this work from her background as a practitioner of traditional hula and as a leader of a community-based organization dedicated to 'āina education and restoration in Kailua, O'ahu.

Piko are significant spaces of convergence, connection, and intersection that provide sustenance to those connected to them. As Kānaka Hawai'i we understand piko in multiple forms: Physical locations on our bodies remind us of our relationships to our ancestors, our parents, and the generations to come. The natural environment also has its piko, like the intersection of the stem and leaf of a kalo plant, the coming together of ridges at the summit of a mountain, and sacred sites rooted deeply in the history of our people where we continually traveled over the generations in order to strengthen relationships, validate kuleana, and inspire transformations. However, through a case study of an Indigenous graduate program as part of my research on 'āina education, I add to this understanding of piko to include those spaces that are created in our present time through purposeful acts of convergence and resurgence like offering a mele during ceremony or conducting an educational program where the traditions of our kūpuna and the teachings of our mākuā combine in order to inform and then inspire visions for potential futures. For this paper, I will engage with the notion of wā/vā through a discussion of what I call *piko praxis*, a component of my framework for 'āina education that captures this complexity of piko. I discovered it while tracing the learning journey of participants in 'āina education programs, mai ka piko a ke mole, from sites of intersection and inspiration (piko) along paths that lead back to the people, places, and practices that deeply root us to our foundations (mole).

My framework for 'āina education is composed of components, like *piko praxis*, that were born out of a data analysis method called kupuna lensing. In my application of this method, I drew on images and lessons embedded in the mele "A Maunakea 'o Kalani," in order to imagine how kūpuna might have given meaning to educational practices observed during my case study. Ancestral concepts, like piko, woven within the lines of this mele for Queen Emma's 1881 trip to Maunakea reveal aspects of praxis that make up my framework. *Piko praxis* – a form of wā/vā in practice - involves traveling to well-

established piko as well as creating new spaces of convergence that exist for particular moments in time so 'ike and mana can be exchanged among kānaka and 'āina for both immediate and long-term transformations. Piko are spaces of regeneration that we continue to encounter and produce as we return along pathways to fulfilling kuleana. But they are not the final destination. *Piko praxis* helped me to realize that it is not only about where these paths will take us, but also about where they meet up with other paths, and other people travelling along those paths, as well as the decisions we make at these important intersections so that we can apply what we have learned at these piko for the benefit of those at our mole, for whom we are responsible, now and into the future.

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Lilikalā Kame'eleihiwa

Vā Moananuiākea: Polynesian
Ancestral Knowledge
Connections: Zero° North Temples
in Hawai'i, Tahiti, Ra'iātea, Ua Pou,
South East Asia, Middle America,
and Vā Linguistic Connections that
Broaden our Vā to Maluku, Iloko,
South America, and perhaps North
America.

In the past few years, it has become evident that the Vā Moana Ancestral Knowledge was carried by our Double Hulled Voyaging Canoes throughout all parts of Moananuiākea, or of Polynesia. Most striking and recent examples of this are perhaps found in Hawai'i and in Tahiti, where our Polynesian Ancestors built temples, called heiau and marae, that had one wall measuring at Zero Degrees North. Such temples, whether facing East or West, were used to measure the movement of the Sun over the face of the earth from Ala Polohiwa a Kanaloa, or Winter Solstice, to Alo Piko o Wākea, or Equinox, to Ala Polohiwa a Kāne and back. Why would they do so? To predict the change in weather systems and the optime time for planting or for long distance voyaging.

How could our ancestors build temples with a wall measuring Zero° North without the use of a compass? Thinking of how the stars are constant, I figured it out. They first built Diagonal Zero North Temples that measured the rising of the first star in the belt of Orion on 0° on the Equator. This presentation will discuss the evidence of both Zero Degree North and Diagonal Degree North Temples in various parts of Polynesia, and in other areas to which our Ancestral double hulled canoes travelled.

Please join me in my presentation on observations of Hawaiian Heiau [temples] for the past 20 years, and a trip I went on with our Hawaiian Studies students in 2014 to French Polynesia. We measured 30 Tahitian Marae [temples] in 21 days on 5 different islands. Bishop Museum Archaeologist Eric Komori went with us to help guide our work. We found lots of Zero North and Diagonal Zero North marae!

Finally, I will present some interesting linguistic similarities for the sacred number 5. While the number 4 is important in many ancient cultures, representing the 4 directions, in Hawai'i the number 5 is used in many healing prayers. The number 5 combines the 4 cardinal male directions, as well as the conjunction of those 4 directions in a 5th central point that is female. That idea seems to be similar from South East Asia across Polynesia to South America, where there are cognat Polynesian place names as well. How far did the Ancestors travel on their great canoes, sharing their Vā across the great Pacific Ocean?!

Fonua, Kakai & 'Ātakai – Placemaking and Vā

Hūfanga-He-Aho-Moe-Lotu Dr. Ōkusitino
Māhina

Fonua as Makatu'u, A Tongan Sociology-
Ecology Bedrock: A tāvāist critique of
tauhiivā and faifatongia

Akari Konya

Stonescapes: The Concept of Time and
Space in the Myth of Palau

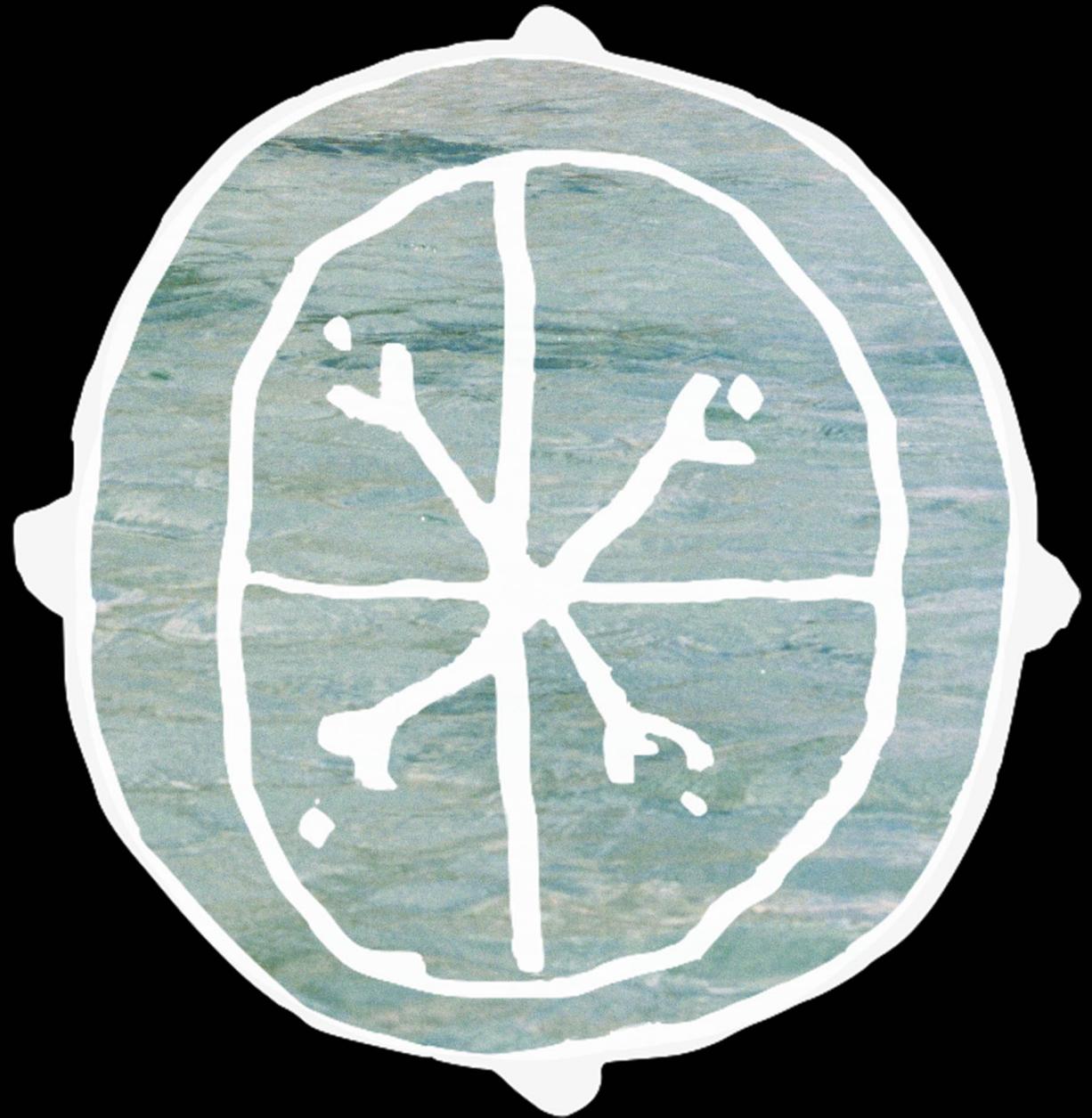
James Miller

I ka wa ma mua, I ka wa ma hope

Panel Session 3

Chaired by Tēvita O. Ka'ili

actiVĀted by Pelenakeke Brown



Hūfanga-He-Aho-Moe-Lotu Dr Ōkusitino Māhina

Fonua as Makatu'u, A Tongan Sociology-Ecology Bedrock: A tāvāist critique of tauhivā and faifatongia

Hūfanga-He-Ako-Moe-Lotu, Dr Ōkusitino Māhina is Professor of Tongan Philosophy, Historical Anthropology, and Aesthetics at Vava'u Academy for Critical Inquiry and Applied Research. He taught Moana Oceania political economy and arts and literature at Tonga's 'Atenisi University and Aotearoa NZ's Massey University and Auckland University for some 25 years. An ASAO Research Fellow, he was also a Senior Scholar and MA Scholar both in Anthropology at the UoA and Te Rangi Hiroa/Sir Peter Buck Scholar in Aotearoa NZ. He has published extensively, including books, co-authored books, co-edited books, co-edited journal special issues, as well as a long list of book chapters and journal articles. He is currently working on a number of book and journal special issue projects. He writes and publishes Tongan poetry, with some translated into Maori and English. He is amongst the leading tāvāists actively engaged in the development and refinement of Tāvāism as a general philosophy of reality.

The socioecological makatu'u (bedrock) is deeply grounded in the Tongan tāvāist philosophical concept and practice fonua (variously known in the region as hanua, honua, vanua, fanua, enua, fenua, and whenua) — marking a circular movement from fā'ele (birth) through mo'ui (life) to mate (death) — as in the valevale (foetus) and manava (mother's womb / placenta) in the first fonua, kakai (people) and the kekeleke (land) in the second fonua, and the mate (dead) and fa'itoka (burial place) in the third fonua. As inseparable yet indispensable hoa / soa (pairs) or hoatatau / hoamālie (equal) and / or hoakehekehe / hoatamaki (opposite) binaries as another fundamental tāvāist philosophical concept and practice, kakai (persons) are temporal definers / markers of 'ātakai (places / spaces) and 'ātakai (places / spaces) are, in turn, spatial constitutors / composers of kakai (persons).

On another sociological level, the same applies to the tāvāism underlying tauhivā (keeping sociopolitical / sociospatial relations) and faifatongia (performing socioeconomic / sociomaterial obligations / functions) as indivisible but inevitable temporal-spatial hoa / soa (pairs) both within and across contexts — as in faifatongia as a temporal definer / marker of tauhivā which is, in turn, a spatial constitutor / composer of faifatongia, on the macro level — as are tauhi (keeping) as a temporal definer / marker of vā (sociopolitical relations) which is, in turn, a spatial constitutor / composer of tauhi — and fai (performing) as a temporal definer / marker of fatongia (socioeconomic / sociomaterial obligations / functions) which is, in turn, a spatial constitutor / composer of fai, both on the micro level.

Akari Konya

Stonescapes: The Concept of Time and Space in the Myth of Palau

Akari Konya, Meiji Gakuin University. My research has been driven by very simple question, how people living with their stories. Myth, ledged, village history, genealogies of kinship, knowledge of livelihood or proverbs which are all transmitted orally for generations. By Storytelling, chanting, dancing and iconographic representation or a story which dwelling and objectified into stones like stone money or stone monolith... In Palau, Micronesia, there are various ways of language expression we see and people keeping them in daily life by acting stories.

Keywords: *Ba* (場: Place, Field of consciousness, *Ma* (間: Distance, Silence, Moment, Stone, Myth, Palau

In this paper, I examine the relationship created between stones and peoples as well as between stones and space in Palau by inferring the spatial concept of Eastern philosophy.

Stones are symbolic icons in Palauan mythology. Some of the stones are considered as sacred called *btangch*—a collective term for mythical stones, inalienable possessions, stone tombs, monoliths, and stone deities. Each stones (*btangch*) is associated with an oral tradition. Islanders articulate their stories in their everyday connections with stones (*btangch*), creating a lithic social space. In Palau, stones are seen as objects that imprint knowledge and stories, and Palauan, therefore, draw out myths by using, possessing, and living with stones.

Aristotle stated that although all material objects in the universe is placed within some sort of "place", only the universe, which is perfect, can be deemed the fixed, final "place" that its location cannot be specified. In contrast, "place" in Eastern philosophy's concept of space gives "form to shape-less things by limiting them", with its depths considered to be infinite. "Place" is thus seen, according to Kitaro Nishida, a Japanese philosopher, as a "pure experience" that comes before subjectivity/objectivity is distinguished. In this way, "place" can be viewed as an "field of consciousness" rather than by independent subjectivity or through a collection of independent objective things. Such theories of place have been based on comprehensive logical theories that did not presuppose a dichotomy between subjects, and instead is a new philosophical method that abandons dualism, does not target entities, and also incorporates subjectivity within its theory.

The difference between Aristotle's and Nishida's spatial concept is clear. In the former, nothing else exists if a place is not present; conversely, places will be present even if

nobody else is around/aware of them. In this sense, places are seen as essentially fundamental.

As noted previously, the spatial concept, as presented in Palau, has been created by vacillating between the mythical and real worlds through both the sharing of the sacred image of stone and by people living together with stone. From these characteristics, the features of the Palauan spatial concept can be found in the flow of time that “gives form by limiting shape-less things”. Thus, the Palauan concept follows general Eastern philosophy rather than the Western notion of universe being something unchanging and immovable.

This paper will explain the existence of stones as they occur in the Palauan mythological concept of space by inferring the Eastern idea of space as “Ba”-- giving form to shape-less things by limiting them--, or the concept of “Ma”— the Japanese central components can be translated as “distance”, “silence”, or “hollowness”--, which creates time in space.

Then, the paper present how stones can function as a dot that connects the mythical space to an actual physical space in Palau.

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James Miller

I ka wa ma mua, I ka wa ma hope

"It is as if the Hawaiian stands firmly in the present, with his back to the future, and his eyes fixed upon the past, seeking historical answers for present-day dilemmas." (Kame'elehiwa, 1992)

This chapter develops an architectural design approach for the Kanaka 'Ōiwi concept of wā as an expansive philosophy connecting land, ocean, people, the cosmos, time, and more. Wā has many meanings in Olelo 'Ōiwi with the most widely accepted interpretation as a space between two objects and a space between two points of time. Wā is spatio-temporal. It may designate a specific moment in time and place or the continuity of past, present, and future as in the proverb above. To think of the term, wa'a, one might consider the hull of the canoe as the space in between; thus wā becomes a space that carries us across geographies and temporalities. Why does wā matter within the design of place?

Ika wa ma mua, I ka wa ma hope, asks for balance, we look back five generations to understand how to provide five generations into the future; it is at the heart of not only cultural continuity but also environmental sustainability. Wā is relational, creating symmetrical relationships between human and non-human worlds.

In connecting time, space, land, and humans, the 'Ōiwi concept of deep-time known as mo'oku'auhau is useful in engaging wā with place-making. Mo'oku'auhau is generally understood as one's genealogy, but applied to a specific place, it can be interpreted as the genealogy of place, including the stories of human and non-human activity that have taken place on the land as well as the interconnected genealogies of those entities and their relationships. Place becomes an intensified and expansive when we look to it through the lens of mo'oku'auhau.

The chapter explores the application of these concepts within the design methodology and approach to ongoing projects in Hawai'i and Aelon Kein Ad. Applying these philosophical notions to design engages us with our ancestry and our own genealogies, it

creates the foundation for Indigenous design knowledges of Hawai'i and more broadly, Moana. Spatial design centered within wā creates places that are connected within a deeper system of Vā Moana.

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Voicing Wā: Time/Space Reverberations

Briar Wood

Talanoa and Tapu in Toikupu-Poetry

Tanya Volentras

The Vā of Sound, Voice, and Music-Making
for Moana People: Can Phenomenological
Perspectives on Sound Describe Vā?

Kahikina de Silva

Mele of Resistance: Spanning Three Wā of
Aloha 'Āina in Action

Panel Session 4

Chaired by Tarcisius Kabutaulaka

actiVĀted by **Katharine Losi Atafu-Mayo**



Briar Wood

Talanoa and Tapu in Toikupu-Poetry

Briar Wood is a writer, poet, lecturer and tutor. Her most recent poetry collection *Rāwāhi*, published by Anahera Press, is focused on ecological concerns in Aotearoa New Zealand and the global awareness of climate change. Currently she is tutor in poetry and Creative Writing at NorthTec in Whangārei.

Poetic exchange and respect for vā between Pacific people is foregrounded in toikupu - poetry. The concept of vā is embodied in Albert Wendt's poetic writing, reminding us that poems have long been concerned with worldwide as well as Pacific connections by setting up relational signifiers that require the poems to be understood in a Moana context.

The poem 'Inside us the Dead', published in 1976, can be read as a foundational poetic text in Pacific poetry writing. Structured in stanzas referencing significant ancestors, each word cluster mentions an ancestor and associates them with salient aspects of the environment. Gafa lays out the dimensions and conditions of existence.

In te reo Māori vā has an equivalent in wā- the kupu-word for time and place embedded in many of the significant words and phrases referring to location – such as wāhi, the word for place and from there to specific identifiers of location such as wā kāinga 'distant home, true home, home, home base'. (*Te Aka Māori-English English-Māori Dictionary* online)

Awareness of Pacific links – the vā between Māori and Pacific Island peoples, Pākehā, and global immigrants for whom Aotearoa New Zealand is home – also structure Hone Tuwhare's poems which are open to Pacific and international influences. A poem of the early 1970s 'Village in Savaii: Western Samoa' (1972) recognizes the need to accept boundaries and difference across the vā when permission is not granted for the speaker in a poem to take photographs. Many of the poem titles indicate the vitality of locational and spatial understanding 'A talk with my cousin, alone' (1982), 'In the house that George and Dawn built' (1987), 'Kwantung Guest House: Canton' (1974).

'A Korero on the beach with Phyllis' (1974) makes much of this setting in which the shoreline is a site for food gathering while remaining significant as a contested historical location of arrivals, departures and encounters. Tuwhare's C20th imagery compares

oystercatchers to 'mine-detectors' – a reminder of the anxiety about military presence in the Pacific. In this eco-aware poetry, already the unnamed larger shellfish have dwindled to a single specimen and the search is extended to find enough cockles for a meal.

Fast forwarding to the present, this paper argues that talanoa about poetry involves complex multi-valent layering and dimensional terms in which the kōrero-conversations taking place indicate generational concerns with continuity and difference.

Tusiata Avia's poem 'Massacre' published in 2019 and in her 2020 publication *The Savage Colonizer Book* begins as a kōrero between 'Hine' and the implied speaker of the poem as it grieves the Christchurch mosque killings.

The presentation will continue to discuss further contemporary instances of the way poetry can create a situation of talanoa in which conversations about painful and difficult topics take place reflecting dialogues between poets, friends, whānau, communities and commentators from multiple points of view.

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Tanya Volentras

The Vā of Sound, Voice, and Music-Making for Moana People: Can Phenomenological Perspectives on Sound Describe Vā?

Born and raised in Samoa, **Tanya Volentras** has had a wide variety of experiences, from writing on eco-environmental issues for a regional newspaper in Southern NSW, Australia, to diving the Great Barrier Reef as a dive instructor, to singing in a Reggae/Pacific music band for festivals in Far North Queensland. Currently living in Norway, her interest in palagi New Religious Movements, conspiracy theories and digital ontologies has shifted, and now her eyes are looking homewards in response to the climate crisis and its impact upon Moana people. Studying academic anthropology texts on Oceania felt like ill-fitting, uncomfortable colonial clothes, but reading Tā Vā Philosophy articles was like sitting in an open fale on the coast, with a puataunofo flower in her hair and eating glimu, talo and fish – it was real and most definitely spoke of home.

Keywords: Vā, vā of sound, phenomenology of sound

My article disseminates the meaning of vā that is created in terms of sound in the Moana setting using ethnographic examples of village life in Samoa, and will also discuss two specific cultural and political events: A) On 23rd May, 2021, the newly elected government in Samoa waited outside to be sworn in, only to face a literally-closed door and a recalcitrant caretaker Prime Minister refusing to concede. Fanning themselves under the canopy of a gazebo-tent, parliamentarians and others spontaneously began to sing hymns; B) 1st of August 2021, the walk that Prime Minister Jacinda Ardern took through Auckland Town Hall to present her apology for the governmental dawn raids of the 70s. Ardern walked past Pasifika islanders of different nationalities, singing, chanting and voicing their feelings about those traumatic events and gratitude for her willingness to confront the issues.

Watching these events from afar, I was struck by how the singing conveyed a fullness of texture, meaning and immediacy for me in the diaspora. Sound, usually through music, voice (language) and rhythm-making, creates a 'space' that contains within it the essence of Polynesian life and being. Undoubtedly, singing and music are tools through which Pasifika relate their stories of myth, identity and cultural heritage and these two events provide excellent examples to describe and discuss the vā of sound in Oceania, as being that which is full of meaning and relationality, as opposed to the western understanding of 'space' as being something that is empty.

Phenomenology of sound theories will be used as an analytical tool in my discussions on the vā of sound; where sound is described as a component of political movements, an indicator of historical and geographical lineages and stories, and as an anchor to specific places and times. I am following a theoretical premise that vā can be understood phenomenologically, in terms of sonic materiality and spatiality, and that sound

(produced with agency, for example music) makes space that can be understood in terms of vā. A discussion on the phenomenology of sound, a primarily Anglo-Western theory in the context of vā and TāVā (Māhina 2010) philosophy, necessitates a defence of this approach. I agree with philosophy professor Brian Van Norden who in a discussion on The Philosopher's Zone that aired December 2020 on Australia's national radio broadcaster ABC RN, argued that it is not only possible to compare two philosophical branches (i.e., western versus non-western), but doing so is long overdue. This position aligns well with my aim to explore the relationship between vā and phenomenological perspectives on sound and spatiality, agency and socio-materiality that reflect upon the "processes and practices by which sound actually makes space, shaping and transforming experiences of spatiality" (Revill 2016).

Vā, as a concept, is more easily understood when it is filled with sound. Of course, vā exists without sound, and arguably, is an innate quality that is a part of the inherent worldview of Moana people. My article hopes to theorise and clarify what vā means using sound as the medium to give shape to the space that we know and understand as vā.

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Kahikina de Silva

Mele of Resistance: Spanning Three Wā of Aloha ‘Āina in Action

Kahikina de Silva is Hope Polopeka / Assistant Professor with the Kawaihuelani Center for Hawaiian Language, Hawai‘inuiākea School of Hawaiian Knowledge, Ke Kulanui o Hawai‘i, Mānoa.

In Hawaiian, the term “wā” is often glossed as “time” or “era.” There is, however, a specific aspect to this term that encloses it within clear—though malleable—boundaries. “Ka wā iā Kamehameha” is the era bounded by the rule of Kamehameha as Mō‘ī. Wā on an ‘ukulele are its frets, clearly delineated by dividers on the fretboard. Wā in hale are the spaces defined on either side by house posts. As units of bounded time and space, wā can be experienced and contemplated, both as self-contained elements sharing similar characteristics, and in succession with other wā, as part of a larger mo‘olelo.

This paper will engage these bounded aspects of wā in order to articulate a collective Kanaka Maoli history of resistance through mele, spanning three distinct wā. The first, from 1893-1898, includes mele written in response to both the 1893 overthrow of the Hawaiian Kingdom and the 1895 Counterrevolution, and those composed in anticipatory resistance to the illegal and fraudulent annexation of Hawai‘i by the United States in 1898. Emerging from Kalākaua’s “Hawai‘i for Hawaiians” rule and Lili‘uokalani’s courageous Constitution, these mele are fierce and unapologetic in their stance of independence.

The second wā occurs in the 1970s and 1980s, during the height of what is commonly called the Hawaiian Renaissance. These mele appear in conjunction with the first trans-Pacific sail of the Hōkūle‘a, establishment of the first Pūnana Leo immersion preschools, the movement to stop the bombing of Kaho‘olawe, and the reemergence of hula as a celebrated cultural activity. They are influenced in part by civil rights activism in the US and composed largely by Hawaiians whose parents and grandparents had been raised speaking Hawaiian, only to have it forcibly replaced by English in their government schools. Consequently, mele of this wā are composed both in English and Hawaiian, with melodies and methodologies that are more cosmopolitan than their predecessors. The rootedness in ‘āina and in aloha ‘āina however, remains.

Finally, this paper will address the most recent wā of resistance, one which is still active in many ways—the movement for Maunakea, specifically to prevent the construction of the Thirty Meter Telescope on its summit. Mele composed in 2019, during the 200-plus-day occupation of the Maunakea Access Road, deftly span this 129-year mo'olelo of Kanaka resistance through mele. In doing so, there is a noted return to composition in Hawaiian language and from a Hawaiian mele tradition, balanced by a continued reach toward a bridge with other languages and songways.

Though each of the three wā has a distinct character, grown out of its contemporary socio-political context, terms of struggle, and the history of mele and resistance behind it, all three also meet at specific points and along specific modes of aloha 'āina. This paper will bring to light some of these connecting points through analysis of lyrical and symbolic elements of these mele, in order to clarify Kanaka terms of engagement through which our struggle for pono must continue.

Vānimonimo

[Benjamin Burroughs & Tēvita O. Ka'ili](#)

Kū Kia'i Kahuku: Indigenizing Social Media
and Sociospatial Symmetry

[Valance Smith](#)

Click, connect, karakia!

[Vā Moana - Pacific Spaces](#)

Vā Moana and Global Talanoa Networks:
a digital ecology

Panel Session 5

Chaired by Ricardo Sosa

actiVĀted by [Pelenakeke Brown](#)



Benjamin Burroughs & Tēvita O. Kaʻili

Kū Kiaʻi Kahuku: Indigenizing Social Media and Sociospatial Symmetry

Benjamin Burroughs is an associate professor of emerging media at the University of Nevada, Las Vegas (UNLV). His research focuses on streaming media and technology, media industries, and social media. His work has been published in journals such as *New Media and Society*, *Social Media + Society*, and *Continuum*. A graduate of Kahuku High School, he earned two MA degrees in Global Media and Communication from the University of Southern California and the London School of Economics and Political Science (LSE) and his Ph.D. in Communication Studies from the University of Iowa.

Tēvita O. Kaʻili is Professor of Anthropology & Cultural Sustainability and Dean of the Faculty of Culture, Language, & Performing Arts at Brigham Young University Hawaiʻi.

This paper offers a critique of the preponderance of Western approaches to social media that apply only Western constructs to understanding platforms and communities in contemporary social networks. The authors argue for the value of indigenizing social media. By using an established indigenous theoretical tool/concept, such as the Moanan (Polynesian) conception of Tā and Vā, as the beginning point for studying technology, we argue that the academy shouldn't just be understanding how indigenous peoples use modern tech (although very useful), but pushing this understanding forward by using indigenous knowledge itself to understand technology, platforms and social media. Moanans inhabit digital space through pre-existing socio-spatial ideas like tā and vā, but conceptualized further the platform and spaces themselves can be understood through indigenous knowledge. Through an analysis of the digital articulation of the Kū Kiaʻi Kahuku community movement (an ecological, indigenous, and civic protest for environmental justice to protect native species and pushback against colonial development in the form of giant wind turbines placed over schools and the homes of community members and Kanaka Maoli in Kahuku, Hawaii) and the accompanying tā and vā of the protest, we find the affordances of social media, particularly livestreaming, orient the rhythm of time and space for diasporic relationality. We argue that Kū Kiaʻi Kahuku social media inspired movement within the space of digital connectivity, a civic rhythm, attempting to forge a sense of symmetry within sociospatial ties in the community and with the larger diaspora. This attempt at building symmetry exists as a fundamental, underlying principle in indigenous social life. Moanan peoples inscribe within social media a distinct Moanan rhythm. In this case, the vibrations of the protest, an affectively charged tā, civically engaged the diaspora in a moment of rupture--opening up a space for symmetry within the dissymmetry of colonial capitalism.

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Valance Smith

Click, connect, karakia!

Dr. Valance Smith (Ngāpuhi, Waikato, Ngāti Haina, Ngāti Pākehā) is Assistant Pro-Vice Chancellor (Māori Advancement) at AUT. He provides cultural and Te Tiriti o Waitangi leadership to AUT, Te Toi o Tāmaki, the corporate sector, and his whānau and wider communities. His current research includes mātauranga Māori solutions for Kauri Dieback, maramataka and physical education, Flexible Learning Spaces in kura Māori, and is a member of the Vā Moana whānau.

With the onset of the COVID-19 pandemic, community relationships in large institutions changed radically and all of a sudden. As at many universities, for example, vast amounts of activities at Auckland University of Technology (AUT) in Aotearoa New Zealand were moved online.

AUT communities worked through this challenge to support student and staff needs and expectations amidst the organisational and technological challenges associated with remote and online delivery. Particularly important was to retain a sense of connection and belonging to place, even when students and staff were removed not only from the physical location of shared learning but also from the social spaces that provided a sense of belonging. The sense of community both staff and students have with their peers outside the classroom is integral to a positive experience of university life, and as a way to connect to and belong to place. Our students' experiences are improved whenever they feel that they are "connected, accepted and that they belong; self-confidence fosters learning competence". [1]

Accordingly, the Office of Māori Advancement developed and implemented three kaupapa; e-Inoi – online morning karakia; Wai-whai – weekly online waiata sessions; and ITK Iti te kupu – weekly online te reo videos and lessons. These initiatives were delivered May-June 2020 to address some of the aforementioned challenges and build on the existing sense of belonging to create e-belonging. Developing spaces according to Māori values contributes to a 'virtual marae', [2] which serves as a proxy for belonging and community which, in turn, can support people's aspirations to embrace and take leadership of te reo me ōna tikanga (Māori language and cultural practices) in their academic, professional and personal lives. But can Māori values and principles be exercised in the online space? How might tikanga Māori perpetuate whanaungatanga (community relationships) virtually? Is a virtual marae as effective as a physical marae?

This presentation will address these questions and discuss the challenges and opportunities of online communities by drawing not only on personal and collective experiences of Māori online engagement and the existing literature on this topic but also with Pacific notions of vā as a relational realm that needs activation and care. These reflections resonate with the need identified by Māori and Pasifika communities for a new ethics of leadership and governance in education, social and environmental policy to prepare for the global challenges ahead of us.

[1] Rawlings, C., & Wilson, K. (2013). Tuakana-teina e-belonging report. Retrieved from <https://ako.ac.nz/assets/Knowledge-centre/RHPF-c39-How-Maori-distance-students-can-have-a-sense-of-belonging/RESEARCH-REPORT-Tuakana-teina-e-Belonging-Report.pdf>

[2] Greenwood, J., & Te Aika, L. (2008). Hei Taurira. Wellington: Ako Aotearoa. A marae is a community centre and ceremonial meeting place of an extended (kin) group.

Vā Moana - Pacific Spaces

Vā Moana and Global Talanoa

Networks: a digital ecology

Dr. Albert L. Refiti is Associate Professor in Spatial Design at Auckland University of Technology (AUT) – Te Wānanga Aronui o Tāmaki Makau Rau, in Auckland, Aotearoa/New Zealand. He is a research leader in the field of Pacific spatial and architectural environment with an **extensive research and publication in the area**, supported by his teaching and lecturing in the last 15 years. He is co-leader of the Vā Moana Pacific Spaces research cluster at AUT.

Dr. Billie Lythberg researches and teaches at the University of Auckland at the junction of business studies, anthropology and history, with a strong focus on Aotearoa and the Pacific. **Her work** often explores innovation and sustainability in creative and cultural industries, in particular in cross-disciplinary contexts involving Indigenous, Māori and Pasifika business activities. She is currently an investigator on four Royal Society of NZ Marsden Projects, one of them Vā Moana: Space And Relationality in Pacific thought and identity.

Dr. Layne Waerea (Ngāti Wāhiao, Ngāti Kahungunu) is an Auckland based **artist and researcher** whose practice involves carrying out performance art

In May 2020, a group collaborating in the research of vā as relational space began to meet for online and onsite discussions, as the situation allowed. Our aspiration was to find good translations of actual tikanga into virtual modes. While we had always been keenly interested in the digital conference component, Covid-19 made its functionality central: our aspirations became a necessity.

In our presentation, we cannot adequately describe and discuss our meandering discussions over 1.5 years – instead, several of us will present spotlights of important aspects.

Following a brief overview provided by Tina Engels-Schwarzpaul, Albert Refiti will address surprising analogies between the experience of constantly facing one's image during an online session and the Polynesian notion of ata, with its twin qualities of connection and separation. Exploring this analogy may help to familiarise ourselves with a different imagination of self and its relationality through vā. Billie Lythberg picks up on the idea of ata and applies it to her experiences of a kaumatua freezing on screen as he participated in a zoom meeting – from the back of the wharekai during a tangi. She draws on Val Smith's explanations of the principles guiding translations of tikanga into online scenarios.

Layne Waerea takes the exploration of translation processes to the question of how to adapt manaakitanga (in the sense of “whose mana am I encouraging?”) to virtual environments, where aspects of tapu and noa have to operate differently, given the absence of shared breath, food and drink. Val Smith elaborates with reflections on the central place of mana, and of the role of tapu in defining the parameters of relationships and creating exceptional experiences of an environment. Traditionally, this idea is attached to the marae – in organising the conference, we have tried to transfer the principles of our kawa to a virtual form of community.

interventions that seek to question and challenge social and legal ambiguities in the public sphere. As a former lawyer, Waerea uses this experience to inform her performance interventions with a particular focus on how te Tiriti o Waitangi could continue to play a critical role in the developing cultural fabric of Aotearoa New Zealand. She is co-leader of the Vā Moana Pacific Spaces research cluster at AUT.

Dr. Valance Smith (Ngāpuhi, Waikato, Ngāti Haina, Ngāti Pākehā) is Assistant Pro-Vice Chancellor (Māori Advancement) at AUT. He provides cultural and Te Tiriti o Waitangi leadership to AUT, Te Toi o Tāmaki, the corporate sector, and his whānau and wider communities. **His current research** includes mātauranga Māori solutions for Kauri Dieback, maramataka and physical education, Flexible Learning Spaces in kura Māori, and is a member of the Vā Moana whānau.

Dr. David Taufui Mikato Fa'avae is the grandson of Sione Taufui Mikato and Vika Lataheanga Fosita Fa'avae. Currently, he is a **lecturer in Pacific education** at Te Kura Toi Tangata, University of Waikato. David's research focuses on the ways in which Moana-centred concepts and approaches are made sense within the contexts of Western academic traditions.

David Fa'avae continues with thoughts on the nascent practices of vā and its derivatives in digital environments. He brings to these thoughts a Tongan lens, where vahanoa refers to an expansive space resisting stability and rigidity. This is an apt metaphor to think with when it comes to the still unknown spaces of digital encounter, in Tongan called vahaope. Finally, Sally Jane Norman concludes with her recollection of our experiments and their ups and downs since the onset of Covid-19, which we began to call, at some stage, the *Global Talanoa Network* platform – a combination of software components that we hoped would be suitable to conduct this conference. As an insider-outsider, Sally Jane observed how the shared drive to discern, respect, and convey differences and commonalities across the talanoa community created for her a feeling for place and relatedness.

Trust wove knowledges from different experiences, disciplines and cultures together – in a holistic process able to build the grounds on which we can meet. Open to hesitation, laughter, solemnity, it both unmoors and reconnects us, attuning us to the multiple places we inhabit through and beyond our screens.

Dr. Sally Jane Norman is Director of Te Kōkī, New Zealand School of Music, at Te Herenga Waka, Victoria University of Wellington. **Her performing arts informed work** is transdisciplinary and focused on art and technology, embodiment and expressive gesture. As a dual citizen (Aotearoa/France), she attempts to engage with cultural policy and research from often uneasily different perspectives and contexts.

Dr. Tina Engels-Schwarzpaul is Professor in Spatial Design and Postgraduate Studies at AUT. **Her research** has formed around an edge condition arising from her concurrent engagements in Aotearoa-New Zealand, the Moana and Europe since 1982, focusing on cross-or transcultural relations in art, architecture, design, performance and education in Aotearoa, the Pacific, and Europe. She is co-leader of the Vā Moana Pacific Spaces research cluster at AUT.

Reworking the Vā (1)

I'u Tuagalu

Gafa, vā and the nineteenth century Sāmoan energetical worldview

Reverend Dr. Faafetai Aiava

The Sacramental Vā: Pacific Spirituality online or on the line?

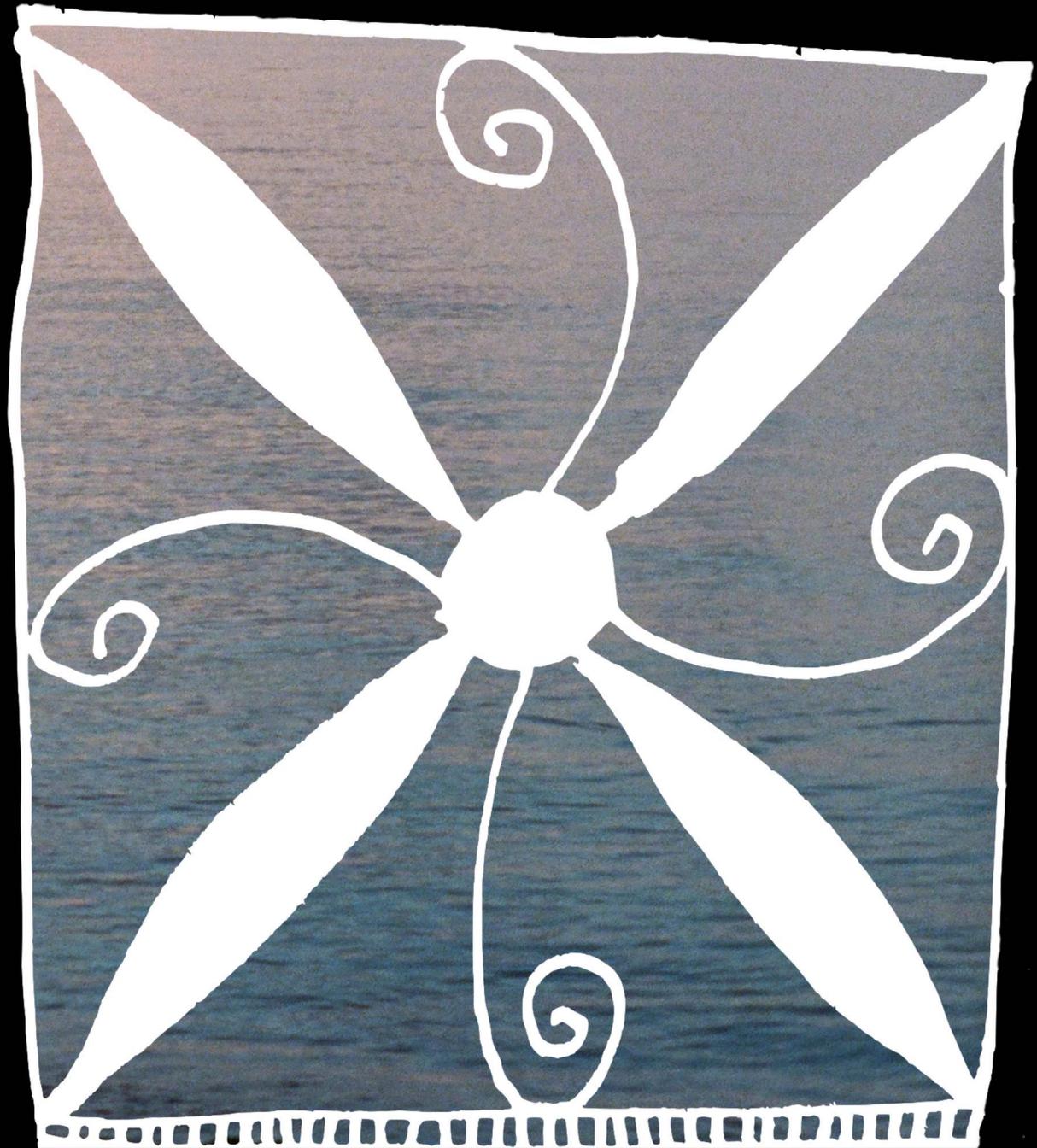
Elizabeth DeLoughrey

Rendering the Space Between: Hotere's Black Rainbows

Panel Session 6

Chaired by Vicente M. Diaz

actiVĀted by Eric Soakai



I'u Tuagalu

Gafa, vā and the nineteenth century Sāmoan energetical worldview

This paper argues that the Samoan concepts of gafa (genealogy) and vā (relational space) are not only ways of measuring certain physical and social relations of objects in the Samoan world, but also serve as a method of tracking and enabling the course of primordial energies as they permeate and cohere the Samoan world. This paper, firstly, examines two cosmological accounts, which contrast an evolutionary chain of being, with a creationist account. Both cosmologies begin with the primordial papa (rock) as the origin of the universe, the source of all energy. They both utilise genealogy to show the succession of objects through time. So, the energies that are released by the papa can be tracked as they make their way through the Samoan world. The creationist version also provides a template for Samoan society, so one can track where these energies coalesce, in people, places and objects. The concept of vā (relation between objects) denotes the capacity to enable the passage of energies. The energies that permeate and course through the Samoan universe are mana, tapu and (with the arrival of Christianity) alofa. This paper focuses attention on how Samoans explain their history.

Reverend Dr. Faafetai Aiava

The Sacramental Vā: Pacific

Spirituality online or on the line?

Faafetai Aiava currently serves as a Congregational pastor and is Head of Department for Theology and Ethics at the Pacific Theological College—the region's first tertiary institution to offer Higher Education and internationally accepted degrees. He was raised in Otara and attended De La Salle College before completing his schooling in Melbourne Australia. He has written, presented at global forums, and continues to teach on the intersections of ecojustice, theology and indigenous hermeneutics.

There is a popular adage that goes, “if your only tool is a hammer, then everything looks like a nail.” It highlights how a deficiency in one’s toolbox ultimately leads to a lack of viable alternatives. Such was the case for many Moana Christians as the pandemic led to the enforcement of stay-home orders on a global scale. With nationwide lockdowns and physical distancing in full effect, the situation called for fixes that the proverbial hammer of face-to-face worship could not readily address. What was more evident was the extent in which the traditional tools that once helped Moana Christians relate/connect to God did not carry over the same weight or currency in the digital vā. Was this a potential loophole in the theology of the church? Or was this an example of how we, fallible humans, tend to conflate connection with control? This presentation has a threefold focus. The first section, *Connections not Control*, offers a retrospective investigation of social and ecclesial (church) norms and the manner in which these were duly subverted and exposed during the lockdowns. The second segment, *The Sacrilegious Vā and the Problem of Disembodiment*, addresses some of the detrimental impacts of online spaces with respect to the symbolic meanings of place and face. The third and final segment, *The Sacramental Vā: Redefining Connection*, offers a Theo-Cultural alternative to Vā based on the various manifestations (sacraments) of the Divine in creation, culture and, if we are willing, technology.

Elizabeth DeLoughrey

Rendering the Space Between:
Hotere's Black Rainbows

In this paper I turn to the abstract paintings of Māori artist Ralph Hotere which focus on the blackness of the atmosphere to foreground Indigenous cosmologies and nonrepresentational claims to outer space. Hotere's work sought to capture Māori ontologies of light and narratives of creation and place them in a conversation with militarized technologies of light during the era of French nuclear testing (1966-1996). In turning to the atmosphere, Hotere attempts to produce what Akira Mizuta Lippit may term an 'a-visibility'---a logic of the visual derived from the atomic era-- of blackness. This is especially apparent in Hotere's "Malady" and "Black Rainbow" painting series, which speak to the Moana realm of Te Pō or the darkness as a potential space of generation in contrast to the blinding light of the nuclear flash perpetuated by the US and French in the Pacific Islands. In this paper I examine Hotere's life-long quest to represent the nuances and textuality of blackness and place this in relationship to an atmosphere that is invisible to the naked eye, and yet animated by radiation, anthropogenic and otherwise. Hotere's representations of Indigenous ontologies of extra-territorial space complicate the western binaries between life and non-life, and help reconceptualize the epistemological and territorial claims on atmospheric space that underpin the 1963 Treaty Banning Nuclear Weapon Tests in the Atmosphere, in Outer Space and Under Water (The Partial Test Ban Treaty).

Vā Moana Nui, Wā Moana Toa (1)

David Taufui Mikato Fa'avae

Vā beyond: A post-human speculation

Jamon Halvaksz

Finding Places that Relate through work and migration in Papua New Guinea

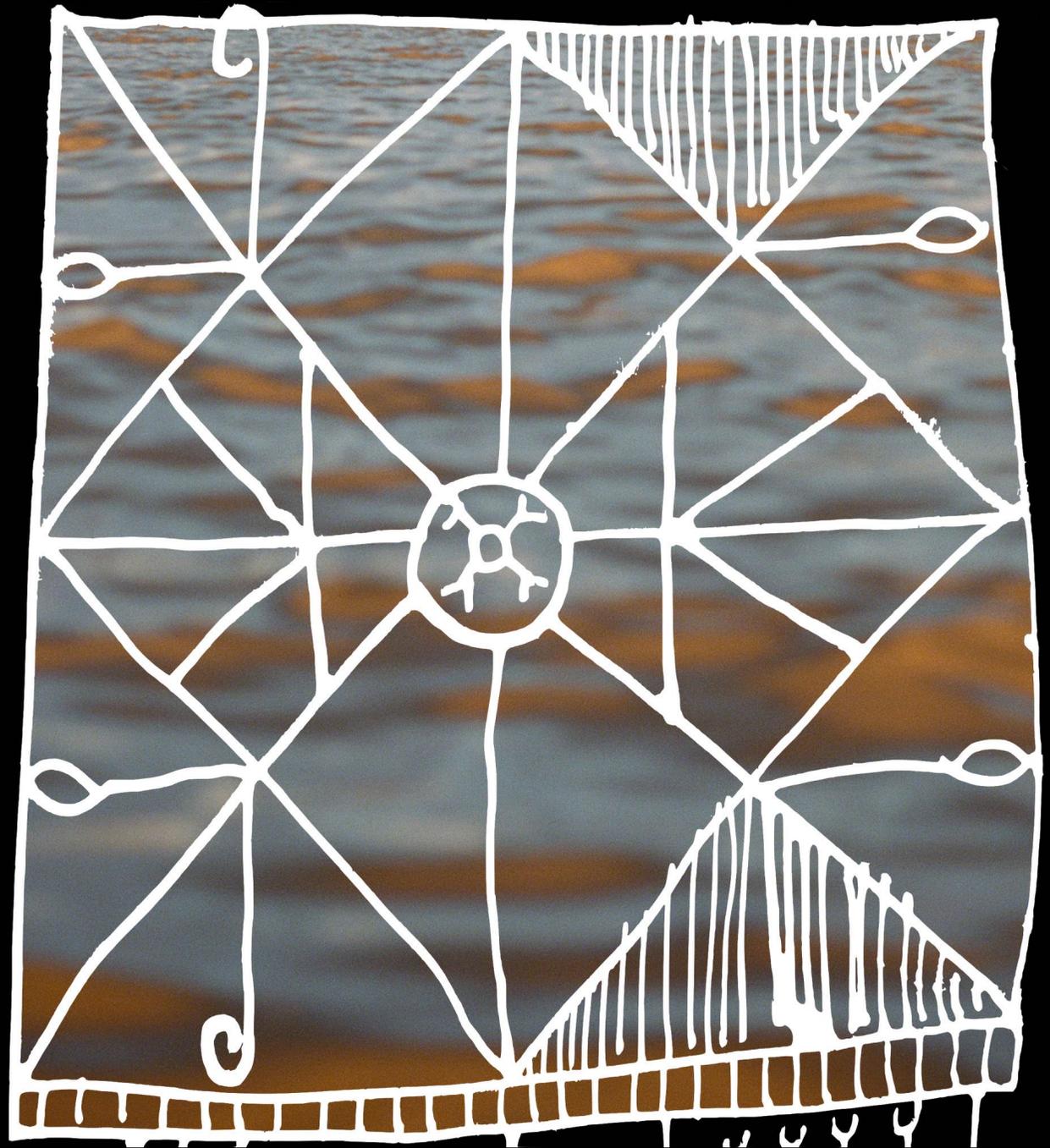
Lana Lopesi

Vā Moana: Relational Geographies of Moana Cosmopolitan Worlds

Panel Session 7

Chaired by Layne Waerea

actiVĀted by Aigagalefili Fepulea'i Tapua'i



David Taufui Mikato Fa'avae

Vā beyond: A post-human speculation

Dr. David Taufui Mikato Fa'avae is the grandson of Sione Taufui Mikato and Vika Lataheanga Fosita Fa'avae. Currently, he is a **lecturer in Pacific education** at Te Kura Toi Tangata, University of Waikato. David's research focuses on the ways in which Moana-centred concepts and approaches are made sense within the contexts of Western academic traditions.

Binaries and dualisms have shaped vā's characteristics highlighting oppositional constructs like vātamaki (unpleasant space) and vālelei (good space). From a binary view, understanding a construct inherently carries with it the hauntings and shadows of its opposite. Reimagining vā and its possibilities within the moana takes into consideration the next generation of Moana scholars and artists who regularly engage in global wayfinding and meaning-making. Can vā ever be imagined as being more than a social construct? Does vā have life beyond human comprehension? In this paper, reimagining vā beyond the human and its socially constructed and confined boundaries calls forth the intensification of its capacity and speculation.

Introduction

The feminist and posthumanist scholar Donna Haraway (2008) claims, "we learn to be worldly from grappling with, rather than generalizing from, the ordinary" (p.3). The question as to whether vā has life beyond human comprehension is a critical philosophical concern, enabling a criticism that grapples-with the ordinary, that is, the localised ways in which vā has been commonly framed as a predominantly social construct, by Moana/Pacific/Pasifika scholars. To question vā's becoming, a novel exploration, is to consider it to-within-beyond the 'post' era. I draw from Lea Faka-Tonga (Tongan language) and concepts to guide and support me in the search for lōloto or in-depth meaning-making.

Koe hā 'a e fo'i lea koeni koe vā?

'Oku vālelei mo fiemālie 'akinautolu 'oku fakapotopoto

'Oku 'i he ngāue fakalaumālie 'a e 'uhinga 'o e vāofi

Koe hā leva 'a e mahu'inga 'o e vātamaki, vākovi, moe vāmama'o?

Vā – 'oku ou mālie'ia 'i ho'o fōtungā

Vā – ‘oku ongomālie ho’o ngāue’anga

Vā – mau faka’amuke talanoa’i mo fakakaukau’i ho’o ngaahi hohoko

What is this word, vā?

Wise people care for good and peaceful relations/connections

It is within spiritual work that you will find close relations/connections

What is the significance of distorted connections, bad relations, and disconnectedness?

Vā – I am inspired by your form

Vā – I hear good things about your workings

Vā – our intention is to story and think about your genealogy

The language of binaries within the Science discipline and dualisms within philosophy, often emphasises understanding based on the quality or condition of oppositions. To speculate vā within such disciplinary and language traditions can limit its capacity and potential. To capture and illuminate vā and its nuances, indigenous framings and conceptualisations can further extend relationality and relational connections beyond dominant posthumanist traditions and oppositional framings. Moreover, to move vā speculations beyond the human or humanism is to highlight indigenous Moana/Pacific holism, through a Worlded philosophy, a unique understanding that all things in the world are intricately and intimately inter-connected in complex yet perplexed ways.

The term indigenous is contentious because it has diverse meanings and is often loosely used by many without grounding its contextualisation. At the same time, the term indigenous carries historical colonial legacies and trauma that position the ‘native(s)’ as being deficient and deficit. Māori scholar Georgina Stewart (2018) provides her articulation of indigeneity (with the small ‘i’) and a notion linked to a “place-based human ethnic culture that has not migrated from its homeland, and is not a settler or colonial

population” (p. 740). As an adjective, ‘indigenous’ refers to a “person, language, culture, or some aspect of culture” (Stewart, 2018, p. 740). Tui Atua Tupua Tamasese Ta’isi Efi [Tui Atua] (2017) posit, “indigenous spirituality lives and breathes in our Pacific person and personhood” (p. xi). What is core to indigeneity in the Moana (or Pacific), as articulated by Tui Atua, are “our names and our naming; our knowing, being and seeing; and our identities and sense of belonging”(2017, p. xi). Naming and articulating vā and its forms within Moana nui a Kiwa will encapsulate the transcending nature of vā, indicative of its time and space tendencies that often wayfind into temporal and spatial boundaries beyond– crossing physical, spiritual, cyber, and the unknown.

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Jamon Halvaksz

Finding Places that Relate through work and migration in Papua New Guinea

The proposed essay considers the indigenous conceptualizations of time and place among non-Austronesian speakers within the interior of Morobe Province, Papua New Guinea. The research is based upon a long-term relationship with the Biangai speaking communities of Elauru and Winima, at the headwaters of the Bulolo River. Since my first trip to the communities as a volunteer with an indigenously run NGO in 1998, I have spent 30 months working between these communities examining the local impacts of mining and conservation efforts in the valley (Halvaksz 2020). While linguistically distinct from Moanan cultures where *vā* is either an active concept or cognatically related (Māhina 2010; see also Ka'ili 2017, Lilomaiava-Doktor 2009, Refiti 2017), like other Papua New Guineans Biangai share an emphasis on genealogical connections through time and space (e.g. Stella 2007). The essay exams the concept of *ngaibilak* (looked after ground) as it connects kin through reciprocal exchange, gardening, and shared labor. *Ngaibilak* is that space in between Biangai persons, mapping kinship onto the land. While commonly translated as “looked after ground”, *ngaibilak* can reference both how one looks after the lands of one’s ancestors, and how those lands look after you as a person. I have argued that this relationship suggests a collapsing of place and personhood, or placepersonhood, linking genealogy across indigenous landscapes. Placepersonhood acknowledges the inherent relationality and systems exchange that exists between persons and places as they tend to each other’s needs. The land, imbued with ancestral agency, cares for those that work its surfaces, while persons, through attention to ancestral protocols and practices make the earth meaningful.

Of particular interest is the role of urban migration in the maintenance of *ngaibilak* as gold mining revenues and employment afford Biangai workers opportunities to move away, while remaining close through the connections of place. Since the 1990s a medium sized industrial gold mine on Biangai and neighboring Watut lands has increasingly employed Biangai. As legal ‘landowners’ under PNG law, Biangai from the community of

Winima also receive royalties and compensation from the damage the mine has done to a sacred space. As Biangai benefit from the mine on their land, they negotiate the spatial relationships of ngaibilak in both their relationship at the mine camp, as well as in newly established urban residences. At the mine, accidents and deaths of outsiders are read through their failures to properly look after the land. While urban migrants continue to return to their communities to tend to these relationships of place, while also create novel spaces of ngaibilak in new locations. Placepersonhood is not lost in these new contexts. I argue that ngaibilak continues to create relationships across such diverse spaces, highlighting the conceptual power of indigenous concepts to guide communities. The paper will offer insight into how the Moanan concept of vā travels within the broader Moanan community, and how ngaibilak travels across the linguistic and culture differences of labor and urban life in Papua New Guinea.

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Lana Lopesi

Vā Moana: Relational Geographies of Moana Cosmopolitan Worlds

Dr. Lana Lopesi is an author, art critic, editor and researcher. Lana is the author of *False Divides* and *Bloody Woman*. Currently Lana is Editor-in-Chief for the Creative New Zealand Pacific Art Legacy Project, a digital-first Pacific art history told from the perspective of the artists. Lana is also currently a co-editor on a volume about issues of Race in Aotearoa to be published by Bridget Williams Books. Previously Lana was at The Pantograph Punch as the Editor-in-Chief (2017–2019). Before that, she was Founding Editor of #500words (2012–2017) and Editor of Design Assembly (2018). Previously Lana was part of a global Indigenous Curatorium who first formed to curate the exhibition *The Commute* at the Institute of Modern Art, Brisbane (2018) with subsequent projects including *Layover* at Artspace Auckland (2019) followed by *Transits and Returns* at Vancouver Art Gallery (2019).

Global communities have been drawn into forms of interdependence, with histories of connection which are fraught with unequal outcomes (Ballantyne & Paterson, 2020, p. 1). Maile Arvin writes, that to regenerate and remap the Moana requires paying critical attention to “regional and racial boundaries colonialism imposes, and acting on and renewing the ancestral and contemporary responsibilities and solidarities forged between Indigenous Pacific peoples, so that our struggles for decolonization are never made in isolation” (2019, p. 234). This requires working out new ways to move forward together. Reimagining Moana experience as being cosmopolitan predicated on roots and routes and a relational ethic toward cohabitation, places the Moana Cosmopolitan in a relational social world which exists beyond national boundaries, and transnational connections. But what actually is that social world? This paper explores the conceptualisation of the social world of Moana Cosmopolitanism as Vā Moana.

Using the Sāmoan of concept *vā* (Wendt, 1996; Airini et. al. 2010; Anae, 2010; 2016; 2019; Refiti, 2014; Tuagalu, 2008) as a relational concept of space and the regional descriptor of Moana, Vā Moana I suggest can be a way of understanding the complex webs of the relational social world of a cosmopolitan Moana people. Vā Moana then is a geographic space which is relational, rooted and routed, physical and digital all at once. This is significant because these webs and the *vā* relations formed within them mean that Moana Cosmopolitan Imaginaries are formed in relation to homelands, the diasporic home, other Moana people, global Indigenous communities and global communities of colour. Léuli Eshrāghi acknowledges this commenting that “a Moana imaginary is linked to the network that we unconsciously or consciously interact with and are a product of” (quote in Lopesi, 2021).

Within the Sāmoan language *vā* which describes the relations or relationships between two things or people, is a prefix which attaches to a variety of other words shifting the relation and relationship between the people, places and things it describes. Therefore,

vā as a foundational way of understanding relations and relationships is found deeply embedded in Sāmoan language and culture. While there are many ways of understanding this concept, here I focus primarily on the concept's diasporic formulations in academia and contemporary art. The sustained use of vā and presence within Moana scholarship points to its unique ability to describe the relational intangible element of Moana life, which today spans geographical and virtual distance. This can be paired with the work of social geographers (Louis, 2017; Chang, 2017; Fermantez, 2012; McKittrick & Woods, 2007; King 2019) who actively contend with the colonial imaginary in relation to cartography. Building on the Indigenous intervention into social geography and pairing it with vā relations, this paper articulates Vā Moana as a Moana social world. Vā Moana as it is argued is a relational and spatial framework embedded in Indigenous knowledge through which we can conceptualise a Moana relational geography.

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Reworking the Vā (2)

[Karin Louise Hermes](#)

Relocating Philippine “kapwa” or community in the Hawaiian estuary to a “spirit of relationality” for aloha ‘āina

[Ikaika Ramones](#)

Rethinking Revolution: The Spatiotemporality of Hawaiian Resurgence

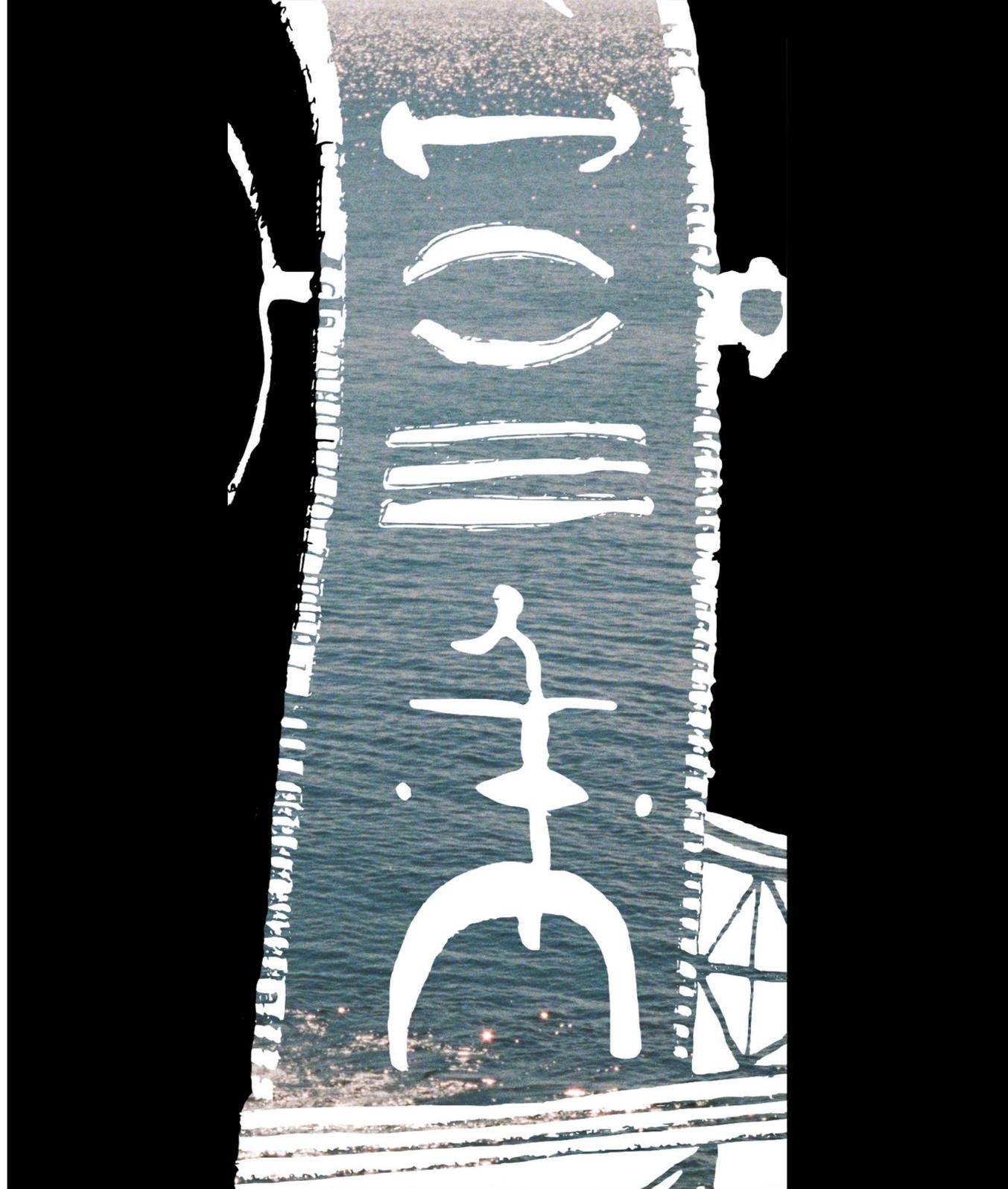
[Tamasailau Suaalii-Sauni, Robert Webb & Juan Tauri](#)

Vā as Indigenous relationality in modern Pacific criminal justice spaces

Panel Session 8

Chaired by [Albert L. Refiti](#)

actiVĀted by [Rosanna Raymond](#)



Karin Louise Hermes

Relocating Philippine “kapwa” or community in the Hawaiian estuary to a “spirit of relationality” for aloha ‘āina

Karin Louise Hermes is a Filipina-German scholar-activist on climate justice, Indigenous rights, and political philosophies. Her PhD dissertation is titled "Growing Intercommunalist 'pockets of resistance' with Aloha 'Āina in Hawai'i". She has lived in Indonesia, Papua New Guinea, the Philippines and Hawai'i, and is currently based in Germany.

By relocating Filipino collectivist philosophies in Hawaiian space/place, I contest the U.S. military and imperial hold on Hawai'i in relation with Philippine settler positionalities and *kuleana* (“accountability”) through fisherfolk practices and other food sovereignties.

In my work I theorize a “spirit of relationality” for decolonial convergence towards Indigenous resurgence in the estuary or intertidal shoreline as a “travelling” framework for intercommunal place-based solidarities. When relating place-thought like *aloha ‘āina* (“love of the land”) to climate justice in other migrant or diaspora spaces outside of Indigenous Hawaiian place, I felt the need to reinsert “spirit” without appropriating “aloha” or other Indigenous thought/being out of its context.

From a postcolonial non-Indigenous Filipina perspective, I argue that the interbeing with the tides and ocean is buoyed and animated by the spirits in-between. In relocating Filipino *kapwa* or “community” within philosophies of water, swimming, and breathing, I interpret ways of knowing and ways of being towards ways of doing “community.” Through meaning-making with Hegelian philosophy of religion and “community of Spirit,” I term this as “spirit of relationality,” based on my own Filipina-German triangulation. This appears to approximate what Hawaiians enact as “aloha” and “aloha ‘āina” in Indigenous place-based epistemologies to Hawai'i. The unintended approximation concludes a need for *spiritual* relation that was removed in Euroamerican frameworks of communalism to enact community.

Kapwa or *kapuwa* refers to relating (ka-) to a shared space/gap (*p(u)wa* or *puwang*) as theorized in Sikolohiyang Pilipino (Filipino Psychology). With regard to the 500 years of colonization onto an archipelagic territory of diverse ethnicities, I utilize kapwa with a diasporic and Manila-centric meaning-making of my own experiential knowing/being, and do not intend to “re-Indigenize” a sense of Filipinoness. However, in seeking analogies to Hawaiian *wā* spacetime by triangulation of philosophies of spirit and

community, parallels appear to be implicit, especially when centered in the space of the intertidal estuary.

In solidarity with decolonial Indigenous resurgence, I re-infuse what I term a “ghost” (pneuma) epistemology into collectivist kapwa ontology. This relationality goes beyond structures of Asian settler colonialism in Hawai‘i to seek affinities through material conditions and towards common cause of decolonization, abolition, and climate action. The amphibious mangrove in the Hawaiian estuary illustrates the material and metaphorical colonization hindering Kanaka Maoli fishing practices and food sovereignty, while being pushed elsewhere as a bioshield of climate defense. With Pneumaterialist metaphors of “breath” or “spirit” and symbiotic processes of carbon and oxygen exchange in the estuary, I theorize intercommunal spaces for collectivist action as “spiritually” dynamic and relational.

Terri Keko‘olani further evokes Epeli Hau‘ofa’s “sea of islands” in “casting a net of inter connection” across the Moana Nui. For my focus on solidarities between Asian settlers and Kānaka Maoli, this *kaona* or metaphor of a fishnet becomes material to the mutual fishing practices and other acts of decolonial solidarity. The fishnet also depicts an imagery of the interspatial relationality here, with the net itself holding the catch, but the abundant catch only coming together through the spaces-in-between and the flow of water.

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Ikaika Ramones

Rethinking Revolution: The Spatiotemporality of Hawaiian Resurgence

Ikaika Ramones and his 'ohana are from the 'ili of Mokauaea, in the ahupua'a of Kalihi, on the island of O'ahu. His research engages with the roles of philanthropy and bureaucracy in projects of social change. Specifically, he studies Indigenous nation-building movements and entanglements with political economy, taking seriously the broader question of how resurgence movements occur in relation to institutional formations of Indigenous economies, in the context of Hawai'i. His research areas also include semiotics and media anthropology. He is a PhD candidate at New York University, and holds a B.A. from Harvard University in social anthropology, with a language citation in Bahasa Indonesia. His research is supported by the Ford Foundation Predoctoral Fellowship, the National Science Foundation, the Wenner Gren Foundation, the Social Science Research Council, the Mellon Mays Fellowship, and Kamehameha Schools Bishop Estate. Aside from his studies, in past years Ikaika has worked with the Lāna'i Culture & Heritage Center leading an 'āina/place-based cultural literacy initiative serving Lāna'i youth.

With the rise of political struggles worldwide, also comes the pressing need to understand them. Standing theories of reform and revolution are informed by post-Enlightenment ontologies of space, time, and personhood. Indeed, the academy itself is beholden to the categories of reform and its dangers of co-optation, vis-à-vis radical or revolutionary projects. However, Kanaka 'Ōiwi lived practices of space-time and subjecthood fundamentally take these presuppositions to task, providing alternatives to the prevailing models of what constitutes social transformation. This paper draws on work with Kānaka Hawai'i who seek cultural resurgence, economic self-determination, social transformation, and defense of lands and waters, examining the ways that space-time and relationality suggest their own theory and praxis to challenge the revolution/reform distinction. Kanaka approaches to social transformation are temporally expansive and intergenerational, drawing from ancestral precedent and seeding long-term change in subsequent generations— this notion of “wā” is decidedly different from dominant models of revolution/reform, hinging upon a form of genealogical subjecthood. So too are spatial ontologies, running a Gramscian “war of position” across many different “-scapes” (Appadurai 1990) of Hawai'i, including nonhumans, and through more expansive and distributed forms of genealogical subjecthood. Thus, they radically remake the spatial “field” of struggle and the subjecthood of those within it. As such, Kanaka models of resurgence emerge from a distinct, shared chronotope, challenging dominant understandings of how profound social transformations occur temporally and spatially.

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Tamasailau Suaalii-Sauni, Robert Webb & Juan Tauri

Vā as Indigenous relationality in modern Pacific criminal justice spaces

Tamasailau Suaalii-Sauni is a Samoan academic in sociology/criminology at the School of Social Sciences, University of Auckland.

Robert Webb is a senior lecturer in criminology at the University of Auckland. His research and teaching interests include criminal justice policies and Māori, youth justice, and Indigenous criminology.

Indigenous Pacific criminal justice models (such as restorative justice), and systems and practices (such as the Samoan *ifoga*), privilege indigenous states and ways of being-in-representation. A key idea or belief is that all elements, physical and metaphysical (such as offenders, victims, state prosecutors, police, judges, lawyers, elders, families, communities, courts, village councils, etc.), in contemporary criminal justice situations, are all inextricably linked. The phenomenon that links them is the idea of a metaphysical (spiritual or spirit-filled) relationship – described as 'the vā' or 'the wā' in Samoan and Maori contexts. This vā/wā concept speaks to the idea of a constant and dynamic state of relationality, where events, peoples, roles, rights and responsibilities, are understood to always be in a 'vā'/'wā' state or relationship. For contemporary Pacific (including Maori and Samoan) Indigenous communities living in and across the myriad number of modern settings available to them (e.g. rural, urban, traditional, modern, village, family, iwi, nation-state, and/or transnational), understanding the centrality and dynamism of the vā/wā to their experiences of current criminal justice systems requires probing not only the philosophical and genealogical roots and branches of the vā/wā, but also those of relevant modern criminal justice systems. This presentation explores the Indigenous principle of the vā/wā and its relationship to the modern criminal justice systems of Aotearoa New Zealand, Australia and the United States. It draws on findings from a co-led Marsden project looking at Maori and Samoan experiences of youth justice in Aotearoa New Zealand, Australia and the United States, and invites an open talanoa on the key issues arising.

Vā Moana Nui, Wā Moana Toa (2)

Forrest Wade Young

Vahi Tapu: Engaging the “Vā Moana” of Contemporary Rapa Nui Onto-politics

Aaron Nyerges

Panoramic cartographies and the spiralling stories of the vā

Billie Lythberg

Afa at a distance: South Sea Shadow-play in the Garden Realm of Dessau-Wörlitz

Panel Session 9

Chaired by **Keri-Anne Wikitera**

actiVĀted by **Katharine Losi Atafu-Mayo**



Forrest Wade Young

Vahi Tapu: Engaging the “Vā Moana” of Contemporary Rapa Nui Onto-politics

Forrest Wade Young is an inter-disciplinary scholar (MA Philosophy, MA Political Science, MA & PhD Anthropology) currently affiliated with Hawai'i Pacific University as an Adjunct Professor within the Department of History and International Studies. Since 2012, he has written the annual review of Rapa Nui politics in *The Contemporary Pacific*, and he has also published work with the *Journal of Pacific History*, Routledge Press, *Settler Colon*.

This paper examines the role of vā in the ongoing onto-politics articulating in the Rapa Nui movement for self-determination. At the heart of Rapa Nui onto-politics of late, is the assertion of the Rapa Nui people that the island be understood as a *vahi tapu*; roughly translated, a sacred place. Rapa Nui place-making practices of the island as a *vahi tapu* emerge in a broader global, local, and state political ontology that culturally appropriates the Rapa Nui island world as a “park” to serve tourists’ interests of course, but also manage the island within the “Pacific Islands region” (*vā moana*) in terms that geopolitically secure the region within the what might be called after Indigenous scholar Jodi Byrd a “transit of Empire” that for many constitutes a military-industrial-digital entertainment complex. Rapa Nui resilience amidst the transmogrification of their *vahi tapu* into a Chilean National Park and UNESCO World Heritage Site during the past decade became entangled in more than six-month political occupations of the island in both 2010 and 2015 as different “family” (*hua`ai*) leaders (*hōnui*) reclaimed parts of the island world in the name of the Rapa Nui people. This paper focuses principally on the 2015 political occupation that at dawn on 26 March 2015, under the leadership of Levianti Araki, President of the Indigenous political organization Parlamento Rapa Nui created at the turn of the millennium to realize Rapa Nui self-determination, led a group of Rapa Nui leaders in an effort that closed and occupied “El Parque Nacional Rapa Nui” (Rapa Nui National Park)—an UNESCO World Heritage Site since the late twentieth century. The event would lead to a six-month occupation of the “park” by Rapa Nui *hua`ai* and political organization leaders that in 2017, following complex years of political negotiation, would eventuate in an officially legislated Chilean state “concession” of “park” management to the Rapa Nui people by former Chilean President Michelle Bachelet (currently the United Nations High Commissioner for Human Rights). Central to the *vahi tupuna* popularly misconceived in the global society of the spectacle as “Easter Island” visited by over a hundred thousand tourists annually in the recent years of the millennium prior to

Covid-19 restricted access, is of course the hundreds of *moai* monumental statues. As the root morpheme in the Rapa Nui word *vahi* intimates, *vā* political ontology is shown to often be fundamentally weaving together the “spaces between” the events of occupation and the ongoing politics of the state resolution through “concession”—an action Vice-President of Parlamento Rapa Nui, Erity Teave, characterized as a “slap in the face” in light of the larger resolution sought by Indigenous leaders— return of the all island territory claimed by Chile as land of the state to Rapa Nui title. Analysis draws upon ethnographic work (interviews and multi-sited participant observation) and archival study with the Rapa Nui people that began in 2004 and is ongoing as of 2021.

Aaron Nyerges

Panoramic cartographies and the spiralling stories of the vā

Aaron Nyerges is a life-long student and teacher of literature. His research looks at the relationship between literature, media and counter-mapping. He is currently completing a book called "Modernist Cartographies."

This paper looks at the production context of the 1926 film *Moana* as a site for understanding the tension between vā relations and spatial conception of “The South Seas” imposed by Hollywood filmmakers. It attempts to contribute to the conference’s goal of better understanding the concept of vā by inquiring into the concept’s ‘place-based and place-specific origins in thought and practice, and how they were adapted in the diaspora.’

This research is drawn from a book-length project that studies the relationship between modern literature, cartography and US imperialism in the early twentieth century. Among its main contentions is the argument that European cartographies of discovery and conquest should be complicated by a respectful engagement with other views of space, and the notion of the vā has proven very instructive in this regard. American Studies’ interrogation of US territorialization in the Pacific would benefit from a richer understanding of the spatial concepts and counter-cartographies elaborated by writers and scholars such as I’uogafa Tuagalu, Caroline Sinavaiana Gabbard and Albert Wendt.

This paper focuses on literary and cinematic panoramas, geographic configurations created by rotating or spiralling spatial perspectives. Robert Flaherty’s 1926 film *Moana*, shot entirely on the island of Savai’i, has the distinction of being the first film ever called “documentary,” but it was marketed as a “living panorama.” Drawing from the archival evidence of the Flaherty family’s extended stay in Sāmoa, I seek to recreate their relationship, as best as the sparse archive allows, with a woman called Fialelei, who served as the tulafale or ‘talking chief’ during their visit. The role of the tulafale presented Vilsoni Hereniko and Sig Schwarz, in the wake of the 1994 Faber Pacific anthology controversy, with a model for a respectful critical relationality. To rotate the critical perspective on what Fatimah Tobing Rony describes as the ethnographic spectacle of Hollywood romance, I turn to Fialelei’s writings, collected in the Flahertys’ papers.

Fialelei's service as tulafale does more than just shift the perspective on the Flaherty's cinematic panorama of Sāmoa. Fialelei accompanied the Flaherty family to the USA for the film's premier, and so she rotates the critical perspective by presenting US geography from another angle. I read Fialelei's letters home to her brother as a panoramic counter-map, the record of a young Sāmoan woman traveling through the cities of San Francisco, Los Angeles and New York in the roaring twenties.

This story allows us to see the way Moana space, as well as space transited by Moana people, is narrated by "maps emerging out of the Pacific, maps brought in and imposed, maps combining the two," what Wendt characterizes as "new fusions, new interweaving."

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Billie Lythberg

Ata at a distance: South Sea Shadow-play in the Garden Realm of Dessau-Wörlitz

Dr. Billie Lythberg is a Senior Lecturer in Critical, Māori and Pacific Island Organisation Studies at the University of Auckland Business School. She works at the junction of business studies, anthropology and history with a strong focus on Aotearoa and the wider Moana Oceania, especially the artefacts of 18th century European voyages of scientific exploration to the region and their legacies. Billie co-edited *Artefacts of Encounter: Cook's Voyages, Colonial Collecting and Museum Histories* (University of Otago Press, 2016), *Collecting in the South Sea: the Voyage of Bruni d'Entrecasteaux 1791–1794* (Sidestone Press, 2018), and *Hei Taonga mā ngā Uri Whakatipu | Treasures for the Rising Generation: The Dominion Museum Ethnological Expeditions 1919–1923* (Te Papa Press, 2021), and co-created the *Artefact* documentary series exploring taonga Māori in collections worldwide (Māori Television, 2018 and 2020). She is currently working across four Marsden projects, including Vā Moana.

...space is not an area between points, it is the effectiveness of an image in making the observer think of both here and there, of oneself and others.

—Marilyn Strathern [1]

This paper takes a journey from 18th-century Tonga to the garden realm of Prince Leopold III Friedrich Franz of Anhalt-Dessau, to find an Otahitsche pavilion built to house a collection from the 'South Sea'. The marae-styled Eisenhart was the first structure purpose-built for a Pacific artifact collection and associated texts, bringing the public into close quarters with accounts of European exploration and domestic and ritual objects of Pacific peoples. This essay traces how this curious assemblage of microcosms and cosmogonies brought South Sea worlds to central Germany. In doing so, it moves between worlds and through chronologies of encounters and relationships; considering vā and ata through, at, and collapsing of distance. Concurrently, it calls linear historiography into question, tracking recursive arcs of worlding and reworlding to contemplate how past, present, and future intentions might coalesce in and spiral outwards from the Eisenhart in Wörlitz.

[1] Marilyn Strathern, "Artefacts of History: Events and the Interpretation of Images," in *Culture and History in the Pacific*, ed. Jukka Siikala (Helsinki: Transactions of the Finnish Anthropological Society, 1990), 29.

Wā in Motion

[Elijah Aoina](#)

Time, Space, and Identities Across the Vā Moana

[Vilsoni Hereniko](#)

A Niu Way: Nurturing the vā with the coconut palm tree

["A Niu Way" film](#)

Panel Session 10

Chaired by [Lana Lopesi](#)

actiVĀted by [Aigagalefili Fepulea'i Tapua'i](#)



Elijah Aoina

Time, Space, and Identities Across the Vā Moana

Elijah Aoina completed his B.A. in Philosophy and Anthropology at the University of Queensland in 2017. He was fortunate to be awarded the Graduate Degree Fellowship at the East-West Center in Honolulu, Hawai'i. With generous funding through the Fellowship, he completed his M.A. in Anthropology in 2020 at the University of Hawai'i at Mānoa, under the supervision of Professor Ty P. Kāwika Tengan. His training in European social philosophy and native Pacific cultural studies converged into his current research interests, which relate primarily to language, semiotics, and the formation of Samoan diasporas. He intends to pursue a Ph.D. in Anthropology in the U.S. in 2023.

When Epeli Hau'ofa (1993) cast his vision of a Sea of Islands, he inaugurated across the Pacific ancient relations and life anew. His reminder about our connectedness was an ideological intervention. The Pacific Ocean—Oceania as Hau'ofa preferred—came to be understood not as an expansive void but as a relational space, mapped perfectly by Albert Wendt's subsequent description of vā: “not empty space, not space that separates, but space that relates” (Wendt 1999, 402). Combining the incisive thought of Hau'ofa and Wendt, we arrive at a novel working definition of vā moana: our material, socio-spatial, and political relations as mediated through the (re)ideologised Ocean. What is at stake in building Pacific futures through the concept and practice of vā moana, so conceived? To what extent does vā moana accommodate or assimilate our differences? Are our claims to specific islands swallowed by our insistence that “we are the ocean?” (Hau'ofa 2008). Implicated in our quest to realise decolonial futures, these are important questions to consider. In this presentation I explore the way we relate to and through the Pacific Ocean, across time and space. Applying critical pressure on the temporal dimensions of Oceanic relations, we can clarify murky questions around settler colonialism and Indigeneity in the region. For instance, are non-Hawaiian Pacific Islanders considered settlers in Hawai'i? If not, what is their relation to Indigeneity? The same can be asked of Pacific Islanders in Aotearoa New Zealand. To answer these questions, I offer a reading of the 2019 film *Vai*. I suggest the Pacific Ocean constitutes what Mikhail Bakhtin (1981) called a chronotope—the means of establishing temporal orientation within a text. In *Vai* and in life, the Pacific Ocean represents and institutes “messianic time” (Benjamin 1968): a sacred simultaneity across past, present, and future. By understanding the Ocean and our relations accordingly, we are better positioned to understand new articulations of Indigeneity in the Pacific. We are better positioned to understand new yet ancient identities emerging across the vā moana.

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Vilsoni Hereniko

A Niu Way: Nurturing the vā with the coconut palm tree

Vilsoni Hereniko is a Professor at the Academy for Creative Media at the University of Hawai'i. He is an award-winning playwright and filmmaker as well as a screenwriter and director. He is the first and only Fiji citizen to make a narrative feature film. Titled *Pear ta Ma 'On Maf: The Land Has Eyes*, his film had its world premiere at the Sundance Film Festival and screened at more than thirty international and indigenous film festivals around the world and won Best Dramatic Feature at the Imaginative Film and Media Arts Festival in Toronto, Canada.

Hereniko has two landmark academic books to his name: *Woven Gods: Female Clowns and Power in Rotuma* and *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific* (co-edited with Rob Wilson).

Hereniko received his Ph.D. in Literature and Language from the University of the South Pacific (USP) in Fiji. He is a former Director of the Oceania Centre for Arts, Culture, and Pacific Studies at the University of the South Pacific in Fiji as well as the Center for Pacific Islands Studies at the University of Hawai'i. He's the incoming editor of the Pacific Studies journal *The Contemporary Pacific*, beginning in January 2022.

In 1990 when I first arrived in Hawai'i, the coconut trees in urban Honolulu and around high rises and tourist resorts that had no coconuts on them greatly bothered me. Why this important food and water source in the rest of Oceania should become just an exotic backdrop for tourists lounging on the beach seems such a travesty and an insult to the kanaka maoli of Hawai'i as well as diasporic Pacific Islanders such as myself. There was definitely a forced disconnect between niu and Oceanic peoples living in Hawai'i; however, I tolerated this indignity along with those who knew better. After all, I was hired to be an academic, not an activist for niu and niu culture. But the corona-virus pandemic brought this tension to a head.

Ironically, the corona-virus pandemic that swept through the world like wildfire and killed millions of people is also responsible for reconnecting me with my humble origins growing up on an island surrounded by coconut trees laden with coconuts everywhere. Living in the urban concrete jungle of Honolulu, I became more and more aware of my growing disconnection with the natural environment. For example, I swam in a swimming pool, not in the ocean. I ate foods bought from the supermarket, not foods I had grown myself. When I saw homeless people during the pandemic foraging in garbage bins for food to eat, I thought about the meat of coconuts that saved my life growing up on Rotuma. During the lockdowns when the tourism industry came to a standstill and the coconut trees without their coconuts started bearing fruit again, I found this inspirational and hopeful. Interestingly, I felt that the coconut palms wanted to reconnect with me as much as I wanted to reconnect with them.

At this time of writing, there is a growing sense that the pandemic will soon be over. What will not be over for me is a renewed relationship with niu and niu culture. Now I have a passionate desire to continue to nurture and celebrate what Rotumans call the vā, the space between. This nurturing of the space between myself and niu while living in an urban concrete jungle allows me to feel connected to the land. Now niu is not only a food

and water source in the city for me, but a mentor in my creative endeavors. In partnership with my niu, I have finished a short film about the "dangerous" coconuts of Waikiki, almost completed an animated short on the origin of niu, and have just started filming a documentary about niu and niu culture in Hawai'i. I am also in collaboration with other friends and colleagues in Hawai'i and Europe in the making of these films and in promoting and fostering the return of niu and a niu culture in Hawai'i.

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Vā Moana Nui, Wā Moana Toa (3)

Sa'iliemanu Lilomaiaava-Doktor

Inflections of 'fluidity' and 'flexibility' in
Moana space and relationality

Halena Kapuni-Reynolds

Place to Place, Space to Space: Huaka'i Hele
as Decolonial Praxis and the Tidalectic
Repertoires of Place

Panel Session 11

Chaired by **Valance Smith**

actiVĀted by **Eric Soakai**



Sa'iliemanu Lilomaiva-Doktor

Inflections of 'fluidity' and 'flexibility' in Moana space and relationality

Sa'iliemanu Lilomaiva-Doktor (Sa'ili), is professor of Hawaiian and Pacific Studies at the University of Hawaii West Oahu. Her research interests focus on Pacific migration, development, transnationalism, diaspora and the interactive relationships of these with culture and place. She locates the indigenous reference explicitly in fa'a-Samoa, Samoan culture and way of life, as in concepts of Vā / social relational space, and Malaga / travel back and forth within the local and global dialectics of population movement and development processes in Oceania. Her recent research integrates oral sources and stories with more conventional academic understandings of land or place. It examines the cultural significance of storytelling as in tala le vavau or ancient stories/stories of old; fagogo or fables/tales; solo or chants; and tauloto or poems; which are rich in alagā'upu or proverbs, and place names that shed light on indigenous understanding of place or fanua in Samoa.

This paper examines the ideas of “fluidity of time, space and relations” in Moana Oceanic perspectives and I reflect on the term “fluidity”, how it has been used and applied to describe kinship relationships in contemporary social sciences. A review of these concepts and cultural metaphors in our vernacular language provides a window to understanding the nuances as well as the specificities in which meanings and metaphors speak to the contextuality of space and relationality in Oceanian ways of knowing. I focus on space and relations as in concepts of pū / space, and vā /social space, tino / body, toto / blood, and a'ano / flesh to examine how these are interpreted, embraced, or contested and simultaneously frame the what, who, and how one becomes 'āiga, ohana, whanau, or kainga / kin and family within and beyond Oceania. In this light, vā has tuā'oi / boundaries thus while vā is expansive it also has boundaries. How we negotiate tuā'oi in vā depends on a constellation of things (Mahina 2021, Tevita 2017). These framings have become important during the contemporary population movements as more and more Moana people travel back and forth between their home islands and to Rim countries such as Australia, New Zealand and the United States as a result of their postcolonial arrangements.

In this paper I consider vā between Moana people in the metropolitan diaspora, between Moana people and tangata whenua(kanaka oiwi, sulī o fanua, tagata'ifonua) and settler societies. In the discussion, I examine these concepts' place-based and place-specific origins in thought and practice and how they were adapted in the diaspora? How can we provide for positive futures in which all Moana people come together?How can we do better as Moana people in improving the way we relate to each other? Epeli Hau'ofa, Tongan artist, intellectual and cultural critic, turned colonial descriptions of the Pacific inside out in his 1993 revolutionary refiguring of the Pacific as space of plenitude and connection not emptiness and distance. Rather than a landscape of isolated scattered islands, the ocean becomes the space that connects the peoples who are both land-

based and traveling, communicating and interacting across distances and differences. The notion of Sea of Islands not only permits seeing ourselves from positions of strength drawing on our cultures, our shared heritage, shared issues, and the ocean as our shared inheritance. Vā Moana highlights: we are strong when we are together. I am part of the Pacific community because of genealogy/gafa/hohoko/whakapapa/mo'oku'auhau. The issues such as use of indigenous lands for development, climate change, and the covid pandemic facing all of us underscore the connections between Pacific peoples and what these contained and the impact on us all. In highlighting the connectedness, as well as differences we return to Albert Wendt's idea and assess the ever-moving vā the Space-between-All things that makes us part of the Unity-that is All. And further evaluate how the Tā-Vā theory of reality (Ka'ili 2017), would help us along in advocating for more Vā Moana collaborations and advocating for our Moana people and our region.

Halena Kapuni-Reynolds

Place to Place, Space to Space: Huaka'i Hele as Decolonial Praxis and the Tidalectic Repertoires of Place

Halena Kapuni-Reynolds (Kanaka 'Ōiwi) was born and raised in the rainforest of 'Ōla'a and the Hawaiian homestead community of Keaukaha on the island of Hawai'i. He is currently a Ph.D. student in American studies and museum studies at the University of Hawai'i at Mānoa. For his dissertation, he plans to write a decolonial story of Keaukaha. His most recent works include "Voyaging Through the Collection of The Denver Museum of Nature & Science" (Denver Museum of Nature & Science Annals, 2018), the first in-depth study of the Oceanic Collection at DMNS, and "Nā Pana Kaulana o Keaukaha: The Storied Places of Keaukaha," an essay on the wahi pana (storied places) of the Keaukaha coastline that was published in *Detours: A Decolonial Guide to Hawai'i* (Duke University Press, 2019).

The waters and lands of Keaukaha in the Hawaiian archipelago are nutrient-rich, providing life-giving sustenance to those who reside there. The abundance of this place is eluded to in a translation of the name "Keaukaha" as "converging currents." The textual interpretation of this name offers a useful analytic to write about the intersection of time, land, history, and politics in Keaukaha, while the embodied experience of immersing oneself in the cold brackish waters of the area "ground" us to place through fluid means. What else might we learn about specific archipelagic landscapes when we situate our bodies and inquiries within ancestral knowledge preserved in our named places? How do these "roots" offer routes into the Pacific past, waiting to be performed once more? This paper engages these questions by examining two huaka'i hele (trips visiting storied places, known as wahi pana) along Keaukaha's seashore that took place in the 1920s. Weaving together Albert Wendt's Vā theory with Kamau Braithwaite's concept of tidalectics (as routed into the Pacific by literary scholar Elizabeth Deloughery), Diana Taylor's concept of the repertoire, and Walter D. Mignolo and Catherine Walsh's theory of decoloniality, I make the case for recognizing huaka'i hele as a genre of Indigenous Hawaiian history while considering the embodied and textual movements of these kūpuna (elders) across the Keaukaha coastline. Furthermore, I situate Vā theory as a decolonial praxis that performs Wendt's call to abandon and decenter colonial renderings of Pacific histories (Wendt 1976), a move that also bridges the scholarship arising from Oceania with other contexts resisting the colonial matrix of power that continues to shape our lives in explicit and hidden ways (Quijano 2000). Through this paper, I make the case for the radical, decolonial remembering of the names and stories of 'āina aloha (beloved lands) that permeate our coastlines and demonstrate the value of place-based theorizing as a means to further develop Vā theory while taking seriously the lived mobilities of our ancestors.

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Museum ActiVĀtion

Noelle Kahanu

Contextualizing Re(generations) and the
Louis R. Sullivan Collection of Bishop
Museum

Rosanna Raymond

Conser.VĀ.tion|Acti.VĀ.tion: MUSEums, the
body and MOAna arteFACTS

Melani Anae & Leone Samu Tui

Teu le vā as Indigenous relationality in
contemporary museological praxis

Panel Session 12

Chaired by [Andrea Low](#)

actiVĀted by [Pelenakeke Brown](#)



Noelle Kahanu

Contextualizing Re(generations) and the Louis R. Sullivan Collection of Bishop Museum

Noelle M.K.Y. Kahanu

Assistant Specialist | Public Humanities & Native
Hawaiian Programs. Department of American Studies |
University of Hawai'i at Manoa.

In February of 2021 the Bernice P. Bishop Museum opened its newest exhibition in the Long Gallery, *Re(generations): Challenging Scientific Racism in Hawai'i*. The exhibition explores a collection of over 900 photographs and dozens of plaster busts created by physical anthropologist Louis R. Sullivan between 1920 and 1921 as a means of studying the physical characteristics of Native Hawaiians in order to determine their “origins”. Sullivan also displayed a subset of this collection at the Second International Eugenics Conference in New York City in 1921. Despite its severely problematic roots, the Sullivan collection has since been reclaimed and reappropriated by generations of Native Hawaiians, serving as both a primary source of genealogical research and “as a vehicle for (re)discovering ancestors, genealogical connections, and family.”

Bishop Museum should be commended for its willingness to explore its own complicity regarding scientific racism, but such a reflexive approach necessitates the highest level of specificity. It is imperative that we understand that Sullivan was operating as a member of the Bayard Dominick Expedition, which was considered the most comprehensive investigation ever undertaken of Pacific peoples and resulted in thousands of indigenous islanders being measured and photographed. Moreover, scientific research of the time was not confined to the living. Field research by Hans G. Hornbostel in Guam, Rota, Saipan, and Tinian resulted in the disinterment of well over 100 sets of ancestral remains, which were accessioned into Bishop Museum in 1922-23, along with numerous burial goods and “three large hemispherical stone capitals which once crowned the tops of pillars in the native burial grounds.”

Using the *vā* as the analytical framework, I will look into how the past reached forward and how the present reached back in order to create new relationships in the present between those depicted in these 100 year old images and their descendants. The existence of the *vā* is predicated on energy, motion, mana, reverberations that echo forward and back. How can even the most painful of colonial and racist experiences be

reclaimed and repurposed in the present, enabling the vā to serve as a generative and healing space in between all things? In this fashion are we able to see how Bishop Museum can emerge from its racist colonial institutional past as a place of exploitation and condescension and reemerge as a place of aloha and indigenous agency.

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Rosanna Raymond

Conser.VĀ.tion|Acti.VĀ.tion: MUSEums, the body and MOAna arteFACTS

Sistar S'pacific, aka Rosanna Raymond, an innovator of the contemporary Pasifika art scene as a long-standing member of the art collective the Pacific Sisters, and the founding member of the SaVĀge K'lub. Raymond has achieved international renown for her performances, installations, body adornment, and spoken word. A published writer and poet, her works are held by museums and private collectors throughout the UK, USA, Canada, Australia and New Zealand. A former Chesterdale Fellow at the Metropolitan Museum of Art in New York City, Raymond was awarded the CNZ Pasifika Senior Artist Award in 2018 and is currently a researcher for the AUT Marsden funded project Vā Moana.

Raymond's practice works with people, spaces and things to acti.VA.te a dynamic relationship between them, to realise and reshape the ta-va duality. This is a choreographic process that extends beyond the frames of art, into both domestic routines and ritual protocols. It includes self-adornment and group enactments, activating space and collapsing time using the body and the genealogical matter.

This paper explores my entanglement as an artist and maker of works acquired by the museum, and the manner in which the museum operates in keeping those works alive and present within a network of vā relations. It deploys the Samoan concept of vā to explore the Vā Body as an activator of mauli and vessel for past, present, and future; to activate new forms and narratives in the museum; and to develop a methodology to inform and influence a museum conser.VĀ.tion ethic.

The resulting uneasy narrative of exchanges and entanglements is the basis of this paper. Using my own creative practice and SaVĀge Methodology to address the following questions: First, how do museum professionals working with Moana artists and their material culture treat Indigenous modes of 'thinking and being'? Second, how can the mana (prestige and authority) of Indigenous Moana arts and culture be recharged and experienced in contemporary museum and exhibition spaces? Third, how can the mauli (life force) of measina (treasures) be made present and be acknowledged in archives, and how might it be maintained? Finally, how can an embodied contemporary art and performance practice recharge measina and ensure that collections are not locked in the past?

This paper expands the notion that activating the mauli of measina in museum and archival spaces requires acknowledging the network of relations that artefacts are connected to. The vā and relational artefacts' existence is channelled through gafa (genealogy) and many dimensional beings that each measina inhabits and carries, articulated as the Vā Body.

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Melani Anae & Leone Samu Tui

Teu le vā as Indigenous relationality in contemporary museological praxis

Lupematasila Misatauveve Dr Melani Anae, QSO is Associate Professor in Pacific Studies, at the University of Auckland. She has been a former Director of the Centre for Pacific Studies, a recipient of the Fulbright New Zealand Senior Scholar Award, a Companion to the Queen's Service Order for services to Pacific communities in New Zealand in 2008 and a Marsden Award recipient in 2014. As a Pacific Scholar her focus lies in social justice and activism, especially in the context of current global challenges such as the Covid-19 pandemic, climate change, and the calls for actions against rampant racism. Her activism is realised through research and teaching of innovative Pacific ontology, methodology, relational ethics (teu le va discourse) and pedagogy. She also effectively translates these to benefit the people and communities most affected, and to address current systemic shortfalls. She is part of a large extended Samoan aiga -she hails from the villages of Falelatai, Apia, Lalovaea and Siumu, and is a grandmother of two and mother of three children.

This paper asks: what are frequently used indigenous relational concepts used by Pacific peoples in Aotearoa New Zealand? How do these concepts relate to the field of museology and the subfield of Pacific relational energy? What do conceptual frameworks of Indigenous relational understandings reveal about current museum practices and principles? The authors find that there are similarities and differences between the terms defining the kinds of relationality defined by the institutions and those created by Indigenous peoples. These similarities and differences can be explained in part by their epistemic inclusion or exclusion of the dynamics of relationality as these are enacted by Indigenous peoples in the context of their various vā outlined in the Teu Le Vā Relational Museum Framework (TLVRMF) presented here. How museum practitioners use these vā—in particular how they are used to guide policy—shapes the capacity of their institutions to firstly understand the value and need to teu le vā – to nurture spiritual energy in practices of respect, reciprocity, responsibility and accountability (Anae 2019). Finally, a conceptual framework of museological vā surfaces transformations in ways of knowing, as these move from spiritual energy to material expression, and also reveals the relative capacity of existing institutions to address these transformations through alternatively: a) disrupting and decolonising the mentalities shaping current museology praxis; b) shaping changes in existing museology strategies; c) and adjusting institutional policy and programming.

Leone Samu Tui (Ngāti Hāmoa, Ngāti Kahungunu ki Wairarapa) is associate curator Pacific Documentary Heritage at Tāmaki Paenga Hira Auckland War Memorial Museum. As a recent postgraduate student in Pacific Studies at the University of Auckland, her research interests considered digital aspects of Moana/Pacific museum collections. From 2016 to 2019 she was a collection technician for the museum's Pacific Collection Access Project (PCAP). Her work with Auckland-based Moana/Pacific communities during this project drives her interest in developing museological practices informed and led by community perspectives.

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Session Chairs

Additional Bios

Vicente M. Diaz (Pohpeian and Filipino, from Guam) directs The Native Canoe Program in the Department of American Indian Studies at the University of Minnesota Twin Cities, where he also teaches and researches in comparative and global Indigenous studies, with a focus on indigenous knowledge and practice centered on traditional watercraft and voyaging knowledge in the Central Carolines and the Native Great Lakes and Upper Mississippi River region. He is the author of *Repositioning the Missionary: Rewriting the Histories of Colonialism, Native Catholicism, and Indigeneity in Guam*. University of Hawai'i Press, 2010), a co-author and editor of six books in the *Hale'Ta / Our Roots* series of textbooks for Guam's K-12 public education system under the auspices of the Guam Political Status Education Coordinating Commission, and producer/director/writer of *Sacred Vessels: Navigating Tradition and Identity in Micronesia* (1997, VHS, 29 mins) and more recently, of *Paafu Stories* (2021. 6 mins, DVD), recently commissioned for the Air Canoe Exhibit, Tenth Asia Pacific biennial (APT10), Queensland, Australia), and co-producer of *Augmented Paafu Mat* (Augmented/Mixed Reality Installation, also for the APT10).

Mary Therese Perez Hattori: I am a native Chamoru of Guåhan (Guam), the largest of the islands in the Marianas chain in the western Pacific. I am one of nine children born to Paul Mitsuo Hattori and Fermina Leon Guerrero Perez Hattori; Familian Titang. I reside in East Honolulu on the island of O'ahu with my husband and son. I hold a B.Ed. and Professional Diploma in Secondary Social Studies with a concentration in Pacific Islands History, an M.Ed. in Educational Technology, and an Ed.D. in Professional Educational Practice from the University of Hawai'i at Mānoa. I hold the position of Interim Director of the **Pacific Islands Development Program** with the **East-West Center**. Previously, I served as a Scholarship Program Specialist with the East-West Center's **Education Program**, Director of the Center for Teaching and Learning at Chaminade University from 2017-2019 and was Outreach Director for the **Center for Pacific Islands Studies** at the University of Hawai'i-Mānoa from 2015-2017 and from 2002-2015, was a faculty member at Kapi'olani Community College where as the Coordinator for the Center for Excellence in Learning, Teaching and Technology. My academic interests include culturally responsive education and leadership, leadership development, and indigenous research methodologies. My dissertation examines culturally responsive educational technology practices. I am a community organizer, public speaker, author, poet, and philanthropist.

Dr. Andrea Low is Associate Curator, Contemporary World at Auckland Museum. She was previously Project Curator Pacific on the exhibition *Tāmaki Herenga Waka: Stories of Auckland* at the museum which opened in January 2021 and has an installation period of ten years. The content in the exhibition takes a non-linear multiple perspectives approach to social history in Tāmaki (Auckland city) within a number of themes such as settlement and entrepreneurship, migration, community, activism, and belonging. Andrea's doctorate *Sound Travels*, researched the transmission of Hawaiian music through the Pacific, Australasia and in Asia in the period between the two world wars. Her study focused on a group of travelling musicians from Hawai'i, Samoa and New Zealand and drew on colonial histories and emerging global forces to contextualise the travels and lives of the musicians. A regular contributor to the Museum website, Andrea focuses on topics that trace histories of Pacific peoples in Tāmaki and the wider Pacific. Prior to her work at Auckland Museum, Andrea taught in the Anthropology and Fine Arts departments at the University of Auckland. Andrea has a PhD in Anthropology (Ethnomusicology), an MFA in Sculpture all from the University of Auckland. Andrea traces her mo'oku'auhau to the ahupua'a of Kahana on the northeast shore of O'ahu, Hawai'i, to the village of Fasito'otai, on the island of Upolu in Samoa; to Tongareva/Penrhyn, and to Tabuaeran/Fanning Island and Fiji. Andrea has ties to both Ayr and Argyle in Scotland and these entanglements of history, identity, biography and place are central to Andrea's research interests.

Alexander Mawyer is Associate Professor at the Center for Pacific Islands Studies, Editor of *The Contemporary Pacific: A Journal of Island Affairs*, and co-coordinator of the University of Hawai'i's Biocultural Initiative of the Pacific. An anthropologist, his work has focused on language at the intersection of culture and nature, and recently at the chiasmus of conservation, resource governance, and sovereignty.

Dr. Keri-Anne Wikitera is a senior lecturer working in the School of Hospitality and Tourism at AUT University. Her hapū, Tūhourangi Ngāti Wahiao and Ngāti Whakaue of Rotorua are recognised as the nation's first Māori tourism entrepreneurs and as such her personal and academic interests are specifically positioned within promoting and enhancing Māori cultural identity, intercultural exchange, the tourism industry, indigenous history and knowledge systems.

ActiVĀtors

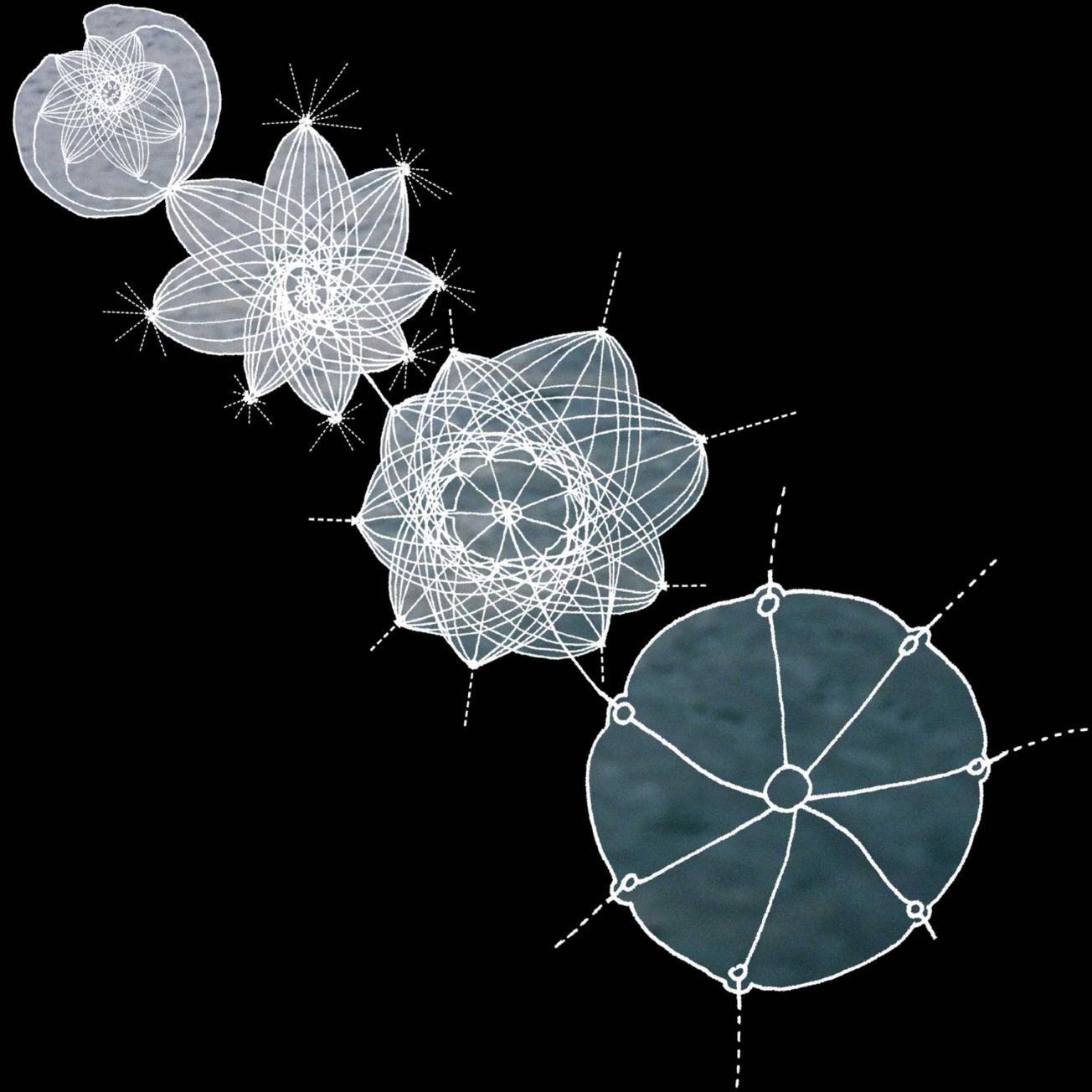
Katharine Losi Atafu-Mayo is a multidisciplinary artist, curator and creative & wellbeing director. Her social art practice is an evolving ecosystem of Moana healing methodologies, spirituality and community engagement grounded in unconditional love to create alternative ways of living in the everyday. **(Sessions 4 & 9)**

Pelenakeke Brown is an interdisciplinary artist, curator, and writer, Pelenakeke's practice explores the intersections between disability cultural concepts and Sāmoan cultural concepts. Her work investigates sites of knowledge which hold both, and she uses technology, writing, poetry, and performance to explore these ideas. She has worked with The Metropolitan Museum of Art, Gibney Dance Center, The New York Library for the Performing Arts and other institutions globally. Selected residencies include Eyebeam, The Laundromat Project, and Dance/NYC. Her work has been featured in Art in America and The New York Times. She was recognised in 2020 with a Creative New Zealand Pacific Toa award. **(Sessions 3, 5 & 12)**

Aigagalefili Fepulea'i Tapua'i is an award-winning published poet, orator and indigenous activist from South Auckland. Her work has appeared in the *2019 Poetry Yearbook New Zealand*. In 2020 she was a guest speaker at the UN General Assembly. **(Sessions 1, 7 & 10)**

Eric Soakai is a Samoan/Tongan activist, artist and academic based out of South Auckland. Having completed an international residency at the Banff Centre of Arts in Canada, he is currently exploring and writing in and around indigenous humour. **(Sessions 2, 6 & 11)**

Sistar S'pacific, aka **Rosanna Raymond**, an innovator of the contemporary Pasifika art scene as a long-standing member of the art collective the Pacific Sisters, and the founding member of the SaVAge K'lub. Raymond has achieved international renown for her performances, installations, body adornment, and spoken word. A published writer and poet, her works are held by museums and private collectors throughout the UK, USA, Canada, Australia and New Zealand. A former Chesterdale Fellow at the Metropolitan Museum of Art in New York City, Raymond was awarded the CNZ Pasifika Senior Artist Award in 2018 and is currently a researcher for the AUT Marsden funded project Vā Moana. Raymond's practice works with people, spaces and things to acti.VA.te a dynamic relationship between them, to realise and reshape the ta-va duality. This is a choreographic process that extends beyond the frames of art, into both domestic routines and ritual protocols. It includes self-adornment and group enactments, activating space and collapsing time using the body and the genealogical matter. **(Session 8)**



Platform Tips

Moodle, Zoom & Mozilla Hubs

Moodle

Logging in

Log into the Moodle site: <https://vamoana.aut.ac.nz/> (your password has been sent to the email address you registered with from noreply@vamoana.aut.ac.nz. Please check your spam folder if you can't find the email).

Editing your profile

To amend your profile, click on your name in the top right-hand corner and select 'Profile'. Then click 'Edit profile' beside user details. Please check that your time zone is correct!

Joining sessions

After logging in, select the course 'Vā Moana Conference' on the left-hand menu. you should see a page with all of the sessions. To join a session at the time listed, click on the Moana Cosmogram image – it will open the session in Zoom. Sessions pictured side-by-side are concurrent, so you must choose which you would like to attend.

Watching sessions later on

Following a session, the recording of the Q&A will become available. Click 'Recorded Session' to view (once the button has turned dark green).

Speaker & presentation information

Hover over the speakers' names to reveal their biographies and a link to their abstracts. Alternatively, find the 'Speakers' Library' button further down the page.

Forums

Click on the 'Forum' button beside each session to begin or continue discussions. Forums for all sessions can be found further down the page or in the menu on the left.

Chat

You can search for and chat with conference participants using the chat function in the top right-hand corner.

Notifications

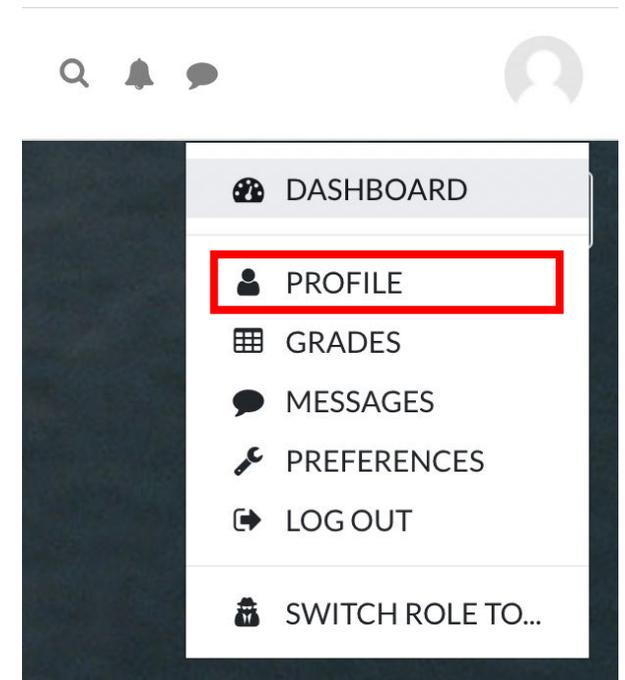
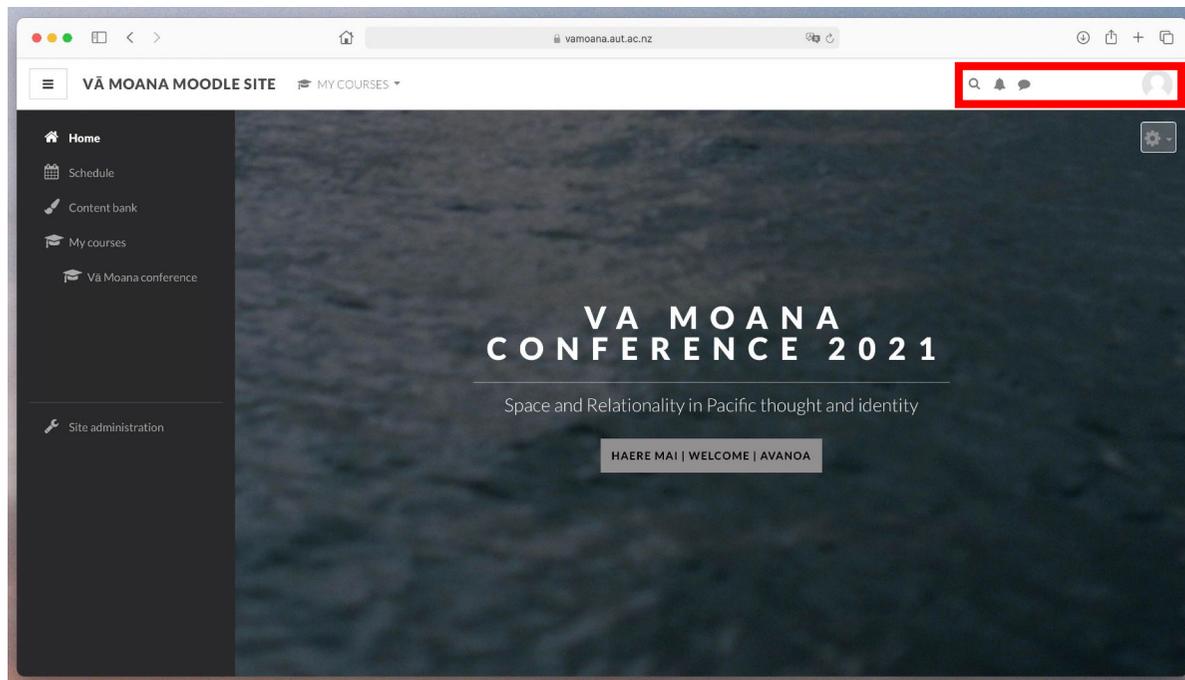
Keep an eye on the notifications bell in the top right-hand corner.

Announcements

You can find the 'Announcements' button at the bottom of the page. If any part of the conference is not going to plan, this is how we will communicate with you.

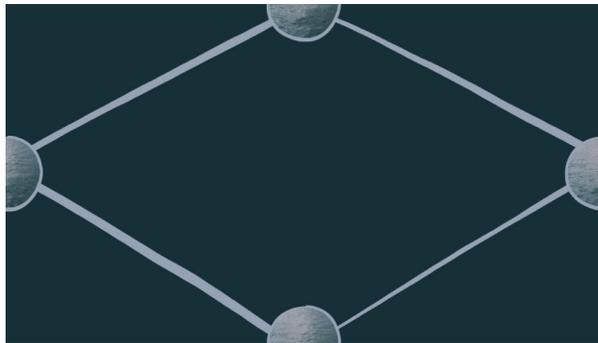
Support

Click on the 'Help' section on either the left-hand side or bottom of the page. We will have manuals, tutorials, and live support for Moodle, Zoom and Mozilla Hubs. You can speak directly to someone via live support should you need it at any time.



Note the search, notification and chat buttons, as well as where to find your profile.

Zoom



Please ensure you have a working Zoom account before the conference.

The Whakataua, Keynotes, and Kaumātua Panels / Talanoa will be 'Webinars' (you will not be on-camera). The Panel Sessions will be 'Meetings' (you will have the option to be on-camera). When you enter a Session, check your microphone is muted (a red line will appear over the microphone button in the bottom left-hand corner). It is your decision whether you would like to share your name and turn your camera on (more information about data and recordings can be found [here](#)), but we hope you will join us in the 'net'.

Net Background

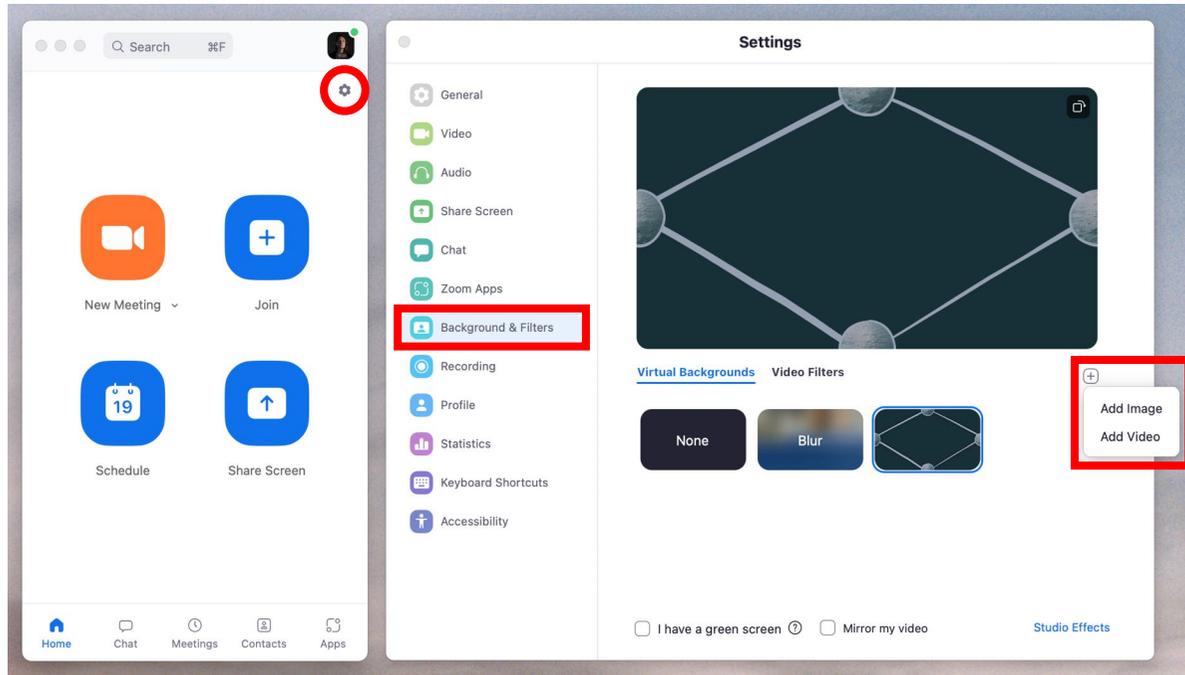
1. Download the Zoom 'net' background from our email to you, Moodle, or our [website](#).
2. Open Zoom and click the settings cog in the top right-hand corner. Select 'Backgrounds & Filters' and click the plus icon to 'Add Image'. Choose the net from your files.
3. Alternatively, follow the same process during a Zoom session by clicking the arrow on the camera button (bottom left-hand corner). Select 'Choose Virtual Background'.

Closed Captioning

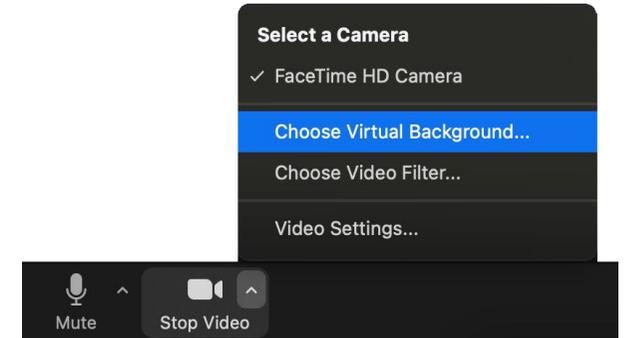
We will enable closed captioning for all sessions. If you require subtitles, please ensure you are running the latest version of Zoom. To turn them on and off, click the arrow on the 'Live Transcript' (down the bottom toward the right).

Some presentations have embedded subtitles generated from transcripts – while they are playing, we recommend you turn the Zoom subtitles off to avoid a double-up.

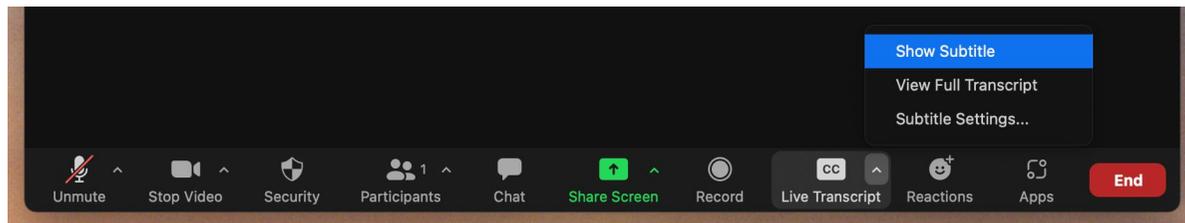
Unfortunately, Zoom transcription does not recognise multiple languages well. Given our multilingual vā, there will be errors. If you would like accurate transcripts of sessions after the conference, please [get in touch](#) and we will happily provide them.



2. Open Zoom and click the settings cog in the top right-hand corner. Select 'Backgrounds & Filters' and click the plus icon to 'Add Image'. Choose the net from your files.



3. Alternatively, follow the same process during a Zoom session by clicking the arrow on the camera button (bottom left-hand corner). Select 'Choose Virtual Background'.



To turn subtitles on and off click on the arrow beside 'Live Transcript'.

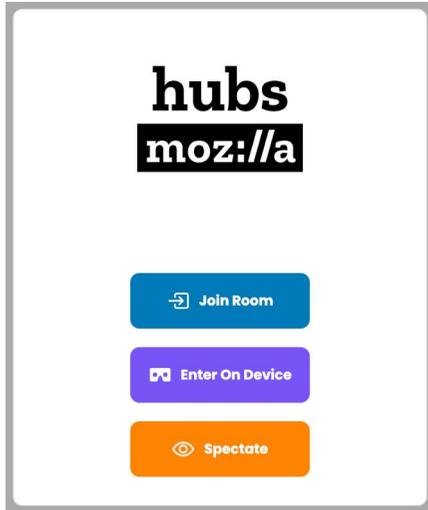
Mozilla Hubs

Welcome to 'Vā Moana', a social space built for us by Dr. Nooroa Tapuni.

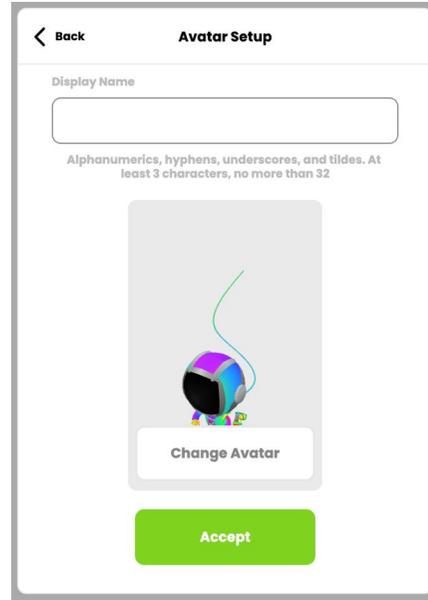


Please see the next page if you would like images to accompany the key steps.

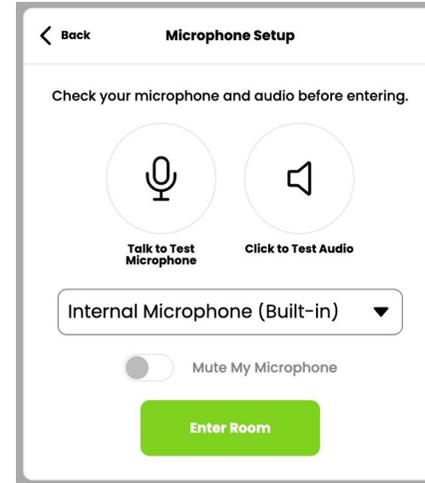
1. Click '**Join Room**'.
2. Type your display name and choose your avatar (optional – the astronaut avatars allow you to share your camera through their helmets).
3. Select your microphone by clicking on the arrow. This could be your computer or device's in-built microphone, or a headset if you have one plugged in. Click on the two circular buttons to test your microphone and audio. The colour blue should rise and fall over the microphone button while you are speaking.
4. Click '**Enter Room**'.
5. To **shift your view**: Q & E on your keyboard, or, your mouse (click and drag).
To **move around**: A & D (left & right) and W & S (forward & back), or, the arrow keys.
To **teleport**: right click to where you want to go (a green circle should appear).
6. Feel free to move around and meet people in the circles (distinguished by the manu above). You can **relocate to Moodle** by clicking on the screen hovering in each circle.
7. The space bar will reveal figures. Click on a figure (still holding the space bar) to move to the figure's position. This may be helpful if you wish to talanoa with others in the circle. To leave, just move or teleport out.
8. To exit the space, click '**Leave**' (in the bottom right-hand corner).



1. Click 'Join Room'.



2. Type your display name and choose your avatar (optional – the astronaut avatars allow you to share your camera through their helmets).



3. Select your microphone by clicking on the arrow. This could be your computer or device's in-built microphone, or a headset if you have one plugged in. Click on the two circular buttons to test your microphone and audio. The colour blue should rise and fall over the microphone button while you are speaking.

4. Click 'Enter Room'.



6. **Relocate to Moodle** by clicking on the screen hovering in each circle.

Acknowledgements

Vā Moana - Pacific Spaces wishes to humbly acknowledge all those who have given their time and support in bringing this conference together. To our presenters and session chairs, advisors and technical support, and all our guests — our deepest gratitude for your contribution, and thank you from our entire conference team, across the Moana and beyond:

Core Team

Albert L. Refiti – conference host
Alex Mawyer – conference co-host
Ali Taheri – conference platform
Arielle Walker – panel design and tautoko; communications
Billie Lythberg – conference support
Chantel Matthews – manaakitanga
Emily Parr – conference design and style; communications
Kalei Nu’uhiwa – tautoko
Lana Lopesi – conference publication
Layne Waerea – manaakitanga
Rosanna Raymond – conference flow, design processes
Sushmita Devi – technical coordinator
Tina Engels-Schwarzpaul – conference host
Ty Tengan – conference co-host
‘Uhila Nai – exhibition curator
Valance Smith – kaumatua, conceptual advice and tikanga guidance

Technical Team

Aaron Gissing – strategic IT planning
Axel Defngin – technical support

Benjamin Fuentes – technical support
Dejan Perez – technical support
Elilvannan Thurairajah – technical support
Leegan Te – technical support
Nikolas Taili Siosiua – IT support
Paul Janman – technical support
Stephen Thorpe – strategic back end support

‘Vā Moana’ Virtual Hub

Nooroa Tapuni – concept; design

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Andrew Withell as Head of School, Art + Design
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Andy Hilton – research admin support
Lourdes de Sousa – research admin support
Barbara Bollard – initial version of flyover for *Manu Tāwhiowhio* video

Also involved in the development as interlocutors, advisors, reviewers and occasional collaborators: Aurélie Condevaux, Brian Diettrich, Carl Douglas, Carl Mika, Christopher Balme, Claudio Aguayo, David Fa’avae, Garrick Cooper, Katerina Teaiwa, Jin Hong, Keith Camacho, Kevin Shedlock, Maria Gravari-Barbas, Marilyn Kohlhase, Mark Dorrian, Philipp Schorch, Rodrigo Duarte Ferrari, Sally Jane Norman, Sebastien Galliot, Serge Tcherkézoff, Sisi'uno Helu, Victorio Burcio-Martin.

Attributions

Albert L. Refiti

Alaga System of Belonging

John Pule

Cosmograms

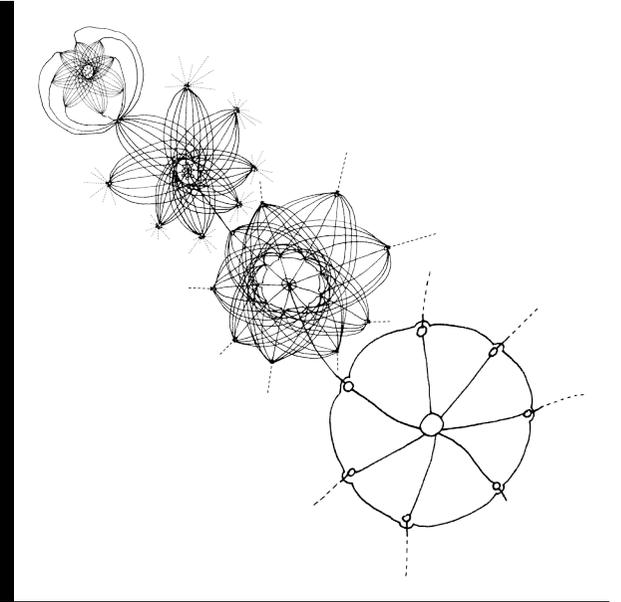
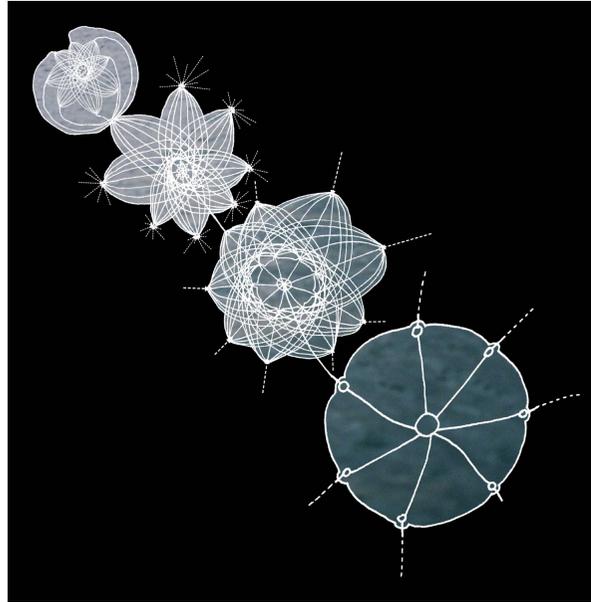
Emily Parr

Film photographs & design

Moving-images (Moana Cosmograms 1, 2 & 3)

Salvador Brown

Taonga Pūoro (Moana Cosmograms 1, 2 & 3)





Vā Moana
Pacific Spaces



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