

# lei-pā

Darcell Apelu, HUANG Songhao, Kerry Ann Lee, LI Jinghu, LI Liao, LIU Weiwei, Sione Monu, Natalie Robertson, Salome Tanuvasa, Angela Tiatia, Vaimaila Urale

Curated by Lana Lopesi and Ahilapalapa Rands

ST PAUL St Galleries One and Two

4 August – 8 September 2017

*Nāu te rourou, nāku te rourou, ka ora ai a tātou katoa* \*

Food is inherently political: who it represents, how it's shared and how it's produced. Across Moana-nui-a-kiwa plantations of copra, cacao, sugar, pineapple and vanilla have been the basis of multiple waves of migrant and slave labour trades, including colonial empires turning to Asia as a labour force. Guangdong Province, which now holds a lead position within China's economic powerbase, was one of the major ports of exit for often indentured labourers in the early 19th Century.

While the connection of Indigenous communities and Asian labour migrants initially came through colonial plantations, long-lasting relationships formed outside of this imperial canon. Colonial attitudes towards indentured labour changed at the start of the 20th Century and ceased for good in Fiji in 1920, and 1931 in Samoa and Hawai'i. At this time many labourers returned to their various homelands, while a significant number decided to settle in the islands long term. Fiji and Samoa went on to gain independence toward the end of the century while Hawai'i is still illegally occupied.

Food is one signifier of these migrant and Indigenous relationships. In both Hawai'i and Samoa staple diets changed through the introduction of new Asian food technologies, such as noodles, rice and pastry. Foods such as sapaui, keke pua'a and musubi borrow from these new technologies, becoming local delicacies. Moreover, these highlight the power indigenous people have to adopt and adapt new food in their own diets, a sovereignty which doesn't always exist in colonised lands across this vast ocean.

As descendants of Samoa, Fiji and Hawai'i that have grown up in Aotearoa we (Lana Lopesi and Ahilapalapa Rands) are implicitly connected to this history with our homelands having been administered by Germany, Britain and America respectively.

The plantation is a site where we not only cultivate crops but also trauma, resilience and hybridity. Through a variety of artistic approaches lei-pā uses food and labour to open up conversations of historic and contemporary cultural exchange. The artists featured in this exhibition speak from their context within both China and Moana-nui-a-kiwa. Their works are broad ranging, drawing upon the production of food and food sovereignty to highlighting the labour required within our capitalist global market.

Poking fun at the systemic foundations of nation states and critiquing international economic relationships masked by diplomacy, our narratives are not tidy, but it is where the works intersect, connect and miss one another that some semblance of our lived histories is honoured. We are so often pitted against one another within a politics of scarcity. However, through shared traumas of sorts, we can bypass the empire and talk directly to each other, as we have been doing for thousands of years.

\* This whakatauki could be translated as 'Co-operative enterprise succeeds where individual efforts are insufficient' or 'With your food basket and my food basket combined we all thrive'

Lana Lopesi and Ahilapalapa Rands

◀ ST PAUL ST

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*Nā tō rourou, nā taku rourou, ka ora ai te iwi.*

He take tōrangapū anō te kai: ka pēhea te whakaaturanga, ka pēhea te tohatoha, ka pēhea te whakatupu. Huri rauna te Moana-nui-a-Kiwa, ko ngā māra o te kokonati, o te koko, o te huka, o te paināporo me te piini vanilla te pūtake o ngā ngaru kaiheke maha ka pakaru mai, ngā ngaru kahunga hoki ka pakaru mai, tae noa ki ngā emepaea koroniara i huri ki Āhia kia whai kaimahi. Ko te porowini o Guangdong (koia tērā te porowini kai mua i te mana ōhanga o Haina i ēnei rā) tētahi o ngā taunga tima ka wehe atu te tokomaha o ngā poroteke o te rau tau tekau mā iwa.

Ahakoia i timata te hononga o ngā hāpori tangata whenua ki te hunga mahi kaiheke nō Āhia i ngā māra koroniara, he hononga pūmau kei waho kē o te kēnana emepaea i whakatupu. I te timatanga o te rau tau rua tekau, i whakanekeneke ngā whakaaro koroniara ki te hunga poroteke, ki Whītī i te tau 1920, ki Hawai'i, ki Hāmoa hoki i te tau 1931. I taua wā tokomaha ngā hunga mahi i hokihoki atu ki o rātou ake kāinga. I whiriwhiri tētahi wāhanga nui te noho pūwhenua ai. Ahakoa i whai atu a Whītī rāua ko Hāmoa tō rātou tino rangatiratanga, he whenua pīrere tonu a Hawai'i.

He whaitohu te kai ki aua hononga i waenganui i te hāpori tangata whenua me te hunga kaiheke. Kei Hawai'i, kei Hāmoa hoki i huri o rātou kai matua i te taenga mai o te hangarau kai nō Āhia, hai tauira: kihu parāoa, raihi, tāparaha. Mā ēnei hangarau kai hou kua hurihia ngā momo kai pērā ki a sapesui, keke pua'a, musubi hoki, ka eke hei tino horotai o te hau kainga. Waihoki ka whakapuaki ana te mana o ngā iwi taketake nā te kai hou i whakapūmautia, i takatūria hoki. He mana kaore anō kia puta mai i ngā whenua tāmitanga o Te Moana-nui-a-Kiwa.

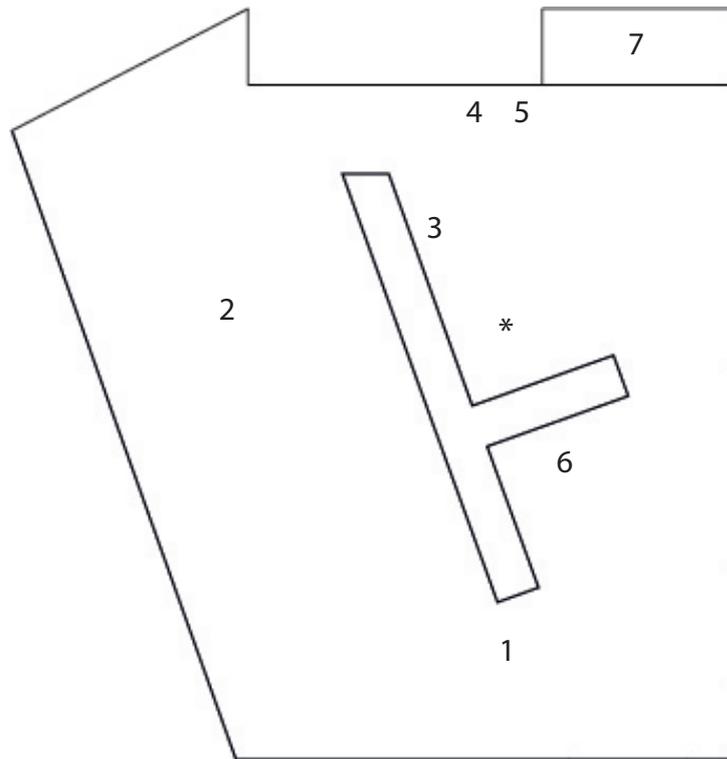
He uri māua (Lana Lopesi & Ahilapalapa Rands) nō Hāmoa, Whītī, me Hawai'i, ā kua tipu ake i Aotearoa. E honoa paruhi ana māua ki taua hītori he whakahaere a ō māua ake kāinga tupu nā Tiamana, nā Piritana Nui, nā Amerika hoki.

Ehara te māra he wāhi tāmatatia ngā huanga kai anake, he wāhi kē mō te ngaukino, mō te manawaroa, mō te tipu ake i te momorua hoki. He tini ngā momo whakaehu e whakaaturia ana e lei-pā kia whakahihiko he kōrero e pā ana ki te whakawhitihiti i ngā tikanga-a-iwi o te wā puri mahara, o muri mai hoki. Ka whakapaoho ngā ringatoi e tū ana i tēnei whakakitenga i te horopaki o Haina, o Te Moana-nui-a-Kiwa hoki. He whānui anō te momo o ā rātou ake mahi, e hī ana i te hua kai me te mana tāmata motuhake, tae atu ki te whakahira ana te herenga mahi a te pūnaha huamoni o te ao whānui.

E whakatoia ana ā mātou kōrero ki ngā tūāpapa o ētahi kingitanga, arohaehae ana hoki i ngā whakapiringa ōhanga i hunaia e te whakahangahanga tōrangapū. Ka kōhangaweka te kōrero, engari ki te rīpekanga, te hononga, te hauare ana hoki te mahi ko te ata o te tāhuhu kōrero i hōnoretia e te kōrero. Heoi anō, i roto i te tōrangapū korekore ka tautohe i waenganui tātou, nā ngā ngaukinotanga riterite ka hipa tātou i te ara autaki, ka aro tātou kanohi ki te kanohi, ka kōrero pērā tonu i ngā wā o mua.

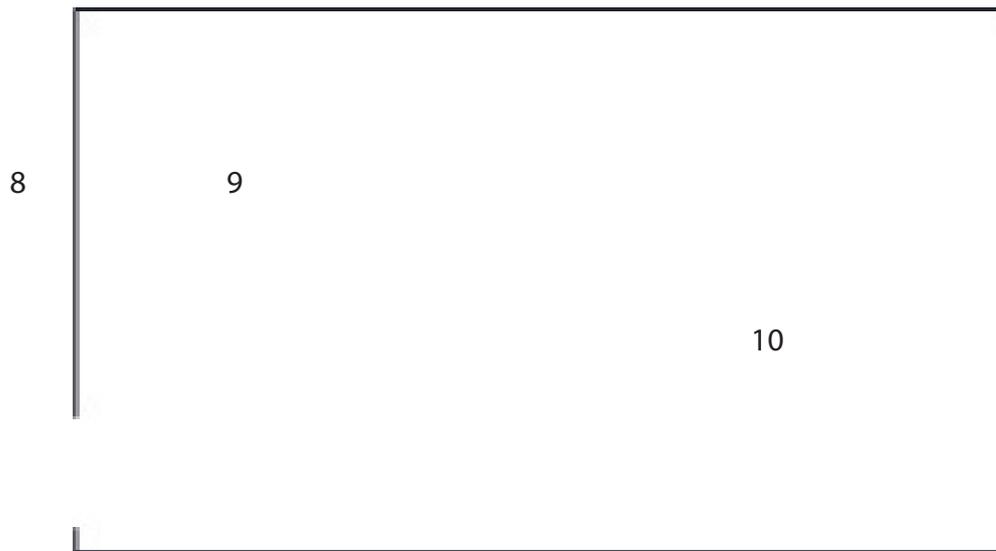
Lana Lopesi and Ahilapalapa Rands

Te Reo Māori translation by Poata Alvie McKree



### List of Works: Gallery One

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| 1) Sione Monu, <i>it's not a simple life, it's a natural one</i> , 2017. Video installation, 03:23mins. | * Nā tō rourou, nā tāku rourou, ka ora ai te iwi<br>With your basket and my basket combined we all thrive |
| 2) Li Jinghu, <i>Today's Screening</i> , 2014. Video installation, 6:10:02hrs.                          | Ko te kai o te rangatira he kōrero<br>Conversation is the food of chiefs                                  |
| 3) Vaimaila Urale, <i>Koko &amp; Taufolo</i> , 2009. Single-channel video, 24:30.                       | Se'i lua'i lou le 'ulu taumamao<br>First pick the highest breadfruit                                      |
| 4) HUANG Songhao, <i>A Surplus Day</i> , 2013. Single-channel video, 05:40mins.                         | I maika'i ke kalo i ka 'ōhā.<br>The goodness of the taro is judged by the young plant it produces         |
| 5) LIU Weiwei, <i>Missing People</i> , 2013. Single-channel video, 10:39mins.                           |   |
| 6) Salome Tanuvasa, <i>Home</i> , 2017. Video installation, 02:06mins.                                  | 王者以民为本，民以食为天<br>People are the foundation of a leader, while food is the sky for the people               |
| 7) Angela Tiatia, <i>Soft Power</i> , 2016. Single-channel video, 56:55mins.                            |   |



### List of Works: Gallery Two

- 8) Natalie Robertson, *Boiled pig heat, Te Rimu, Tikapa*, 2012. PVC print.
- 9) Kerry Ann Lee, *Same but different*, 2017. Mixed media installation.
- 10) LI Liao, *AN EYE FOR AN EYE, A TOOTH FOR A TOOTH*, 2016. Performance and installation, 04:53mins.
- 11) Darcell Apelu, *Good Manners*, 2017. Performance.