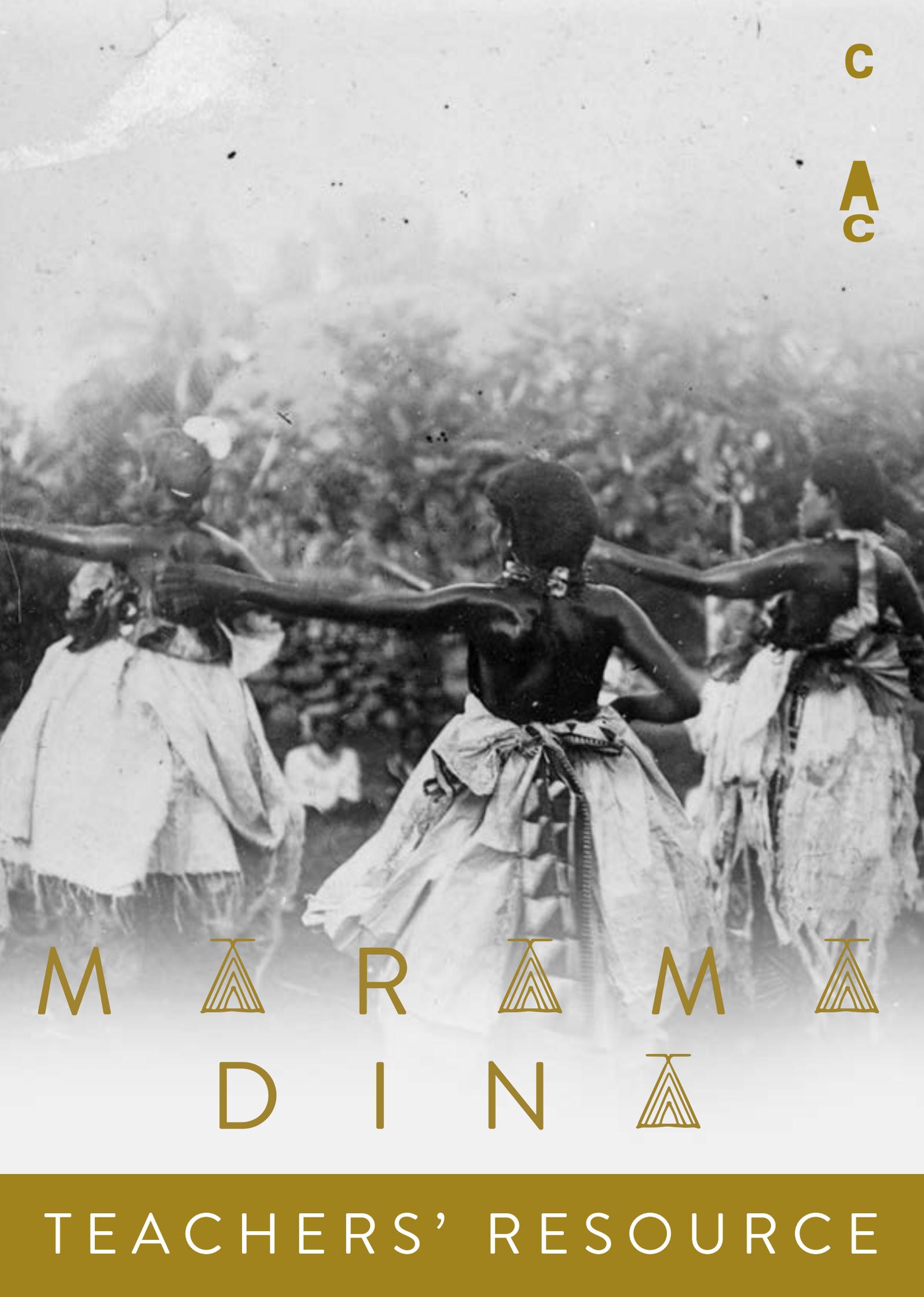


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M A R M A
D I N A

TEACHERS' RESOURCE

Campbelltown Arts Centre acknowledges the Dharawal people as the traditional custodians of this land and pays respect to all Aboriginal Elders, past and present and people from all Aboriginal nations.

ABOUT THIS EDUCATION RESOURCE

This education resource has been written by interdisciplinary artist, researcher and family historian, Dulcie Stewart, with assistance from Dr Tarisi Vunidilo, Donita Vatuinaruku Hulme, and Luisa Tora.

The resource is designed as a reference for high school teachers, with information on select past works by *Marama Dina* artists and research conducted by The Veiqia Project. You will also find creative activities to support students' learning before and after visiting the exhibition.

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Cover Image: Seasea, a meke (type of dance), being performed in Fiji (detail).
Ref: PAColl-1914-209. Alexander Turnbull Library, Wellington, New Zealand. /
records/23146048



*“THE ART OF VEIQIA
IS A SYMBOLIC
EVIDENCE OF THE
STRENGTH, RESILIENCE,
RESOURCEFULNESS AND
CREATIVITY OF WOMEN”*

– MERESEINI VUNIWAQA

FIJI MINISTER FOR WOMEN,
CHILDREN AND POVERTY ALLEVIATION
OPENING THE VEIQIA PROJECT EXHIBITION,
8 MARCH 2017, AT THE FIJI MUSEUM IN SUVA

The stylised 'A' in the *Marama Dina* title design is based on the drawing of a weniqia (tattoo pattern), wawa ni rubu (intestine of woven basket), a reference to weaving. Drawn as seen on a woman's arm at Korotubu or Rakiraki, Fiji by Baron Anatole Von Hügel between 1875 to 1877 (von Hügel, A. Fiji tattooing. University of Cambridge Museum of Archaeology and Anthropology VH1/5/4).

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MARAMA DINA + THE VEIQIA PROJECT

Marama Dina is an exhibition borne of research and engagement: ongoing research led by The Veiqia Project that aims to reconnect iTaukei ni Viti (Indigenous Fijian) women with traditional cultural practices; and inter-generational engagement developed through eight workshops over a 12-month period which began in 2018 at Campbelltown Arts Centre (C-A-C).

The *Marama Dina* exhibition sees iTaukei women take over C-A-C to share the exploration of cultural rejuvenation and celebration with the wider community.

Featuring new commissions by 10 artists from Australia and Aotearoa New Zealand, *Marama Dina* considers female iTaukei identities in the diaspora, be that away from Fiji or away from village life. The artists each consider how their blood lines and contemporary lives come together, and how they embody the past, present and future. Constructed within the exhibition is a vale ni soqo (village meeting house) offering a space where Pasifika communities can gather, learn and share knowledge.

Founded in 2015, The Veiqia Project is a creative research collective of female artists and researchers inspired by veiqia, the traditional practice of Fijian female tattooing which was forcibly halted by British colonisers in the 19th century. The collective uses workshops and exhibitions to invite Fijian (and other Pasifika) women* on a journey of artistic and cultural discovery.

Members of The Veiqia Project have been in residence at C-A-C since October 2017, using the space to explore new artistic concepts and steadily engage with women in the Fijian communities of Western Sydney. Developed during this time at C-A-C, *Marama Dina* is respectfully led by a curatorium comprising members of The Veiqia Project, local Pasifika women and C-A-C staff.

Artists include: Margaret Aull, Torika Bolatagici, Donita Vatuinaruku Hulme, Yasbelle Kerkow, Joana Monolagi, Dulcie Stewart, Salote Tawale, Luisa Tora, MC Trey aka Thelma Thomas and Emele Ugavule.

*women and female identifying

KEY TOPICS AND RESEARCH AREAS FOR STUDENTS

Using this resource and students' own life experiences, research and analyse the following concepts:

- Rites of passage: the significance of the practice of veiqia and its repression; how we use and adapt ceremonies and activities to mark a life development
- Identity: how artists use their practice to explore questions of identity
- The occupation of space: how we inhabit space and relate to the vanua (land); how space is governed and transformed by politics, belief and conflict.

While exploring the exhibition Marama Dina, look at the ways artists have formed meaning and consider the following subjects:

- Indigenous knowledge
- Tradition
- Celebration
- Symbolism



Seasea, a meke (type of dance), being performed in Fiji (detail). Ref: PAColl-1914-209. Alexander Turnbull Library, Wellington, New Zealand. /records/23146048

GLOSSARY

Colonisation	is the invasive process of settling among and establishing control over indigenous people of an area. This can be done using military, religious and/or business means.
Colonialism	is the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.
Diaspora	describes communities of people who identify with the customs, traditions and heritage of a particular cultural group while they themselves live elsewhere.
Marama Dina	is a Fijian phrase that translates to mean 'real' or 'true' (dina) 'woman' or 'lady' (marama). The artists have used the phrase both as a familiar form of praise for Fijian women, but also reclaiming and redefining the term as they present a broad, inclusive idea of what it means to be a strong Fijian woman
Traditional knowledge	is a living body of knowledge passed on from generation to generation within a community. It often forms part of a people's cultural and spiritual identity.
Rite of passage	A rite of passage is a ritual or ceremony that marks a person's development as they leave one significant group or stage of their life e.g. childhood to enter another e.g. adulthood. This rite typically results in a significant change in status of that person in society.
Vale ni soqo	is a meeting house in a Fijian village. The words loosely translate to house (vale) of events (soqo).
Western gaze	refers to a perspective that positions European culture and experiences at the centre. It presents a European way of looking at the world as ideal, and typically results in demeaning and damaging perceptions of those from 'other' cultures.
Veiqia – related terms:	
Daubati	title of the female tattoo artist
Liku	woven skirt made from natural fibres
Qia	tattoo
Weniqia	tattoo patterns or designs
Veiqia	the action of tattooing.



Joana Monolagi, *Awakening*, 2017. Photography by Haru Sameshima, courtesy of Objectspace.

VEIQIA: RITES OF PASSAGE, RITUAL + CELEBRATION

Rites of passage are rituals which mark the passing of one stage of life and entry into another, such as birth, puberty, marriage, and death. Most cultures consider the important transitions of birth, the onset of puberty, marriage, life threatening illness or injury, and finally death to mark an individual's journey of life until death. Ritual ceremonies and celebrations are held to mark the transition from one phase of life to another.

Through veiqia, the female initiation process, girls in Fiji were tattooed at puberty before being presented ceremonially. A celebratory feast was held four days after the veiqia was completed. Upon acquiring the veiqia, the girls, now women, received a liku (skirt) called the vorivori ni susugi tiko (the debut).

With the introduction of Christianity to Fiji around the 1830s, over time the practice of veiqia was stopped when people converted, and shame was heaped upon those who bore the tattoo marks. Despite this, some remote locations secretly maintained the practice of veiqia until the early 20th century.

Apart from the loss of the practice of initiating young girls into womanhood, Fiji culture also suffered the loss of rituals and knowledge associated with veiqia such as ceremonial chants, celebratory meke and bestowing of liku as well as the art of tattooing, manufacture of tools, and technical language.

A strong wave of female tattoo revival is building across the Pacific. In Fiji, the practice of female tattooing is being revived after a forced break of almost 100 years. Knowledge is being rebuilt from historical accounts and photographs, and awareness is being fostered through online resources, international exhibitions, and growing networks of supporters.



Donita Vatuinaruku Hulme and Dulcie Stewart, *Kacivi mai noda dra (Calling out to our blood)*, 2019 (installation view).
Photography by Sam Hartnett, courtesy of Te Uru Waitakere Contemporary Gallery.

VEIQIA: RITES OF PASSAGE

QUESTIONS

1. Can you name or describe a rite of passage from the past?
2. In your own words, describe the practice of veiqia. In your response, consider procedures and forms, as well as meanings and intentions.
3. You are at school in 2019. Devise and describe a rite of passage of your own choosing.
4. The Veiqia Project is an expansive creative research project, and seeks to revive the knowledge of veiqia, female Fijian tattoo. Argue for or against the relevance of the practice of veiqia today. In your response, unpack the concept of 'rites of passage' and justify your argument using 1 - 2 of the links below.

LINKS

- Dulcie Stewart, *My tattoos helped me feel closer to my Fijian heritage*, SBS. 2019 <https://www.sbs.com.au/topics/life/culture/article/2019/08/15/my-tattoos-helped-me-feel-closer-my-fijian-heritage>
- Stefan Armbruster, *Tattooing returns to Solomon Islands after decades-long ban*. 2018 <https://www.sbs.com.au/news/tattooing-returns-to-solomon-islands-after-decades-long-ban>
- Amber Dance, *How the Samoan Tattoo Survived Colonialism*. *Scientific American*. 2019 <https://www.scientificamerican.com/article/how-the-samoan-tattoo-survived-colonialism/>
- Julia Mage'au Gray, *I Like It, I Want It, I'll Take It*. *Melanesian Marks*. 2017 <https://www.melanesianmarks.com/post/i-like-it-i-want-it-ill-take-it>
- Julia Mage'au Gray, *Talking with Ema Tavola*. *Melanesian Marks*. 2018 <https://www.melanesianmarks.com/post/talking-with-ema-tavola>
- Lars Krutak, *The art of nature: tattoo history of western oceania*. 2013 <https://www.larskrutak.com/the-art-of-nature-tattoo-history-of-western-oceania/>
- Matilda Simmons. *Reviving the fading tattoo marks of PNG & Pacific culture*. *Fiji Times*. 2017 https://asopa.typepad.com/asopa_people/2017/04/reviving-the-fading-tattoo-marks-of-png-pacific-culture.html
- Ema Tavola, *Fiji Forever*. *PIMPI Knows*, 2015. <https://pimpiknows.com/2015/10/06/fiji-forever/>
- Mela Tuilevuka. *Veiqia: a lost tradition*. *Mai Life*, 1 April 2017 <https://www.pressreader.com/fiji/maillife/20170401/282170766005059>
- The Veiqia Project, *Joana Monolagi at Objectspace*, 1 June – 21 July 2019. 2019 <https://theveiqiaproject.com/2019/07/01/joana-monolagi-at-objectspace-1-june-21-july-2019/>
- The Veiqia Project. *Veiqia: na iVolavosa Vakaviti : celebrating our tattooing history*. 2019 <https://theveiqiaproject.com/2019/07/09/celebrating-our-tattooing-history/>

VEIQIA: RITUAL + CELEBRATION

Dr Tarisi Vunidilo regularly reminded workshop participants that 'women drive ceremony'. That's a powerful statement. It's like a straight line of power from generations of female ancestors to us, here today and every day. To me it's an invitation – to learn, to lead, to cooperate. It's also a calling, to grow the majestic power of my Nene and Tatai.

– Donita Vatuinaruku Hulme, *Marama Dina* artist and member of The Veiqia Project

QUESTIONS

1. Watch performance work [Na Veiqia Vou](#) created by Luisa Tora, Ulu Buliruarua and VOU Fiji. The performance represents the young women who received their veiqia and were returning to much celebration in their community. The performers activated the space and led the audience into the exhibition.
 - a. Identify 3 art forms or cultural practices in the video.
 - b. Suggest and describe how this performance work may have impacted audiences' experience of the 2017 exhibition, *The Veiqia Project* at the Fiji Museum in Suva, Fiji.
2. Watch the video of [installation](#) by Donita Vatuinaruku Hulme at Rookwood Cemetery for Hidden, an outdoor sculpture exhibition. The work, [Qi dau vanumia haraga \(I am always remembering\)](#), looks at death and mourning in iTaukei culture. For nearly a decade Donita Hulme has documented the energy and activity of what she describes as 'suburban ceremonies'; traditional iTaukei rites as they take place in Western Sydney backyards, lounge rooms and community halls. She also has a special fascination for those ceremonies related to death and mourning. While this may sound maudlin, her subjects are not and they often surprise her with their humour and generosity.
 - a. Consider a recent celebration or ritual your family or community have observed. How would you translate key elements of that celebratory experience into a performance work?
 - b. Who would you expect to relate to your work and why?

LINKS

Artwork: *Na Veiqia Vou* (2017) by Luisa Tora, Mereula Buliruarua, and Mere Rosi Navuda, Bernadette Kaulotu Suiqa, Koleta Tobeyaweni, Ta'Arei Weeks, and Elizabeth Tanya Sidal of VOU Dance Fiji. The Veiqia Project exhibition, 8 March 2017 at the Fiji Museum in Suva, Fiji. <https://vimeo.com/222933819>

Artwork: *Qi dau vanumia haraga (I am always remembering)* (2016) by Donita Vatuinaruku Hulme. Hidden, Rookwood Cemetery, Rookwood, Sydney. <https://www.youtube.com/watch?v=6kovJsluxeY>

TRADITIONAL KNOWLEDGE

Traditional knowledge, vernacular and folklore together make up unique cultures and traditions. In Fiji these unique cultures and traditions have in some instances lost their relevance in modern day settings.

It is exhibitions like these which some way contribute to the revival of those traditions and cultures which are so important in identifying where we come from as an individual. And therein lies another important role of woman as a custodian of traditional knowledge and art.

– Mereseini Vuniwaqa
Fiji Minister for Women, Children and Poverty Alleviation
Opening *The Veiqia Project* exhibition, 8 March 2017,
at the Fiji Museum in Suva
<https://www.youtube.com/watch?v=2rzH9-vIVCE>

How I, as a young person who has largely grown up in Australia, engage and learn about my culture is so different to how my elders have done. My mother is a weaver and was taught to weave by her mother. My mum passed away before she could pass on this knowledge to me. I taught myself how to weave through watching YouTube videos and undoing corners of mats and re-weaving them back together again.

Utilising technologies to learn or engage with my culture does not diminish my cultural knowledge or how I experience my culture. Teaching myself to weave and learning about Fijian arts practices makes me feel close to my mum, and even though she's been passed close to ten years now, I say that I still have a relationship with her that has been fostered through learning about my heritage.

– Yasbelle Kerkow, *Art + Healing, Curating our Families*.
Un Magazine 12:2, 2018. <http://unprojects.org.au/magazine/issues/issue-12-2/yasbelle-kerkow>

Yasbelle Kerkow, Joana Monolagi and Luisa Tora draw on Fijian weaving techniques and materials to discuss the symbiotic relationship between art and culture in Fijian women's lives. Here the artists celebrate the role of women as cultural producers and transmitters of knowledge in Fijian culture.

Emele Ugavule's new work in *Marama Dina, Whispers from my Grandmother's womb*, 2019 is a love letter to her grandmother, her Bu, with whom she feels an unbreakable bond even beyond her grandmother's passing. Emele's video work uses oratory techniques to acknowledge and give gratitude to the special relationship she and other young womxn hold with Grandmother, Mother and Aunt figures who have nurtured and held them.

Thelma Thomas aka MC Trey sees her music as a direct continuation of her oratory heritage.

Margaret Aull reaffirms the connection to cultural memory and knowledge through ritual and practice. This is an important part of understanding culture and keeping our memories of ancestors alive.

LINK

Yasbelle Kerkow, *Art + Healing, Curating our Families*. Un Magazine 12:2, 2018. <http://unprojects.org.au/magazine/issues/issue-12-2/yasbelle-kerkow>

QUESTIONS

1. Oral history is equally established and valid as written history. Read the above quote by Yasbelle Kerkow and identify at least three different ways history or knowledge can be shared.
2. Discuss the ways art (traditional, contemporary) can be considered a document that tells us about the time and place in which it was made.

ACTIVITY

3. Interview an older person in your life to learn about a specific skill or specialisation they have or recall from an earlier time in their life. Document your interview using video, audio recordings and/or photography.

Students should plan their interview process, which may involve initial meeting(s) and framing topics or questions for discussion.

Extension: In response to Emele Ugavule's work, *Whispers from my Grandmother's womb*, 2019 create an additional layer to this work by documenting your own thoughts and memories of your interviewee. This can similarly be documented using video, audio or photography (with text), and shown alongside your interview recordings.

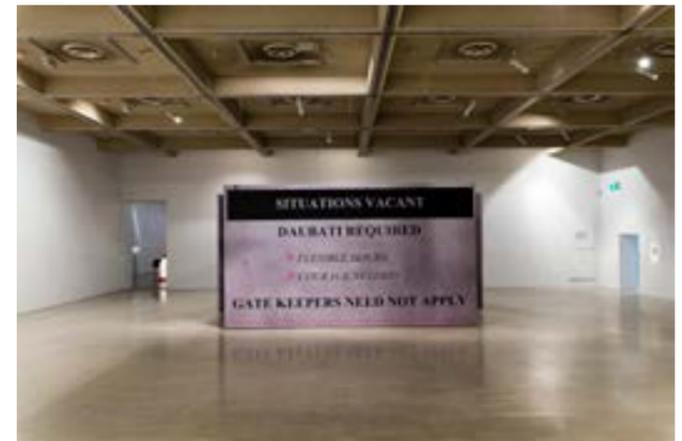
4. List a maximum of three values. How would you translate these values in sculpture form? What materials would you use? How does your sculpture convey your values?



Joana Monolagi and Luisa Tora, *Liga Ni Marama* 2019
(installation view)
Photography by Document Photography



MC Trey AKA Thelma Thomas, *Yalewa Ni Serene* 2019
(installation view) © Tapastry 2019
Photography by Document Photography



Margaret Aull, *I know a place where we can go...* 2019
(installations views)
Photography by Document Photography



Margaret Aull, *I know a place where we can go...* 2019
(detail)
Photography by Document Photography

TRADITIONAL KNOWLEGE: ADORNMENT

Decorating and embellishing our bodies – with jewellery, hairstyles, and tattoos for example – is an enduring human practice. Investigating adornment is also rich territory for artists.

Na qio! Na qio! is a Fijian salusalu (garland; lei) made by Luisa Tora with expert assistance from Joana Monolagi. This salusalu is made from acrylic pieces laser cut to a design based on the scales of sharkskin when viewed under microscope. The shark holds special significance to Tora as her vu, a revered ancestor deity. *Na qio! Na qio!* is presented via a slideshow documenting the salusalu being made and then fulfilling its role, being worn by Tora's sister, Talei, at the launch of The Drowned World, while visiting New Zealand from Fiji.

QUESTIONS

1. List at least 5 words that you associate with the words:
 - i. Traditional
 - ii. Handicraft
 - iii. Contemporary
2. Using the links below research the works *Pacific Circle*, 2012 by Joana Monolagi and *Na qio! Na qio!* 2015 by Luisa Tora with Joana Monolagi. Compare and contrast the works, considering the form and materials.
3. Class discussion: Argue for or against the use of the word 'traditional' when talking about artworks made in the last 20 years.

ACTIVITY

4. Consider a form of adornment or a design motif that you have long admired. Sketch the designs for a wearable artwork that takes inspiration from that form or that uses that form as a point of departure.

LINKS

Artwork: Joana Monolagi, *Pacific circle*. 2012 (Auckland Art Gallery Toi o Tāmaki) <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/19050/pacific-circle>

Artwork: Luisa Tora with assistance from Joana Monolagi, *Na qio! Na qio!* 2015

<http://www.the-drowned-world.com/LuisaTora.html>

The Aucklander. *Modern take on tapa tradition*, New Zealand Herald. 2012

https://www.nzherald.co.nz/aucklander/lifestyle/news/article.cfm?c_id=1503372&objectid=11072604

Kolokesa Māhina-Tuai, *The misunderstanding of Pacific Art*, (SPEAR Project, University of Auckland) <https://spearaucklanduniversity.wordpress.com/features/>

Luisa Tora, *Te Moana a nui a Kiwa: A sōlevu* (examples of contemporary garland). 2017

<https://garlandmag.com/article/te-moana-nui-a-kiwa/>

Tarisi Vunidilo. *Na noqu salusalu: Garlands in Fiji*. 2017

<https://garlandmag.com/article/na-noqu-salusalu/>



Image: Luisa Tora with Joana Monolagi, *Na qio! Na qio! [A shark! A shark]*, 2015
Photography by Daniel Michael Satele, courtesy of artist.

IDENTITY: DIASPORA FOOD + MEMORY

My Fijian identity is rooted in shared memories, shared grief, shared joy and shared healing with my sisters. Through each other we come to know our father.

– Torika Bolatagici

My cultural identity is a constant focus in my art work. I explore inherent conflicts of being from a mixed heritage that simultaneously includes and excludes me from the dominant culture - that is, a post-colonial Australian society. This is a position of constant dislocation, or more accurately a state of translocation. My interest in these critical standpoints is based on an attitude of defiant analysis of post-colonial systems and narratives that persist in contemporary society.

– Salote Tawale

QUESTIONS

1. Use the post-modern frame and the above artist quotes to explain why a single definition of 'Fijian identity' will never be accurate.
2. Research the work of any artist you like, and explain how they: *...make you feel valid, validated and who make you feel like you are home...* – Torika Bolatagici, 2018
In your response, refer to your own identity and experiences.
3. Listen to Torika Bolatagici's presentation as part of [Genda Diaspora Sydney](#), 2018. Why do you think it is important that individual students choose some of the artists and art forms they learn about?

LINKS

Artist website, Salote Tawale
<http://salotetawale.com/>

Artist website, Torika Bolatagici
<http://www.bolatagici.com>

Torika Bolatagici, *The Genda Project*. Untold Fijian Stories, Genda Diaspora Sydney. 2018 <https://youtu.be/Kz3cslglfcl>

Salote Tawale. ArtSpace. 2019
<https://www.artspace.org.au/program/studios/2019/salote-tawale/>

Traditional cuisine is passed down from one generation to the next. It also operates as an expression of cultural identity. Immigrants bring the food of their countries with them wherever they go and cooking traditional food is a way of preserving their culture when they move to new places.

– Chau B Le What food tells us about culture, Freely Magazine, 2017

There is a strong connection between food and identity in all cultures. Making and sharing food was an important element of the *Era Yalovata Na Marama* one-year workshop program in 2018-19. Each workshop began with food preparation lead by Auntie Arieta who would teach participants a new dish. Cooking would take place while the workshop was in progress and then enjoyed by all at its conclusion.

ACTIVITY

1. Consider your family history.
 - a. What dishes connect you to a time or place, relevant to your cultural identity?
 - b. Describe your memories surrounding one particular food, using creative writing techniques.
 - c. To the best of your knowledge, write out the recipe for that dish in a way that can be followed by another person.
 - d. Create a storyboard to describe how you would present it on a TV food show. Use the two video links below (Coconet TV) for inspiration.

LINKS

Chau B Le, What food tells us about culture, Freely Magazine. 2017

<https://freelymagazine.com/2017/01/07/what-food-tells-us-about-culture/>

Isabella Naiduki, Tears for my mother, Fijian in the UK. 2019
<https://www.fijianintheuk.com/single-post/Tears-For-My-Mother>

How to make Palusami Fiji Style (featuring Tarisi Vunidilo), The Coconet TV.
<https://www.thecoconet.tv/how-to/fiji-melanesia/how-to-make-palusami-fiji-style/>

How to Lovo 101 (featuring Tarisi Vunidilo), The Coconet TV.
<https://www.thecoconet.tv/how-to/fiji-melanesia/how-to-lovo-101/>



Image: Salote Tawale, *You/me* (detail), 2019
Photo: Alex Kiers / The Commercial

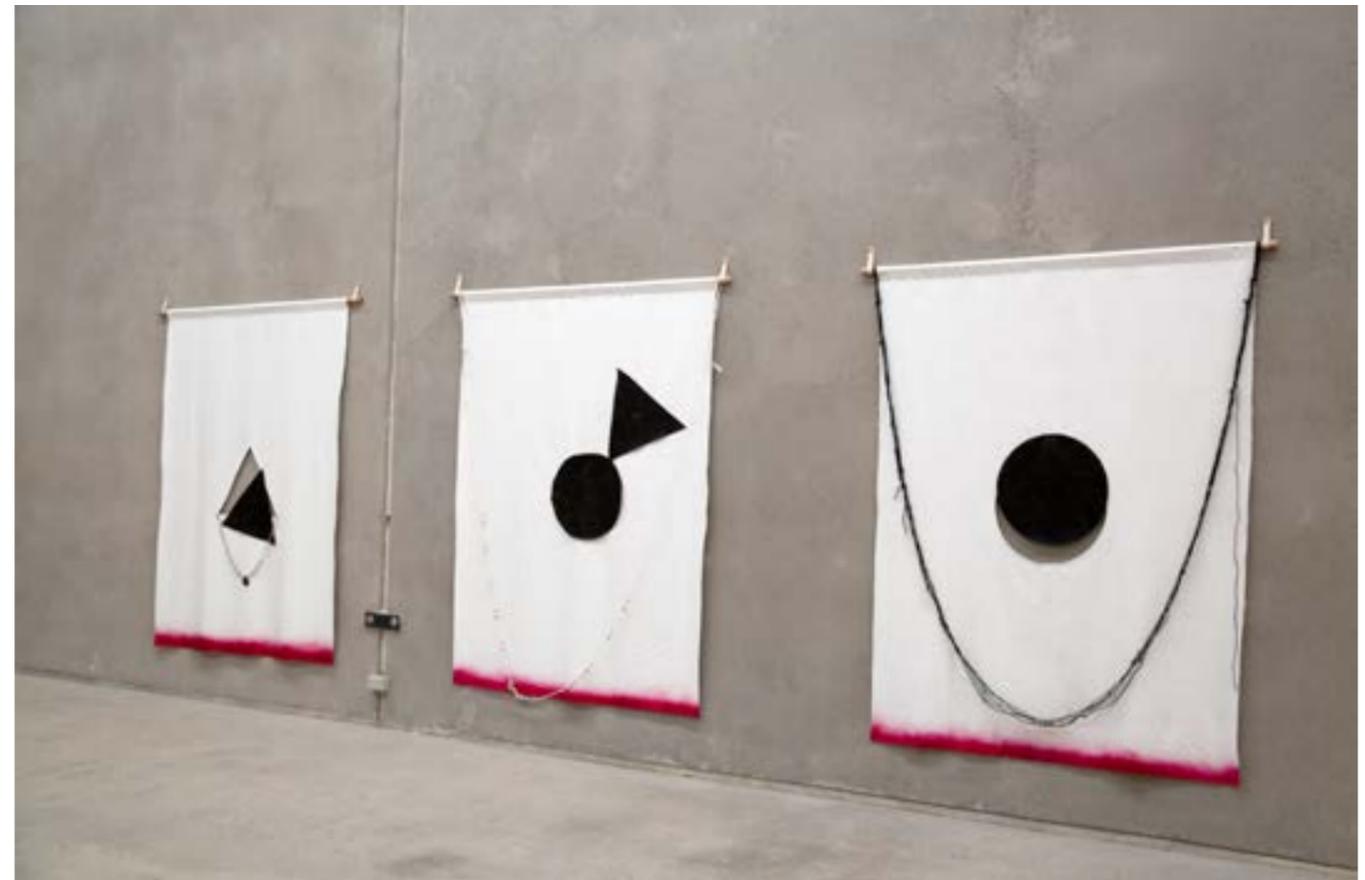


Image: Salote Tawale, installation view *Peace Altitude* at The Commercial, 2019
Photo: Alex Kiers / The Commercial

VALE NI SOQO

In Fiji, every village has a vale ni soqo or village meeting house. Usually occupying a central or easily accessible position within the village acreage, the vale ni soqo is a large building used for village meetings as well as functions, ceremonies and even evacuations. The vale ni soqo provides the community with an identifiable space within which they can gather.

If we consider the arts centre to be a kind of village for *Marama Dina*, the construction of a vale ni soqo within the gallery provides a central point of focus for the exhibition and also for visitors. It also disrupts the traditional 'white cube' of the gallery, a space which has not readily provided access – or profile – to the broader community, especially culturally and linguistically diverse people.

QUESTIONS

1. Imagine yourself as an audience member. How do you think you would feel walking into the gallery and then into the vale ni soqo?
2. Compare this experience with how you feel when you:
 - i. Walk into a library
 - ii. Walk into a family member's home
 - iii. Walk into a shopping centre.
3. Why is there a traditional building in the gallery?

Extension: How does this curatorial technique comment on or challenge the traditional relationships between artist, audience, world and artwork?

ACTIVITY

4. For an exhibition 'all about you', design a space at the centre of the exhibition that would interrupt an otherwise big, white, square gallery. Draw and label your space, explaining how it connects to you on a personal level, and how audiences can use or experience the space.

This activity can be framed as a sketching activity, architectural designs, or extended with model-making.



Image: Artists Dulcie Stewart, Salote Tawale, Emele Ugavule, MC Trey aka Thelma Thomas, Torika Bolatagici, Donita Vatuinaruku Hulme and Yasbelle Kerkow gathered in front of vale ni soqo situated within the gallery.

CENTERING THE FEMALE GAZE

The Veiqia Project collective and the *Marama Dina* artists engage with archives, museum collections and oral history, as part of an arts practice that addresses and dismantles the structures of colonialism. This engagement is deeply personal as much as political.

There's a diplomacy about Stewart's work, simultaneously thoughtful and confronting. She brings her interests in literature and archives, paper and records, together beautifully. She is both protector and promoter, reframing histories written about us but not for us.

– Ema Tavola, #UnpopularOpinion: Critiquing Wantok (<https://pimpiknows.com/2018/06/11/unpopularopinion-critiquing-wantok/>)

Associated documentation and provenance of historical photographs of indigenous peoples provides little information about the subjects; instead, the photographs reveal the unknown and anonymous colonial reality.

The Fijian women in these images, photographed by anthropologist Arthur Maurice Hocart, are not just subjects, they are our daughters, sisters, mothers, and grandmothers.

Dulcie Stewart's new artwork for *Marama Dina*, *Raici yau ina kemu i yaloyalo* (*Looking at me through your reflection*), 2019 appropriates the above photographs to reframe and reclaim the image-making of Fijian women.

QUESTIONS

1. List four words to describe how Indigenous women have historically been represented in photographs. You may need to consider the information above and see below link to article by Dulcie Stewart 'Communities engaging with digitised special collections'.
2. Research and unpack the term, 'historical narratives', in reference to colonialism.
3. Dulcie Stewart engages with historical perspectives and photographs to question historical narratives. Consider the historical representation of Indigenous women. How does Stewart's practice highlight or challenge this?
4. Describe the problematic relationship between the photographer and subjects, as centred around the above historical photographs.

Extended response: How does artist Dulcie Stewart and her work, *O kemuni mai vei? Il Where are you from?* 2016 shift the agencies of artist, world, audience in relation to these historical photographs?

ACTIVITY

5. Imagine you are a museum curator, who has been given your collection of Facebook or Instagram photos, without knowing you or anything about the images.

Create a museum display, piecing together an imaginary culture and story based solely on what you can see in the photographs.

LINKS

Artist website: Dulcie Stewart
<http://dulciestewart.com/>

Dulcie Stewart, *Communities engaging with digitised special collections*, UQ Library. 2017
<https://web.library.uq.edu.au/blog/2017/10/communities-engaging-digitised-special-collections>

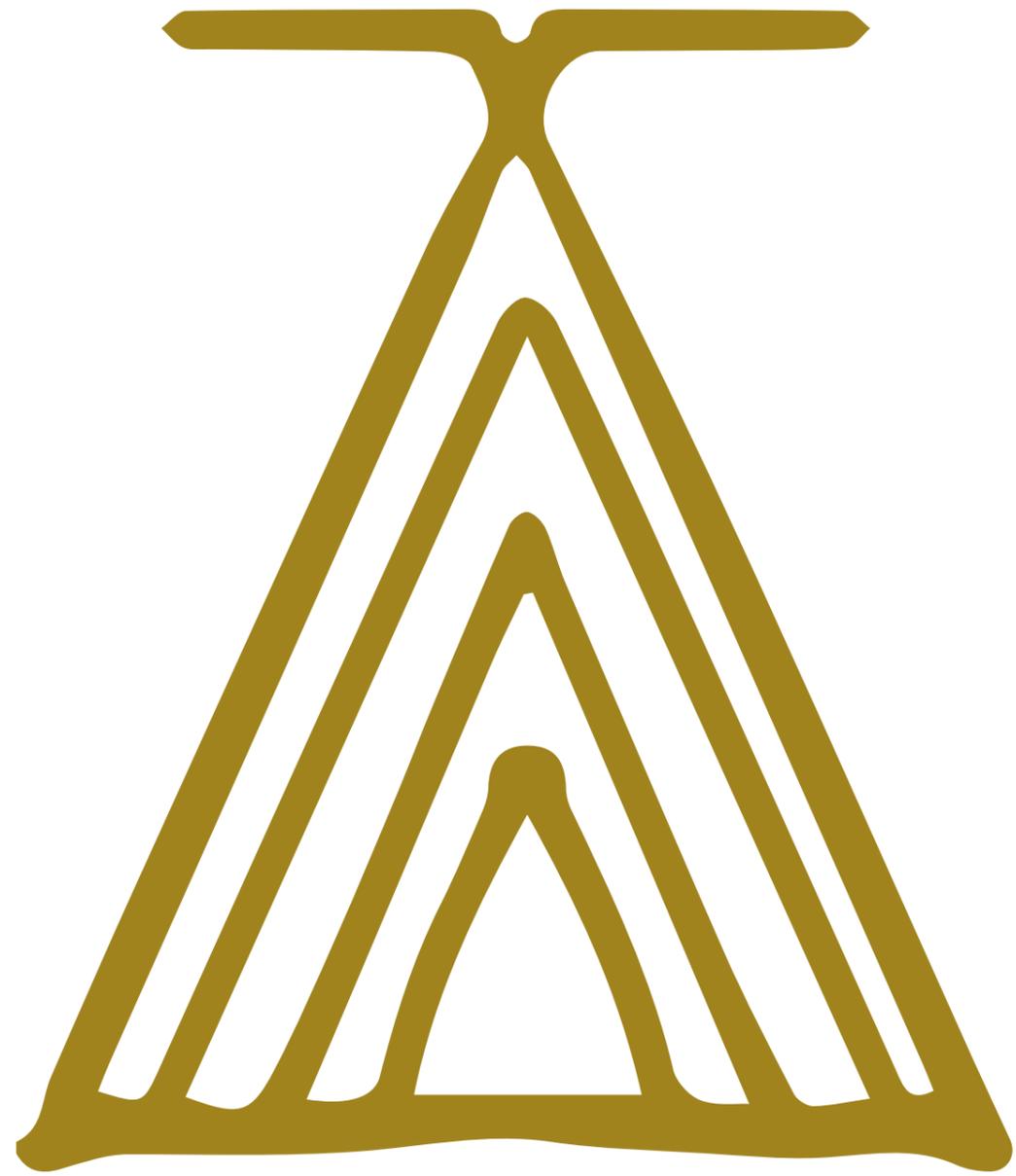


Image: Dulcie Stewart, *O kemuni mai vei? Il Where are you from?* (detail) 2016
Photograph by Sangeeta Singh, courtesy of The Veiqia Project



Dulcie Stewart, *Raici yau ina kemu i yaloyalo* (detail) 2019. Images: Fijian women photographed by Arthur Maurice Hocart, circa 1909 to 1914. (Copyright Pitt Rivers Museum, University of Oxford. 1998.300.102; 1998.300.160; 1998.300.241).

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Campbelltown Arts Centre is a cultural facility of Campbelltown City Council, assisted by the NSW Government through Create NSW and by the Australian Government through the Australia Council, its arts funding and advisory body. Campbelltown Arts Centre receives support from the Crown Resorts Foundation and the Packer Family Foundation. Photo: Seasea, a meke (type of dance), being performed in Fiji (detail). Ref: PAColl-1914-209. Alexander Turnbull Library, Wellington, New Zealand. /records/23146048

Marama Dina Teachers' Resource by interdisciplinary artist, researcher and family historian, Dulcie Stewart, with assistance from Dr

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